

compass for climate chaos & compassion

How to navigate through the difficult emotions of the
climate crisis and give space for self-care and reconnection



ONCAH



compass for climate chaos and compassion

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Introduction

The climate crisis is also a care crisis.

The collapse of the ecosystems, the loss of biodiversity, the pollution, the natural disasters - just to name a few : there are plenty of reasons to be mourning, anxious, enraged, sad, apathetic, depressed...

But, in our society, difficult emotions are not meant to be experienced together. On the contrary, you would be encouraged to visit a psychologist or start an individual therapy to take care of yourself.

This booklet is an attempt to equip you with methods, practices, thoughts and ideas to take care of yourself in climate chaotic times, but also to care for others and for nature. It seeks to support and help you deal with climate concerns in a healthy way by offering readings, meditations, recipes and projects that may sway you in the direction of hope and empowerment.

Audre Lorde said "Caring for myself is not self-indulgence, it is self-preservation, and that is an act of political warfare"

The content of the book is inspired by the text 'Anxiety soup' by Alice Walker and Work That Reconnects (WTR) - initially developed by Joanna Macy. Drawing on insights from system thinking, deep ecology and spiritual practices, WTR offers a spiralling journey through four steps to serve the healing of the world and our own relationship with it.





compass rose

how to use the book

A compass rose, sometimes called a wind rose, rose of the winds or compass star, is a figure on a compass, map, nautical chart, or monument used to display the orientation of the cardinal directions (north, east, south, and west) and their intermediate points.

We wanted to create a book which would be like a compass to help you navigate in the feelings related to the climate crisis. Emotions are our internal compass to tell us how we feel about the world around us, they are there to guide us. And we can learn to listen to them and transform them into action.

Grief, despair, anxiety, and rage all arise from love, desire, and compassion. The opposite of suffering is not happiness; it's compassionate acceptance of negative feelings.

The book invites you to share activities, practices and reflections with other people as climate anxiety is not an individual problem.

You can use this material for support groups, with friends and fellow activists - share with others to combat your aloneness and to create a sense of collective responsibility and care.

You can also use the book for and by yourself, as a self-help book.

Following the model of WTR, you can colour code or number code your own four-step practice. You can read the book from cover to cover or approach it more arbitrarily and intuitively. You can choose one practice, text or ritual that you go back to again and again for support.





Active Hope

Joanna Macy is an American thinker who has developed, since 1996, the practice of Active Hope - also called the Work that Reconnects (WTR): a spiral process of four stages inspired by Buddhism and deep ecology philosophy.

She observed that there is a lot of depression and discouragement among the environmental activists because of the challenges and bad news they have to face in their everyday life. On the radio, we hear about the extinction of the animals, the acidification of the oceans or the death of thousand of people. She noted that in our societies there is limited space for sorrows nor any kind of pain.

Joanna Macy thought that we needed to create a space to acknowledge our despair in order to empower ourselves; because it is in the darkest place that you can find a brighter sun. Thus the practice was developed to help us reconnect with our emotions, our nature, ourselves. She writes:

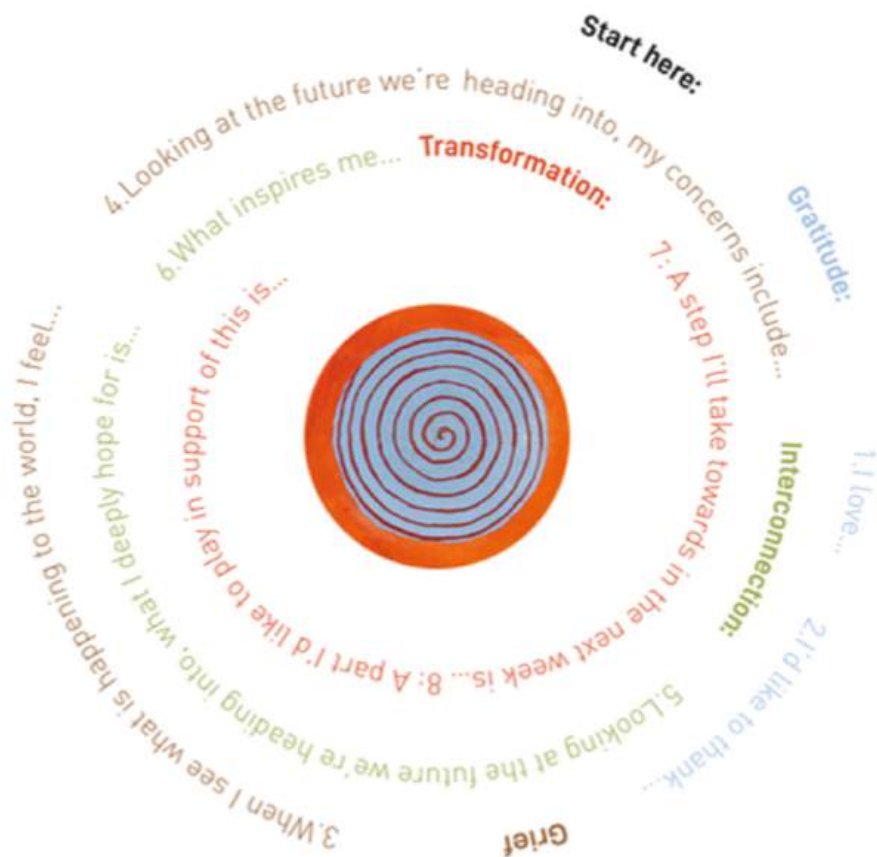
"The central purpose of the Work that Reconnects is to help people uncover and experience their innate connection with each other and with the systemic, self-healing powers of the web of life, so that they may be enlivened and motivated to play their part in creating a sustainable civilization."

The four stages of Active Hope support one another, and work best when experienced in sequence. They help us experience first hand that we are larger, stronger, deeper, and more creative than we have been brought up to believe.

The spiral is fractal in nature. The sequence can repeat itself in ever new ways, and even within a particular stage of the spiral. The spiral can be discerned over the span of a lifetime or a project, and it can also happen in a day or several times a day. We come back to it again and again as a source of strength and fresh perspectives.



A spiral based on open sentences



Anxiety soup

Anxiety soup is a text from Alice Walker, a African American novelist, short story writer, poet, and social activist. She is famous for the novel “the Color Purple” and has written extensively many different kinds of texts, among which : “the Anxiety Soup”. Alice Walker offers a recipe to deal with anxious times, which is made of dance, meditation, soup and snuggling.

anxiety soup:

In the recent election we chose leaders who will be required to stand with us through perhaps the most difficult period, for humans, in planet Earth's history. No matter how much faith we might have in the country's new leadership, our anxiety about the situation is understandable, because we know that no matter what we do we cannot avoid the karma that is coming—especially the karma that is coming to the United States. Even a cursory meandering through our history and a glance at how our government has treated others, for centuries, would make us throw in the towel, climb into our beds, pull the covers over our heads, and wail.

I would be remiss, as an elder of the planet, to remain silent at this point about some of the ways to deal with this period of emotional, psychological, ideological, and financial instability. For I have by now lived relatively long, compared to some of you who are mere children, though you might be in your twenties and thirties. I am definitely at a plateau that makes the teenage years seem doable. The late twenties and all of one's thirties are hellish for everyone, as far as I can tell, but at least you've been warned. And so I wish to offer a medicine that I take myself (which is the only kind I offer): Anxiety Soup.

Anxiety Soup keeps growing and expanding; it is eclectic, it is self-choosing, and it is already within your reach. The main thing it assumes is that you are coming to it in your right mind—that you've put the liquor bottle back on the shelf, said no to drugs of all kinds,

and made the manly or womanly decision not to pick fights. In fact, it assumes you consider yourself free. That being so, you are ready for ingredient number one.

Ingredient number one is dance. Actually, it is a toss-up between dance and meditation, but for me, during this period, I find dance trumps meditation, at least sitting meditation, because while listening to the news I find it increasingly difficult to sit still. That is when I put on one of the most instructive, intelligent, historical, and danceable CDs ever made, *Back on the Block*, by Quincy Jones and a host of fabulous musicians who tell us the wonderful history of our most soulful American music while rocking us into a drenching sweat. I also use this *Medicine* CD, along with Tina Turner's astonishingly mature, dark-souled, and survival-oriented *Twenty-Four Seven*, to pump me through five or six miles on my exercise bike. There is also *Deep Forest*, the reassuring CD that features the voices of our rainforest ancestors, and almost anything by Oliver Mtukudzi.

But you will make your own list, and many of you, feeling the need for this medicine, have already done so. Having made the list, use it. The best time for dancing and biking, I find, is the morning. If I can get up early enough to spend at least an hour enjoying this medicine, I can listen to most troubling news with a relatively detached mind.

Ingredient number two, in other times, would be ingredient number one: sitting meditation. In my experience, nothing beats meditation, for everything. No matter what the problem, my opinion is: meditation is the solution. I share this belief with a lot of people, most of them more disciplined than I am. I began meditating as a child—and it still seems to me the most natural human state—and learned formal meditation in my thirties. It has saved my life.

For this, any private corner of your house or car will do. When I lived in Mississippi, and the Klan occasionally left its card in our mailbox, I used to meditate in motel rooms. What I like best about meditation is an experience that we can also achieve by sitting on the ground and allowing ourselves to drift into the trees: the taste of eternity. It is this taste that reminds us we will be around longer than however

many years we face of anxiety, confusion, and the consequences of our national karma. In fact, once we slip out of mere time and into eternity, fear leaves us entirely.

We become aware that we've always been, in some form; that we're not likely to be going anywhere, since the universe, though vast, is probably a closed system. So we might as well relax. There may well be catastrophies in our future, but who dies, ultimately? No one. Of course you and I might, and that would be regrettable, but after a million years, even plutonium will be turned into fertilizer and I'll probably see you out of the eye of an amoeba. Whatever that eye looks like by then.

Ingredient number three: I just read a statement from my financial planner, who happens to be a good writer, luckily for me. While dealing out the horrid news of financial loss from the Wall Street meltdown, he mentioned one stock that had not gone down, but, in fact, had gone up: Campbell's Soup. And that brings me to ingredient number three of Anxiety Soup, which is actual soup. But it is soup you make yourself, from scratch. Soup is an amazing food because, like salads (using only fresh ingredients for those), you can make it out of anything: dead or dying lettuce stalks, shriveled up tomatoes and potatoes, crinkled-up mushrooms, sour-pussed rutabagas and turnips, dried-out beans. Whatever you have on hand will do. And soup, no matter what's in it, always tastes good. No old shoes! But this is a part of soup's magic: you can only go wrong if you have no sense of taste whatsoever and put in a cup of cumin when you should add a pinch.

Choose your biggest pot, concentrate on cleaning out your entire refrigerator. If you don't have anything in there, go out and shop. Buy lots of different vegetables, even some you've never seen before. Spend an hour chopping off heads and splitting things down the middle; this will relieve tension you weren't aware you had. Put in lots of onion and garlic; you want to have strong breath. Let your tears fall into the pot—you're crying for your country. Put on music as you chop and stir, or use the time to do silent meditation, thanking the vegetables for appearing in your kitchen, ready to sacrifice themselves for you. Invite someone to share the soup with you; ladle it out in big earthy bowls. Add brown rice or quinoa if you have it,

nutritional yeast (for your nerves), and if you can, eat it in front of a nice homemade fire.

And now, for the last ingredient: snuggling. I have friends who sleep with their dogs who laughed at me because I didn't understand why the band Three Dog Night called itself that. My dog was always too heavy and hot for me to feel comfortable sleeping with her, but I have enjoyed sleeping with my cat, which is perfect except I become so conscious of her comfort I cease to move, leaving me with various cricks in the joints.

The best snuggling is often with a human; this I have found through much trial and error. So if there are animals around, or a human, you are in good shape. And if your person or animal isn't a snuggler and you are, this is serious business. You want someone who adores a big fluffy bed, someone who likes the look of lamp or candle glow, someone who enjoys the sound of rain and turns over and smiles when you say I think it will snow. Snuggling is the best ingredient of all for Anxiety Soup because it is free, it is fun, it goes well with old movies, it goes well with pizza, it goes well with two people reading great novels or listening to great tapes. It goes really well with drowsing and snoozing and hugging and cuddling and the flinging over of arms and legs and the intermingling of delicious breaths and the deep peace of happy snoring!

And so, here is a recipe for Anxiety Soup! May we continue to be a hardy race that outlives our tormentors, as one of my grandmothers outlived a century of people who thought they owned her. She did this simply by living to be a hundred and twenty-five. As we might, for all our problems. Part of her Anxiety Soup was the belief that we must never cover up the pulse at our throat, and even in deepest winter she left her own throat bare. Proving, during one of the darkest periods of our Republic—when people were owned by regular folks they saw every day (and were often related to), and not by faceless corporations that hide behind their advertising—that a good Anxiety Soup can be made out of anything.

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get to know your anxiety

Anxiety is an emotion which is characterised by an unpleasant state of inner turmoil, worry, nervousness and includes feelings of fear and dread over anticipated events. Anxiety is different from fear in that fear is defined as the emotional response to a present threat, whereas anxiety is the anticipation of a future one. It can be a normal reaction to stress.

What is climate anxiety?

- Forward-looking emotions and uncertainty related to the global climate crisis and the threat of a natural disaster
- Normal natural adaptation response to what is happening
- Emotional, mental, and physical expressions in response to dangerous changes in the Earth's ecosystem
- Stress and unease caused by an awareness of global and systemic problems and the prospect of overcoming them

The climate anxiety journey

There is not “one” way in which climate-related anxiety expresses itself, but there are similarities between our individual experiences, which could be presented as the following “journey” :

- Denial: Individuals initially avoid uncomfortable truths, minimizing the climate crisis.
- Paralysis: Realizing the scale of the issues often leads to feelings of apathy, powerlessness and anxiety.
- Recovery: After confronting anxiety, it's crucial to re-engage with the world and seek empowering alternatives, viewing change positively.
- Revolution: Change is a collective responsibility that requires political, economic, and social action, emphasizing the power of group efforts and the joy of transformation.

different reactions to climate emotions

Different thoughts and narratives

Depending on their background, the participants will develop different narratives regarding the climate crisis. From green technology and business-as-usual to civil disobedience or sabotage, there are many paths to interpret the climate crisis roots and solutions.

Recognizing these views is crucial as the different narratives coexist. However, when offering support, it is essential to provide consistent and empathetic responses, regardless of the young person's climate awareness profile or beliefs.

Different profiles

Note that climate change disproportionately impacts marginalized groups, including low-income individuals, indigenous communities, and those facing discrimination based on race, gender, sexuality, ability, language, or socio-economic status. It is therefore important to be aware of this when working with groups, to give space and acknowledge individual experiences



Emotional Environmentalism

A text by Maja Lintrup on interconnections between emotions and the environment.

Feelings of shame, anxiety, anger or hopelessness towards the state of the world coexists amongst many climate activists with feelings of excitement and fondness. To grieve the world exposes our love for it. In many ways, involving yourself in climate and environmental activism is an emotional endeavour.

In honouring our pain for the world we can spend some time reflecting on the gifts our emotions bring (also the difficult and uncomfortable ones) and why we shouldn't shy away from them when confronting environmental and ecological dilemmas.

When Rachel Carson came out with her book *Silent Spring* in 1962 documenting the dangers of using certain pesticides, many of her points were dismissed because her phrasings in the book were deemed "too emotional". She had "facts and figures" but *Time* wrote that her "emotional and inaccurate outburst" might do more harm than good "by alarming a nontechnical public".

Carson has since been vindicated but the example goes to show how easily even well-researched and well-documented scientific work can be ruled out if considered worded in a "too emotional" or "too passionate" manner. It exposes an established dualistic machinery at work, one where reason and science is fundamentally different from and mutually exclusive from emotion – if it is science, it cannot be emotional, and if it is emotional, it cannot be scientific.

The fact that Carson was a woman is likely to also have influenced the harsh reading of the book. Emotion as something irrational or even wild and dangerous, and ultimately feminine, in contrast to the masculine reason and control is a dualism exposed and criticized by many feminist writers.

Biologist and gender theorist Donna Haraway has thoroughly challenged these dualisms by pointing out the absurdity of the “God-trick” – the illusion that we can see everything from nowhere. Knowledge, also scientific knowledge, is always situated. The scientist looking through the microscope is always an embodied, emotional being. What she looks for, what she sees and how she interprets it is always to some degree influenced by her situation – her moods, interests, worries, and biases.

However, the idea of science as stripped of emotion still dominates.

In order to be taken seriously and listened to by the general public it can be tempting to shred as much of our emotional commitment as possible and reach for the scientific language of numbers and models more commonly acknowledged as a source of true information about the world. But in this desire, we should not forget the power of our emotions as what puts us in connection with the things we seek to protect, nourish, and care for in the first place. Otherwise, as Neil Evernden puts it in his book *The Natural Alien* (1985), we might end up with something as contradictory as a dispassionate environmentalist.

Philosopher Edmund Husserl pointed out as early as in 1936 that the sciences alone could not solve all our problems. The greater questions about our place in the world, the meaning or meaninglessness of our existence is left unanswered. This ultimately ties into the discussion of science as a poor starting point for ethical incentives. As a mathematical abstraction it is too far removed from the world we actually inhabit – one of dripping resin and swarming mosquitos – to give us any knowledge on how to move forward as ethical beings.

But emotions do. Our sense of responsibility for the world is highly encouraged by our close and personal relationship with it. Passionate involvement such as calls for preservation and conservation of certain areas reflect the value experienced by our immediate and emotional encounter with our environment. Simply put: our emotions compel us to act.

Emotional compass

In a chaotic world, it can be a good idea to be able to map your emotions and name them. Here is a wheel of emotions, which is not exhaustive but is a good start to navigate in the complexity of what you can feel.

What emotions drive you?

- The word "Emotion" has its roots in Latin and originally was written as - emovere, from e- (variant of ex-) 'out' + movere 'move', which literally meant original "to move out". The nature of our emotions and feelings are sensations, they are felt and experienced in our bodies. Therefore, emotion is something that moves in us and from us - an energy that is in constant motion."
- Why do we need emotions?
 - Emotions are a source of information
 - Emotions help us interact with others
 - Emotions motivate us and prepare us for action

Anger is emotional energy aimed at protecting our boundaries.

Sadness helps us react to losses and cherish what remains.



Positivity fosters caring, motivation, connection with others, self-compassion, and enjoyment of life.

Fear helps us react to perceived threats.

To know your emotions is essential for dealing with them, soothing them and respecting them.

mood tracker

To trace back your emotions and monitor how you feel, it can be a good idea to write down everyday how is your mood. Here is an example of how it could look like. Give it a personal twist and some colors.

YOUR PERSONAL ORGANIZER

	J	F	M	A	M	J	J	A	S	O	N	D
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3												
4												
5												
6												
7												
8												
9												
10												
11												
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31												

YEAR: _____

MOODS

- ☐ AMAZING
- ☐ GOOD
- ☐ AVERAGE
- ☐ DEPRESSED
- ☐ PRODUCTIVE
- ☐ EXHAUSTED
- ☐ RELAXED
- ☐ BORED
- ☐ SICK
- ☐
- ☐
- ☐

IN THE ORCHESTRA
OF MY EMOTIONS,
MY MOOD IS THE
CONDUCTOR,
GUIDING THE
MELODY OF MY DAY.

normalizing emotions

Always acknowledge your own feelings or the ones a person you are interacting with has and do not try to take them away. All emotions are valid.

Practice : Active listening

- Be fully present
- Keep eye contact (if the other is comfortable with that)
- Pay attention to both verbal and non-verbal communication
- Ask open-ended questions when appropriate
- Reflect back on what has been said (both words and emotions: "I hear that...")
- Understanding is more important than responding
- Don't be quick to judge or give advice (if you want to suggest an idea, ask for permission first! "Would you like to hear an idea I have?" or "Would you like my advice?")



which climate-profile are you?

Take the quiz :

Choose one answer among the 5 propositions

1. What is your climate care habit?

- a. You distribute flyers for the next conference about degrowth
- b. You learn to name the birds by their name
- c. You train your knot-tying skills to secure your hammock
- d. You change your browser to Ecosia
- e. You built a compost toilet

2. Which is your "climate book"?

- a. "Braiding Sweetgrass" by Robin Wall Kimmerer - the Bible to reconnect with nature
- b. "The case for Degrowth" by Giorgio Kallis, Susan Paulson , Giacomo D'Alisa, Federico DeMaria - changing the economic system
- c. "Another End of the World Is Possible: Living the Collapse and Not Merely Surviving It" by Pablo Servigne, Raphaël Stevens and Gauthier Chapelle - or how to live radically differently
- d. "The Survival Manual" by Jason Polley - a guide to survive in the wild
- e. "The Carbon Footprint of Everything" by Mike Berners-Lee - learning about footprints

3. After a long day of climate activism your go-to meal is...

- a. A comforting nettle soup and a dandelion salad
- b. A juicy pea protein burger
- c. A canned ravioli on a bonfire
- d. A quick durum falafel on the way to the next demonstration
- e. Carrot houmous and roasted cabbage head with tahini sauce - vegan, homemade and from the garden



4. You need a break. You decide to go on holiday for a few days, you...

- a. fly to Amsterdam (by offsetting your Co2 emissions, of course), and you enjoy the green slow life of the city for few days - biking around, drinking local sodas and visiting museums.
- b. go to a holistic nature camp, about yoga, spirituality and forest bathing.
- c. have a staycation at home and you invite your neighbours for a camping night and an outside long table dinner
- d. go on an out training program where you learn about fishing, climbing and hunting
- e. go on an activist school about how to tackle the 1% and tackle the system, arranged by an NGO

5. What is in your wardrobe?

- a. Home knitted sweaters, with local wool
- b. A new jumper with recycled polyester from an organic brand
- c. A hyper thermic and waterproof Patagonia jacket which can resist to hard weathers
- d. A second hand cardigan found in the local free shop
- e. A t-shirt with hand-printed slogan

6. What is concerning you the most about the climate?

- a. Surviving the collapse
- b. How to reduce the greenhouse gases
- c. The inevitable societal breakdown
- d. Changing the system and fight neoliberal economics and growth
- e. Going beyond dualisms and get a better human-nature relationship

7. What does your dream future look like?

- a. Living in smaller resilient, self-sufficient anarchistic communities
- b. A boost of new technologies that will allow us to maintain our current level of comfort
- c. There is no future
- d. A revolution that combats global inequality
- e. A world where everyone has realised and nourished their inter-species connections



8. How climate-anxious are you?

- a. You are very anxious and therefore really prepared. You have a plan and have already built a network, in case the society collapses
- b. You are pretty anxious, but you believe that soon the 99% will unite against the 1%.
- c. There is no need to be anxious when you are ready.
- d. You are accepting slowly the mass extinction and are therefore more grieving than anxious.
- e. You are pretty anxious about what the media and the IPCC report but you are even more worried that the governments are not doing anything fast enough.

9. How do you prefer to hang out with friends?

- a. You go to a Terra Preta meditation where you get your hands dirty
- b. You start a debate over a beer about whether you are a marxist or a anarchist
- c. You go to a nature wine tasting
- d. You organise a festival for your neighbouring community, with DIY workshops, dance and music
- e. You go fly-fishing and eat homemade beef jerky

10. How do you keep warm?

- a. You make a fire with recycled paper or tinder fungus
- b. You built a DIY rocket-stove and a mass-oven, a very smart way to save wood and spread heat around
- c. You believe in nuclear energy and biomass as alternatives to fossil fuels industry
- d. You arrange a workshop for citizens about solar and wind energy owned by the community
- e. You take care of your inner fire and spread it around the ones you love

11. How does your garden look like?

- a. 1 hectare of regenerative land where you can be self-sufficient
- b. A communal garden with some friends where you grow a few carrots and discuss politics
- c. A biodynamic garden with mostly space for other species
- d. A garden? The forest is my home.
- e. It's actually a balcony in the city. If it wasn't because of the limited space I would have installed solar panels

Questions	Bright greens	Dark greens	System Changers	Deep adapters	Preppers
1	d	b	a	e	c
2	e	a	b	c	d
3	b	a	d	e	c
4	a	b	e	c	d
5	b	d	e	a	c
6	b	e	d	c	a
7	b	e	d	a	c
8	e	d	b	a	c
9	c	a	b	d	e
10	c	e	d	b	a
11	e	c	b	a	d

Bright greens

You are a climate activist who is navigating in climate science, technology breakthroughs and political discussions. You wonder how we are going to reach the 1.5 degree goals of the Paris Agreement and are a bit disillusioned that the politics don't really do their jobs. Indeed, a bit more financial support to the green technology could help both the economy and the climate.

Dark greens

You have understood that the climate crisis is deeper than only tech-fixes. For you, it is about the lost connection to nature and you are grieving deeply the loss of the wild life. You are very inspired by the resilience of indigenous people and their lifestyles and you wish, with nostalgia, that the Global North societies would have been different. You recharge when you are outside, with the more-than-human world.

System changers

"System change, not the climate" is definitely what we hear from your mouth when you are at a demo. For you, capitalism is the root of the system - and patriarchy, and neocolonialism and extractivism... to mention only those. Your analysis is very sharp and your conclusion, simple : degrowth is the only way. You are concerned that the governments are just wasting time, and damaging the planet even more than before with support to the 1%. Revolution now!

Deep adapters

You are prepared for the worst case scenario. If the world is burning now, how will it be in a few years? You are very aware of the potential wars, famine, natural disasters that are accompanying climate change. You know all of it will collapse. But it's not enough to think, you need to adapt and to act! Therefore, you are rebuilding the future you want in your own local community - more collectives and regenerative farming.

Preppers

Blah blah blah, enough talking, more acting.

You are ready for what is happening and is going to happen. A backpack with seeds, a rope and a knife, a hammock, a tear gas bottle in case you face an enemy... you are equipped to survive if needed. Better safe than sorry - if you can be - you are not counting on anyone else to save your ass in the climate chaos.

Dialogue:

Find a person of a different climate anxiety type than the one you got on the test. Get to know each other's positions.



wheel of the year

An idea to reconnect with nature is to try to notice the differences. Back in the days, Pagan traditions were celebrating the equinoxes and solstices, the rounds of the Sun and the Moon around the Earth. Today, some celebrations have replaced the old ones, but it can be an idea to put ourselves back in the big cycling times of seasons and pay attention to the changes of lights, smells, plants, colors, etc. You can even make your own little rituals, set some goals and celebrate each time of the year.

Autumn equinox

The Autumn Equinox around September 21st, brings another point of balance with day and night of equal length. This festival is a time of reflection, balance, and deep gratitude for the harvest.

Dead's festival

Often celebrated at the end of October until the beginning of November, it is a time for reflection on the past, the impermanence of life and the cycle of life and death. It is a time to honour ancestors and loved ones who have passed, acknowledging their impact on your life and the continuous circle of life and death. It is a moment to question where we are from and where we are going.

The Winter Solstice

This celebrates the longest night and the rebirth of the Sun, symbolising hope, renewal, and the return of light to the world. It is celebrated by lighting candles, gathering around fires, and decorating homes with symbols of the Sun and evergreens to represent everlasting life. Yule is a time of joy and festivity, where the darkness gives way to the light, reminding us of the resilience of life and the warmth that lies ahead.

Light festival

It is the celebration of the first signs of spring and the return of the light. It is a time for new beginnings and it is a reminder that even in the depths of winter, life stirs beneath the surface, ready to burst forth. In the Celtic calendar, it refers to Imbolc, where it is time to clear away the old and make space for new growth and possibilities.

Spring equinox

It's a time for balance, between light and darkness. We want to celebrate life and the fertility of the Earth, and the endless cycle of growth and rebirth.

May festival

It is a celebration of the warmer days, the return of summer, and the growth of new vegetation, embracing the abundance of life and the vibrant energy of the Earth in full bloom.

Summer Solstice

It celebrates the longest day of the year, the lively energy of the sun, the fire around. It's a time of empowerment, joy, and taking action, reflecting on the abundance of life and the bounty of the Earth.

Harvest festival

This festival is a time of thanksgiving for abundance and the first fruits of the harvest. Traditionally, it involves bread-making, offerings of the first crops, and rituals of gratitude. It is a time to acknowledge the fruits of our labours and the generosity of the Earth, sharing our bounty with others in a spirit of community and gratitude.



Earth/North

grounding in gratitude

"The spiral begins with gratitude, because that quiets the frantic mind and brings us back to source, stimulating our empathy and confidence. It helps us to be more fully present and opens psychic space for acknowledging the pain we carry for our world"

-The work that reconnects



As bell hooks suggests, to truly love we must learn to mix various ingredients—care, affection, recognition, respect, commitment, and trust, as well as honest and open communication.

who am I?

Nora Bateson writes in her book small arcs of larger circles

'Who am I?' is a question that contains a treacherous mistake: it presumes I am independent. It is a lonely, lost question. That 'I' can be Isolated, Insulated, Ignored. That 'I' can be Insignificant.

I can imagine that I am just the person in my head and the skin bag I live in, pretending that I am not:

my mother and my father,
my children and my friends,
the food I have eaten and the thoughts I have thought,
the heat of the sun and the mold in the earth,
the streaming water.

I am the embers in the fire,

A microbiome of 10 trillion creatures,
the land, ideas, and names of my nation,
the current embodiment of 200,000 years of homo sapiens movement

around the globe, a traveler, a filmmaker, a mother, a researcher, a friend, an artist, a cook, a photographer, a poet,
70% water,

the rest is mostly muscle and tissue, bones and squishy stuff.

Still, the me in the skin-bag is me. I love, I think, I learn, I communicate, I reproduce, I give.

I am an integrating process of variables interacting.

Integrating in integrity.

Integrity with an I.

Integrity is loyalty to the ambiguity of my own edges, and permission for you to be blurry too. I do not need precision to know myself, or you. I need room for all of our selves to hold counsel.

I 'am' complex.

I am a dream.

I am an ecology of selves.

We, the internal aquarium of trillions of creatures, my language, my culture, my love, my ideas, my family, my nation, and my breakfast—ARE. And we ARE not separable from the particular version of a person that is me.

We were fed an illusion that we could choose a singular identity.

We cannot continue this illusion.

Choose a new perception of identity, or justify the singular nationalism, the walls, the edges of reduction around definitions of gender, race, profession, religion, and live in a battlefield between false nations, false identities, false separations.

Before all else we are of the ecosystems.

'I' will be different tomorrow. So will you, all of you, us, they.



The gift of strawberries

Summary of the chapter 3 from Braiding Sweetgrass by Robin Wall Kimmerer

If the best way of interacting with the natural world is through a lens of reciprocity, as Braiding Sweetgrass asserts, then this is best exhibited through the way that Kimmerer thinks about gifts, gratitude for those gifts, and the responsibilities and relationships that accompany the giving and receiving of gifts.

Kimmerer explains how the earth gifts people with food, shelter, and beauty, and each individual being offers its own gifts as part of this. Our gifts to give as human beings, Kimmerer suggests, include offering gratitude and the ability to take responsibility for the care of all the other beings who are so generous to us. This makes the web of reciprocity not just about an equal exchange of commodities, but about a relationship of generosity and gratitude.

In "The Gift of Strawberries," Kimmerer describes how picking wild strawberries in her childhood instilled her with the idea of the world as a generous place—she thinks of the strawberries as being like personal gifts given to people from the land itself. She then compares this gift economy to the market economy of capitalism, which requires the idea of constant scarcity and attempts to make everything into a saleable commodity. Seeing something as a gift rather than a commodity changes one's worldview, Kimmerer claims, as gifts create a relationship between the giver and receiver—the kind of relationship that she believes people should have with the land.

To carry a gift is to carry a responsibility to give back and to pass on one's own gifts, which itself creates the web of reciprocity that is essential to a healthy community. These ideas are also distilled in the traditional Haudenosaunee "Thanksgiving Address," which lists all the beings and gifts of the world and gives thanks for them. The Address thus not only presents the world as a place of plenty, but also makes us take stock of all these gifts and consider our responsibilities to them.





strawberry marmelade

Recipe adapted and translated from La Table
d'Aline

For a medium jar of jam:

- 500g hulled strawberries
- 350g sugar
- Juice of half a lemon (optional)
- Half a glass of water
- Half a teaspoon of agar-agar (that's the secret, but I've noticed that you can do without it anyway...)

Make a light syrup (in a thick-bottomed saucepan, like Le Creuset, top of the range...) with the sugar and water.

When all the sugar has melted, gently add the strawberries and wait for it to boil gently.

Then you've got two options:

- If you're in a hurry, you can leave it to boil for 30 minutes or so, while keeping an eye on it, until you get a texture that suits your taste (bearing in mind that it becomes more solid as it cools, all you need is for the syrup to coat your wooden spoon properly, and then you're done).
- And if you have time, you can leave the jam on a low heat for 1 hour.

At this point, add the agar-agar and stir for a few minutes before setting aside and putting in the jar.

The fact that it is not very sweet means that this jam will not keep for ever.



This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

grounding exercises

Practice to relieve anxiety for the feelings,
suggested by Peeasi

Five Senses Exercise

Notice five things that you can see. Look around you. ...

Notice four things that you can feel. Tune in to your sense of touch.

...

Notice three things you can hear. Listen carefully. ...

Notice two things you can smell. Notice and name two smells you recognize.

Notice one thing you can taste.

Anchor to the ground

This exercise helps the young person to anchor his/her awareness into the present moment. When anxious, we tend to get lost in our heads, so it is a good technique to fix your awareness into the farthest point possible from your head. That is, your feet. This is a good alternative for people who do not like breathing exercises. The best way is to do this while standing, but it can be adapted to a sitting position. Then, awareness should be focused on the buttocks. This can be done both with the eyes open and the eyes closed.

Short version:

1. Stand with your feet firmly on the ground.
2. Feel the ground under your feet. Feel the gravity pulling you towards the earth.
3. Sense the tension in your feet and legs as you hold yourself upright.
4. Sense how your feet are holding the weight of your whole body. This feeling of heaviness flows from your head, through your spine into your legs and feet.
5. Now broaden your awareness. Take a note of what you hear and see. Where are you?

rock gratitude

A LOVER IS HEAVY BUT / NOT TOO HEAVY TO HOLD
By Frances Grimshaw

These rocks were in the mud by the shore. I was walking on them. I was speaking to them. Then I was holding them in my hand.

One is round like the stomach, it is for digesting with, it is to be placed in the right hand. One is square like a step, it is for waiting with, is it to be placed in the left hand. One is small like a message, it is for listening, it is to be placed at the base of the throat.

Did you know that rocks hold down the earth, or more precisely, that their density creates gravity. Without them, we would not hold enough density. We need the rocks. They are heavy, but not too heavy to carry. They are heavy like the body of a lover. They are heavy like a grocery bag. They are heavy like compassion. We need to the rocks. I imagine I have a stone in my womb. It is a sure thing. To be heavy between the hips. To be heavy and to sink into the moss. To sink into the soil. To sink into the clay. To be sure, that even a stone craves covering.

Do you know? Do you know? Do you know how the earth moves?
I think you know how to move like that, too.
To slow to stillness, stillness, stillness.

Tip:

Turn this into your own grounding exercise. Pick three rocks that speak to you. That carries the shape and weight of a stomach, a step and a message. Lay down and place them accordingly. Feel the weight of them. Reflect on what they carry. What is digesting, what is waiting, what is listening? Remember to return them to where you found them when you are done.

sit-spot

A practice inspired by ULEX courses in Catalonia and described by the blog journalingwithnature.com

A sit-spot is a place you go regularly, to connect inwardly, to yourself, and outwardly, to nature. Time spent in your sit-spot is a form of active meditation. It is a mindfulness practice that will help you be calm, happy and healthy in mind and body. Let the practice become part of your daily routine of self-care; a way to slow down, connect deeply with nature and with yourself.

Where to find your sit-spot

Ideally your sit-spot will be close to home, in your backyard, if you have one, or in a nearby park or green space. It needs to be a place that is easily accessible, somewhere you can go regularly.

To find a sit-spot, take a short walk around your yard or neighbourhood. While you're walking, look for a place that speaks to you. Keep your mind and your senses open. If sitting on the ground is difficult for you, look for a park bench, or a fallen log or large rock that could support you. Once you have found your sit-spot, go there as often as you can to reap the many benefits of this beautiful practice.

How to use your sit-spot

Your aim is to tune in as much as you can. Your time here should be distraction free. Turn your phone on silent and put it in your bag or away from view.

Begin by noticing your body and your breathing. How does the air feel as it enters and leaves your nostrils? Is it warm or cool? How does your body feel in the place where your legs rest against the earth? When thoughts come into your mind, don't push them away but also don't follow them. Let them drift past you like clouds in the sky and gently bring your mind back to your senses and the things you can see, hear and feel around you.



Sit quietly in your sit-spot as often as you can. Daily is best. Try for 10 minutes at first and work towards 20-30 minutes, if you can. This gives nature time to accept your presence. You will notice that after you have been sitting quietly in your sit-spot for a while, the animals begin to behave in their natural way. You will begin to feel yourself to be part of nature, not separate, like we can so often feel.



Location literacy

A practice designed by and translated from Emmy Laura Perez Fjalland in the book "Jordbo".

What does it mean to know where I am? Author Ursula K. Le Guin writes: "for all our self-awareness, we have very little sense of where we live, where we are right here, right now." It's a phrase that has accompanied me in my work, a phrase I return to again and again. Because what does it mean to know where you are? Humans are sensitive and sensory creatures, but sensations should not stand alone. A landscape is an entanglement of biological, cultural, atmospheric, economic, geological, physical, historical, archaeological and aesthetic conditions and processes. An entanglement that connects to both the deep and recent past, the troublesome present and even the longing future.

First, we can develop a curiosity and awareness of how one place differs from another:

- Pick a location and decide how large an area you want to investigate. It can be anything from 1x1 meter - or smaller - to several hundred meters.
- Decide how you want to observe - with your eyes, ears, skin or nose.
- Decide what or who (hereafter 'O') you want to observe. You don't need to know the 'real' name of a terrain, vegetation, wildlife, building or ancient monument - that can be learned later.
- Describe how O forms and moves.
- Ask how O relates to its surroundings.
- Look for borders and boundaries, and every time you find a boundary, ask yourself why it is a boundary.
- And ask what moves across borders? Maybe someone else is creating boundaries?



- Find some landmarks: If you have some paper and drawing utensils, or maybe a camera or this journal, find five elements that you want to remember this place by and document them. It could be an ancient monument, a small new plant you've come to know, a rock, a hill, a special tree, a stream. Then write three or four words to describe the feelings you experienced here, what you thought.
- If necessary, go home and study why and how this place came to be. What is its historical development - the last 50 years, 200 years, 500 years, 2000 years, maybe all the way back to Paleolithic times?



Forest bath

An inspiration and an invitation to go out and connect with nature, inspired from Japan.

Forest bathing (or Shinrin-yoku in Japanese) is a therapeutic practice of deep sensory engagement with the forest. It is practiced all over the world as it has gained popularity due to its soothing effects.

Walking in the forest, listening to it and bathing in the essential oils that certain trees and plants emits, is believed to lead to a variety of health benefits including general mental health and mood improvement and decrease of stress and anxiety levels.

The act of forest bathing usually includes leaving your electronics behind and walking through a forest in a slow pace, allowing yourself the time to notice and engage with the forest environment in new ways. Paying attention to all five senses it involves:

- Touching - the ground, the leaves, the bark, the soft leaves of spring or the crisp ones of autumn
- Listening - to the birds, insects, the sound of the leaves moving in the wind
- Smelling - the flowers, the soil, the oils, the resin slowly dripping from the bark
- Tasting - the air as you breathe, a nibble of an edible plant, a berry or fruit
- Observing - zoom out and observe the movement of the forest, zoom in and look closely at one leaf, one bird, one nut



Practice : open sentences

To enter the first step of the spiral, here is a simple practice to ground in gratitude.

This is a highly pleasurable activity, and you may want to invent your own open sentences.

Some things I love about being alive in Earth are ...

A place that was magical (or wonderful) to me as a child was ...

A person who helped me believe in myself is or was ...

Some things I enjoy doing and making are ...

Some things I appreciate about myself are ...

A practice from the Work That Reconnects



Moroccan-inspired harira with Ingrid peas

Super flavourful soup with ingrid peas. Serve with lemon wedges, coriander, mint and your own chilli sauce. A recipe from Det Gode Selskab.

Quantity: 6 people

Preparation duration: approx. 3 hours + 1 day for soaking the ingrid peas

Ingredients:

5 dl of dried ingrid peas
3 l of water for the ingrid peas
1 dl of olive oil
4 finely chopped onions

Vegetables

(depending on the season):
4-5 red peppers or carrots
2 celery stalks - or ¼ celeriac
1 garlic clove
150 gr lentils
0.5 dl tomato puree

Spices

A little turmeric
1 large knob of freshly grated ginger
2 finely chopped red chillies (or less, depending on how much spice you want)
Paprika
Cumin seeds
Crushed cardamom seeds
Coriander seeds
Pinch of salt
Ground pepper
1 can of good peeled tomatoes
A little bit of water

Preparation:

Soak the ingrid peas overnight. Discard the water and boil the peas until tender in plenty of water and a little salt.

Heat a large pan and fry the onion, vegetables, garlic and spices in the oil until golden. Add the tomato puree and fry again. Pour in the tomatoes, lentils and water. Bring to the boil, reduce the heat and simmer for about an hour.

Pour the ingrid peas into the soup, add cooking water to a suitable consistency and season with salt, pepper, lemon and any other spices. The soup should be nice and deep in flavour and slightly smooth in texture. Serve with lemons, herbs and chilli sauce.

count your blessings

The method highlights the significance of attention by focusing on blessings in life.

Method

Ask the participants to bring an object or a picture of something they are grateful about.

Participants gather in a circle, adding beautiful items (fresh flowers, silk flowers, leaves or tree bows, colorful ribbons, stickers, confetti, etc.) to a central altar while sharing their blessings, enhancing awareness and appreciation. This practice encourages young people to express gratitude for joys and lessons in their journey, acknowledging that gratitude can be challenging at times.

For solo practice, individuals can create a personal altar or jar to collect beautiful objects, reflecting on their blessings and reminding them of the positives in their lives.

A practice from the Work That Reconnects



The serviceberry

As Robin Wall Kimmerer harvests serviceberries alongside the birds, she considers the ethic of reciprocity that lies at the heart of the gift economy. How, she asks, can we learn from Indigenous wisdom and ecological systems to reimagine currencies of exchange?

Method

Find a spot where you can be quiet and scan the QR code to play the audiobook. Let yourself soothed by the voice of Robin and let the story of the serviceberry inspire you.

Enjoy!



Honouring our pain for the world

In owning and honoring our pain, and daring to experience it, we learn the true meaning of compassion: to "suffer with". We begin to know the immensity of our heart-mind. What had isolated us in private anguish now opens outward and delivers us into the wider reaches of our inter-existence.

-The Work that Reconnects



*"Joanna Macy writes that until we can grieve
for our planet we cannot love it
- grieving is a sign of spiritual health." -
Robin Wall Kimmerer*

dreaming the dark

When we hear horrific stories of violence and oppression, the darkness they hold can seem barren and hopeless. We may question the value of telling these stories again and again, as Starhawk does so in her book 'Dreaming the Dark'

A conversation with a friend holds an opening: "the torture stories and the rage come from the dark. But if you retell the horror without creating the dark anew, you feed it." "Yet the power we sense in a seed, in the growth of a child, the power we feel writing, weaving, working, creating, making choices, has nothing to do with threats of annihilation. It has more to do with the root meaning of the word power, from the (late popular) Latin, *podere* ("to be able"). It is the power that comes from within." - Starhawk, 'Dreaming the Dark'.

In the book the question is posed: How do we face the dark on the edge of annihilation? How do we find the dark within and transform it, own it as our own power? How do we dream it into a new image, dream it into actions that will change the world into a place where no more horror stories happen, where there are no more victims? Where the dark is kind and charged with a friendly power.

In breaking the mold for darkness, in reshaping it, you can for example dream the dark as The Velvet Dark – a soft touch in the night, skin and flesh, touch, joy and mortality. Or as Hecate's Birth-Giving Dark – the darkness that the seeds are planted in, the dark womb, the potentiality – the life that forms itself in hidden places.

To Starhawk the friendly power means overthrowing the principle of "power-over." Rethinking power as something else than domination - as something that comes from within. We do not hold power, as one holds a knife, it is to be thought of as coiled up "in the heart of every cell of every living thing, who is the spark of every nerve and the life of every breath." According to Starhawk this change of consciousness at will is an act of magic and can help us close the dark space between the spiritual and the political.

journaling your dream

A way to connect with your unconscious is to pay attention to the messages it sends you in your dreams. Your inner self sends you images to tell you how you relate to the world. Writing them down can help you understand some parts of yourself. Here is a template.

Date _____

Notes

Dream status

☐ New ☐ Recurring

Feelings when waking up

Significant imagery

Interpretation

soothing through the senses

When upset, soothing sensual experiences can be of great help. It is good to do a brainstorming exercise to help a person discover experiences related to each sense that he/she/they likes. Afterwards, you can give the following list for further inspiration.

- Sight: Look at something pretty, Watch People, Look at a shop window, Go to an art gallery, Go to the cinema or watch a beautiful video
- Hearing: Listen to soothing music, Pay attention to sounds, Sing your favourite song, Play an instrument
- Touch: Take a hot bath or shower, Pet your dog or cat, Hug someone, Put comfy clothes on
- Smell: Use your favourite soap/perfume, Burn a scented candle, Smell flowers, Make popcorn, Peel an orange
- Taste: Chew your favourite gum, Eat your favourite food, Eat mindfully, Drink hot chocolate



Hydrofeminism

A text by Maja Lintrup.

Opening our private anguish outward to the world, to suffer with the world, means to understand on a deeper level our inter-existence.

Hydrofeminists have focused on our being in the world, not as separate entities with sharply drawn, closed-up borders but as interwoven with our surroundings, passing into them as they pass into us. They argue that this point is most clearly demonstrated in our watery-embodiment. As beings consisting of mostly water we seep, leak, emit and absorb through our semi-permeable "skin sac."

As harmful chemicals such as PFAS find their ways into our waters, our soil and the vegetables we grow, they find their ways into our bodies. Depending on where you live and how you eat the harm done will vary. Some places mothers might be advised not to breastfeed their children as the chemicals are passed onto the baby through the milk. In the oceans mammals such as seals and otters will pass on the dangerous chemical as they breastfeed their puppies too.

Stretching and extending the 'we' through streams of planetary waterways without it washing away differences is essential for the hydrofeminist.

In the book 'Bodies of Water' Astrida Neimanis writes:

To figure ourselves as bodies of water not only rejects a human separation from Nature 'out there'; it also torques many of our accepted cartographies of space, time, and species, and implicates a specifically watery movement of difference and repetition. Always aswim in these explorations is a call to consider our ethical responsibility towards the many other bodies of water we are becoming all the time.

When you feel sad, per example when you face your trauma, take a bath and try to let your tears flow into the water. Think about sharing your pain with the world through the water. Try to feel what it does to your body and mind afterwards.

meditation on water

A text by Emmeline Werner

Face a body of water : the ocean, a lake, a bathtub or a glass of water on a table. Breathe deeply. Inhale. Exhale. Inhale. Exhale. Inhale. Exhale. Close your eyes. Can you feel your inner water? 70% of your body is water and vibrates with the outerwater.

The sea is us and we are the sea. Evolutionary we arose from the sea, so we folded the water within. And this is where we start : acknowledging that our human bodies consist of the same material as the material world.

Do you know how old this water is? For how long it has been there? Since the old times of the Earth's creation, there was the same body of water, exactly the same quantity, which went on a long cyclic journey. Water doesn't know borders : it has been circulating for thousands of years, changing shape depending on its container. Freezing, evaporating, raining. From drops to streams, from streams to rivers, from rivers to the sea. Condensating, pouring, drinking. Water brings life to all of us, regardless of what kind of bodies or identities we have. Collecting, sharing, birthing.

"We could also tell the story this way: water connects bodies across times and spaces, through various complex movements and cycles to other bodies and beings in diverse exchanges, gifts, thefts, and forsaking. We could think of this work of water as flow, or more specifically, as a logic of connection or communication." Everything touched by water is connected - bodies of flora, fauna, tech, meteorology, geology and so on.

Going through the different stages of the cycles. We were born in the water of the wombs, which evaporated and went back to the cycle. We cried our despair, our rage or our sadness, and our tears evaporated and went back to the cycle.

We can be quiet, we can be in a flow, we can be destructive, we can give life, we can take it away. We are all just as a simple drop of water. As a drop or a snow flake, you are unique. As the snow or the wave, we are millions and we can change the face of the world.

open sentences

In owning and honoring our pain, and daring to experience it, we learn the true meaning of compassion: to “suffer with”. We begin to know the immensity of our heart-mind. What had isolated us in private anguish now opens outward and delivers us into the wider reaches of our inter-existence.

Practice: open sentences

- Feel free to make up your own, remembering to keep them as unbiased and non-leading as possible.
- What concerns me most about the world today is...
- When I see what's happening to the natural world, what breaks my heart is....
- When I see what's happening to our society, what breaks my heart is...
- When I think of the world we will leave our children, it looks like...
- Feelings about all this, that I carry around with me, are...
- Ways I avoid these feelings are...
- Ways I use these feelings are...
- Working with teachers or parents, this practice can include:
- If I withhold from my children my concerns for the future, I do so because...
- If I tell the children my concerns for the future, I do so because ...
- In talking with the children about the news, what I want is ...

Practice from the Work That Reconnects

nettle soup recipe

Inspired by a recipe from Forager Chef.

As spring comes to an end and summer peaks its head out the season of the stinging, nettle begins. Harvest them while they are still young, no more than 10 centimetres tall (at this stage they might have a purple hue) or pluck off only the tender, fresh top of older plants. Remember gloves. On older plants the seeds can also be harvested, toasted and used as a sprinkle on soups or in granolas.

This section of the book reminds us of the power of difficult feelings and the nettle carries this message in its body. What stings you can also nourish you – covered with spiky trichome the nettle burns the naked skin, but the plant is rich and full of protein, iron and important vitamins. Once you steam, dry or blanch it the stinging will go away and you can enjoy its health benefits and delicious spinach-y and slightly oceanic flavours.

Recipe for a classic nettle soup:

Roughly half a grocery bag of nettles

1 l of vegetable stock

1 dl of vegan cream

1 boiled large potato

2 leeks

1-2 celery stems

1 yellow onion

A nob of oil

Salt and pepper to taste

Optional toppings for serving:

Chopped mint or dill

Extra virgin olive oil

Toasted nettle seeds



Preparation

- Wash the nettles thoroughly in cold water, pat them dry with a clean dishtowel
- Prepare a steamer (a large pot with a few inches of water, a steamer basket or sift and a lid will do). Steaming the nettles instead of blanching them will keep more of their flavour.
- Steam the nettles in batches for around two minutes pr batch.
- Squeeze the nettles free of water and chop them finely. Set aside a handful of the steamed nettles.
- One large, diced potato or a few smaller ones is what thickens the soup. Boil extra so you have some for a potato salad. The idea with boiling the potatoes separately and adding them later brings the flavour of the nettle in the center and avoids the gumminess of too much potato starch in the soup.
- Cook diced celery, onion and leeks in a pot on medium heat. Add stock and cook until vegetables are tender.
- Add the base of the soup, the diced, boiled potato and the prepared nettles to a blender. Add the cream and puree until desired texture is reached. Work in bathes if needed.
- Add a nob of oil and season with salt and pepper
- Add the handful of nettles that were set aside for a bit of bite.
- Serve with desired toppings



cairn of mourning

This ritual practice allows you to express your grief for what is happening to the world. In knowing the depth of this sorrow, you can know the depth of your belonging, from which comes the power to endure hardship and to act for the well-being of all.

Personal practice:

What is being lost in our world that you mourn for? While out for a walk, reflect on this question and find a small object you can bring home that symbolises this. Each time you do this, place your object in a special place you've set up in your home or garden to mark significant losses you mourn. Over time, such objects add together to create a cairn of mourning to honour the grief you feel.

Collective practice:

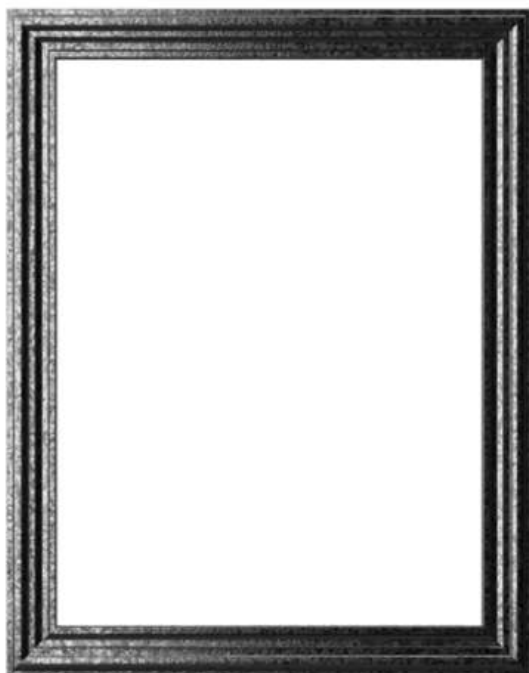
The Cairn of Mourning is often done out of doors, though the process can be held inside as well. Invite people to wander outside, alone, calling to mind a particular part of their world, a place or being precious to them that is lost now or disappearing from their life. They find an object – say, a rock, a cluster of leaves, a stick – to symbolize what they mourn, and bring it with them when they rejoin the group.

When all are seated in a circle, the simple ritual begins. One by one, at random, people arise, walk to the center and place their object. As they do, they speak. They describe the loss that the object represents—family farm, paved over creek, neighborhood store — and their feelings about it; then they formally say good-bye to it. As each offering is made and the objects pile up to form a heap or “cairn,” all in the circle serve as witnesses and acknowledge the speaker by saying, “We hear you.”

The ritual can end with people sitting in twos or threes to express more fully the grief they felt as objects were added to the cairn. Or it can close with people holding hands as they sound together.

portrait of your anxiety

Inspired by an original idea from Annika Nilsson. How would your anxiety look like, if you had to draw it in a frame?



Method

Look at the wheel of emotions and ask the participants to identify one that is more present.

Use clay, paint, ... and draw a portrait of your emotions:

- What color is your feeling?
- What size?
- Where can you feel it?
- What shape? Texture?
- If the emotion could talk, what would it say?

Film recommendations to snuggle

Your own:



suggestions for inspiration:

- Woman at war
- Portrait of a Lady on fire
- Chunking express
- Frances Ha
- Fucking Åmål
- Tony Erdmann
- Shiva baby
- 20th Century women
- Ginger & Rosa

head holding

This is an exercise that you can do with an old or new friend, family member, neighbour, partner or fellow activist.

Find a person you would like to share a moment of care with. In uncertain and worrisome times the head is heavy, but it can be held.

What to do:

- One person lays down on the ground, flat on their back, the other finds a comfortable sitting position behind their head.
- The person sitting holds the head of the person laying down in the cup of their palms - the hands hovering just a bit above the ground.
- The person laying down must try to relax the body, surrendering the weight of the head into the hands of the partner.
- The relaxed head should be heavy like a bowling ball to the person holding it. If the person holding the head can feel that the person laying down is holding back, ask them to let go a bit more.
- Hold the head and let the head be held for as long as desired.
- The headholder can move the head from side to side in a soft swinging motion, before gently lowering the head to rest on the ground.
- Switch positions when the time is right.

Additional steps can be added with other parts of the body. Hold each other's legs, one or two at the time - or arms. Hold them for a while before giving them a shake and gentle lower to the ground.

the bestiary

Text by Joanna Macy

Short-tailed albatross

Whooping crane

Gray wolf

Woodland caribou

Hawksbill sea turtle

Rhinoceros

The lists of endangered species grow longer every year. With too many names to hold in our minds, how do we honor the passing of life? What funerals or farewells are appropriate?

Reed warbler

Swallow-tail butterfly

Bighorn sheep

Indian python

Howler monkey

Sperm whale

Blue whale

Dive me deep, brother whale, in this time we have left. Deep in our mother ocean where once I swam, gilled and finned. The salt from those early seas still runs in my tears. Tears aren't enough anymore. Give me a song, a song for a sadness too vast for my heart, for a rage too wild for my throat.

Giant sable antelope

Wyoming toad

Polar bear

Grizzly bear

Brown bear

Bactrian camel

Nile crocodile

Chinese alligator

Ooze me, alligator, in the mud whence I came. Belly me slow in the rich primordial soup, cradle of our molecules. Let me wallow again, before we drain your swamp, and pave it over.

Gray bat

Ocelot

Pocket mouse

Sockeye salmon

Hawaiian goose

Audouin's seagull

Quick, lift off. Sweep me high over the coast and out, farther out. Don't land here. Oil spills coat the beach, rocks, sea. I cannot spread my wings glued with tar. Fly me from what we have done, fly me far.

Golden parakeet
 West African ostrich
 Florida panther
 Galapagos penguin
 Imperial pheasant
 Mexican prairie dog
 Hide me in a hedgerow, badger. Can't you find one? Dig me a tunnel
 through leaf mold and roots, under the trees that once defined our
 fields. My heart is bulldozed and plowed over. Burrow me a labyrinth
 deeper than longing.
 Thick-billed parrot
 Blue pike
 Snow leopard
 Molokai thrush
 California condor
 Lotus blue butterfly
 Crawl me out of here, caterpillar. Spin me a cocoon. Wind me to
 sleep in a shroud of silk, where in patience my bones will dissolve.
 I'll wait as long as all creation if only it will come again— and I take
 wing.
 Atlantic Ridley turtle
 Coho salmon
 Helmuted hornbill
 Marine otter
 Humpback whale
 Steller sea lion
 Monk seal
 Swim me out beyond the ice floes, mama. Where are you? Boots
 squeeze my ribs, clubs drum my fur, the white world goes black with
 the taste of my blood.
 Gibbon
 Sand gazelle
 Cheetah
 Chinchilla
 Asian elephant
 African elephant
 Sway me slowly through the jungle. There still must be jungle
 somewhere. My heart drips with green secrets. Hose me down by
 the waterhole; there is buckshot in my hide. Tell me old stories
 while you can remember.
 Desert tortoise
 Crested ibis
 Hook-billed kite
 Mountain zebra
 Tibetan antelope
 Andrew's frigatebird
 In the time when his world, like ours, was ending, Noah had a list of
 the animals, too. We picture him standing by the gangplank, calling

their names, checking them off on his scroll. Now we also are checking them off.

Ivory-billed woodpecker

Indus river dolphin

West Indian manatee

Wood stork

We reenact Noah's ancient drama, but in reverse, like a film running backwards, the animals exiting.

Ferret

Gorilla

Tiger

Wolf

Your tracks are growing fainter. Wait. Wait. This is a hard time. Don't leave us alone in a world we have wrecked.

Suggestion:

How to honour each species and their unique contribution to our planet? You can make a grave or a monument for a chosen species.



yoga Asanas to help you ground



RAIN: A Practice of Radical compassion

The acronym RAIN is an easy-to-remember tool for bringing mindfulness and compassion to emotional difficulty.

You can take your time and explore RAIN as a stand-alone meditation or move through the steps whenever challenging feelings arise.

R—Recognize What's Going On

Recognizing means consciously acknowledging, in any given moment, the thoughts, feelings, and behaviors that are affecting you. This can be done with a simple mental whisper, noting what you are most aware of.

A—Allow the Experience to be There, Just as It Is

Allowing means letting the thoughts, emotions, feelings, or sensations you have recognized simply be there, without trying to fix or avoid anything. You might recognize fear, and allow by mentally whispering “it’s ok” or “this belongs” or “yes.” Allowing creates a pause that makes it possible to deepen attention.

I—Investigate with Interest and Care

To investigate, call on your natural curiosity—the desire to know truth—and direct a more focused attention to your present experience.

You might ask yourself: What most wants attention? How am I experiencing this in my body? What am I believing? What does this vulnerable place want from me? What does it most need? Whatever the inquiry, your investigation will be most transformational if you step away from conceptualizing and bring your primary attention to the felt-sense in the body.

N—Nurture with Self-Compassion

Self-compassion begins to naturally arise in the moments that you recognize you are suffering. It comes into fullness as you intentionally nurture your inner life with self-care. To do this, try to sense what the wounded, frightened or hurting place inside you most needs, and then offer some gesture of active care that might address this need.

Does it need a message of reassurance? Of forgiveness? Of companionship? Of love?

Experiment and see which intentional gesture of kindness most helps to comfort, soften or open your heart. It might be the mental whisper, I'm here with you. I'm sorry, and I love you. I love you, and I'm listening. It's not your fault. Trust in your goodness.

In addition to a whispered message of care, many people find healing by gently placing a hand on the heart or cheek; or by envisioning being bathed in or embraced by warm, radiant light. If it feels difficult to offer yourself love, bring to mind a loving being—spiritual figure, family member, friend or pet—and imagine that being's love and wisdom flowing into you.

After the RAIN

When you've completed the active steps of RAIN, it's important to notice the quality of your own presence and rest in that wakeful, tender space of awareness.

The fruit of RAIN is realizing that you are no longer imprisoned in or identified with any limiting sense of self. Give yourself the gift of becoming familiar with the truth and natural freedom of your being; it is mysterious and precious!

Resource: Guided Meditation – The Practice of RAIN - Copyright © 2020 by Tara Brach, Ph.D.



The truth circle

This ritual provides a simple, respectful, whole group structure for owning and honoring our pain for the world. The practice emerged in 1990 amid a large, tension-filled workshop near Frankfurt, on the day of the reunification of East and West Germany. Since then it has become a trusted and featured part of countless workshops the world over.

People sit in a circle. They sit as closely-packed as possible, for they are creating a containment vessel for holding the truth. The circle they enclose has four quadrants (visible demarcations are not needed), and in each quadrant is placed a symbolic object: a stone, dead leaves, a thick stick, and an empty bowl. In the center is placed a cushion or small cloth. After placing the objects, the guide picks up each one in turn and explains its meaning.

Here are some words we use:

This stone is for fear. It's how our heart feels when we're afraid: tight, contracted, hard. With this stone, we can let our fear speak. These dry leaves represent our sorrow. There is great sadness within us for what we see happening to our world. Here the sadness can speak.

This stick is for our anger, for our outrage. Anger needs to be spoken for clarity of mind and purpose. As you let it speak, grasp this stick hard with both hands. It's not for pounding or waving around.

And here in the fourth quadrant, this empty bowl stands for our sense of deprivation and need, our hunger for what's missing—our emptiness.

Maybe there's something you'll want to say that doesn't fit one of these quadrants, so this cushion in the center of the circle is a place you can stand or sit to give voice to it – be it a song or prayer or lines of verse.

You may wonder where is hope? The very ground of this circle is hope. If we didn't have hope, we wouldn't be here.

After introducing the objects, present the guidelines for the Truth Circle and make clear that the inner circle is sacred space—made sacred by our truth telling.

- People at the inner edge of the circle should keep their feet out of the central space, also other objects like water bottles and tissues.
- Once the ritual starts, one person at a time, randomly and spontaneously, steps into the circle and takes an object in their hands and speaks. A person can speak from just one quadrant and leave, or move from one quadrant to another. It's okay to just hold an object and not speak. People may come in more than once or not at all; there is no pressure on anyone to enter.
- Encourage brevity in what is spoken, pointing out the relationship between the brevity and the power of a statement. The Truth Circle is not for lectures or reports, but for direct and simple expression of our pain for the world. Let the ritual object itself help focus the mind.
- To support the truth telling, suggest a refrain – “I hear you” or “I’m with you” – that people in the group will say (not in unison), during or after each speaking in the Circle.
- Confidentiality is essential; what’s said here stays here. A person’s words in the Circle are not to be referred to afterwards, including to the one who said them.
- No personal references to those present will be made, and no “cross-talk” or responses to what others have said.
- Concerns about our personal lives are as welcome as concerns about the world: it’s all one.
- Feel free to speak in your mother tongue.
- Feel free to speak as another being, and let it be clear to us when you are doing that.
- Refrain from excessive comforting. When people are expressing heavy emotion, gestures of comfort may be taken as a signal to shut down.
- Tell people how long you expect the ritual to last (we usually keep it to about an hour and a half). Let people know they can go to the bathroom as needed.

Trust yourself to sense the moment to draw the ritual to a close. As you prepare to close, give people a warning, so that those who have been holding back can seize the chance to speak.

We often say:

The truth telling will continue in our lives, but this chapter of it will soon draw to a close. Let any who have not yet entered the Circle, and wish to, do so now.

The formal closing of the Truth Circle is a key moment. First you honor the truth that each has spoken and the respectful support that each has given. Truth-telling is like oxygen: it enlivens us. Without it we grow confused and numb. With it, we experience our own authority.

Next, name the objects after another, say in effect:

The sorrow spoken over the dead leaves was in equal measure love. In hearing fear, we also heard the trust and courage it takes to speak it.

And when we heard anger, we heard passion for justice.

And we saw how the empty bowl makes space for the new.

A practice from the Work That Reconnects



The milling

This active and non-verbal practice provides a change of pace after people have been sitting and talking. The silent encounters help people to see each other more fully in their shared humanity. The present global realities strike us with greater impact when we relate to our face-to-face experience of another person. To confront their possible suffering and death seems to jolt our minds and hearts more than imaging of our own.

Method

Moving back chairs and cushions to make a large open space in the room, invite people to “mill” – to circulate around the room at a fairly energetic pace, without talking. Stress that they are to remain silent throughout the whole practice.

Let your eyes go out of focus; you won’t bump. Use the whole space so we don’t get into a snarl in the middle. Soft vision and you won’t collide. If you find us all going in the same direction, turn around and go upstream.

1. In the first part, people are moving quickly, as on busy city streets. Hurry; this is the so-called modern society and time is money. Keep moving. No talking. Embellish this a bit, reminding people how time is accelerating. You are an important person with important things to do. Feel in your body the tension of having to make your way through all these moving obstacles.
2. Next, the pace slows and participants become aware of each other’s presence. Now we slow down a bit. We see the faces around us. “Oh, I’m not alone here.” Our eyes may engage as we pass.

Then begins a series of one-to-one encounters. Take care to point out that when they meet, they don’t need to lock eyes. They can simply relax their gaze and open their awareness to the whole person. Be sure to give ample milling time between encounters, to relieve the intensity and allow the experience to sink in.

1. The first encounter draws attention to the sheer presence of the other, and their choice to be here. And you find yourself in front of someone – and stop. If it's comfortable, take their right hand in yours. This person is alive on planet Earth at the same time as you, born into the same period of crisis, danger, speed, and injustice. And this person has chosen to be here today, has chosen to put aside other activities, tasks and pleasures, in order to come here to join the rest of us in a time of deep foreboding and strife, to look together at what's happening in our world. This person spoke earlier of their love for this life. Here is someone who is unafraid to love the gift of being alive on this planet. It's like medicine. Feel your gratitude for your partner's choice to be here and silently acknowledge your parting... And we move on, go back to slow milling....
2. In the following encounter, the focus moves to the other person's knowledge of our present situation, and their willingness to face it. You are looking into the face of someone who has a good clue what's going on in our world. Give two or more examples of what's going on, such as the following: forests being clear-cut, small farms forced out of business, crops genetically engineered, fracking, mountain-top removal, mass incarceration and police killings of people of color, the corporate military complex and its wars against people of the global majority, corporate exploitation of indigenous lands, radiation spreading from Fukushima and other nuclear power plants, the huge threat of climate disruption. Sense your partner's awareness of the terrible injustice, inequality, and pain that surrounds and wounds us all in different ways... This person knows this is going on, yet they haven't closed their eyes, haven't turned away... This person pays attention to all this. Experience your respect for their courage. Silently acknowledge your parting... as we move on, go back to slow milling....
3. Now the focus moves to the other person's experience of oppression and privilege in today's society. Now stopping in front of your next partner... As you breathe and take in the presence of your partner, let your awareness open widely to hold the complexities and confusion this person experiences due to being born with their particular skin color, culture, abilities and disabilities, and gender. Open to the social privilege or

discrimination this person may have experienced as a result. Invite yourself to open now to the immeasurable and unnamed losses your partner has suffered for a lifetime of being deeply impacted by privilege or oppression... Find a simple, silent way to acknowledge the journey that you each are making to come back fully to life... to partake in its shared and multifaceted richness... Nod your head to acknowledge all that has moved through you in the presence of this partner... And we move on, going back to slow milling....

4. In this last encounter, we acknowledge the danger each person faces in this planet time and the gifts they can bring to it. Moving on, we come to our last encounter. Facing each other, put your hands together palm to palm at shoulder height... Before you stands someone living in a beautiful, fragile, and poisoned planet. In their body, as in yours, are toxins that can bring cancer and immune disease. This person, like you, can die from a nuclear accident or attack, or from a flood or drought or a plague triggered by climate change. They could die at the hands of police. We can face this together. We must not let our common danger separate us. Let it bond us. Keep breathing....
5. Now there's another thing to see in this face. Allow your awareness to open to the real possibility that this person will play a pivotal role in the Great Turning to a life-sustaining civilization. They have the gifts, the strengths, the motivation. Allow that possibility to enter your mind and let them know how you feel about it.

Some guides have people sit down with their last partner for a few minutes of sharing.



onion soup

Onions can have multiple uses. The first one is the get you cry and get your tears out of your body. They can be a good metaphor of some layers of protection which are painful to peel off, but everytime you get closer to the center. But onions also have a good comforting effect in a soup, and their skin can be used afterwards to dye fabric.

Ingredients (serves 4)

- 550 g onions (approx. 4 medium-sized onions)
- 60 g butter (plant-based or not)
- 2 tablespoons flour
- 1.5 liters vegetable stock - homemade or made from a cube. You can also add a little port wine if you feel like it!
- 1 bouquet garni
- ½ stale baguette
- 200 g Gruyère (or vegan) cheese - grated
- Salt and pepper

Recipe

Peel and finely chop the onions. In a large saucepan, melt the butter and add the onions. Cook gently for about 30 minutes, until they are a nice light brown color.

Add the flour and mix well, then the stock and bouquet garni. Season with salt and pepper. Bring to the boil, then simmer for 30 minutes.

Ladle the soup into ovenproof bowls. Cut slices of stale baguette (or toast beforehand if the baguette is too fresh). Carefully place the bread on the soup bowls. Sprinkle generously with grated cheese. Place the bowls in the oven, with the grill function on, and leave to toast for a few minutes. The cheese should be golden brown.



natural dyeing

Dyeing with onion skins can produce various colors, with purple and yellow skins yielding slightly different results.

Process:

Preparing Fabric:

1. Scouring

Wash fabric thoroughly to remove dirt and oils. Scouring enhances dye absorption.

2. Mordanting:

Some fabrics require mordants to bind dye. Silk and wool can use onion skins without mordant, while cotton needs aluminum acetate.

Dyeing Process:

- Use several handfuls of onion skins in a dedicated pot, adding enough water to cover them.
- Method 1: Dye fabric and skins together for a varied color effect.
- Method 2: Simmer onion skins first, then strain and add fabric for more uniform color.

Finishing:

After dyeing, hang fabric to dry or rinse. Some dye may wash out, so rinse until water runs clear.

Onion skin dye blends well with other natural dyes for beautiful color variations.



South/Fire

seeing with new eyes

Experiencing the reality of our inter-existence helps us see with new eyes. We can sense how intimately and inextricably we are related to all that is. We can taste our own power to change, and feel the texture of our living connections with past and future generations, and with our brother/sister species.

-The Work that Reconnects



But it is not enough to weep for our lost landscapes; we have to put our hands in the earth to make ourselves whole again. Even a wounded world is feeding us. Even a wounded world holds us, giving us moments of wonder and joy. I choose joy over despair.

-Robin Wall Kimmerer

The carrier bag theory of fiction

Ursula K. Le Guin 1986

The Carrier Bag Theory of Fiction

Source: Dancing at the Edge of the World;

Transcribed: by Cody Jones.

In the temperate and tropical regions where it appears that hominids evolved into human beings, the principal food of the species was vegetable. Sixty-five to eighty percent of what human beings ate in those regions in Paleolithic, Neolithic, and prehistoric times was gathered; only in the extreme Arctic was meat the staple food. The mammoth hunters spectacularly occupy the cave wall and the mind, but what we actually did to stay alive and fat was gather seeds, roots, sprouts, shoots, leaves, nuts, berries, fruits, and grains, adding bugs and mollusks and netting or snaring birds, fish, rats, rabbits, and other tuskless small fry to up the protein. And we didn't even work hard at it-- much less hard than peasants slaving in somebody else's field after agriculture was invented, much less hard than paid workers since civilization was invented. The average prehistoric person could make a nice living in about a fifteen-hour work week.

Fifteen hours a week for subsistence leaves a lot of time for other things. So much time that maybe the restless ones who didn't have a baby around to enliven their life, or skill in making or cooking or singing, or very interesting thoughts to think, decided to slope off and hunt mammoths. The skillful hunters then would come staggering back with a load of meat, a lot of ivory, and a story. It wasn't the meat that made the difference. It was the story.

It is hard to tell a really gripping tale of how I wrested a wild-oat seed from its husk, and then another, and then another, and then another, and then another, and then I scratched my gnat bites, and Ool said something funny, and we went to the creek and got a drink and watched newts for a while, and then I found another patch of oats.... No, it does not compare, it cannot compete with how I thrust my spear deep into the titanic hairy flank white Oob, impaled on one huge sweeping tusk, writhed screaming, and blood spouted everywhere in crimson torrents, and Boob was crushed to jelly when the mammoth fell on him as I shot my unerring arrow straight through eye to brain.

That story not only has Action, it has a Hero. Heroes are powerful. Before you know it, the men and women in the wild-oat patch and their kids and the skills of the makers and the thoughts of the thoughtful and the songs of the singers are all part of it, have all been pressed into service in the tale of the Hero. But it isn't their story. It's his.

When she was planning the book that ended up as *Three Guineas*, Virginia Woolf wrote a heading in her notebook, "Glossary"; she had thought of reinventing English according to a new plan, in order to tell a different story. One of the entries in this glossary is heroism, defined as "botulism." And hero, in Woolf's dictionary, is "bottle." The hero as bottle, a stringent reevaluation. I now propose the bottle as hero. Not just the bottle of gin or wine, but bottle in its older sense of container in general, a thing that holds something else.

If you haven't got something to put it in, food will escape you--even something as uncombative and unresourceful as an oat. You put as many as you can into your stomach while they are handy, that being the primary container; but what about tomorrow morning when you wake up and it's cold and raining and wouldn't it be good to have just a few handfuls of oats to chew on and give little Oom to make her shut up, but how do you get more than one stomachful and one handful home? So you get up and go to the damned soggy oat patch in the rain, and wouldn't it be a good thing if you had something to put Baby Oo Oo in so that you could pick the oats with both hands? A leaf a gourd a shell a net a bag a sling a sack a bottle a pot a box a container. A holder. A recipient.

The first cultural device was probably a recipient Many theorists feel that the earliest cultural inventions must have been a container to hold gathered products and some kind of sling or net carrier. So says Elizabeth Fisher in *Women's Creation* (McGraw-Hill, 1975). But no, this cannot be.

Where is that wonderful, big, long, hard thing, a bone, I believe, that the Ape Man first bashed somebody with in the movie and then, grunting with ecstasy at having achieved the first proper murder, flung up into the sky, and whirling there it became a space ship thrusting its way into the cosmos to fertilize it and produce at the end of the movie a lovely fetus, a boy of course, drifting around the Milky Way without (oddly enough) any womb, any matrix at all? I don't know. I don't even care. I'm not telling that story. We've heard it, we've all heard all about all the sticks spears and swords, the things to bash and poke and hit with, the long, hard things, but we have not heard about the thing to put things in, the container for the thing contained. That is a new story. That is news.

And yet old. Before--once you think about it, surely long before--the weapon, a late, luxurious, superfluous tool; long before the useful knife and ax; right along with the indispensable whacker, grinder, and digger-- for what's the use of digging up a lot of potatoes if you have nothing to lug ones you can't eat home in--with or before the tool that forces energy outward, we made the tool that brings energy home. It makes sense to me. I am an adherent of what Fisher calls the Carrier Bag Theory of human evolution.

This theory not only explains large areas of theoretical obscurity and avoids large areas of theoretical nonsense (inhabited largely by tigers, foxes, other highly territorial mammals); it also grounds me, personally, in human culture in a way I never felt grounded before. So long as culture was explained as originating from and elaborating upon the use of long, hard objects for sticking, bashing, and killing, I never thought that I had, or wanted, any particular share in it. ("What Freud mistook for her lack of civilization is woman's lack of loyalty to civilization," Lillian Smith observed.)

The society, the civilization they were talking about, these theoreticians, was evidently theirs; they owned it, they liked it; they were human, fully human, bashing, sticking, thrusting, killing. Wanting to be human too, I sought for evidence that I was; but if that's what it took, to make a weapon and kill with it, then evidently I was either extremely defective as a human being, or not human at all.

That's right, they said. What you are is a woman. Possibly not human at all, certainly defective. Now be quiet while we go on telling the Story of the Ascent of Man the Hero.

Go on, say I, wandering off towards the wild oats, with Oo Oo in the sling and little Oom carrying the basket. You just go on telling how the mammoth fell on Boob and how Cain fell on Abel and how the bomb fell on Nagasaki and how the burning jelly fell on the villagers and how the missiles will fall on the Evil Empire, and all the other steps in the Ascent of Man.

If it is a human thing to do to put something you want, because it's useful, edible, or beautiful, into a bag, or a basket, or a bit of rolled bark or leaf, or a net woven of your own hair, or what have you, and then take it home with you, home being another, larger kind of pouch or bag, a container for people, and then later on you take it out and eat it or share it or store it up for winter in a solidier container or put it in the medicine bundle or the shrine or the museum, the holy place, the area that contains what is sacred, and then next day you probably do much the same again--if to do that is human, if that's what it takes, then I am a human being after all. Fully, freely, gladly, for the first time.

Not, let it be said at once, an unaggressive or uncombative human being. I am an aging, angry woman laying mightily about me with my handbag, fighting hoodlums off. However I don't, nor does anybody else, consider myself heroic for doing so. It's just one of those damned things you have to do in order to be able to go on gathering wild oats and telling stories.

It sometimes seems that that story is approaching its end. Lest there be no more telling of stories at all, some of us out here in the wild oats, amid the alien corn, think we'd better start telling another one, which maybe people can go on with when the old one's finished. Maybe. The trouble is, we've all let ourselves become part of the killer story, and so we may get finished along with it. Hence it is with a certain feeling of urgency that I seek the nature, subject, words of the other story, the untold one, the life story.

It's unfamiliar, it doesn't come easily, thoughtlessly to the lips as the killer story does; but still, "untold" was an exaggeration. People have been telling the life story for ages, in all sorts of words and ways. Myths of creation and transformation, trickster stories, folktales, jokes, novels...

The novel is a fundamentally unheroic kind of story. Of course the Hero has frequently taken it over, that being his imperial nature and uncontrollable impulse, to take everything over and run it while making stern decrees and laws to control his uncontrollable impulse to kill it.

So the Hero has decreed through his mouthpieces the Lawgivers, first, that the proper shape of the narrative is that of the arrow or spear, starting here and going straight there and THOK! hitting its mark (which drops dead); second, that the central concern of narrative, including the novel, is conflict; and third, that the story isn't any good if he isn't in it.

I differ with all of this. I would go so far as to say that the natural, proper, fitting shape of the novel might be that of a sack, a bag. A book holds words. Words hold things. They bear meanings. A novel is a medicine bundle, holding things in a particular, powerful relation to one another and to us.

One relationship among elements in the novel may well be that of conflict, but the reduction of narrative to conflict is absurd. (I have read a how-to-write manual that said, "A story should be seen as a battle," and went on about strategies, attacks, victory, etc.) Conflict, competition, stress, struggle, etc., within the narrative conceived as carrier bag/belly/box/house/medicine bundle, may be seen as necessary elements of a whole which itself cannot be characterized either as conflict or as harmony, since its purpose is neither resolution nor stasis but continuing process.

Finally, it's clear that the Hero does not look well in this bag. He needs a stage or a pedestal or a pinnacle. You put him in a bag and he looks like a rabbit, like a potato. That is why I like novels: instead of heroes they have people in them.

So, when I came to write science-fiction novels, I came lugging this great heavy sack of stuff, my carrier bag full of wimps and klutzes, and tiny grains of things smaller than a mustard seed, and intricately woven nets which when laboriously unknotted are seen to contain one blue pebble, an imperturbably functioning chronometertelling the time on another world, and a mouse's skull; full of beginnings without ends, of initiations, of losses, of transformations and translations, and far more tricks than conflicts, far fewer triumphs than snares and delusions; full of space ships that get stuck, missions that fail, and people who don't understand. I said it was hard to make a gripping tale of how we wrested the wild oats from their husks, I didn't say it was impossible. Who ever said writing a novel was easy?

If science fiction is the mythology of modern technology, then its myth is tragic. "Technology," or "modern science" (using the words as they are usually used, in an unexamined shorthand standing for the "hard" sciences and high technology founded upon continuous economic growth), is a heroic undertaking, Herculean, Promethean, conceived as triumph, hence ultimately as tragedy. The fiction embodying this myth will be, and has been, triumphant (Man conquers earth, space, aliens, death, the future, etc.) and tragic (apocalypse, holocaust, then or now).

If, however, one avoids the linear, progressive, Time's-(killing)-arrow mode of the Techno-Heroic, and redefines technology and science as primarily cultural carrier bag rather than weapon of domination, one pleasant side effect is that science fiction can be seen as a far less rigid, narrow field, not necessarily Promethean or apocalyptic at all, and in fact less a mythological genre than a realistic one. It is a strange realism, but it is a strange reality. Science fiction properly conceived, like all serious fiction, however funny, is a way of trying to describe what is in fact going on, what people actually do and feel, how people relate to everything else in this vast sack, this belly of the universe, this womb of things to be and tomb of things that were, this unending story. In it, as in all fiction, there is room enough to keep even Man where he belongs, in his place in the scheme of things; there is time enough to gather plenty of wild oats and sow them too, and sing to little Oom, and listen to Ool's joke, and watch newts, and still the story isn't over. Still there are seeds to be gathered, and room in the bag of stars.

Embroidery guide



Fly Stitch



French Knots



Ray or Spoke Stitch



Lazy Daisy Stitch



Stem Stitch



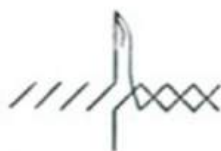
Feather Stitch



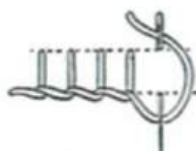
Chain Stitch



Satin Stitch



Cross Stitch



Blanket Stitch



Short and Long Stitches



Couching



Threaded Running Stitch



Herringbone Stitch

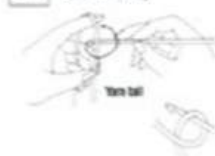
crochet guide



Japanese crochet symbols have been standardized in the JIS (Japan Industrial Standards). The symbols in these charts are shown with the front of the work (as it will be worn or used) facing the crocheter. Except for certain stitches, no distinction is made between the right side and the wrong side of the work. When working rows back and forth, alternating right and wrong sides, the same stitch symbols are used. Thus, the front of the main pattern is normally the front side of the completed work.

Basic Stitches

CHAIN (CH)



1 Holding yarn in left hand, bring hook behind yarn, then up and around as shown, to make a loop on the hook.



2 Bring hook behind working yarn and yarn over hook. Draw the yarn through the loop.



3 Bring the hook behind the yarn again, in the direction of the arrow, so that yarn passes over hook from back to front.



4 Draw yarn through the loop. One chain completed.

SINGLE CROCHET (SC)



1 Ch 1 for a turning chain. Insert hook into back of second ch from hook.



2 Yarn over hook and draw up a loop.



3 Yarn over hook again and draw through both loops on hook.



4 One sc completed. Insert hook into back of next ch to continue.

SLIP STITCH (SL)



1 Without making a turning ch, insert hook from front to back under both loops of the st in the row below.



2 Yarn over hook and draw through all loops.



3 Insert hook from front to back under both loops of the next st.



4 Yarn over hook and draw through all loops. Continue.

Note these chart conventions:

The stitch repeat count, indicated by a bracket at the bottom, is based on the number of chains made to begin, not including the turning chain(s) for the first row or extra sts needed to balance the pattern at each side. Take this into account when working multiple repeats.

The direction in which the row is worked is indicated by an arrow.

Rows with numbers make up the row repeat. Keep in mind that there may be setup rows that aren't included in a repeat; setup rows aren't numbered.

Abbreviations used in this section (Note: American terms used throughout)

Ch	Chain	Sl	Slip stitch
Yo	Yarn over hook	Trc	Triple crochet
Sc	Single crochet	Dec	Decrease
Hdc	Half double crochet	Inc	Increase
Dc	Double crochet		

saint john's eve

A text by Maja Lintrup.

Saint John's eve is commonly celebrated on the night of June 23rd. It marks the time of summer solstice, the day of the year with most sunlight - the longest day, and the shortest night - as well as the saint's day of John the Baptist. Despite carrying the name of the saint, the tradition of celebrating the height of summer reaches further back than its Christian connotations. The earth's seasonal tilt towards the sun has been honoured since pagan times through song, dance, fire, flowers, and food. Some of these rituals and traditions are still being carried out today. For most, the celebration of Saint John's eve continues to be far more associated with bonfires, witches and songs, than with the Christian saint himself.

It is a mystical time. The air on the night of summer solstice is said to be particularly rich with magic. At this time plants and herbs will hold more power, and it is a good night to harvest the seasonal gifts. Springs will flow thick with healing powers, and if you visit them during the solstice, drink their water and rest at their side, your chances of getting better are particularly promising.

A big bonfire is common. In some places, it is tradition to burn a dummy of a witch. If you are not excited by this thought, you can burn other things - like the feminist writer Starhawk who made a big sun out of twigs for the fire. She writes on her blog:

"At the peak of the ritual, we tossed the sun into the fire. It blazed up with showers of sparks, looking like the flaming head of a God with green hair that slowly came alive with red fire. As the flowers burn in that glorious blaze, we experience in one compressed moment all the poignancy of summer, of fleeting beauty, of blossoms that have to die for seed to set and fruit to form. And now it's summer. The wind is howling, the sky is gray, the rain is lowering."

One Swedish midsummer tradition is that girls should go barefeet before the sunrise and pick seven flowers from seven different fields. The flowers should then be put under the pillow during the midsummer eve night. This night is supposedly magic and the girl is then while sleeping supposed to dream of her future husband.

Medicinal herbs

A text adapted from Plants allies 4 anxiety, a zine by Hydra Community Care for Det Bløde Rum.

Hops: Hops has calming abilities. Their temperature is cooling, and they are good for people that have issues with their digestion when they are stressed or anxious. It is a fairly strong herb, and an antispasmodic, which means it helps relax spasms in the muscles. In the stomach we have smooth muscles that hops especially help with. It can be a heavy effect for some people. For some it helps as a substitute for pot if you use pot to control your anxiety or for sleeping. For some people it helps with their sleep.

Chamomile: Chamomile's temperature is warm, and can feel drying if used very frequently. Use as a tea or tincture to help with nervousness and tingly anxiety that wears you out. Chamomile is good for tension in the stomach and smooth muscles, but can also push acid reflux response if you have issues with that, because of its bitter properties. It is an herb that is great for sleep, and helps with releasing fear and anger.

Lavender: It relieves tension in the body and may help with insomnia. Its energy is one of slowly dispersing tension, cooling you down from the inside with slow, chill pats. If you feel stifled, heavy or frozen by your anxiety and exhaustion, lavender might help you become lighter emotionally.

Linden tree: If you can connect your anxiety to stress and an elevated pulse, linden may be good. If you feel anxiety around your heart area, or have a tendency to put a hand on your chest in triggered moments, linden could help you. A racing heart, irritation or mild panic may also be helped by linden.

Lemon balm: Lemon balm is a great anxiety disperser and mood lifter. When you feel like you can't let go of your anxiety, lemon balm may help. By inviting joy lemon balm may make it easier to release worry, control and tension. Many experience feeling lighter emotionally.

Bread over the fire

Ingredients:

25g yeast
2 ½ dl water
1 teaspoon salt
½ teaspoon sugar
400 g. wheat flour

For serving:

Ketchup
(vegan) sausages



Preparation:

First find a soothing stick. It should be thick enough to carry the bread and make enough room for a sausage if desired. Clean it by carving the tip. Sticks from pine will transfer flavour whilst wood such as hazel, beech, oak, birch, maple, willow or fruit trees will not.

- Dissolve the yeast in lukewarm water. Add salt and sugar
- Add almost all of the flour and knead it well until smooth. If the dough is sticky add the rest of the flour
- Let it rest under a cloth of fabric for 30 min.
- Take a piece of dough and roll it out into a sausage shape. Wrap it around the carved end of the stick.
- Place the dough over the embers from the fire until cooked

s'mores over the fire

A recipe by Charlotte Vandeleene.

What you will need: Cookies, Biscuits or Crackers (digestive or rich tea), Large Marshmallows, Slab of Dairy or Dark chocolate, one long stick.

Place one piece of chocolate on a biscuit or cracker and set aside. Using a long stick, carefully toast a marshmallow over the flame until golden brown. Place the marshmallow on the chocolate and add one more biscuit or cracker on top. Enjoy!

when did I make a difference

Experiencing the reality of our inter-existence helps us see with new eyes. We can sense how intimately and inextricably we are related to all that is. We can taste our own power to change, and feel the texture of our living connections with past and future generations, and with our brother/sister species.

Practice : When I made a difference:

Think of a time in your life when something important and good happened because of what you said or did. Recapture the scene, play it back for yourself.

Now in groups of three or four, people take turns telling their stories. The guide suggests: As you listen to each story, discern the qualities in that person that were at play.

"I got the principal's permission to start a recycling program at our school."

"Instead of backing off, I just stood there and talked to the guard at the nuclear power plant."

"I was presiding at the board meeting and felt stuck; I decided to relinquish my role as leader, and then everyone was able to decide what to do."

When the small groups are finished, the guide asks people to call out the qualities they discerned in each other's stories, and writes them up on newsprint as they are named—empathy, trust, letting go, flexibility. The guide then asks the group to point out those qualities and behaviors that fit new paradigm understanding of power.

A practice from the Work That Reconnects

The systems game

This process provides a direct experience of the dynamic nature of open systems. It dramatizes two features of the new paradigm view of reality:

1. life is composed not of separate entities so much as of the relations between them
2. these relations allow life to self-organize.

Method

Have people stand in a circle within an open space large enough for them to move around freely. Then give two instructions.

1. "Mentally select two other people, without indicating whom you have chosen."
2. "Move so as to keep at all times an equal distance between you and each of these two people."

Demonstrate that this does not mean just staying at the midpoint between the two others. At your signal, people begin to circulate, each movement triggering many others in an active, interdependent fashion. People find they are, by necessity, maintaining wide-angle vision and constant alacrity of response. The process speeds up for a while, then may abate, accelerate, and again slow down toward equilibrium, but it rarely comes to stasis. Let it continue for some minutes, then tell people to stop and reflect together.

Start a discussion : how was the experience? Movement creates interdependence and requires wide-angle vision and quick responses.



widening circles

I live my life in widening circles
that reach out across the world
I may not complete this last one
But I give myself to it.
I circle around God, the primordial tower.
I have been circling for thousands of years.
And still I don't know: am I a falcon,
a storm, or a great song.
~Rainer Maria Rilke

Method

People sit in groups of three or four. Ask them each to choose a particular issue or situation that concerns them. After a minute of silence, invite them to take turns speaking about their issue. Each person will speak to their issue from four perspectives, while the others in the group listen.

1. from their own point of view, incl. their feelings about the issue;
2. from the perspective of a person who holds opposing views on this issue, introducing themselves and speaking as this person, using the pronoun "I";
3. from the viewpoint of a nonhuman being that is affected by that particular situation;
4. and lastly, in the voice of a future human whose life is affected by the choices made now on this issue.

After describing these four perspectives at the outset, the guide provides cues for each perspective as each speaker's turn unfolds, reminding them to always speak in the first person. Allow some two to three minutes for each perspective, perhaps a little longer for the first. People find it helpful and enjoyable to stand up and turn around before moving on to the next voice.

To speak on behalf of another, and identify even briefly with that being's experience and perspective, is an act of moral imagination.

It is not difficult to do: as children we knew how to “play-act.” Use an uncharged, almost casual tone in your instructions; you are not asking people to channel or be omniscient, but simply to imagine another point of view.

A practice from the Work That Reconnects



staying with the trouble

There are many ways to experience the world. Being alive, belonging to the earth, participating in its regeneration. Learning to value, to listen, to observe our earth, to observe our bodies and minds.

Several philosophers and writers invite us, as humans, to learn how to care for animals, to heal, to know how to grow, to know plants, birds, to make fire, to find water, to participate, to transmit knowledge and skills. Among them, Donna Haraway, Anna Tsing and Starhawk invite us to stay in the trouble, to live in the ruins of capitalism, to dream the darkness.

They teach us how to reconnect to the world, to observe and appreciate the potential of seeds, and the life of micro-organisms. They also teach us to refuse fatalism or catastrophism which would lead to non-action, despair or death, but to look for the good side of life, that is rediscovering hope and meaning by reclaiming know-how, modes of consciousness, enthusiasm and joy.

It is to choose to reweave, to repair rather than to be cynical, it is to celebrate being alive in this world.

Haraway suggests that we pay attention to what she calls ongoingness - "continuation", "perseverance": to continue, we compose here and now with what is already there, a bit like this little Pimoa Cthulhu - a spider from North America - which "never ceases, while pulling her threads, to repair her web, to remake its links or to find new points of attachment".

For Haraway, if there is survival in the ruins, it does not take place individually, nor only between humans : giving oneself the chance to continue is done collectively and without human exceptionalism. She uses the term "Chthulucene" as an alternative for the concept of the Anthropocene era, due to the entangling interconnectedness of all supposedly individual beings.

The whole point of this is to shift our gaze from the properly despairing diagnoses of the state of the world, not to 'reassure' us, still less to allow us to walk away, as if nothing had happened.

visible mending

Visible mending is a deliberate approach to repairing garments or other textile items where the mending is left visible rather than hidden, often using decorative techniques. It emphasizes the repair as a design feature, celebrating the history and imperfections of an item. It is also a way to fix instead of throwing clothes out, and thus helps reducing waste and promoting mindfulness consumption,

Visible mending encompasses numerous techniques, including sashiko, boro, patchwork, and darning, each with its own aesthetic.

- Sashiko: a Japanese embroidery technique that uses geometric patterns to reinforce fabric.
- Boro: A Japanese patching technique that utilizes scrap fabric to create a patchwork effect.
- Patchwork: Using fabric scraps to patch holes, often creating a colorful and decorative effect.
- Darning: Filling in holes with woven thread or yarn, creating a textured repair.
- Embroidery: Using decorative embroidery stitches to add visual interest to mended areas.

Material:

- Needles (sewing, embroidery, or darning)
- Pins (straight pins or quilting pins)
- Thread (sewing thread, embroidery floss, or even some yarns)
- Fabric (for patches)
- Scissors
- Fabric Pen or Chalk (for marking)
- Ruler
- Embroidery Hoop (for stabilizing fabric)

The cradling

A guided meditation on the body, the cradling practice serves many purposes. It permits deep relaxation, all the more welcome after dealing straight on with fearsome issues. It builds trust among participants, and a kind of respectful cherishing. It widens our awareness of what is at stake in the global crisis: for the dangers we face - pollution, ecological collapse, famine, warfare - are dangers because of what they do to the body.

The Cradling also taps deeper levels of knowing, stirring reverence for life. Usually, in dealing with the deterioration of our world, we try to get our minds around it; we deal with it on the informational level, as if we were brains on the end of a stick. The Cradling quiets for a while the computing mind and opens it to the wordless wisdom of life.

Method:

People work in pairs, taking turns. First you model with a volunteer how Partners A lie down and Partners B, following your verbal suggestions, will "cradle" them, which means lifting arms, lower legs, and head.

Proceed with care and respect. Touching another person's body is a sensitive and often problematic issue. In some cultures it is virtually taboo. Even in California, people can interpret touch as an invasion of their personal integrity, especially if they have suffered physical or sexual abuse. So inform people that the practice involves their letting their arms, legs, and head be lifted and held; ask them to choose a partner with whom they will feel comfortable.

Now Partners A, removing glasses and shoes, loosening ties and belts, lie down on the floor, close their eyes and relax. Have them

place themselves so that there is adequate room for their partners to move around them to cradle arms, legs and head. Assist with a brief guided relaxation (stretching, feeling the breath, letting weight sink down, releasing tension from feet, legs, hands, etc). Soft background music, like flute sound, is helpful, but not essential.

Respect the participants for their trust and stay matter-of-fact in your manner, avoiding a portentous or sugary tone. Speak relatively slowly, interspersing suggestions with silence, remaining casual and reflective, as if observing some constellation in the heavens or a conch shell on the beach.

Whatever words or images are used, it is good to touch on certain themes. These motifs renew and sharpen awareness of what it means to be a living person at this time in history. They include:

- the uniqueness of the human species in the cosmos
- our long evolutionary journey
- the uniqueness of each individual, and of each personal history
- the intricacy and beauty of the human organism
- its universality, linking us to other humans around the globe
- and its vulnerability

Lift gently your partner's arm and hand. Cradle it, feel the weight of it... flex the elbow and wrist, note how the joints are hinged to permit variety of movement. Behold this arm as if you had never seen it before, as if you were a visitor from another world... Observe the articulation of bone and muscle ... Turning the palm and fingers, note the intricacy of structure.

What you now hold is an object unique in our cosmos: a human hand of planet Earth. In the primordial seas where once we swam, that hand was a fin – as it was again in its mother's womb. Feel the energy and intelligence in that hand – that fruit of a long evolutionary journey, of efforts to swim, to push, to climb, to grasp. Note the opposable thumb, how clever and adept it is... good for grasping a tool, a gun, a pen.

Open your awareness to the journey it has made in this present lifetime... how it opened like a flower when it emerged from the mother's womb.... how it reached to explore and to do. That hand learned to hold a spoon... to throw a ball... to write its name... to wipe tears... to give pleasure. There is nothing like it in all the universe.

Gently laying down that hand, move now to your partner's leg and slowly lift it. Feel its weight, its sturdiness. This species stands upright. Bend the knee, the ankle, note the play of bone and muscle.

It allows this being to walk, run, climb. Holding the foot, feel the sole, no hoof or heavy padding.... It is this being's contact with the ground.... Feel that heel; when it kicked in the womb, that was what the parents first felt through the wall of the belly.... "See: there's the baby's heel". And such journeys that leg has been on since then... learning to take a step and then another... walking and falling and getting up again... then running, climbing, kicking a ball, pedaling a bike... a lot of adventures in that leg... and a lot of places it has taken your partner... into work places and sanctuaries, mountainsides and city streets... gotten tired... sore... still kept going. Gently putting it down now, move around to the other leg and cradle that one, too.

Observe this companion leg and foot... which shared those journeys... and many yet to come. For all its weight and sturdiness, it can be broken, crushed... no armor... just skin that can tear, bones that can fracture. As you hold that leg, open your thought to all the places it will take your partner in the future... into places of suffering perhaps... of conflict and challenge... on missions that your partner doesn't know about yet... As you lay it back down, extend your wishes for its strength and wholeness.

Lift now your partner's other hand and arm ... Observe the subtle differences from its twin ... This hand is unique, different from all other hands... Turning it in yours, feel the life in it ... And note also its vulnerability... no shell encases it, for those fingertips, that palm, are instruments for sensing and knowing our world, as well as for doing... Flexible, fragile hand, so easy to break or burn ... Be aware of how much you want it to stay whole, intact, in the time that is coming... It has tasks to do, that your partner can't even guess at.... reaching out to people in confusion and distress, helping,

comforting, showing the way. This hand may be the one that holds you in the moments of your own dying, giving you water or a last touch of reassurance.... The world of sanity and decency that lies ahead will be built by hands like this one. With gratitude for its existence, put it gently down; move now around behind your partner's head.

Placing a hand under the neck and another beneath the skull, slowly, gently lift your partner's head... Partner A, keep your neck relaxed, your head heavy, loose. Lift that head carefully, cradle it with reverence, for what you now hold in your two hands is the most complex object in the known universe... a human head of planet Earth... a hundred billion neurons firing in there... vast potential for intelligence... only a portion has been tapped of its capacity to perceive, to know, to vision.

Your hands holding your partner's head – that is the first touch your partner knew in this life, coming out of the womb into hands, like yours, of a doctor or midwife.... Now within that skull is a whole world of experience– of memories of scenes and songs, beloved faces... some are gone now, but they live still in the mansions of that mind.... It is a world of experience that is totally unique and that can never be fully shared... In that head too are dreams of what could be, visions that could shape our world.

Closing your eyes for a moment, feel the weight of that head in your hands. It could be the head of a Chinese worker or an Nicaraguan mother, of an American general or an African doctor. Same size, same weight just about, same vulnerability, same capacity for dreams that could guide us through this time.

Looking down at this head, think of what this person may have to behold in the times that are coming... the choices to be made... the courage and endurance needed. Let your hands, of their own intelligence, express their desire that all be well with that head. Perhaps there is something that you want your partner to keep in mind – something you want them not to forget in times of stress or anguish. If there is, you can quietly tell them now, as you lay their head back down.

Allow time for the recumbent partner to stretch, look around, slowly sit up. Then A and B reverse roles, and the verbal cues are offered again in different words. At the conclusion of the whole process, time to reorient is important. Let the pairs talk quietly or remain in silence for a while.

If the number of workshop participants is uneven, and you have no co-facilitator, pair up with the extra person, and lead the exercise while acting as Partner B, but not reversing roles.



mushroom at the end of the world

The Mushroom at the End of the World : On the Possibility of Life in Capitalist Ruins is a 2015 book by the Chinese American anthropologist Anna Lowenhaupt Tsing. The book describes and analyzes the globalized commodity chains of matsutake mushrooms in a context of economic precarity and ecological degradation.

The matsutake is considered a delicacy and thrives in human-disturbed forests, foraged by humans in locales as diverse as Oregon, Yunnan, and Lapland. In the book, Tsing follows foragers as they search for matsutakes, the traders who buy and sell them, and the Japanese consumers who especially prize them, largely as gifts. Tsing highlights both the resilience of the matsutake, which humans have found cannot be cultivated, and the entanglements between and co-dependency of various species — or multi-species "assemblages" — in not only surviving precarious and disturbed environments, but in creating new environments. On such assemblages, Tsing writes:

...one could say that pines, matsutake, and humans all cultivate each other unintentionally. They make each other's world-making projects possible. This idiom has allowed me to consider how landscapes more generally are products of unintentional design, that is, the overlapping world-making activities of many agents, human and not human. The design is clear in the landscape's ecosystem. But none of the agents have planned this effect. Humans join others in making land-scapes of unintentional design. As sites for more-than-human dramas, landscapes are radical tools for decentering human hubris. Landscapes are not backdrops for historical action: they are themselves active. Watching landscapes in formation shows humans joining other living beings in shaping worlds.

The author draws on these themes not only to critique capitalism, but also to refute the notion of the utility of a single, "unitary critique" of capitalism, arguing instead for the importance of diverse and contingent responses. Tsing writes that "[t]o understand capitalism (and not just its alternatives)... we can't stay inside the logics of capitalists; we need an ethnographic eye to see the economic diversity through which accumulation is possible."

mushroom soup

An intoxicatingly heady take on the classic Asian soup: central heating for body and soul

A variation on Asian soups such as Thai tom yum or Vietnamese pho. The key is the stock, which must be rich and hearty, with many layers of flavour. That's why the ingredient list is so long, though I have a hunch you'll find it worthwhile. This soup is intentionally light, but can be bulked up with the addition of cooked rice noodle.

Quantity: 4 servings

Ingredients:

3 medium onions, peeled and cut into large pieces
3 medium carrots, peeled and cut into large pieces
6 sticks celery, roughly chopped
6 garlic cloves, peeled
75g ginger, peeled and roughly chopped
Vegetable oil
3 lemongrass stalks, very roughly chopped
12 prunes
3 red chillies, roughly chopped
6 star anise

2 tbsp soy sauce
6 lime leaves
30g chopped coriander root
120g enoki mushrooms
120g white mushrooms, sliced
160g shimeji mushrooms
Juice of 2 limes
20g coriander leaves, plus extra
20g Thai basil leaves
160g bean sprouts
160g green beans, blanched for four minutes and refreshed
4 tsp tamarind paste
½ tsp salt
Toasted sesame oil, to finish

Preparation:

In a large pan, char the onion, carrot, celery, garlic and ginger in a tiny amount of oil. Cook for five minutes, or until the edges begin to colour. Add 2.25 litres of water, the lemongrass, prunes, chillies, star anise, soy, lime leaves and coriander root. Cook on a low simmer for at least 45 minutes, to infuse. Strain the stock, return to the pan (you can discard the vegetables, but I love the carrot and celery) and bring to a very low simmer. Add the enoki and white mushrooms and cook for a minute. Add the remaining ingredients apart from the sesame oil, and heat through for a minute. Taste, adjust the seasoning as needed, and ladle into warm bowls. Finish with sesame oil, not more than a few drops in each bowl, and coriander leaves.

Foraging

Foraging or gathering herbs and plants can be a nice way to reconnect with nature. It can be empowering to get to know wild plants. Be careful that you always know which plants or mushrooms you are collecting. It might be a good idea to take a class before. Here are some guidelines from Braiding Sweetgrass in order to restore our relationship with what we harvest.

The guidelines for the Honorable Harvest are not written down, or even consistently spoken of as a whole—they are reinforced in small acts of daily life. But if you were to list them, they might look something like this:

- Know the ways of the ones who take care of you, so that you may take care of them.
- Introduce yourself. Be accountable as the one who comes asking for life.
- Ask permission before taking. Abide by the answer.
- Never take the first. Never take the last.
- Take only what you need.
- Take only that which is given.
- Never take more than half. Leave some for others.
- Harvest in a way that minimizes harm.
- Use it respectfully. Never waste what you have taken.
- Share.
- Give thanks for what you have been given.
- Give a gift, in reciprocity for what you have taken.
- Sustain the ones who sustain you and the earth will last forever.



6 minutes slow mindful walk

Practice to relieve anxiety for the feelings, suggested by Peeasi.

Use all your senses, and try to experience everything. Notice what draws your attention. As you walk through the sea of air around you, and as you feel the air move in and out of your lungs, notice the green plants, and consider that they are also breathing, in a complementary way. As you take in oxygen from the air and breathe out carbon dioxide, the green plants take in carbon dioxide from the air and give off oxygen. Experience your connection, through the simple act of breathing, to all the green life on Earth.



Magic Power

In 2017, the singer Lana Del Rey gathered several people to curse the newly elected president Trump. The hex was meant to bind Trump, that is keep him from mucking things up with his words and his tweets, and deliver the U.S. safely from any harm he's capable of. As silly and irrational as it can sound, a good curse can have some power, but it depends on what we are talking about. How can we use magic and spells in our activism?

In its etymology, magic comes from Proto-Indo-European *magh- 'to manage', 'to have power', to be able to. In its wide definition, it refers to the utilisation of supernatural forces to influence the real world through rituals, symbols, actions, gestures and language.'

"Language shapes consciousness,
And the use of language to shape consciousness
Is an important branch of magic."
— Starhawk, Dreaming the Dark : Magic, Sex, and Politics

To work with magic is to construct new metaphors, to use new languages, to replace single meanings with multiple meanings, to precede elevation with descent, to search in the devalued world below for new visions to develop. To work with magic is also to modulate energy, concentrate it, to make it rise from the earth to support us, to make it pass between us by thought or through our hands, to direct it, which is the characteristic of the power-from-within (see Dreaming the Dark)

Magic enables analytical work to be done at the individual, collective and planetary levels. It is a political project of healing and care, of reparation on the triple scale of the earth, individuals and groups. It is a project for the transformation of globalisation, defending the values of life, love, diversity and abundance for all, through alliance with the Earth rather than its exploitation.

Reinventing meaning "for those of us who are trying to create this new politics, it is like a perpetual search for grace or a formula for connecting human beings with what is most deeply sensitive and most deeply alive in themselves" (Ynestra King).

Working with magic is a way of relating to the world that needs to be reappropriated collectively, through renewed languages, imaginations and collective practices that participate in an effort to transform the world. Faced with the steamroller of a world that crushes, reduces and oppresses while blinding us to it, we need more than ever to welcome a diversity of viewpoints and practices within our movements.

And magic is a good tool to navigate within darkness. Indeed, the work with the darkness is first to give space to the negative emotions and to learn how to work with anxiety, anger. We must learn to be aware of the extent of the devastation, but also to find power in experiencing these emotions. When emotions are experienced and expressed collectively, emotions such as despair and helplessness can be transformed into sources of action and power.

We have to face the darkness and let the light from within shine around. We have to keep dreaming in the dark, and if there is a slightest possibility to see the world we hope for, we have to gather all our courage to keep fighting, to keep moving on. The only secret is to find in each other the force of joyful solidarity and radical resilience needed to protect our freedom.

Let's dream and protest together- not just today but all days.



Magic Ritual

These rituals are inspired by the Danish witch
Dannie Druehyld

Tying everything negative in herbs

Using rushes, weave a wreath while tying everything you wish to rid yourself of in the rush wreath. Burn the wreath in the fire and then jump through a bonfire. Fill the space, the freedom you have gained, with new clear energy.

If this is not enough:

To rinse in a fire

At covens and parties, you can throw used amulets and things you want to be free of into the fire. It will burn up and free you from the binding.

Purification bath

Use after particularly strenuous treatments or when you need renewal, cleansing, energy and peace.

Juice of ½ lemon

4 drops of lemon oil

1 drop of rose geranium oil
is added to the water.

The bath can be taken as a body bath, hand bath or foot bath. For a tub bath, double the recipe.



West/Air

going forth

Then, ever again, we go forth into the actions that call each of us, according to our situation, gifts, and limitations. With others whenever and wherever possible, we set a target, lay a plan, step out. We don't wait for a blueprint or fail-proof scheme, for each step will be our teacher, bringing new perspectives and opportunities. Even when we don't succeed in a given venture, we can be grateful for the chance we took and the lessons we learned.

-The Work that Reconnects



Cecilie Rubow says that there is a difference between loving nature - going out skiing in the snow once a year, collecting mushrooms on a fall-Sunday, enjoying the whatever bird noise in the spring or sun-bathing in the summer. Or Caring for the environment. We need to understand that it's not nature and us, but that we are a part of it.

the 4 dimensions of transition

Those dimensions are coming from Active Hope. They are mostly seen as directions from our compass to find ways to act and shows the multiplicity of possibilities.

- **Holding Actions:**

This involves immediate, short-term actions to slow down the damage caused by our current unsustainable system. This includes things like political activism, direct action (e.g., boycotts, civil disobedience), and protecting endangered species. The goal is to conserve as much as possible while the system collapses.

- **Transforming foundations**

This dimension focuses on building new, life-sustaining systems and practices. It includes developing community initiatives, promoting sustainability in education, and advocating for environmental rights. The aim is to reorient cultures towards sustainability rather than consumerism.

- **Shifting in Consciousness:**

This dimension involves cultivating new values, worldviews, and ways of thinking. This includes developing a deeper understanding of interconnectedness, fostering compassion, and embracing a more holistic perspective on life. It also includes aspects like deep ecology, ecofeminism, and ecopsychology.

- **Nurturing Life:**

This fourth dimension emphasizes the importance of cultivating empathy, care, and connection with ourselves, others, and the natural world. It involves nurturing our inner selves, our relationships, and the planet. It is about taking care of life itself, with childcare, taking care of the elderly, etc.



the wheel of transition

This is a nice closing session where people can feel inspired to step in the middle and commit to do an action related to one of the dimensions of transition.

Setup: Clear a circular space for participants to sit closely- The circle represents the wheel of change.

- **Holding Actions:** Protecting natural systems through advocacy and direct actions.
 - Object : First-aid materials (e.g., bandaging)
- **Transforming Foundations:** Creating sustainable practices and promoting community initiatives like permaculture.
 - Object : A living plant
- **Shifting in Perception:** Fostering a deeper understanding of interconnectedness among humans and nature.
 - Object: A pair of eyeglasses
- **Nurturing Life:** Raising future generations with awareness to support a sustainable and compassionate society.
 - Object : A child's natural doll or toy

The wheel turns when people reach into the circle, one at a time, to pick up an object and report to the others something they are involved in or immediately acquainted with. For example, taking the eyeglasses, they may speak of a vision quest or a study group that has opened new horizons. Holding the roll of gauze bandaging, they might tell of volunteering at a soup kitchen or joining the resistance to a corporate water grab in their community. With the stalk of leaves, they might describe a farmers' market or a cooperative childcare starting in their neighborhood.

This practice generates high spirits and is best kept at a lively pace. To help people be brief, treat it as a ritual.

List of inspiring movements and victories

There are many people who have been fighting, resisting, campaigning,... before us. When everything seemed impossible to win, some actions and movements have however been successful. List them, and find inspiration and courage in them to keep moving forward.

- The Women of Standing Rock
- The Chipko Movement in India
- The brave women of Kruščica
- The Green Belt Movement in Kenya
- Nor the Earth nor our bodies are territories of conquest in Latin America
- Love canal in USA
- The Women Pentagon Action in USA
- The victory over Shell in Nigeria

Write down inspiring victories:



what can you do?

- Use your bike and demand cars out of the city
- Save water
- Grow parsley on your windowsill
- Find out what additives are in the food you eat
- Make your own compost heap
- Look out for butterflies, bees and other small creatures
- Try to do the things you've been saying for a long time
- Talk to an activist
- Learn to sew
- Seek out new impressions
- Get an older person to talk about the political struggles of their youth
- Get a friend who isn't from your home country
- Plant a vegetable garden
- Call someone who could use a good chat
- Take a walk in the woods
- Explore the possibility of buying your groceries from small producers
- Get involved in your colleagues' lives
- Go to a community kitchen
- Experience people rather than things
- Go to a demonstration
- Seek knowledge about pig production
- Visit a place you've never experienced before
- Change your bank
- Make friends with a plant
- Get involved in a local political issue
- Visit a local small-scale farm
- Write a letter to someone
- Go for a swim
- Invite your neighbour for a cup of tea
- Talk to a stranger on the bus
- Start a book club
- Write a debate post about something
- Ask a local politician a question
- Think of your body as a biotope
- Forget about time
- Educate your parents
- Travel far by train
- Watch films and listen to music from around the world
- Speak your mind
- Write a poem
- Make a friend who is significantly older than you
- Learn to knit
- Become a visiting friend at a nursing home
- Sign a petition
- Start pickling
- Talk to someone you disagree with
- Visit your local library and ask for a book recommendation

- Make life grow
- Go for a walk and listen to the birds
- Play Monopoly and try to tame your inner capitalist
- Bake something vegan
- Write a love letter
- Go to an activist community meeting
- Call your dad
- Fight racism
- Take a stand and face the consequences
- Visit a protected nature area
- Fight sexism
- Use your imagination
- Try to live, the way you think you should
- Think about what a revolution would look like today
- Work more with your hands and less with your head
- Sort out your rubbish
- Satisfy your skin hunger
- Call your mum
- Talk to a police officer
- Dance a rain dance
- Take a break
- Walk barefoot in the grass
- Make a good meal
- Take responsibility
- Send a long text to an old friend
- Say thank you
- Donate some money to an important cause
- Sing in a choir
- Say no
- Practice something you don't master on the first try
- Let a young person know they are good enough
- Buy a NOAH poster
- Raise your voice
- Declare yourself a feminist
- Visit a thrift store
- Read a book written by someone unlike yourself
- Write a nature diary
- Visit a museum
- Be compassionate to yourself and others
- Suggest to your loved ones to skip the Christmas gift rush this year
- Make do every now and then
- Watch less reality TV
- Dance like your life depends on it
- Drink less coffee
- Think for at least a month before you buy new things
- Go for a walk and say hello to people you meet on your way
- Ask a telemarketer how they are doing at the moment
- Offer to look after your friend's child
- Say 'thanks for the ride' when you get off the bus
- Look at the stars
- Read a newspaper
- Buy a rainwater tank
- Boycott something
- Switch off your computer
- Think utopian
- Make a tea from herbs you find in the outdoors
- Say no to advertising
- Set limits
- Become a peacekeeper
- Keep your eyes on the ball
- Think about, how you can help bury capitalism

- Read about the Danish witch trials
- Move to the countryside
- Laugh out loud
- Stop your holey socks
- Cut down on your consumption of products containing palm oil
- Take a slow walk somewhere that makes you happy
- Consider building a composting toilet
- Be civilly disobedient
- Make a hummus from ingrid peas
- Turn down the heat and wear a cosy sweater
- Plan something grandiose for the next 8.March
- Get some rest
- Shout all the slogans at the next demonstration you go to
- Move to a cohousing community
- Write an ode to nature
- Think of others
- Give someone a long hug - maybe yourself?
- Embroider something beautiful over the logos on your clothes
- Let the dandelions bloom in your lawn
- Support your friends' passions
- Use your voice
- Swap clothes with someone
- Say to yourself: 'I am more than my achievements'
- Avoid harmful chemicals
- Cook over a campfire
- Try to keep your head cool and your heart warm
- Start a climate care group
- Choose your battles wisely
- Take courage





This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

digital detox

A digital detox involves taking a deliberate break from digital devices and technology to reduce screen time and encourage offline activities. It's a way to reclaim focus and find a better balance between digital and real-life experiences. Digital detox is proven to reduce stress, foster connection with others, increase mindfulness and improve creativity.

How to do a digital detox:

- Set boundaries: Decide what you'll unplug from (e.g., social media, emails, news) and for how long.
- Plan your time: Use the detox time to engage in activities you enjoy.
- Find an accountability partner: Having someone to support you can make it easier to stick to your detox goals.
- Customize your detox: You can choose to unplug completely or just reduce your screen time in certain areas.
- Be mindful: Pay attention to how you feel during the detox and adjust your plan as needed.

Tips for success:

- Turn off notifications.
- Log out of or uninstall social media apps.
- Remove addictive apps from your home screen.
- Track your screen time and set limits.
- Use digital tools to block access to certain websites or apps.
- Find a digital detox buddy.
- Turn your phone screen to grayscale.
- Designate tech-free zones.
- Spend time outdoors.
- Engage in creative activities.
- Practice mindfulness.

detox broth

Broths are full of benefits. Considered a superfood, not only are they easy to digest and packed with vitamins, they are also a powerful anti-inflammatory. There's no better way to combat the cold and bad weather, chills and low energy levels. A small glass of warm or hot broth before or between meals is a powerful appetite suppressant and energy booster.

If there are some ready-to-use organic broths on the market today, you might want to prepare your own, to get the most of all the nutrients.

For a very simple vegetable broth:

Take a pot. Place 2 onions and 2 carrots, peeled and cut into 4, 2 cloves of garlic, 5 stalks of green celery and a bunch of chopped parsley.

Add a bay leaf, a few sprigs of thyme, rosemary or sage and a few peppercorns.

Add plenty of water and simmer for at least 2 hours, adding a little more if necessary to concentrate the flavors.

As soon as it cools, strain the broth to remove the vegetables and keep only the clear broth.

You can use the vegetables in a purée, for example, even if all their nutrients have been lost in the broth.

You can store them for a few days in the fridge or freezer.



playlist

"If I can't dance, I don't wanna be part in your revolution"



postcards with seeds

Making postcards or seed bombs is a nice creative way to actively transform intentions into materials, and thus have the possibility to see them flourish.

We have been making postcards in a ritualised way based on bad news found in newspapers, which we have shred, blended with colour and seeds and transformed into postcards to spread around good intentions, messages to loved ones, or write a letter to a child of the future.

Step-by-Step Guide

Step 1: Prepare Your Paper Pulp

- Begin by tearing your recycled paper into small pieces. This can include anything from old letters, unused printer paper, or newspaper scraps.
- Soak the torn paper in warm water for a few hours or overnight. This softens the paper, making it easier to turn into pulp.
- Once soaked, transfer the paper into a blender. Add water until the paper is well covered. Blend the mixture until it reaches a smooth, pulp-like consistency - think of a thick banana smoothie.

Step 2: Mix in Your Seeds

- Pour the paper pulp into a large mixing bowl. Now, it's time to add your seeds. Sprinkle a generous amount of your chosen seeds into the pulp. Remember, if you're aiming to make flower seed paper, choose your favourite flower seeds.
- Gently mix the seeds into the pulp by hand to avoid damaging them. Ensure they are evenly distributed throughout the pulp.

Step 3: Shape Your Seed Paper

- Lay your screen or mesh frame flat over a towel or another absorbent surface. If you're making plantable seed paper hearts or other shapes, place cookie cutters on the screen as moulds.
- Spoon the seed-infused pulp onto the screen or into the moulds. Spread the pulp evenly with the back of the spoon or your hands to your desired thickness.
- Use another towel or sponge to press down on the pulp gently. This helps remove excess water and helps the seeds adhere to the pulp.

Step 4: Dry Your Seed Paper

- Leave the seed paper on the screen or mesh to dry. This can take 24-48 hours, depending on the thickness of the paper and the humidity. For quicker drying, you can place the paper in a sunny spot or use a hairdryer on a low, cool setting.
- Once the paper feels dry to the touch, gently peel it off the screen. If you used moulds, remove the seed paper shapes carefully.

Step 5: Cut and Store Your Seed Paper

- Once completely dry, you can cut your seed paper into any shape or size you like. Use scissors for custom shapes or a paper cutter for straight edges.
- Store your finished seed paper in a cool, dry place until you're ready to use it. If you've made printable seed paper, ensure your printer can handle the thickness and texture before attempting to print.

Step 6: Planting Instructions

- When you gift your seed paper, include instructions for planting. This typically involves placing the paper on top of soil in a pot or garden, lightly covering it with more soil, and watering it regularly. Ensure the soil is kept moist until the seeds germinate and start to sprout.
- Gifting and Instructions: When gifting seed paper, include clear planting instructions. This ensures the recipient knows how to plant the paper correctly to grow the seeds.

seedballs for birds

Bird fat balls are made to provide wild birds with a high-energy, calorie-rich food source, particularly during colder months. They are a great way to help birds survive winter, support them during breeding season, and attract them to your garden.

Ingredients:

Fat Source: suet, shea butter, melted coconut oil can be used as a binder.

Dry Ingredients: birdseed mix, porridge oats, dried fruit, nuts, dried bread crumbs

Instructions:

- **Prepare the fat:**

Melt the fat source in a saucepan over low heat, making sure it doesn't become too hot. Alternatively, you can work with room-temperature lard and knead it with your hands.

- **Mix ingredients:**

In a bowl, combine the dry ingredients. Gradually add the melted fat to the dry ingredients, stirring until well combined and all ingredients are coated.

- **Form the fat balls:**

You can either shape the mixture into balls (about golf ball size is good) or press it into molds (like yogurt pots or pine cones).

- **Chill:**

Place the fat balls or molded cakes in the refrigerator to set and firm up, preferably overnight.

- **Hang:**

Once set, you can remove the fat balls from their molds and hang them securely, preferably in a quiet and sheltered area.

open sentences

Open Sentences is a spontaneous expression exercise where two people sit face to face, with one as Partner A and the other as Partner B. Partner A repeats and completes unfinished sentences provided by the guide, speaking spontaneously for a few minutes, while Partner B listens attentively and silently. Roles can switch after each sentence or at the end of the series. A brief warning signals the end of each turn.

You can decide to pick only one sentence or do several ones, one after one. If you do so, bring a bell to signal the participants when we change the questions.

- Something I learned today about the web of life is ...
- Something I can do every day to help life on the Earth is ...
- Something I can do with other people to be part of the transition is ...
- How will I go forth into my day, according to my unique situation, gifts, and limitations?
- What are the tasks, goals, or actions I plan to accomplish today?
- What's on my to-do list?
- If you were unblocked by fear, what would you do to contribute to the healing of this world?
- What would you like to actually do in the next year to move towards this goal?
- What resources do you already have (personal and external) that will help achieve this goal (avoid modesty)?
- What resources do you still need to learn/acquire to achieve this goal?
- What obstacles can you see yourself throwing in your own path to hold you back?
- What can you do in the next day/week to move towards this goal?

oikos – bring economy home to the Earth!

“Real wealth is our biodiversity and seeds, our soil and our land, our water and clean air, our food and our health. Our real wealth is to care for the earth, to rejuvenate her potential through our care. It is not property to be owned and traded for profit, it is not raw material to be used and thrown away as garbage and waste, polluting and degrading the planet.”
– Vandana Shiva, OIKOS

For Vandana Shiva ecology, economics, and gender “are all intimately connected to the construction of ‘home’ as a metaphor.” Eco, as in ecology and economy, comes from the Greek work oikos meaning housekeeping. Large scale economy, like national economic affairs, could be conceived as the extension of the housekeeper’s budget. Similarly, she writes: “oecologie’ suggested that the living organisms of the earth formed a single economic unit resembling a household or family living intimately together.”

However, the modern patriarchal models of economies have changed this apparent link – removing the ‘home’ or ‘household’ from the sphere of economy.

According to Shiva this has created a hierarchical divide between domestic production (low value) and commodity production for buying and selling (high value), not unaffiliated with the oppression of women who has often been projected to the invisible household. Similarly, the inherent wealth of our Earth has been forgotten in the new money and profit-oriented economy.

Treating the earth as dead, raw material might make it easier to treat it as an endless economic resource, but as Shiva writes “There is no business on a dead planet, There are no “markets” and “consumers” in a society of disposable people.”



We are often told - in the dualistic world - that humans are only doing bad to the earth, that we should let the earth untouched for it to recover. It is partially true. A lot of counter-examples can be found all over the world.

A good example is the terra preta. Terra preta, also known as Amazonian dark earth, is a type of fertile soils first found in the Amazon Basin. It is characterised by its dark colour, high nutrient content, and ability to retain water. Scientists have long been intrigued by terra preta phenomenon, as it seems to defy the conventional wisdom about tropical soils. Instead of being depleted by the hot, humid climate, terra preta soil is enriched with organic matter and nutrients. Recent research suggests that the key to terra preta's fertility lies in the way it was created by indigenous people over centuries.

It is believed that the ancient inhabitants of the Amazon Basin intentionally created terra preta by adding organic matter, such as charcoal, animal bones, and food waste, and crop residues to the soil. This process, known as biochar, involves burning organic matter in a low-oxygen environment, which transforms it into a stable form of carbon that can be stored in the soil for thousands of years. More local and recent examples exist. In Denmark or in Spain, to preserve the heath and some mountains areas, having sheep or grazing animals helps a lot the landscapes and its biodiversity. Regenerative agriculture offers this kind of thoughts as well - by coming back to the cycle, humans can help a lot nature to get better. This is also the very hopeful message from the book *Braiding Sweetgrass* : going back to the web of life and spending time understanding what ecosystems need to thrive, and as humans, making space to take care of those.

The greed and exploitation of the earth is a war against the future, Shiva writes, a war that has compelled people to strike, to start movement of resistance and resilience. Diverse communities and people of all different backgrounds are coming together. There is a call for action. On a hopeful note, she ends her essay:

"Their power will bring the economy home to the Earth."



group hand meditation

A practice by Maja Lintrup.

Stand with your group in a circle facing inward.

Make your hands into fists with the back of your hands facing down.

Place your fists on each others wrist so that you right fist lay on top of your neighbours left wrist.

One person starts the blossom by opening their right hand in blooming motion of their choice, passing the motion on to the nearest next hand.

One by one the groups hands open.

Pay good attention to each hand blooming until the circle is complete, and it has reached its full blossom.



Foot massage

A self care ritual can look very different from person to person. For some it might be cooking one's favourite meal or walking barefoot in the grass. For others it might be a full night of raving, of moving ones body expressively and intuitively - or curling up in a ball, becoming a stone and allowing oneself not to move at all.

A foot massage is almost always a good idea for self care. The feet are usually an easy place to pay attention to yourself. They are often forgotten as they spend most of their time shoved away in footwear, but they do important work. Take your time to look at and recognize them.

If you can reach your feet give them a gentle rub. Pull each toe, spread them out and gently massage each spot in between them. Draw firm circles on the soles of your feet with your thumb. Stretch the top foot by pulling the foot downwards in an arch. Rotate your ankles.

Pressure point for anxiety:

- Curl your toes. You should see a small depression just below the ball of your foot.
- Place the pad of your thumb on this depression.
- Hold on to the top of your foot with your other hand.
- Massage the area in small circles.
- Alternate this with holding the area firmly and pressing down.

The 5 commitments

The 5 commitments (or vows) serve as reminders of our core purposes and supportive behaviors. At the workshop's conclusion, display them on the wall for participants to consider adopting. Conduct a ritual where attendees stand as you recite each commitment, inviting those who wish to take them to respond "Yes".

I vow to myself and each of you:

- To commit myself daily to the healing of our world and the welfare of all beings.
- To live on Earth more lightly, less violently, and more lovingly in the food, products and energy I consume, and my relationships with myself and with others.
- To draw strength and guidance from the living Earth, the ancestors, the future beings, and my siblings of all species.
- To support you in your work for the world and to ask for help when I need it.
- To pursue a daily practice that clarifies my mind, strengthens my heart, and supports me in observing these vows.

The words "I vow to myself and each of you" calls to mind those we feel are with us as allies. You can suggest the participants to add a personal commitment, something to do with their hands ?



The arrow of intention

“The arrow is the intention. It is what unites the strength of the bow with the centre of the target. The intention must be crystal-clear, straight and balanced. Once the arrow has gone, it will not come back, so it is better to interrupt a shot (...). If you have made the right movements, open your hand and release the string. Even if the arrow fails to hit the target, you will learn how to improve your aim next time. If you never take a risk, you will never know what changes you need to make. Each arrow leaves a memory in your heart, and it is the sum of those memories that will make you shoot better and better.”

— Paulo Coelho

- Give a stick to each participant (or encourage them to find one in the forest) and ask them to pick an intention that makes sense to them. Ask the participants to write it down.
- They will sharpen now their intention and make the arrow.
- They will then roll their intention around the stick with thread and they can decorate it with pearls.
- At the end, you can make a ceremony where the participant will burn the top of the arrow and throw it somewhere, making sure the intention has been sent.

Make sure to use eco-friendly material and recycle/reuse as much as you can. Invite the participants to share out loud their intention.



circle of blessings

Having a circle of participants express their appreciation and good wishes to each other is a fitting conclusion to a Work That Reconnects Workshop.

One at a time, each person steps forward into the circle and declares to the others a particular action or path they intend to pursue. They use these or similar words: "From tomorrow, what I am committing to do"..., "I will...", "...I am going to...." The full circle responds by singing the person's name several times, with spontaneous words of affirmation and encouragement. They may stretch out their hands, palms forward, to transmit their regard energetically. In this way, each participant is held in a field of collective appreciation and support.

A practice from the Work That Reconnects



Party minestrone

Remember to celebrate with joy and dance the revolution! This soup recipe is from Det Gode Selskab.

Ingredients (for 10 people)

500 g dried beans (soak overnight)
500 g onions
5 cloves of garlic
750 g carrots
500 g celery leaves
10 tbsp olive oil
3 tbsp tomato paste
3 tsp chilli powder
5 sprigs of rosemary
10 sage leaves
2 tsp fennel seeds
2.5 litres of vegetable stock
500 g Brussels sprouts
250 g wheat kernels
sea salt
Freshly ground pepper
White wine vinegar or other light vinegar
3 handfuls of broadleaf parsley

Preparation:

- Cook the beans in a lot of lightly salted water over low heat for 1 hour.
- Peel the onion and garlic and peel the carrots. Roughly chop the onion, garlic, carrots and celery. Fry them in olive oil in a pan over low heat for at least 15 minutes, preferably longer, along with tomato paste and chilli powder. Make sure the vegetables don't get too hot, but slowly turn golden and caramelise.
- Add the rosemary, sage, fennel seeds and stock/water and simmer for 30 minutes. Cut the Brussels sprouts into quarters, add the Brussels sprouts, pasta and beans to the soup and simmer for a further 10 minutes.
- Flavour the soup with salt, pepper and vinegar. Rinse the parsley and chop it coarsely. Sprinkle over the soup just before serving.



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Recipes:

- <https://latabledaline.be/la-confiture-de-fraises-minute/>
- Harrira soup - from Det Gode Selskab (to be published)
- Nettle soup : <https://foragerchef.com/classic-nettle-soup/>
- <https://www.theguardian.com/lifeandstyle/2010/dec/18/hot-sour-mushroom-soup-recipe>
- <https://www.slate.fr/story/154499/vraie-recette-soupe-ognon>





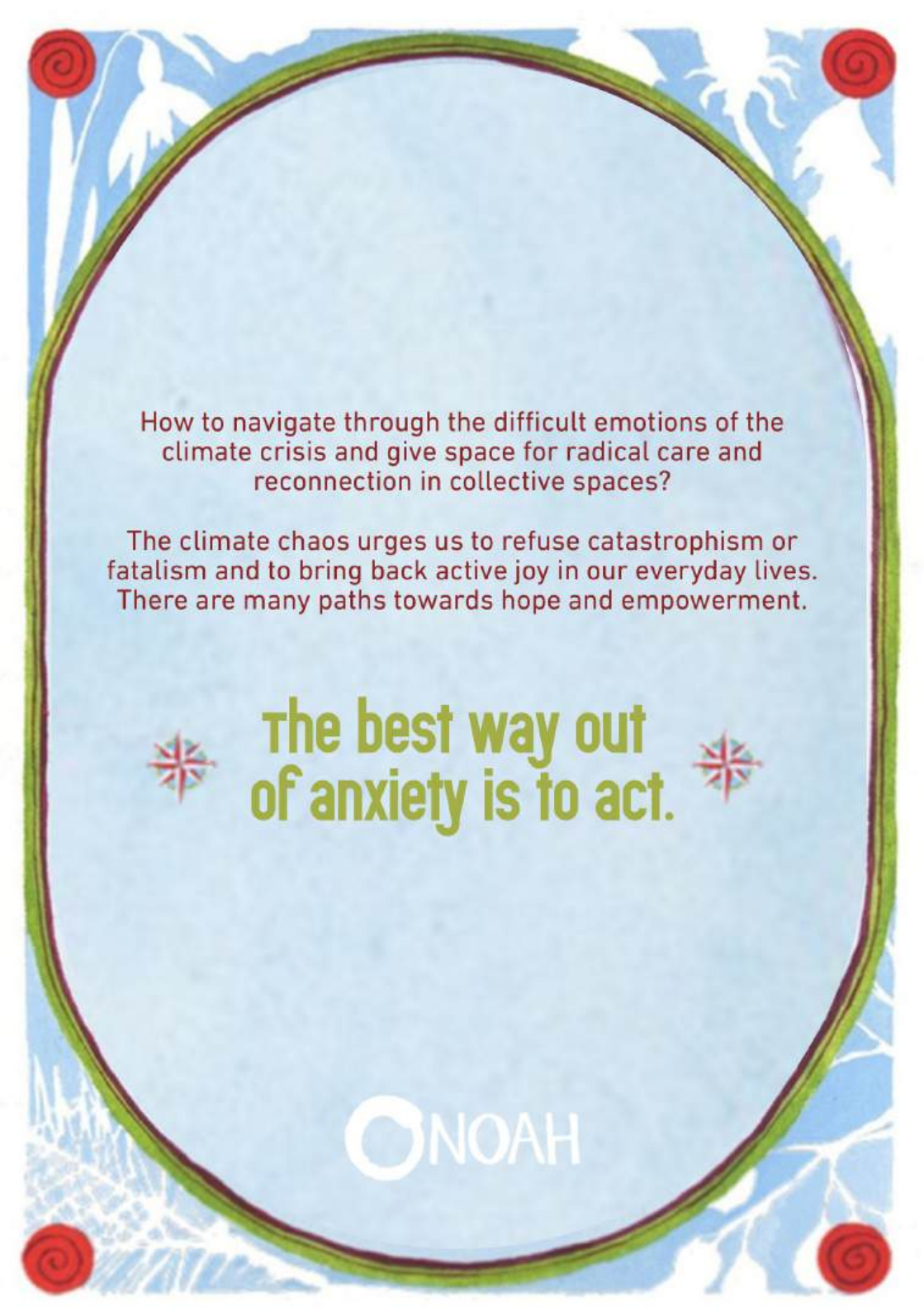
Texts:

- <https://alicewalkersgarden.com/2008/10/a-recipe-for-difficult-times/>
- <https://www.litcharts.com/lit/braiding-sweetgrass/themes/gifts-gratitude-and-responsibility>
- https://en.wikipedia.org/wiki/The_Mushroom_at_the_End_of_the_World
- The "list of what you can do" is translated and adapted from the book "Nogle oplysninger om den jord, vi sammen lever på", updated in 2023 in a poster made by NOAH Friends of the Earth.
- <https://navdanyainternational.org/fr/oikonomia-bringing-the-economy-back-to-the-earth/>

Books:

- Ecofeminisms by Emmeline Werner
- Staying with the trouble by Donna Haraway
- Situated Knowledges by Donna Haraway
- Dreaming the dark by Starhawk
- Braiding sweetgrass by Robin Wall Kimmerer
- The mushroom at the end of the world by Anna Tsing
- Bodies of Water by Astrida Neimanis
- The Natural Alien by Neil Evernden
- The Crisis of European Sciences and Transcendental Phenomenology by Edmund Husserl
- Small Arcs of Larger Circles by Nora Bateson





How to navigate through the difficult emotions of the climate crisis and give space for radical care and reconnection in collective spaces?

The climate chaos urges us to refuse catastrophism or fatalism and to bring back active joy in our everyday lives. There are many paths towards hope and empowerment.

 **The best way out
of anxiety is to act.** 

 **NOAH**