A catalogue of books for the Walking Library for Women Walking

Dee Heddon & Misha Myers, 2016-2018
**000 GENERAL WORKS**

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<th>Code</th>
<th>Authors</th>
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<tbody>
<tr>
<td>052</td>
<td>Al-Maria, Sophia(ed)</td>
<td><em>The Happy Hypocrite – Fresh Hell</em></td>
<td>Maria Fusco.</td>
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<td></td>
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<td>“The latest issue of <em>The Happy Hypocrite</em>, concerning oil, which I thought might be apt on Scottish land.”</td>
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<td>096</td>
<td>Foster, Kate</td>
<td><em>Border sheepscapes: learnt through sheep-walks</em></td>
<td>Kate Foster.</td>
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<td>096</td>
<td>Murray, Anne and Jake Williams</td>
<td><em>The River Deveron 2013: With and Against the Flow</em></td>
<td>Devoran Arts.</td>
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<td>099</td>
<td>Mackenna, Tracy and Edwin Janssen</td>
<td><em>Loss Becomes Object Becomes Subject</em></td>
<td>Tracy Mackenna and Edwin Janssen.</td>
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**100 PHILOSOPHY & PSYCHOLOGY**

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<tr>
<td>146</td>
<td>Callenbach, Ernest</td>
<td><em>Ecotopia</em></td>
<td>Tim Collins and Reiko Gotto Collins.</td>
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<td></td>
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<td>“In a dystopian universe a good utopian narrative is worth its weight in gold.”</td>
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<tr>
<td>154</td>
<td>Kivland, Sharon with Lucia Farinati</td>
<td><em>Freud on Holiday Volume IV – A Cavernous Defile Part I</em></td>
<td>Sharon Kivland.</td>
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<td>“‘When, after passing through a narrow defile, we suddenly emerge upon a piece of high ground, where the path divides and the finest prospects open up on every side, we may pause for a moment and consider in which direction we shall first turn our steps.’ (Sigmund Freud, <em>The Interpretation of Dreams</em>)”</td>
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“I chose this book because it takes the reader to India, and because it urges women to loiter.”

189 MOR More, Thomas, 1516, Utopia, donated by Lois Keidan.

“17 July 2016
Because it’s here (in all senses).”

200 RELIGION


“On my last two walks I carried the same book. I carried it from Amsterdam to Vienna in 2014 and I carried it from Barcelona to the COP21 in Paris in 2015. I still carry it around wherever I go. I often quote from it. It opened doors for me, even literally when once I was refused shelter in a Franciscan monastery in a pilgrim city until I quoted something I had read in the book. This book is a meditation on Francis of Assisi. Christian Bobin is a religious writer and I am not religious at all (and am very critical about religion) but he writes in a poetic and light way and makes it possible to overcome the word of God that pops up often and to replace it with something else or else just keep it open.

I wouldn’t suggest this book if there weren’t many references to the role of women, how they relate to men and the other way around, what meaning they have in this life. It talks about women and about books, it talks about a woman (Marguerite Porete) who was burned for her book, ‘The Mirror of Simple and Annihilated Souls’. About the woman as mother, as lover, as a source of love, as creator. ‘Very few genuine words are exchanged in a day, really very few. Perhaps we only fall in love in order finally to begin to speak. Perhaps we only open a book in order finally to begin to hear.’”
300 SOCIAL SCIENCES


“This book is an example of what can happen when you try to: renegotiate a daily encounter; unpick the complexities of the local within the global; and walk through and engage with the shopping landscapes of cities in Brazil, China, Europe and Turkey.”


“Sadly more and more relevant by the day so I’m really honoured to be part of this great project.”


“A fabulous award-winning book recovering the life of Somerset-born Quaker Catherine Impey and her role in establishing a radical publication demanding the end of institutional racism and anti-lynching. Impey has literally existed in the margins before Bressey’s thorough and completist historical geography account which places Impey and Anti-Caste amongst an international anti-racist movement of the late-Victorian era and her efforts in supporting those such as Ida b Wells who are considered the founders of civil rights campaigning in America during this era. Illustrates the importance of one person in wanting to change the world for the better and as such provides inspiration for today as well as reconfiguring past lives and their own civil rights campaigns.”


“Sei Shōnagon’s observations about women, men, customs and the natural world are pitch-perfect; and beautiful, rich poetry too.” – Loose

“The Pillow Book of Sei Shonagon, partly because it’s in small chunks that you can absorb along with a biscuit as you rest from your walk and also because it’s the Thoughts And Opinions of an actual woman from more than a thousand years ago.” – Henderson.
<table>
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<th>500 NATURAL SCIENCES</th>
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<td><strong>501 HAL</strong></td>
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Shepherd, Nan, 1977, *The Living Mountain*, donated by Jean Langhorne, also suggested by Jude Henderson, Simone Kenyon and Alison Craig.

“Nan Shepherd’s practice of walking alone in the Cairngorm mountains of Scotland, for over 3 decades last century, sets an inspiring example of women walkers everywhere, of any age, to develop confidence and deep knowledge of place. By regularly walking in the same place, with a particular set of non-egocentric values and keen perceptual awareness, I believe that Shepherd demonstrates humility and an embodied knowledge of place.” - Langhorne

“Shepherd wrote with grace and accuracy about magical places I always wanted to visit as a child, but could only gaze at from the foothills.” - Craig


“I love this extraordinary autobiography. The writer is a falconer and she and her hawk take us on a journey through her grief for her father, battling and taming themselves, immersed in landscapes. While reading it, I felt especially proud to be a woman.”
600 TECHNOLOGY (APPLIED SCIENCES)

610 STE

“I have chosen to send you this book in particular because Steingraber is a writer I admire hugely. In this book she manages to articulate her confusion and fear at being diagnosed with cancer at just 20 years old. As a professional biologist, Steingraber investigates the carcinogens present in our everyday environment and argues that the prevalence of cancer may be mitigated or even prevented through environmental change. More than this, the book is an affecting personal story and shows Steingraber to be a worthy modern-day successor to a tradition begun by one of the twentieth-century’s pioneering environmental writers: Rachel Carson.”

611 GRE

641 FIS
Fisher, M.F.K., 1937, Serve it Forth, donated by Claire MacDonald.

“Each of the books I donated was given to me by a woman friend, and so they come to you as used gifts. mementos, small enough for a pocket, big enough for a conversation. (This one left at my house by Holly Hughes in 1995)”

641 RHY
Rhynie Woman, 2015, Cooking the Landscape, donated by Rhynie Woman and suggested by Moira Williams.

“Because their work is seminal and because they deal with the male female thing with elegance.”


“A commission from Nottingham City Council for a woman’s grand tour. I in turn commissioned a hat from Nadim Chaudry to wear on the walks.”


“Because none of us has a monopoly, or, come to that, story.”


“Because you talked about walking as gifting.”


“This Study Room Guide, produced for and commissioned by the Live Art Development Agency, is one of the tangible things to emerge from the event “Walking Women”, produced by Sharrocks and Qualmann. The event and this Guide offer a valuable ‘collection’ of women artists who walk. Though the authors acknowledge it’s not an exhaustive collection. But at least it makes at least some women visible. The other tangible trace of the event is The Walking Library.”

Anne Robinson et al., *Over Time*, donated by Anne Robinson.

“...to inspire perhaps a new chapter in The Walking Library’s activities...!!”

Esposito, Lori, *Untitled*, donated by Lori Esposito.

“Fifteen gouache paintings sited on documentation of traumatized places. The paint performs the engaged, revealing and obscuring eye and an imagined walk in solidarity with survivors.”

Dean, Rebekah, *Walking as Reading and Memory*, donated by Rebekah Dean.

Nathan, Idit, *Please Watch U R You Head*, donated by Idit Nathan.

“This is an artist’s book made up of photos taken over many years of walks across Jerusalem. Jerusalem is the city where I grew up, the city I left many years ago and the city I still visit and navigate in person and in my art. Jerusalem has been described as one of the most ‘contested pieces of real estate in the world’ – a polite way of saying that it is subject to colonization and neoliberal greed on an unprecedented scale. Working with book designers CHK o the book’s form we decided to be disruptive, to play around and randomise the images to avoid too linear a visual narrative/journey through the book. We also flipped the images over the page edges to reflect the onward rhythm of walking. In this way ‘Please Watch U R You Head’ evokes movement but also reminds those leafing casually through its pages that in some parts of the world the freedom to walk the city is not equal to all.”

Fabião, Eleonora, *Actions*, donated by Claire Hind and Study Room in Exile.

“‘It is forbidden to sell this book’ (Eleonora Fabião, Rio de Janeiro 2015)
A colleague of mine, an inspirational woman, Eleonora Fabião travelled with this book from Brazil to Norway to pass onto me whilst I was working at the Norwegian Theatre Academy on a project early 2016. This book was a gift. Actions documents Eleonora’s performance work and her compositions on the streets of Rio de Janeiro and it certainly is a unique book. It includes essays from Adrian Heathfield, Barbara Browning, Diana Taylor, Felipe Riberio, Pablo Assumpcao B Costa and Tania Rivera.
Eleonora has composed interventions in the streets over a number of years in Brazil walking through cities, performing actions and collaborating with strangers. Her work is poetic, political, and very moving, in some cases humorous. Her practice is an encounter, an invitation for friendship, intimacy, silence, presence, action. Her ethos is smart, beautiful, generous and kind. The front cover comes with a message that the book is never to be sold. It is a book meant to be “given, received, traded, lost, found, purposely lost, donated, lent, passed on.”

I love this book and teach from it and I have learnt so much from its content and from the wonderful images Eleonora makes. It is hard to part with. When the call came up from the Walking Library I knew that I should donate it, this was its calling, although it was, I admit, difficult to part with! I hope I come across a copy of Actions again although this thought alone is enough to want to pass it on, the idea that it may one day return. I love the idea that Actions will be part of the Walking Library where it will be shared with so many others as a donation alongside extraordinary works.” – Hind

“- because we’re been sent two copies from Brazil and this book needs to travel. We need to give it away. Your walking companion and inspiration for actions.” – Study Room in Exile

790 MAT  Material Woman, messidges passing, donated by MEOW (elspethowen/material woman).

“One of walking’s trusted tasks has been: to deliver. This book shows how walking as a messenger, as a carrier, can be a way to make connections not feasible thru digital lines.”

790 PEN  Tabularasa-collaboraitions led by Claire Pençak, Approaching Choreography: a proposal for engagement, donated by Claire Pençak.

“Dance improvisation can open up possibilities of engagement with ‘habitat’ – a parallel investigation to Scottish Government Land Use Strategy”

790 PHI  Philip, Alison, Walking Fate, donated by Alison Philp.

“I would like to donate this book to The Walking Library to share a walk I took around Cupar, a town near where I live. The walk was a process of discovering aspects of a walk that traversed an inner and outer landscape. I hope it inspires other women, and men, to discover their own
places through walking and what connections arise as a result."

791 ALL

Allen, Jess, 2012, Tilting at Windmills, donated by Dee Heddon.

“I am sorry to part with this, but I know Jess has no more copies available at the moment and much better that this wonderful document of an ecologically, environmentally inspired art project is widely accessible. Jess is one of the few artists I know who hitchs her walking art explicitly to environmental questions and the necessity to change the ways we humans live our lives. She does so not by preaching, but by engaging walking through talking.”

791 LÓP


“I send you the book for The Walking Library for Walking Women. And my best wishes.”

796 BRO

Brown, Katie, 2008, Girl on the Rocks: A woman’s guide to climbing with strength, grace, and courage, donated by Alison Lloyd.

“I was looking for a walking (technical/navigation) book that was women specific via the British Mountaineering Council (BMC) website specifically for the Walking Women’s Library. First I put women and walking into the search and then women and climbing and finally just women – and this title came up. Within the book summary is the following phrase, which made me laugh out loud: ‘Most women learn climbing from men’ (complaints about this sweeping statement to the publisher, not the distributor please…!) I learnt how to place my feet in the mountains from my father and later from male and female instructors. I have endeavoured since beginning my PhD to learn about walking and art from women and where possible to quote them, which is possible from the areas of art history, curators, cultural geographers and the new nature writers. I continue to have a walking art practice, and have, in my spare time, observed how climbing can look like walking vertically.”

796 HUN

Hunter, Norma D., Meanders, donated by Dee Heddon.

“I love the intimacy of the tasks set here – actions close to home. It’s very small so easily carried. I like the idea of meandering too.”
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<td>“To keep finding the inner playfulness, secret choreographies in our streets and social spaces. Movement is in everything. Go and explore.”</td>
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<td>Qualmann, Clare &amp; Claire Hind, 2015, <em>Ways to Wander</em>, donated by Claire Hind.</td>
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<td>“I am donating this book because it contains 54 ways to wander from a range of exciting artists from across the globe that are interested in the relationship between walking and art/walking and art/walking and writing. Pop it in your back pocket, leave it in your rucksack, share it with friends, use in workshop scenarios. It is a perfect little read for The Walking Library (me thinks).”</td>
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### 800 LITERATURE

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<td>“These two articles were based on interviews the authors conducted with more than 10 women artists who used walking as their primary artistic material. The research was prompted by the seeming invisibility of walking art made by women and served to address that gap in knowledge.”</td>
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<td>“What’s the female equivalent of ‘fellow travellers’? For this is what these women are – company for the roads ahead.”</td>
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“I am scared of getting lost. I like paths, routes, known directions, certainty. I seek to borrow some of Solnit’s courage. Plus, she’s just a brilliantly evocative writer.”

813 ALL  Allison, Dorothy, 1992, Bastard Out of Carolina, donated by Mary Coble.

813 MOR  Morrison, Toni, 1987, Beloved, donated by Anne Ritchie.

“I chose this book as it’s a favourite. One to be read in short, contemplative bites and ideal for those peaceful stops on a journey. Themes of womanhood, motherhood and loss centre around the central theme of slavery and need for freedom and opportunity and choice. I think this novel gets to the heart of what it means to be a woman and the selflessness of motherhood. Read it slowly and contemplate our histories and the pernicious all encompassing nature of racism and inequality.”


“This is one of my favourites. The central character, Sylvie, is a walker and a wanderer. It’s a vivid depiction of the outdoors (amongst much else).”


“The reason I chose the Examined Life book was particularly for the chapter that is the walk Sunaura Taylor and Judith Butler take in San Francisco – where we hear what makes a city inclusive and therefore accessible, in city planning terms and, more importantly for me, the exchange between these walkers on the ideas of ‘what a body does’. They speak to me of the importance of ‘belonging’ and the value of asking again and again, ‘who is it that belongs here?’ I also love hearing (and with the film, watching) the relationship that evolves between Sunaura Taylor and Judith Butler; the gaze, the touching, the making a shared pace.”

818 MAR  Marranca, Bonnie, 2014, Conversations with Meredith Monk, donated by Claire MacDonald.
“Each of the books I donated was given to me by a woman friend, and so they come to you as used gifts, mementos, small enough for a pocket, big enough for a conversation. (Gifted by my friend and colleague Bonnie Marranca)”

820 CHA Chaucer, Geoffrey, 1476, The Canterbury Tales, donated by Ellie Rycroft and Alison Wiggins.

“I’ve really donated this book for the Wife of Bath’s prologue and tale, though the idea of sharing stories while walking has relevance for the Women Walking project as a whole.

While the gender politics are as complicated as you might expect for a medieval text, in many ways the Wife of Bath’s questioning of sexual double standards, erotic fantasies and sexual agency are incredibly modern. I love the way she punctures men’s phallic authority with such ease: “… A man must yield his wife her debt? What means of paying her can he invent, unless he use his silly instrument?” (p. 262) This was an A-level text for me and set me on a path which led to a PhD in English Literature and a career centred in medieval and early modern drama, and gender politics. While this is a modernized text, this work gives us unprecedented access to the voices and bodies of the past – my life’s work in a nutshell.”- Rycroft

“Because every library needs at least one copy and because I enjoyed talking with the other walker readers on ‘The Wife of Bath Street’ (Glasgow, August 2017). Enjoy!” - Wiggins

821 CLA Clarke, Helen, 2016, Echoes From A Berlin Childhood, donated by Helen Clarke.

“Nice and easy to carry!”

821 OVE Overall, Sonia, 2015, The Art of Walking, donated by Sonia Overall.

“It may seem self-indulgent to donate a copy of my own book, and to assume a part in such company – but it seems like the least I should do.”

821 STA Strang, Em & Mat Osmond, 2016, Stone, donated by Em Strang & Mat Osmond.

822 CHU Churchill, Caryl, 1997, Blue Heart, donated by Roberta Mock.
“... chosen from my own bookshelves. I wanted to find books by women that could be easily carried. I chose Caryl Churchill’s Blue Heart because I wanted to find a non-naturalistic performance text, something that needed to be discovered and understood through rhythm. I think it needs the SPACE to work through the texts in both head and body. So a combination of reading and walking seemed right. I hope somebody enjoys it.”

822 MAC MacDonald, Claire, 2015, Utopia: Three Plays for a Postdramatic Theatre, donated by Claire MacDonald.


823 AUS Austen, Jane, 1813, Pride and Prejudice, donated by Jude Henderson.

“‘She has nothing, in short, to recommend her, but being an excellent walker.’ And when I thought about it, walking is crucial to the whole novel – not just Elizabeth’s walk in mud up to her ‘ankles’, but taking a turn about the room as a form of display; the walk where she reads Darcy’s letter; Lady Catherine de Burch suggesting that they take a turn about the ‘pretty kind of a little wilderness’ – it’s all about the pedi-conference.”

823 DAH Dahl, Roald, 1981, George’s Marvellous Medicine, donated by Helen.

“A book from my childhood, always a blast.”

823 DUF Duffy, Maureen, 2013, In Times Like These, donated by Clare Lees.

“I seem to remember that it includes an incident connected with The Glasgow Women’s Library and it was certainly prescient. The ‘walking’ bits that I think would particularly work relate to the story of Colm Cille/Columbia (this is a novel set in the pre-national early Middle Ages as well as in a contemporary near-future that imagines the break-up of the UK. Hmmm.)”

823 ELP Elphinstone, Margaret, 2009, The Gathering Nights, donated by Mary Smith.

“When I heard about the Walking Library project, Margaret Elphinstone’s The Gathering Night was the first book which sprang to mind. It is set around 6000BC in the
Mesolithic period after the last Ice Age and before hunter/gatherers became settled farmers - a huge transitional time. A tsunami which swept the east coast of Britain forced further changes to people's lives and gave the author her starting point and plotlines. The narrators tell their stories around a camp fire during The Gathering Night, something which fits well with my notions of walking and reading. The environment and nature were not separate entities are they are now. The people in The Gathering Night don't walk to keep fit, to admire the landscape, to challenge themselves. They walk between camps depending on the season; they walk to gather hazel nuts, or seafood, to pull up lily roots. It's a book which makes you think about food a lot. It's a book set in a time of transition, whose characters go through great changes and for me walking is a transitional act - whether it's a stroll round a park or a hike in the hills. Something always changes.”


“I think this is a wonderful book, it's always touched me as it's about someone who gets involved in the past, and walks the landscape in the present and the past simultaneously. I think of it often when I'm walking and trying to imagine how a place might have looked and might look in the future. It's also very sad, the central character falls in love with a woman he sees (or thinks he sees) who lived 500 years before and can never meet. He stops being able to connect with his current life and is adrift in the present, more fascinated and almost addicted to the past.”


“There are two reasons women walk - for leisure or for work. Walking to find economic or socio-cultural security is a theme of this book that resonates as loudly today for migrants as it did in Norah’s day. This book helps to remind me when I walk for work or leisure to be grateful for the security I so often take for granted.”


“I read this copy of this book to a class of 11 year olds when I was a teacher. It turned one girl into an avid reader, because she appreciated that it was by a woman. I love the yellowing pages – it feels a long time ago.”

“… chosen from my own bookshelves. I wanted to find books by women that could be easily carried. This was a gift to me many years ago. I didn’t realize women wrote scifi back then. I chose it because it seems like a journey back in time, reading it now, and yet it is also about a galactic journey. And it is about transformation: the naming of women as role models. I hope somebody enjoys is.”


“because these short stories come in small doses and yet leave a lasting impression. A brilliant (woman) writer! I love Helen’s work. p.s. A signed copy!”


“This book is about a young girl’s exploratory walks, first through local neighbourhoods and surrounding countryside, second through the landscapes of her own imagination.”


“I’m not sure why this book means so much to me. I suppose it’s because I first read it at a time when I was coming to terms with who I am, and it fractured that process, so that I could see all the possibilities and start to glimpse how miserable life might be if I closed myself off to them.

Really, it’s a book about how important it is to follow your own truth, and what you risk in doing so. There is a line at the start that plays over in my head, it’s the best sentence I’ve ever read (‘On the Suffolk farms, a light wet snow began to fall like salt’) and if I ever write something half as beautiful, I’ll die happy. I think it says everything important there is to say about England, and about life.”

823 WOO  Woolf, Virginia, 1925, *Mrs Dalloway*, donated by Carl Lavery and also suggested by Barbara Lounder.

“I really like this book because there’s a moment when she walks in London and she doesn’t know who or what she is, so if we were to think about ideas of vibrant materiality, undoing the human, this is a brilliant thing. She says, “I didn’t know who I was.” - Lavery
“It’s a beautifully written account of a day’s walking in London. It captures the way in which walking creates a complex mesh of temporalities, spaces and shifting subjects.” – Lounder

823 WOO2 Woolf, Virginia, 1929, A Room of One’s Own, donated by Kate Newey.

“It’s a book that changed the world; human nature changed. If we could all write like that...”

824 CRA Cracknell, Linda, 2014, Doubling Back: Ten Paths Trodden in Memory, donated by Claire Squires.

“‘Doubling Back’ narrates ‘ten paths trodden in memory’: walks undertaken by the author in the footsteps of others, from her father, her former self, to a WW2 Norwegian resistance hero. It’s beautifully written, evocative, and a perfect accompaniment to your own trip.”

824 MAC MacDonald, Claire, 1997, Stepping into the Light, donated by Claire MacDonald.

“Why: To step, to swim, to emerge into the light.”

824 HAR Harrison, Melissa, 2016, Rain: Four Walks in English Weather, donated by Alison Lloyd.

“I selected this book for its atmosphere but also I have enjoyed Harrison’s blogs on literature and nature writing. Rain attracted me in particular because I LOVE weather, all of it, particularly rain and wind. It’s why I needed to be able to accurately navigate and learn micro-navigating, which led to me calling my own walking ‘contouring’.”

824 WOO Woolf, Virginia, 1930, Street Haunting, donated by Alice Tarbuck.

“It combines urban exploration, early psychogeography and a sense of women’s bodies in urban spaces. It packs easily, is beautiful to read aloud, and adds a city counterpoint to rural settings and texts.”

826 WOL Wollstonecraft, Mary, 1796, Letters written in Sweden, Norway, and Denmark, donated by Lizzie Philps.

“Wollstonecraft defies so many commonly held beliefs about what is possible for women to achieve – in this case as a new mother. Her bravery, intellect and integrity are remarkable (in man or woman), but it is the combination of
responses to great edifices of mountains and fjords, or the intellectual edifices of law and politics, with small details of care and attention for her child, that I love about her style. This is acceptable now but wasn’t at the time and that is another of the many things that made her revolutionary. I hope other women are as inspired by her as I have been.”

828 FUS Fusco, Maria, 2013, With a Bao A Qu Reading When Attitudes Become Form, donated by Maria Fusco.

“My own book… which is pink and pocket-sized.”


828 MUR Murphy, Dervla, 1983, Eight Feet in the Andes, donated by Jess Allen.

“This is possibly the only walking/exploration book my mother enjoyed (or read!), and I remember it making a big impression on her, when she read it during my teenage years. Re-reading the blurb, I can hardly believe she accomplished this journey with a 9-year-old (daughter). And I was pleased that even the donkey was female. Hurrah!”


“This biography was a huge influence on me, or rather the life of Luxemburg was. In the late 1980s I made a piece of quite heavy duty physical theatre on the politics of RL and her fascinating, tempestuous relationship with her lover Leo Jogiches and the 1000s of letters they exchanged with each other. I find Rosa L an inspirational though tragic figure.”

828 PEN Pençak, Claire, Dispatches from the Source: Writings from Improvisation, donated by Claire Pençak.


“This was almost the first feminist novel I ever read.”

843 BER Bernstein, Michèle, 1960, All the King’s Horses, donated by Dee Heddon.

“The Situationist International are recognised by many as having influence on contemporary walking practices. Too often, the women in the SI are marginalised in historical accounts. This novel by Bernstein is firmly a SI text. She takes her place in that history, influential in her own right. She was a founding member of SI. This novel is a bit bizarre—as one might expect, but not without interest.”

854 LAH Lahiri, Jhumpa, 2015, In Other Words, donated by Sharanya Murali.

“In Other Words is a memoir about how learning a new language is similar to exploring new landscapes, both immanent and strange, and could be a valuable companion for women who do not have to walk very far to feel somewhere anew.”

859 COR Cornea, Doina, 2009, Jurnal – ultimele caiete, donated by Mona Bozdog.

“I part with this book in the hopes that in your hands it will reach more people and do good. I got it at the Signet Memorial of the victims of Communism and of the Resistance. I think it belongs in the Walking Library for Women Walking because Diona Cornea always walked in bad company before 1990. She was always followed by the Securitate agents which brought her great discomfort and unease. She walked towards freedom of expression, a free and unbiased academic environment, equal rights for intellectuals, and most importantly for the freedom of the spirit. She was under arrest and house arrest, persecuted and beaten but she never gave up fighting. I think it is time she walked in better company!”

861 NER Neruda, Pablo, 1924, Twenty love poems and song of despair, donated by Rachel Clive.

“This beautiful little book won’t take up much room or be heavy to carry but has the potential to remind the reader about loves real, imagined, lost, present, past and/or potential. The poet uses language and observations about nature in such a delicious way that your observations and experiences as you walk could be enhanced or inspired. And, finally, if you are interested in language, or in learning Spanish, then the original Spanish is on each left page while the English translation is on the right. Enjoy.”
867 CER  Cervantes, Miguel de, 1615, Don Quixote, donated by Kirstie Millar (Visual Editions).

“Introduced by Ali Smith, this is a re-imagining of the wonderfully bonkers, truly innovative and still very much culturally relevant Don Quixote. Here we champion the book for its progressive fantasy-laden story and collapsible narrative and celebrate Don Quixote as a contemporary classic cultural object. (Visual Editions)”

882 SOP  Sophocles, Antigone, donated by The Institute for the Art and Practice of Dissent at Home.

“because we live in complex times and all is not what it seems. We’ve been thinking about putting on Antigone, thinking borders, thinking ecology and justice.”

889 CAL  Calligas, Lizzie, 2008, What Comes to Light, donated by Claire MacDonald.

“Each of the books I donated was given to me by a woman friend, and so they come to you as used gifts, mementos, small enough for a pocket, big enough for a conversation. (Given to me by Lizzie Calligan during our long collaborative work).”


“I love how fierce this woman is, how good humoured when her opportunities are so limited. She sees meaning everywhere in layering observation and facts and it reminded me of the beauty in doing this.”


“I came across this book 20 years ago or so, and absolutely loved the fiery, tempestuous passion between Rosa and Leo as evidenced in these letters. Both ardent revolutionaries, their vulnerabilities and insecurities are revealed in the exchanges I think. I got so obsessed with these letters that I made a piece of quite heavy duty physical theatre on them in the early 1990’s. Much slamming, jumping and falling of bodies. Bruising emotionally and literally. Still rather proud of the piece actually.”
895 BAS  Basho, Matsuo, The Narrow Road to the Deep North and Other Travel Sketches, donated by Alec Finlay & Hanna Tuulikki.

“This donated copy belonged to Hanna Tuulikki’s mum.”

900 GEOGRAPHY, HISTORY & BIOGRAPHY


“This book is an inspiring walking companion for this woman walker; its wandering form covers so much ground in the cultural histories of walking, and is written by a woman wander-thinker-activist to boot.”

910 ASH  Ashley, Tamara and Simone Kenyon, 2010, The Pennine Way: The Legs That Make Us. Donated by Tamara Ashley and Simone Kenyon.

“This was the longest walking project we did together. Through it we learned to find words, movement and common ground together as artists and women. It was often challenging in the most surprising of ways. Above all we found an agency I had never experienced before. (Simone Kenyon).”

910 ATK  Atkinson, Ruth, Middle Ground, donated by Linda Cracknell.

“A woman who found a walk she knows well above Loch Tay and wrote about it in a fresh way, and illustrated it with her own prints.”

910 MAS  Massey, Doreen, 2005, For Space, donated by Minty Donald.

“Doreen Massey is one of my heroes. Her writing about our relationships to the spaces/places we build, shape and inhabit has been an inspiration in my work and thinking. She manages to convey complex ideas in ways that are vivid, compelling and which always feed back into how we live, or might live, our lives. I was so sad to hear of her death earlier this year. Doreen will be a great companion on any walk – entertaining, provocative, informative – reminding us to be attentive to the local and the global.”
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<th>Call No</th>
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<tr>
<td>910 ROW</td>
<td>In Search of Mary: The Mother of All Journeys</td>
<td>Rowlatt, Bee, 2015</td>
<td>donated by Maggie O’Neill.</td>
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<td></td>
<td>“I intended to donate Peter Turchi’s Maps of the Imagination: The Writer as Cartographer, but was struck by how, once again, this was a male author and voice. Luckily, in the era of data-harvesting and consumer-profiling, Amazon helpfully pointed me to Katharine Harman’s You are here; another sort of wayfinding I suppose. Not having read this, I bought two copies – one for the library and one for me!”</td>
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<td>“Musings on some North East wells, stones and other ancient things for the modern woman.”</td>
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<td>“A goal-disoriented companion to Munro bagging.”</td>
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<td>912.2 ZAN</td>
<td>Thresholds</td>
<td>B.A. Zanditon, 2014</td>
<td>donated by B.A. Zanditon.</td>
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<td>“Does what the title says – Lloyd gives richly informative and poetically written accounts of the people, and liminal landscape of the coast of Morecambe Bay. An evocative and haunting regional historical and cultural geography by a talented author and nature-writer.”</td>
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<td>914 SAN</td>
<td>Carolina Buchs</td>
<td>Santo, Carolina, 2016</td>
<td>donated by Carolina Santo.</td>
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<td>“A few years ago, a group of women, including Véronique Hoegger, Céline Gaudier, Julia Rommel, and myself,</td>
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worked together to create the book Buchs. Buchs is a documented fiction of a young woman in her town. The story takes places in four homonym Swiss towns named Buchs and the book is therefore made of 4 booklets. In order to create this book, the group of women mentioned traveled from Buchs ZH, to Buchs LU, to Buchs AG, and also to Buchs SG. Our creative process involved mainly walking through the towns, photographing places and interviewing people in order to create the documented fiction. Another convenient information... the book is small, portable and quite light”

920 JON  Jones, Grace, 2015, I’ll Never Write My Memoirs, donated by Jackie Wylie.

“The reason for suggesting it is that it celebrates life as an ongoing transformation – identity is something to play with, that you can take seriously or not. And that age is conceptual and relative. It also evoked a particular sense of Jamaica that I have never read before.

From the book: ‘Even death won’t stop me. It never has. You can find images of me from centuries ago. Faces that look like mine carved in wood from ancient Egypt. [...] I have been around for a long time, heart pounding, ready to pounce on my prey [...] tripping, grieving, loving, hunting, conquering, seducing, fighting, dreaming, laughing, and I always will be.’”


“Donated to ensure Nin’s entry into the walking canon. She is a prolific and articulate WALKER!”

920 RIT  Ritter, Christiane, 1938, A Woman in the Polar Night, donated by Joyce Gilbert.

“An evocative, timeless book describing one woman’s experience in a harsh but beautiful landscape. It raises more questions than answers.”