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# How has the Depiction of the Folkloric Figure of the Fairy Evolved?

Rita Jean Moran-Paolella

A Thesis in the Field of Anthropology & Archaeology

for the Degree of Master of Liberal Arts in Extension Studies

Harvard University

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## Abstract

This thesis examines the evolution of the folkloric figure of the fairy, tracing how various societies imagined, depicted, and represented fairies across time and space. Unlike previous academic works, this thesis argues that five key "evolution causations" contributed to collective understandings of the fairy's characteristics, attributes, and capabilities. Paying special attention to early fairy depictions in Ireland, Scotland, and England; Victorian era depictions in Britain and America; and contemporary Pop Culture depictions in America, I will analyze this evolution in connection with how the folkloric figure has been presented in various forms during its evolution in the locations of Ireland, Scotland, Britain, and America. Some of these cited evolution causations have been major factors in the evolution of the depiction of the fairy figure, while others have been minor but have still had some effects on the evolution of the depiction of the folkloric figure. By examining these causations, several paths of evolution are identified as well as several depictions of the folkloric figure of the fairy. This approach is important because by looking at the folkloric figure of the fairy in this new way, this approach allows us to understand how the figure has been used by several cultures for identity purposes, as a tool to record cultural history, and for its ability to create cultural cohesiveness. We also are able to see how the figure was used in cross-cultural exchanges and how the figure was used by different cultures for their own purposes.

Frontispiece



"Peter Pan is the Fairies' Orchestra" from the book *Peter Pan in Kensington Gardens* (Barrie 1910, 123) illustrated by Arthur Rackham (public domain)

## Author's Biographical Sketch

Rita Moran-Paolella is an ALM candidate, in Anthropology. She holds a Master's degree from the University of Illinois at Chicago in Bioinformatics and a Bachelor's degree in Electrical Engineering from the University of Illinois at Chicago. She also has a certificate in paralegal studies. She has spent years working in various industries including communications, medical, mortgage, and legal. She is now actively pursuing her interest in anthropology.

# Dedication

I dedicate this thesis to my family who put up with me wanting to visit all of the ancient sites and museums throughout the years including those in Ireland.

Acknowledgments

I want to thank my Research Advisor, Dr. Richard Martin, and my Thesis Director, Dr. Lowell Brower.

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# Chapter I.

## Introduction

How has the depiction of the folkloric figure of the fairy evolved? Rather than looking at a singular explanation for the evolution of the depiction of the fairy as many academic articles propose (e.g., Ballard 2014, 137-151; Eberly 1988, 58-77; Goodey and Stainton 2001, 223-240; Haffter 1968, 55-61; Young 2019, 253-274), this thesis will argue that a combination of multiple causations including cultural exchanges were responsible for the evolution of the depiction of the folkloric figure of the fairy. This thesis will examine how the depiction of the folkloric figure has evolved because of these different causations and cultural exchanges and how the figure has evolved into multiple presentations. How this figure was used by different societies that took an interest in the same figure, and how their specific depictions of the fairy reflect different cultural values, beliefs, worldview, anxieties, fears, hopes, etc. will be examined. The evolution of the depiction of the folkloric figure of the fairy is interesting and worth studying because of the way these changing depictions of the figure were used to change and/or reflect cultural norms, beliefs, and values in countries such as Ireland, Scotland, England, and America.

Even though there have been several academic papers on the subject of fairies seeking to explain their origin or evolution or simply to discuss the figure, most academic articles have examined, analyzed, or attributed the concept and depiction of the folkloric figure mainly to a singular set of circumstances for origin or evolution of the figure,

without looking at the evolution of the depiction of this figure as being caused by a multiple set of factors and evolution paths and cultural exchanges (e.g., Ballard 2014, 137-151; Eberly 1988, 58-77; Goodey and Stainton 2001, 223-240; Haffter 1968, 55-61; Young 2019, 253-274). For example, Ballard's analysis of the fairy lore of the changeling shows that multiple scholars have attempted to explain the folkloric figure of the fairy as depicted as a changeling, but they only used singular explanations for their analysis and they did not look further at the full evolution of the depiction of the folkloric figure of the fairy or of the fairy as a changeling:

> A considerable amount of scholarship has been devoted to tales of changelings (the substitution of a fairy for a human), and it may seem that there is little left to add. Thompson devotes four pages to motifs relating to changelings, and two more to visits to fairyland. Bourke illuminates the theme of changeling belief and the relationship between this belief and actual practice (in relation to an adult rather than a child) in her study of the case of Bridget Cleary. In 1988, Eberly addressed the relationship between changelings and children with congenital disability. (Ballard 2014, 137)

Ballard also cites the idea from another scholar, Ashliman, that in pre-Christian times, the fairy was used to explain children that were defective: "This is echoed by Ashliman, who comments…'…From pre-Christian until recent times, many people have sincerely and actively believed that supernatural beings can and do exchange their own inferior offspring for human children, making such trades either in order to breed new strength and vitality into their own diminutive races or simply to plague humankind'" (Ballard 2014, 137), thus showing that Ballard's approach to the fairy was to consider a singular causation and a singular presentation.

Eberly argues that children with congenital disorders were the cause for the depiction of the fairy as a changeling figure in her analysis of the folklore of the fairy, "Finally, recognized congenital disorders can be cited to explain many traits common to

human-fairy children" (Eberly 1988, 74), which again illustrates a singular causation approach to fairy analysis. This is another example of citing a singular causation for the depiction of the fairy.

C.F. Goodey and Stainton discuss the usage of the term "Changeling" for those that were disabled and critique that the concept and term entered into literature in the sixteenth century, "…The word entered the language fairly late; the first OED reference, admittedly not a foolproof indicator, is 1555. There were two early types of usage" (Goodey and Stainton 2001, 234-235). C.F. Goodey and Stainton further argue that the term fell out of use in the modern-day world, but that they believe the concept and term will not be going away even though the medical field has eliminated the usage of the term to explain children and adults with medical disorders, "The concept of the changeling is thus itself a changeling. It has survived and reproduced by substitution, a Protean mold for intellectual otherness. The ascendancy of the new eugenics is unlikely to mean the end of history for changelings, whoever they turn out to be" (Goodey and Stainton 2001, 239). They also note that modern medicine was an important evolution causation in the depiction of the fairy as a changeling to a better understanding of children and adults with medical issues and they note that it is unfair to demonize pre-modern authors on the subject: "From a historiographical standpoint, the demonization of pre-modern authors seems itself to be a projection and a form of guilt displacement, away from a present whose values are not up for question. Haffter and Ashliman both suggest that if attitudes towards disability have improved it is thanks to modern science. Kanner (1967, p. 6), one of those who cite Luther in order to prove that 'mental defectives were at their worst' in the sixteenth century, was also a key figure in the construction of autism, an

achievement that he clearly regarded as being for the best" (Goodey and Stainton 2001, 239).

Carl Hafter examines the labeling of a disabled child with the concept of the changeling and how the Medieval Era and Renaissance Era Christian views on changelings affected the child and parent, "The purpose of this study is to portray an attitude towards the deformed child which was widespread in Europe from the Middle Ages down to the Enlightenment: the idea of the abnormal child as a changeling…" (Haffter 1968, 55-56). Haffter summarizes the depiction of the fairy and changeling as a supernatural creature that crept into homes and stole children leaving the parent distraught: "The characteristic features of these heathen ideas can be found in one of the fairy stories of the brothers Grimm: 'Fairies stole a mother's child from its cradle and in its place laid a changeling with a big head and staring eyes who wanted to do nothing but eat and drink. In her distress the mother went to a neighbor for advice'" (Haffter 1968, 55-56). Haffter then cites the old "egg test" for determining if a child was indeed a fairy, "…'The neighbor told her to take the changeling into the kitchen, set it on the stove, make a fire and boil water in two egg-shells: this would make the changeling laugh, and if he laughed, that would be an end of him'" (Haffter 1968, 55-56). If the mother was lucky, her healthy baby would be brought back, "…'When it laughed, a troop of fairies came in, bringing with them the right child, which they set on the stove, and taking the changeling away with them again'" (Haffter 1968, 55-56).

Simon Young questions when fairies began to be depicted as having wings, "When, exactly, did winged fairies first appear in the theater?" (Young 2019, 269). Young does not look at multiple factors of evolution of the fairy figure or its

presentations, but singularly examines the evolution of the depiction of the fairy figure into a being with wings (Young 2019, 253-274). Young further examines how people imagined fairies to look like by citing an online survey that included more than five-hundred individuals and a study by Richard Sugg that involved sixty-six English primary school children. He concludes that fairies with wings was now the norm amongst Britons, but that this association only began slightly more than two-hundred years ago.

> In a recent online survey, more than five hundred respondents were asked to imagine fairies. 10.87% imagined them with wands; 15.48% with weapons; 32.2% with shoes; 41.62% with "animal friends"; 50.27% with headwear – and a full 58.56% of those surveyed imagined fairies with wings. In 2015, scholar Richard Sugg asked 66 English primary school children, aged 6–11, to draw their own versions of the creature; 62 of the respondents drew them with wings (Sugg 2018). Fairy wings are now an integral part of how Britons see fairies, but the association of wings with fairies in their culture is only a little more than 200 years old. (Young 2019, 269)

Magnus Course makes mention that fairies were associated with the ancient populations or gods of Ireland and Scotland, "Some see them as a distant cultural memory of the remnants of an autochthonous pre-Celtic population, a kind of pseudo-historical explanation which ties fairies' well-known abhorrence of iron to their displacement by iron-wielding Celtic-speaking tribes in the millennium before Christ" (Course 2017, 14-15). Course notes that there was an incredible amount of diversity in the depiction of the fairy figure, but that there was still a commonality associated with the figure: "There is thus a great diversity to fairy beliefs across the Gaelic-speaking world, but also a certain consistency. Fairies are very old, fairly grumpy, they hate iron and fire, but they are incredibly musical. They dwell in specific locations in the landscape, often remains of prehistoric forts or burial mounds. The key feature I want to draw out for the purposes of this essay, is that they are simultaneously like us and not like us. They are

motivated by the same passions, but the contours of the world in which these passions are played out are fundamentally different" (Course 2017, 15).

C. Nicholas Serra points out that Pethica attributes fairies to fulfilling a need for cultural identity and cultural norms: "The general impetus for Yeats's interest in Irish folklore has been explored many times before. As James Pethica observes, Irish folklore 'appealed to [Yeats] on occult, philosophical, and literary grounds', and its pervasiveness throughout his *oeuvre* is part and parcel of one of his major concerns, identifying himself 'specifically as an Irish writer, and to assert the distinctiveness of 'Irishness' as a cultural identity' (Pethica 129)" (Serra 2017, 140). Baicu theorizes that the figure was associated with national character in the Age of Enlightenment (European Intellectual Movement in the 17th, 18th and early 19th centuries): "The reason fairy tales were born as a genre practiced by professionals for an urban readership in the Age of the Enlightenment, also known as The Age of Reason, was probably their associations with national character seen in the longue durée of history, close to racial roots and enduring mirror of a people's life and values. They were thought by Herder, Goethe, Charles Perrault, or the British preromantics to nourish people's spiritual hunger and reveal their characteristic world outlook and customs, becoming thus a mark of identity" (Baciu 2018, 17).

The previously mentioned scholars have mainly argued that the concept of the fairy originated or evolved from a plethora of singular factors including: ancient gods (Course 2017, 12-21); children with disabilities or adults with illnesses and neonatal deaths (Eberly 1988, 58-77; Haffter 1968, 55-61); children that were not wanted by parents (Goodey and Stainton 2001, 223-240); Abrahamic religious views that replaced the older cultural beliefs (Goodey and Stainton 2001, 223-240); artistic endeavors

(Young 2019, 253-274); or the need for cultural identity, cultural morals, cultural cohesiveness, and cultural history (Serra 2017, 139-153; Baciu 2018, 17-26). In this thesis, these theories will be reexamined, as this combination of factors has not been examined thoroughly and collectively, in the academic literature. The folkloric figure of the fairy has lasted the test of time even in light of explanations for the "fairy" in its depiction as a "changeling" as being explained away by the medical establishment and the scientific community (Ballard 2014, 137-151; Haffter 1968, 55-61; Eberly 1988, 58-77). I will reexamine each of these compelling theories, and put them into conversation with one another to examine how the depiction of the fairy has evolved.

Not all examinations of the evolution of the depiction of the folkloric figure of the fairy have cited similar causations, thus a different approach of looking at the evolution of the depiction of the fairy, will be done by considering multiple causations including cultural exchanges and their combined effects, for its evolution (e.g., invading tribes, disabled children and adults, Abrahamic religion, Victorian Age art and literature, social identity, paranormal experiences, Hollywood and book industries, etc.) and the multiple evolution path presentations that the figure has taken (e.g., Indigo Children as changelings, fairies with wings, remaining archaic fairy and fairy tree beliefs, desired fairy interaction as opposed to very undesired fairy interaction, attractive fairy presentations, demonic fairy presentations, UFO and cryptid lore, etc.). This thesis argues that it is important to understand how populations or individuals used and still use the concept of the fairy, to explain the unexplainable, the uncontrollable, or the unacceptable in the world around them or to do quite the opposite and use the fairy figure to bring joy, comfort, and a sense of magic to their environment and life.

As pointed out by Ballard, “a considerable amount of scholarship” has been done to analyze fairy lore, but there is still room for more examination (Ballard 2014, 137). The evolution of the depiction of the folkloric figure of the fairy has mainly been currently attributed in the existing scholarly literature, to three possible contributors as just discussed: disabled/sick children or adults, ancient gods, and a need for cultural identity. All of these main factors and other factors including significant cultural exchanges have not been considered in combination as the cause of the evolution of the depiction of the fairy figure into multiple presentations. I will argue and I will present evidence that five main evolution causation groups contributed to the evolution of the depiction of the folkloric figure of the fairy.

In addition to examining the evolution of the depiction of the folkloric figure of the fairy, this thesis will examine its evolution over time and through cultural exchanges in various geographical areas including Ireland, Scotland, England, and America assuming that the origin of the folkloric figure of the fairy to be that of ancient Ireland, Scotland, and England. The time period classifications utilized will be broken down as follows:

Prehistoric Age Europe: Before 3300 BCE

Bronze Age Europe: 3300 BCE – 1000 BCE

Iron Age Europe: 1000 BCE – 500 CE

Classical Period Europe: 800 BCE to 476 CE

Dark Ages/Medieval Period Europe: 476 CE -1453 CE

Renaissance Period Europe: 1453 CE -1650 CE

Jacobean Era British Isles: 1603 CE – 1625 CE

Eighteenth Century Europe/America: 1700 CE – 1800 CE

Victorian Era British Isles – 1837 CE -1901 CE

Nineteenth Century Europe/America: 1800 CE – 1900 CE

Twentieth Century Europe/America: 1900 CE – 2000 CE

Modern-day/Twenty-First Century/Modern World: 2000 CE – 2100 CE

Finally, I will reexamine all of the previous mentioned theories regarding the evolution of the depiction of the fairy folkloric figure and by doing so, I will be fully examining their influence and interaction. By analyzing, comparing, and combining these potential fairy stories and explanations, this thesis will offer something that has been missing from the academic literature which is an examination of a multi-causal combination of evolution causation groups that are responsible for the evolution of the depiction of the folkloric fairy figure.

# Chapter II.

## Fairy History

When one hears the word "fairy", they generally associate it with ancient Ireland, Scotland, or England and also with modern-day film production companies such as Disney. Yet, the depiction of the fairy has evolved throughout time and geographically. Today, we are aware of the folkloric figure of the fairy due to: modern-day art, movies, and literature; Classical, Medieval, Renaissance, and Victorian Era writers and artists; and modern-day scholars, historians, and anthropologists. Modern-day depictions of the fairy are vastly different from what the fairy was depicted as throughout the last several thousand years of its folklore as written about in Classical and Medieval/Early Renaissance written literature, Victorian literature, and old art as will be discussed in detail in this thesis. Some of the current day depictions of the fairy include the form of a diminutive female with wings or as a characterized gnome or elf as presented by American pop culture including films from Disney (e.g., Tinkerbell, Maleficent, Tooth Fairy, Fairy Godmother of Cinderella). The modern-day fairy depictions are vastly different from what fairies were depicted as, before the romanticism of Irish literature in the Victorian Era, as will be shown in this thesis. This change in presentation of the fairy in the modern-day pop culture occurred after the Victorian Era, and as will be shown, it illustrates that the folkloric figure of the fairy has undergone considerable evolution in its presentation and character. The change in the depiction of the fairy from a feared, ugly, and undesirable creature to that of a beautiful, loved, and romanticized depiction after the Victorian Era shows us that the fairy figure reflected a major cultural shift in Ireland,

Scotland, England, and America and that the conditions that created the negative image of the fairy were gone or disappearing significantly.

From initial research into the scholarly literature, most of the analysis of the fairy lore and its evolution is attributed to emphasizing a singular factor/causation for the figure, as per separate scholars and their own separate conclusions as previously discussed in the introduction of this thesis (e.g., Ballard 2014, 137-151; Eberly 1988, 58-77; Haffter 1968, 55-61). This thesis argues that multiple causations including cultural exchanges were responsible for the evolution of the depiction of the folkloric figure of the fairy, and I have categorized these causations into five main groups: ancient mythology and religious practices; religious writing and early literary/art influences; cultural exchange; modern medicine and medical practitioners; and contemporary pop culture, modern-day fairy experiences, and magic mushroom theory.

Some examples of older ideas about fairies include: allocating specific locations for the abode of the fairy such as old forts, archaeological sites, and fairy trees or the idea that iron was a fairy repellant (Ballard 2014, 144) as opposed to crystals being a fairy attractor (Moorey 2008, 184-273). It is noted by Ballard that Steel or Iron was a powerful fairy repellant: "Changeling is thrown into water and thus banished, as in this case the locale is the 'rathin' (a marshy place near the water's edge). The protective element of F348.2/3: Steel/Iron Powerful against fairies is also represented by the tongs, frequently cited in Irish narrative as a protective device is included in the coda of the tale…" (Ballard 2014, 144). Modern day fairy enthusiasts such as Teresa Moorey tell us that crystals can be used to attract fairies and thus shows us the shift in attitudes towards fairies in America: "While different crystals have links with various Elements, Earth is

powerful in the respect, and earth spirits have a strong connection with many crystals; they were closely involved in their formation, and will be drawn in an attitude of cooperation and protection to the spirit within the crystal, with which they can work" (Moorey 2008, 262).

There has been association of fairies with the realm of the dead (Briggs, K.M. 1970, 81-96). Briggs notes that, "At first sight the commonly received idea of Fairyland seems as far as possible from the shadowy and bloodless Realms of the Dead, and yet, in studying fairy-lore and ghost-lore alike we are haunted and teased by resemblances between them" (Briggs 1970,81). The association of the fairy with the realm of the dead shows us that another depiction of the fairy existed, but it was not thoroughly agreed upon that the fairy was part of the dead, which created a further mysterious depiction of the folkloric figure.

The idea that the fairy was associated with the ancient gods and goddesses (Mackillop 2004, 202) who had magical powers and who conquered Ireland and then were forced into the underground/underworld or into caves, after being conquered was pointed out as a possible origin of the fairy lore by Mackillop: "Learned speculation on the origin of the fairy faith has centered on four theories. 1. Fairies embody a folk memory of a region's original inhabitants. When a new people seized a territory through force of arms or technological superiority, remnants of the conquered and displaced people would linger in cave and remote areas, preying upon their conquerors in the night. The survival in all Celtic countries of prehistoric monuments, apparently built by people of smaller stature, would support the perception. 2. Fairies are composed of the

discarded gods and diminished heroes of the old native religion…" (Mackillop 2004, 202).

The folklore and legends of the fairy and its depiction as a changeling in Ireland, Scotland, and England often involved children who were alleged to have been abducted by a fairy, possibly never being returned, and usually being replaced by an object, a fairy baby, or an old dying fairy (Mackillop 2004, 87, 200-202; Goodey and Stainton 2001, 223-240; Yeats 1892, 1-2, 363). Goodey and Stainton also detail what a changeling was considered to be: "Creatures known as 'changelings,' substituted for human children by fairies, trolls, witches, demons, or devils, appear frequently in the compilations of world folklore that have been a widespread genre for nearly two centuries (Dyer, 1878; Grimm & Grimm, 1816; Hartland, 1895; Thompson, 1932; Thorpe, 1851). For a period in early modern history, roughly from the creation of the Royal Society to the beginning of the nineteenth century, the same word also signified someone with an intellectual disability" (Goodey and Stainton 2001, 223).

Some have theorized that the belief in fairies and their depiction as changelings was used singularly to explain children who disappeared or who did not grow properly, had deformities, intellectual disabilities, or suddenly changed disposition (Ballard 2014, 137-151; Haffter 1968, 55-61). Ballard points out childhood abductions or disappearances being blamed on the fairies: "It is clear from this scholarship that belief in fairy lore, and particularly in the existence of changelings, that on occasion human behaviour could be influenced into action to drive away a perceived changeling. This is evident in the case of Bridget Cleary, and, citing the memoir written in 1880 by Daniel Campbell who recalled his home place of Knock in Co. Mayo, which he had left some

decades earlier, Hynes points out that 'fairy abduction would provide a "good excuse"' for infanticide, although in the case of abduction alone, of course, no substitute or changeling would be left to replace the human child" (Ballard 2014, 139).

The supposed cure for a changeling was akin to torture, abandonment, or possible infanticide or murder (Eberly 1988, 58-77; Neville 2000, F-6) and the fairy was blamed for the changeling. As pointed out by Eberly, there may have been children perceived to be changelings that were driven away and survived but had tremendous mental damage: "The different child who survives, perhaps with more mental than physical damage, offers a rational explanation for the solitary fairy, be it called Brownie or Brown Man or Urisk. This character, living quietly on the edges of society, may also provide a clue to the origin of ancient tales in which a 'monster' and his mother play important roles, tales such as Beowulf, with the memorable Grendel and his dam. Grendel is a powerful, violent creature, who like so many of the solitary nature fairies, lives near water. Perhaps, to theorize with abandon (and, hopefully, to spur someone to look into this further), he was a child born with something like Hurler's syndrome, gargoylism, that congenital disorder which may cause, in addition to physical deformity, a violently aggressive personality. Perhaps, the mother in this tale is the woman who stayed with her outcast, mentally retarded, and physically deformed child" (Eberly 1988, 74).

While the belief in fairies and their form as changelings, may have been used to neglect or abandon children who had disabilities, autism, or lack of proper growth (Eberly 1988, 58-77), the belief in fairies and changelings may have also been used to explain adults with mental illness or other illnesses such as in the case of Bridget Cleary. Bridget was an adult woman who had gotten sick and never fully recovered. Her

husband and family suspected Bridget of being a "fairy changeling" because of her illness and unfortunately, she was put through the changeling test by her husband, neighbors, and family and was subsequently tortured and burned, finally succumbing to her injuries in 1895 (Neville 2000, F-6). As noted in a newspaper article, her husband thoroughly believed she was a changeling, "When her relatives reacted with horror, he shouted, 'She's not my wife. She's an old deceiver sent in place of my wife. You are a dirty set. You would rather have her with the fairies…than have her here with me'" (Neville 2000, F-6).

The depiction of the fairy as a changeling is still present in the modern-day, but the labeling of children or adults as changelings has diminished due to modern medicine that now explains the medical conditions behind children or adults that were considered to be changelings or fairy replacements. Waltz argues that the new idea of "Indigo Children" that has been used to explain autistic children by New Age writers, is also a new depiction of the fairy figure in the modern-day: "Some New Age texts promulgate beliefs about people with autism having psychic powers, or attribute autism to supernatural causes, and could therefore lead to fear or mistreatment of people with autism in cultures where such linkages are disparaged. In another regard, some New Age ideas about autism, including the two just mentioned, may offer a valorized role within certain communities to people with autism and their families, and therefore have an understandably strong appeal" (Waltz 2009, 115).

Clearly, the figure of the fairy as depicted in the form of a changeling, was used to explain missing adults/children, abnormal behavior/development of adults/children. Additionally, the fairy figure was also blamed for "lost time" during an alleged abduction

of adults or children who later returned to their community (Mackillop 2004, 201). In Mackillop's definition of the fairy, he points out that the concept of "lost time" is associated with the fairy and the fairy world: "Time appears not to exist in fairyland, and neither is there any ugliness, sickness, age, or death. Mortals taken to fairyland may pass as much as 900 years there, thinking it only one night. Although no one dies in fairyland, there appears to be a fairy birth, as there are many stories of fairy infants and children who require mortal mothers to nurse them" (Mackillop 2004, 201).

The concept of "lost time" associated with the fairy and fairyland and how it has caused the depiction of the fairy to evolve in pop culture of the modern-day will be further examined. Modern-day abductions of children or adults by "little people" that were taken to an underground abode will be cited and will be compared to older stories of abductions by fairies.

Most of the literature regarding the fairy was written by authors whom I have categorized into four groups: historians or religious authorities who actually interacted with ancient druids or Irish, Scottish, or English peoples during the time of Caesar or later; recorders of first-hand witnesses or experiencers involving the fairy figure; collectors/creators of fairy tales involving the figure; and modern-day scholars, analysts, and anthropologists researching the folkloric figure of the fairy. All types of literature about the figure of the fairy written by the previously mentioned types of authors, have played a major role in driving the evolution of the depiction of the folkloric figure of the fairy.

Currently, the oldest known written literature trying to categorize fairies is attributed to a Medieval Era author named Gervase of Tilbury thought to be from either

Southern France or Italy whose work was titled, *Otia imperialia,* and was believed to be written around the year 1211 (Oman 1944, 2-15). Gervase was associated with various royalty, but wrote this literature for Emperor Otto IV (1197-1212) who was the son of the famous Henry the Lion (Oman 1944,2). Scholar C.C. Oman analyzed the work and notes that Gervase made mention of fairy creatures that were not considered Biblical at the time: "Part I deals with the Creation. It does not stick too closely to the Old Testament but includes sections on Fauns and satyrs and other creatures unknown to scripture. When touching on Incubi reference is made to the birth of Merlin (897), showing that Gervase, like almost all his contemporaries except William of Newburgh, had swallowed the fabrications of Geoffrey of Monmouth" (Oman 1944, 3).

It is also to be noted by Oman that Gervase had written about Bible history thus illustrating that the religion of Christianity had already created a pervasive cultural exchange during his life time which was during the early thirteenth century: "Part II is a geographical and historical treatise beginning with the division of the world between the sons of Noah. He describes each of the continents and in the case of Europe the component countries with their principal towns and rivers. This is followed by the history of each region. The geographical and historical sections concerning Britain are the only parts of Gervase's work which have been printed in this country" (Oman 1944, 3)

From this work of literature by Gervase, it is clear that by the early thirteenth century, several cultural exchanges had taken place between the lands of Ireland, Scotland and England which were already rich in oral traditions of fairy lore and the rest of Europe and the Middle East due to the exchange of Christianity and Abrahamic

religious beliefs into a world that was already occupied by the druid religious class and their belief systems. Gervase describes one being he called a Portuni that was very similar to the description of a certain type of fairy in Scotland known as a Brownie that would come into the home at night and do services in exchange for using the fire of the home to warm themselves and cook a frog: "Just as nature produces wonders amongst men, so spirits in the aerial bodies which they assume by divine permission, produce freaks. England has a class of what I call demons, but I do not know whether I should not rather call them a secret species of unknown origin, which the French call Neptuni and the English Portuni. It is their nature to share the simple life of fortunate farmers, and when on account of domestic work the later are working at night, suddenly, though the doors be shut, the Portuni come and warm themselves at the fire and taking little frogs from their bosom, roast them in the embers and eat them. They have the faces of wrinkled old men, and are very short in stature, not having half the thumb. They wear patched clothes, and if their [sic] is anything to be done about the house or any laborious work to be finished, they will get through it more quickly than would a human. Their nature permits them to obey but not to hurt" (Oman 1944, 4-5).

Gervase also attempts to describe the history of the known lands to him including several areas of Europe, all though he skipped some history of areas that were already known to him: "The localized wonders sited [sic] in Europe are drawn mainly from three regions, Italy, the Rhone valley and England…Gervase hardly mentions the other parts of France and has nothing to tell us of Germany" (Oman 1944, 4).

Gervase's work was translated into English by S.E. Banks and J.W. Binns by the twentieth century. Gervase's work includes mention of satyrs and other magical beings

now considered to be part of the fae folk; however, it is to be noted that other ancient writers before Gervase wrote about nymphs, satyrs, and sileni which included one of the oldest Greek writers like Homer who wrote the *Iliad* around 800 BC.

Later works of literature prior to the Victorian Era, that included writings about the fairy would come from Late Medieval/Early Renaissance Era Christian writers such as Henrich Kramer (1430-1505), Martin Luther (1483-1546) or King James I (1566-1625). Their writings would classify all fairies as demonic as will be discussed in full in a subsequent chapter of this thesis. The concepts of the fairy and its form as a changeling were during Medieval/Early Renaissance Era times, associated with Satan, demons, and demonic children produced by the mating of a human woman with a demon or Satan himself (Goodey and Stainton 2001, 223-240). Goodey and Stainton point out the guilt of the parent that came from having a defective child and its association with Christian beliefs: "Haffter (1968), arguing from a general psychoanalytic perspective echoed by others (Eberly, 1988; Ryan, 1987), makes specific reference to the parental bereavement model and its stages of disorder proceeding from shock, through rejection, anger, guilt, and projection to acceptance. According to Haffter the idea of the changeling was a natural projection on the part of parents, a form of guilt displacement. Viewing the child as a substitute 'allowed them to focus their aggression directly on the child since, of course, it was not their own' (p. 58); this ignores the extent to which the social construction of such creatures might then as now have engendered those negative responses in the first place, and overlooks the folklore compilations' counter-factual examples of substitute children being well treated. With the incorporation of the idea into Christian thought and notably after the Reformation, says Haffter, the guilt was

internalized by parents and seen as punishment for their sins" (Goodey and Stainton 2001, 224). Goodey and Stainton also note the influence of the writings of Martin Luther in regards to children with medical issues: "…Only a few stories depict anything even resembling disability, such as physical difference or failure to thrive. Stray references to substitute children as "idiots" (Evans-Wentz, 1911, p. 128) invariably postdate the early modern point at which the word "changeling" had become a term for intellectual disability...The text most often glossed in this way, together with its ethical implications, is Martin Luther's apparent claim that changelings were a mere mass of flesh without a soul and should be disposed of, a comment which as we shall see has been grossly overinterpreted" (Goodey and Stainton 2001, 224-225).

During the Victorian Era, a revival movement of ancient folklore began (Vejvoda 2004, 41-61) and the depictions of the fairy or fae folk and the changeling as well as the language and imagery used to describe them, would change into images of beautiful, magical beings who were magically endowed as opposed to their old-world imagery as ugly, demonic, and malevolent to humans (Varner 2012, 5-108). Vejvoda points out that the Irish Literary Revival came after the Great Famine in Ireland and the subsequent social and cultural changes that occurred in Ireland, "THE IRISH LITERARY REVIVAL of the 1880s and 90s, also known as the Irish Renaissance or Celtic Twilight, was largely inspired by an interest in folklore. While the best known Irish folklore collections remain those by key figures in this movement such as Douglas Hyde, W. B. Yeats, and Lady Augusta Gregory, the popular appetite for Irish folklore had in fact been strong throughout the nineteenth century…The differences in their methodology and style, as well as in the content of the tales, reflect not only the quirks of the individual collectors

but also the dramatic social changes in rural Irish life after the Great Famine of 1845 to 49" (Vejvoda 2004, 41). The new changes in the presentation of the folkloric figure of the fairy in Irish Literature now followed the changes and upheavals in the culture of Ireland following the Irish famine, and the fairy was now romanticized in Ireland by the Victorian writers of the time who were looking for identity and a positive outlook on life after a tumultuous period in Irish history involving famine, death, and exodus of many Irish people.

The depiction of the fairy prior to the Victorian Era literature and folklore (oral and written) depicted fairies as shapeshifting, malevolent, magical beings that were feared; that lived in mounds, fairy forts, or underground; that were responsible for abductions and creating disabled or unusual children in ancient Ireland, and other European countries; and that were demons or created demonic children during the Medieval and Renaissance Eras. After the Victorian Era literature/art influence the depictions of fairies now included: beautiful, magical figures that mostly had wings; were amusing and harmless; attended to nature and their nature realms; and could be called upon and interacted with. This new portrayal of fairies in the Victorian Era has continued on into the modern-day and especially into American pop-culture. Yet, there are still cases of fear of the fairy in Ireland, Scotland, and England and of disturbing fairy trees or fairy forts that continue to this day attesting to an old-world view of the figure that has persisted into the modern-day thus supporting the argument of this thesis that the depiction of the folkloric figure has evolved via different evolution paths and into multiple presentations.

The language and terms associated with fairies have evolved throughout time and geographically, as well. For example, in Ireland the words for the fairy came from the Irish term "sheehogue" or "shee" for the fairy as noted by Yeats during the Victorian Era (Yeats 1892, 1) which then changed to using the English word "fairy" derived from the French term for fairy, "faerie" or "fae" and also the English word "Elf" for a wingless fairy (derived from Anglo-Saxon "aelfe" or "aelf,"), to describe them, such as in Tolkien's works (Martinez 2010, 65-84). The use of the term "fairy" was a newer term that has found popularity in its usage from well-known Victorian Era Irish writers such as W.B. Yeats (1865-1939) and Lady Jane Wilde (1821-1896) and is now used almost exclusively in modern-day America while the term "elf" or "gnome" is also still used mostly for a smaller class of fairy in America. This thesis attributes the term "fairy" and its commonality to cultural exchange from the English who experienced a cultural exchange with the French.

The characteristics of the fairy has also changed though out time and the evolution of its characteristics has also permeated into other countries besides Ireland, Scotland, and England (Hutton 2014, 1135-1156). The Seventeenth and Early Eighteenth French writer Charles Perrault (1628-1703) is credited for laying the foundation of the genre of the fairy tale even though his works were derived from earlier folk tales. Richard Hutton in his article, H*istoriographical Reviews The Making of the Early Modern British Fairy Tradition*, argues that there were two separate time periods that fairies were introduced into British Society in the literature available in the time periods of the late Middle Ages and after the Reformation (Hutton 2014, 1135-1156). In Hutton's review he argues that: "This review is intended to examine the development of

representations of elves and fairies in British culture between the twelfth and the seventeenth centuries. It will argue that a very clear two-stage evolution in those representations can be found in literary sources, from an inchoate range found in different kinds of text, with no apparent collective identity, to a coherent sense of a kingdom, to which the common word ‘fairy’ could be applied, to an intense interest in, and discussion of, the nature of fairies. The first development occurred in the late middle ages, and the second after the Reformation, and both were pan-British phenomena” (Hutton 2014, 1135)

In regards to the depiction of the fairy and its various forms, Katherine Mary Briggs collected a vast amount of information about the fairy and its various presentations and lore and the terms used for each type of fairy (Briggs 1970, 1-481). In her quite large collection of terms/types associated with fairy depiction, she has shown the vast amount of evolution of the fairy figure that has taken place, in regards to its depiction. Her research is helpful in understanding the reasons the fairy figure evolved through cultural exchange. Briggs notes the word “fairy” and its origins as being a cultural exchange into Ireland, Scotland, and England from France and Italy: “Exception might be taken to this use. The word ‘fairy’’ itself is a late one, not used before medieval times and sometimes then with the meaning of mortal women who had acquired magical powers, as Malory used it for Morgan le Fay. The French *fai*, of which ‘fairy’ is an extension, came originally from the Italian *fatae*, the fairy ladies who visited the household at births and pronounced on the future of the baby, as the Three Fates used to do. ‘Fairy’ originally mean ‘fai-erie’, a state of enchantment, and was transferred from the object to the agent” (Briggs 1976, xi).

Briggs clearly shows that there were many words used for the same folkloric figure of the fairy, but the concept remained the same. Some variations in terms were used to further classify types of fairies in Ireland, Scotland, and England: "The fairies themselves are said to object to the word, and people often think it better to speak of them euphemistically as 'the Good Neighbours', 'the Good Folk', 'the Seelie Court', 'Them Ones', or, more distantly, as 'the Strangers'. Throughout these islands many names are used for the fairies, the 'Daoine Sidh' in Ireland, the 'Sith' in the Highlands, the 'pisgies' in Cornwall. In the Lowlands of Scotland the Anglo-Saxon 'elves' was long used for the fairies, and Fairyland was called 'Elfame', but these names had limited and local usage, whereas the name 'fairies', however distrusted by the believers and debased by nineteenth-century prettification, was recognized everywhere" (Briggs 1976, xi).

Lewis Spence also points out that the multiple presentations of the fairy may have simply come from cultural exchange: "In the fairy types here enumerated we find forms so dissimilar as given us to believe that there must have been a considerable degree of culture-mixing. By the end of the twelfth century three distinct species of fairy had come to be recognized in England – a diminutive type, a dwarfish goblinesque spirit of the brownie type, and a taller and somewhat stately fairy damsel. The rather extraordinary thing is that in few of these stories are the supernatural beings of whom they are related designated by the class-name of "fairy," or by any name at all" (Spence 1946, 9). Spence also points out that there is plenty of overlap of the types of fairies in England that are similar to creatures in other cultures, "There are also exceptions in the satyr-like creature encountered by King Herla, and the 'green children' of Suffolk – the one approximating to an early Mediterranean form of wood-spirt, obviously adapted from Classical tale; the

other to the elfin mound-dwellers of more general or standardized British superstition" (Spence 1946, 9).

The modern-day movie industry in America has had a tremendous impact on the depiction of the fairy. In an article written by Jullette Wood, *Filming Fairies: Popular Film, Audience Response and Meaning in Contemporary Fairy Lore*, she discusses the cuteness and mischievous attributes given to the fairy in the modern literature and movie industry such as in movies like *Midsummer's Night Dream*, *Labyrinth,* and *Dark Crystal* (Wood 2010, 279-296). Wood notes the amount of influence that cinema has on the depiction of fairies:

> One obvious characteristic of the cinematic treatment of fairies is that it dramatizes static images of Victorian art. That the connection between art and action is symbiotic is illustrated by the history of Shakespeare's fairy play, Midsummer Night' s Dream, as a subject for theatrical and film productions as well as painting. The play has provided an important focal point for visual realisations of fairies since the nineteenth century (Halio 2003, 11–31). It was one of the most popular subjects for a style of fantasy art that is now described as fairy painting, although this was not a term used at the time such paintings were first exhibited (Wood 2001,8–17 and 62 69). (Wood 2010, 283)

Wood also notes the tremendous impact that Disney has had on the image of the fairy:

> The Disney studio incorporated some delicately winged Victorian-style fairies in several animated films. The seasonal fairies in the "Nutcracker Suite" section of Fantasia (1940) were delicate art-deco fantasies resembling animated versions of 1930s book illustrations. The comfortably padded fairy godmother with her magic wand from Cinderella (1950) was Disney's realisation of the helper figure in the wonder tale, a figure that is frequently the heroine's dead mother, not a fairy. The three fairies in the Disney's Sleeping Beauty (1959) change size, something that provided Disney's animators with an opportunity for an inventive scene with tiny fairies inside a jewel-box. They were also drawn as comfortably padded maiden aunts. (Wood 2010, 285)

Wood also points out that Tinker Bell was a Disneyfied version of the fairy: "Tinker Bell was already a character in J. M. Barrie's Peter Pan, but the Disney animated film- version (1953) gave her a curvy adult body, modelled on that of Marilyn Monroe. Likewise, Pinocchio's Blue Fairy already existed in the Carlo Collodi story and was kept as a gentle ethereal presence in the 1940 Disney version (Zipes 1997a, 73 – 88)…" (Wood 2010, 285). Wood also notes that some of the cinematic portrayals of the fairy can be failures or winners with the public and help to solidify a depiction of the fairy: "Ridley Scott's film Legend (1985) did use fairy characters, played by child actors with distorted voices. Despite atmospheric forest scenes, unicorns, Tim Curry's dark lord and a suitable gothic underworld, the film did not live up to expectations (Wikipedia.org)… Comments on Dark Crystal and Labyrinth are more complex. The plot of Dark Crystal hinges on a world split into dark "skelkies" and benevolent "mystics." The "last of his race" hero has to prevent the triumph of the dark by destroying a powerful crystal… " (Wood 2010, 286). Wood continues analyzing the effects of cinema on the folkloric fairy and she notes the perpetual existence of adult fans for certain movies using the fairy figure, "The philosophic overtones of reuniting dark and light, and the hero whose actions are directed by sage-like characters who dispense ambiguous precepts, are widely used in both fantasy and science fiction genre films (for example, the plot formula underpinning The Matrix). Many comments are from viewers who have returned to this film as adults with a greater appreciation of its subtleties (greenmanreview 1‑2)" (Wood 2010, 286).

Wood also examines a popular movie, *Labyrinth*, and notes the lasting influence of the movie on the depiction of fairies with the public in America:

> Labyrinth follows a more conventional fairy-legend plot… Some comments on the film see this as a coming of age journey into sexual maturity. This interpretation focuses on the Demon king (David Bowie) and the possible links between the Bowie character and a colleague of Sarah’ s actress stepmother. The references are certainly there to be picked up, but younger viewers are content with the lovable Froud-designed muppets, the costumes, and the story (Labyrinth the film; Froud 2006; www.astrolog.org/labyrinth/movie.htm; www.greenmanreview.com/henson.fantasies.htm). Although neither film has winged fairies, both have contributed to the creation of modern sensibilities to faery mythology (greenmanreivew 2-3). Fans are passionate about the two films, and the relative commercial and critical success of the latter has generated merchandise and lifestyle sites. (Wood 2010, 286-287)

While Wood has noticed the power of cinema and light-hearted movies on the depiction of the fairy in America in the modern-day and its presentation of the fairy as magical, attractive, desirable and beautiful, she completely ignores movies such as *Rosemary’s Baby,* made by Roman Polanski, that have also used the fairy-changeling motif and associates it with Satan and with an “Antichrist” changeling figure just as Martin Luther associated fairies and changelings with Satan and demons, in his time. Additionally, the new fae horror genre in modern-day American movies and literature, is also now a driving evolution causation of pop culture that is causing the depiction of the fairy to evolve into the depiction of the fairy as a figure of horror. How all of these types of movies have contributed to the evolution of the depiction of fairies, is worth examining and I would argue that it has caused a new evolution path for the depiction of the fairy.

Masson and Bord argue that the depiction of the fairy has evolved once again, into stories of aliens and hybrid babies that live underground but are still able to fly in the air (Jacobs, David M. 2015, 1-284; Masson 1996, 54-58; Bord 1997, 106-130), yet I argue that this may be a case of something that takes the role of the fairy in American pop

culture and has evolved into a different evolution path from what the fairy was and still is represented as. This newer interpretation of fairy depictions by modern-day American authors is creating a new evolution of the depiction of the folkloric figure that I argue is a plausible evolution, in regards to the evolution of the depiction of the folkloric figure.

The concept of the fairy as being a shapeshifter or telepathic mind reader has continued though, to be associated with modern-day "fairies" as also being shapeshifters and telepathic in many American movies and literature (Hall 2021, 77-86) and in modern-day American alien abduction lore (Jacobs, David M. 2015, 1-284) as well as possibly modern-day forest creature lore which may fall more in line with being part of the fairy family such as the satyrs of old (Offutt 2021, 1-4; Johnson 2014, 1-362). Thus, some of the depictions of the fairy figure remains intact, but the overall depiction of the figure has evolved into different presentations. Arguably, the role of the folkloric figure of the fairy has essentially remained the same in most instances, but its presentation has evolved into new evolution paths as argued by Masson (Masson 2016, 1) and Waltz (Waltz 2009, 114-128) and per the research done in this thesis.

Considering a multi-pronged set of causations and evolution paths regarding the depiction of the folkloric figure of the fairy is a better way of understanding how the concept has evolved in some ways or has remained intact in other ways. This thesis argues that this approach can give clarity as to why the concept exists at all and how it has evolved over time. This multi-pronged set of causations approach to analyzing fairies supports the argument that five main causation groups have helped to evolve the depiction of the fairy and into multiple presentations.

## Chapter III.

## Evolution Causation Group One – Ancient Mythology and Religious Practices

Recent scholars such as Magnus Course cite fairies as being associated with an ancient pre-Celtic population (e.g., Fomorians) who were defeated by iron-wielding Celtic tribes (Course 2017, 14-15) while scholars such as Jubainville associates the fairies with the Gods of Ireland known as the Tuatha Dé Danann who defeated the Fomorians and would eventually be said to live in underground palaces at current day archaeological sites in Ireland that are associated with the fairies (Jubainville 1903, 152-153).

Some Victorian Era authors such as W.B. Yeats have recorded oral traditions about fairies and of fairies abducting healthy children and replacing them with an old fairy in the form of a "Changeling" (Yeats 1892 & 2022, 1-377). Others such as Lewis Spence cite stories of the dead being connected with fairies (Spence 1946, 66). Remarkably, fairy trees and fairy forts are still feared and protected in Ireland, today.

By examining and comparing all of these associations this thesis argues that these fairy presentations cover a major portion of the early evolution of the depiction of the folkloric figure of the fairy going back thousands of years in ancient Ireland, Scotland, and Britain, and that they identify the branching of the fairy depiction into various presentations such as that of being old gods, dead spirits, or entities encountered at old sites associated with fairies.

## The Ancient Fomorians in Ireland and Human Sacrifice of Children during the Mythological Time Period

Magnus Course cites that the fairies may have been an ancient pre-Celtic population who were defeated by iron-wielding Celtic tribes (Course 2017, 14-15).

> A large proportion of Irish and Scottish folklore is concerned with fairies, yet the question of what, exactly, fairies are escapes a definitive answer due to the diversity of explanations in the existent sources. Some see them as a distant cultural memory of the remnants of an autochthonous pre-Celtic population, a kind of pseudo-historical explanation which ties fairies' well-known abhorrence of iron to their displacement by iron-wielding Celtic-speaking tribes in the millennium before Christ. (Course 2017, 14-15)

The history of several invasions of Ireland includes a war between a group known as the Fomorians and the Tuatha Dé Danann as told in the Irish Cycles. In the book, *The Irish Mythological Cycle and Celtic Mythology*, H. D'Arbois De Jubainville discusses the Fomorian oppression against the native Nemedians and describes it as the Fomorians demanding from the Nemedians, a portion of their milk and crop each year, as well as two-thirds of their children born that year, for human sacrifice rituals on November 01, the Eve of Samhain, every year at a place called Mag Cetne (Jubainville 1903, 57-58). These ancient Fomorians were said to have invaded Ireland after coming from the water. The Fomorians were ruled by two kings and they set their stronghold on Tory Island and ruled all of Ireland from there (Jubainville 1903, 57).

According to Jubainville, the Fomorians were a different population of people who were giants in Ireland that the Tuatha Dé Danann were fighting against to help free the Nemedians from the Fomorians. Jubainville states that the Fomorians were oppressive to the native Nemedians of Ireland (Jubainville 1903, 57-58) and per Jubainville, the practice of Fomorian child sacrifice was stopped by the defeat of the

Fomorians and by the final removal of the idol worship of Crom Cruach (another ancient God of Ireland that required human sacrifice) by St. Patrick (Jubainville 1903, 57-64).

> The descendants of Nemed, once deprived of their chief, fell under the power of the Fomorians, and became the victims of a frightful tyranny… From this place they commanded the whole of Ireland, and imposed a heavy tribute annually upon the people, namely, two-thirds of the children they had brought into the world within the year and two-thirds of the corn and milk the year had produced. The tax was levied on the night of November the 'first, on the feast of Samhain when summer ends and winter begins—the symbol of Death. Payment was made in the place called Mag Cetne (4): Mag Cetne means the "same plain;" that plain, always the same, whither everything that has life goes, and where the gods of Death hold sway—it is the mysterious land men pass onto after death. (Jubainville 1903, 57-58)

Jubanville also mentions that other gods received tribute, and that a god known as Cromm Cruach, also received human sacrifices until his worship was ended by St. Patrick.

> In the lives of St. Patrick we read of a god whose stone statue was adorned with gold and silver, and surrounded by twelve other statues with bronze ornaments—this was Cenn Cruach, the Bloody Head. The place where this divine group stood in the open air, and received the veneration of the faithful, was called Mag Slechta, " Plain of Adoration" (1). Patrick went to the Plain of Adoration and raised his staff to strike the idol, which was the king of all the idols in Ireland. Then, says the legend, the idol turned away his head to avoid the blow, and he looked no more towards the South, as he used to do before; and the mark of the staff lives in his left side still, although the staff did not leave Patrick's hand, who merely threatened him from afar. The other statues, at the same time, sank up to their necks in the earth, and, says the hagiographical account, it is in that condition they are to this day (2).
>
> The idol of the Plain of Adoration, the "Bloody Head," Cenn Cruach, as the legend of St. Patrick describes it, or the "Bloody Curb," the "Bloody Cresent," Cromm Cruach, as it is called in other texts, was at a distant epoch the object of a terrible cult. Human victims were immolated in its honour. The tribute was the same as that formerly exacted by the Fomorians, according to the legend. (Jubainville 1903, 60)

This thesis argues that there were at least three different populations of people in ancient Ireland, involved with the idea of child snatching, child human sacrifice, and

supernatural “fairy” people who brought children back and ended human child sacrifice (as well as including St. Patrick later in the mix). These factors of different populations, forced human sacrifice, wars and retreats, and removal of older religions, were evolution causations of the depiction of the fairy. Some of the locations of fairy forts today, are considered by anthropologists and historians, to go back to these ancient gods and goddesses (considered to be fairies) in Ireland or to other ancient people of Ireland as pointed out by Cheallaigh: “Thus, in addition to their role in defining distinct physical landscapes, ringforts have an important role in the creation and maintenance of symbolic landscapes. For archaeologists, these not only encompass the imagined worlds of the past and their people, but also the world of the present and the role played by archaeologists in shaping and maintaining its contours and edges... Despite the widespread acceptance of archaeological narratives and a worldview built upon the tangible parameters of science, for many Irish people, both urban and rural, ringforts remain the homes and haunts of the fairies” (Cheallaigh 2012, 370). These sites are still avoided by Irish people today according to Cheallaigh: “While this aspect of their existence has taken on a historical dimension (in part due to the progressive decline of activities associated with the fairies, such as churning, weaving and spinning), perceptions of the potential dangers of contact with fairies remain. Surviving strands of orally transmitted stories as well as past and present fiction ensure that they, and the places with which they are associated, continue to be avoided as many stories tell of the capricious use of otherworldly power in order to injure or entrap the unwary. Even people who don’t believe in fairies will often avoid ringforts and other similar sites, as

to do otherwise is to court potential bad luck or injury (Bourke 1999, pp. 48, 164; Lysaght 1991, pp. 30‑31; Rieti 1993, p. 15)" (Cheallaigh 2012, 370).

Jubainville argues that the fairies were the Gods of Ireland known as the Tuatha Dé Danann who were said to live in underground palaces that are current day archaeological sites in Ireland (Jubainville 1903, 152-153).

> When the Tuatha Dé Danann were transformed into mortal men in Christian times, it was related that the place called Brug na Boinne, held by pagan tradition to be the site of the Dagda's underground palace, was the cemetery in which this primitive race used to bury its chieftains. The "History of Burial- places," Senchas na Relec, which was probably written about the end of the eleventh century, affirms that the Dagda, Lug, Ogma, and other great personages of the Tuatha Dé Danann race received burial here. There seems to be no doubt that this spot was used as a royal burying-ground in historic times. The majority of the high kings of Ireland were buried there during the first four centuries of the present era. Their predecessors were interred at Crauchan in Connaught. Crimthann Nia Nair, who reigned about the beginning of the present era, is said to have been the first high king of Ireland, of the Milesian race, to be buried at Brug na Boinne; and he was led to choose this as a burying place, it is stated, because his wife was a fairy, belonging to the Tuatha Dé Danann (1). (Jubainville 1903, 153)

Jubainville mentions that one of the old fairy palaces is associated with an actual archaeological site in Brugna Boinne (the Boyne Valley in Ireland) and that it belonged to the Dagda: "The site of the underground palace of the Dagda, as determined by the earliest tradition, is, from an archaeological point of view, one of the most interesting in Ireland. Of the three great tumuli there, two have been opened, and they each present the appearance of a vast mortuary chamber, now empty. Frequent mention is made in Irish literature of the underground palace of the Dagda here, at Brug na Boinne. A poem ascribed to Cinaed hua Artacain, who died in 975, affirms that before the battle of Mag-Tured two lovers slept there in the same bed. These were Boann, or the river Boyne deified, wife of the Dagda, and the god Dagda himself (1)" (Jubainville 1903, 152).

According to Jubainville, the Fomorians were associated with the night and with death (Jubainville 1903, 58). D'Arbois De Jubainville argues that the association with the moon and the night Goddess was transferred by these ancient people of Ireland, to the God of the night who would have a moon crescent placed on his brow and eventually, this crescent would be represented with horns of a goat, bull, or cow. As per Jubanville, the oppression of the Nemedians by the Fomorians continued until Ireland was invaded again by this new group of gods, known as the Tuatha Dé Danann, who defeated the Fomorians and ended the sacrifices. The Tuatha Dé Danann became associated with light and life and the sun, according to Jubainville, "The Fomorians are the gods of Death, of Night, and of Storm, the elder of the two divine groups that share the veneration of the Celtic race. The Tuatha De Danann [sic], gods of Life, of Day, and of Sunshine, were the younger of the two, if we accept the dogma of the Celts, according to which night precedes the day" (Jubainville 1903, 58).

Per Jubainville, human sacrifice in Ireland re-emerged with the stone idol of a god named Cromm Cruach or Cenn Cruach (also known as the "Bloody Head" or "Bloody Crescent" or "Bloody Curb") (Jubainville 1903, 60). This stone idol was adorned with gold and silver and was surrounded by twelve other statues. The child victim of this sacrifice would be burnt to death. Eventually, per Jubainville, worship of this god was finally ended in Ireland, when St. Patrick destroyed these idols and spread Christianity into Ireland in the fifth century AD. The ancient Cromm Cruach cult was similar to what the Fomorians had brought to Ireland per Jubainville (Jubainville 1903, 60).

The effects of this dark historical period in Ireland involving the sacrifice of children, had on the depictions of fairies and eventually changelings, was profound.

This thesis argues that a comparison of this human sacrifice ritual of children to the folkloric figures of the fairy and its form as a changeling, can be made. This thesis argues that the Formorian practices provided historical precedent for the folkloric depictions of lost, abused children, and for the ritual practices involving fire and burning which were used to test suspected changelings in early Irish society. The Fomorians were a strange group of gods, who took children from the people and burnt them with fire in a sacrifice ritual. Fire and burning were methods used to test a suspected changeling to see if they were indeed a fairy in disguise in hopes to bring back the stolen child. This thesis argues that it doesn't seem that far of a stretch to see the connections of the Fomorians and the practice of child abduction to that of fairies who abducted children and sent them to the invisible Fairyland, through human sacrifice. Per Jubainville, the Fomorians were said to have left Ireland after being defeated by the Tuatha Dé Danann, and that they had returned to their own country which was said to be across the ocean and be a realm of the dead, "The Fomorians were finally subjugated. They left Ireland and returned to their own country, that mysterious land across the Ocean, where the souls of the dead find a new body and a second dwelling-place… And soon Conn, weeping, sees his son leap into the ship of glass in which the dread enchantress voyages. Then the vessel sails away over the sea, and the father watches it from the shore until it fades out of sight. His son returned not again, and whither he had gone no one knew (2), or, rather, they knew only too well; he had gone to the place whence there is no return: to the dominion of Tethra, king of the Fomorians, who reigns in that distant land continually, though he had left his sword in the hands of the victorious Ogma at the Battle of Mag-Tured" (Jubainville 1903, 108-109).

The Fomorian cult practice of a group of gods demanding children for human sacrifice probably initiated the fairy folkloric figure and its form as a changeling folkloric depiction into existence in ancient Ireland and perhaps other places that the Fomorians were, or at least wielded significant influence over of the evolution of the depiction of the fairy figure into what it became. These ancient gods caused the depiction of the folkloric figure of the fairy to evolve into an invisible group of beings that were feared and could possibly reappear at any time. These ancient gods were responsible for taking a perfectly healthy child away from the parents for the purpose of human sacrifice by fire, thus creating an association of fairies taking attractive and healthy babies. These ancient gods may also have refused to take a defective child for sacrifice as they may not have been seen as good enough for the sacrifice, or that the practice created a lack of healthy children by removing two-thirds of new-born children, every year via their demands for sacrifice, thus creating the depiction or evolving it into that of the "fairies" stealing the perfectly healthy child and leaving behind a perceived "defective" child with illness or poor development in the form of a changeling. The cultural memory of the Irish people and other Celtic people, most certainly included the intense fear felt by their ancestors of having their children taken by a foreign people and sacrificed by fire, thus never returning their children to them as evidenced by the still existing fairy beliefs in Ireland including the fear of disturbing fairy trees or fairy forts.

This thesis also argues that the association of using fire and burning resulting in the forced revealing of a changeling by using fire or burning methods, evolved from the practice of using fire to commit human sacrifice of a child. Collectively, the arrival of the Fomorians, their human sacrifice cult, the abduction of native Irish children, and the

defeat of the Fomorians and their retreat most certainly were evolution causations of the depiction of the fairy and was a collective factor in creating or evolving the presentation of the fairy as not only a separate powerful being by itself, but also in the form of changeling as one of the fairy presentations that could be encountered.

Magnus Course cites that the concept of fairies fearing iron may have come from an observation that weapons made of iron were stronger and defeated weapons made of bronze (copper and usually tin) and that whatever weapons the oppressive Fomorians had were inferior to weapons made of iron (Course 2017, 14-15). This thesis agrees with Magnus Course's argument. Additionally, the fear of fire by the fairy may have been the fear felt by the abducted child or parent transformed into the fear of fire by the changeling. Sadly, this cultural experience involving abduction and human sacrifice of children must be considered to be a major contributor to the evolution or even perhaps the origin of the depiction of the folkloric figure of the fairy and its presentation as a changeling.

## Roman Writings on Druidic Practices in England, During the Time of Caesar and Post-Caesar

There are no current written records that record the religious practices of the ancient Irish, Scottish, or English; however, we know through historians and anthropologists that a priest class known as the druids existed in ancient Ireland, Scotland, and England for hundreds of years until their practices were outlawed by the Romans and finally removed from Ireland, by St. Patrick who brought Christianity to Ireland in the fifth century AD and finally ended any outwardly remnant of human sacrifice rituals practiced in Ireland.

The exact practices of the ancient druids who were the priest class in ancient Ireland, Scotland, and England are not fully known as they did not keep written records in England and any books that were present in Ireland were burnt by St. Patrick. However, some of the earliest information we have about the druids and their practices come from the Romans who initially tried to invade England (around 55 BC and 54 BC) during the time of Caesar and eventually from St. Patrick who went back into Ireland to spread Christianity, and from modern-day scholars. The druids did practice human sacrifice and their practice was outlawed by the Romans. They would continue their practices secretly, but would be finally driven out of Ireland by St. Patrick and have reemerged in some modern-day form less the human sacrifice that we know of. Pokorny gives us a summary of what the Romans wrote about the druids.

> In the first chapter of his book De Jubainville speaks of the Gaulish priests:- 'They have two kinds of priests, the Druids and the "Gutuatri." When Caesar subdued independent Gaul in the first century before our era, the Druids had already gained an important position, but he was told that Druidism originated in Britain and had been transferred from thence to Gaul.
>
> 'Before the establishment of the Druids on the Continent the Gauls had no other priests than the "Gutuatri." He derives their name from the Celtic "gutu," Ir. Guth (voice), and compares it with our German word "Gott," from the Indo-Eur. "ghutom" (what is invoked), from the root "ghu." "Gutuatri" would then mean, "the invoking ones," from the same root as the Goth. "gudja" (priest). They were all priests of temples or of holy groves. The "Gutuatri" were still extant during the Roman occupation. We have their names preserved on four inscriptions.' (Pokorny 1908, 2)

Pokorny further cites that, human sacrifices, were made to the gods of the druids.

> Almost nothing is preserved to us from the tradition of the Gaulish Druids, for they were not allowed to put down their teaching in writing. It was otherwise in Ireland. The author of the Yellow Book of Lecan tells us that St. Patrick burnt a hundred and eighty books of the Druids, and that after his example all Christians did the same, till all Druidical books were destroyed. (Pokorny 1908, 4)

> Criminals were sacrificed to the gods, but also innocent persons. Large figures made of wickerwork were filled with living men and then burned. The Romans soon prohibited Druidism; but it continued secretly, and Mela tells us (45 A.D.) that the noblest youths of Gaul followed their teachers into secret forests. (Pokorny 1908, 5)

Pokorny also reveals that scholars who wrote after the time of Caesar, such as Pliny the Elder, provided a different description of the druids.

> Thirty-five years later Pliny the Elder gives us quite another picture of the Druids. He shows them as priests of the oak, as physicians and magicians, as nothing better than common charlatans. They compose the mystic serpent's egg out of snake venom, which assures the success of every action.
>
> How shall we account for this seeming change? Did suppression cause them to set aside their noble teaching in order to earn their livelihood in a less worthy manner? I shall soon have to show that the Druids were already magicians in the earlier times. But how does it happen that they are occupied with mean sorcery as well as with an earnest science? In the meantime we may notice that the most prudent men are often the greatest charlatans, because they know that the great crowd is more easily led by cunning, juggling tricks than by high wisdom. (Pokorny 1908, 5)
>
> For the Druids were the priests of the pre- Celtic aborigines of the British Islands, and it is from them only that the Celts received them. As the Gaels, the one great nation of the Celts, conquered the British Isles about 1000 B.C., they had already attained a high degree of culture. They brought with them the knowledge of bronze and burnt their dead. (Pokorny 1908, 6)

The written historical accounts of druids and their practice of human sacrifice that continued up until the fifth century AD, gives credence to the religious practice being an evolution causation of the depiction of the fairy and possibly strengthened the belief in the folkloric figure and its depictions. Thus, there are several accounts of this religious practice that was prevalent in ancient Ireland, Scotland, and England and arguably the practice of human sacrifice was a significant evolution causation of the depiction of the fairy figure.

## Fairies as Being Associated with the Dead in Ireland, Scotland, and England During Ancient Times and up into Modern-day

The ancient Celtic people according to Jubainville believed the land of the dead existed beyond the water (Jubainville 1903, 15-16). Jubainville elaborated on Celtic beliefs, "In the Celtic beliefs the dead inhabit a region across the ocean, situated to the south-west, where the sun sinks to rest during the greater part of the year—a wonderful realm whose delights far surpass those of this world. It is from this mysterious country that men originally came. In Ireland it is known as Tire Beo, or the Land of the Living; Tir n-Aill, or the Other World; Mag Mar, or the Great Plain (5); and Mag Meld, or the Pleasant Plain (1)… From the tenth century onwards, the time at which. Nennius wrote, this name, which was unknown to the geographical language of ancient Ireland, passed into the legend of Partholon, and then it was from Spain, and not from the land of the Dead, that this mythic chief and his companions were made to arrive (2)" (Jubainville 1903, 15-16).

In some cases, fairies were considered by scholars such as Lewis Spence to be non-human spirits and in other cases they were considered as spirits of the dead (Spence 1946, 66). Per Spence:

> Many barrows and sepulchral spots in Britain and elsewhere are pointed out as fairy dwellings. The famous Brugh of the Boyne, in Ireland, was at once a fairy hill and an ancient burying-ground. The hill of Tomnahuriach ("Hill of the Fairies") at Inverness is another case in point, as is the sepulchral barrow of Willey How, in Yorkshire popularly believed to be a fairy dwelling. These are merely concrete illustrations culled from hundreds of instances. In Cornwall the "spriggans," or elves, haunt only those standing stones which are associated with sepulture. As we shall see when we come to examine the connection of fairies with circles and standing stones which have been used as burial sites, these are so numerous as to constitute a powerful body of evidence that in many parts

> of this country fairies were connected in the popular mind with the last resting-place of the dead. (Spence 1946, 65-66)

K.M. Briggs in her article, *The Fairies and the Realms of the Dead*, discusses the similarity of Fairyland and the Realm of the Dead but did not equate the two (Briggs 1970, 81-96). Briggs wrote, "At first sight the commonly received idea of Fairyland seems as far as possible from the shadowy and bloodless Realms of the Dead, and yet, in studying fairy-lore and ghost-lore alike we are haunted and teased by resemblances between them. This is not to say that the Fairies and the Dead are identical, or that the fairies derive entirely from notions about the dead, only that there are many interconnections between them, and that some classes of the dead were undoubtedly regarded by the old people as inhabitants of Fairyland" (Briggs 1970, 81). Briggs further discusses a pair of fairies known as the Green Children and how they could be connected with the realm of the dead.

> One of our earliest pair of fairies, the Green Children, described by Ralph of Coggeshall and William of Newbridge, seem far from being ghosts, yet the land they came from, St Martin's Land, bears some resemblance to a country of the dead. It was an underground land, without sun or moon, but always in a kind of twilight, and access to it was by a cave. It is to be noticed, too, that the habitual food of the children was beans, the food of the dead. (Briggs 1970, 81)

The Green Children came from a land known as St. Martin's Land that was an underground land with no sun or moon, but with its own light. Its access was through a cave and the food of these fairies were beans which was considered a food of the dead (Briggs 1970, 81). Briggs also points out that the Scottish witch trials portrayed fairies as living in hollow hills and that they were associated with the dead (Briggs 1970, 88). In areas that were not Celtic, such as in Northern England, many of the fairy creatures such as the Brownies and the Silkie were called ghosts (Briggs 1970, 89).

K.M. Briggs also discusses the story of Mr. Noy, who was a farmer that went missing after his fiancé, a neighbor girl, died suddenly three years prior. Mr. Noy went missing and was then found and his story of his disappearance included him wandering off towards distant lights and music. He followed them and ended up in an orchard and a house where a party was taking place. Inside the home, was a young woman whom he recognized as his long-deceased fiancé, Grace Hutchens. His fiancé took him back outside and warned him not to eat or drink anything in this place. She told him that she lived with the little people and that they were the spirits of the heathens who had lived a thousand years ago, before Christianity entered Ireland.

> He asked if any fairy babies were born among them, and Grace said that very occasionally there was a birth, and that then every fairy man, however old and wizened, was proud to be thought its father. She explained that they did not live together like husband and wives, they thought that too hard considering the long ages they had before them, and they were not Christians but star worshippers. She said that she was a little more contented than she had been since she had learned how to change herself into a bird and fly about near him, but that every time that she made this change she came back a little smaller than before, and so she was gradually dwindling as the Small People did. (Briggs 1970, 91)

Per the story, these spirits were trapped in this place. The man inquired about Fairyland and asked if fairy babies were born and his fiancé told him once in a while they were born there. He tried to get his fiancé to break free from Fairyland, but could not and all of the spirits vanished and he felt a blow to his head and woke up to his friends finding him (Briggs 1970, 90-92).

The example of this story of Mr. Noy, clearly associates Fairyland with the realm of the dead and fairies with the spirits of the older civilizations of Ireland. The idea of a warning not to eat or drink anything while in Fairyland less a person would then be trapped forever in Fairyland, is similar to the stories of Persephone eating pomegranate

seeds while in Hades and thus being trapped there for a period of the year. Hades was considered by the Greeks and Romans as the realm of the dead. Briggs concludes that at earlier times, fairies were associated with the dead and that their clothing colors of green and white were associated with death, and that the short stature of the fairy was representative of the soul and its small size, and that the burial mounds were inhabited by fairies (Briggs 1970, 96).

Additionally, the fairy tale story of *Cinderella* as told by the Brothers Grimm, does not include a fairy god mother, rather, the mother of Cinderella dies but tells her before her death, to plant a tree on her grave and to shake it when she needed a wish or help. Cinderella does what her mother told her to do and is then taken into the home of a step mother and two step-sisters after her father remarries. Cinderella is relegated as a servant to the step mother and step-sisters and does eventually meet the prince whom she will marry, but not with the help of a fairy godmother, but with the help of her dead mother. In order to sneak off to the prince's ball, she goes to her mother's grave and shakes the tree and asks for appropriate clothing for the ball after two birds fly into the home to help her with her chores and advise her to go to the mother's grave to get clothes.

> "Go to the little tree on your mother's grave. Shake it and wish for clothes. However, you must return before midnight."
>
> So, Cinderella went to the grave, shook the little tree, and spoke:
>
> "Shake and wobble, little tree!
>
> Let beautiful clothes fall down to me."
>
> No sooner had she said all this than a splendid dress lay right before her along with pearls, silk stockings, silver slippers, and everything else that belonged to her outfit. (Zipes 2014, 72)

Instead of a fairy godmother, Cinderella's dead mother watches over her and grants her wishes through a magical tree on her grave. Here the "fairy" is associated with the dead mother and thus the realm of the dead.

W.B. Yeats also wrote about the association of the dead with fairies; however, he wrote that the souls of the dead might be led astray by the fairies and thus kept the fairies as a separate group from dead humans. Yeats also wrote that fairies could affect the realm of the dead (Yeats 1892, 119-120).

> When the soul has left the body, it is drawn away, sometimes, by the fairies. I have a story of a peasant who once saw, sitting in a fairy rath, all who had died for years in his village. Such souls are considered lost. If a soul eludes the fairies, it may be snapped up by the evil spirits. The weak souls of young children are in especial danger. When a very young child dies, the western peasantry sprinkle the threshold with the blood of a chicken, that the spirits may be drawn away to the blood. (Yeats 1892, 119)

The idea that the fairies are non-visible often times and were physically unlocatable but rather existed in their own realm known as "Fairyland" that may or may not have been part of the world of the dead, shows the impact that these ancient gods that were in ancient Ireland had on the ancient Irish and surrounding areas (e.g., Scotland and England) and still are profoundly influencing those geographical areas and now America (due to cultural exchange from Ireland, England, and Scotland). By associating the fairies with the "land of the dead," certainly by the Victorian Era time period in Ireland, Scotland, and England and with dead older Irish, Scottish, or English pagan people, a different evolution causation for the depiction of the fairy figure has caused a new presentation of the fairy.

## Fairy Trees and Fairy Forts Still Feared in Ireland in the Modern-day

There are still examples of fairy trees and fairy forts that are feared in Ireland and the locals demand they be left alone. Some of the most recent examples are mentioned in newspaper articles. One such example of the remaining belief in fairy trees was cited in a newspaper article in 1968.

> Ireland's message for Halloween is that little people are alive and well and living in Donegal and playing hob with the country road program.
>
> Their favorite domicile around these parts is said to be a knarled old whitehorn not far from the Atlantic coast. People in the tiny village of Ballymagroartyscotch call it a skeog, or fairy tree and the Country Council calls it a nuisance.
>
> The trouble arose when Donegal ever keen to cater for tourists started a new road to the coast. It winds through the mountains toward the Atlantic, and when it reaches the fairy tree it stops.
>
> For six months the cry has been roaring through the hills; "Roadman, roadman, spare that tree." And not a soul in all Ireland could be found to cut it down.
>
> The reason is Ireland's firm belief that disaster can come to those who harm a fairy tree. (Victoria Advocate 1968, 9A)

Other examples of modern-day protected fairy trees, include the fairy tree at the Hill of Tara which is said to grant wishes if you ask and leave something on the tree. The tree is visible with many simple items or cloths tied to its branches. The residual belief in fairy trees or fairy forts is another evolution causation that has lasted throughout time into the modern-day that still presents a magical image of the fairy and the fear associated with disturbing them or their abodes and creates a depiction of the fairy figure as an old god, spirit, or entity to be feared.

## Summary

The arrival of a new group of people into ancient Ireland such as the Fomorians, that demanded human sacrifice of the native people's children, evolved the depiction of the folkloric figure of the fairy and helped to create one of its presentations such as the changeling. Their religious rituals and eventual defeat and retreat most certainly were in combination an evolution causation of the depiction of the folkloric figure of the fairy and indicates a possible reason for the absolute fear and dread felt in earlier times by the ancient Irish and other Celtic people, in regards to fairies and their alleged physical presentation in the form of a changeling.

The idea that fairies were associated with the realm of the dead or could influence the dead was also an evolution causation of the depiction of the folkloric figure of the fairy and the idea that one might be able to rescue their dead loved ones from Fairyland, was reinforced by this association and once again, the folkloric figure of the fairy had evolved into a new presentation through the portrayal and association of fairies to the realm of the dead in fairy lore.

The continued fear of disturbing fairy trees or fairy forts shows the major effect that the ancient gods of Ireland had on the population and future generations in Ireland, Scotland, and England as these trees and forts are usually anthropological sites of older populations that were present. These remaining sites and fear of the sites and the fairies associated with them act as an evolution causation of the depiction of the fairy and continues to affect its depiction.

The exact origin of the folkloric figure of the fairy may never be able to be pinpointed exactly; however, it is arguable that: ancient gods of Ireland that were either oppressive or non-oppressive were strongly associated with the figure of the fairy; their

religious rituals that included human sacrifice were significant in the evolution of the depiction of the fairy as a changeling, the association of the fairy with the land of the dead was a significant evolution causation in the depiction of the fairy, and the remaining fear of disturbing fairy trees or forts that are now considered anthropological sites, has been an evolution causation of the depiction of the fairy. All of these major evolution causations were instrumental in the evolution of the depiction of the fairy figure in Ireland, Scotland, England and now America, and they were the causations for multiple presentations of the fairy figure.

## Chapter IV.

## Evolution Causation Group Two – Religious Writings and Early Literary/Art Influence

Religious writings from the fifteenth (1400 AD-1500 AD) and sixteenth (1500 AD -1600 AD) centuries (Medieval and Renaissance Eras) and some secular literature from these time periods that came from authors in England, Germany, and Austria, had a tremendous influence on the evolution of the depiction of the figure of the fairy. The association of a person or parent with a fairy or changeling was always highly undesirable, yet there were remedies for the situation and the old communities had a common method of dealing with such encounters. During the period of Medieval and Renaissance Eras, as will be shown in this thesis, the association with a fairy or changeling became not just simply undesirable, but an absolute liability and a potential to get one killed by the rulers of the period. The parents of a changeling were not usually blamed for dealing with the alleged changelings, prior to the Victorian Era, but were afterwards as will be shown in this thesis. Due to the cultural exchange of Christianity and the views of early Christian writers, into the old communities in Ireland, Scotland, and England, the community views on fairies and their depiction as changelings were challenged and it became extremely dangerous for a parent or person to be associated with fairies or changelings so much so, that they could be charged with a crime or be labeled as responsible due to the new Christian religion and writings that emerged, during the time periods of the Medieval and Renaissance Eras in Europe.

### Medieval Era and Renaissance Era Fairies, Changelings, and Christianity as Discussed in Medieval and Renaissance Era Literature in Europe

Members of the Christian church such as Martin Luther or King James I, did not look at children or adults with disabilities in a very good way. Both of these men viewed them as demonic or as punishments from God as did other members of the Christian church (Eberly 1988, 60-62). As pointed out by Eberly, writers associated with the Christian church associated the birth of humans or animals with defects as a sign of demonic activity:

> When the Christian church began to interpret the birth of offspring with congenital disorders as a sign of supernatural-and demonic-intervention, both men and women had reason to fear for their lives if they parented, or were even in the vicinity upon the birth of, atypical newborns, animals or human. In Puritan New England in 1642, a young hired man was convicted of consorting with the devil, and was executed, when a sow bore a cyclopic (one-eyed) piglet. In Denmark as late as 1683, a young mother was burned at the stake for giving birth to a "monkey-headed' child who was, in all probability, anencephalic (born with an incomplete brain and a malformed skull). (Eberly 1982, 60)

Eberly specifically cites the writings of Martin Luther and his influence on how disabled children were viewed: "When a child survived infancy with a severe mental or physical defect, it might also be viewed as evil. Martin Luther labelled one severely retarded child as no more than massa carnis, a soulless mass of flesh, and went so far as to recommend that the child be disposed of by drowning. In the lore of the changeling, however, the 'inhuman' or 'demonic' nature of the child did not bring forth a uniformly negative response although, as we shall see, some of the techniques used to reveal the 'true nature' of the change-child were a least as inhumane as Luther's suggested solution" (Eberly 1988,60). Eberly also points out that the writings of the Christian scholars, caused the birth of child to be feared and that women especially bore the brunt of the fear: "In the past, as now, the birth of a child was a remarkable event for both family and the community. The actual time of birthing was seen as fraught with dangers

both physical and spiritual, no doubt because death in childbed was so common. In medieval days in much of western Europe, women who had just borne a child were not allowed to attend church until a specified amount of time had passed, and Lady Wilde remarks that 'Until a woman has gone through the ceremony of churching, after the birth of her child, she is the most dangerous being on earth. No one should eat food from her hand, and myriads of demons are always around her trying to do harm, until the priest comes and sprinkles holy water over her'" (Eberly 1988, 61).

The pagan views of older religious beliefs regarding fairies and changelings, did not mesh well with the new Christian religion. The ideas about fairies and changelings turned from parent and child victims at the whims of fairies to that of associations with demons and the children of demons or Satan himself as the church grew stronger in Europe. As cited by Oldridge, one such author, Thomas Churchyard, published a poem in 1593 about fairies. Thomas Churchyard equated them with demons in disguise and his writing helped to solidify the new depiction of the fairy as demonic (Oldridge 2016, 1-2).

> Churchyard's poetry has been mercifully neglected. But his portrayal of fairies as demons in disguise touches on a larger theme in the English Reformation: the attempt to reorder the world of spirits to conform to Protestant interpretations of scripture, and the resulting elimination, or reimagining, of beings such as fairies, hobgoblins, and imps. By the late sixteenth century, it was well established among reformed Christians that such "doubtful spirits" were figments encouraged by the Roman Church. In *The Discoverie of Witchcraft* (1584), Reginald Scot famously attributed the various creatures - or "bugs" - of popular belief to the influence of Catholic superstition. From a rather different perspective, the minister Henry Holland wrote in 1590 that "the fairies, the goblins [and] the hegs ... came unto the church with the rotten mist of popery…
>
> If the fairies of traditional belief were not what they appeared to be, what was their true nature? The reformation of spirits radically simplified the supernatural world, but also introduced elements of deception. A strictly biblical model of the cosmos could not accommodate the activity of saints, ghosts, and "doubtful spirits"; it also needed to explain historical

> sightings of such entities, as well as reports of their continued appearances. In the case of fairies, at least two broad approaches were available: they could be dismissed as delusions or idle tales, or reinterpreted as demons. (Oldridge 2016, 1-2)

The new Christian writings of the Late Medieval and Early Renaissance Eras from members of the Christian Church show a significant change in beliefs about fairies and the writings show the association of fairies with something very evil, such as demons. From the Late Medieval Era on until the Victorian Era, more writers began to associate fairies with demons such as Samuel Harsnett in 1603, as pointed out by Oldridge, who grouped fairies and imps as being demons who had confused the eyes and minds of the common people (Oldridge 2016, 1). A significant turning point in the late 1400s and into the 1600s had occurred and fairies were no longer referred to as the "good people" to be feared, but rather as demons to be banished and as potential liabilities for the parents to be associated with.

The Protestant Church used the idea of fairies and Catholics who tried to banish them as political fodder. A satirical article against the Pope, in 1579, mocked the power of the church to protect Catholics from fairies as pointed out by Oldridge (Oldridge 2016, 3).

> Although writers like Webster associated fairy beliefs with an ignorant past, the use of fairyland in anti-Catholic polemics was based in part on traditional ideas. The motif of deception was central. In English popular culture, fairies were frequently viewed as adept tricksters. Their ability to change shape meant that their appearance could not be trusted. Likewise, "fairy money" was worthless and "fairy gold" fooled the eye. For reformed Christians, this quality made fairyland an obvious partner to popery: the arts of deception sustained them both. In his critique of the doctrine of transubstantiation, the Jacobean rector John Downe compared the transformation of the elements of bread and wine into the body and blood of Christ to a fairy illusion. If a thing loses its nature, he wrote, " and ceases to be what it was, then whosoever comes to Rome must not believe his eyes, but think he is in fairyland, where things are not what

> they seem to be". Moving in the other direction, the poet Thomas Heyrick claimed that the belief in "fairy elves and goblins, [and] wakeful sprite" flowed from the "outside pomp and empty pageantry" of the Church of Rome. (Oldridge 2016, 3)

In 1624, George Goodwin mocked the authority of priests as they claimed to have authority over fairies and goblins and could banish them (Oldridge 2016,3). Other British writers, such as Richard Flecknoe and Thomas Heyrick, compared fairy beliefs to "Roman idolatry and superstition" (Oldridge 2016, 3).

> An anonymous satire against the Pope in the same year mocked the pontiff's power to protect his subjects from fairies. In a similar vein, George Goodwin noted sardonically in 1624 that the authority of priests was based on their supposed ability to put fairies and goblins to flight. The false doctrine of purgatory, suggested the minister John Guild in 1625, was like the "elf-fire" that led unwary travellers to their doom. Such views were echoed in the later seventeenth century. Writers such as Richard Flecknoe and Thomas Heyrick casually linked fairy beliefs to Roman idolatry and superstition. More forcefully, the sceptical demonologist John Webster asserted in 1677 that "in the times of blind popery and ignorance, there was no discourse almost but of fairies, hobgoblins, [and] apparitions". These creatures were spawned, Webster claimed, from "the superstitious credulity and ignorant fancies of the people, joined with the impostures of the priests and monks". (Oldridge 2016, 3)

During this Medieval and Early Renaissance time period, of particular interest in the discussion of fairies was a fairy apparition known as a Will o' the Wisp. The Will o' the Wisp, was associated with a fairy lantern or fairy light that was used to lead unsuspecting humans astray if they followed them. Protestant writers would link them with the Devil as pointed out by Oldridge (Oldridge 2016, 4).

> The demonisation of fairies can be illustrated, in miniature, by the treatment of a discrete class of fairy spirits: those that were described loosely as "will o' the wisps". It was widely believed that some fairies used lanterns, or "false fires", to lead travellers astray at night; this was either to lose them in woods or, more treacherously, to direct them towards dangerous bogs. The creatures responsible had many names. Reginald Scot identified "Kit with the Candlestick" and "the puckle"

> in 1584; Robert Burton also named "pucks" as will o' the wisps in *The Anatomy of Melancholy* (1621). The hobgoblin Robin Goodfellow was also counted among these spirits, as Shakespeare attested by naming him "Puck" in *A Midsummer Night's Dream*. (Oldridge 2016, 4)

Eventually, by the beginning of the Renaissance Era in Europe, the power of the fairy was now seen as the power of the Devil and his demons, thus the fairy was associated with something very evil by the 16th and 17th centuries (Oldridge 2016, 5) and the folkloric figure now became a liability for anyone associated with it. Oldridge points out that several Christian scholars including the future King James I, in England during the Medieval and Renaissance Eras, equated fairies with demons: "There were, of course, Protestant writers who equated "real life" fairies with demons in early modern England. The future King James I took this position in his *Daemonologie* (1597), though he grew increasingly sceptical on such matters in his later life. Similarly, Robert Roche attributed the "curious feats" and love spells of village magicians to evil spirits in a pamphlet published in 1599. In *The Souls Exercise* (1641), the poet William Vaughan described the complete panoply of Satan's deceits, including his manifestation as various earthly spirits…" (Oldridge 2016, 5). The power of the Christian scholars and their literature in England during the late Medieval and early Renaissance Eras had a tremendous influence on the depiction of the fairy which introduced a new fear of being associated with them or a changeling, into a fear of being blamed for their existence.

## Early Renaissance Era Fairies and Witchcraft in European Literature such as Malleus Maleficarum, and King James I's Demonology Books

Modern medicine has evolved for thousands of years. Initially, many physicians relied on some effective herbal cures and treatments as well as antiquated and often-times

unhelpful methods in dealing with illnesses and congenital disorders. Many early physicians and scholars dating from the first through the seventeenth centuries wrote down their ideas in regards to medical conditions and the treatment for them including Galen, Hippocrates, and Paracelsus. From their writings, we can observe the development of modern medicine and the development of understanding of how the human body and reproduction worked.

Despite the existence of doctors and their treatments for illnesses, there still were superstitious beliefs in rural areas of Europe, that attached illnesses or conditions to the anger of gods, or the work of fairies, or the work of the Devil. Other writers attributed illnesses to witches and their dealings with demonic creatures. A book titled, *Malleus Maleficarum (The Hammer of Witches)*, initially published in 1486 in Germany, by Heinrich Kramer (1430-1505), didn't help those with medical conditions but rather supported superstitious ideas about medical conditions and witches and their associations with the Devil and demons. Heinrich Kramer was a German Dominican friar, who believed that most witches were women, and that witches could cast spells on people and cause them to be sterile, or could kill their babies, or cause illness in humans and animals. He also wrote that witches were stealing babies and eating them or using them for magical potions (Kramer 1508, 66, 100, 117, 175). According to Kramer, the witch would offer up a child or baby in sacrifice as dictated by the demon the witch made a pact with in exchange for power from the demon (Kramer 1508, 200) and thus the witch became the demon/fairy liaison that acted out the will of the Devil. If the witch was found out and tried in court and found guilty, the witch usually would be burnt to death and was powerless at this point to save their life with any of their alleged "powers."

Kramer also cites witches as mating with hairy beings called Satyrs and associates the Satyrs with incubus or demons and that the Demon/Satyr would aid the witch in her travels (by physically carrying them) and help with attacks on humans from the Demon/Satyr as requested by the witch (Kramer 1508, 107). Kramer made incredible claims such as follows.

> It must not be omitted that certain wicked women, perverted by Satan and seduced by the illusions and phantasms of devils, believe and profess that they ride in the night hours on certain beasts with Diana, the heathen goddess, or with Herodias, and with a countless number of women, and that in the untimely silence of night they travel over great distances of land. (Kramer 1508, 62)

> It is a very general belief, the truth of which is vouched for by many from their own experience, or at least from hearsay as having been experienced by men of undoubted trustworthiness, that Satyrs, and Fauns (which are commonly called Incubi) have appeared to wanton women and have sought and obtained coition with them. And that certain devils (which the Gauls call Dusii) assiduously attempt and achieve this filthiness is vouched for by so many credible witnesses that it would seem impudent to deny it. (Kramer 1508, 24)

The Satyr was another form of a fae creature in ancient Ireland, Scotland, and England all though it had different names in each of those countries prior to Medieval and Renaissance Era times. Attempts to associate the Biblical Giants of old with the Satyr are made by Kramer, thus showing the absolute pervasiveness of the cultural exchange of Christianity into Europe and its tenants that were used to explain conditions at the time of Kramer.

> Later in the same book he settles the second contention, namely, that the passage in Genesis about the sons of God (that is Seth) and the daughters of men (that is Cain) does not speak only of Incubi, since the existence of such is not credible. In this connexion [sic] there is the gloss which we have touched upon before. He says that it is not outside belief that the Giants of whom the Scripture speaks were begotten not by men, but by Angels or certain devils who lust after women. To the same effect is the gloss on *Esaias*, xiii, * where the prophet foretells the desolation of Babylon, and the monsters that should inhabit it. He says: Owls shall

> dwell there, and Satyrs shall dance there. By Satyrs here devils are meant; as the gloss says, Satyrs are wild shaggy creatures of the woods, which are a certain kind of devils called Incubi. And again in *Esaias* xxxiv, where he prophesies the desolation of the land of the Idumeans because they persecuted the Jews, he says: And it shall be an habitation of dragons, and a court for owls. The wild beasts also of the deserts hall meet… The interlinear gloss interprets this as monsters and devils. And in the same place Blessed Gregory explains these to be woodland gods under another name, not those which the Greeks called Pans, and the Latins Incubi. (Kramer 1508, 24)

It is further revealed by Kramer that the fae creature known as the Satyr was a multi-cultural creature with various names in different cultures, as discussed by Kramer, who associates them with demons.

> Similarly Blessed Isidore, in the last chapter of his 8th book, says: Satyrs are they who are called Pans in Greek and Incubi in Latin. And they are called Incubi from their practice of overlaying, that is debauching. For they often lust lecherously after women, and copulate with them; and the Gauls name them Dusii, because they are diligent in this beastliness. But the devil which the common people call an Incubus, the Romans called a fig Faun; to which Horace said, "O Faunus, lover of fleeing nymphs, go gently over my lands and smiling fields." (Kramer 1508, 24-25).

In the book*, An Encyclopedia of Fairies Hobgoblins, Brownies, Bogies, and Other Supernatural Creatures*, Katherine Briggs describes many types of fairies and cites satyr-like beings as being part of the hobgoblin class of fairies.

> There are two main types of FAIRIES which were novelties in literature: the HOBGOBLINS, with which we may rate the BROWNIE and the PUCK, and the small, flower-loving fairies such as we find pre-eminently in MIDSUMMER NIGHT'S DREAM and which became all the fashion for the JACOBEAN FAIRIES. (Briggs 1976, 120)

> Many of the nymph-like fairies danced naked in their rounds, as the witches were said to do, a fashion imitated by the modern witches. Many of the HOBGOBLINS were naked. BROWNIES generally wore ragged clothes, but other hobgoblins were often hairy and naked. The FENODEREE is one of these hairy monsters. There is LOB-LIE-BY-THE-FIRE, HOB, or HOBTHRUST, the BOGAN, and the URISG who was like a satyr in shape. The Shetland BROONIE 'King of the Trows' was presumably naked, since he was laid by a gift of clothing. One naked little hobgoblin, however, was not shaggy, if we must trust his own

> pathetic descriptions of himself: ‘Little pixie, fair and slim, Not a rag to cover him.’ (Briggs 1976, 111).

Briggs further defines the hobgoblin. She identifies them as a form of fairy.

> Hobgoblin. Used by the Puritans and in later times for wicked goblin spirits, as in Bunyan's 'Hobgoblin nor foul fiend', but its more correct use is for the friendly spirits of the BROWNIE type. In a MIDSUMMER NIGHT's DREAM a fairy says to Shakespeare's PUCK:
>
> 'Those that Hobgoblin call you, and sweet Puck, You do their work, and they shall have good luck: Are you not he?'
>
> and obviously Puck would not wish to be called a hobgoblin if that was an ill-omened word. 'Hob' and 'Lob' are words meaning the same kind of creature as the Hobgoblin, and more information will be found about these under HOB, OR HOBTHRUST and LOBS AND HOBS.
>
> Hobgoblins and their kind do not strictly belong to the TROOPING FAIRIES, nor yet to demons and GOBLINS, though WILL 0 ' THE WISPS and other tricksy spirits can be included in this category. They are, on the whole, good-humoured and ready to be helpful, but fond of practical joking, and like most of the FAIRIES rather nasty people to annoy. BOGGARTS hover on the verge of hobgoblindom. BOGLES are just over the edge. (Briggs 1976, 223)

Martin Luther (1483-1546) was said to be a product of his time (Ballard 2014, 137-138). Luther was a German priest, theologian, author, and professor who left the Catholic church and created the Lutheran church. He was said to be a believer in changelings and that these children were often products of humans mating with demons or Satan himself or from demonic intervention (Ballard 2014, 138). However, Martin Luther was not entirely sure if these children with unfortunate medical conditions had souls, but thought they should be baptized (Ballard 2014, 138).

Some scholars such as Miles, point out that Martin Luther may not have seen children and adults with severe disabilities as worthy of living. These conclusions come from a limited study of his numerous writings (Miles 2008, 1-36). Martin Luther’s views varied on changelings. In an article by M. Miles titled, *Martin Luther and Childhood*

*Disability in 16th Century Germany*, he not only points out that Martin Luther was pivotal in the Reformation, but that his views varied on changelings and that reviews of the numerous writings by Luther had been minimal (Miles 2008, 19-20). Miles points out that Luther believed God gave the means to preserve health (Miles 2008, 21) and that Luther was cognizant of a passage in which Jesus Christ was asked why a child was afflicted and which parent caused it and that Jesus did not attribute the causation of the medical conditions to the parents (Miles 2008, 22). Thus, the complexity of the Christian religion did not necessarily dictate one extreme view on children or adults with disabilities as being entirely evil in Martin Luther's mind. His variable views on children with disabilities as being changelings and at times as being associated with the Devil and demons were however, a powerful evolution causation of the depiction of the folkloric figure of the fairy as a changeling.

As pointed out by Elizabeth Mack in the article, *The Malleus Maleficarum and King James: Defining Witchcraft*, the concepts of witches, demons, and sorcery came from academic writers, and not pagan beliefs (Mack 2009, 181). King James I (1566-1625) of England was also another Christian scholar/writer that expounded on the ideas of Witchcraft and the atmosphere of witch hunts at that time. King James I not only wrote his version of the *Bible* (King James Bible), but wrote a book on demons, *Daemonologie*. King James' work and stance was an evolution causation of the fairy and its association with witches and demons and his writings reinforced the idea that those involved with fairies were witches and should be put to death by fire.

From reading the book written by King James I, *Demonology*, it is clear that the spelling in his writing was atrocious by today's standards, yet it is still readable enough to

understand what was written and how King James I, thought at the time. He wrote three books (chapters) and in each book, he equated spirits with those working with the Devil. Specifically, his beliefs equated fairies with spirits that worked for the devil.

> Not but that in verie deede, all Devils must by lyars; but so they abuse the simplicitae of these wretches, that become ther schollers, that they make them beleeue, that at the fall of Lucifer, some Spirites fell in the aire, some in the fire, some in the water, some in the lande: In which Elementes they still remaine. Whereupon they build, that such fell in the fire, or in the aire, are truer then they, who fell in the water or in the land, which is al but meare trattles, & forged by the author of al deceit. (King James I 1597, 24)

From this passage, it is interesting to note that the elemental associated with the air was the fairy as defined by Paracelsus, and King James I clearly associates it with devils or a spirit associated with Lucifer. Additionally, King James I did mention fairies as being part of the Devil's entourage in his book.

> But to returne to the purpose, as these forms, wherein Sathan oblishes himself to the greatest of the Magicians, are wounderfull curious; so are the effects correspondent vnto the same: For he will oblish himself to teach them artes and sciences, which he may easelie doe, being so learned a knaue as he is: To carrie them newes from anie parte of the worlde, which the agilitie of a Spirite may easelie performe: to reueale to them the secretes of anie persons, so being they bee once spoken, for the thought none knows but GOD; except so far as yee may ghesse by the countenance, as one who is doubtleslie learned inough in the Physiognomie: Yea, he will make his schollers to creepe in credite with Princes, by fore-telling them manie greate things; parte true, parte false: For if all were false, he would tyne credite at all hands; but alwaies doubtsome, as his Oracles were. And he will also make them to please Princes, by faire banquets and daintie dishes, carryed in short space fra the fartherst part of the worlde. For no man doubts but he is thiefe, and his agilitie (as I spake before) makes him to come suche speede. Such-like, he will guard his schollers with faire armies of horse-men and foote-men in appearance, castles and fortes: which are all but impressions in the aire, easelie gathered by a spritie, drawing so neare to that substance himself… (King James I 1597, 25)

King James I, expounds on the "craft" and the work of witches. He notes that he believed most witches were women (King James I 1597, 42-43) and attributes the

majority of witches as being female due to their "weak" nature. In his writings, he had illustrated the sexism and stereotypes of the time.

> The reason is easie, for as that sexe is frailer then man is, so is it easier to be intrapped in these grosse snares of the Deuill, as was ouer well proued to be true, by the Serpents deceiuing of Eua at the beginning, which makes him the homelier with that sexe sensine. (King James I 1597, 43)

King James I, specifically discusses the fairy and considers experiences with the fairy as an illusion brought on about the Devil (King James 1597, 67-68) and the foretelling of the future by these fairies he attributes to the Devil. King James I also questions whether fairies appeared only to witches or if they could appear to innocent people and concludes that the fairies could appear to either (King James I 1597, 69). Finally, he concludes that the punishment for witches should be death and death by fire (King James I 1597, 70-71).

It is clear that during the late Medieval and Early Renaissance Eras and up until the Victorian Era in Europe, any association with the folkloric figure of the fairy or in its form as a changeling, was incredibly dangerous for someone and could result in their execution. The Christian attitude towards the fairy was very negative and they were now considered demonic and depicted as such in the literature of the time. The association with the fairy became life threatening, and these newer Christian ideas on the folkloric figure of the fairy were some of the strongest factors on the evolution of the depiction of the fairy until the authors of the Victorian Era changed this.

## Fairies Depicted in Victorian Era Writings, Art, and Social Identity in Ireland, Scotland, England, and America

As pointed out by Audrey Robitaillié in her article, *The Bagpipe Player in the Cradle*, *an Irish Changeling Motif*, the analysis of the folkloric figures of the fairy and changeling is dependent on the collection of oral stories available (Robitaillié 2017, 378). They involve belief systems and testimonials from the very ancient past, the not so far past, and the current day. The experiences involving the alleged supernatural folkloric character of the fairy are not repeatable or able to be verified physically often-times, but may be explainable in some cases through modern medicine and science. The experiences are often subjective and the beliefs and experiences may vary across time and across the world. In some cases, the experiences are believed to be real and are thus classified as legends rather than just tales (Robitaillié 2017, 379).

The stories of the beliefs and experiences involving fairies and their depiction as changelings in written literature often comes from oral testimonies or legends, that were then written about in the writing style and characteristics of the time period when they were collected and written down (e.g., the literary works of: Paracelsus, King James I, Charles Perrault, the Brothers Grimm, W.B. Yeats, and the writings of Paracelsus as written by Arthur Edward Waite). Other more current stories from the last century and now (twentieth and twenty-first centuries), may be recorded in old newspaper articles or collections of testimonies in newer books (e.g., Marjorie Johnson). As pointed out by Robitaillié, the written collection of stories from the Victorian Age are very literary as opposed to how the folk stories are collected today to illustrate the exact nature of the story teller who experienced the interaction or is knowledgeable about it (Robitaillié 2017, 379). Some of these stories were explained (e.g., Bridget Cleary) while others are still mysterious in nature (e.g., fairy trees). Additionally, the written material for very old

experiences with fairies and changelings is limited and stems mostly from the Victorian Era to modern-day sources with the exceptions of works from earlier authors such as from Heinrich Kramer, Martin Luther, and King James I's written works that discuss fairies, equating them with demons. Some older stories about fairies based on oral traditions that are now written down include the alleged oldest fairy tale that may be over 6,000 years old (BBC News 2016, 1), *The Smith and the Devil*. However, most stories of fairies and changelings and fairy tales come from the Victorian Era written works that are now stories retold in the Modern-day World, especially in American pop culture.

Fairies Depicted in Victorian Era Literature from Hans Christian Anderson

Hans Christian Andersen (1805-1875) was a Danish author, who is remembered for his fairy tales such as, *Emperor's New Clothes*, *The Little Mermaid*, *The Little Match Girl,* and *Thumbelina*. His stories show that the idea of the fairy and its many presentations had been thoroughly affected by cultural exchange with Christianity all over Europe by the eighteenth and nineteenth century as well as into America as many Europeans emigrated to the Americas and brought their culture with them. Many of Andersen's fairy tales involve animals with human characteristics (anthropomorphic characters) and some of his tales involve fairies that granted wishes. His work includes Christian folklore intertwined with pre-Christian fairy lore from Europe to a certain degree. For example, in one of his fairy tales, *The Garden of Paradise*, which is a story about a king's son with a beautiful appearance, the idea of fairy interaction and Christianity are combined. When the prince is young, his grandmother tells him about a beautiful garden with lots of good things to eat. Growing older, the prince equates this garden with the Garden of Eden (a Christian concept). While out walking he falls and

becomes completely wet. He keeps moving through the forest he is in and eventually meets an old woman who lets him in for a bit and tells him about her four sons (who are the four winds). Eventually, he is taken to the garden and meets the beautiful fairy of the garden in a woman's form. In the garden, he sees a window pane and looks through it and sees the Tree of Knowledge, the Serpent in it, and Adam and Eve by it (all of these are Christian concepts). He learns from the fairy, that the events have now become pictures, to be viewed throughout time. The prince continues to look through the windows in the garden and sees various Biblical scenes. The prince wants to stay in the Garden with the beautiful fairy, but is given a test while in the Garden. He would be asked to come with the fairy at night, but he must not or even try to approach her when she beckons. The prince tries to pass the test, but fails and is removed from the garden and watches it sink into the ground. What is interesting about this combination of beliefs in Andersen's story, is that the "fairy" was not presented as evil to the Victorian audience, but was now intertwined with the Christian story of the Garden of Eden and she was a tester of his moral fortitude. The fairy in this fairy tale, does not appear to be winged.

> The fairy of paradise next made her appearance. Her raiment shone like the sun, and her serene countenance beamed with happiness like that of a mother rejoicing over her child. She was young and beautiful, and a train of lovely maidens followed her, each wearing a bright star in her hair. The East Wind gave her the palm-leaf, on which was written the history of the phoenix; and her eyes sparkled with joy. She then took the prince by the hand, and led him into her palace, the walls of which were richly colored, like a tulip-leaf when it is turned to the sun. The roof had the appearance of an inverted flower, and the colors grew deeper and brighter to the gazer. The prince walked to a window, and saw what appeared to be the tree of knowledge of good and evil, with Adam and Eve standing by, and the serpent near them. "I thought they were banished from paradise," he said…(Andersen 1838, 1)

Hans Christian Anderson's fairy tales were an evolution causation on the depiction of the fairy in that the previously mentioned fairy tale showed a different point of view of the fairy in that the fairy was now seen as a "tester" in Andersen's tale, and not necessarily as evil and this fairy tale shows a new depiction of a fairy that now was no longer demonic but an angelic-like being that was associated with Christianity in the form of the "Fairy of Paradise." The influence of Hans Christian Anderson and his works are summarized as follows.

> Towards the twilight of his life, his work was internationally acclaimed—especially his children's stories that were popular with both young readers and adults; at the time of his death in Copenhagen in 1875, his bibliography comprised more than three thousand literary works. His legacy continues to have a profound influence in culture, although it's worth mentioning that many of his stories' modern adaptations aren't completely faithful to the source; and as it has already been observed in several instances, we can see how the new versions have shaped the story into what are now called "fairy tales" with happy endings.
>
> Today there are countless statues of Andersen—from New York to Australia—and you can even find a museum dedicated to his life and work in Solvang, California. In his hometown of Odense, the main airport bears his name, and the house where he was born and spent the early years of his childhood is still preserved in perfect condition…These tales were and still are stories that remain thanks to their empathic nature and their narrative conclusions that continue to give hope to their readers. From their conception and to the present day, you can find Andersen's brand and pen in culture, not only of Denmark, but of the entire world. (Garcia last modified 2025, 1)

## Fairies Depicted in Victorian Era Literature by W. B. Yeats

William Butler Yeats (1865-1939), was an Irish poet and writer who was very influential in recording fairy tales and stories about fairies and changelings during his time period. His writings were also instrumental in the Irish Literary Revival. As noted by Serra, Yeats' works were significant on the depiction of the fairy, "In an anthropological sense, codifying folk beliefs was a way to recapture 'the reckless Ireland

of [even] a hundred years ago [that he saw] in final degradation' (Yeats, Autobiographies 73)" (Serra 2017, 141). Additionally, Serra notes that Yeats' work elevated Irish mythology, "As a Nationalist and member of the Irish Literary Revival, the elevation of Irish mythology at one end of the spectrum and peasant fairy-lore at the other served as a political counter-discourse set against English hegemony of the period, as stark as his late metaphor of Junzo Sato's ancient, consecrated blade with its 'flowering, silken, old embroidery, torn / From some court-lady's dress and round / The wooden scabbard bound and wound' set 'For emblems of the day against the tower / Emblematical of the night' ("A Dialogue of Self and Soul" ll. 13-15; 28- 29)" (Serra 2017, 141).

Yeats categorized fairies as possibly being old gods such as the Tuatha Dé Danann, or as fallen angels, or other spirits (Yeats 1892, 1-4). In his book, *Irish Fairy Tales and Folklore*, Yeats records a variety of fairy and changeling stories. Some stories were about trooping fairies, solitary fairies, ghosts, witches and fairy doctors, priests, the Devil, Giants, land and water fairies, evil spirits, and kings and queens and their experiences with fairies and changelings. The variety of his stories illustrates the reinforcement of associating fairies with elementals and his writings helped to re-establish Irish identity.

Several stories by W.B. Yeats involve the rescue of children or adults taken by the fairies into fairyland (e.g., *The Brewery of Egg-Shell*s). The methods were less violent and were more of a method of using intelligence and will power to outsmart the fairy and rescue a loved one. These stories also reinforce the idea of the fairyland as being associated with the realm of the dead to that of a tangible place that could be found and from where a still living loved one, could be rescued if one could outsmart the fairies.

These stories also were an evolution causation for the depiction of the folkloric figure of the fairy.

## Fairies Depicted in Victorian Era Literature by the Brothers Grimm

The Grimm Brothers were two German brothers, Jacob Grimm (1785-1863) and Wilhelm Grimm (1786-1859) who collected and published folklore. They are best known for stories such as *Cinderella*, *The Frog Prince*, *Hansel and Gretel*, *Little Red Riding Hood*, *Rapunzel*, *Rumpelstiltskin*, *Sleeping Beauty*, *Snow White*, and several other tales. Several of the stories recorded by the Brothers Grimm, have been made into Disney movies, but the tales have been "Disneyfied." For example, there was no fairy godmother in the Brothers Grimm *Cinderella* fairy tale, but there was one in French writer Charles Perrault's (1628-1703) version of *Cinderella*. The stories told by the Brothers Grimm were more violent and included negative outcomes. Their influence on the depiction of the folkloric figures of the fairy are still in action today as the stories that they wrote down, are still used over and over again in different forms of presentation, in the modern-day by companies such as Disney.

## Victorian Era Literature by Joseph Jacobs and the Story of The Pied Piper

One particular story of interest that includes the abduction of children by a mysterious "Pied Piper," is the story of *The Pied Piper* said to have occurred in Hamelin, Germany stemming originally from an alleged true story that went back to the Middle-Ages (Kadushin 2020, 1). The Piper takes the role of the fairy that abducts children in this story and unfortunately, there may have been some truth to the story and the disappearance of children. *The Pied Piper* is a classic example of an abduction of

children. The story as told by Joseph Jacobs (1854-1916) in his book, *More English Fairy Tales*, tells the story taking place in a town named, Newtown or Franchville, as it was called (Jacobs 1894, 1 - 6). The Pied Piper was a stranger who promises to remove a rat infestation in the town. He asks for fifty pounds to remove the rats and is promised the amount he asked for, by the town. He leads the rats to the water by playing his flute, and gets in his boat and the rats follow him into the water and follow him until they drown and sink. When he asks for his money, there is not enough money for his services. The town offers to pay him twenty pounds, but he refuses and demands the full money that had been promised to him. The town did not like his threats, but didn't have the money to pay him the total fifty pounds. The piper then uses his magical flute to lead the town's children away into the forest. The elders of the town are frightened and could no longer see the piper. They did not mock him any further. Eventually the children come back from the forest in Joseph Jacobs' version of the story, but not all versions of, *The Pied Piper*, had the same ending.

> All the while, the elders watched and waited. They mocked no longer now. And watch and wait as they might, never did they set their eyes again upon the Piper I his parti-coloured coat. Never were their hearts gladdened by the song and dance of the children issuing forth from amongst the ancient oaks of the forest. (Jacobs 1894, 6)

In Jacob's version of the story, the Pied Piper, who was a stranger to the town, takes the role of the fairy and a lesson of not to trust strangers or try the patience of the "fairy" or trust them is given here. This variation of the story in the Victorian Era writings of Joseph Jacobs shows an evolution causation in the story in that the depiction of the role of the fairy that is now played by a mysterious stranger who does the town a service, but is cheated out of his rightful pay, and thus the children suffer for the crimes of the adults. It is a newer view on the role of the fairy and how it can be used to teach

another moral lesson for the time period that the fairy tale is told in, in that the crimes of the parents and their sins are passed on to the children, but with repentance and remorse, the children are saved. This Christian view on salvation and repentance was ubiquitous in England in which the fairy tale was told, as Christianity was the moral compass of the time and the religion taught the virtues of repentance and remorse as well as salvation. The intertwining of the Christian faith and the Victorian writings on fairies acted together as an evolution causation of the depiction of the folkloric figure of the fairy.

## Victorian Era Literature by Lady Jane Wilde and Her Fairy and Folktale Story Collection of Ireland

Lady Jane Wilde was known as the mother of the famous Irish writer and poet, Oscar Wilde, but she was also a writer herself. In her book, *Ancient Legends of Ireland*, she collected many stories and some were about fairies and changelings as well. Her work helped to transform fairies into magical beings with multiple presentations and from multiple origins and in some cases with a less threatening image. She discusses some fairies as being angels tossed out of heaven (Wilde 1887, 187) while others were quite evil and associated with the Devil. She describes how the fairies abducted human children and gives a possible reason for why they did it.

> The Sidhe look with envy on the beautiful young human children, and steal them when they can; and the children of a Sidhe and a mortal mother are reputed to grow up strong and powerful, but with evil and dangerous natures. There is also a belief that every seven years the fairies are obliged to deliver up a victim to the Evil One, and to save their own people they try to abduct some beautiful young mortal girl, and her they hand over to the Prince of Darkness. (Wilde 1887, 11)

Lady Wilde also associates some of the fairies known as “Cave Fairies” with old gods and describes what happened to their descendants in ancient Ireland.

> It is believed by many people that the cave fairies are the remnant of the ancient Tuatha-de-Dananns [sic] who once ruled Ireland, but were conquered by the Milesians. These Tuatha were great necromancers, skilled in all magic, and excellent in all the arts as builders, poets, and musicians.
>
> At first the Milesians were going to destroy them utterly, but gradually were so fascinated and captivated by the gifts and power of the Tuatha that they allowed them to remain and to build forts, where they held high festival with music and singing and the chant of the bards. And the breed of horses they reared could not be surpassed in the world—fleet as the wind, with the arched neck and the broad chest and the quivering nostril, and the large eye that showed they were made of fire and flame, and not of dull, heavy earth. And the Tuatha made stables for them in the great caves of the hills, and they were shod with silver and had golden bridles, and never a slave was allowed to ride them. A splendid sight was the cavalcade of the Tuatha-de-Danann [sic] knights. Seven-score steeds, each with a jewel on his forehead like a star, and seven-score horsemen, all the sons of kings, in their green mantles fringed with gold, and golden helmets on their head, and golden greaves on their limbs, and each knight having in his hand a golden spear. And so they lived for a hundred years and more, for by their enchantments they could resist the power of death.' (Wilde 1887, 178-179)

Victorian Era Stories on Changeling Identification in Ireland, Scotland, and England

The identification of a changeling varied. Some observations that a child was not thriving or developing, was suddenly irritable, or developed a strange behavior would be enough to trigger suspicion that the child was a changeling in ancient Ireland, Scotland, or England. Some children that had exceptional intelligence may also have been suspected of being a changeling and some children that had exceptional musical abilities might have also been suspected of being a changeling.

The treatment of these children was torture and abusive and criminal by today's standards. The folklore belief that fairies were afraid of iron and fire led to several methods of using fire or hot iron, such as in ancient Ireland, to test a child for being a

fairy. The iron and fire treatment could also be applied to adults. At other times, abandonment of the changeling was done.

A strange test of boiling egg shells was used to test if the fairy would reveal itself. One such story by W.B. Yeats, *The Brewery of Egg-Shells*, discusses a woman named Mrs. Sullivan and her youngest child whom she suspected of being exchanged for a fairy and thus being a changeling. Her child was a healthy blue-eyed boy who deteriorated into a sickly child who never stopped crying. Her neighbors and others told her that the child was a changeling but she didn't want to believe it. She also did not want to use a method of determining if the child was a changeling that included putting the child on a hot griddle, or to burning its nose off with red-hot tongs, or to put the child out in the snow (Yeats 1892, 45-47). Instead, she took the advice of another woman who told her to get a big pot and boil water in it and then get a dozen eggs, break them and throw away the egg but keep the shell. The woman told her to take the shells and boil them and then she could determine if her child was indeed a fairy. The woman advised Mrs. Sullivan that if the fairy talked and asked why she was boiling egg shells, to then take a hot poker (made of iron, usually) and shove it down the fairy's throat. Mrs. Sullivan did as she was told and when she was boiling the egg shells, the changeling did ask her why she was boiling the egg shells per the tale. Mrs. Sullivan was ready to use the hot poker on the changeling, but she fell with it in her hands and it flew across the floor. By the time she got it and went to the cradle, she saw that the changeling had left and that her own child was asleep in the cradle. She had recovered her child with the egg shell trick, and out-smarted the changeling (Yeats 1892, 45-47).

Clearly, this kind of behavior such as using hot pokers on a child was child abuse. Abandonment would be another form of child abuse and would likely cause death of the child. Perhaps some older suspected changelings that were abandoned may have survived on the outskirts of the village. Yet, the story that Yeats told was that of avoiding some of the most abusive forms of changeling identification and of not following through with the punishment of the changeling, but rather out-smarting the changeling and thus getting her child back. This story illustrates a change in attitudes about identifying a changeling in that the mother refused to listen to the people telling her to use a most violent method of burning or hot pokers on the suspected changeling. The writings of W.B. Yeats were an evolution causation of the depiction of the folkloric figure of the fairy and its form as a changeling in that it presents a case in which the "old ways" of identification of a changeling that were very violent and deadly, were refused by the mother who chose a gentler way to test for a changeling, in which no one was harmed, and to bring back her healthy child.

## Victorian Era Literature Including Fairy Tales that Illustrates Cultural Identity in Ireland and Romania

In an article by Ana-Maria Baciu, *History, Fairy Tales and the Shaping of Identity*, the usage of fairy tales to re-create a cultural identity in times of a country's crisis is discussed. Two examples included Ireland and the usage of W.B. Yeats writings on fairies and changelings and the fairy tales recorded in Romania by Simion Teodorescu-Kirileanu, that were used to illustrate that the usage of fairy tales to redefine and reconnect to a culture's history and lost culture is during times of trouble for a nation. Baciu correlates fairy tales to the concept of a cultural identity and notes that the fairy

tale is a very powerful tool used to shape a cultural identity and express the human experience (Baciu 2018, 18).

The example of Romanian fairy tales, *Povesti Basarabene* by Simion Teodorescu-Kirileanu, used to help restore the soul and cultural foundations of Romania, was cited by Baciu (Baciu 2018, 19-21). The old Romanian fairy tales were retrieved and used to illustrate good winning out over evil and connect to the country's origin. Specifically, fairy tales from the Bessarabean area were collected to show that people on both sides of the Prut River had a connection and thought alike (Baciu 2018, 20). Eventually, the Bessarabean area became part of Moldova.

Similarly, the collection of fairy tales collected and recorded by W.B. Yeats, *Irish Fairy Tales and Folklore*, helped unite the Irish people and connect them to their cultural identity in the face of British rule and their quest for independence. Baciu argues that it is in a time of a nation's crisis, that people search for their roots culturally and historically, "The two fairy tale collections, Povesti basarabene and Fairy and Folk Tales of the Irish Pesantry, are related by their importance, each in its cultural distinct context, marking the passage towards radically new stages in the two peoples' history. It is often at a time of crisis that people become aware of their nation's origin, history and of the necessity to reestablish connections with the heart of national life" (Baciu 2018, 17).

Fairy forts or fairy hills are usually ring-shaped areas possibly made with rock or with shrubby trees. These old fairy forts, are associated with early medieval farmers of Ireland. Cheallaigh argues that the idea of protecting a fairy fort which are found all over Ireland in order not to upset the fairies, was also another form of strengthening Irish cultural heritage and identity (Cheallaigh 2012, 378). Thus, the usage of the folkloric

figure of the fairy for a national or cultural identity, has become a powerful evolution causation for the depiction of the folkloric figure of the fairy, in that the fairy is used as a symbol of nationalism and identity.

> Despite the hostility to archaeological narratives that this observation suggests, it is nonetheless possible that tradition-bearers also sought to increase their chances of preserving forts as locally owned spaces by presenting their arguments to the wider world through the rhetoric and imagery of archaeological debates. Consciously or unconsciously, there may have been an awareness that posing so-called traditional arguments in ways that harmonized with archaeological understandings was likely to win over landlords and farmers who were hostile to "superstitious" beliefs such as fairy-lore (Wilde 1852, p. 11). It is certainly the case that later nineteenth-century nationalists and antiquarians alike promoted and lauded the conservative impulses of the peasantry with regard to archaeological sites (Byrne 1849-51, p. 150; Kains- Jackson 1880, p. 79).
>
> …To conclude, it can be argued that, at a fundamental level, both "traditional" and archaeological ringfort-narratives were characterized by a desire to control the ways in which people understood and interacted with the physical remains of those sites. Although the forms of control sought under both systems of understanding had overt political overtones—from the nation-building imperatives of cultural nationalism to the manipulation of sites as physical and symbolic resources—both types of narrative were intended to buttress the epistemological structures that underpinned everyday life. It can further be argued that the primary differences that separated the empiricist, literate world of archaeology from the supernatural world of oral stories were a matter of scale and ambition, rather than narrative or chronological structure. (Cheallaigh 2012, 378)

The idea of cultural identity and cultural morality being associated with the fairy in a fairy tale is also discussed in Catherine Orenstein's book, *Little Red Riding Hood Uncloaked*. Orenstein analyzes the evolution of the Little Red Riding Hood tale that was told in a French version before it was modified for children in the Brothers Grimm version. The story of Little Red Riding Hood involves a young, attractive girl who wears a red cloak, to visit her sick grandmother with food and other things in a basket put together by her mother. She is told to stay on the path to Grandmother's house and not to

stray from the path. Along the way she meets a "wolf" who entices her to stray and take another path in which she takes her time to gather items and pick flowers. The wolf beats her to grandmother's house and tricks the grandmother into letting the wolf in the house. He then devours the grandmother and pretends to be her, while waiting for the young girl to show up. The wolf in this story takes on the role of a changeling, but is not specifically called a "changeling" in the story. When the girl arrives and she enters the home, she notices differences in her grandmother's appearance, but is tricked into accepting the wolf as her grandmother. The French version of the tale as told by Charles Perrault, does not end well for the girl as she is tricked into bed with the wolf and then devoured. Orenstein examines the French version of the tale as told by Perrault and clarifies that the tale is meant to hint that the wolf was symbolic of a lecherous male who will devour the innocence of a young woman or child (Orenstein 2002,19-45). Further analysis of the evolution of the *Little Red Riding Hood* story motif by Orenstein traces its adaptation to a Victorian Era version for children by the Brothers Grimm, to modern-day modifications of the motif illustrating the role reversals of the characters and the freedom of sexuality of modern women. Orenstein also traces the story back to actual recorded history of an alleged werewolf man named Stubbe Peter, who was tried, tortured, and executed in 1589 in Bedpur, Germany for the crimes of incest, rape, murder, and cannibalism (Orenstein 2002, 91-106). The case was very well-known across Europe, giving rise to the possibility that this case may have been an evolution step in the motif, yet Orenstein also cites that, examples of men turning into werewolves went back to mythology and to the tale of Zeus and the Greek King Lycaon who was turned into a wolf as well as his sons for trying to trick Zeus into eating the cooked remains of King

Lycaon's son who was sacrificed for the meal (Orenstein 2002, 100). The fairy tale of *Little Red Riding Hood* is a cautionary fairy tale for young women and girls to be wary of "wolves" that may present themselves as a trusted figure. The story teaches morals of the time period, helps to solidify cultural identity, and is now being used to reflect cultural identity and morals in the modern-day. Orenstein's analysis of the evolution of this fairy tale, supports the argument that the folkloric figure of the fairy is used as a form of cultural identity and cultural moral reflection, which is an evolution causation of the depiction of the figure of the fairy.

## Pre-Victorian Era Fairies in Literature and Art Didn't Have Wings in Ireland, Scotland, or England

Today, a fairy is mostly associated with wings especially in American pop culture. But fairies with wings were only introduced in the Victorian Age and they were never associated with wings prior. Leprechauns are a form of fairy, and are never seen with wings or associated with them. However, the idea of the fairy with wings is ubiquitous in modern-day American pop culture. Simon Young examines the history of fairies with wings and notes that the size and appearance of fairies has varied throughout time. In the Middle-Ages, fairies were human size (Young 2019, 253). In Elizabethan and Jacobean literature, fairies were insect sized (Young 2019, 253). As noted by Young, in Victorian Era, 19th-century accounts, the fairy was typically the size of a ten-year-old child while at other times it was a different size (Young 2019, 253).

> Take a deep breath, close your eyes, and imagine a fairy. The object that is floating in your head is not a personal creation. It is the accumulation of centuries of folk beliefs, art, and stories. You may have added individual touches, of course: a Disney princess hairstyle or a Tolkienesque sword. But these have only been superimposed onto older images passed down

> from prehistoric times, ones that have been constantly evolving. For example, how big is your fairy? Is it human size, as fairies seem to have been imagined in the Middle Ages? Is it the size of an insect, as fairies were often portrayed in Elizabethan and Jacobean literature (and in Hollywood cartoons)? Or is it the size of a ten-year-old child, as was typically the case in 19th-century accounts from the English shires (Briggs 1976, 98–102)? (Young 2019, 253)

Young presents a solid argument that fairies evolved into beings with wings during the Victorian Era in British culture as British fairies before the 18th century were wingless (Young 2019, 253-254) even though they could fly through the air. It was British artists in the 19th century that illustrated fairies as having wings in their stories. As the figure evolved in England to have wings, the image of the fairy has now evolved into a being with wings in American pop culture. Tracing the appearance of wings associated with fairies, Young points out that bat wings appeared on the fairies' coats in a *Midsummer Night's Dream* and butterfly wings were used as fans in the play (Young 2019, 254). Young also points out that Shakespeare described fairies as looking child-like, with green or white clothing made of silk and that the fairies had fairy lights on their heads, but did not include wings in his description (Young 2019, 254).

Young also points out that a handful of drawings of fairies from the Jacobean stage that were created by Inigo Jones (1573-1652) did not show fairies with wings. Yet, there are only a few sketches of fairies with wings coming from 1605 and 1610 from the play, *Masque of Fairies*. Additionally, Young was able to show a picture owned by the British Museum from 1887, that shows a nymph with wings dating to 1658 (Young 2019, 255). What Young does eventually conclude is that the idea of fairies with wings came from Germany. Young attributes the idea to Paracelsus (1493-1541), who developed the idea of supernatural beings and categorized them and describes some of them with wings:

"So where did British fairy wings come from? The simple answer is that they were imported from Germany. In the 16th century, the German physician, scientist, and occultist Paracelsus (1493–1541) developed a scientific system for describing the supernatural world" (Young 2019, 255). Young further elaborates on the description of these supernatural creatures and how they became the new depiction of the fairy in the Victorian Era.

> In the 16th century, the German physician, scientist, and occultist Paracelsus (1493–1541) developed a scientific system for describing the supernatural world. Among the many forms of supernatural life, he described four classes of elementals: gnomes (earth), salamanders (fire), sylphs (air), and undines (water) (Hartmann, 150–7). This division took its inspiration, of course, from the classical fourfold division of the universe, but Paracelsus tried to impose this fourfold division onto northern European folklore beliefs. In his taxonomy, gnomes became associated with the earthly spirits of rocks, salamanders with fiery will-o'- the-wisps, undines with watery mermaids, and sylphs with air-borne fairies. It is difficult, prior to Paracelsus, to make the case that traditional fairies had anything much to do with the air whatsoever. Rather, fairies tended to be connected to rocks, caves, bodies of water, or hills. The supernatural creature most connected with the air was in fact not the fairy but rather the Devil himself – "the Prince of the Air."
>
> Paracelsus' classification proved irresistible, however, to European intellectuals, and his influence can already be seen in 16th-century England. Shakespeare's Ariel, though not a fairy, flies for his master and for leisure, being, as his name suggests, a creature of the air (he is a sylph; attempts to derive his name from Hebrew are misguided). Writing on the Scottish fairy commonwealth a century later, Scottish writer Robert Kirk (1644– 1692) made much of fairies' airy nature: "[t]heir bodies of congealed air are sometimes carried aloft"; "[t]heir Chamaeleon-like bodies swim in the air" (Hunter 2001, 79). Such descriptions were not native to Scottish tradition but rather reflected Kirk's own Paracelsus-inflected glosses (Hunter 2001, 16–18; Walsh 2002, 125–35). (Young 2019, 255-256)

Paracelsus' division of four classes of elementals includes: gnomes associated with earth, salamanders associated with fire, sylphs associated with air, and undies associated with water (Young 2019, 256). Paracelsus' categorizes fairies as sylphs.

From here, the idea of beings with wings being synonymous with fairies began to take hold. Prior to Paracelsus' classification, fairies were associated with rocks, caves, bodies of water, or hills (Young 2019, 256). Additionally, the idea of associating fairies with the air, caused them to also be associated with the Devil as the Devil is associated as being the "Prince of the Air" (Young 2019, 256-257). The influence of Paracelsus' writings on British, Scottish, and Irish intellectuals (many of whom were occultists) was great, and his work became the basis of their writings about fairies in the 19th century and as early as the sixteenth-century (Young 2019, 256).

Thus, the work of Paracelsus was an evolution causation of the depiction of the folkloric figure of the fairy which also influenced the works of subsequent writers on the subject, up through Victorian Era writers such as W.B Yeats (1865-1939), whose writings also became an evolution causation of the folkloric figure of the fairy. Ever since the Victorian Era, fairies have now been mostly associated with wings as discussed earlier in this thesis, but were never beforehand (Young 2019, 267). By the early twentieth century, fairies with wings were the norm (as will be shown in the work of Margorie T. Johnson), much to the chagrin of traditional folklorists. Additionally, anthropologist Walter Evans-Wentz (1878-1965) collected many fairy tales from rural areas in Ireland, Scotland, and England and none included fairies with wings (Young 2019, 268), but stories later on did.

Adding into the mix was the controversy of the Cottingley fairy photos (first photographed in 1917) (see Appendix 2 – Figures 6-10) showing little fairies with wings that were later proven to be frauds and admitted to as frauds by the girls in the photos. These five photographs became very popular and were seen by millions. These photos

reinforced the new image of the fairy with wings. The group of stories then collected by Marjorie T. Johnson in the early twentieth century included many sightings of fairies with wings. Thus, the depiction of the fairy with wings was introduced by Paracelsus in the 16th century and was reinforced by Victorian Era writers and has been solidified by the Cottingley fairy photos becoming collectively an evolution causation of the depiction of the folkloric figure of the fairy.

## Summary

The writings of men from Late Medieval and Early Renaissance Eras such as Henrich Kramer, Martin Luther, and King James I who were Christian, were collectively an evolution causation for the depiction of the figure of the fairy. Not only was the fairy depicted in these works as being demonic, but those associated with fairies were now labeled as possible witches and could face a death penalty by fire. What was a folkloric belief system in in Ireland, Scotland, and England used by rural communities to explain medical conditions, ancient gods, paranormal experiences, or other issues in their lives, had now become a dangerous belief system that could cause someone to be labeled as a witch and be put to death by fire, which was a role reversal in the treatment of changelings since those who believed in fairies and changelings and the appropriate use of fire on changelings, were now at risk of being put to death by fire rather than the suspected child/adult being tortured or put to death by fire for being a suspected changeling. At this time, the fairy had now evolved into a new depiction as a demonic spirit linked to the Devil in its new presentation due to these Christian scholarly writings and belief in the fairy or in its presentation as a changeling had now become an extreme liability.

The new Christian faith clearly became a major evolution causation of the folkloric figure of the fairy. By the fifteenth and sixteenth century, this thesis has shown in the writings of the time (e.g., Kramer, Luther, King James I) that the old pagan religions were diminishing and the stories from old mythologies, folklore, and legends were being transformed into stories linked with Abrahamic religions (e.g., Christianity). This transformation included the evolution of the fairy creature said in some cases to be similar to a satyr and part of the hobgoblin class to now being associated with "demons" and "witches" and the witches were seen as demonic liaisons. Punishment of witches at this time who were found guilty of a crime included death by fire. The power of the fairy was diminishing and becoming a deadly liability to be associated with, during the Medieval and Early Renaissance Eras.

The literature from Victorian Era writers (e.g., Lady Wilde, W.B. Yeats, Brothers Grimm, Hans Christian Andersen, and Joseph Jacobs) had greatly influenced the depiction of the fairy into a more whimsical image that may now have wings, and this Victorian Era literature had become a strong evolution causation for the depiction of the folkloric figure. This shift away from a strict Christianized view of the figure as being demonic to one of a more magical imagery that was less threatening, had changed the presentation of the folkloric figure and the public's reaction to them. Due to this shift, fairies in the Victorian Era, Twentieth, and Twenty-First centuries have now become desirable to interact with, imitate, or attract as opposed to older and pre-Victorian Era views that fairies and changelings were highly undesirable, dangerous, demonic, and were not desirable to interact with or be associated with in any form.

It is clear that the Victorian Era literature and imagery of the fairy with wings embellished by Victorian Era authors and artists, had greatly influenced the public and their perception of the fairy. Victorian Era literature, art, and presentation of the fairy with wings had become a major evolution causation of the folkloric figure of the fairy and caused its presentation to be seen as magical and to that of fairies with wings oftentimes, but could still be also associated with old gods or magical little people such as elves.

# Chapter V.

## Evolution Causation Group Three – Cultural Exchange

There are several examples of cultural exchange when considering the evolution of the folkloric figure of the fairy. The term "fairy" was a cultural exchange from England and from France. Bagpipe changeling motifs were not original to Ireland and the motif came from cultural exchange with Scotland and possibly from Egypt. The cultural exchange of Christianity was a major evolution causation on the depiction of the fairy. It wasn't until the Victorian Era writers and artists changed and reformed the image of the fairy, that the effects of Christianity on the depiction of the fairy as demonic was overcome. The concept of changelings is also ubiquitous to many cultures and their stories vary and cultural exchanges affect a culture's story about their current modern-day fairy or changeling depictions. This is especially occurring in American pop culture in which cultural exchanges regarding the depiction of the fairy are ongoing. This thesis argues that all of these cultural exchanges have affected the depiction of the fairy figure.

## The Introduction of the Term "Fairy" and Different Fairy Types into Ireland, Scotland, and England at the End of the Sixteenth Century

The term "fairy" was introduced into Ireland and Scotland and England by the French that prior to its introduction had used different names for the related folkloric figure. The Irish used terms such as "sidhe", "hill-folk", "fay" or "fair-folk" in Ireland for the fairy and in Scotland and England the term "elf" was used prior to the term "fairy" (Spence 1946, 2). The Scottish word for elves was "pechs" which meant dwarf or goblin, and they were not in the image of the beautiful winged and feminine figure of the fairy

we see today (Spence 1946, 3). The term, "fairy" was not used until the end of the sixteenth century in England and separate terms were used for fairies in Ireland, Scotland, and England and it was considered bad luck to speak of them or speak ill of them (Spence 1946, 2).

> The appropriate word in English for an individual of this class of spirit is "fay," not "fairy," which is the objectival form, although the latter is accepted so generally that it would be pendantic to insist upon the older usage. (Spence 1946, 2)
>
> The name "fairy," at least in the singular number, is an acceptance of comparatively recent introduction into Scotland, and does not appear to have been much in use before the end of the sixteenth century, although prior to that time we find the expression "the Fary" used in speaking or writing of Fairyland. (Spence 1946, 2)

Lewis Spence points out in his book, *British Fairy Origins*, that scholars are still not in agreement as to whether the fairy was introduced into Ireland as a result of the invasion by the Tuatha Dé Danann gods or by Scandinavian invaders (Spence 1946, 3), alluding to the evolution of the fairy figure at minimum as a result of military and cultural invasion and exchange: "In modern Ireland such sobriquets as 'the Danes' and the 'The Gentry' are still used in speaking of the elfin race. Irish antiquaries have not yet made up their minds whether the first of these is a recollection of Scandinavian invaders or of the Tuatha Dé Danann, the gods of Irish mythology. That it was reminiscent of the latter there is, I think, little question" (Spence 1946, 3).

Spence also points out that there are multiple examples of the fairy that are so distinct from one another that their differences may imply some sort of cultural exchange took place to expand on the types of fairies recognized. As previously mentioned in this thesis, Spence points out that by the end of the twelfth century there were three such fairies recognized that included a small diminutive fairy, a goblin like fairy, and a taller,

slender more human like fairy. Other collections of fairy examples including Irish fairies descending from Tuatha Dé Danann Gods or the Fomorian Gods, the hairy fairy known as a Brownie, the smaller dwarf fairy known as the leprechaun, the banshee known as a spirit that warns of impending death, and other fairies that may take the form of an animal indicate some sort of cultural exchange as Spence also argues, "In the fairy types here enumerated we find forms so dissimilar as give us to believe that there must have been a considerable degree of culture-mixing" (Spence 1946, 9). This thesis concurs with Spence's conclusions that cultural exchange was a major evolution causation of the depiction of the figure of the fairy and its many forms.

## Cultural Exchange of the Fairy Motif of Bagpipes and Changelings into Ireland

As previously mentioned in this thesis, the idea of fairies with wings came from a German-Swiss physician, alchemist, and philosopher named Paracelsus who classified fairies as "slyphs" and his ideas were picked up by Nineteenth and Twentieth Century Irish and English intellectuals (Young 2019, 256). Swiss physician Paracelsus' theories on fairies being part of the air elementals permeated into the writings of Victorian Era and modern-day writers. Yet, his influence on the evolution of the fairy and changeling is not the only cultural exchange that was a driving force on the depiction of the fairy figure. In an article by Audrey Robitaillié, *The Bagpipe Player in the Cradle*, an Irish Changeling Motif, Robitaillié argues that the motif of the changeling and the bagpipe originated outside of Ireland and was a cultural exchange changing the stories involved with changelings and introducing their ability to play a bagpipe which was not a musical instrument in ancient Ireland (Robitaillié 2017, 376-395).

The fairy and bagpipe motif involves a fairy that takes the place of a human child who is taken to fairyland and thus leaving the fairy in the form of the child as a changeling. This changeling would have exceptional musical abilities beyond their age. The rare stories involving the bagpipe usually involve a happy family that is suddenly aware that their child is ill and perhaps becoming ugly and may have late development. An outsider is then introduced who is the discoverer that the suspected changeling has exceptional musical ability and can play the bagpipes and will do so when the family members are not present thinking they are doing so in secret (Robitaillié 2017 380). The mother is then advised to use the old egg trick to get rid of the changeling. The egg trick involves the mother boiling water and egg shells which then causes the changeling to expose itself and leave. At other times, the changeling is banished with violent means.

Most changelings in Irish tradition are musically gifted but their instruments usually include reels, jigs, hornpipes, or fiddles (Robitaillié 2017 381). Fairies are said to be very gifted musically, and musically talented humans were thought to have learned from fairies. The introduction of a changeling playing a bagpipe and being very good at it, was a result of cultural exchange probably from Scotland and possibly even earlier from Egypt and/or Iran who had their own version of bagpipes as discussed by Robitaillié.

> Although the bagpipe-playing motif seems to be specifically Irish and Scottish with regards to the changeling lore, the favoured instrument of these fairies is not of Irish origin. Bagpipes do not originally come from Celtic-speaking areas, but rather from the Middle East. Pipes are indeed mentioned on numerous occasions in the Bible. Engravings of bagpipes have also been found in Egypt and Iran, for instance (Flood 1911, 7–9). Pipes were known to the Romans as well: there are accounts of the emperor Nero playing the pipes (Ramsey 2002, 33–34). Moreover, the earliest mentions of bagpipes in the British Isles are English. The first written mention occurs in an Anglo-Saxon riddle, while the first pictorial

> representation is attested on a gravestone carving in Northumberland around 1200 AD. Even though Northumberland is on the border with Scotland, Cannon dubs it the 'only bagpipe-playing county in England' in modern times (Cannon 1972, 176), because it has a distinct tradition and its own type of the instrument (Cannon 1971, 127). However, the oldest fragment of an actual bagpipe comes from Warwickshire in England and dates from the late thirteenth or early fourteenth centuries. In the Words of Roderick Cannon, 'we hear nothing of Highland or Irish bagpipes until the time when the bagpipe was already vanishing from Southern England and the more central parts of Europe' (Cannon 1988, 7). (Robitaillié 2017, 387-388)

The *changeling and bagpipe motif* is one clear example of cultural exchange that was an evolution causation of the folkloric figure of the fairy and its depiction as a changeling that was able to play bagpipes.

## The Concept of the Changeling is Ubiquitous Across Cultures in Ireland, Scotland, and England

Magnus Course argues that the idea of the changeling is ubiquitous across cultures although the concept may have a different name. As pointed out in Course's article about changelings (Course 2017, 13), changelings can appear in many forms, but the concept of believing a person is "known" but is then revealed to be something else is a ubiquitous concept across cultures and anyone can end up being a changeling or perceived to be a changeling. The fairy associated with a changeling, was not always in the form of the Victorian Era image, and was not necessarily considered "good nor bad", but rather was "amoral and self-serving" (Course 2017, 14). Changelings in ancient Ireland were dealt with by fire and iron in the form of hot tongs (Course 2017, 14), but this method was not commonly used in Scotland or England. Abandonment of a changeling was another method of dealing with it.

Abandonment and fire were common methods of dealing with changelings, yet this changed as time went on or they were being identified in different ways. Course points out that all though there was a lot of variety to what fairies were, changelings seemed to be commonly defined in Ireland and Scotland as being an old fairy that usually took the place of an infant or child, had a voracious appetite, were afraid of fire and iron, had a common fairy language, and might have a physical difference such as one leg being longer than the other (Course 2017, 16). Yet, the dealing with changelings in Scotland was usually abandonment while in Ireland it was dealt with by fire (Course 2017, 16). Magnus Course points out that in Scotland there are some written records that indicate that children were associated with "Changelings" by the church and that there were various ways to deal with a changeling in Scotland as opposed to those in Ireland.

> Interestingly, accounts of changelings are not confined to the folktales of oral tradition, but pass consistently into the historical record. Their perceived prevalence across huge swathes of rural Scotland is indicated by the fact that, for example, in the eighteenth-century kirk poor records for Ardnamurchan, several individuals receiving poor support from the church have 'Changeling' written in the 'Remarks' column next to their names.
>
> There is not surprisingly a great deal of lore on how to deal with changelings, and here we see something of a divergence in Irish and Scottish traditions. In Scotland, it appears as though abandonment was the primary strategy. The changeling would be abandoned in some desolate spot, occasionally a beach or a crossroads, and its fairy kin would take pity upon it, rescue it, and thus be compelled to return the stolen human back to its home. So in 1862, Dr Arthur Mitchell, a man with the enviable job title of Deputy Commissioner for Lunacy in Scotland, tells of a child…In Ireland, the traditional way to deal with a changeling was with fire. In both the case of abandonment and burning, the death or flight of the changeling would automatically lead to the return of the abducted human, or at least the possibility of this return. (Course 2017, 16)

The depiction of the fairy and its form as a changeling were similar in different geographical areas due to the modern-day perceived common causes which have been theorized as disability or other medical changes, but the treatment of a changeling varied

depending on geographical area (e.g., Ireland, Scotland, and England). The similar depiction of the folkloric figure of the fairy as a changeling crossed cultural and geographical boundaries, yet the reaction to them changed, and thus the specific cultural exchanges that occurred eventually between Ireland, Scotland, and England by the time of the Victorian Era, acted as an evolution causation for the folkloric figure and how they were depicted in history or literature in the different locations and how people reacted to them also changed.

## Cultural Exchange of Christian Religion into Ireland, Scotland, and England During the Medieval Age

The cultural exchange of Christianity into Ireland, Scotland, and England, greatly affected the depiction of the folkloric figure of the fairy and many of its depictions were evolved into a demonic figure. The depiction of the fairy as demonic by Kramer, Martin Luther, King James I, and other Christian writers (as previously discussed in this thesis) was an extreme cultural exchange that had major effects on the old fairy beliefs of Ireland, Scotland, and England and became collectively, a major evolution causation of the figure of the fairy and its depictions. The writings of King James I in particular created a life threating association with fairies and anyone connected with them or a changeling could be accused of being a witch and would be put to death by fire by the authorities in his time. Mack also points out that Christian writers were most certainly an evolution causation on the figure of the fairy but that even Christian writers evolved and varied in their view of what to do with those associated with fairies: “James, unlike Kramer, did not delve deeply into laying out specific proceedings of the court. Instead, he made it clear that each court should prosecute and punish witches according to their

own customs. With regard to the question of what type of death a witch merited, James responded by saying 'It is commonly vsed by fire, but that is an indifferent thing to be used in euery cuntrie, according to the Law or custome thereof.'[58] Continuing with the idea that no man was immune, James made the argument that no one, regardless of rank, age, or sex, was exempt from punishment 'for it is the highest point of idolatrie, wherein no exception is admitted by the law of God.'[59]" (Mack 2009, 10-11). Mack also cites that the thoughts on how much the church should be involved with the punishment of witches was the big difference between the philosophy of Kramer and King James I: "The role of the church in prosecuting witches was the most apparent distinction between the ideas of Kramer and James. Although Kramer included the secular courts, he still viewed witches as abominations to the faith. He included numerous methods of sentencing a witch based on her level of penitence; everything was linked to the Church and secular courts were included only to lift some burden from the Inquisition. Although James incorporated God in his discussions, he did not include the Church. His ideas were clearly independent from Kramer's, which were steeped in religion, and those of James reflected more contemporary ideas that were moving away from the religiosity of the middle ages" (Mack 2009, 11).

## Summary

Cultural exchange has been a significant evolution causation for the folkloric figure of the fairy. The term "fairy" and *The Changeling Bagpipe* motif are two examples of cultural exchanges that were an evolution causation of the depiction of the folkloric figure of the fairy. Other cultural exchanges have occurred regarding the figure and it was pointed out by Magus Course that the concept of the changeling is ubiquitous

across several cultures, though its treatment may not be similar, across geographical areas. Once these cultures interact, the exchange is to be expected in regards to the folkloric figure and how it was treated or viewed. By far, the biggest cultural exchange that had an effect on the depiction of the fairy was the permeation of Christianity into Ireland, Scotland, and England and the power of the new Christian belief system as evidenced by the literature of the Christian scholars/writers mentioned in this thesis. This evolution factor alone, had a significant evolution causation on the depiction of the fairy figure from the late Medieval Period, and until the Victorian Era.

## Chapter VI.

## Evolution Causation Group Four – Modern Medicine and Medical Practitioners

Ancient Irish, Scottish, and British populations believed that the changeling was a replacement being for a healthy child that was usually an old fairy, while the healthy child was taken by the fairies as evidenced by Medieval, Renaissance, and Victorian Era literature and Late Victorian Era and Post Victorian Era newspaper articles. Here is one such example:

> And so the news is welcomed that a Leprechaun has been discovered in Ireland, and even if he should prove to be no more than "a changeling," still that would be evidence that the fairies were not all gone.
>
> Changelings,
>
> The belief in the existence of changelings is another relic of old times, and is still to be met with. Certain fairies had an unfortunate predilection for kidnapping, and the children kidnapped were always beautiful. In place of the stolen youngster the spirits were accused of leaving ugly, wizened little creatures, who grew up malicious and wicked, and possessed enormous appetites. Such monstrosities are often met with, and, in old times many an unhappy parent tried what was called the test of fire with the hope of determining whether the youngster was really a member of the family. The child was placed in the centre of the cabin, a fire lighted round it, and the victim was expected to turn into a sod of turf. If it survived it was accepted a as member of the family, was cordially hated ever afterwards and grew up a nuisance to itself and everybody else, as, indeed, might be expected. Very likely the recurrence of such physiological curiosities will help to keep the belief in fairies with malignant inclinations alive for some considerable time. But while these could easily be dispensed with, we could but badly do without our picturesque and industrious little friend, the Leprechaun. (Catholic Press 1908, 4)

At times, adults were considered to be changelings (e.g., Bridget Cleary) in which the healthy adult was taken by the fairies and replaced by an old fairy in the form of the adult. A critical look at what was responsible for the phenomenon of the folkloric figure

of the fairy in the form of a changeling, has given rise to many theories by scholars such as Eberly and others connecting medical conditions that caused a child (or possibly an adult) to be labeled as a changeling in old Europe before the modern-day and up until the Victorian Era. The advent of modern medicine and the rise of medical practitioners has been a major evolution causation on the depiction of the fairy figure and especially on its depiction as a changeling.

Late Victorian Era Example of Changelings - The Case of Bridget Cleary in Ireland

Bridget Cleary (1869-1895) was a suspected "fairy changeling" by her husband, neighbors, and family and was subsequently tortured and burned, finally succumbing to her injuries on Friday March 15, 1895 (Neville 2000, F-6; Bourke 1999, xvii). Her body was buried in a shallow grave by Michael Cleary and Patrick Kennedy and rumors were put out that she was missing. After about a week on Friday March 22, 1895 (Bourke 1999, xvii), the neighbor led police to her buried body. Nine people would be charged with her murder and ill treatment. The case caused a sensation and was explored in detail due to the nature of the case and its association with the belief in fairies and changelings by the rural Irish peasantry. This case is still being analyzed today and books are being written about it such as, *The Burning of Bridget Cleary*, written by Angela Bourke in 1999, in which Angela Bourke did a very detailed investigation into the history of Bridget Cleary and her husband Michael Cleary (accused and convicted of her murder). Details of the way of life for the Irish peasantry living in rural communities in the year 1895 begin to emerge and the details of beliefs in fairies and changelings is explored. The popularity of the case has continued into modern times and a podcast in 2023 was

made about the Bridget Cleary case (Morbid: A True Crime Podcast August 28, 2023, Episode 491).

On March 15, 1895, Michael Cleary (thirty-five years old) killed his wife, Bridget Cleary (twenty-six years old), who was about ten years younger than him, by applying methods used to reveal changelings that included fire burning threats to rid himself of what he claimed to believe was a changeling. After a period of twelve days starting on March 04, 1895 and ending on March 15,1895, Bridget Cleary had suffered at the hands of her husband, her father, other family members, neighbors, and a fairy doctor, for being a suspected changeling due to her contracted illness of bronchitis. On Monday, March 04, 1895, Bridget Cleary caught a bad cold after she had walked from her home in Ballyvadlea to the home of John (Jack) Dunne in Kylenagranagh with eggs (Bourke 1999, xv, 65). Jack Dunne and his wife Kate (no children) lived next to a fairy fort and Jack was well versed on fairy and changeling lore and claimed to have had experiences with the fairies. Jack Dunne would be implicated as the main instigator in the fairy and changeling ideas that would cause the death of Bridget Cleary (Bourke 1999, 65-66). The next day Bridget Cleary was ill and had a bad headache and was confined to her bed. After her illness continued for three days, her father Patrick Boland, walked to Fethard and asked for the help of Dr. William Crean for his daughter. The doctor did not respond and the next day on Monday March 11, 1895, Bridget Cleary's husband, Michael Cleary, walked to Fethard to again summon the doctor (Dr. William Crean) to help his wife with her illness. Not showing up, Michael Cleary again walked to Fethard on Wednesday March 13, 1895 to fetch the doctor. After trying three times, Dr. Crean then showed up drunk at the home and determined that Bridget was suffering from bronchitis and some

nervous behavior (Bourke 1999, 74; Neville 2000, F-6). On the morning of March 13, 1895, Johanna Burke, Mary Kennedy, and Jack Dunne visited Bridget. The local priest, Fr. Cornelius Ryan also visited and administered last rights. Later that day, Michael Cleary obtained herbs from an herbalist woman in Fethard, and administered them to his wife in hopes to cure her. On Thursday, March 14, 1895, Michael Cleary asked the priest to again visit his wife in which the priest refused to come a second time. Michael Cleary then walked to Kyleatlea, to consult a new herbal doctor (Bourke 1999, xvi). He obtained herbs and with the help of neighbors and family, forced Bridget to take the herbs that had been boiled in new milk. At this time, Michael Cleary's father died and he left to attend the funeral.

Prior to the day she was murdered, Bridget Cleary, suffered through a superstitious treatment including fire threats (Bourke 1999, 94) for changelings which also included human urine mixed with hen's droppings being thrown on her to disperse with the fairy changeling (Bourke 1999, 91). On Friday March 15, 1895, Michael Cleary again fetched Fr. Ryan. The neighbors visited Bridget throughout the day and evening. Bridget was helped to get dressed during the evening for the visits. Arguments about fairies between Bridget and Michael were had. She made a sarcastic comment that Michael Cleary's mother said she would go with the fairies. Michael Cleary then hit and knocked his wife to the floor and demanded that she answer if she was his wife. She asked him to give her a chance to answer (Neville 2000, F-6), but Michael doused his wife with paraffin lamp oil and then burnt his wife believing to rid himself of the fairy to bring back his real wife from the fairies. Beverly Cleary succumbed to the burning and died (Bourke 1999, 95). Realizing that he had killed her, Michael Cleary later buried her

body with the help of Patrick Kennedy (Bourke 1999, xvi). The rumors of Bridget's disappearance began to circulate.

Two days later on Sunday March 17, 1895, Michael tried to borrow a gun from the neighbor William Simpson, who refused to give it to him. On Friday, March 22, 1895, the body of Bridget Cleary was found in a shallow grave by the police. Shortly after, nine people involved in the murder and ill treatment that reinforced the fairy and changeling folklore were arrested and tried in court. The story became an international sensation as several local and international newspapers picked up the case and followed it to report on it. The immediate association of fairy and changeling beliefs of the Irish peasantry was compared to savagery and the case reinforced the view of the Irish as being inferior to the civilized English who had subjugated the Irish.

Most in the group were found guilty of manslaughter and ill treatment of Bridget Cleary and various sentences were given out. Denis Ganey was known as the herb-doctor and was arrested as well, but released later (Bourke 1999, 21). The other arrests included Patrick Boland (Bridget's father), Mary Kennedy (Bridget's Aunt), John (Jack) Dunne (the cousin of Bridget's father making him a cousin once removed), Mary Kennedy's sons Patrick, Michael, and James (Bridget's cousins), William Ahearne, and William Kennedy. Michael Cleary was found guilty of manslaughter and was sentenced to twenty years in prison and would serve fifteen of them and then emigrate to Canada. Seven of the remaining defendants would be found guilty of maliciously wounding Bridget Cleary (Bourke 1999, 213-214). Jack Dunne would serve a three-year prison sentence (Bourke 1999, 69). Patrick Kennedy was sentenced to five years penal servitude. James and William Kennedy were each sentenced to one year and a half

imprisonment. Patrick Boland and Michael Kennedy received six months' imprisonment. Mary Kennedy was set free. Charges were dropped against William Ahearn. The doctor who showed up drunk to visit Beverly Cleary, Dr. Crean, who showed only once, was never charged with a crime, and received a retirement pension.

Further examination of this case by Angela Bourke would reveal a very troubled marriage between the Cleary couple. Michael was a cooper (craftsman or maker of watertight containers) which set his status a bit higher than the rural residents surrounding their home. The couple was childless after seven years of marriage which was considered shameful at the time and also reinforced the fairy and changeling beliefs, as those who remained childless or infertile in marriage were thought to have been consorting with fairies (Bourke 1999, 66, 105-106). Michael also worked outside of the home and only visited his wife on the weekends and was accused of having an affair with other women of which he denied. Bridget was also attractive and successful in her work (a milliner) and was also rumored to be having an affair with the neighbor, Mr. William Simpson (Bourke 1999, 97). There was a certain amount of jealousy of her by the neighbors. Michael Cleary was isolated and only had his mother in another town and Bridget had lost her mother and was surrounded by her superstitious remaining family and neighbors.

Bridget was ill and was rumored to have told Mary Kennedy two days before her death, that her husband had tried to burn her three months earlier claiming that she was a fairy and that Bridget said of her husband that, he "was making a fairy of her" (Bourke 1999, 75, 195). The court would find most of the family involved to be guilty in some fashion in regards to her death as Bourke summarized: "The case was still a considerable

mystery as the trial came to an end, but the intense drama of the proceedings had dissipated when Michael Cleary was found guilty of manslaughter. When the jurors retired, they took just three-quarters of an hour to find John Dunne, Patrick Kennedy, James Kennedy, and William Kennedy guilty of wounding. They found Patrick Boland, Mary Kennedy, and Michael Kennedy guilty, too, 'but not as guilty as the four others,' and recommended them to mercy. Michael Kennedy had insisted all along that he had no role in his cousin's ill treatment or killing, and his sister's evidence had borne him out, but his failure to intervene to save her made him guilty in the eyes of the court" (Bourke 1999, 213).

It was also pointed out by Bourke that the belief in fairies and changelings was already diminishing after the Irish famine (1845-1852) (Bourke 1999, 66-67), and would have been taken much more seriously before the famine. Jack Dunne was an eccentric with physical deformities and Bourke surmised that being a fairy expert helped him gain some acceptance and authority in the rural society that he grew up in (Bourke 1999, 61).

This story of Beverly Cleary was pivotal in changing the attitudes about changelings and fairies and the treatment of suspected changelings, not just locally in Ireland and England, but internationally. The outdated beliefs in fairies and changelings and rural behavior were illuminated and examined on the world stage and exposed as savage and backwards. The criminalization of the people involved in not just the murder of Beverly Cleary, but by those who encouraged the changeling and fairy beliefs and treatment sent a message that the behavior that was previously acceptable in regards to alleged changelings and fairies was no longer acceptable in an emerging modern and scientific world and society.

Bourke pointed out that there were previous cases including the burning of suspected changelings who were children (Bourke 1999, 37-38). One specific case mentioned in an 1826 newspaper was that of Ann Roche who was an elderly woman convicted of the murder of Michael Leahy, a young child, by drowning him in the Flesk. The child was four years old and could not stand, walk, or talk and thus was a suspected changeling (Bourke 1999, 37). Yet this case wasn't enough to change the application or belief in fairies and changelings and how to deal with them. Fifteen years earlier in 1884, another case less than fifteen miles from Ballyvadlea, involved the burning of a three-year old who was a suspected changeling that did not die but suffered severe injuries. The courts in several of these previous cases treated the people who committed these crimes against children or adults who were suspected changelings, leniently and recognized the component of superstition in the case (Bourke 1999, 38).

Bourke also mentions that the Irish Famine was also a turning point in the belief of the folkloric figures of fairies and changelings, yet the treatment for suspected changelings and fairies continued in rural areas in Ireland (Bourke 1999, 66-67). After the case of Bridget Cleary, an illness such as what Bridget Cleary had (bronchitis) was no longer acceptable as an excuse for labeling someone as a changeling and neither was any of the treatment of suspected changelings. The courts were no longer lenient or sympathetic to superstitious beliefs of fairies and changelings as they once were. In addition, social services emerged and began to help with the more humane treatment of people with disabilities as Bourke points out, "The wider importance of this story lies in the clash it illustrates between two different world views, two ways of dealing with troublesome people, two ways of accounting for the irrational, at a time of profound

social, economic, and cultural change. The intolerable pressures that were brought to bear on Michael Cleary, to make him behave as he did were not personal or domestic only" (Bourke 1999, 234).

## Victorian Era to Modern-day Medical Conditions Identified that were Associated with Changelings in Ireland, Scotland, England, and Europe

Multiple medical conditions have been cited by scholars such as Eberly and Radford as being the cause of children that were thought to be changelings in old Ireland, Scotland, or England, prior to the advances of modern medicine. In an article written by Susan Schoon Eberly*, Fairies and the Folklore of Disability: Changelings, Hybrids and the Solitary Fairy*, she identifies multiple congenital disorders/medical conditions that may have been the cause of labeling children as "changelings." Eberly cites children that were considered to be defective may have been immediately dispatched such as in Rome or marked for sacrifice (Eberly 1988, 58-59). Others may have been deified such as the dwarf Bes, as in ancient Egypt (Eberly 1988, 58-59). Some of the individuals with congenital disorders may not have presented immediately, but did over time, thus giving rise to an understanding of how old rural societies without medical knowledge, would consider them a changeling. Additionally, the association of the child with disabilities was considered divine retribution for a mother who was responsible for it, and the idea of this was not uncommon (Eberly 1988, 60).

> This belief in the supernatural nature of the child born with congenital defect continued through the Middle Ages and into the Reformation, when Martin Luther himself co-authored, in 1523, a publication which interpreted the political significance 'assigned from God' of a seriously deformed foetus found floating in the Tiber.

> Congenital disorders which are not immediately visible, but whose effects become apparent after the passage of time, often produced individuals who evoked a similar, though more subdued, response of mingled awe and fear. (Eberly 1988, 59)

The cultural exchange into Ireland, Europe, and the rest of the world from the Christian Church and its beliefs that associated a child with medical disorders as being demonic, created a cause for much more fear in a parent (Eberly 1988, 60). If a child died before being baptized, its soul was believed to become a pixie or Will-O-the-Wisp and presented as a flickering light (Eberly 1988, 62). If such a changeling child survived after abandonment, they would have been living on the edges of society thus becoming the solitary fairy (Eberly 1988, 74). Eberly conjectures that the *Beowulf* character of Grendel may have been a child with Hurler's syndrome that lived on the outskirts of the area with his mother who was called his dam (term used for mother), that chose to stay with her adult child (Eberly 1988, 74).

Ancient Ireland, Scotland, and England were known to have dealt with their "changeling children" as written about in old newspaper articles and Victorian Era literature and newspapers. After the treatment of suspected changeling children and adults became illegal and severely punished, due to the famous case of Bridget Cleary (a suspected adult changeling), the ideas for the treatment of changelings lost their grip on these populations of Ireland, Scotland, and England. With the advancement of medical knowledge, those children with medical conditions were properly relabeled and treated if possible.

Another such fairy type was known as a leprechaun in Ireland. Leprechauns were small and usually solitary and wore red or green. They were associated with shoe making, gold, trickery, and drinking alcohol. Theories on what characterized a child as a

changeling include the disorder known as Leprechaunism per Radford (Radford 2017, 1). Leprechaunism is also known as Donohue syndrome. The syndrome includes an abnormal resistance to insulin and is genetic. The syndrome causes babies who have the recessive genetic disorder to be small before and after birth which appears as a failure to thrive which could then appear to a parent as a possible "changeling" in a society that was not medically knowledgeable. Additionally, facial features may include poorly developed ears, a wide flat nose, large thick lips and mouth, bulging eyes, and a small head. The disorder can affect intelligence and development. This disorder was not identified until 1948, thus it can be understandable of how a rural community without medical knowledge would categorize this disorder as the presentation of a changeling (Radford 2017, 1).

Today, modern medicine has increased the diagnosis for congenital and other genetic conditions and the conditions are treated if possible. Children that were once labeled as undesirable and as "changelings" in old Ireland, and the rest of Europe up until the Victorian Era, have now been labeled as "special needs" or as "disabled." Modern-day medicine has become an evolution causation on the depiction of the folkloric figure of the fairy and its form as a changeling in that the mystery of "changeling" children or adults is no longer a mystery as it was for the alleged "changeling" that was considered to be a fairy replacement for the healthy child or adult and the labeling of disabled children or adults as a changeling is no longer done.

### Examples of Modern-day Changelings - Crystal Children and Autism in America

After the change in mindset regarding disabled children and adults in the early twentieth century, scholars such as Mitzi Waltz argue that a return to the idea of a

changeling has occurred in regards to autistic children. In an article written by Mitzi Waltz, *From Changelings to Crystal Children: An Examination of 'New Age' Ideas About Autism*, Waltz examines the new trend of categorizing autistic children as special and labeling them as "Crystal Children" which was a concept arising from a book written in 2003 and other books in the New Age (Waltz 2009, 114). In Waltz's article, it is cited that at the time the article was written, one in 166 children were on the autistic spectrum (Waltz 2009, 116). For some parents, identifying their special needs child with "Crystal Children" allowed them to make sense of the disorder that in the modern world had not been fully determined as to its origin and cause. Thus, the autistic child was now a different kind of child with special gifts that may include being psychic (Waltz 2009, 120-121) rather than associating the condition as causing the child's sensory awareness to become more heightened. Waltz argues that this labeling of autistic children as "Crystal Children" is another form of the evolution of the folkloric figure of the fairy and its form as a changeling (Waltz 2009, 123-124) in the Modern World and thus autism has become the evolution causation.

## Example of Modern-day Changelings- Children with Anorexia Nervosa Labeled as "Glass Fairies" and "Bone Children" in Europe

A medical article, by Reichel and several other authors from Germany and Austria (et al), that was written about children with Anorexia nervosa and titled, "'Glass fairies' and 'bone children': adolescents and young adults with anorexia nervosa show positive reactions towards extremely emaciated body pictures measured by the startle reflex paradigm", had the title of the article using the new labels for these children as "Glass Fairies" and "Bone Children" and discusses the condition and the study of

children with anorexia nervosa and their startle reflex to the appearance of an extremely emaciated body. The study looked at the mindset of children and adolescents with Anorexia nervosa when viewing images of extremely emaciated people. The influence of advertisement for thinness was studied and how it affected these children with the condition. The availability of pro-thinness or pro-Anorexia nervosa (Pro Ana) sites was studied and it was noted that in Pro Ana forums, the "thin ideal" was glorified by those with the disorder and several community names such as "glass fairies," "feather girls," or "bone children" were used and were a part of the forum identity (Reichel et al 2013, 169). This ideation of fairies and their thin and ethereal presentation is now a new evolution causation of fairies and changelings that is being linked to exacerbating the condition of anorexia nervosa in children and adolescents as the "thinness" of the fairy presentation, appears appealing to some people.

## Summary

The case of Bridget Cleary was a significant evolution causation for the depiction of the folkloric figure of the fairy in that by the late Nineteenth century (Late Victorian Era), in that the power and influence of modern medicine and its influence in the courts in Ireland, Scotland, and England had triumphed over any left-over acceptable superstitious behaviors involving the treatment of suspected fairies/changelings in Ireland. The case sent a clear message, that the violent and abusive treatment of suspected changelings was no longer acceptable or believable in a changing world that now embraced science and reason and the rule of law rather than old superstitious methods for dealing with individuals with illnesses, deformities, or abnormal behaviors believed to be fairies in disguise. The influence of modern medicine was now dominant

over the older Irish culture and was a significant evolution causation on the depiction of the folkloric figure of the fairy in Ireland at this time and so was the Bridget Cleary case that garnered world attention as it was discussed in several newspapers including those in America.

This thesis agrees and argues that it is highly likely that medical conditions that were present in babies and developing children in ancient Ireland, Scotland, England, and other parts of Europe such as Germany caused them to be labeled as changelings up until the late 19th and early 20th century. Changes in the law in Ireland regarding the treatment of disabled children and adults (e.g., The Bridget Cleary Case of 1905) due to the advances of modern medicine have eliminated most of the misunderstanding of these children and adults and have helped to prevent them from being categorized as changelings.

Modern medicine has also eliminated much of the needless suffering of disabled children and adults and has eliminated their labeling as changelings in Ireland, Scotland, and England. However, some scholars such as Mitzi Waltz argues that parents of autistic children or New Age authors who are categorizing children or adults with autism as "gifted" or "special" has caused a return of the labeling of disabled children or adults as "changelings" in a certain way and may harm or prevent treatment for the disorder by associating the symptoms of the disorder as a magical quality. Other ideations of the folkloric figure of the fairy as presented as a thin winged being by those with severe eating disorders, has created a new dangerous evolution of the depiction of the fairy in that it has reinforced undesirable attitudes towards medical conditions in both children and adults with severe eating disorders. These new associations of medical eating

disorders with the depiction of the folkloric figure of the fairy as thin and ethereal, have become evolution causations and have created undesirable imagery and associations of the fairy to those that have serious medical conditions.

# Chapter VII.

## Evolution Causation Group Five - Contemporary Pop Culture, Modern-day Fairy Experiences, and Magic Mushroom Theory

The modern-day images of the fairy include magical, attractive beings with wings that are usually female for the fairy and may include an idolized changeling with magical qualities. For example, Disney and their animated portrayal of the Tinker Bell character in *Peter Pan* helped to reinforce this modern-day image of the fairy in America. In older fairy stories, fairies didn't have wings and the fairies were mostly not attractive (Young 2019, 253-274). Due to the changes of the depiction of the fairy in Victorian Era and Twentieth Century literature and film, the sightings and depictions of fairies with wings are now some of the most common and latest tales of fairies seen in Ireland, Scotland, Britain, and America since the late eighteenth century (Johnson 2014, xviii). The effects of the transition of the depiction of the fairy from ugly, scary fairies to attractive fairies with wings during and after the Victorian Age was shown clearly in the work of Marjorie T. Johnson, who collected fairy stories in the middle of the twentieth century and showed that most of the stories collected of fairy sightings included smaller fairies with wings and others at times, that were more gnome like. Additionally, the modern-day pop culture of America has now become a significant evolution causation on the depiction of the folkloric figure of the fairy and the depiction has been modified in literature and film by those with an agenda to use the figure for their own benefits and aspirations that may include: monetary gains, entertainment, artistic endeavors, social change, or child development. All of these depictions of the fairy have combined in the modern-day pop

culture of America to change the depiction of the folkloric figure of the fairy once again. There are also modern-day stories of fairy like creatures in America, that are eerily similar to old stories of fairies and fairy abductions from old Ireland, Scotland, and England. Arguably, the "fairy abduction" phenomenon is still present in modern-day America and is as unexplainable now as it was back in Pre-Victorian Era days in some cases, while modern-day law investigations have taken away some of the mystery of the abductions in many cases. Lastly, modern-day magic mushroom theory has tried to explain the fairy phenomenon in its entirety, creating another depiction of the fairy as a result of a psychedelic experience. All of these modern-day influences have become an evolution causation on the depiction of the fairy.

## Fairy Depiction Examples – The New Winged Fairy and Magical Changeling vs. the Old, Ugly Fairy and Ugly Changeling in Ireland, Scotland, England, and America from the Victorian Era into the Modern-day

One such collection of stories supporting the new winged fairy image, was amassed by Marjorie T. Johnson (1911- 2011) who collected stories starting in 1955 at the age of forty-four for a book project (Johnson 2014, vii). It took years before her book was published, but eventually her work was published in a book titled, *Seeing Fairies*. What is interesting about the almost four-hundred testimonies she collected from the late nineteenth century to early twentieth century, is that many of the fairies sighted in experiences from that time period had wings and were less than two feet tall. Some were under four feet tall. Some were dressed in green and others in red. Marjorie T. Johnson collected stories from all walks of life. Marjorie T. Johnson was a secretary of the Fairy Investigation Society (originally founded by Captain Quentin C.A. Craufurd) and was

able to collect the stories from members and non-members of the group. The Fairy Investigation Society was a secretive occultic group that also included Walt Disney as a member. A Scottish folklorist named Alasdair Alpin MacGregor helped Marjorie to collect fairy stories by requesting the National Press to ask for people to send in their encounters with the fairies. Marjorie had a hard time getting her book published in English and when it was published, it was published in German first and then in Italian. She died at one-hundred years old and it wasn't until after her death (death in 2011 and published in 2014) that her work was published in English (Johnson 2014, vii – viii).

What Marjorie's work did was illustrate that the image of the fairy changed from what it was in the 1700s to what it became by the 1950s. She did not seem to address this change, but rather recorded the testimonies. It is also noted that the idea of what fairies were prior to the eighteenth century, was different by the 1950s and that a group of mystics associated with the theosophist community began to associate fairies with elementals or nature spirits. The fairies were never human and were tasked with caring for nature while sometimes interfacing with humans at their own whims (Johnson 2014, xviii-xix).

As written by Marjorie T. Johnson in her book, *Seeing Fairies*, she expresses the belief that fairies were elementals. She refers to the ancient scholar Paracelsus and his classifications of the elementals of earth and of them being divided into four different types of beings: Gnomes, Undines, Sylphs, and Salamanders (Johnson 2014, 10). Paracelsus (1493-1541), was a Swiss physician, philosopher, alchemist, and author, previously discussed in this thesis. Paracelsus' concepts of nature spirits influenced writers, poets, and artists in the Nineteenth Century Victorian Era (e.g., W.B. Yeats) and

into the Twentieth Century, which then reinforced the concept of the nature spirit with a winged image onto the fairy image in subsequent writings. Johnson notes the views of Paracelsus in her book as she describes the nature of the fairies.

> Paracelsus and the ancient philosophers classified these spirits of the elements of Earth, Water, Air and Fire under four major groups – Gnomes Undines, Sylphs, and Salamanders, respectively. There are, of course, many different kinds under the various headings and the graceful little flower-fairies are a type of Sylphs.
>
> All these beings are the manipulators of the forces for Nature. They are active in the Mineral, Vegetable, Animal, and Human Kingdoms, and play an essential part of the Divine Plan. Their bodies are fluidic and self-luminous and they can assume different forms, but mostly imitate the human. They may also be seen as pulsating clouds of colour, or as tiny etheric lights. Some of them have wands, which are a symbol of authority in the Fairy World. All these nature spirits are part of the Angelic Hierarchy and evolve eventually into Angels. (Johnson 2014, 10)

Marjorie T. Johnson's collection of fairy stories ranges from sightings of Nature Spirits in gardens, to Elves in the woods, and to Water and Fire Fairies. She discusses fairy glamour which was the ability of the fairy to appear in any form it chose to a human witness. She discusses the interaction fairies had with animals and humans and she discusses how fairies had the ability to teleport objects, animals, and humans to either another place or to bring them to fairyland (also known as apportation). She also discusses the role psychics had in their ability to see fairies at a higher rate than those without some sort of psychic ability. She discusses the attachment to places and objects that some fairies may have and their love for music and dancing. Her collection includes mostly fairy sightings with minimal human interactions and did not address the concept of changelings as her material didn't include suspected changeling testimonials in any of the testimonials that she had received, which is interesting as the time period of the 1950s was a period that science and medicine were advancing and old-world views were

beginning to dwindle in the way children and adults with disabilities and illnesses were viewed. Additionally, she cites that, elemental fairies could eventually evolve and become angels and that they were part of an angelic hierarchy, showing that the depiction of the fairy had already combined with Christian folklore and its depiction of angels, even though the old-world views of elementals were being used as an explanation for what fairies were and elementals were seen as demonic by Medieval and Renaissance Era Christian writers as previously discussed in this thesis.

Marjorie T. Johnson's work is important in regards to the evolution of the depiction of the folkloric figure of the fairy in that it helps to solidify the image of the fairy as winged and magical and small. Her work also shows that by the 1950s, the belief in changelings and claims of existing changelings had dwindled. By the time her work was collected, the idea of associating the fairies with elemental spirit concepts from the Renaissance Era scholar Paracelsus (sixteenth century writer), was solidified. The book written by Paracelsus, *Hermetic and Alchemical Writings Volumes I & II*, that discusses spirit elementals was translated into English and republished into two volumes in 1894, by a British poet, mystic, and occultist named Arthur Edward Waite (1857-1942) (Waite 1894, 1-422, 1-420). Arthur Edward Waite wrote many books about magick (not to be confused with theatrical magic) and was a member of the Golden Dawn (a secretive occult organization) which included the membership of W.B. Yeats and several other famous occultists and revolutionaries of the time including Aleister Crowley.

The majority of the fairy sightings and experiences recorded by Marjorie T. Johnson in the 1950s were of this described winged fairy imagery thus showing that Marjorie T. Johnson's twentieth century work, was an important evolution causation of

the depiction of the folkloric figure of the fairy, in that her work showed that the power of the writers of the nineteenth and twentieth centuries was influenced by a writer from the sixteenth century which now affected the public and how they saw fairies. The Victorian Era depiction of the fairy with wings had caused the fairy to now vastly become associated with winged little people from the nineteenth century on to the modern-day and is now reinforced by modern-day American pop culture literature and films such as that put out by Disney or other filmmakers.

## Fairy Portrayal in Modern-day Pop Culture in America

"Cosplay" is short for costume play (Middlewood 2014, 1) and it allows individuals to dress up as characters and act out as that character to explore themselves as that character. The process of cosplay not only involves dressing up and going to conventions, but also includes costume construction and research into the character that the costume is to be about. These conventions may take place in hotels or other large gathering places that are rented out. In some instances, the costume may include weapons associated with the character but these crafted weapons must be non-functioning and are inspected (Middlewood 2014, 1). The characters of Cosplay may come from mythology, anime, books, movie influences, or a product of one's own creation. Contests may be held with lucrative prizes for the winners and there are companies that specialize in catering to the Cosplay market such as Newskill. Cosplay is also a global phenomenon. In some cases, a fairy may be the Cosplay character selected by an individual. The Cosplay fairy may be classified as a "dark fairy" in some cases, showing a new depiction of the fairy figure. In other cases, a Cosplay individual may take a known fairy character and modify it into their own creation. One such example was the

modification of a fairy character known as “Toothiana” from the Dreamworks film, *Rise of the Guardians*, by a Cosplayer named Samantha Bork (Connolly, Patrick 2019, 1). Samantha Bork’s Cosplay character, “Toothiana,” who was the tooth fairy in the previously mentioned Dreamworks film, was one of her costumes designed for a MegaCon Master of Cosplay contest back in 2019. In addition to winning prizes, Samantha Bork created her own company that specializes in making commissioned work. The birth and growth of Cosplay has proven to be an important evolution causation of the depiction of the folkloric figure of the fairy in that fairies are now seen as characters in the modern-day pop culture, that can be manipulated and portrayed at the whims of a Cosplay artist rather than the other way around in which the human was at the mercy of the whims of the fairy or changeling when encountered, in which the fairy decided on how it would appear to whomever saw it and how it would behave.

The vast influence of the modern-day American film industry and its influence on the depiction of the fairy, cannot be overlooked. *Maleficent* was a movie made in 2014, starring Angela Jolie, and it is the retelling of the fairy tale, *Snow White*. The dark character, Maleficent, is a powerful fairy living in a magical forest, who meets a boy named Stefan, and falls in love with him. The two grow apart as they grow older, and after the two have grown up, King Henry who rules the human kingdom promises his daughter, Leila, to whomever can kill Maleficent. Stefan takes on the challenge and when he finds Maleficent, he cannot bring himself to kill her after realizing who she was (the child he loved in his childhood). Instead, he cuts off her wings and presents them as evidence of her alleged death and marries the daughter of the king and inherits his kingdom. The two have a child, and Maleficent is out for revenge throughout the movie.

She is portrayed initially as an innocent fairy who turns into a revengeful, evil fairy and back into an avenged, good fairy at the end of the movie. Despite some negative behavior by Maleficent towards humans, her popularity in Cosplay is tremendous and many use her character as a Cosplay character to dress up as. This is an example of how the movie became an evolution causation that presented the fairy in a negative portrayal and then back into a positive portrayal and either portrayal is acceptable in Cosplay.

There have been many movies involving fairies as central characters. Some of the fairies have been depicted in these movies as positive and helpful characters to humans and others have not been, as similar to stories of the fairies of old. Ever evolving in the nineteenth, twentieth, and twenty-first century, the depiction of the folkloric figure continues to find its way into pop culture literature and movies which then creates an image of this folkloric figure in the minds of the viewers, especially in modern-day pop culture of America. One particular instance of a very popular fairy in a movie is the retelling of the fairy tale, *Cinderella*, in movies and animated films. In the Disney adaptation of *Cinderella*, we find the main character at the mercy of an evil step-mother and step-sisters. She is rescued from her miserable life by a magical fairy godmother who helps her transform into a beautifully dressed woman (a form of a changeling, arguably) to go to the ball in which she meets a rich prince who falls in love with her. The magic of the fairy godmother is temporary, and she must leave the ball before midnight, but ends up leaving a glass slipper behind. The prince uses this glass slipper to find her and marries her and takes her away from her miserable life and away from her step mother and step sisters to become the center of their envy. If it were not for the fairy godmother, one could conjecture per the story that Cinderella's life would have probably

been miserable until her death. This portrayal of the old fairy tale of Cinderella, is not what was written by the Brothers Grimm originally, yet Disney's adaptation has created a view of the fairy in its adaptation. Disney created an image of a fairy that lives in the minds of all of the viewers for decades and continues to do so, thus illustrating the power of movies and films as an important evolution causation for the depiction of the folkloric figure of the fairy. Yet, the adaptation of old fairy tales by Disney is not appreciated by all. In an article written by Donald P. Haase, *Gold into Straw: Fairy Tale Movies for children and the Culture Industry*, the criticism of Disney using the example of Snow White, was re-examined. Haase points out that in 1964, Frances Clark Sayers criticized Disney for destroying the "proportion in folk tales" and for trying to "put over on the masses" its version of the fairy tale rather than let the fairy tales come "from the masses," (Haase 1988, 193). Sayers argued that the folklore of fairy tales was to teach the dilemmas of life and the battles of good versus evil. Sayers' complaint was that Disney distorted these concepts and sweetened the folktale making it more of a soap opera (Haase 1988, 193). Haase points out that Sayers' critique may not be acceptable, in that the fairy tale told at a specific time, reflects the values of the creator and points out the Brothers Grimm "editing and rewriting of tales" that were already passed through many story tellers and filtered through the social and moral consciousness of those people who transmitted the old fairy tales (Haase 1988, 193). Haase also points out the work of Rudolf Schenda and his observation that fairy tales "are neither timeless nor ahistorical, but rather incorporate," and that many are outdated in dealing with the conditions of the world in the present moment and what children must deal with (Haase 1988, 194-195). Haase's observation that the views of Sayers seeing the fairy tale as timeless and those of

Schenda as seeing the telling of the original fairy tale intact as antiquated, illustrates two opposing views on how fairy tales should be told and viewed as valuable in the modern world.

Furthermore, Haase observes how the "structure" and "motifs" of the original fairy tales (as written by the Brothers Grimm), as being purposely deviated especially by feminists who wished to "subvert the traditional motifs and structures" in order to destroy stereotypes portrayed in fairy tale roles (Haase 1988, 196). Haase also points out that the retelling of fairy tales in movies is problematic in that there are expectations and limitations, especially for children. The fairy tale must be illustrated by actors or animation and be told within movie limitations (Haase 1988, 196). There will be a limit on the darkness illustrated in a Disney movie versus what was written by the Brothers Grimm or much older fairy tale writers such as Charles Perrault that may have been considered appropriate to tell in writing form versus what is appropriate to show in movie or film form in today's modern world.

Haase also points out the idea of "the spell of commodity production" as cited by Jack Zipes, and that this leads to consumerism of the fairy tale and consumer romance (Haase 1988, 204), which in turn gives rise to ideas of what the fairy tale should be as well as what the character of the fairy should look like and how they should act. Haase concludes that unless fairy tale retelling is done with a "profound understanding of the fairy tale as genre and with insight into both the emancipatory and the repressive ideologies inherent in the classic tales, they will merely dress up outdated values in new clothes" (Haase 1988, 204). This analysis of the Disney critique and retelling of fairy tales, is important in that it shows movies as a major evolution causation by retelling fairy

tales throughout time and how the character of the fairy is being portrayed and modified in the movie, based on the time period and the translator's social and moral consciousness (perhaps defined by current cultural identity) as well as being told in a formula-based method for profit and thus straying from the original stories that were told.

Complaints of the "Disneyfied" adaptations of old fairy tales and characters have been noted in other scholarly literature. In an article by Misty Harris, *Creepily ever after*, she discusses how new movies take fairy tales back to their Grimm Brothers portrayal and gory roots, and how the original darkness of famous fairy tales is made in some of the newer movies and that the creation of these newer movies that portray the original fairy tales and their dark characters and dark roots, is now taking off with the public. Harris points out that early fairy tales could include elements of cannibalism, incest, rape, torture, and murder (Harris 2011, 1). One example previously discussed included *Maleficent,* which is a newer movie that is bit darker, than the Disney adaptation of Snow White. Harris speculates that the change in the movie industry began with the financial success of Tim Burton's *Alice in Wonderland* (Harris 2011, 3). An older movie made by Roman Polansky, *Rosemary's Baby*, utilized the concept of the fairy (Satan and his demons) and the changeling (the Antichrist baby), all though not explicitly connecting the film to fairies. This movie was made back in 1968, and has spawned several sequels. This negative portrayal of the fairy-changeling concepts in this movie series as Satan and the Antichrist, continues the evolution of the depiction of the folkloric figure of the fairy. This recent change in the movie industry that now pursues the folkloric figure of the fairy in its darker presentations, is another evolution causation of the figure and is driven by monetary profit as noted by Harris who cites the fairy tale motif movie model profits and

that fairy tales are more accessible and abundant to producers much more than old comic books.

> But what's stoking the fairy-tale fire now?
> For starters, Tim Burton's Alice in Wonderland - which had the feel of a fairy tale - earned skyward of $1 billion last year. And industry expert Mark Lisanti notes that the rights to such stories don't cost producers a penny.
> "Studio executives were running out of comic books to adapt, until one of them realized - probably after noticing that both Riding Hood and Superman wear red capes - that fairy tales were basically just old-timey comic books," says Lisanti, deputy editor of Yahoo! Entertainment Blogs. "Now every studio wants its own version of a free comic book." (Harris 2011, 2)

Furthermore, the concept of the folkloric figure of the fairy and its various presentations, is not going away in the minds of modern humanity as pointed out by Ken Hall who notes the usage of the changeling concept, used in modern science fiction movies and TV series (Hall 2021, 77-86).

> Theoretical investigations of myth and folklore have long noted the importance (without always agreeing on the symbolic significance) of shapeshifters, changelings and varying types of animals for their field of study. Shapeshifters, generally humans who change their physical appearance, often into animal form (willingly or not), are elements of myth and folklore in many cultures. Some animal myth and folklore are associated with the trickster archetype, as in the well-known coyote folklore of Native Americans. Science fiction has featured numerous examples of shapeshifting, sometimes associated with animal myth and folklore, as in several episodes of *The X-Files* (1993–2018). The *Fringe* (2008–13) narrative includes prominent shapeshifter presentations linked to the parallel universe trope and essentially dissociated from overtly mythological reference. More generally, mythology and folklore, whether Greco-Roman, Native American or Asian, appears as a significant feature of the narratives of these television series and of other science fiction narratives from film and television: *Star Trek* (1966–present), *Millennium* (1996–99) and narratives featuring robot or android 'children' standing in for human children, a form of the changeling plot: A.I. (2001), *Emergence* (2019–20), Extant (2014–15). (Hall 2021, 77)

The fairy and its place in fairy tales, is not only used to entertain people, but can be used to help children develop emotionally and intellectually. Leilani Visikoknox-

Johnson's article, *The Positive Impacts of Fairy Tales for Children*, argues that fairy tales in children's literature can help a child make sense of the world and what it is to be a human. ViskioKnox-Johnson contends that the fairy tale is used to convey important information, including ways to deal with conflict and conflict resolution, and how to navigate with human relationships (VisikoKnox-Johnson 2016, 77). ViskioKnox-Johnson concludes that not only was reading the fairy tale important after the age of five, acting out the fairy tale could also aid in development of the child (VisikoKnox-Johnson 2016, 77). The fairy tale can be therapeutic and can help a child deal with internal conflicts (VisikoKnox-Johnson 2016, 77-78). VisikoKnox-Johnson also points out that studies have also shown that fairy tales help children during transitional phases when dealing with identity and self-esteem (VisikoKnox-Johnson 2016, 78).

> Fairy tales not only aid in child development, but they also offer a rich source of material to draw from in a therapeutic manner. This provides a great way of accessing children's imagination by exploring memories of fairy tales and using them to address painful or unsettling issues in a nonthreatening, playful manner. For instance, the struggle between good and evil is a frequent theme among fairy tales all around the world. In a therapeutic sense, this can be interpreted as internal conflict or the tension between the id and ego. Many children and young people may suffer from internal conflict whether it is from bullying, teasing, problems at home, etc. Analyzing fairy tales where internal conflict is a major theme can help the therapist determine ways to help his or her client. For example, victims of abuse or neglect experience the triumph of evil over good; this is usually the other way round when it comes to fairy tales. Enabling a young person to identify with a fairy tale or allowing them to make up their own version could be a useful means of unlocking feelings of mistrust or guilt (Walker 81-84). This can be better appreciated through the analysis of a project titled "A Fairy Tale Workshop in a Pediatric Oncology Ward." This workshop is part of a more complex intervention at a Pediatric Oncology and Hematology Ward in Naples, Italy, which provides treatment for children suffering from cerebral neoplasia. An ill child is often unable to express his or her anxieties and ask for explanations about the situation that he or she is experiencing (Adamo 263). (VisikoKnox-Johnson 2016, 77)

ViskioKnox-Johnson, concludes that fairy tales are important to the development of a child's consciousness and morality (VisikoKnox-Johnson 2016, 80). Counselors and therapists are also beginning to use fairy tales to help ill children deal with their illnesses or issues. As pointed out by ViskioKnox-Johnson, fairy tales benefit children in their development thus showing that the use of the depiction of the fairy in fairy tales in modern-day pop culture, to help children develop or cope with health or life issues, is a form of evolution causation for the depiction of the figure, all though some opponents would disagree in their positive impact.

> In closing, children who are exposed to fairy tales can benefit greatly from them. Fairy tales are an important part of a child's development, especially in terms of their consciousness and moral development. On another note, counselors and therapists can use fairytales as a means of allowing children with illnesses to cope with their anxieties. It should be noted however, that those who are not trained and are inexperienced in treating persons should not do so. In those cases, one could make a positive contribution to recovery by making accurate referrals and providing educational assistance. Children usually don't know how to deal with basic human conflicts, desires, and relationships. Fairy tales offer a healthy way of dealing with these conflicts and finding a resolution to them, as demonstrated with eating-disordered patients. The sex differences seen in Collier's study demonstrate a cultural norm typically displayed among women and men. Sex differences are often learned in early childhood and this could have an impact on them later in life whether it is negative or positive. As a counselor or therapist, utilizing valuable tools such as fairy tales can have a major impact on children's health, their quality of life, or even influence their values and beliefs in the future. Thus, fairy tales provide a way of expressing oneself within the confines of a text and a story and helps one reach a resolution in times of conflicting states of mind… (VisikoKnox-Johnson 2016, 80)

Fairies in their current presentation as winged beings, are attractive to adults and not just children. A whole industry of promotion of fairies has arisen in modern literature. *The Fairy Bible*, written by Teresa Moorey, breaks down fairies by their type and describes fairyland. Moorey also associates fairies with spirits of the dead but more specifically associates them with the spirits of the dead that are earth bound (Moorey

2008, 11). Moorey also theorizes that some fairies are possibly angels but also specifically associates them with lower ranking angels (Moorey 2008, 11). Moorey also notes the commonality of fairies with UFOs/Aliens and also notes another depiction of the fairy with pygmy-type creatures or strange animals such as the Yeti, but Moorey also identifies "proper" fairies as spirits of nature. The *Fairy Bible* book not only discusses fairies but uses beautiful illustrations in conjunction with the text. This modern-day literature and artwork, reinforces the winged fairy image and continues to associate fairies with multiple spirits and with other possible forest creatures or pygmy-type creatures that were not considered fairies proper but as part of the fae folk. Moorey also promotes inviting fairies and connecting with them. Iron and fire were used to deter fairies from coming to one's home and to banish them as shown previously in this thesis, whereas Moorey lists many different methods that can be used to attract fairies. This newer combination of literature and artwork is an evolution causation in the folkloric figure of the fairy in that the fairy is now a desirable spirit to be around and invite into one's life. This is critically different to the absolute fear the ancient Irish and other people had of the fairy and the fear of disturbing their abodes that is still present in Ireland today in such cases of fairy trees and fairy forts considered to be off limits to disturbance.

Complaints about fairy tales in literature and art that are reinforcing negative stereotypes, have been made. Feminists have complained that these fairy tales portray women and young women as helpless and weak and in need of magic to save them from miserable lives. Others feel that the fairy tale itself reinforces patriarchal ideas and negative portrayal of women such as portraying female ghosts as vindictive (Vejvoda

2004, 51). Multiple feminist writers such as Nikita Gill and Angela Carter rewrote old fairy tales with a different feminist point of view and thus added to the fairy tale literature and changed the portrayal of women and young women in these stories (Fan 2023, 149-162). Rewriting old fairy tales from a feminist perspective is an evolution causation of the depiction of the folkloric character of the fairy.

## Examples of Fairies in Advertisements in America, Europe, and Australia

Fairies have been used in advertisements to help sell soaps, tooth paste, and other products since the Victorian Age. As pointed out by Weigledt, fairy tales exist in the realm of mythology which makes them usable for advertising in which they can be used to "change attitudes covertly" as fairy tales do, while the ad is more overt and helps sell product (Weigledt 2018, 155). Using fairy tales in advertisement helps get the audience's attention while the ad is ethereal in the sense as a fairy tale is also ethereal. Ads and fairy tales work together to create a magical message and entice the perspective buyer. The usage of fairy tales in ads helps to create a magical realm or imaginary reality associated with the product in the ad and helps to persuade consumers into believing the product is desirable. Fairy tales appeal to a large audience and can be manipulated as needed making them appealing to advertisers.

One example of the use of the image of the fairy was to sell soap. In an old book, F*airy Tales: Compliments of the N. K. Fairbank Company*, beautiful images and poetry of winged fairies around soap are illustrated in a book that was provided by a company that sold the soap (N.K. Fairbank Company 1898, 1-26). Nathaniel Kellogg Fairbank (1829-1903), from Chicago, created a company that sold soaps and baking products. Their two famous products included Fairy Soap (later purchased by Procter & Gamble)

and the Gold Dust Washing Powder (featuring the Gold Dust Twins – artwork featuring two androgynous black children that later fell out of favor with the public in the 1950s). The image of the fairy was used to sell the soap and the marketing was aimed at children and the parents of these children. In the book, the soap name, *Fairbanks Fairy Soap*, is illustrated with each letter representing something (See Appendix 2 – Figure 13). The "F" that stood for the word "Fairy" is associated with the words "white, floating and pure" and a picture of three winged fairies is illustrated with the soap.

The book, *Fairy Tales: Compliments of the N. K. Fairbank Company*, is complete with poems and pictures of mermaids, kittens, mothers giving their child a bath, children, fairies, and the fairy soap. A poem involving Cinderella receiving fairy soap and an illustration is also part of the book (See Appendix 2 – Figure 14).

The concept that the soap floated and cleaned things to make them white and pure was stated multiple times throughout the poems and illustrations in the book. Even one page cites that a wise, old fairy couldn't clean their clothes white enough, until they used the fairy soap (See Appendix 2. Figure 15).

> Then this piece of fairy cloth,
> Over which she worried so,
> Was quickly cleaned by FAIRY SOAP,
> Until it looked like snow.
> (Fairy Tales: Compliments of the N. K. Fairbank Company 1898, 22)

The advertisement used for this Fairy Soap, associates the soap with magic, fairies, purity, cleaning, floating, gentleness, effectiveness, children, and mothers. All of these advertising keywords, concepts, and triggers were meant to give a positive portrayal of the soap and additionally of the fairies and to encourage purchase of the soap. Advertisement usage of the folkloric figure of the fairy was another evolution causation of the fairy figure as illustrated by this advertisement and its usage in a positive portrayal

of the fairy and tales of the fairy, in order to sell products to the nineteenth and twentieth century public in mass numbers. There was nothing negatively portrayed about the fairy and its lore of abducting childing in this advertisement. Rather, the fairy soap is associated with helping and even rescuing two chickens that went into water when the girl who had the Fairy Soap, used it as a rescue boat for the chickens, since she knew it would float in the water (See Appendix 2. Figure 16).

The usage of fairies in advertisement can backfire and be considered a negative for the product or purpose of the advertisement. An example of this was an ad created by the Motor Accident Commission SA (in South Australia), that featured a male fairy who was dubbed the "Hairy Fairy" due to his hairiness and beard, that solicited several complaints to the Advertising Standards Bureau (ASB) (Bennett 2016, 1). The commercial advertisement included the Hairy Fairy originally in the forest holding white rabbits and then in the back of cars, encouraging drivers to slow down or else they could cause a "hairy situation." After a female driver slows down, the Hairy Fairy, who is sitting in the back seat, lifts his tutu in the backseat and then disappears. Complaints about the ad, ranged from calling the advertisement negative towards hairy men, to claiming it was a negative portrayal of Jesus Christ (Bennett 2016, 1). This is an example of how using the fairy figure in advertisement can turn into a negative or perceived negative portrayal, and it is an evolution causation that reinforces the negative portrayal of the fairy.

Further examination by Weigeldt on how the usage of fairy tales in advertisement can reinforce undesired stereotypes includes an advertisement for washing machines that used a mother and daughter as main characters in a Zanussi washing machine ad, and its

association with housework and washing with women (Weigeldt 2018, 157-158). The daughter is presented as a fairy princess that needs her clothes washed before going to a party. The washing machine takes the place of the magical fairy godmother in helping to provide clean clothing for the fairy princess. These examples show that the usage of fairies and fairy tales may work for advertisements if it is in tune with the culture and cultural consciousness of the day, but may be a complete failure or ineffective if it promotes an undesirable or negative stereotype. Associating fairies with undesirable stereotypes in advertisement resulting in public outcry over it, is an evolution causation in the depiction of the folkloric figure of the fairy.

## Case of a Modern-day Fairy Abduction in Alaska

Every indigenous culture had their own terms and stories about fairy counterparts and often referred to them as the little people who could abduct children and adults. The characteristic behavior and abductions of many stories about Little People in America, are eerily similar to the Irish, Scottish, and British fairy lore regarding fairy abductions. One such example involves the Alaskan Inuit stories of the "Ircenrraat" from Yup'ik legends. A recent story came out in 2008 about a young boy who was abducted and eventually released by the Ircenrraat. The boy was allegedly abducted in 2008 in the Yukon region. A man named Nick Andrew Jr. who lived in Marshall, Alaska claimed to have found the boy in a marsh, in a remote area while snowmobile hunting birds in the evening about three hours from town. The boy was disoriented and afraid, and was unsure of how he had got there. Mr. Andrew took him back to the village and the boy revealed his story that he was taken inside Pilchar Mountain (an area associated with the Ircenrraat). There he had met a girl who claimed to have been abducted by the little

people over forty years ago and she asked him for help. The boy was eventually released and was found by Mr. Andrew (Dunham 2008, 1). One version of the story had the girl unaged which is similar to what happens to people who were abducted and brought to "fairyland" in that, they don't age. Another version of the story had the girl grown up and as an adult woman telling the boy about her abduction (Dunham 2008, 1). The story of the Ircinrraat is expanded further by describing the Little People as a separate group of humans that had pointed ears, darker skin, dark eyes and were smaller than the average human. They were alleged hunters and lived by the "old ways" of living and had separated themselves from regular humans due to an unfortunate event in which one of their children was mauled by a dog owned by regular sized humans (Dunham 2008, 1). This version of the story takes away the magical characteristics of the Little People of the Arctic and makes them more physical and describes them as a break-away group of hominids who hide underground, whereas the first version of the story had a more magical quality to it and is more similar to the stories of fairy abductions of ancient Ireland, Scotland, and England. Either way, the girl/woman was kept by the Little People for forty years and the boy was returned back to the human world thus illustrating the unfortunate plight of the girl (the abducted girl kept for forty years) and the returned human victim who was abducted (the boy) by the mysterious Little People who are the modern-day counterparts of the fairies of old Ireland, Scotland, and Britain.

## Modern-day UFO Abductions, Missing Time, Hybrid Babies, and Cattle Mutilations in America Compared to Fairy Depictions in Ancient to Modern-day Ireland, Scotland, and England

Similar to the Irish, Scottish and British fairy abduction stories, fairyland time experiences, changelings, and fairy darts used to injure humans and animals, are modern-day stories of alien abductions, missing time, hybrid children, and cattle mutilations. Modern-day stories of alien abduction by little people described as the "Grays" by famous UFO abductees Barney and Betty Hill and Travis Walton describe these abductions, time loss, and interest in reproductive components that mirror in some respects the stories of fairy abductions in ancient Ireland, Scotland, and England of humans and children and in some cases using young adult females as nursemaids for changeling children. The similarity of "aliens" and "alien abductions" to fairies and fairy abductions has been noted in modern-day literature regarding fairy lore by scholars such as Bord who discusses the overlap of UFO researchers and fairy stories.

> 'And many such have been taken away by the said spirits, for a fortnight or month together, being carried with them in chariots through the air, over hills and dales, rocks and precipices till at last they have been found lying in some meadow or mountain bereaved of their senses.' Discourse upon Devils and Spirits, added to Reginald Scot's The Discovery of Witchcraft (third edition 1665)
>
> UFO Researchers who have taken an interest in folklore have noticed some strong similarities between the creatures sometimes seen to emerge from landed UFOs, and the traditional fairies or Little People. The following case, dating back probably to the early nineteenth century and first published over a hundred years ago, demonstrates this link at a time long before 'UFOs as alien craft' were even thought of. The sole witness of the events was a servant, David Williams, who lived in Penrhyndeudraeth Gwynedd, North Wales and who, on the night in question, was walking some distance behind his mistress, carrying home a flitch of bacon. He eventually arrived back three hours after her, and when questioned said he was only three minutes later. He took some convincing of his delayed arrival, and explained what had happened to him.
>
> He observed, he said, a brilliant meteor passing through the air, which was followed by a ring or hoop of fire, and within this hoop stood a man and woman of small size, handsomely dressed. With one arm they embraced each other, and with the other they took hold of the hoop, and their feet

> rested on the concave surface of the ring. When the hoop reached the earth these two beings jumped out of it, and immediately proceeded to make a circle on the ground. As soon as this was done, a large number of men and women instantly appeared, and the sweetest music that ear ever heard commenced dancing round and round the circle. The sight was so entrancing that the man stayed, as he thought, a few minutes to witness the scene. The ground all around was lit up by a kind of subdued light, and he observed every movement of these beings. By and by the meteor which had first attracted his attention appeared again, and then the fiery hoop came to view, and when it reached the spot where the dancing was, the lady and gentleman who had arrived in it jumped into the hoop, and disappeared in the same manner in which they had reached the place. Immediately after their departure the Fairies vanished from sight, and the man found himself alone and in darkness, and then he proceeded homewards. In this way he accounted for his delay on the way. (Bord 1997, 106-107)

Linda Moulton Howe is a modern-day cattle mutilations expert. She has done years of investigation into mysterious cattle mutilations that involved finding dead cattle mostly in America that were found dead and completely drained of blood and internal organs with no apparent method of doing so and including precision cut entries into the cattle's eye or anus that may have been the method of draining the cattle of blood. The cattle mutilation phenomenon appears to have not been noticed until the 1970s. A cow is usually found by the rancher to have had all of its blood and some internal organs removed. Oftentimes, insects or other animals will not touch the cow carcass. There is no current and complete medical or forensic explanation for any of these mutilations that has been accepted. While there appears to not have been any mention of cows completely drained of blood and organs in older folkloric stories of fairies, there is however, an attribution to cattle death and injury by fairies via their "fairy darts" in old newspaper articles. These fairy darts could also kill and harm humans in similar fashions. Methods to determine whether a fairy dart did indeed kill or injure animals in ancient Ireland were established as were methods of dealing with the fairy darts. One

such story included the experiences of an Irish woman who believed she found the fairy darts.

> …Indeed, Janet Kelvie did not stand alone in this belief in the Fairy-darts or Elf-shots, for it was the general belief among the Cantire peasantry that the fairies had power to shoot human beings and animals; and this was called Urachaid. It was believed that the persons or animals who were struck by the darts could be cured only by charms, which were nothing else than popish rhymes.
>
> These Fairy-darts were, in reality, old arrow-heads that had been used in battle centuries ago, and were turned up by the plough, for they were evidently formed by hand. I was acquainted with another old woman, who possessed some of these Elf-shots, and who pretended that she had got charms that would cure Urachaid. I crept into favour with her by making her presents of tobacco, of which she was very fond; for she was a great smoker, and had come across the water from Ireland. I asked her to teach me her charms, to which she agreed. (The Hinckley Guardian and South Leicestershire Advertiser 1924, 2)

## Pre-Victorian Era Changeling and Fairy Abductions in Ireland, Scotland, and England Compared to Missing Child/Missing Adult and Crime Scenes in Modern-day America and Europe

In changeling lore, a human child was abducted by a fairy and a deformed, strange, not so intelligent, or overly intelligent or gifted child was left in its place. That changeling child was seen as an old fairy in disguise as the abducted child. The parent would desperately try and find their real child or force the changeling to be exposed or leave in hopes of retrieving their stolen child using old folkloric methods for dealing with changelings. At times, the children simply were not changelings, but were children with disabilities that were killed or abandoned. At other times, the child was abducted without replacement and said to have been taken to strengthen fairy stock. The meaning of this strengthening, is clearly that the child was used as a breeder to make new fairy babies with the fairy group hoping to produce offspring, that were not disabled with health

issues. In a sense, the child was sex trafficked as a breeder to "fairies." Arguably, there appears to have been a group of individuals that may have been "thrown away" or "abandoned" that survived on the borders of the towns and occasionally stole children for breeding purposes.

In modern-day America, there are several examples of real-life changelings such as the story of Robert Dunbar, Walter Collins, and Frédéric Pierre Bourdin. All were missing children in which some were replaced by the wrong child who was not the original missing child. Today many children and adults have gone missing, have been sex trafficked, or simply have been killed by humans or animals or by accident. These children are now referred to as "Missing Children" or for missing adults, they are simply labeled as "Missing." These missing children and adults are the new abducted, that are similar to the children or adults who went missing due to the fairies in the past. Law enforcement and family continue to search for them and look for any criminals responsible for the disappearance. In some cases, the missing may have actually been killed by animals or wandered off in the woods and became lost and died eventually due to exposure. The wandering off in the woods is reminiscent of those lost in fairyland. Instead of assuming a fairy was responsible for the missing, the concepts of human criminal behavior or unfortunate animal attacks or accidents have replaced the fairy abduction explanation. The modern-day concept of the "missing" due to criminal behavior and the involvement of law enforcement and a family that looks for the missing, have taken the place of the concepts of fairy abductions and changelings, and retrieval. Law enforcement and forensics have caused the evolution of the depiction of the folkloric figure of the fairy to change into modern-day crime scenes.

## Modern-day Theories of Entheogens, Fairy Rings, and Magic Mushrooms in America and Europe

"Fairy ring" is a term used to describe an environmental phenomenon caused either by a ring of mushrooms known as *Amanita muscaria* (usually a red and white mushroom also known as Fly agaric) or other mushrooms in forests or by other fungus that forms a circle in the grass where it is present. The Amanita muscaria mushroom, known to grow en masse in the shape of fairy ring, can cause hallucinations if ingested at high levels and may cause seizures and death at high levels. The fairy ring and the organisms (fungus or mushrooms) responsible for it, were warned about in ancient cultures, and this warning about the fairy rings and being pulled into fairyland by stepping inside a fairy ring, most likely were a warning to stay away from ingesting the mushrooms and fungus to avoid physical damage from the effects of the mushrooms/fungus or even death.

Stepping inside the fairy ring was believed to put a person under the control of the fairy (Dugan 2008, 23-72). In some cases, exposure or ingestion of some fungus present in "fairy rings" could be deadly to a human. Thus, the person who strayed into the fairy ring could end up in the land of the dead with the fairies and would not be retrievable (See Appendix 2 – Figure 5) as described by Dugan.

> Explicit documentation of fungi in either oral or literary traditions is sporadic, but fungi are occasionally recognized explicitly by assignment of a given motif, e.g. in Thompson (1955-1958), the taboo of digging in a fairy ring is motif number C523.2, the kinds of magic bestowed by mold from churchyards are recorded under D1278.1, and motif number F343.19.1 is for fairy bread that will turn to toadstools if not consumed the day that fairies make a gift of it. A limited number of other examples are present in the types of Aarne (1961) and Uther (2004), and other compilations. Philological and linguistic aspects of folkways pertinent to mushrooms have been addressed in detail (Toporov 1985). Occasionally,

> the etymologies of given popular (folk) mushroom names are traced in detail from one language to another, e.g., from German to Slovene or vice versa (Reindl 2005). In general, however, references to fungi in miscellaneous folkways must be documented piecemeal as they are encountered. (Dugan 2008, 25)

> Fairy rings in Breconshire, Wales, furnish a typical example of the Celtic lore. "When Anne Thomas was a girl, the children and she were all warned never to go inside a fairy ring. 'When we was going to school, in the Celyn's meadow, there was fairy-rings, and grandfather did say we must mind and not put our foot inside the fairy- rings, else the fairies would have us' " (Hartland 1913). As it transpired, this narrator knew of a man, who when coming home intoxicated from a fair, had heard music in the rings, had trespassed, and danced there in the ring. When he finally came out and went home, years had elapsed, and all he knew were not to be found. Even worse could happen. Once inside the fairy ring, a person might be forced to dance indefinitely. One poor chap, finally pulled from the ring a year after his disappearance (Fig. 2), expired immediately on tasting food (from Wales, in Sikes 1880). In the west counties of England (Somerset, Devon and Cornwall, those with the most Celtic influence), pixies would “steal horses at night and ride them around in circles, called ‘gallitraps’, a term for fairy rings” (Briggs 1976). [Note that pixies are sometimes to be distinguished from fairies. Briggs (1976) is an adequate guide to the taxonomy of supernatural creatures in the British Isles, and the information in her encyclopedia, including that on fairy rings, is documented in the context of motif number(s) in the Thompson folk-motif index.] (Dugan 2008, 31)

The term “fairy ring” first appeared in the literature in 1603, in the work of Ben Johnson, titled *Entertainment of the Queen and Prince at Althrope*. He writes about fairies tripping up a lawn and falling into an artificial ring in which they began to dance.

> Here he ran into the Wood again, and hid himself, whil'st to the sound of excellent soft Musick, that was there concealed in the Thicket, there came tripping up the lawn, a bevy of Fairies, attending on Mab their Queen, who falling into an artificial Ring, that was there cut in the path, began to dance around, while their Mistriss spake as followeth.
>
> F A I R Y.
>
> Hail, and welcom worthiest Queen,
> Joy had never perfect been,
> To the Nymphs that haunt this Green,
> Had they not this Evening seen.

[column break]

Now they print it on the ground
With their Feet in figures round,
Marks that will be ever found,
To remember this glad stound.

The Satyr peeping out of the Bush, said,

Trust her not, you Bonny-bell,
She will Forty Leasings tell,
I do know her Pranks right well.

F A I R Y.

Satyr, we must have a Spell
For your Tongue, it runs too fleet.

S A T Y R.

Not so nimbly as your Feet,
When about the Cream-bowls sweet,
You, and all your Elves do meet.

Here he came hopping forth, and mixing himself with the
Fairies skipped in, out, and about their Circle, while the
Elves made many offers to catch at him… (Johnson 1603, 1)

The fairy ring folklore goes back to older times and can be cited as going back to the 12th century.

> While fairy ring folklore may be even older, we can date it to at least the 12th century with the Middle English term elferingewort, or elf-ring. Fairy rings themselves can live for hundreds of years, with the oldest found in Belfort, France, measuring nearly a half-mile in diameter and thought to be 700 years old. (Campbell 2024, 1)

The only perceived physical forms of the fairy that were remaining in the physical world in Ireland, Scotland, and England up until the end of the Victorian Era, were in the form of a perceived changeling that would have been discarded of, or perhaps a fairy

presence near a fairy ring or fairy fort. There is still a connection of the fairy ring and its mushroom (usually Amanita muscaria) to fairies that still exists up into the modern-day in America, Ireland, Scotland, and England. This thesis and other scholars (such as Feeney) argue that the fairy ring and the Amanita muscaria mushroom is connected to the belief in fairies and to the practices of the old Irish Celtic priests known as the druids. Due to the cultural exchange between ancient Rome and England around the time of Caesar and with the advent of encroaching Christianity into ancient Ireland around the fifth century AD, only a small amount of information regarding the druids was recorded by Roman and Christian scholars, as the druids generally did not write down detailed information regarding their practices. As mentioned earlier, Pokorny gives us an idea of what happened to the druids when the Romans encountered them.

> The Romans soon prohibited Druidism; but it continued secretly, and Mela tells us (45 A.D.) that the noblest youths of Gaul followed their teachers into secret forests.
>
> Thirty-five years later Pliny the Elder gives us quite another picture of the Druids. He shows them as priests of the oak, as physicians and magicians, as nothing better than common charlatans. They compose the mystic serpent's egg out of snake venom, which assures the success of every action. (Pokorny 1908, 5)

Feeney argues that there is ample evidence in ancient Irish literature to prove out usage of the Amanita muscaria mushroom or some other mushroom in ancient Ireland.

> The foregoing adds credence to theories that the ancient Irish Celts may have used Amanita muscaria as an intoxicant or in Druidic rituals. If so, this would seem to refute Wasson's (1968:181) claim that the Celts were one of the peoples "infected with a virulent mycophobia, coming down from prehistory" and his report of finding "no mushrooms in the records that we possess of the shadowy Druids." (p. 176). Perhaps what Wasson interpreted as Celtic mycophobia was actually a strong tabu against the casual mention of a psychoactive mushroom used exclusively in secret magic rituals. I do find it curious that Wasson does not comment on the mysterious "magic egg" (anguinum) which, according to Pliny the "Elder, was "esteemed by the Druids and believed by them to 'ensure success in

> law-courts and a favourable reception by princes." Pliny describe it as "round, and about the size of a smallish apple," with a "cartilaginous shell…pocked like the arms of a polypus [octopus]." The Druids told him that it was composed of secretions and spittle from snakes. Scholars have guessed that it may have been either a sea-urchin minus its spines or the agglomerated egg-case of a whelk (Piggot, 19715: 188). To me it sounds possibly fungal in origin – perhaps a mushroom somewhat altered in appearance by Druidic art. (Feeney 2020, 186-187)

Victorian Era authors such as W.B. Yeats (who was also an occultist) desired to interact and meet the fairies as he perceived the ancient druids, had interacted with them. There is evidence that he did use drugs to do so.

> It is this esoteric aspect of Yeats's use of Irish folklore that has been largely neglected, and which I would like to explore: excavating around the edges of his claim in the dedication to the 1925 edition of A *Vision* that the entire system of the Golden Dawn regarding the various planes of existence, the *hodos chameliontos*, within which Yeats's own personal system could be understood, was merely "now an interpretation, now an enlargement of the folk-lore of the villages" (Yeats, *A Vision* 1925 liv). First, however, a few words need to be said about how Yeats's own beliefs, as well as his use of Irish folklore, have been viewed from the outside. Like his occultism, Yeats's fairy motifs are sometimes a contentious subject. (Serra 2017, 141)

> To be sure, Yeats experimented with occultism of all types. He consumed hashish with Martinists in Paris. He attended meetings of paranormal research bodies, such as the Ghost Club and the Society for Psychical Research, as well as magical ceremonies in Dublin where he was allowed to observe goetic evocations. Daniel Dunlop describes disturbing, Crowleyesque ceremonies in which Yeats sprinkled blood from a slaughtered cockerel over a chalked pentagram "in accordance with the instructions of those versed in the black arts" (E. Young 7). Perhaps Yeats even took information from his infamous former colleague Aleister Crowley, via Golden Dawn Imperator Robert Felkin; Francis King alleges that the latter was a member of Crowley's section of the Ordo Templi Orientis−that taught, among other things, a kind of sexual magic that may have played a part in W.B. and George Yeats' attempts to conceive an Irish avatar (King part 1, chapter 4). (Serra 2017, 145)

Considering that the Amanita muscaria mushroom is an entheogenic organism, it is arguable that the idea that the mushroom was often considered taboo to the average person of a community and was reserved for the shaman, druid, or spiritual leader of the

community was a way to keep the usage of the mushroom minimal and restricted to those who understood the mushroom's power, when seeking spiritual experiences and guidance. The Amanita muscaria mushroom has been used for Shamanic or spiritual uses for thousands of years. Masha argues that the Amanita muscaria mushroom was used by Aboriginals in Australia 50,000 years ago and that it was painted in Australian caves going back 50,000 years ago (Masha 2022, 3). It was also painted on rock art in the Sahara dating to around 9000 – 7000 BCE (Masha 2022,3). The mushroom grows in forests and is primarily now found in Europe, Asia, and Siberia. The mushroom is known for causing hallucinations, seizures, and convulsions if taken in high volume and can even cause death if taken in high volume. Micro-dosing of the mushroom can be possibly used for medicinal purposes and is being studied for such a purpose in the modern day (Masha 2022, 1-330).

The mushroom most associated with the fairy is the Amanita muscaria and many pieces of fairy artwork have fairies associated with this mushroom in the artwork or the fairy may be sitting on the mushroom or wearing it as a skullcap (Moorey 2008, 81; Dugan 2008, 28) (See Appendix 2 – Figures 4 and 12). Moorey points out that this mushroom was used by European shamans in order to induce supernatural visions. With this mushroom, the shaman could see and enter and altered state and commune with the fairies (Moorey 2008, 81). The use of this mushroom would have to be done carefully so as not to overdose or damage the person using it. Again, the warning about the fairy ring and staying away from it, was a warning to prevent the eating of the mushroom, which would then cause the person who ate the mushroom to enter "Fairyland" or simply hallucinate or seizure, causing that person to need assistance to get out of the state that

the mushroom would put them into, if the person was not trained in the mushroom's dosage and safe usage.

Some scholars such as Masha have argued that the Amanita muscaria mushroom was associated with Christianity while others argue it was not (Masha 2022, 2-4). There is a mosaic that has the mushroom in a bowl at a Christian church in Italy and other portrayals of the sacred mushroom (See Appendix 2 – Figures 1, 2, and 3), that seem supportive of this theory. Currently, there is no archaeological evidence that the ancient Irish or their druidic priests used the Amanita Muscaria; however, there is ample argument in the scholarly literature that they did. Finding evidence of a remaining organic mushroom material that is thousands of years old, is highly unlikely.

Kevin Feeney goes into great depth about how the Amanita muscaria was used by various cultures and how it has been studied in modern times.

> In 1968 R. Gordon Wasson first proposed his groundbreaking theory identifying Soma, the entheogenic sacrament of the Vedas, as the Amanita muscaria mushroom. (Feeney 2020 51)

> We will begin with a brief review of Amanita muscaria's primary psychoactive constituents: ibotenic acid and muscimol (for a more in-depth review of Amanita muscaria's pharmacology see Ch. 22). (Feeney 2020, 52)

Feeney cites some evidence of its usage by ancient Irish and Irish/Celtic druids in his lengthy book, *Fly Agaric A Compendium of History, Pharmacology, Mythology, and Exploration* (Feeney 2020, 1- 486). He argues at length, that ancient Irish literature describes possible usage of the mushroom.

> There are several sound reasons why Celtic scholars have feared to tread where amateurs now dare to venture. First, due to prohibition on writing that surrounded the ancient Celtic druids and Irish *filidh* (poet-seers), we know few specifics about the religious practices of the ancient Celts. Second, there are no direct references in the early histories to the Celts using psychoactives other than meads and wines in their ceremonial rituals

> and practices. Third, there is no irrefutable archaeological evidence-such as the discovery of the archaic medicine bag filled with psychoactive mushrooms -to prove the Celts actually used psychotropic substances capable of inducing ecstatic, visionary experiences. (Feeney 2020, 143)
>
> The first hint that the Celts may have used A. muscaria can be found in the Irish descriptions of the beautiful, magical Land of Promise and the sidhe realms of the Tuatha de Danann [sic], the old Celtic gods of Ireland. Celtic otherworlds are almost always exquisitely beautiful places endowed with many attributes typical of psychotropic experiences. Brilliant colors abound, and humans and animals shift from shape to shape. Time and space are typically distorted, faery music is often heard on the wind, and foods tend to taste particularly delicious. Some of these otherworld motifs could theoretically have been inspired by various psychotropic plants, by other form of spiritual journeying, or even by hunger-induced hallucinations. However, when considered as a whole, the Celtic legends paint pictures that look remarkably similar to dream-visions experienced under the influence of *A. muscaria*. (Feeney 2020, 147).

Feeney further argues that the mushroom was used by the druids and perhaps ancient gods.

> So little is known about the spiritual practices of the druids that some scholars have questioned whether it is appropriate to even speak of Celtic shamanism per se. However, based on comments scattered throughout the early records of Roman historians as well as later accounts recorded by Christian monks, we can conclude that the druids performed shamanic functions comparable to those performed by Siberian shamans. Celtic legends mention that the druids practiced battle magic, invoked storms, conducted healings used enchantments to put crowds of people to sleep, and performed oracles to predict the future. We also know that the *filidh* were not only inspired poets but also visionary prophets, healers, and workers of magic. (Feeny 2020, 149-150)
>
> Various legends mention that the Tuatha de Danann [sic] ate magical red rowan berries which had the properties of preserving immortality, returning youth, and offering the gift of healing to those who consumed them. In the medieval Irish tale "The Pursuit of Diarmuid and Grainne," we are told that one of the magical berries fell from the table at one of these feasts and grew into a tree. This tree is guarded by a giant who refuses to allow any mortal access to the berries (could this be a literary relic of a Celtic taboo against commoners using *A. muscaria*?). (Feeney 2020, 152)

This thesis agrees with Feeney that the usage of psychedelic mushrooms such as the Amanita muscaria, most likely included its usage in ancient Ireland as an entheogen for spiritual purposes by the druids and other spiritual seekers. Furthermore, comparisons of the shape of the Amanita muscaria mushroom to the Venus figurines have been made by Berlant and suggestions that the Venus figurines were actually representations of the mushroom connecting the user to the spiritual world or fairyland have been made (Berlant 2005, 275-288). This is a legitimate observation when comparing the head of the Venus statues with the tops of the Amanita muscaria mushrooms that are not fully opened. This connection of the Amanita muscaria mushroom to a mother goddess may be very similar to the connection of Ayahuasca usage and the meeting of the snake mother indicating a common association of the psychoactive plants and mushrooms to the land of the spirits and gods or fairies.

Feeney further argues that the Amanita muscaria mushroom is strongly connected with the worship of the mother goddess Bridget in Ireland and that her presentation is a presentation of not only the goddess, but of the Amanita muscaria mushroom, itself. This thesis argues that the connection of the Amanita muscaria mushroom to the ancient Irish goddess, Bridget, who may have been considered a fairy as per previous argument of ancient gods being evolution causations of the fairy, shows that the Amanita muscaria mushroom was linked to the fairies via an ancient goddesses and not just Victorian art or literature, and was an evolution causation of the figure.

> As we will explore in Part II of this chapter, all of the above symbols recur throughout the myths of Brigid. When assessed in isolation, such connections can be fairly dismissed as coincidental. However, when considered holistically, the density of these symbols in each tale of the red-haired Goddess is too great to ignore and must be considered as

> references to Amanita-based knowledge held by ancient Druids, and potentially other Celtic castes. (Feeney 2020, 200)

It has also been highly suggested that Anglo-Saxons took the Amanita muscaria mushroom to induce the mental state of the Berserker (Berlant 2005, 284), thus the mushroom was arguably well known for its effects in ancient Europe.

> Indeed, the *Amanita muscar*ia has traditionally been known in societies where it is still ingested for its ability to greatly increase a person's strength and bravery, and it has therefore been implicated as the drug Viking warriors, known as berserkers, took before going into battle (Wasson, 1968). Moreover, the *Amanita muscar*ia is commonly called the Fly-Agaric, because it attracts and reputedly stuns or kills flies. Hence, the fly has often been used to symbolize this mushroom and would have indeed been an appropriate ancient Egyptian symbol of strength and bravery. (Berlant 2005, 284)

The Nordic countries had their term for the fairy commonly referred to as elves. I would argue that the connection of the fairies to a population that used the mushroom to induce a fearsome warrior state as well as using the mushroom to induce "visions" and to commune with the fairies would certainly have been an evolution causation of the depiction of the folkloric figure of the fairy and it would have probably caused more than one presentation of the fairy throughout Europe prior to the Victorian Era. Whether the ancient Irish figured out the usage of the Amanita muscaria mushroom on their own or whether it was made known via cultural exchange with the rest of Europe that used the mushroom, the Amanita muscaria mushroom was a significant evolution causation of the depiction of the fairy.

The idea of communing with the fairy via mushrooms or other psychedelic drugs to enter the realm of the fairies, spirits, and ghosts was arguably the norm in ancient Ireland, and other European countries. Connecting ancient druidic practices of interaction with the fairies via the usage of psychedelic mushrooms such as the Amanita

muscaria, has been argued to be the practice used by ancient Irish druids per scholars such as Kevin Feeney. I agree with Feeney's modern-day argument that the mushroom or other psychedelic plant was used to enter the realm of Fairyland during a religious ritual and further that the Amanita mucaria mushroom was a significant evolution causation of the depiction of the folkloric figure of the fairy.

## Summary

Many new expressions of the fairy in modern-day American pop culture, have become important evolution causations of the depiction of the folkloric figure of the fairy. Portrayal of fairies in modern-day literature, art, movies, Cosplay, and advertisement has helped to solidify the image of the Victorian Age winged fairy depiction. Along with many older depictions of the fairy, there are several newer expressions that have created a culturally acceptable image of the fairy. Darker portrayal of fairies in mostly American pop culture literature, art, movies, Cosplay, and advertisement has also helped to solidify a darker portrayal of the fairy at times.

The circumstance of missing children and adults of the past that was blamed on the fairies has now transformed into the missing or abducted children or adults in a crime scene. Instead of consulting a fairy doctor on what to do to retrieve the missing, modern-day people use law enforcement to find their lost loved ones. Still there are many missing that are never found and in some cases, some abductions are done by alleged non-humans, reminiscent of old fairy abductions. Certainly, law enforcement and forensics have become important evolution causations in the folkloric figure of the fairy.

The usage of entheogens such as Amanita muscaria mushroom and other similar psychoactive plants and fungi has been done for thousands of years by shamans and

spiritual seekers to commune with the gods and other spirits to receive guidance on how to conduct someone's life or help a community or to seek spiritual wisdom. All though physical evidence for usage of the Amanita muscaria mushroom by ancient druids has not been found by anthropologists, current day scholars on the Amanita muscaria mushroom such as Kevin Feeney, have made a strong argument that the druids of ancient Ireland did indeed use the Amanita muscaria mushroom. The Amanita muscaria mushroom and the fairy ring of this mushroom or other psychoactive fungi/mushrooms associated with fairies were certainly strong evolution causations of the depiction of the folkloric figure of the fairy and they provided a sacred method of visiting these magical beings in Fairyland. I argue that the effects of the usage of the Amanita muscaria mushroom were so profound on the folkloric figure of the fairy, that the fairy image in the modern-day still associates the image of fairies as being closely associated with the image of the Amanita muscaria mushroom from the Victorian Era and into modern-day pop culture art, products, literature, and film. All of these modern-day influences (contemporary pop culture, modern-day fairy experiences, and magic mushroom theory) have acted as significant evolution causations on the depiction of the fairy.

# Chapter VIII.

## Conclusions

In Chapters II and III, the discussion on fairy size has shown that the initial depiction of the folkloric figure of the fairy, included them as of normal human size or as giant gods. Throughout the ages, the fairy depiction has evolved into an insect sized being, and into a smaller being the size of a child that is mostly female, diminutive, and with wings oftentimes making them more of an insect-like being that is the size of a child or smaller such as in the case of an elf or gnome. Instead of being feared as was the case before the Victorian Era, the depiction of the fairy has now evolved into a beautiful and often desirable and helpful being that is no longer feared. In Chapters IV, V and VI, it was shown that the fairy in the form of a changeling likewise has evolved from a troublesome child that was an aging fairy replacement for the abducted healthy child, to now a recognized disabled person that may include: a special needs child; a child with sensory sensitivities; a child with musical talent; or a child that may be neurodivergent; or a child that may have certain medical disabilities. What was acceptable folkloric treatment for changelings, is now criminal, as it should be.

As shown in Chapters III through VII, the major evolution causations of the depiction of the fairy folkloric figure could be broken down into five major groups that include: ancient mythology and religious practices; religious writing and early literature/art influences; cultural exchange; modern medicine and medical practitioners; and modern-day pop culture, modern-day fairy experiences, and magic mushroom theory.

Analysis in this thesis regarding the folkloric figure of the fairy and its depiction evolution, concludes that the fairy figure and experiences with it are not always repeatable or tangible. The depiction of the fairy figure and how it has evolved involves belief systems and testimonials from the very ancient past, the not so far past, and the current day. The experiences involving interaction with the supernatural folkloric character of the fairy are not repeatable or able to be verified physically often times. Some old testimonies regarding fairies as changelings may be explainable through modern medicine, science, or forensics. The experiences with the fairy figure are individualistic and the beliefs and experiences may vary across time and across geographical location in ancient Europe and America and the folkloric figure of the fairy may vary in presentation over time and space.

As shown in Chapters IV and V, the stories and the beliefs and experiences involving fairies in ancient Ireland, Scotland, or Britain often came from oral tradition or from Christian writers mainly of the early Renaissance Period, while more current stories from the Victorian Era and up until the modern-day, may be recorded in old newspaper articles or collections of testimonies in older books by Victorian Era and modern-day authors (e.g., Wilde, Yeats, Evans-Wentz, or Johnson). This thesis has also shown that some of the stories were explained (e.g., Bridget Cleary) while others are still mysterious in nature (e.g., fairy trees). It has also been shown, that written literature regarding fairies for very old experiences is limited and mostly stems from the Early Renaissance Period to the Victorian Era including authors such as those from W.B. Yeats, Lady Jane Wilde, Walter Evans-Wentz, and late Medieval/Early Renaissance authors such as Heinrich Kramer, Martin Luther, and King James I.

As shown in Chapter VII, from analysis and comparison of these written works, testimonials, art, recorded histories, movies and modern-day pop culture, a clearer view of how the depiction of the folkloric figure of the fairy has evolved, can be made. After comparing all of the evolution causations listed in this thesis, it has been shown that the folkloric figure of the fairy has lasted the test of time, and doesn't appear to be going away anytime soon. The table below, summarizes the five main evolution causation groups that this thesis has argued, were responsible for the evolution of the depiction of the fairy figure in Ireland, Scotland, England, and America over time.

Table 1 – Evolution Paths and Presentations

| *Evolution Causation Group Name* | *Presentation/Depiction* |
|---|---|
| Evolution Causation Group One - Ancient Mythology and Religious Practices | Ancient Gods, Changelings, Spirits of the Dead, Spiritual Entities in Fairyland |
| Evolution Causation Group Two- Religious Writings and Early Literary/Art Influences | Medieval or Renaissance Era bad or demonic fairies and changelings to Victorian Era magical fairy beings with wings oftentimes. |
| Evolution Causation Group Three - Cultural Exchange | Variations on Changeling characteristics and acceptability of old folk remedies for changelings modified. |

| *Evolution Causation Group Name* | *Presentation/Depiction* |
|---|---|
| Evolution Causation Group Four - Modern Medicine and Medical Practioners | Special child with psychic gifts and neurodivergent tendencies or medically explained conditions that were considered signs of changelings. Adults with illnesses and sudden onset of changes of behavior also considered to be changelings now understood as having medical disabilities or illnesses. |
| Evolution Causation Group Five – Contemporary Pop Culture, Modern-day Fairy Experiences, and Magic Mushroom Theory | New presentations of fairies and changelings that are open to human creativity as well as remnant fairy and changeling beliefs. Missing children/adults now considered a criminal law investigation. Fairies as the result of psychedelic experiences. |

It has been argued and shown that all of these evolution causations were driving forces in the evolution of the depiction of the folkloric figure of the fairy and have caused the figure to have multiple presentations throughout time and geographical location. The major difference today in the folkloric figure of the fairy is that the fairy is no longer feared in most depictions in the modern-day especially in America, as the fairy was once

feared entirely, before the Victorian Era in ancient Ireland, Scotland, and England and other parts of Europe (e.g., Germany, Austria).

The folkloric figure of the fairy illustrates the need for humans to explain medical disorders, strange experiences, old memories of conquering tribes, or simply to entertain themselves. The modern-day depictions of the folkloric figure of the fairy comforts the human psyche as it provides a needed answer to life's mysteries or teaches moral lessons or helps to establish cultural identity now in America as it did in ancient Ireland, Scotland, and England. The influence of the folkloric figure of the fairy on modern-day Ireland, England, Scotland, and America may be fading in the modern-day, but its existence in the minds of people, is not. Today, humans are no longer at the mercy or the whims of the fairy, but rather the fairy is now at the mercy and the whims of the human.

## Appendix 1.

## Definition of Terms

Most of the terminology for the thesis will come from the Oxford Dictionary of Celtic Mythology (Mackillop 2004) and other sources as needed. Here are some terms and definitions for this thesis.

Changeling – An infant or child or perhaps and adult that has been replaced by a fairy or fairy offspring secretly per Celtic tradition (Mackillop 2004, 87).

Fairy – A supernatural being that can take human form or other forms that may be often times malevolent towards humans and mischievous toward them. At other times they may be benevolent (Mackillop 2004, 200).

Fairy dart – A flint arrowhead that was attributed as a weapon used by fairies in prehistoric times that could cause swelling, injury, or death in humans or animals (Mackillop 2004, 203).

Fairy Glamour – The ability of the fairy to appear to humans in any way it wants to. (Bord 1997, 188-189)

Fairyland – the supernatural world where the fairies live. (Mackillop 2004, 200-202).

Fairy lover – A human that has sexual relations with a fairy (Mackillop 2004, 203).

Fairy King – King of the fairies. (Mackillop 2004, 203).

Fairy Mist – A mist used by fairies that causes people to go astray or get lost (Mackillop 2004, 203).

Fairy Queen – Queen of the fairies. (Mackillop 2004, 203).

Fairy ring – An unexplained circle found in a lawn, pasture, or other landscape created by fairies. Straying into the circle could cause humans to dance until they die or disappear (Mackillop 2004, 203).

Fairy Tale – A story about magical beings and lands with various classifications for these beings that may be solitary or in troops (Yeats 1892, 363-371).

Fairy Tree – Most types of trees found in the Celtic counties that are imbued with powers or are the abode of the fairies. They include oak, ash, and thorn. Other fruit-bearing trees such as apple and hazel can be a fairy tree as well as alder, elder, holy, and

willow. Harming a fairy tree could cause death or harm and thus alleged fairy trees are never cut down (Mackillop, 2004, 204).

Appendix 2.

Pictures



Figure 1. Mosaic of Red Mushrooms

*Mosaic of Red Mushrooms in the Christian Basilica di Santa Maria Assunta in Aquileia, Italy – dating to before 330CE – CC licensed by Carole Raddato*

*https://en.wikipedia.org/wiki/Amanita_muscaria#/media/File:A_detail_from_part_of_an_early_4th_century_AD_mosaic_depicting_a_basket_of_mushrooms_belonging_to_the_floor_of_the_Theodorian_transversal_hall,_Basilica_di_Santa_Maria_Assunta,_Aquileia,_Italy_(21409510664).jpg*



Figure 2. Mosaic of Red Mushrooms

*12th century frescoes depicting alleged entheogenic mushrooms in Christian art – CC licensed by GO69*

*https://en.wikipedia.org/wiki/Entheogen#/media/File:Saint-Savin-sur-Gartempe_(86)_Abbatiale_-_Int%C3%A9rieur_-_Peintures_murales_-_05_cropped_and_enhanced.jpg*



Figure 3. Mosaic of Red Mushrooms

*12th century frescoes depicting alleged entheogenic mushrooms in Christian art – Adam and Eve in the Garden of Eden – CC licensed by Aranthama*

*https://en.wikipedia.org/wiki/Entheogen#/media/File:Plaincourault_fresco,_Garden_of_Eden.jpg*



Figure 4. Amanita Muscaria

*Muscaria in a Pinus radiata plantation, near Mount Field National Park, Tasmania - CC Licensed – JJ Harrison*

*https://en.wikipedia.org/wiki/Amanita_muscaria#/media/File:Amanita_muscaria_Marriott_Falls_1.jpg*



Figure 5. Fairy Ring

*"Plucked from the Fairy Circle" A man saves his friend from the grip of a fairy ring.- Public Domain*

*https://en.wikipedia.org/wiki/Fairy_ring#/media/File:Plucked_from_the_Fairy_Circle.png*



Figure 6. 1 of 5 Cottingley Fairy Photo

*Frances Griffith with alleged fairies – Public domain in the United States*

*https://en.wikipedia.org/wiki/Cottingley_Fairies#/media/File:Cottingley_Fairies_1.jpg*



Figure 7. 2 of 5 Cottingley Fairy Photo

*Elsie with a Winged Gnome – Public domain in the United States*

*https://en.wikipedia.org/wiki/Cottingley_Fairies#/media/File:CottingleyFairies2.jpg*



Figure 8. 3 of 5 Cottingley Fairy Photo

*Frances and the Leaping Fairy – Public domain in the United States*

https://en.wikipedia.org/wiki/Cottingley_Fairies#/media/File:CottingleyFairies3.jpg



Figure 9. 4 of 5 Cottingley Fairy Photo

*Elsie and Fairy – Public domain in the United States*

https://en.wikipedia.org/wiki/Cottingley_Fairies#/media/File:CottingleyFairies4.jpg



Figure 10 . 5 of 5 Cottingley Fairy Photo

*Fairy and sun bath – Public domain in the United States*

*https://en.wikipedia.org/wiki/Cottingley_Fairies#/media/File:Cottingley-sunbath.jpg*



Figure 11. Venus of Willendorf – CC licensed Oke

*https://en.wikipedia.org/wiki/Venus_figurine#/media/File:Wien_NHM_Venus_von_Willendorf.jpg*



Figure 12. Fairy Rings

*Fairy Rings by Richard Doyle, 1875. – Public domain*

*https://en.wikipedia.org/wiki/Fairy_ring#/media/File:Fairy_Rings_and_Toadstools_by_R_Doyle.jpg*




Figure 13. Fairies and Fairy Soap

*Page from book, Fairy Tales: Compliments of the N. K. Fairbank Company, (N.K. Fairbank Company 1898, 2). -Public domain*

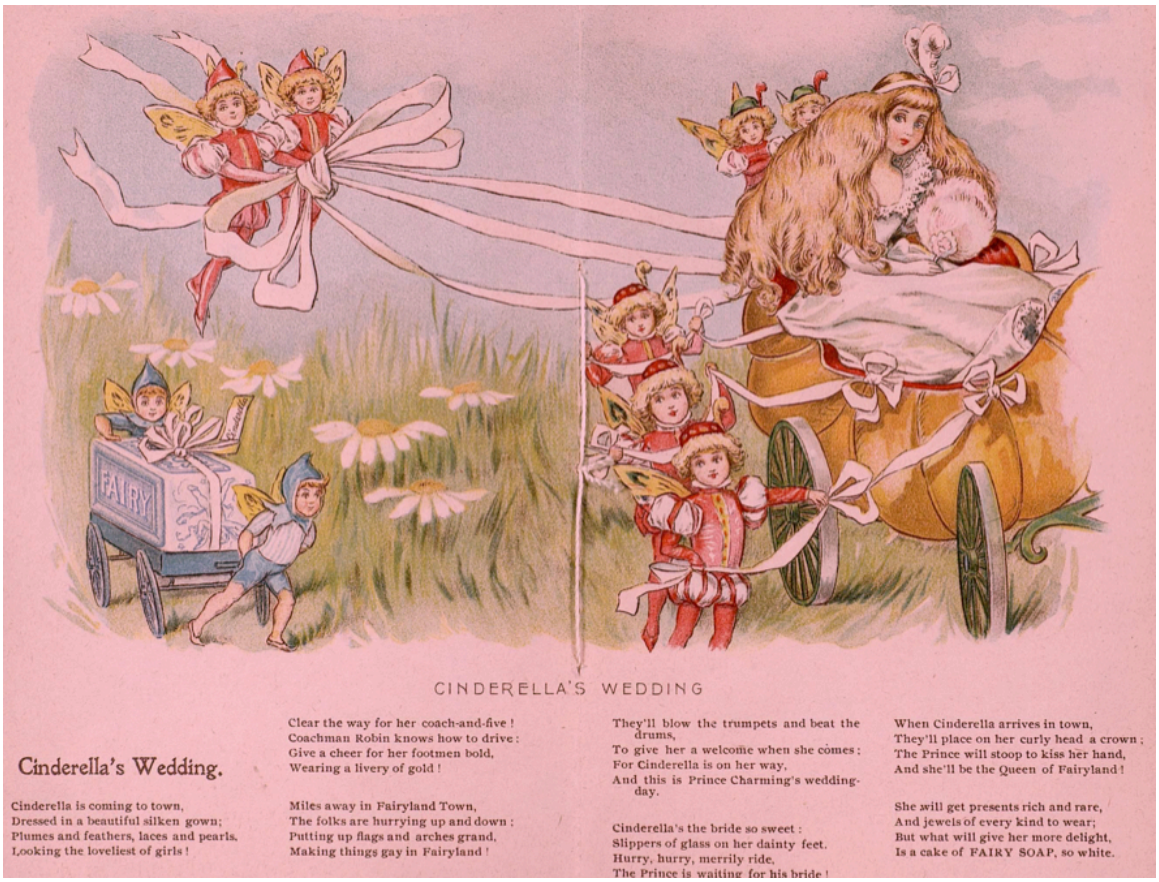



Figure 14. Cinderella and Fairy Soap

*Page from book, Fairy Tales: Compliments of the N. K. Fairbank Company, (N.K. Fairbank Company 1898, 13). – Public domain*

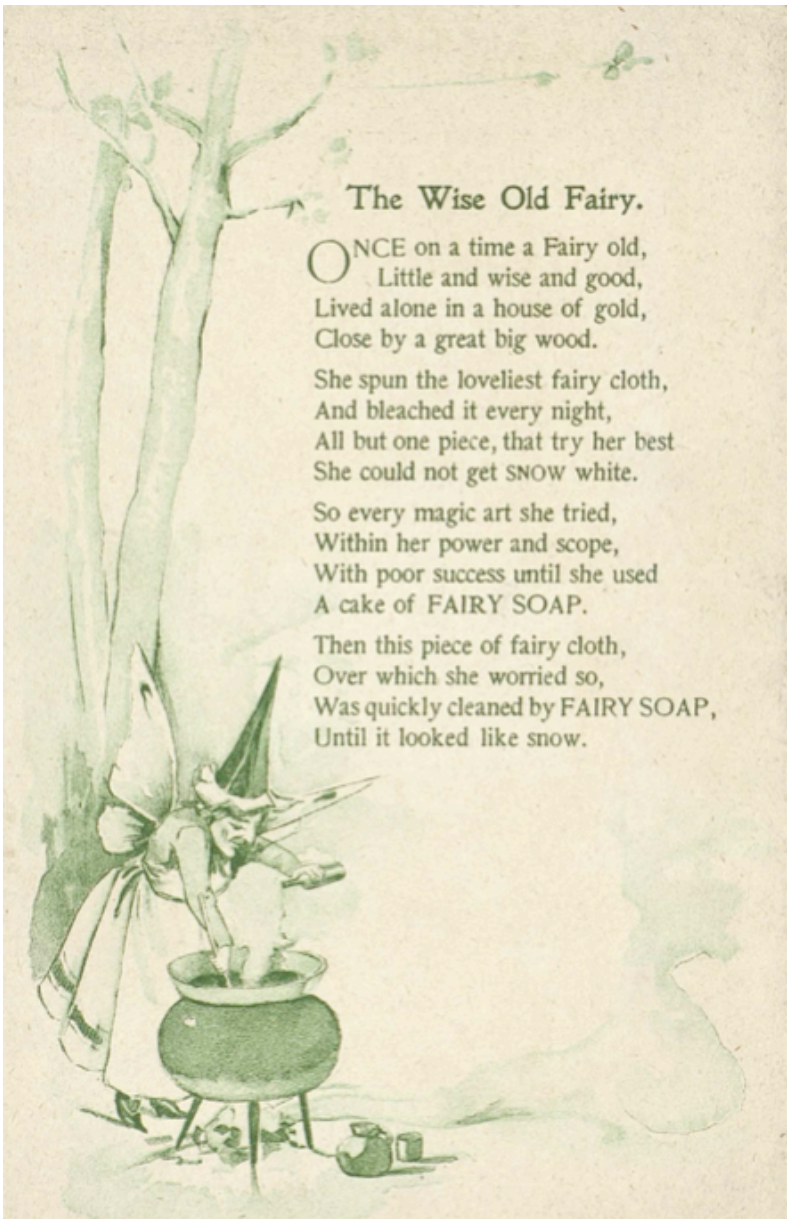



Figure 15. Wise Old Fairy and Fairy Soap

*Page from book, Fairy Tales: Compliments of the N. K. Fairbank Company, (N.K. Fairbank Company 1898, 22). - Public domain*

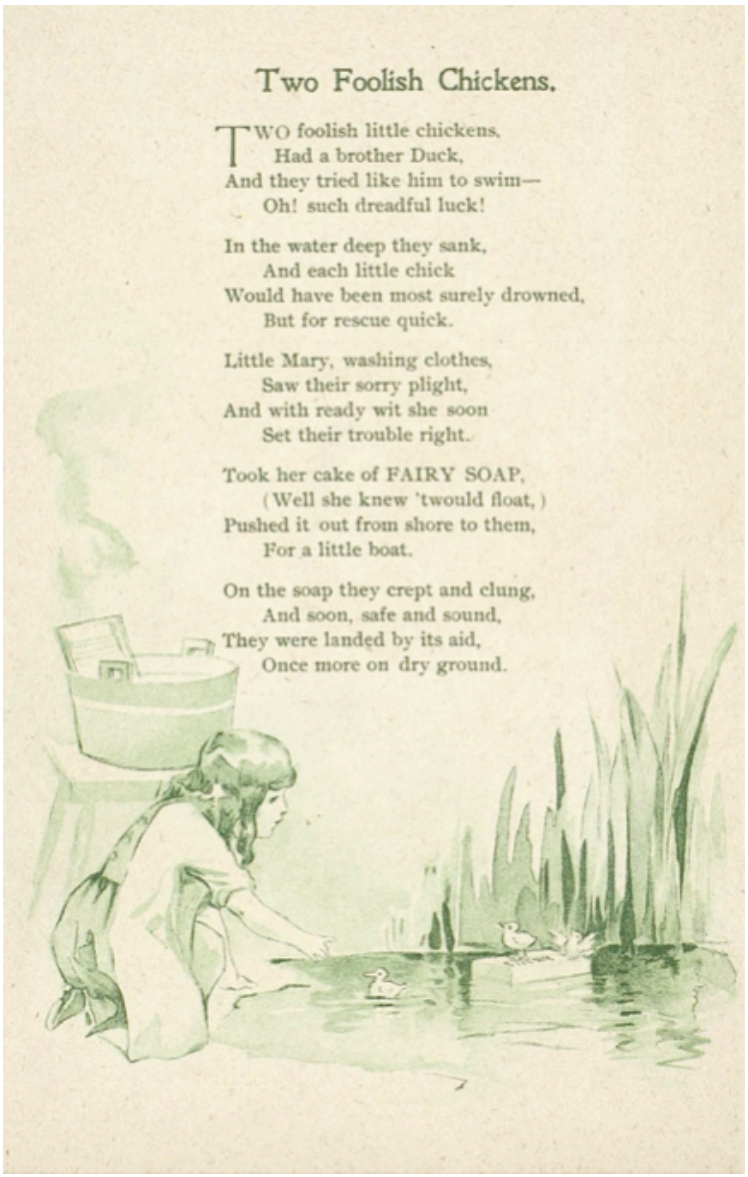



Figure 16. Chicken Rescue Using Fairy Soap

*Page from book, Fairy Tales: Compliments of the N. K. Fairbank Company, (N.K. Fairbank Company 1898, 20) - Public domain*

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