

Walking into the Heart of the Landscape to Find the Landscape of the Heart

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This chapter takes a multidisciplinary approach to the issue of sustainability education. It emphasises the importance of co-creation of – and deep participation in – the environment as it appears to our senses. At its core is a concern that without actual personal experience of intimate and heart-felt relationship with the world and with the heart of the world, any sustainability projects or plans may well be doomed to failure.

This amounts to a recognition that what *The Earth Charter*, in its first principle, calls ‘love’ (2006, p. 2) is essential to a living relationship, whether between people or between the Earth and its population. Tom Cheetham acknowledges this when he writes that it is “[w]onder and love [which] first draw us out into the world – a passion for things, for beauty, for discovery” (2015, p. 168). Love is in fact the polar opposite of the negligence, alienation, instrumentalisation, commodification, mechanisation, deadness, and indifference which have created the conditions for the current ecological catastrophe. It is, as Kallistos Ware writes, “the only true answer to our ecological crisis, for we cannot save what we do not love” (2013, p. 105). Without love, we and the world are laid waste.

Such thoughts are, to be sure, in no way novel. For example, one finds them too in the seventeenth-century poet and theologian Thomas Traherne:

Lov is the true Means by which the World is Enjoyed. Our Lov to others, and Others Lov to us. We ought therefore abov all Things to get acquainted with the Nature of Lov. for Lov is the Root and Foundation of Nature... There are many Glorious Excellencies in the Material World, but without Lov they are all Abortiv (1958, p. 87). (sic throughout)

If love is the root and foundation of nature, all living things depend on it. Remove it, as Traherne says, and everything in and of the world is still-born, a dead thing. The lesson is perhaps that sustainability education should actually be a praxis of love. If that is not the case it will merely serve to accelerate the destruction of the natural world by attacking it at its very root and foundation.

Love, Care, Resilience, and Advocating Life

What is the significance of these reflections on a loving relationship with the world and the life of the world? One way to answer that question is certainly in terms of the guiding principles of sustainability explored in this book. Any true ethic of care must have love as its foundation, otherwise it degenerates into duty and ideology. Resilience requires it too, while the creativity necessary to foster regeneration under challenging circumstances is best fired by love. It fiercely motivates actions to ensure that life flourishes (including the social justice, gender equality, or respect of the integrity of the natural world the SDG requires in, for example, goals 5 or 16). It resists commodification, and is always supremely personal, requiring complete freedom of the heart, but at the same time is by definition communal and shared, even across time (thus enabling harmonisation of “the exercise of freedom with the common good” for which *The Earth Charter* calls [2006, p. 4]). Finally, it is love which has the power to bring about the radical *metanoia*, the “change of mind and heart” advocated by *The Earth Charter* (2006, p. 4).

Love, in a word, is what animates care, resilience, regeneration and advocacy practices, and prevents them from falling into abstract theory.

One aim of this chapter, then, is to describe methods of nurturing just such an orientation through sustainability education. It proposes practices perhaps not commonly associated with sustainability, based partly but not solely in the humanities (which, as Chara Armon points out in this volume, have often been overlooked in sustainability education). So this chapter will explore practices based in literature, imagination, local folklore, archaeology, and also a way of walking specific landscapes, which can be employed in or out of the classroom. The aspiration is to achieve a multi-dimensional and flexible experience which addresses a range of ways of knowing and perceiving the world and the self. By describing what are in effect different perspectives or complementary approaches I have tried to offer a view which is

holistic and dynamic but which also tries to avoid a totalising vantage point. To that end this chapter weaves spirals through and around its subject, rather than trying to proceed step by step along a straight path. Or, to employ a different metaphor, it is kaleidoscopic: it turns and turns, and while each turn re-arranges its constituent elements in different ways, to form new patterns, the elements remain the same.

Such words, bare as they are, remain on the level of rather vague and abstract theory, which is counter to the living and wholly concrete connectedness to the environment which is my theme. I hope to move beyond description, to evoke in the reader the experiences, relationships and transformations I am outlining. In that sense, the chapter does not provide a prescriptive model for other educators and students, but hopes to touch the heart, to inspire the reader to enter into a transforming relationship with the world, which they can pass on to others. There can be no working through of a conceptual grid here, only an invitation to loving engagement.

Study

To start the journey proper, I would like to replace the words ‘learning’ or ‘education’ with ‘study,’ and to recover an enchanting but forgotten meaning of the latter word. If we turn to the *Oxford English Dictionary*, we find that its very first definition of the noun ‘study’ does not concern careful examination of objects, intense application of mind, or the cultivation of science. Rather, it reads: “Affection, friendliness, devotion to another’s welfare; partisan sympathy; desire, inclination; pleasure or interest felt in something” (1989, p. 979). In other words the primary meaning of study is a movement of the heart, a reaching out of the self to a world beyond the self. It is an active and loving engagement with other people and with the world, an outflowing of the deepest sympathy.¹ ‘Study’ was first used in this sense in the English language in around 1374, while the *OED*’s last citation is from 1697 (1989, p. 979). It thus appears that the Age of the Enlightenment put an end to this loving learning, along with much else which may be essential to life’s flourishing.

If study is construed as affection, devotion, sympathy, or desire, it implies a reciprocal relationship between entities which are, in the fullest sense of the word, alive. In other words, to study something this way is an act akin to gazing at the face of someone we love. For, as

the great Orthodox theologian Pavel Florensky wrote in a passage which seems perfectly to describe study,

knowing is not the capturing of a dead object by a predatory subject of knowledge, but a living moral communion of persons, each serving for each as both object and subject. Strictly speaking, only a person is known and only by a person (1997, pp. 55-56).

Our object of study, then, is our beloved, returning the gaze and drawing us ever further on, to know increasingly more of his or her infinite riches. Studying thus changes us and our relation to what (or, to be more precise, whom) we study. It changes the very aspect of what we study, renewing us and our beloved. It means an ever closer sympathy of two equals, in which there is distinction but no distance, and leads to what Chara Armon in this volume (drawing on the work of Thomas Berry) calls communion.

This intricately involved and dynamic relationship is no mere sentiment. The affection, sympathy, desire and pleasure express the longing of the emotions, but also of the body, the mind, the spirit and the soul, just as the word “heart”, in many ancient spiritual traditions, describes the centre of a human’s whole being, somatic, psychic, spiritual, imaginative, and more (see Cutsinger, 2002). Studying in fact offers the kind of holistic epistemology which David Selby and Fumiyo Kagawa call for, one which is

enriched through emotional, imaginative and creative entanglement with the world, by spiritual and sensorial engagement with the close-at-hand world, by embodied and somatic learning, by deep listening and intimate observation, by action learning, by dialogic learning (2015, p. 278).

If love, then, is the enlivening centre of the guiding framework behind this volume, study is the heart of sustainability education; or rather, sustainability education *is* study.

One must also bear in mind that, like love, study can take many varied and unpredictable – even surprising – forms. The transformations it works are not amenable to control or manipulation by government or other bodies. Neither can they be controlled or corralled by modish notions of ‘outcomes’ or ‘benchmarks.’ The nature of study is always specific to the relationship between the individuals studying (including the relationship between teacher and student). Study thus becomes the rewilding of education, and pursuing it may lead to the rewilding of the human/planet relationship. Finally, even if the approaches described fall short of engendering fully transformative study, the worst they can do is introduce people to

fascinating literature, folklore and archaeology, while perhaps encouraging more physical exercise. .

Literature and Study

“The map is not the territory” we say, forgetting that the territory is not the territory.² There is perhaps no landscape beyond our engagement with it. The territory is imagined, walked, worked, loved into existence, and does not live – is not truly alive – independent of our engagement with it. In turn, our imagination, our mind, our body, etc. are enlivened and informed by the world thus responding to our sympathy, our devotion. Every act of perception, every glance at the scenery, every inhalation of air, is in effect an act of co-creation, a response which immediately calls out another response.

Such thoughts were common to the Romantic poets, who conceived of “a bilateral transaction, a give-and-take, between mind and external object” (Abrams, 1953, p. 61). In other words, they described and practised the co-creation of self and world. The English poet Wordsworth rooted this co-creative relationship in the love between mother and infant. In *The Prelude* he declares that a loved infant is intimately linked with the cosmos, as child, mother and cosmos bring each other into being. Such an infant’s mind is

creator and receiver both,
Working but in alliance with the works
Which it beholds. (Wordsworth, 1985, p. 54)

It is this intricate relationship, this movement of loving responsiveness, which engenders life. Without it, the appearances of the world are dead, and so are we. Coleridge put it like this: “we receive but what we give,/And in our life alone does Nature live” (1974, p. 281). That is, if we do not go out of ourselves in love, devotion, sympathy and pleasure – if we do not *study* the world – then nature’s appearances start to seem independent of our gaze. Then the world dies; and something necessary to our beings dies too in a world which is held to be out there, objective, seemingly independent of us. We and the world are then dead things: a desert where a heart should be, a waste land where fruit trees should grow. The important thing is that nothing can be sustained – there is perhaps nothing to be sustained – if we do not acknowledge that we and the environment come into being in a loving, dynamic, and endless act of co-creation.

It is not only the writings of the English Romantic poets which bear witness to these truths. In *As You Like It*, Shakespeare's imagination took the Forest of Arden of his home county and made it into a place of transformation for his characters, and this newly enchanted place in turn transformed and fructified his imagination. Similar transformations are wrought in and through the loving relationship between the writer Thomas Hardy and Wessex. Importantly, the works of such authors do not just describe a process, they initiate it too in the readers. They may lead us to give the world the special quality of attention Coleridge writes of, to thus transform it and be transformed by it. Our heart then goes out to the world and the world reaches out to our heart in a mutual embrace. Reading literature with this in mind may flood us and our environment with self-sustaining life.

Jocelyn Brooke Country

The crucial influence on my own thoughts on these matters, however, was the comparatively obscure author Jocelyn Brooke, who invites us to share in the life and creation of a beautiful region of England known as East Kent. This area is especially dear to me as I live there, in a village called Bridge, close to the geographical centre of what he called his "mythopoeic vision" (1981, p. 257). Brooke's writings, furthermore, are interesting because they reveal some of the strange pathways along which deep study of a landscape may lead one.

Jocelyn Brooke (1908-1966) lived much of his life in the little village of Bishopsbourne, some four miles or so south-east of Canterbury, just beyond my own home village. Bishopsbourne and its immediate surroundings inspired all his best writings. On long walks Brooke experienced how this locality became intimately entangled with his soul. The reader of his writings, if he or she happens to live near Bishopsbourne anyway, can also participate in the mythic formation of the landscape in the same way, and be formed by it, so that it continues to live long after Brooke's death. Certainly that was true for me, as I would like to briefly outline.

Bishopsbourne began to take on mythopoeic qualities, Brooke tells us, from his earliest childhood. The transfigured village was a summerland of warmth and light and ease, a middle-class and very English Eden (Brooke, 1981, p. 26). Also woven into his vision, however, is a wider landscape encircling the village: sinister and horrific, this is a winterland preyed upon by strange subterranean elementals, dim demonic beings who live in tunnels and

hellish caverns extending all the way down to Dover (Brooke, 1981, p. 171). As a boy Brooke was tormented by the fear that he would be abducted by these creatures and carried off to their “infernal regions” (1981, p. 184).

What these demonic beings do is to nurture further the mythopoeic intertwining of land and Brooke’s own being. By contrast, the very worst place in Brooke’s strange geography is so terrifying not because it is inhabited by demons or evil presences but because it appears to be a collection of objects wholly external to himself, unresponsive to his gaze, independent of his consciousness, of sympathy, of love itself. As such it is essentially dead, and it is from here that Brooke envisions the Third World War spreading into England (1950, p. 181).

This terrible place is called Clambercrown. The fields and woods around this forbidding area seem devoid of all meaning: “flat, lifeless symbols of themselves, without depth or significance” (Brooke, 1955, p. 193). It is, writes Brooke, “a waste land of the spirit,” in which his interior world, too, is “emptied of life and meaning,” subsiding into “an anarchic chaos of meaningless images” (1955, p. 196, p. 193). He is possessed by the fear that, in such a place, his life must slip “into final negation, not-being, death-in-life” (1955, p. 196): a kind of zombie, or one of the undead, nightmarishly aping life but empty.

Essentially Brooke is describing a kind of expulsion out of the entangled, co-creative mythic world into one in which phenomena appear to be wholly unconnected to his heart, objective as it were, seemingly opaque to his studying eyes, where the territory is the territory – a symbol of itself - and nothing else. Just a series of unyielding surfaces. This is a landscape – a waste land as Brooke says - drained of mutual love, and it is perhaps the world most people inhabit in the global West. As we forget that we are intimately and reflexively connected to the world, our spirit too wastes away, and our mind becomes an arbitrary jumble of images, stripped of all quality: we too die. Under such circumstances nothing is sustainable.

Walking the Territory into Life

It was reading Brooke which taught me that the life of the world depends on our loving, studious gaze, and that our life depends on the world returning that gaze, however unexpectedly. Transformation can only come, I learnt, when the lovers’ gazes embrace.

When I walked the local countryside, I walked partly in and through his mythopoeic land. I followed in his footsteps, and shared in his vision. My heart went out to this transfigured landscape, and its heart went out to me. The result was deep imaginative, spiritual, and somatic interweaving. Or, to put it another way, the result was life, and the dynamic and ever-changing creative engagement life inspires.

Thus inspired, I began to move beyond Brooke's vision, to study the folklore and archaeology of the area, particularly of a hill between Bridge and Bishopsbourne (see figure 1.1).

<FIGURE 1.1 HERE>

I learnt that in the past the local inhabitants were not reliant on artists to create a living connection between self and land: it was common knowledge, embodied in stories and practices. It was especially fascinating to find that the stories seemed to single out the region as occupying a central role in the very life of England. I began to invite students and colleagues from Canterbury Christ Church University on my walks, and also began a private initiative, whereby local residents, too, accompanied me. My hope was to reweave them back into the landscape and to reweave the landscape back into them, so that all could be sustained, and we and England granted life again.

It was from Brooke that I first learned that the Nailbourne – the little river that runs through the Elham Valley – grants the locality national significance, as the place where England's fate is foreknown. It is an intermittent chalk stream, whose flowing is said to presage disaster both material and spiritual (see Brooke, 1946, pp. 25-27).

The first mention in writing of the Nailbourne's significance is in a fifteenth-century chronicle attributed to John Warkworth, which identifies the river as one of the five chief woe-waters of England, whose running "was a tokene of derthe, or of pestylence, or of grete batayle" (Warkworth, 1839, p. 24). One gathers that the meaning of the woe-waters had long been known to locals.

Even when it is not flowing, the Nailbourne haunts the landscape, invisibly moving below ground. The great film-maker Michael Powell, who was born just a couple of miles

downstream of Bridge and Bishopsbourne, was entranced as a boy by the thought of the Nailbourne's hidden flow through underground channels and caverns (Powell, 1986, p.20) When walking, it seemed to me that its legend was not just about the potential disaster brought by flooding. Its story told of the interweaving of locals with a numinous, haunted landscape, and the terror that can occur when what should remain hidden in the pitch-black underworld is suddenly openly and horrifyingly displayed. The Nailbourne, like Brooke's demonic elementals, rises in the landscape and in the soul of the individual. Knowing and feeling its significance weaves the inhabitants of the valley into the landscape. Just as importantly, this deep knowing and engagement also offers some degree of protection, or at least mitigates the effects by weaving them into an endless tapestry of meaning which includes past, present and future. It offers, that is, sustainability, in the deepest sense.

We now live in a time which does not acknowledge this subtle intermingling. The Nailbourne's transformations are random, and speak of nothing. The result is inner and outer dearth, and pestilence, and battle.

The works of Brooke also revealed another piece of local folklore, which seems to confirm that the land of the Nailbourne is spiritually and materially crucial to the fate of England (see 1981, pp. 261-262). Half-way up Bridge Hill, next to the road descending to cross the Nailbourne, is a feature called Old England's Hole. Tradition has it that local tribes dug in here in a literally last-ditch attempt to resist Caesar and his army in 54BC (Scoble, 2010, p. 7). Old England's Hole is thus associated with the romance of lost causes, the dream of what was lost when the Romans came, a 'Celtic' dream tinged with druidic mists, and enchanted by spells. The longing felt by many in Britain (and elsewhere) for the imagined past of faery, the Green Man, seasonal celebrations, and Avalon begins on the slope of Bridge Hill. In a way, this is a local and national version of the loss of Eden, the once and future loss which holds within it all losses (including the eventual invasion of the country by the Romans, some years after Caesar's incursion).

On the face of it this is an overblown claim to make about a relatively obscure part of a small corner of a not particularly large country. Yet it serves to emphasise the point that sustaining and sustainable relationships between humans and the world are always concrete, always specific, and thus always localised. We cannot love abstractions, and abstractions are exactly what the "environment," "education," or even "the planet" remain unless experienced in

particularities: particular places, particular cities, particular landscapes. Once we love them, though, we may come to love all nature to its roots and foundations. Elder Zosim, a monk in Dostoyevsky's *The Brothers Karamazov*, points this out: "Each leaf, each sunbeam of God, love it. Love the animals, love the plants, love every object... And at last you will love the whole world with an all-inclusive, universal love" (2003, pp. 412-413). What study nurtures is thus a kind of double vision: beholding a specific river, a specific hill or a specific hollow, and at the same time seeing the life that animates all the world.³

In the specific and yet unlimited case of Bridge Hill the knowledge that Paradise had been lost there slowly brought with it the realisation that there, too, it could be regained, and so I went looking for it.

At the top of the hill is an ill-defined area which seems to have nothing to distinguish it, and yet it has its own name: Star Hill. Here, it seems to me, studious eyes may discover the centre of the cosmos, the place of pristine Creation, where the loving heart may go out and meet the heart of the world.⁴ This is where Paradise may be regained. The fate of England and of the world may depend on having eyes to see what otherwise lies hidden on Star Hill

Such claims would of course be absurd if the same eyes did not also reveal that Star Hill can claim no exclusivity. As we all have a heart, the heart of the world is also everywhere, in every landscape and every cityscape. Having found the paradisiacal heart of the world on Star Hill, loving eyes may then see it in any and every place.

What I found on Star Hill are the concealed remains of a hexagonal structure, whose outline is only visible in especially dry years, from the air. Archaeological investigations, conducted 2003-2006, revealed it to be of Roman origin (Wilkinson, 2008, pp. 24-26). What enchanted me was its six-sided shape, for it is this which marks it out as the centre of the cosmos, the heart of the world. The number six, across many sacred traditions, has a variety of meanings, including reconciliation, peace, and the perfection of unblemished creation (see Guthrie, 1987, p. 323, and Rooth, 2008, p. 311). Star Hill thus revealed itself to me as the place of mystical marriage, where heaven and earth kiss and intertwine, where apparent opposites are united, and participate in each other's being. It is a place of unspoilt creation.

The hexagonal shape itself stands for this mystical (re-)union. It is made by the union of two equal triangles, one pointing downwards and one upwards, forming within them the outline of a hexagon. This union symbolises the marriage of opposites (Rooth, 2008, pp. 322-323). The points of the triangles emerge from the hexagon to form a hexagram, or a six-pointed star. For those with eyes to see, a star surmounts Star Hill.

This is the culmination of my walk up Bridge Hill, past the Nailbourne and Old England's Hole. It is the final experience I try to offer those accompanying me, be they students, lecturers or local residents. I hope, that is, that study, in the meaning I have tried to invoke in this essay, may lead the longing heart of the individual to profound and intricate entanglement with a way of being which reconciles the world and the divine, so that, necessarily, that reconciliation occurs both in the landscape and in the human person. This way of being is new in the sense of being very different from that which is cultivated in the contemporary world, but is simultaneously the recovery of the primordial state symbolised by Eden, in which divine and material are intricately entangled.⁵

Sustainability, indeed, may only be possible if our centremost self is, in every place, interwoven with the centre of the world, to foster a general renewal which is equally material, spiritual, and intellectual, and in which love calls to love. Without this lived experience of mutually responsive devotion and desire, we and the world will continue to fall apart into incomprehension, suspicion, and relentless mechanisation.

Other Walks

I would like to mention briefly another form of profoundly experiential walking I have developed to invite students, colleagues and others to study the world. As it is not always practical to go out for a longer walk, I have taken people on short walks of Canterbury Christ Church University's main campus. An ideal location has proven to be the small garden in front of Coleridge House, a particularly beautiful corner of the campus. My companions walk in pairs, one with eyes closed, the other guiding (see figure 1.2 for a map of such a walk).

<FIGURE 1.2 HERE>

We proceed at a snail's pace, every so often pausing to allow me to read a short text evoking a landscape or cityscape together with the figures which belong in it, such as Brooke, or Michael Powell, or Thomas De Quincey. The texts, aided by the slowly meandering course we take, weave new vision for the walkers, as other senses become heightened.

These walks last about 20 minutes. They are then followed by about the same length of time spent discussing the experience and any thoughts or feelings which may have arisen during it. This element is essential to the effect of the walks. It requires a tranquil space and the willingness, on my part, to do nothing but listen patiently, attentively and even lovingly. In a word it requires studious listening. What happens cannot then be planned, but in my experience extremely personal and heart-felt associations arise, which indicate that a shift has occurred, a movement out of the kind of routine interactions which characterise life on campus. New and deeper relationships are fostered, between the participants and the campus and among the participants themselves.

Finally, participants are requested to write brief and informal notes as feedback. These speak of being "open to sensations, smells, feelings and touch", while the walk "took me to another mode of experiencing the campus surroundings". Others wrote of the way the walk opened "inner eyes of imagination" while being "a very sensory and erotic experience". One participant spoke of "place informing experience, and *vice versa*". I hope that something of this new sense of loving entanglement in the life of the world will remain with people.

"This walk should be part of classes," and "this should happen more often in life" are further comments I have received as feedback. I believe that *all* the practices described above are necessary to weave the individual back into the world (and *vice versa*), and thereby promote true sustainability. That weaving may begin with any of these modes and practices. My whole approach, however, has been informed by the need to foster study, which in turn I take to be the very heart of sustainability education, and necessary to nurture the dimensions of care, resilience, regeneration, and advocacy which give this volume its framework. Practices change as study deepens, and experience of loving entanglement grows. It has been one of the arguments of the chapter that the precise form of that entanglement cannot be foreseen, calling into question notions of so-called outcomes in sustainability education. But still there is the hope that this studious journey may "end in lovers meeting".⁶ And thus that it may never end.

¹ See also Illich, 1996, pp. 14-15. According to the *OED*, the word derives ultimately from the Latin *studium*, meaning “zeal, affection, painstaking study” (1989, p. 979).

² The phrase was coined by Alfred Korzybski: see 1933, p. 58.

³ See also Ware on “double vision”: 2013, pp. 94-95.

⁴ My view of this edenic point is influenced by René Guénon’s conception of the ‘Centre,’ which I have discussed elsewhere (e.g. Wilson, 2015).

⁵ The primordial state is another idea derived from Guénon (Rooth, 2008, p. 93).

⁶ Shakespeare, 2008, 2.3: 42

Table 1.1: Sustainability Education Grounded in the Sustainable Development Goals and The Earth Charter
Course Content Guide: MA, Myth, Cosmology and the Sacred, Walking exercise, Dr Simon Wilson

Context: It is not my intention to prescribe here any specific methods or learning outcomes: readers of the above chapter will find reasons enough why I am sceptical of their use in sustainability education. One additional justification for their absence is the context of the walks described below, which have been offered primarily as part of the MA Myth Cosmology and the Sacred, a course which values participatory and relational approaches to knowledge over ‘evidence-based’ methods. The feedback quoted in my chapter shows the transformative potential of these walks, and links them implicitly to the SDG and *The Earth Charter*. Commensurate with my interest in dynamic and experiential study, however, I leave it to the reader to identify the precise learning outcomes to which the feedback may point.

Conceptual Framework Dimensions	Activity	Learning Outcomes Guided by the Sustainable Development Goals	Learning Outcomes Guided by The Earth Charter Principles
<p>Ethic of Care</p> <ul style="list-style-type: none"> -Values -Attitudes -Behaviors <p>Resilience & Regeneration</p> <ul style="list-style-type: none"> - New knowledge - New relationships - Leadership - Strengthens communal bonds <p>Advocacy for Life’s Flourishing</p> <ul style="list-style-type: none"> - Change of heart and mind encourages desire to bring about change in 	<p>Title: Walking the Campus into Life Place: Main campus. Aim: To facilitate the kind of holistic heart entanglement with the environment which is at the centre of sustainability study. Procedure: Before the activity a series of short texts (perhaps seven or eight) are prepared, describing and evoking a landscape or cityscape. I have often chosen passages derived from the works of writers, such as Jocelyn Brooke, John Michell, Elizabeth Bowen or Thomas De Quincey. On the walk itself students walk in pairs, one with eyes closed, the other guiding. They follow the organiser of the activity, who leads them slowly and carefully on a meandering and labyrinthine path through a specific part of the campus, occasionally pausing for him/her to read one of the pre-prepared texts. After the walk an equally slow and meandering conversation is facilitated in a tranquil space, allowing students to share any thoughts, feelings or associations which may arise during the walk. Finally, students are asked to write short and informal feedback. In my experience this often centres on the way their relationship to the campus, learning, the</p>		

life and institutions	university, and also to each other, has been changed. New somatic and imaginative modes of experience are recorded, along with the wish that these be embedded in curricula, and, more widely, in life outside the university.		

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