BookGist Summary

Gratitude at Harmony Farm Rice Lake: Gratitude at Harmony Farm Equineimity

by Krystyna Faroe

Key Takeaways

• Harmony Farm has served as Krystyna Faroe's sanctuary for 27 years, offering respite from the sadness and harshness she sees in the wider world.

• The farm's appeal comes from both its natural landscape and the contrast between its ecology and the human environment around it.

• Animals living across 55 acres of rough pasture appear happier when they can roam freely and live closer to a natural life.

• Faroe observed that animals' behavior seemed to shift toward gratitude within days of arriving at the farm.

• The animals' well-being does not remain their own: Faroe believes they willingly share their joy with human visitors.

• A visitor's remark that the farm would be his mental image of sanctuary showed Faroe that its calming effect could matter to people beyond the farm.

• The book's stated aim is to bring the tranquility of this rustic farm to readers who cannot travel there themselves.

• The farm is presented as an invitation to pause, notice nature and animals, and find a small sense of serenity in everyday life.

Who Should Read This Book

This book may appeal to readers seeking a gentle, nature-centered pause, especially people drawn to animals, rural landscapes, gratitude, and the idea of sanctuary. It may also suit anyone who cannot easily visit a peaceful outdoor place but wants to connect with the atmosphere of one through a book. The supplied listing places it among stress, meditation, and personal-health titles, and describes it as an adult coloring book, so readers looking for a calming, reflective experience may find it especially fitting. Unlike advice-driven books that teach a structured meditation method or a step-by-step stress-management program, the material provided emphasizes the author's personal connection to a farm and the restorative presence of animals. Readers looking for detailed research, a full wellness curriculum, or extensive chapter content should note that the available text is only a short description and does not show the book's complete contents.

Chapter Summaries

Bringing the Tranquility of Harmony Farm to You

In the provided material, Krystyna Faroe introduces Harmony Farm Rice Lake as a personal refuge she has enjoyed for 27 years. Its beauty comes not only from the views and natural ecology, but also from the animals living on its 55 acres of rough pasture. Faroe describes how the animals' freedom to wander and live in a more natural way seems to change their behavior and bring them happiness. That happiness, she says, extends to visitors: the animals appear willing to share their joy with people who come to the farm. One visitor's description of the property as the place he would imagine when he needed sanctuary helps Faroe recognize that such restorative places are not accessible to everyone. The book is presented as an effort to share the farm's calm with readers at a distance. The supplied text is promotional material rather than a chapter excerpt, so it does not provide further chapter details or specific exercises.

Notable Quotes

> *"I felt their energy."*

> *"That living closer to a natural life brings them joy."*

> *"this is what I will think of when I need sanctuary."*

Full Summary

For twenty-seven years, Krystyna Faroe has found refuge at Harmony Farm on Rice Lake. She describes the farm as a sanctuary from the darkness, unpleasantness, and sadness of the wider world: a place where she could experience a different kind of life from the one beyond its boundaries. The farm's importance to her is not simply that it is beautiful. It offers a contrast, a setting in which the pressures and harshness she associates with the outside world recede, and where the natural surroundings and the animals living there shape an atmosphere of calm.

Faroe begins by locating that sanctuary in the meeting of two environments. Harmony Farm has remarkable views and a natural ecology, but what draws her is also how that ecology sits alongside what she calls the often incongruous human ecology around it. The phrase points to a tension between the patterns of nature and the arrangements people make for themselves. At the farm, the landscape and the animals seem to offer a way of seeing life that is less controlled and more closely connected to the natural world. The appeal lies in this difference: the farm is not only a pleasant view, but a place whose living environment feels distinct from the human world surrounding it.

That distinction becomes clearest in Faroe's attention to the animals. They live across fifty-five acres of rough pasture, where they can wander and lead what she calls an almost undomesticated life. Their freedom is central to the way she understands the farm. Rather than treating the animals as incidental parts of the scenery, she presents their lives as evidence of what the place makes possible. They are able to move across open ground and live closer to a natural existence, and Faroe senses that this freedom matters to them. The farm's character is therefore inseparable from the animals' experience of it.

Her account begins with what she feels in their presence. Watching them roam, she senses their energy and happiness, and she connects those qualities to the conditions of their lives. The animals are not merely housed at Harmony Farm; they have room to move and an opportunity to live in a way that, to Faroe, appears more natural. In her framing, the rough pasture is not just land but part of the animals' well-being. Their freedom gives the farm its vitality and helps explain why its atmosphere seems so different from the human environment beyond it.

Faroe also describes a change she noticed in animals within days of their arrival. Their behavior, she felt, shifted toward gratitude. This is her interpretation of what she observed, and it gives the opening its central question: what happens when animals are allowed greater freedom, and how might that change be felt by those around them? She does not describe gratitude as an abstract principle detached from daily life. She associates it with the visible behavior of animals who have arrived at the farm and begun to live more freely. Their response leads her to recognize that a closer relationship with a natural life can bring them joy.

The word “gratitude” also gives her observations an emotional dimension. Faroe sees the animals’ happiness as more than simple contentment with a setting. To her, their changed behavior suggests a response to the freedom they have found there. She comes to understand that freedom is important to them, not as an idea imposed from outside but as something expressed in the way they live. The farm thus becomes a place where she can witness a connection between an animal’s circumstances and its apparent well-being, and where that connection seems to reveal something about the value of letting living creatures move closer to their natural lives.

What makes this especially striking to Faroe is that the animals’ happiness does not remain their own. She finds that they are willing to share their joy with human visitors. The farm’s atmosphere is therefore not limited to the animals’ private experience of open pasture and freedom; it can be felt by people who come into their presence. Her description suggests a movement between them: the animals’ ease and vitality affect those who visit, allowing the farm to offer serenity as well as a home for the animals. The visitors do not have to be part of the farm’s daily life to encounter something of the calm Faroe has found there.

One visitor’s remark made this possibility unmistakable. Faroe recalls being at the farm with a man who told her, “this is what I will think of when I need sanctuary.” His words showed her that the farm’s meaning was not confined to her own long attachment to it. Another person, even in a brief visit, could recognize it as an image of refuge, something to call to mind when seeking a place of safety and calm. Faroe had been fortunate enough to spend so much time at Harmony Farm that she had not fully considered how unusual that access was. The visitor’s remark helped her see that what felt familiar and available to her might be inaccessible to others.

The farm welcomes people in need of serenity, Faroe says, but not everyone can travel the distance to experience it. This introduces the practical situation behind the book: a sanctuary may be generous in its welcome and still remain beyond the reach of many people. Faroe’s goal is to bring the tranquility of this rustic farm to those who cannot make the journey themselves. She frames the book as a way of sharing what she has encountered at Harmony Farm—the landscape, the animals’ freedom, and the calm that visitors can feel there—with people elsewhere. The question of how that tranquility can travel beyond the farm begins with her effort to make its presence available through these pages.

Harmony Farm’s importance to Krystyna Faroe rests on a relationship built over twenty-seven years. She describes the place as a sanctuary from the darkness, unpleasantness, and sadness she encounters in the wider world. That description makes the farm more than a beautiful setting: it is somewhere she has repeatedly been able to experience a different kind of atmosphere. Its value has accumulated over time, through familiarity with the land and the lives unfolding on it. Faroe presents the refuge she found there as something grounded in the

farm itself, not in escape as an abstract idea.

The landscape is one part of that refuge, but not the only one. Faroe was drawn to the views and the farm's natural ecology, and she sets these against what she calls the often incongruous human ecology around them. The contrast matters because the farm does not seem to her like a patch of nature detached from everything else. Rather, its natural character stands out in relation to the human environment surrounding it. The setting's appeal comes partly from this difference: the farm offers a way of encountering the world that feels less shaped by human arrangements and more responsive to the land.

Yet Faroe places the animals at the center of what made Harmony Farm meaningful to her. The property's fifty-five acres of rough pasture allow them to wander, and she connects their freedom of movement with the possibility of living an almost undomesticated life. Their happiness, as she perceived it, was not separate from these conditions. The open pasture and the chance to roam were not simply features of the farm's scenery; they were part of the animals' daily experience. In Faroe's account, their well-being could be sensed in how they lived there.

Her observations began with the animals' behavior after they arrived. Faroe says that within days she saw a change, as their behavior seemed to take on a quality of gratitude. The short timescale is striking: she did not describe a gradual shift that became visible only after a long period of adjustment, but a response she felt she could notice soon after arrival. She interprets that change through the conditions the farm offered. The animals' freedom, and the opportunity to live closer to a natural life, seemed to bring them joy.

Faroe does not present gratitude as a human lesson imposed on animals. Instead, she describes what she believed she witnessed in their behavior, and how it led her to recognize the importance of freedom to them. The animals' change altered the way she understood their circumstances. If they appeared happier after gaining room to roam, then their surroundings were not incidental to their lives. The pasture, movement, and relative closeness to a natural existence all mattered. Their behavior made that importance visible to her, turning an impression into a conviction.

The idea of an almost undomesticated life is central to this perception. Faroe does not claim that the animals had returned to a wholly wild existence; she describes them as living closer to a natural life. That distinction keeps the emphasis on what their lives could become within the farm's particular conditions. They were still animals residing on a property, but the scale and roughness of the pasture allowed a measure of freedom that Faroe regarded as meaningful. Their happiness, in her account, was bound up with being able to move through a larger space rather than remain confined to a narrowly managed existence.

The effects of that freedom did not stop with the animals. Faroe says that their joy seemed to be shared willingly with human visitors. The animals' well-being therefore became something people could encounter, not merely something Faroe observed from a distance. A visitor arriving at the farm could feel part of the atmosphere created by the animals' contentment and the landscape they inhabited. The connection was not described as a performance or as a deliberate effort by the animals to please people. Faroe's point is that their happiness was generous in its effects: visitors could receive something from being among them.

One day, a male visitor gave Faroe a concise expression of that effect. He said, "this is what I will think of when I need sanctuary." The remark stayed with her because it revealed that the farm's meaning was not limited to her own long experience of it. The visitor had found in Harmony Farm an image he could carry with him and return to in thought when he needed refuge. His words linked the farm's tangible elements—the open land and the animals living freely—to an inward sense of calm. For Faroe, his response showed how strongly the place could register with someone who came to visit.

The remark also sharpened Faroe's understanding of what she had come to take for granted. After twenty-seven years of spending time at Harmony Farm, its beauty and restorative atmosphere had become part of her ordinary life. The visitor's statement made her see the place from another perspective: what was familiar to her could be deeply significant to someone encountering it as a sanctuary. His response drew attention to the value of the farm's particular combination of landscape, animal freedom, and calm. Faroe's continuing reflection on the animals' happiness and the visitor's words brings her attention back to what, precisely, makes that calm possible.

The word "sanctuary" carries more than one meaning in Faroe's account. It names a place of shelter from the "dark, unpleasantness and sadness" she sees in the world, but it also points to a way of being that the farm makes visible. Its beauty is not simply scenery set apart for human enjoyment. The land and the animals living on it form an environment whose character differs from that of the human world around it. Faroe's attention to this contrast gives the farm its particular force: it feels restorative not only because it is beautiful, but because its ecology offers another model of life.

That contrast is captured in her description of the landscape as natural ecology set against an often incongruous human ecology. She does not spell out a catalogue of human-made harms, or claim that every human setting is alike. Instead, the juxtaposition suggests a mismatch: the rhythms and conditions of the farm do not quite fit the human arrangements surrounding it. The farm's appeal, then, comes partly from encountering a place where the nonhuman world is allowed to have its own presence. Faroe's sense of refuge grows from the difference between these environments, and from the feeling that the animals are not merely living in a landscape but responding to the possibilities it gives them.

The scale and character of that landscape matter. Harmony Farm encompasses 55 acres of rough pasture, not a polished enclosure designed to make every aspect of animal life orderly and convenient. Faroe emphasizes the animals' ability to wander across it, and describes their lives as almost undomesticated. That qualification matters: she does not say that they have returned to a wholly wild existence, but that their daily lives move closer to one. The pasture gives them room, and the room changes what life can feel like. Freedom here is practical and physical, expressed in the opportunity to move through a broad environment rather than remain confined to a narrowly managed one.

For Faroe, the animals' happiness is not an abstract principle inferred from an argument about what animals ought to need. It is something she believes she can feel in their energy and see in their behavior. Their apparent change within days of arriving is especially important. The short interval allows her to connect their altered behavior with the conditions they have entered: the freedom to roam and the possibility of living more naturally. She calls the change one of gratitude. The language gives their response an emotional meaning, while preserving the sequence at the heart of her observation: arrival, access to greater freedom, and a visible difference in how they behave.

This is also a claim about what freedom can do. In Faroe's telling, the animals' well-being is not secured simply by being present on the property; it is bound to the way they can inhabit it. The pasture matters because they are able to make use of it. Their happiness depends on a relationship between living beings and the conditions around them, rather than on the landscape as a beautiful view alone. The farm's natural character becomes significant through this relationship: the animals can move, and their movement gives Faroe a way to recognize that the setting is answering something they need.

Her use of gratitude brings another dimension to that recognition. The animals cannot explain their experience in words, so Faroe reads their behavior as an expression of a feeling that human beings readily understand. Gratitude, in this sense, is not offered as a scientific measurement or a claim that the animals' inner lives are exactly like ours. It is the name she gives to the change she witnesses and the meaning she draws from it. Her interpretation asks people to take animal behavior seriously as a response to circumstances, rather than treating the animals as passive inhabitants of a human-controlled place.

The unusual extension of that response is that the animals' happiness seems to reach beyond them. Faroe does not describe their joy as a private benefit contained within the herd or within the boundaries of the farm. She believes they willingly share it with human visitors. That idea reverses the familiar direction of attention: people may come to observe or appreciate the animals, but the animals' presence also affects the people who arrive. The farm becomes a meeting place in which the visitors' experience is shaped by the animals' apparent ease. The pleasure is not produced solely by human admiration of a scenic property; it arises through

contact with lives that seem to be going well.

The male visitor's remark gives Faroe a concrete measure of this effect. On one particular day, he told her that the farm was what he would think of when he needed sanctuary. The importance of the comment lies in the way it names an effect Faroe had come to take for granted. She had spent so long enjoying the place that she had forgotten how unusual such access might be. His words made clear that the farm's meaning was not confined to her personal history. Someone else could encounter it and carry away an image to return to in thought, especially at a moment when he needed refuge.

His response also changes the scale of Faroe's understanding. Harmony Farm is a real place, with a particular landscape and a particular community of animals, but its calming influence can persist after a visitor leaves. The image of sanctuary can travel in memory, even when the land itself cannot. Faroe's realization that not everyone can make the journey therefore follows from what she has learned through the visitor: the farm's restorative quality may matter to people who cannot be physically present. Her account works from that recognition, attending both to what makes the place distinctive and to how its influence might be carried outward.

The invitation to serenity consequently rests on more than a promise of lovely views. Faroe offers the farm as an encounter with a different balance between living beings and their surroundings: open pasture, room to roam, animals whose behavior appears transformed by freedom, and visitors who may feel the change in themselves. The setting is particular, but the responses it elicits suggest a wider need for places where life is not pressed into the same narrow pattern. As visitors arrive with their own reasons for seeking calm, their presence becomes another part of the farm's human ecology, one that Faroe is still learning to understand.

What makes that calm possible, Faroe suggests, is a way of living that allows happiness to arise without being imposed. The animals' freedom matters not merely because it changes their surroundings, but because it gives them room to live closer to what she calls a natural life. Their well-being is not presented as an abstract ideal. Faroe recognizes it in their behavior, which seemed to her to change within days of arriving at the farm. She understands that change as gratitude: a response to conditions that let them move through the world with greater freedom.

That interpretation shapes the meaning of gratitude in Faroe's account. It is not limited to a human decision to feel thankful, nor is it reserved for people who can explain what they value. She sees it in animals whose lives have become more open, and in the happiness that follows. Their apparent gratitude gives her a way to recognize the importance of freedom from the animals' point of view. What they receive is not simply a place to stay, but the chance to live in a manner closer to their nature. Their response makes that difference visible to her.

The animals' happiness also alters the usual boundary between human and animal experience. Faroe does not describe their joy as something that remains contained within their own lives. She believes they are willing to share it with visitors. The farm's restorative quality, then, is not only a matter of a person looking at a pleasing landscape or choosing to pause. It is also something encountered through the presence of animals whose contentment communicates itself. Their freedom brings them joy, and that joy becomes part of what a human visitor can feel.

This is a significant movement in Faroe's understanding of the farm. Its sanctuary is not presented as a refuge made solely for people, with animals serving as scenery. Rather, the animals' well-being is part of the reason the place can offer serenity at all. The calm visitors experience is connected to lives that have room to unfold more naturally. Faroe's attention therefore stays with the conditions behind the feeling: happiness is not detached from how the animals live, and the comfort they offer people is bound up with their own welfare.

That connection gives the farm's welcome a particular character. Visitors do not have to be told what to feel, and the animals are not described as performing for them. Faroe's account rests on a simpler exchange: animals living happily can share something of that happiness with the people who arrive. The visitor receives, but the animals are not reduced to instruments of human comfort. Their own freedom remains essential. In Faroe's view, the serenity offered to people grows out of a setting in which the animals themselves are able to flourish.

The recognition that not everyone can visit brings this understanding to a practical turning point. Faroe has spent twenty-seven years with the beauty and restorative atmosphere of Harmony Farm close at hand, and that good fortune has made it possible for her to take the experience for granted. The farm welcomes people who need serenity, but welcome alone cannot remove the distance between the place and those unable to travel to it. Some people cannot make the journey, however much they might benefit from a moment of calm. Faroe's awareness of that limit turns her private attachment into a purpose.

Her aim is to bring the tranquility of the rustic farm to those who cannot be there themselves. The aspiration is modest in form but generous in intention: she cannot make every reader physically present on the land, yet she can offer an account shaped by what she has found there. The farm's value, in this telling, need not be restricted to those who have stood within it. By sharing her experience, Faroe tries to make its serenity available beyond its boundaries, extending the invitation to people for whom travel is not possible.

The effort also changes the significance of what she has learned. The farm is not only a personal sanctuary, valued because it has helped Faroe through the sadness and harshness she perceives elsewhere. It becomes something she wants to pass on. Her realization that its effect can matter to others prompts her to share what she once regarded as part of ordinary

life. The animals' happiness, the calm of the setting, and the welcome offered to visitors become elements of an experience she hopes readers can approach, even from afar.

This is not a promise that a description can reproduce every feeling of being there. Faroe's stated goal is to bring the farm's tranquility to readers, not to claim that the page is identical to the place. The distinction matters: Harmony Farm remains a particular sanctuary, while the act of sharing it makes its calming qualities more accessible. A reader need not have the same opportunity Faroe has had in order to be invited into her sense of what the farm offers. The written experience becomes a means of extending that invitation across distance.

At the heart of Faroe's account is the belief that a calmer life can begin with attention: attention to the animals' happiness, to the freedom that supports it, and to the possibility that their joy can reach beyond them. Her gratitude for the farm develops into an offering to others. She has been fortunate to find a refuge in this rustic place; now she hopes that those who cannot travel there may still encounter something of its peace. The invitation is simple: to share, through her, in the tranquility she has found.

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