



A catalogue of books for the Walking Library for a Wild City

Dee Heddon & Misha Myers, 2018

300 SOCIAL SCIENCES

302 GRI Griffiths, Jay, 2013, *Kith: The Riddle of the Childscape*, suggested by Elizabeth Philps.

"This is about the importance of Kith (which means a patch of local outdoor space, not extended family as many people think) to children. It is simultaneously worrying (e.g.: kids spend less time outdoors on average than prisoners do) and inspiring. It tells the story of the privatisation of space from the point of view of what this does to children (a sign saying "Private - Keep out" is found on land since the enclosures, but also on the door of a child's room), but the book is also a good reminder that kids don't need huge amounts of outdoor space, or particularly scenic space, to do what they want to do. I think it's a good book for people who have urban children in their lives, and makes the reader think beyond the media-fuelled fear of letting kids out of their sight."

333 MUR Bookchin, Murray, 1993, *Urbanization Without Cities*, donated by Alec Finlay.

"Bookchin reveals wildness in the city in the sense of an anarchist view, philosophically, which is helpful in distinguishing between the city and urbanisation."

392 FIT Fitzgibbon, Theodora, 1970, *A Taste of Scotland in Food and in Pictures*, suggested by The Museum of Loss and Renewal, Tracy Mackenna & Edwin Janssen.

"It's been great to think about What book would you rewild by walking? More than a book for cooking, Tracy's father used it to talk about people, places and internationalism whilst living a Scots-Italian life between the 1970s politicised West Coast of Scotland and Glasgow."

500 NATURAL SCIENCES

- 501 LYN Lynch, Kevin, 1972, *What Time is this Place?*, suggested by Anne Robinson.
- "Because it is a constantly surprising book about the 'quality of the personal image of time' in the environment."*
- 502 SMI Smith, Keri, 2008, *How to be an Explorer of the World*, suggested by Sally Mackey
- "This book has an edge of the Mis-guide series and a whiff of Berger's ways of seeing. It's a set of random, easily accessible 'explorations' that you're invited to undertake in, mainly, urban environments but with attention to the 'natural'. Exploration number 19 asks 'While on your travels, come up with as many things as you can find to use as pigment (adding water if necessary). Some example include crushed berries, mud (using different kinds of dirt), crushed leaves, spices.' It's the kind of book that makes you yearn to be outside and rethinking the urban. It's a book to take walking that 'interacts' with the landscape. I've only recently come across it from a colleague's recommendation and it's very much aligned to performing place."*
- 508 ELK Elkins, James, 2000, *How to Use Your Eyes*, suggested by Sally Mackey.
- "Like Keri Snith's book, Elkins' How to Use Your Eyes asks you to rethink what you see all around you, including the urban. It's another place-making book! Divided into looking again at 'things made by man' and 'things made by nature', Elkins asks how you might look at culverts to how you might look at grass. Even 'how to look at a pavement' becomes interesting! It's been on my study shelf for some years now and even so, I occasionally take it down and enjoy its diverse, very short chapters."*
- 508 FAR Farley, Paul & Michael Symonds Roberts, 2012, *The Edgelands*, suggested by Sarah @ramblinglea.
- "This book looks at areas we so often ignore as we drive away from our towns and cities to get outdoors. It encourages us to look, explore and be amazed at the nature that is so close to us It's an optimistic book about areas we so often write off. It's also beautifully written."*
- 508 FIT Fitter, R. S. R., 1945, *London's Natural History - The New Naturalist*, suggested by Charlie Fox.

"Written during the War with chapters on 'The influence of smoke'; 'The Effects of Digging for Building Material' etc.- Fitter's book made me think more carefully about how cities are altered through a dynamic combination of shortterm disruption and longterm alteration. It gives a recent historical perspective to urban ecology and what wildness might be in places constantly rearranged and worked over by human activity. But it also speaks of how quickly our perceptions and understanding of the wild, nature and beauty have change and metamorphised. It is a beautiful, anachronistic book, with its lithographed cover of a seagull? I particularly like Appendix F 'LIST OF FLOWERING PLANTS AND FERNS RECORDED FROM BOMBED SITES IN LONDON' by E.J. Salisbury. The list is a poem to the constellation of grasses and wild flowers. To be read aloud on abandoned brown field sites."

508 FOW Fowler, Alys, 2016, *Hidden Nature: A Voyage of Discovery*, suggested by Owain Jones.

"I choose this book because it shown the hidden, 'common place', forms of nature in a large urban area – Birmingham – and shows how, in any city, there are 'secret', wild areas. This also shows how water in the city can often be associated with nature and wildlife, even in apparently polluted, unloved waterways. This book explores Birmingham by (mostly) canal and kayak, this shows there are 'other' ways to move around a city and imagine a city. This can be done too by 'river walking' in cities – walking along, in, the smaller water courses. I have done this in London. A very 'other' geography of the city emerges. Finally, this book is not a classic natural history inventory, but a narrative of self-exploration, grieving and recovery while meeting the wild city. This is becoming a common theme in much place and nature writing now. I think this is a good thing as it is weaving nature into our own narratives, akin to the well-being agenda, in ways that might help efforts to protect and love the wildness in our cities (and ourselves)."

508 HAR Harrison, Melissa, 2013, *Clay*, suggested by Jess Allen.

*"One of the authors who seems to (at least attempt to) give near-equal weight to the narrative of seasons and non-human nature alongside human stories. I think Jon McGregor did this rather brilliantly and more successfully in his recent *Reservoir 13*, but *Clay* is set in London, so is more appropriate for this [city] context I think."*

508 JOH Johnson, Nathaniel, 2016, *The Unseen City: The Majesty of Pigeons, the Discreet Charm of Snails & Other Wonders of the Urban*, suggested by Claire Hind and Elizabeth Bennett.

"I love the title, and the contents page makes me smile. I especially like how some of the writing acts like instructions, for example: 'Find one rampant weed you love (to eat)', and 'Connect with other people', and 'identify a new species a month'. It's a book for a father and daughter but it could be mother and daughter and can suit any city if appropriated."

"A lovely title, but I must confess it's still on my shelf unread."

508 LAI Laing, Olivia, 2011, *To the River*, suggested by Helen Paris.

"I felt the ambulation of both her and the river in her writing and love her attention and knowledge of flora and fauna and her propensity to have a quick skinny dip now and then as she wends her way along rivers known and lesser known. She whets the appetite for a meander."

508 MAB Mabey, Richard, 1973, *The unofficial countryside*, suggested by Clare Qualmann.

"Because it's such a beautiful account of the ways in which plants and animals survive and thrive in the most (seemingly) inhospitable environments and histories of urban processes and the plants/animals that interact with them."

508 MAC Macfarlane, Robert, 2007, *The Wild Places*, suggested by Elizabeth Bennett.

"Writes beautifully about edgelands. Writes beautifully about edgelands."

508 NIC Nicholson, Adam, 2017, *The Seabird's Cry*, suggested by Clive Gillman.

"A book rich in description and anecdote about the lives of the seabirds that range both inland and around the coasts. As a narrative about the creatures with whom we share our environment it is both informative and enlightening."

- 508 PAP Papadimitriou, Nick, 2012, *SCARP*, suggested by Andrew Stuck.
- "Psychogeography and not strictly engaging with urban nature - but nonetheless journalising walks through the northern reaches of London."*
- 508 PYL Pyle, Robert Michael, 1993, *The Thunder Tree: Lessons from an Urban Wildland*, suggested by Gavin Van Horn.
- "More suburban edges than urban, but a real tribute to the power of often-neglected or unesteemed nature."*
- 508 VES Vessel, Matthew F. and Herbert, 1987, *History of Vacant Lots*, suggested by Hilary Ramsden.
- "Vacant lots in the city (in the UK we tend to say 'empty spaces' 'bits of land' and I find the US term quite useful and more specific) are frequently overlooked by walkers, passers-by, residents as uninteresting, sometimes spooky, awkward, out of place. They are havens for all sorts of wild life and wild lives....It's tempting to explore them and sometimes that can be fine, other times it's perhaps best just to leave them be. More often than not in the UK they will eventually be developed into buildings of one kind or another..."*
- 508 WOO Woolfson, Esther, 2013, *Field notes from a hidden city. An urban nature diary*, suggested by Jo Vergunst and donated by Alec Finlay.
- "It's a rich, detailed and personal account of nature in the city, especially animals and birds. Cities aren't just for people."*
- 577 HAR Hart, M. 1993, *Usborne Book of the Countryside*, suggested by Hayden Lorimer.
- "This is a classic of my childhood and while not specifically urban is very good for the younger explorer."*
- 577 DIX Dixon, Terrell F., ed., 2002, *City Wilds: Essays and Stories about Urban Nature*, suggested by Gavin Van Horn.
- "It's a bit dated, but most of the diverse essays are evergreen, demonstrating the wild variety of ways to write about and engage with urban nature."*

- 577 PEA Pearce, Fred, 2015, *The New Wild: Why invasive species will be nature's salvation*, suggested by Paul Wood.
- "In wild corners of Northern European cities, you might find 'alien' plants like Japanese Knotwood, Buddleia and Tree of Heaven thriving in the unloved, brownfield edgelands, while non-native Grey Squirrel and Ring-neck Parakeets find homes in our urban canopies. This book helps us rethink how we should approach these imported, exotic species. Usually introduced by man, they often first manifest themselves in our cities before colonising further afield. I believe we need to rethink our use of terms like 'non-native' and 'alien' when we speak of plants and animals that are 'not from here', terms that increasingly seem unrealistic and xenophobic. They speak of some nostalgia for a past, perfect ecosystem that never really existed, as well as centuries of international commerce and past colonisations."*
- 580 MAB Mabey, Richard, 2010, *Weeds*, suggested by Heather Middleton.
- "I took part in a walk some years ago as part of the Streetland festival, where we walked round a few streets for a couple of hours trying to identify weeds and herbs growing in the walls and pavements etc. There was so much life growing between the cracks when you slowed down and focused on it."*
- 580 POL Pollan, Michael, 2001, *Botany of Desire*, suggested by Jennie (Wild Things! Environmental Education).
- "A book I love to read. It's a great book about how 5 plants that have manipulated us to increase their chances of survival! Let me know if you do read it and what you think!"*
- 581 COW Cowen, Rob, 2012, *Common Ground*, suggested by Gwilym Lawrence and Laura Bissell.
- "It's spellbinding in storying the edgeland scrub. It's got everything from migrating swifts to Costa Coffee."*
- "One person's rediscovery of a 'lost landscape.'"*
- 582 DIC Dickson, JH, 1991, *Wild Plants of Glasgow*, suggested by Dee Heddon.

582 MAB Mabey, Richard, 1976, *Street Flowers*, suggested by Martin Nutch.

"Watercolours make identification certain, but the delight in disregarded plants at a gentle pace is the real thing. Ex-library hardback copy best for this."

582 MAB 2 Mabey, Richard, 2012, *Weeds: The Story of Outlaw Plants*, suggested by Heather Middleton.

"I took part in a walk some years ago as part of the Streetland festival, where we walked round a few streets for a couple of hours trying to identify weeds and herbs growing in the walls and pavements etc. There was so much life growing between the cracks when you slowed down and focused on it."

582 PAD Padget, Emma, 2017, *Arranged by Flowers*, donated by Andrew Carey.

598 SIM Simms, Eric *The Public Life of the Street Pigeon*, suggested by Hayden Lorimer

"Another wee belter."

599 LOR Lorimer, Jamie, 2015, *Wildlife in the Anthropocene: Conservation After Nature*, suggested by Laura Bissell.

An exploration of wild spaces in urban spots, how 'wildlife inhabits everywhere and is on the move'."

600 TECHNOLOGY (APPLIED SCIENCES)

635 THO Thompson, Elspeth, 1999, *The Urban Gardener*, donated by Georgina Bell Godolphin.

"The Urban Gardener is about Elspeth's garden in London, sharing an allotment with friends and advice on what to plant etc. This is a picture of her, and any of us, living well because of our love of wildness and a wish to introduce it into our surroundings."

641 BUC Buckmaster, Ceridwan, 2015, *Street Food - Urban foraging and world food*, suggested by Charlie Fox.

"Ceri gave a knowledgeable and engaging workshop in Stave Hill Ecology Park (part of soundcamp 2016) - a rewilded part of London Docks, less than half a mile from Canary Wharf. It reminds me immediately of this place and the potential of cities to become repositories of biodiversity; places of intermingling. Filled with tastes, smells and sounds, the book paints a simple but elegant set of practices: foraging, preparing, cooking, hospitality and sharing. It acts as a guidebook and a sourcebook for urban foraging while celebrating the natural abundance of the city as a space, free and wild."

641 MAB Mabey, Richard, 1972, *Food for Free*, suggested by Morven Gregor.

700 THE ARTS & RECREATION

719 SHE Shepherd, Nan, 1977, *The Living Mountain*, suggested Christiana Bissett.

"I've been working a lot here in Helsinki with the notion of 'urban topography'. Trying to apply different bodily and sensory practices maybe associated with rural landscapes, in the urban environment. I am mainly working with the practice of water dowsing, as a way of experiencing layers of the city through the body, but have also been drawing a lot from Nan Shepherd.

*In one passage of *The Living Mountain* she suggests that one can renew their view of a landscape by upturning it, or looking at it atside down;*

'By so simple a matter as altering the position of ones head, a different kind of world may be made to appear. Lay the head down or better stil, face away from what you look at, and bend with straddled legs til you see your world upside down. How new it has become!'

As this book is very popular at the moment, i'm sure it has been suggested many times to the Walking Library, but I have been having such fun applying her topographic techniques to the urban landscape that I thought I would suggest it once more."

709 STE Stephens, Anna Chrystal and Glen Stoker, 2017, *A Sick Logic*, suggested by Emma Cocker.

"The book came from a quest to seek old knowledge and apply it to current problems. Through an exploration of how to exist as part of an integrated ecosystem, the book presents life-changing information about survival strategies and the experience of skills acquisition, as well as demonstrating how we can be part of a cross-disciplinary collaborative approach to making change."

741GAN Gansterer, Nikolaus, Emma Cocker, Mariella Greill (eds.), 2017, *Choreo-graphic Figures: Deviation from the Line*, donated by Emma Cocker.

790 HIN Hind, Claire and Clare Qualmann, 2015, *Ways to Wander*, donated by Andrew Carey.

800 LITERATURE

802 COC Cocker, Emma, 2016, *The Yes of the No*, donated by Emma Cocker.

810 ATW Atwood, Margaret, 2014, *The MaddAddam Trilogy (Oryx and Crake, Year of the Flood and MaddAddam)*, suggested by Stewart Miller.

"After disaster strikes, the journeys the characters make become much more difficult (generally by foot) and much more fraught with danger, with fear of attack. They can't necessarily relax, walk and enjoy nature any more, in a way that we currently take for granted. Also interesting, because after the disaster and the disappearance of most human activity, we get descriptions of re-wilding taking place in what were once towns etc.; might inspire people to check out post-industrial sites in Glasgow? Finally, and perhaps also of relevance, is that some of the humans who survived, belonged to a cult called the 'Gods Gardeners' with lots of emphasis here on the importance of being able to grow your own food and being self-sufficient. Might inspire people to check out and get involved with community gardens in Glasgow?"

810 DAV Davis, Mike, 2002, *Dead Cities*, suggested by Carl Lavery.

"Especially the chapter on Las Vegas. I was in New York after Sept 11 and then this came out. It made a lot of sense to me. I had a bizarre vision – Peggy Shaw called it a premonition – of Washington Square cracked and covered with weeds. This was before all the world without us stuff. Davis's book inspired my vision. I'm sure of that."

810 SEN Sendak, Maurice, 1963, *Where the Wild Things Are*, suggested by Georgina Bell Godolphin and anonymous.

"Max's room becomes a wild space and he travels to another where he stomps and shouts and tames wild things by looking them straight in the eye! But it's about the wildness inside him, which is calmed by actually being wild, being in a wilderness."

810 SMI Smith, Phil, 2014, *Alice's Derives in Devonshire*, donated by Phil Smith.

810 SPI Spinelli, Jerry, 2003, *Milkweed*, donated by Daisy Lafarge.

- 811 ZEU Dr. Seuss, 1957, *Oh, the Places You'll Go!*, suggested by Catrin Evans.
- "This book was bought as a gift for my son when he was just a baby and for the last two years my partner and I have taken so much joy in reading it to him. The lyrical wordplay creates a beautiful sense of adventure and is paired with an honesty about the likely dangers, boredoms and moments of sadness that life might bring. It's playful and humane making the reader feel special - but not too special - not better than anyone else - just hungry for life. Taking this book about life journeys on a walk in Glasgow I hope could encourage us to see the wild richness - and the potential - of our city. Like Dr Seuss says 'It's opener there. In the wide open air.'"*
- 813 GRA Grant, Michael, 2008, *Gone*, suggested by Blue (now age 12).
- "In a blink of an eye a world in which the adults suddenly mysteriously disappear leaving the kids to survive alone - lots about urban survival."*
- 814 DIL Dillard, Annie, 1982, *Teaching a Stone to Talk*, suggested by Gerry Loose.
- "Plenty of stones in the cities. Geology is very wild."*
- 821 THO Clark, Thomas A, 2009, *The Hundred Thousand Places*, suggested by Holly Wren Spaulding.
- "This beautiful book, an extended poem comprised of moments and observations from walks throughout Scotland, has helped me, an American reader, develop a keen appreciation for the landscape of Scotland. While this book takes the reader through mostly rural places, it might make an urban walker more appreciative of a poem's power to inspire close observation, attention, and love of place—all while on foot."*
- 821 YEU Yeung, Heather, *A pining/a walk*, donated by Heather Yeung.
- "Why take a pining on a walk of urban re-wilding? The poems are a response to the old pine forests of Scotland, Ptolemy's silva caledonia and further south; word-play through pine's pins (or needles) to rediscover a feeling of these older woodlands, to feel how they have always been a part of this landscape. The pine-needles on the front of the book come from the native plant collection in Dundee Botanic Garden It seems prescient to take the*

feeling of this forest on an urban walk. What wild nature may emerge through the concrete, I wonder? What new viewsheds be established through pine?"

823 BAL Ballard, JG, 1974, *Concrete Island*, suggested by Nicolas Whybrow.

"A kind of Robinson Crusoe for the 20th century. An architect suffers a blow-out as he navigates his Jag through a busy compound motorway junction where three separate roads intersect. The car swerves off the road and plunges down an embankment on to an isolated triangle of urban wild from which the man finds it impossible to escape. How will he survive? Has civilisation equipped us in all its technological sophistication to cope with such situations? Is he the only person who has wound up there?"

823 BLY Blyton, Enid, 1943, *Magic Faraway Tree*, suggest by Blue (when aged 7).

"It starts with a family leaving the city to move to the country ... not sure if this counts, I would suggest that after reading this & loving it any tree no matter where it is has the potential to be a magic tree with different lands that visit in its upper branches and unusual folk who live in its trunk. This book is Blue's absolute favorite."

823 BRO Brown, Peter, 2013, *Mister Tiger Goes Wild*, suggested by Monique Besten.

823 DAV Nicola, Davies, 2013, *The Promise*, suggested by Claire Hind.

"This book enables children to think about how we as humans have the power to transform the world; imagine a bag full of acorns, a journey, and story of hope."

823 DOY Doyle, Roddy, 2014, *Brilliant*, suggested by Georgina Bell Godolphin.

"About children chasing away the depression that their adults are experiencing due to the most recent economic crisis. The depression is represented as a black dog which appears in the sky, and seems to run with them, and is a fog they can't see through and which stops them from breathing, but the children chase it through Dublin. It is a hard journey of walking, and running of persevering when the dog comes down and the sky is black. They break into the city zoo where all the animals speak. Ultimately they chase the dog away. The wildness would be the children being connected to themselves despite the urban landscape and the understanding that their adults are

folding, they walk and run. It rests between silly humour and the metaphor. To chase the dog away they need to call out 'Brilliant' which is a nice connection as it suggests words/books can help us."

823 FORE Foreman, Michael, 1972, *Dinosaurs and All That Rubbish*, suggested by Helen Nicholson.

"This book is beautifully illustrated and has the gift of simplicity. It asks children to question rubbish and waste, and to think of another possible world."

823 FORN Forna, Aminatta, 2018, *Happiness*, suggested by Linda Cracknell.

"It mixes nature and international politics to do with migration and war, in a London setting."

823 FRE Freedman, Claire and Kate Findlay, 2015, *Oliver and Patch*, suggested by David Martin-Jones.

823 HED Hedderwick, Mairi, 2010, *Katie Morag Delivers the Mail*, suggested by Mark Hunter.

"This is a story about a young girl walking - to deliver the mail on the fictional island of Scottish island of Struay (apparently modelled on the Hebridean island of Coll) - and has failure, jeopardy and redemption. I can imagine reading this 'wild' book over urban Glasgow and discovering and translating some of its magic. The cast of characters includes family, locals and tourists; my favourite is Granny Island - a great character, written against the grain of most 'old ladies' in children's (and other) books."

823 HIN Hind, Archie, 1966, *The Dear Green Place*, suggested by Kate McAllan.

"A strong sense of place in it's evocation of Glasgow's streets, rivers and buildings. The main character Matt struggles to pursue his ambitions as a writer as a result of his strong Calvinist upbringing. There are poetic refrains about the Glasgow Coat of Arms - Let Glasgow Flourish and the dear stream or green hollow. It's about finding beauty, space and promise against a backdrop of industry and progress."

823 HUN Hunter, Robert, 1998, *The Jungle Book: Mowgli's Story*, suggested by anonymous.

"A re-telling of the classic set in modern-day Mumbai transports us to a different kind of wild in a different landscape."

- 823 HUT Hutchins, Pat, 1967, *Rosie's Walk*, suggested by Elizabeth Philips.
- "It's a book for very small children, about a hen who goes for a walk around the farm. I love it because she is oblivious to the threat of the fox who is following her (who meets a sticky end) and just enjoys her freedom. It's kind of the opposite of the Red Riding Hood narrative in that it flouts warning tales for women. Rosie doesn't even consider that - she just goes."*
- 823 KIN King, Clive, 1963, *Stig of the Dump*, suggested by Blue (now age 12).
- "Classic about a boy who lives in a rubbish dump."*
- 823 KIP Kipling, Rudyard, 1902, *Just So Stories*, suggested by Jeremy Smith.
- "One for children. Regularly took it on trips with our daughter when she was little. My particular recommendations for your project are the kangaroo and rhinoceros stories. Both are set in places that are on the edge of human settlement."*
- 823 KIT Kitamura, Satoshi, 1987, *Lily takes a walk*, suggested by Helen Clarke.
- "Both my children (ten years apart) loved this book as Lily's journey home through the city reveals an array of wild beasts hidden in the pages. Lily is never scared because her dog Nicky is with her all the way. Such a lovely message about nature/the city as well as presenting a story about childhood and the freedom of walking."*
- 823 MAC Macaulay, Rose, 1950, *The World My Wilderness*, suggested by Alice Jenkins.
- "It's brilliantly evocative of the wild overtaking London after the Blitz."*
- 823 MIE Miéville, China, 2009, *The City and the City*, suggested by Catherine Steel.
- "I suggest this because its premise (on which I won't expand further, in case you have haven't yet read this wonderful book) resonates strongly with my sense (perhaps related to the fact that I am someone who has moved to Glasgow) that this is a city that I know well and I don't know at all, and those different cities are very closely meshed with each other."*

- 823 NOO Noon, Jeff, 1995, *Pollen*, suggested by Morag Rose.
- "I haven't read it yet but it's been recommended to me."*
- 823 ROS Rosen, Michael, 1989, *We're Going on a Bear Hunt*, suggested by anonymous.
- "This book encourages children to engage with nature - even when it presents adversity or challenge - and to enjoy the journey, no matter what the outcome may be."*
- 823 RUN1 Rundell, Katherine, 2015, *The Wolf Wilder*, suggested by Amira Jolly and Misha Myers(Age 11).
- "This book is about wilding animals not taming them. So it's a great guide for re-wilding a city."*
- 823 RUN2 Rundell, Katherine, 2013, *Rooftoppers*, suggested by Amira Jolly and Misha Myers(Age 11).
- "This book is about homeless children living wild on the rooftops and treetops of Paris. No one looks up much in the city, so they're safely hidden with the birds."*
- 823 STR Strugatsky, Arkady and Boris, 1971, *Roadside Picnic*, suggested by Alisa Oleva and Debbie Kent (The Demolition Project).
- "We suggest the sci-fi novel Roadside Picnic. In it the central character, Red Schuhart, makes a series of perilous journeys by vehicle and then on foot into a toxic Zone which seems to have been on the edge of a city before a mysterious alien event turned the streets into a plague area and left behind a deserted wasteland. Quite ordinary things such as cobwebs or shadows can prove deadly, and Stalkers such as Red, who venture illegally into the Zone to bring back alien artefacts to sell on the black market, survive by using their own maps, myths and ways of testing the route ahead. The book gets its title from the suggestion by one character that the Zone is the rubbish carelessly left behind by aliens stopping for a rest break as they travelled across the galaxy; the aliens neither know nor care about the effect this has had on the human city. The book inspired Tarkovsky's film Stalker although it is very different and is not at all heavy-going to read; in turn the film inspired a computer game based on the Chernobyl incident (even though that happened much later), and it is impossible to read now without thinking of Chernobyl and Fukushima and the empty cities*

left behind by those events which have been filled with plant and animal growth. You could also be inspired by the book to look for wildlife surviving in the cracks of the city and wonder how it has been changed by toxic human behaviour; or you could imagine the city as a zone where you must pay careful attention to signs of non-human life lest they prove lethal. Also, in the latest paperback edition in English (published by Gollancz with an intro by Ursula Le Guin) the book is quite small and light to carry..."

823 WEL Welsh, Louise, 2002, *The Cutting Room*, suggested by Jennifer Smith.

"Because I'd like to find that bar with the buffalo head. There's something wild about it even though it's urban."

823 WIL Willis, Jeanne and Tony Ross, 2001, *I Want to be a Cowgirl*, suggested by Anita Clark and Bonnie.

"We love the spirit of the girl in the story and how she is able to imagine the wild west in to her city surroundings. She is brave and knows what she wants to do."

824 DYE Dyer, Geoff, 2012, *Zona*, suggested by Nicolas Whybrow.

"In effect this is a scene by scene 'walk through' of *Stalker*, Tarkovsky's 1979 film with its mysterious, threatening and inaccessible 'Zone' of urban wildness and industrial ruination which holds some vague form of promise of fulfilling innermost desires. So a kind of stalking of *Stalker*. Dyer replays the film for the reader using this as a pretext for all manner of speculative digressions or asides - extensive and extended footnotes, which, as a textual form, can be seen as being figuratively related to the practice of walking (off the beaten track). The Italian collective *Stalker* named itself in response to Tarkovsky's film while its members were still architecture students, conducting walks that took people to forbidden urban lands on the outskirts of cities. As O'Rourke observes, their walks through urban voids "propose a 'reverse reading' of the architectural network. Rather than building blocks, they document the marginal, nonfunctional zones that separate them" (*Walking and I Mapping*, 2013, p.234)."

863 ALL Allende, Isabel, 2002, *La Ciudad de las Bestias (The City of Beasts)*, donated by Elspeth (Billie) Penfold

"It is magical realism, and written for both adults and children. It reminds me of home (on many levels and in many places)."

891 BUR1 Burns, Robert, 2002, *'A Red, Red Rose' and other poems*, suggested by Ken Cockburn.

"So many of the poems and songs have outdoor settings they are surely best enjoyed out of doors."

891 BUR2 Burns, Robert, 1996, *Selected Burns for Young Readers*, suggested by Ken Cockburn.

"So many of the poems and songs have outdoor settings they are surely best enjoyed out of doors."

891 PRE Prevallet, Kristin, ed., 2007, *A Helen Adam Reader*, donated by Lee Ann Brown.

"Bringing wild Scots born poet-ballad singer home! Make up yr own tunes or look at her page at PennSound for more."

900 GEOGRAPHY, HISTORY & BIOGRAPHY

910 *Route Map for the John Muir Way*, suggested by Rachel Jury.

"John Muir was an influential Scottish-American naturalist, author, environmental philosopher, glaciologist and early advocate for the preservation of wilderness in the United States. The route symbolically links Dunbar (John Muir's Birthplace) with Scotland's first national park (Loch Lomond and the Trossachs) and with Helensburgh in the west, forming a coast to coast route. I suggest this route map because John Muir championed the wild and the route passes largely through urban, industrialised areas."

910 RIC Richardson, Tina, 2015, *Concrete, Crows and Calluses*, donated by Phil Smith.

"The way it combines a critical approach to general ideas about psychogeography, with a close eye for urban detail, and all in a very accessible way."

912 CRA Craig, John and Katie Smith, 2008, *Glasgow: 40 Town and Country Walks*, suggested by Susanna Harris.

"I have taken friends and family on these walk, and we love the way the routes take us through Glasgow's parks, along its riversides and then connect us back to the urban landscape. The beautiful hand draw covers and friendly dialogue are inviting. This book is the best paper version of local leading you around their favourite wild and hidden places."

920 GRA Graham, Stephen, 1912, *A Tramp's Sketches*, suggested by Fiona Gehrmann.

"I bought this book from an antique shop in Orban when I was visiting there with my Dad, as a student at university. I picked up this book and read the opening sentence and it just really got me. It's a book that stayed with me."

920 LIP Liptrot, Amy, 2015, *The Outrun*, donated by Jess Allen.

"I was (belatedly) reading Amy Liptrot's The Outrun when I saw your call for suggestions, and I had already been struck by how the Orcadian 'wildness' of her upbringing manifested in wild (and self-destructive) behaviours when she moved to London. It was as if that wildness was

seeking an outlet for expression in the city through her, and as if her suppression of her need for that place gave rise to the dysfunction. Coming from the west coast of Wales, feeling a certain wildness of tides and skies in my bones, I relate to this. I visit but don't dwell in cities because I fear I don't know how to channel the wildness into urban 'behaviour'! Even at the same time as I know wildness can flourish in undisturbed overlooked urban places. Maybe walking this book through the city would be a way of somehow reconciling those seeming disjuncts."

941 COB Cobbett, William, 1830, *Rural Rides*, suggested by Catherine Steel.

"This is a bizarre suggestion on one level because Cobbett is so firmly regarded as an English writer with a specific location in the rural and cultivated south of England. But, i) he moves attentively through landscape at a human not a mechanical pace; ii) his localism is a stimulus to asking what the relationship between local and global is in our response to our environment as we pass through it and iii) my copy is the Penguin English Library edition, that lovely format which is just the right size to slip into a pocket."

941 HIL Hill, Peter, 2004, *Stargazing*, suggested by Neil McDermott.

"The book begins in a Scottish urban setting (Dundee & Edinburgh) but spins out to the wildest peripheries of Scotland before returning again to the city. For a city walk it would encourage you to be both simultaneously present in the urban and the wild."

942 ROG Rogers, John, 2013, *This Other London*, suggested by Fenella Brandenburg.

"John Roger's book takes an alternative look at the London we all think we know. Taking a view of it as a wild place like the Wild West of the American pioneers and a war-zone as represented in Kubrick's *Full Metal Jacket*, Rogers takes the reader on a journey through various suburbs of London: from the Martian landscape of Vauxhall, to the world of the highwayman in Hounslow."