

Practice as Research PhD by  
Louise Ann Wilson

# Supporting Material *Warnscale*

May 2015-ongoing  
Warnscale Fells, Gatesgarth, Cumbria

Created, Written and Designed by Louise Ann Wilson

# Supporting Material

*Warnscale: A Land-Mark Walk Reflecting on In/Fertility and Childlessness*  
(Warnscale) by Louise Ann Wilson

This supporting material is designed to give the viewer a visual and textual insight into the three-tiered research process, the walking-performance and the book through which it is mediated. It incorporates:

*Warnscale – Credits*

*Warnscale – Overview*

*Warnscale – The Book*

Primary/Site (Landscape/Earth Science) Research  
Secondary/Subject (Reproductive Science/Social) Research  
Tertiary/Social (Participant) Research: Mapping Walks – Maps and Words

Gallery – Book Launch Walks & Exhibition 16 & 17 May 2015  
Photographs by Lizzie Coombes. Copyright LAW Co.

Launch-Walk Participant Responses.

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See also: [www.louiseannwilson.com/productions/warnscale](http://www.louiseannwilson.com/productions/warnscale)

# Warnscale – Credits

Created, Directed and Designed by Louise Ann Wilson.

Produced by the Louise Ann Wilson Company Limited (LAW Co).

With thanks to:

The mapping-walk participants.

Joyce Harper, Institute for Women's Health, UCL; Celia Roberts, Department of Sociology, Lancaster University; Jody Day, Gateway Women; Wanda Georgiades and the CARE Fertility Group; the embryology team, The Centre for Reproductive & Genetic Health, London; the archivists at the Wellcome Trust.

Mr Richardson, Gatesgarth Farm; Honister Slate Quarry; Barbara Ibberson, Old School House, Buttermere; The Museum of Lakeland Life & Industry; Mike Kelly, Geologist; Mark Astley, National Trust; Jean Johnston, Natural England; Denis Mollison and the Mountain Bothies Association; Helen Turton, Mountain Leader.

The Armitt Museum; Jeff Cowton and the archivist at The Wordsworth Trust; Andrew Stuck of Talking Walking; John Rodwell; Andy Edwards; Simon Bainbridge; Geraldine Harris and Andrew Quick, LICA, Lancaster University.

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Production photographs by Lizzie Coombes.

## Warnscale – Overview

*Warnscale: A Land Mark Walk Reflecting on In/Fertility and Childlessness (Warnscale)* is a self guided walking-performance specific to, and created in, Warnscale, an area of fells to the south of Buttermere Lake. The walk is mediated through a walking guide and art book and is aimed at women who are childless by circumstance.

Society offers no rituals or rites of passage through which women who have 'missed' the life-event of biological motherhood can be acknowledged and can come to terms with that absence.

This walking performance, however, offers imaginative and creative ways through which women can engage with landscape to reflect upon and even transform their experience of this circumstance.

The book through which it is experienced provides a multilayered yet non-prescriptive means for the walker — whether walking alone, with a partner, friend or in a group — to make and perform their own journey, and can also be used by others who are in sympathy with women in this circumstance and persons in comparable situations.

*Warnscale* was launched with walks and an exhibition 16 & 17 May 2015.



*Warnscale*, launch-walk participant.



# **Ordnance Survey (OS) Map:**

OS Explorer — English Lakes North-Western Area

**Grid reference (start and end point):** NY 196 150

**Nearest postcode:** CA13 9XA

**Distance:** 9 kilometers

**Duration:** approx 6-8 hours

**Ascent:** 495 meters

**Grade:** difficult upland walking on uneven open fell tops hard at times with steady ascents and descents.

**Weather:** check the local and mountain forecasts before setting out.

**Gear:** walking boots, waterproofs, spare jumper, sun screen and binoculars if you have a pair.

**Safety:** this walk, like all hill-walks, requires careful attention to safety. It is your responsibility to make sure that you are properly equipped with walking boots, warm and waterproof clothing, maps, compass, water, food etc – and ready for what can be difficult and rapidly changing conditions. The author and publisher cannot accept responsibility for any loss, injury or inconvenience sustained by any person using this book.

## **Travel directions by car:**

From M6 – exit at Junction 40 follow A66 (W) to Keswick.

From Keswick – take the Borrowdale Road (B5289) through Borrowdale and onwards towards Buttermere.

Pass the Honister Slate Mine and follow the road downwards into the Buttermere valley (south). Before you reach Buttermere Lake you will arrive at Gatesgarth where the walk starts and finishes.

There is a car park at Gatesgarth Farm (charges apply – coins needed).

Not to scale.

# *warnscale*

Louise Ann Wilson



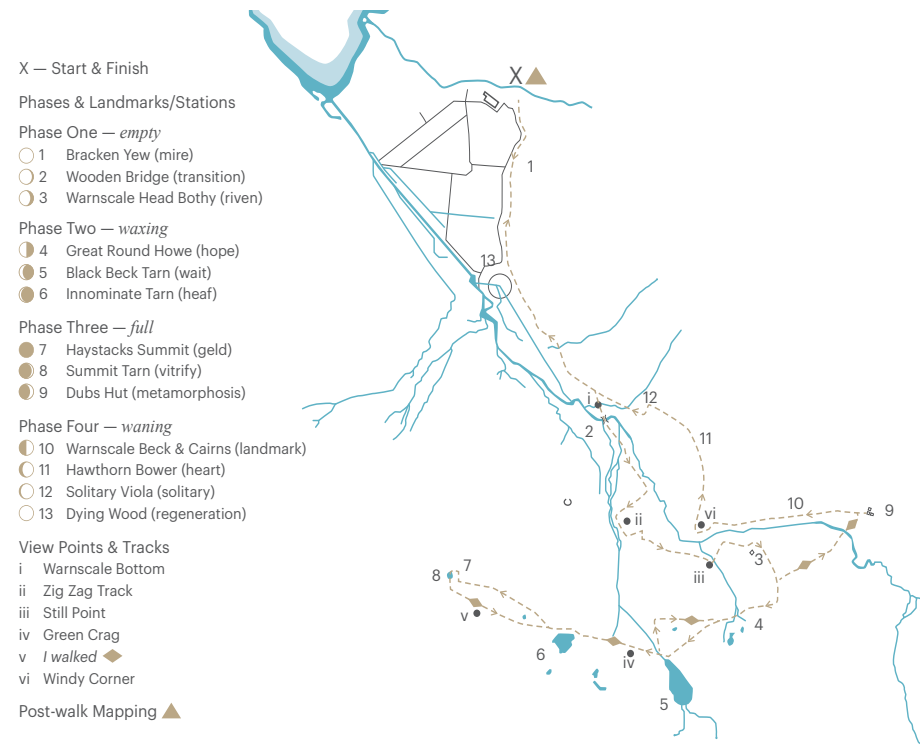
# Warnscale – The Book

*Warnscale* – the book, is divided into four phases based on the empty, waxing, full and waning moon, and each phase touches on themes and issues raised by childlessness by circumstance. The walk can undertake the walk as a whole or phase-by-phase. Within each phase there are a number of landmarks that act as stations or dwelling places.

There are thirteen landmarks/stations altogether, carefully selected for their physical and metaphorical resonance. Each landmark/station has the same number of pages and layout pattern designed to incorporate and combine:

- a title page with a moon cut 'window', texts extracted from Dorothy Wordsworth's *Grasmere Journals* and biological data;
- geological, historical, botanical information specific to that landmark/station;
- a photograph of an aspect of that landmark;
- invitations to perform actions drawn from Dorothy Wordsworth's way of dwelling in the landscape and the mapping-walks;
- bio-medical, fertility, or landscape photographs;
- bio-medical and reflective texts about in/fertility;
- key words and their definitions;
- landscape drawings;
- words distilled from the mapping-walks and directions to the next landmark/station.

After the thirteenth phase and completion of the walk there is a space for the walker to make their own map.



The book seeks to help the walker find a place for quiet reflection and to experience the elemental forces around and within, share their own story, acknowledge where they are at present and consider the future paths they might follow, express the worries and fears that otherwise they may not dare to think, or speak and find new ways of seeing that may lead to new ways of feeling. Though the book is aimed at a specific audience, and those in sympathy with the subject matter, it should also engage interest within the visual and walking arts, site-specific performance and scenography; psycho and cultural geography; and sociology and counseling.

Ways of looking are central to the development and design of this performance and book which has been greatly inspired by two ways of perceiving landscape, namely, the picturesque (Warnscale Head Bothy has a window that frames the expansive view of the valley) and, secondly, the feminine sublime, both of which are embodied in the writing of Dorothy Wordsworth. The research on site and in fertility clinics revealed different sorts and scales of looking.

A geological lens reveals the detail of a volcanic rock and the lichen growing on it. Binoculars bring the distant landscape closer. Microscopes enable the study of micro fauna in a tarn; the grading of human oocytes, sperm and embryos in a womb; and observation of the womb lining preparing itself for the implantation of an oocyte then emptying itself when it hasn't. What these ways of looking do not reveal is the longing for a child.



View Point i – Warnscale Bottom

*Warnscale* seeks to help the walker find a place for quiet reflection and experience the elemental forces around and within, share their own story, acknowledge where they are at present and consider the future paths they might follow, express the worries and fears that otherwise they may not dare to think, or speak and find new ways of seeing that may lead to new ways of feeling. The hope is that the performance and book enables a participant to enter into this landscape as a place of metaphor and reflection and, like Dorothy Wordsworth, that, through walking, they connect to place and in so doing connect to themselves in such a way that might be transformative.

*All the while I was guided by the words of Dorothy Wordsworth and Louise Ann Wilson. Dorothy made me look at the landscape – the shapes, colours, sounds – how often she describes something so perfectly. Louise spoke to me in other ways – inviting me to stop, listen, feel, experience; encouraging me to consider the smallest details of life, from a perspective not simply my own. In these mountains we can find ‘the bliss of solitude’. There were other voices too: those of women ‘childless through circumstance’.*

Response to *Warnscale* from Jeff Cowton, Director of The Wordsworth Trust.



Dorothy Wordsworth  
The Grasmere and  
Alfoxden Journals

OXFORD WORLD'S CLASSICS



Dorothy Wordsworth (1771-1855)  
*Grasmere Journals* 1800-1803



*The book is very well designed and laid out with the blend of photographs and drawings fascinating and atmospheric. The moon cut out makes the whole thing a very satisfying and inspiring work of art to go back to and to dip in and out of sections.*

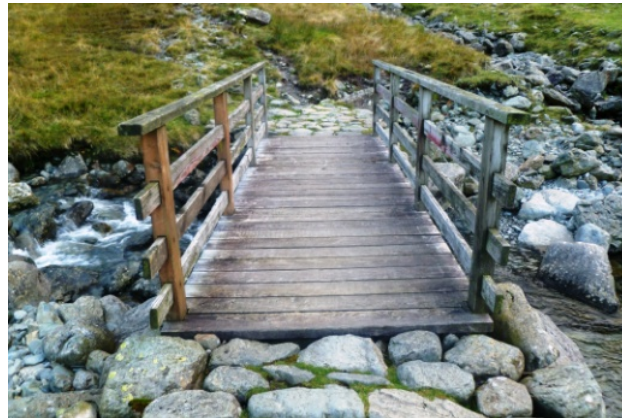
*I think the book strikes a powerful balance between presenting information and ideas and allowing space for the reader to make their own connections. The way it is organised means there is both a freedom and a guiding structure.*

*Whilst some of the responses were not part of my experience of childlessness, the barrenness of the landscape and beauty and timelessness helped me recognise that my grieving and pain would pass in time. I have already begun to flourish.*

*I have just opened your beautiful book – it is stunning. I have never seen the subject of infertility demonstrated in such a moving and graphic way.*

Responses to the book from launch-walk and mapping-walk participants and Wanda Georgiades, CARE Fertility

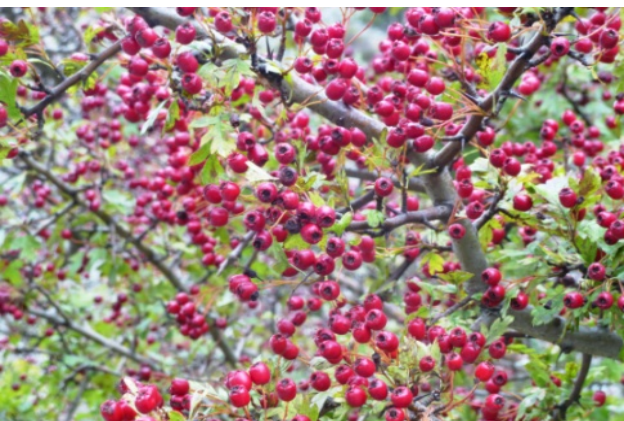
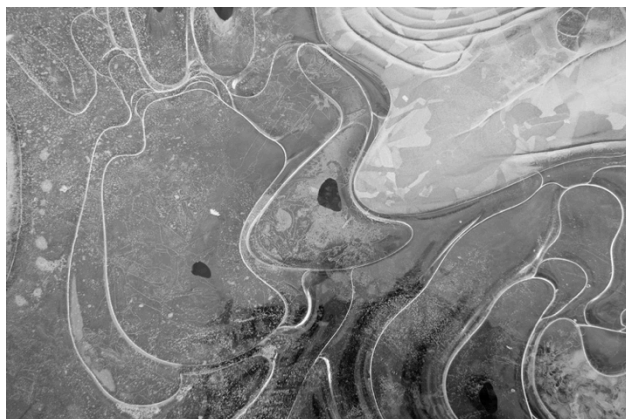
## Primary/Site (Landscape/Earth Science) Research



I developed *Warnscale* through research that involved a series of group and one to one mapping-walks with women who are childless-by-circumstance, residencies at fertility clinics, in-depth study of the landscape, conversations with people with local knowledge and studying the the journals of Dorothy Wordsworth, who walked in and wrote extensively about her visual and embodied experience of the landscape of the Lake District.

Whilst working on *The Gathering* (2014) I was struck forcibly by how shepherds used the word 'empty' to describe a ewe that has not become pregnant before being 'turned up' to the mountain. In Cumbria, such ewes are called 'gelds'. *Warnscale* explores how walking and landscape can be harnessed to create new metaphors for the experience of childlessness and thus make possible futures that are rich in significance – it seeks to 'fill the empty'.

For the location of *Warnscale*, I decided to look for an empty room on a mountain, 'a place', writes Graham Usher, 'traditionally associated with revelation, transition or inspiration'. I soon discovered Warnscale Head Bothy located in the Warnscale Fells near Buttermere, Cumbria. Knowing that the performance and book would pivot around this location I went on to research and develop it through in-depth study of the landscape in which it is situated, and conversations with people with local knowledge of the place. This research was combined with observational research in fertility clinics, and a close reading of the journal writings of Dorothy Wordsworth who walked in and wrote extensively about her experience of the landscape of the Lake District.



Landscape photos: Great Round Howe, Black Beck Tarn, Geld at Innominate Tarn, Haystacks Summit, Summit Tarn, Dubs Quarry, Lower quarry track, Warnscale Beck cairns, Warnscale Bottom.

## Track ii – Zig Zag Track

### Geology Map layers with drawing and text

*It was very windy & we heard the wind  
everywhere about us as we went along the Lane.  
24 Nov 1801.*

#### Geology map – Keswick (South)

Skiddaw Group  
Purple: sheared & folded mudstone, siltstone, sandstone —  
Buttermere Formation  
  
Borrowdale Volcanic Group  
Fleshy Pink: Phyrlic Andesites and Lava — Burker Fell Formation  
Rust Orange: Andesite Intrusive Rock  
Yellow: Volcanic Sandstone  
Shocking pink: Basalt Intrusive Rocks  
Pale Yellow: Siltstone, Sandstone, Tuff, Breccias, Andesite —  
Eagle Crag Formation



walking...upwards...together...alone  
dancing with wind  
sitting...lying...resting...looking...talking  
out of wind...sheltered in lee of hill  
meeting of rocks...people...stories  
sharing grief...situation...unfolding...stories  
talking...telling...release

early pregnancy not continued...turning 40  
voluntarily childless...married  
miscarriage  
turning point...biological possibility  
choice...diminishing...adoption  
paralysis...be with my walking

stories in mind...hospital...coil...not given choices  
fearing pregnancy  
holding shame...hiding truth...humiliation  
trauma...abuse...violence  
canal...river...disturbing

uncertainty...slow down...consider questions  
over-powered...reclaim power

Dorothy Wordsworth...walking...skirts...observations...writing  
attachment...Dorothy...William

Continue onwards and steadily upwards. After the main 'zig' and 'zag'  
of the track there is a flat area where you can stop and catch your breath  
before continuing upwards, this is view point iii.





Dying Wood, Warnscale Bottom.

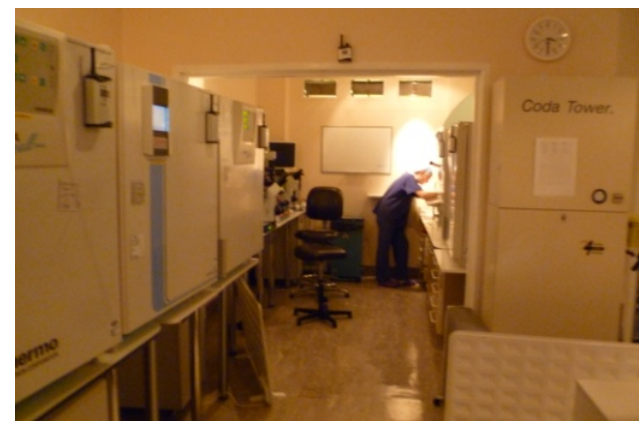
## Secondary/Subject (Reproductive Science/Social) Research



*IVF eliminates the natural cycle re-placing it with an artificial one that controls biology. At times it is experienced as the 'quest for a miracle baby' that is not just a strictly biological or technical journey, but a spiritual one of faith, hope, and sacrifice.*

Sarah Franklin, *Born and Made*.

Primary research on-site was combined with observational secondary research in fertility clinics and with sociologist.



*...We focus so much on achieving "success" having that much wanted child, beating the odds to become parents through IVF. We probably don't acknowledge adequately the number of patients who will not have a baby this way – ever. This project shows in a graphic form how different people cope with the loss of the baby they may never have, the grief for something that will never be. It is a beautifully executed book pulling together strands of treatment into strands of landscape. Thought provoking and moving.*

Wanda Georgiades, CARE Fertility.

*As a sociologist working in this area I feel that there is insufficient understanding of the everyday experience of infertility and of how couples and women make decisions about moving into or out of engaging with fertility treatment and/or deciding to become parents in other ways. Most cultural representations of infertility, including self help books, are oriented towards eventual 'success' (giving birth to a child), failing to deal with the fact that the vast majority (around 80%) of those engaging with reproductive technologies will not have this experience. There is, one could argue, a cultural vacuum, or embedded silence around the failure of reproductive technologies to address infertility. Wilson's project will address this vacuum, creating valuable new opportunities for collective exploration of these difficult issues.*

Professor Celia Roberts, Lancaster University.



## Tertiary/Social (Participant) Research Mapping Walks – Maps and Words



*Warnscale* was developed through a series of mapping-walks with women who are biologically childless by circumstance. The women who took part were biologically childless for a range of reasons including: biological or medical factors, age-related or undiagnosed infertility, social infertility factors such as the absence of a relationship or a relationship with a person who does not want, or is unable to have, children. A number had and/or were continuing to have infertility treatment, whilst others had decided to stop pursuing treatment after multiple attempts, and were seeking pregnancy through donor eggs, had adopted children or were deciding to adopt, or were unresolved as to what to do next.

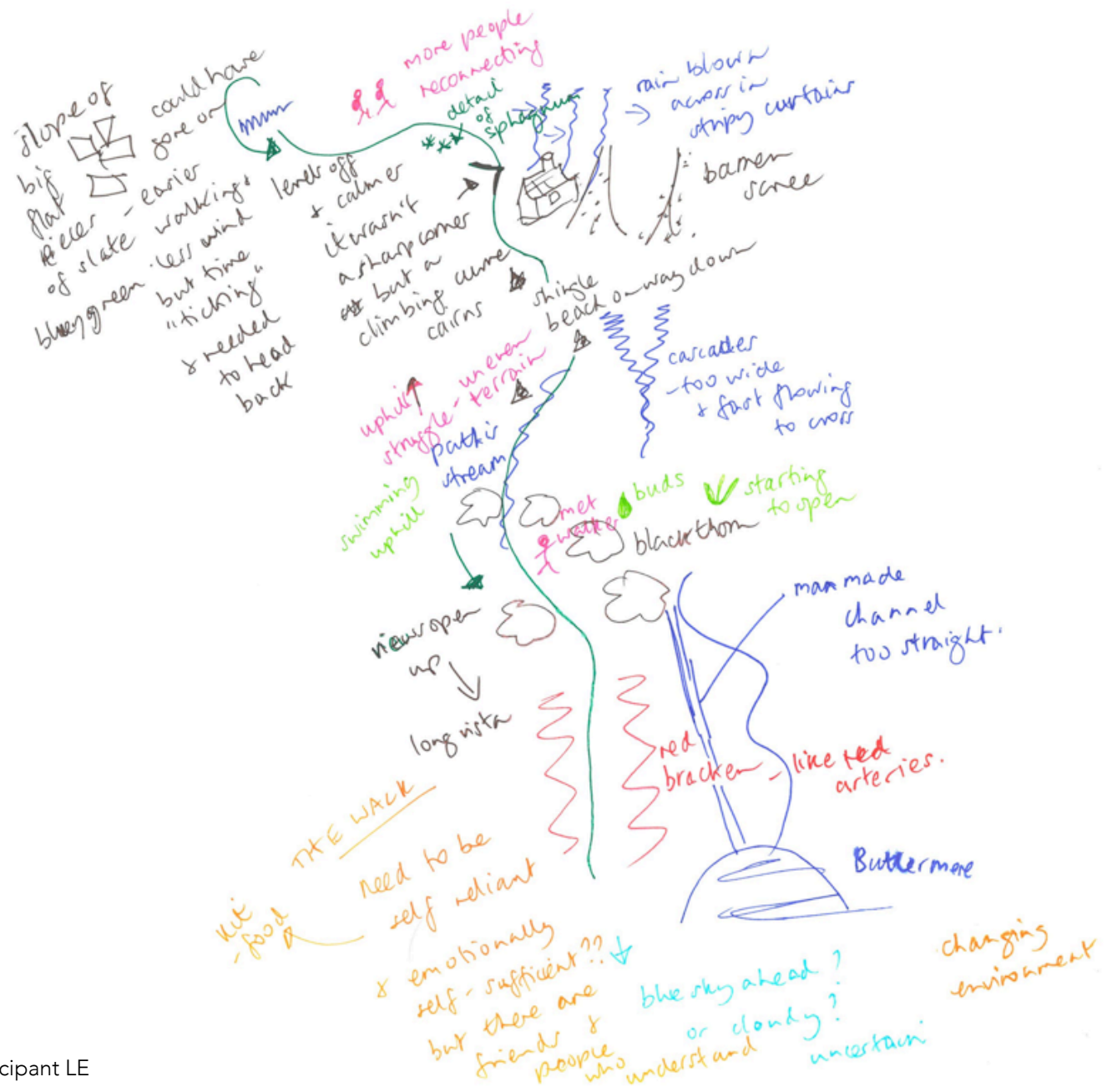
Many of the women talked about the isolation that infertility and fertility treatment causes and their grief for the biological children they will not bear; some had realised too late that their fertility window was limited and time was running, or had run, out. Often there was the feeling that their lack of childbearing was disappointing for parents and grandparents, and the weight of that awareness was increased by the knowledge that their family line could end with them; many were reconsidering what their identity would be outside of biological motherhood.

The mapping-walks took place over a year and were undertaken in all weathers as one-to-one walks or in a small group. Each walk invited participants to respond to the landscape and environmental phenomenon of the place, and to notice sights and sounds, thus allowing the landscape, and its changing forces, to become a metaphor for each participant's personal experiences of childlessness. After the mapping-walk, participants drew a memory map of their walk that highlighted places or moments of significance and meaning. It is these mapping-walks, maps and the words, and the feelings, images and conversations they provoked, that Louise distilled into one map and, with the other research materials, developed into the book.



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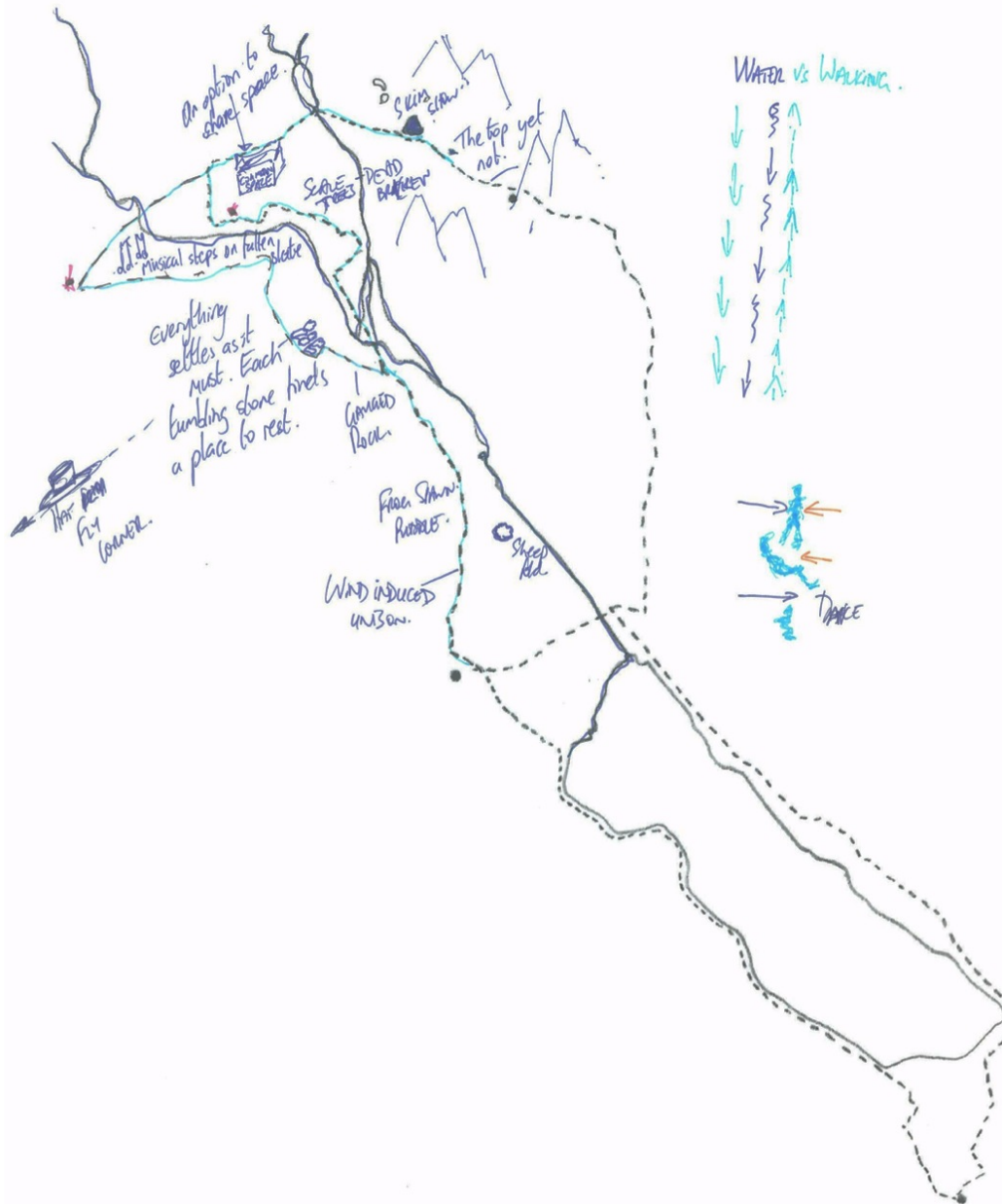
Mapping-walk maps, participant LE



Mapping-walk map, participant LE

## Mapping -Walk

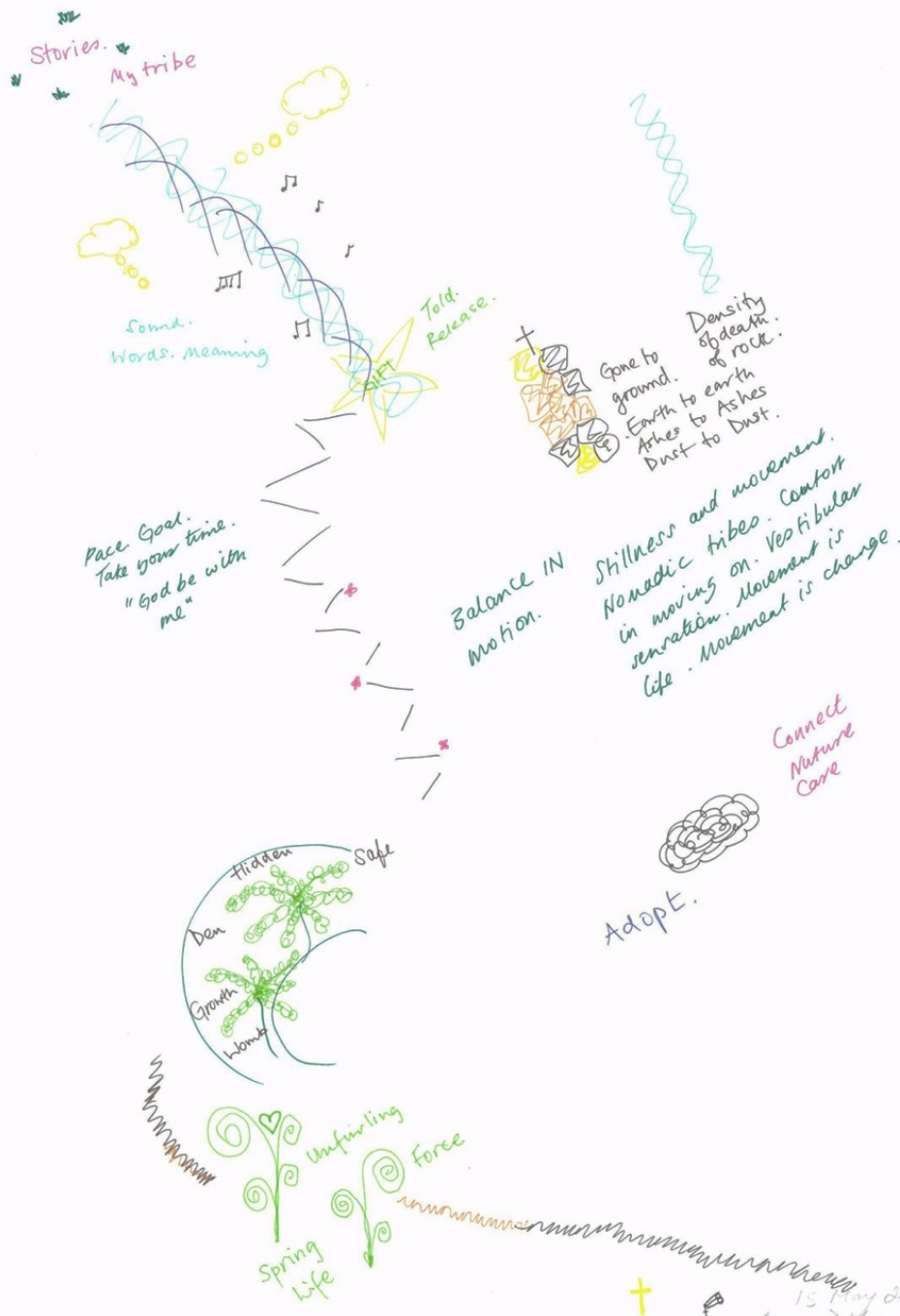
[illegible]



Extract of words distilled from mapping-walks

blackthorn...hawthorn...buds...starting to open...embryos  
 three...four...IVF...trapped in cycle  
 too much science...things not working out  
 disappointment...grandparents...parents  
 LOSS  
 juniper...birdsong...still air  
 tree...roots and branches  
 family tree...mother...grandmother...daughter  
 words...thoughts...stories...talk...stones...tumbling

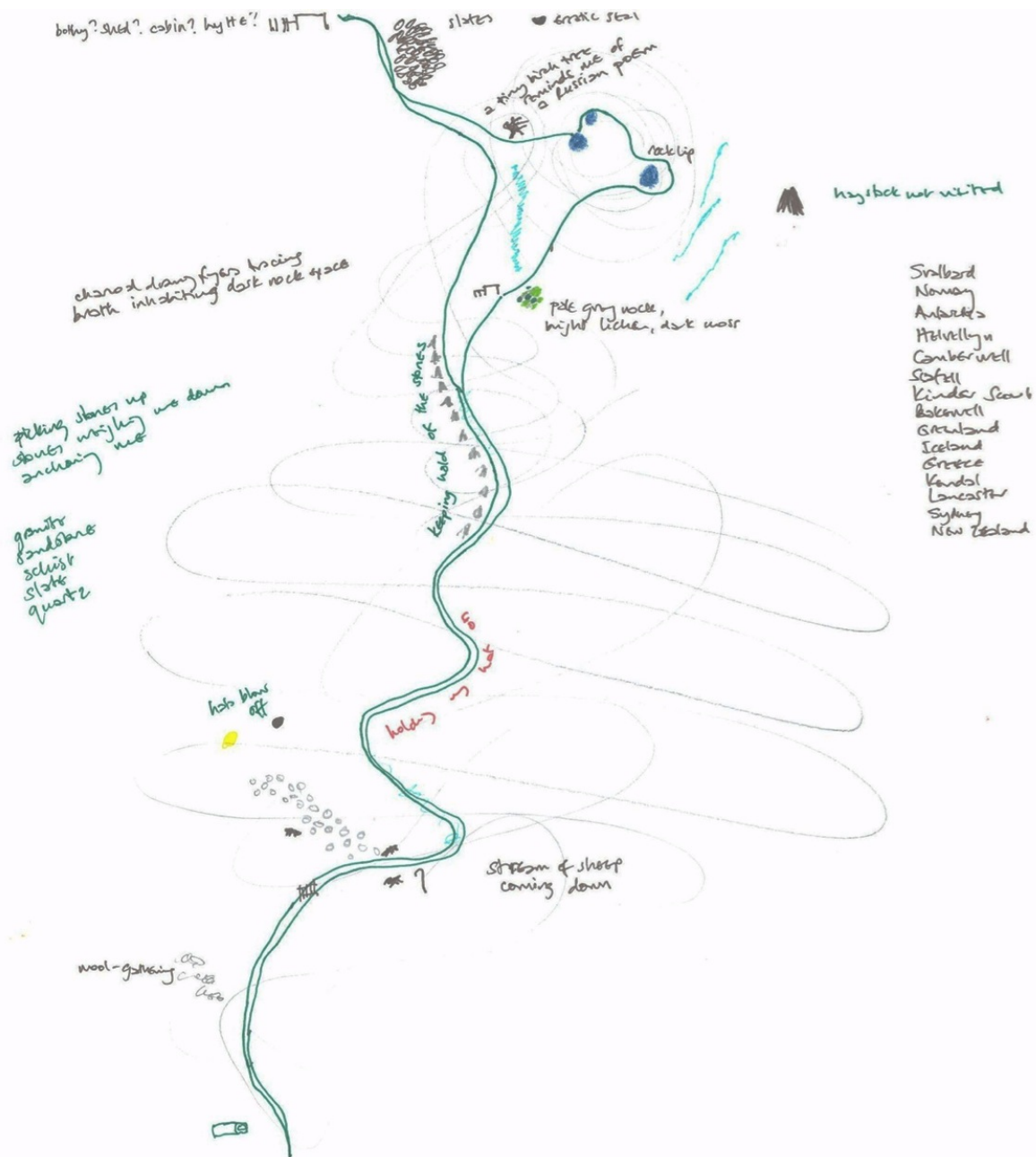
Mapping-walk map, participant JK



Extract of words distilled from the mapping-walks

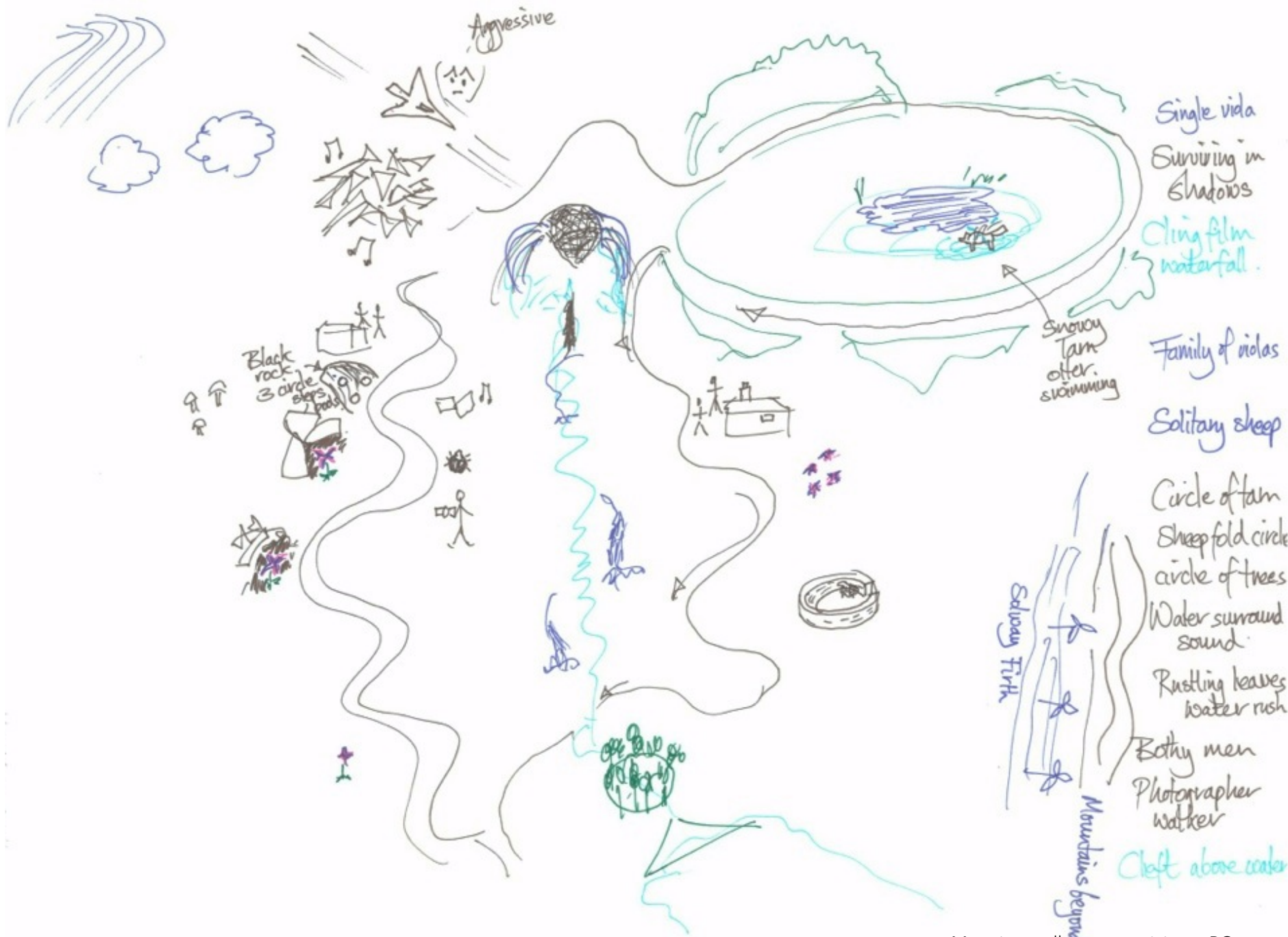
end of path...family line stops  
 regret...looking back...missed opportunities  
 hysterectomy...sudden decision...remove possibility  
 Dorothy Wordsworth...writing...many generations  
 many grandmothers...trees dying out  
 beautiful...autumnal...love this spot...sit...be quiet  
 a grotto...calm...settled  
 feeling better...hope for future...whatever it is  
 different futures...identity...new self  
 land returning  
 puddle...frogs eggs...huge compared to human eggs  
 stillness

Mapping-walk map, participant AD





Mapping-walk map, participant JF



Mapping-walk map, participant PG



Louise Ann Wilson

## Mapping-Walk Participant Responses

*I loved the walk itself, and all its weather. I really liked making the map at the end. I was glad of the opportunity to talk with other women along the way [...] The book is a very beautiful reminder of the walk, but also feels like a deeper resource for thinking about land, children, belonging.*

*A thoroughly unique and welcome experience that blended the artistic, somatic and personal in one of nature's beautiful settings, allowing connection to ourselves, the landscape and our point in time.*

*There's a line in a John Grant song about a landscape being carved by the glaciers moving through it - carving deep valleys and enriching the soil with minerals the pain of childlessness felt something like that – it had a depth I have never experienced before.*

Mapping-Walk Participants  
(see written thesis for more responses)



# Gallery

Book Launch: Walks & Exhibition  
16 & 17 May 2015

Photographs by Lizzie Coombes. Copyright LAW Co.





## Station/Landmark 3 – Warnscale Head Bothy

Warnscale Head/Green Crag Bothy

**Location:** 2 kilometre from Gatesgarth (ascent 300m)

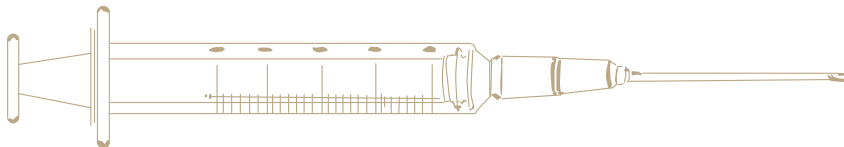
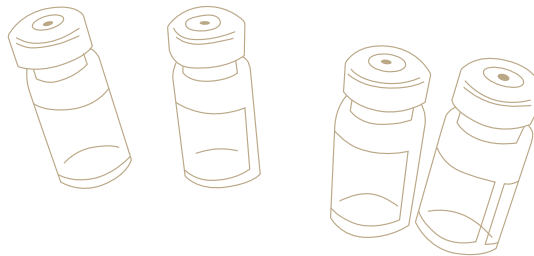
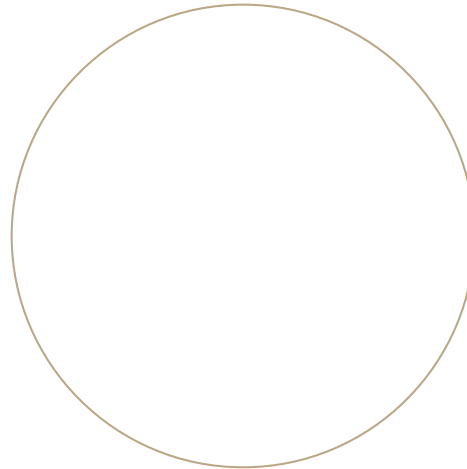
**Grid Reference:** NY 205 133

**Altitude:** 420 metres above sea level

In 1750 James Spedding bought a large area (south side of Buttermere up to tops of Brandreth and Haystacks) and soon afterwards started a slate quarry here. Built and worked 1753-1783.

Early quarry men rivened out surface slate with their bare hands. Ponies transported the riven slate down the Zig Zag sled track to the loading building in Warnscale Bottom.

bothy  
a cottage or hut  
a worker's summer quarters  
a mountain shelter



egg collection  
room...dark  
surgeon wears head torch  
temperature...constant

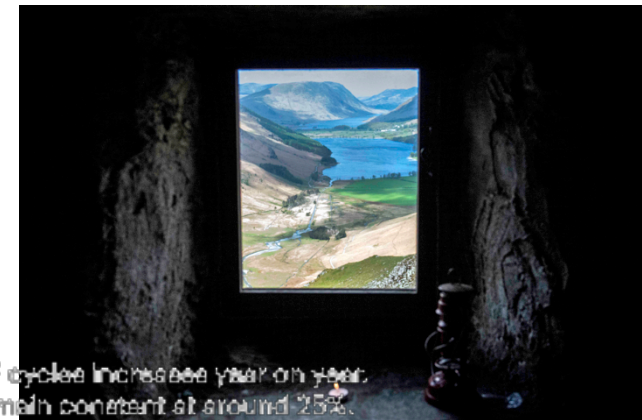
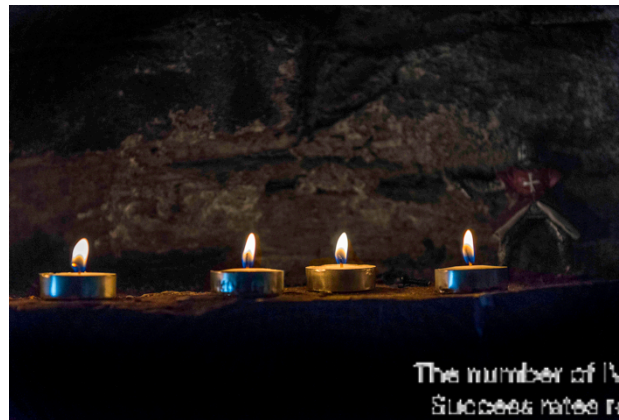
First egg  
second egg  
third egg  
fourth egg  
fifth egg  
sixth egg  
I've got seven  
eight eggs  
I've got nine

Can someone check my tubes  
Ok, guys light  
Ok, temperature  
Got the first egg  
I've got number two  
Still on 2, yes but now I'm on three  
You know I've got four  
I'm after six  
I think we will get there, I've got five now  
Got number six  
Ok  
Done  
Got seven  
You got what you asked for

Lights down  
Ok we got the first egg  
Hooray  
Ok, second egg,  
Ok, third egg.  
Ok, so we've got the fourth egg  
Fifth egg  
Sixth egg  
Seventh egg  
Eighth egg  
Nine & ten

Eggs can be seen by naked eye because of the  
cumulus on them  
Eggs then put into portable incubator  
Eggs then stripped clean

## Station/Landmark 3 – Warnscale Head Bothy



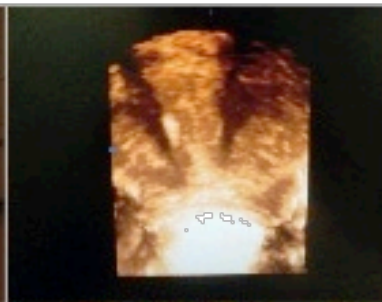
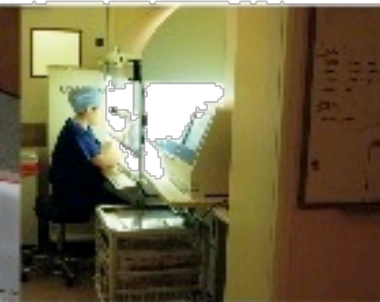
The number of IVF cycles increases year on year.  
Success rates remain constant at around 25%.

DAY 1

Full flow. Ring clinic

DAY 2

Day one on cycle – subcutaneous drug (Gonadotrophin) Menopur 150 iu



DAY 3

Inject Menopur

DAY 4

Inject Menopur

DAY 5

Day six of cycle – Ongoing subcutaneous injection of stimulant drug Cetrocide

DAY 6

Inject Menopur & Cetrocide

DAY 7

Internal scan of follicles:

Left – 18, 16, 14, 12, 9

Right – 14, 9, 0, 0, 0

DAY 8

Inject Menopur & Cetrocide

DAY 9

Subcutaneous Injection of Human Chorionic Gonadotropins (Hcg-Pregnyl) 10,000iu 36 Hours before egg retrieval

DAY 10

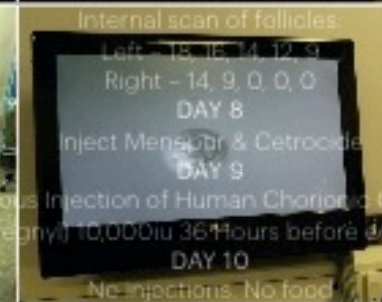
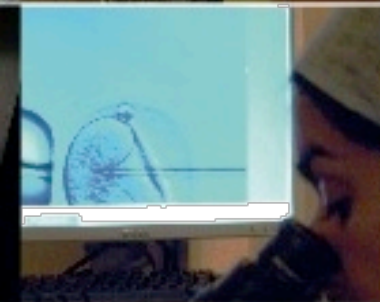
No injections. No food

DAY 11

Egg collection. Sperm preparation

5 Eggs: 4 suitable for Intracytoplasmic Sperm Injection (ICSI)

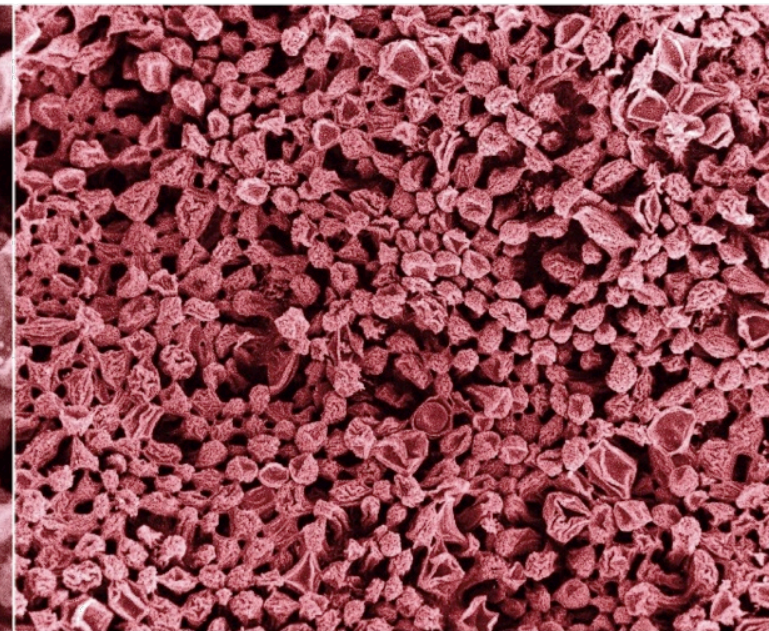
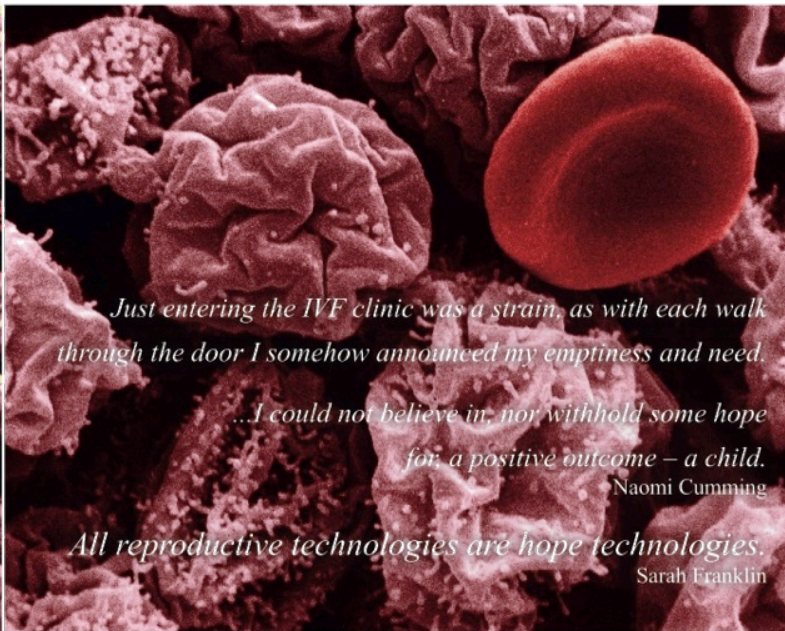
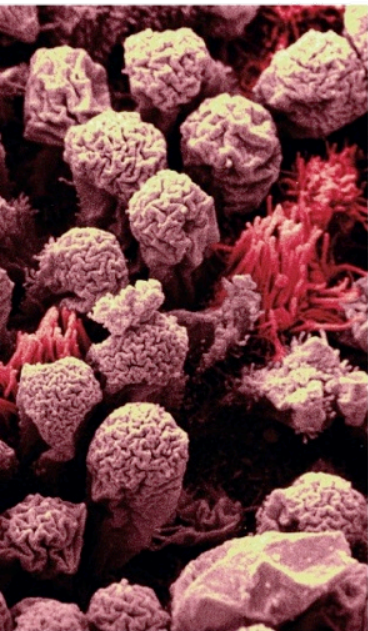
1 not suitable



## Station/Landmark 4 – Great Round Howe (*hope*)



Post ovulation, the endometrium changes from a non-receptive to a receptive state ready for an embryo to implant.  
In IVF the endometrium is stimulated by Utrogestan or Cyclogest.



## Station/Landmark 4 – Great Round Howe (*hope*)

Great Round Howe

**Grid Reference:** NY 204 131

**Altitude:** 480 metres above sea level

Flat boggy area with standing-pools of rainwater draining into streams that flow across the path and over Green Crag forming the stream you crossed when walking up to the bothy.

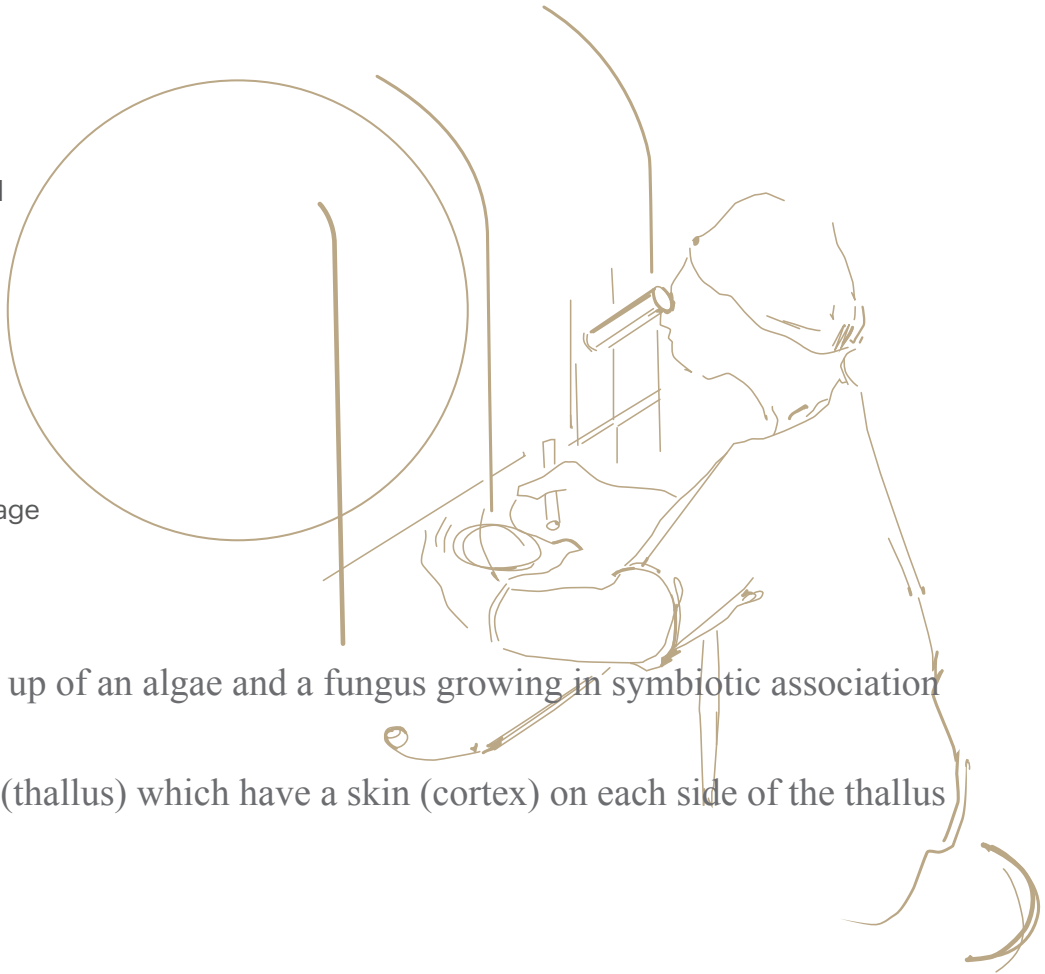
View of a bird-like/seal-like perched boulder and the fells: Brandreth, Green Gable and Great Gable.

The shape of the Lake District fells, dales, lakes, tarns and becks dates from the end of the last ice age 10,000 years ago.

### lichen

complex plant like organisms made up of an algae and a fungus growing in symbiotic association on a solid surface (such as a rock)

foliose lichen has a leafy body part (thallus) which have a skin (cortex) on each side of the thallus



## Landmark/Station 5 – Black Beck Tarn (wait)



### wait

stay where one is or delay action until a particular time or event  
*stand-by hold-back be patient bide one's time hang-fire mark-time*

remain in readiness for a purpose

*stay remain rest linger dally stop stay-put*

a period of waiting

*delay hold-up period of waiting pause stay-suspend*



*black waves...black mirror...fire...black rock  
 difficult...dark...unknown depth*

*single bird...distant wind...stillness*

*walk into water...be in my body  
 notice how water, ground, feet feel  
 sit...stay...do nothing*

*reclaim body...doctors...nurses...science*

*return...sleep...wild-camp...let-go...swim*

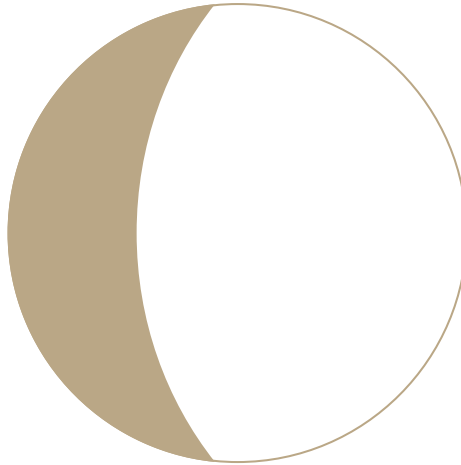


Follow the path onwards across the outflow stream.  
 As you climb the stone steps a view, framed by  
 Green Crag and Haystacks, opens up on your right.



5

## Black Beck Tarn



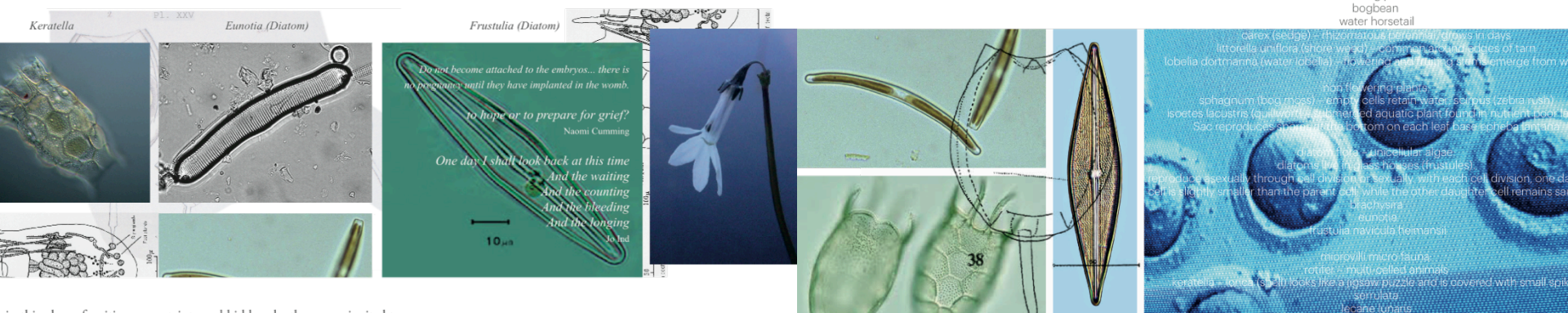
*I sate a long time upon a stone at the margin of the lake, & and after a flood of tears my heart was easier. The lake looked to me I knew not why dull and melancholy, the weltering on the shores seemed a heavy sound. I walked as long as I could amongst the stones on the shore. 14 May 1800.*

*We amused ourselves for a long time in watching the breezes some as if they came from the bottom of the lake spread in a circle, brushing along the surface of the water, & growing more delicate, as it were thinner & of a paler colour till they died away – others spread out like a peacocks tail, & some went right forward this way & that in all directions. The lake was still where these breezes were not, but they made it all alive. 31 February 1802.*

## Landmark/Station 5: Black Beck Tarn (wait)



flora and fauna of black beck tarn



in this place of waiting, uncertainty and hidden-depth you are invited to

take your boots and socks off and step into the cool water

feel the sensation and temperature of the water

listen to the rhythmical water lapping, popping, glooping and trickling

climb the large rocky outcrop at the side of the tarn, rest here and enjoy an alternative perspective over the dark water

explore the littoral and plant life around the tarn

flowering plants:  
bogbean  
water horsetail

*Carex* (sedge) - rhizomatous perennial, grows in days  
*Littorella uniflora* (shore weed) - common around edges of tarn  
*Lobelia dortmanna* (water lobelia) - flowering plant found in shallow water

non-flowering plants:  
*Sagittaria* (bog moss) - empty cells retain water, scirpus (zebra rush)  
*Isopetes lacustris* (quillwort) - submerged aquatic plant found in nutrient poor water  
Sac reproduces at the bottom on each leaf base, *Epilobium*

diatom flora - unicellular algae  
diatoms live in glass houses (frustules)  
reproduce asexually through cell division or sexually, with each cell division, one daughter cell is slightly smaller than the parent cell, while the other daughter cell remains the same size

*Brachysira*  
*Eunotia*  
*Frustulia navicula heimannii*

microfauna:

rotifer - multi-celled animals

*Keratella* - looks like a glass puzzle and is covered with small spines

*Sentula*

*Lecane* (unary)

*Ploesoma lenticulare*

rotaria

testate amoebae:

test: shell of certain microorganisms

amoeba: cell or organism which has the ability to alter its shape

arcella (diffugia)

centropyx (netzella)

cylopyx (pontigulasia)

copepods:

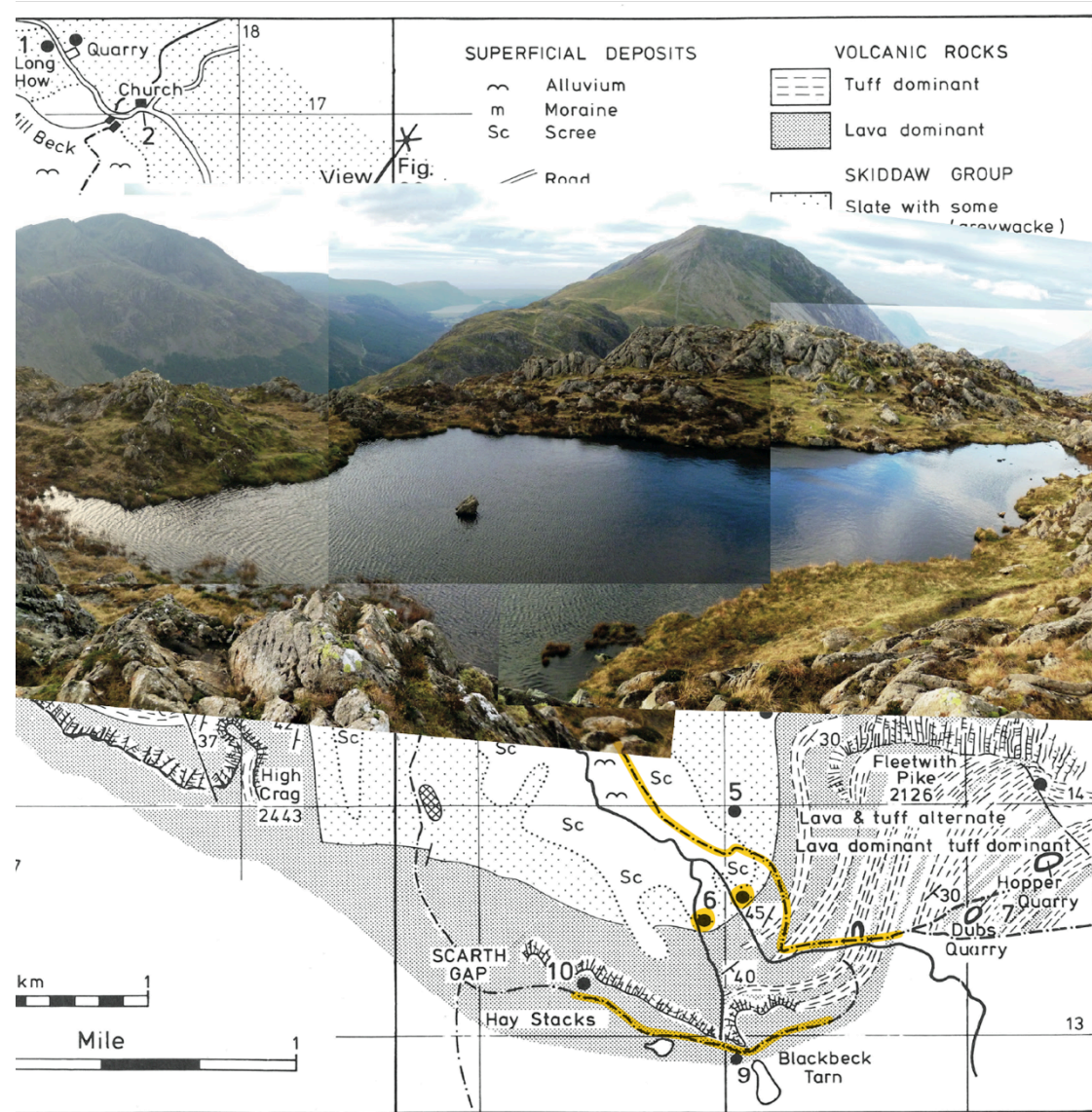
*Cyclops dybowskii*, *Cyclops vernalis*, *Diaptomus gracilis*



Station/Landmark 8 – Haystacks Summit (geld)



## 8 – Summit Tarn (vitrify)



An Outline geological map of Buttermere – Honister area © F. Moseley 1983.

single raven...single rock...cloud

take time...pace yourself...be where you are

apple...microsoft...paying female employees

eggs...embryos...frozen...delay fertility

IVF success rates poor

gambling...child-bearing future

the answer...?

cultural...social...rethink...change

Circumnavigate to the southerly end of the tarn and leave the area by walking in between the rocks, then bear left and follow the straight track back in the direction of Innominate Tarn.

Now you are going to JUST WALK.



Track V: I Walked  
Summit Tarn to Dubs Hut.  
'I walked' words from Dorothy Wordsworth's *Grasmere Journals*



*I walked as long as I could... I walked thro the town... I walked as far as Windermere & met him there... I walked to the foot of the to go again in the evening... I walked to the Potters with them.... I walked...I walked to the lake side in the morning... I walked up to with them... I walked towards Rydale & up into the wood... I walked up with them – very hot... I walked with Coleridge... I walked Lloyds... I walked to Ambleside after dark with the letter... I walked with him... I walked as far as Rydale between 3 & 4... I walked but a very rainy afternoon... I walked a little way with Wm & him [...] the snow blew from Helvellyn horizontally like smoke... I with him over the Rays – it was starlight... I walked to Keswick, set off at 5 minutes past 10, & arrived at ½ past 2... I walked after return – because of the snow walked by moonlight... I walked around the 2 lakes with Charles very pleasant – passing lights – I was tired & returned home... I walked round the 2 lakes – a very fine morning... I walked Loughrigg Fell then by waterside... I walked Sara's Gate before supper – we stood there a long time.... I walked quick home... I walked up to Mr Simpsons between 20 minutes before Easedale & backwards & forwards in that Large field... I walked to Rydale for letters – found one... I walked twice up to the Swan & Lewthwaites, then it had little power, & had not melted the roads...I walked out... I walked round the two Lakes crossed the stepping walked together after tea... I walked with Mrs W... I walked to Water side... I walked in the Evening to Dalemmain – the moon & stars... could have stayed for ever... I walked with her to the Boat-house... I walked with her to Goans... I walked to Rydale after tea... I walked I walked with Ellen to Butterlip How... I walked with Wm – when I had put up my parcel on our own path... I walked to the top of with Wm to see Langdales... I walked up in the morning to the Simpsons... I walked with Wm to Rydale... I walked to the top of the hill morning the wind rose & it became dreadful cold... I walked in Brothers Wood.*

Track

V

I Walked

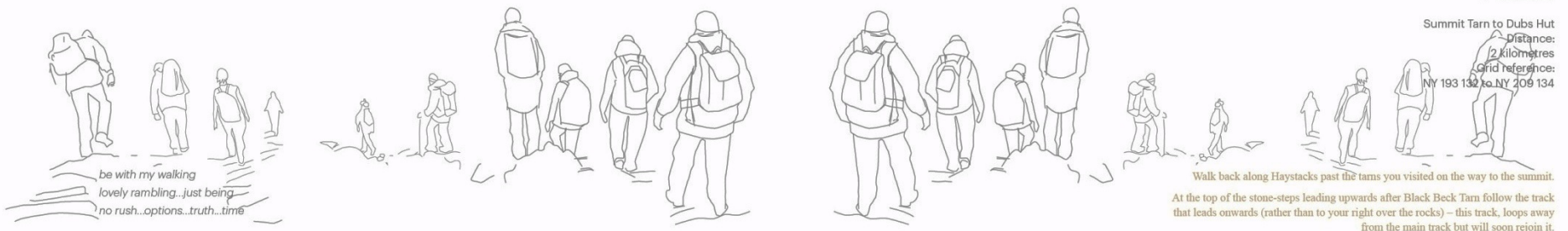
Summit Tarn to Dubs Hut

Distance:

2 kilometres

Grid reference:

NY 193 132 to NY 209 134



## Landmark/Station 9 – Dubs Hut (metamorphosis)



in this place of change and metamorphosis you are invited to

listen to the musical sound of the slate underfoot and the water streaming down the metal drain or bubbling under the slate *flip flip flip*

## Landmark/Station 10 – Warnscale Back & Cairns (*landmark*)

### land mark

a mark showing a boundary of a piece of land  
a turning point  
a watershed

the position of a prominent or well-know object in a particular landscape

an event marking a unique or important historical change of course or one on which important developments depend

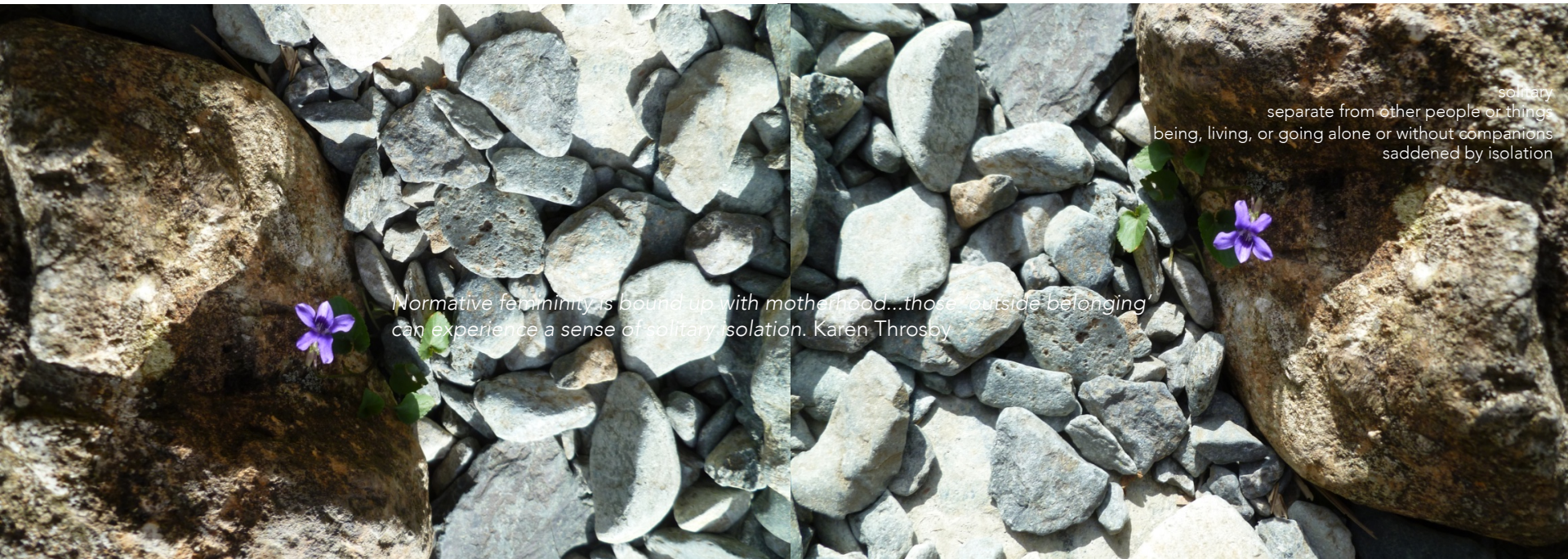
an anatomical structure used as a point of origin in locating other anatomical structures





Station/Landmark 10 – Warnscale Back & Cairns (*landmark*)

## Landmark/Station 12 - Solitary Viola



*Normative femininity is bound up with motherhood...those outside belonging can experience a sense of solitary isolation. Karen Throsby*

solitary  
separate from other people or things  
being, living, or going alone or without companions  
saddened by isolation

*I found strawberry blossom in a rock, the little slender flower had more courage than the green leaves, for they were but half expanded & half grown, but the blossom was spread full out. I uprooted it rashly, & felt as if I had been committing an outrage, so I planted it again – it will have but a stormy life of it. But let it live if it can.*

Dorothy Wordsworth, *Grasmere Journals*, 31 February 1802.

*The Columbine was growing upon the Rocks, here & there a solitary plant – sheltered & shaded by the tufts & bowers of trees it is graceful slender creature, a female seeking retirement & growing freest & most graceful where it is most alone. I observed that the more shaded plants were always the tallest.*

Dorothy Wordsworth, *Grasmere Journals*, 1 June 1802.

## Station/Landmark 13 – Dying Wood (resurrection)



regeneration

renewal, resurgence, resurrection, rebirth

an act or the process of regenerating

spiritual renewal or revival

renewal or restoration of a body, bodily part or biological system  
(such as a forest) after injury or as a normal process



frogs breed once a year  
if reproduction fails they have to wait for the next year

Launch Walk Exhibition – Buttermere Village Hall, Cumbria  
16 & 17 May 2016



*It made the cold abstract hard fact of not having biological children into something lived, real, a ritual almost that did have some spiritual significance for me which is hard to articulate (perhaps the connection with others, perhaps the being in nature). The walk showed me that I'm not alone, and it was good to be able to both literally and metaphorically 'walk the same path' alongside others. Also the walk opened up a space between myself and my husband – I was able to talk about the experience with him.*

*It doesn't make the sadness go away, but it's good to have marked the fact of my childlessness by doing something like this. There is a lack of public ritual to mark childlessness and this walk was a very practical, doable thing which helped to address that.*

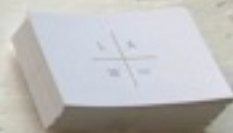
Mapping-Walk Participant, R Gi

*...the barrenness of the landscape and beauty and timelessness helped me recognise that my grieving and pain would pass in time. I have already begun to flourish.*

Mapping-Walk Participant, ZB

*It also allowed me to look at my own experience afresh and to take a great deal of comfort from the reading and rituals.*

Mapping-Walk Participant, NK



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