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REFUGE AND THE WILDED CLASSROOM: FIGURE, PRACTICE, SPACE

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ABSTRACT

University teaching in a context of escalating planetary crisis requires new approaches to pedagogical encounter. Reconceptualising the university classroom as a potential refuge from polycrisis, we identify symptoms and effects of the academic-industrial complex and 'fast academia' in our practice, and we develop ways to take refuge from these effects so as to resist or undo them. These paths of resistance include: conscious deceleration and willed slowness as method and ethos; greater openness to the specificities of place and to the interaction of place and learning; a loosening of goal orientation; and closer attention to non-human life-forms and to possibilities for interspecies co-existence in a mode of 'wild diplomacy'. We draw on Baptiste Morizot's reflections on *enforestment* and *tracking*, which foreground reciprocal relationships between places and the creatures, including humans, who move and cohabit within them, and we activate these reflections to reconfigure pedagogical dynamics both within and outside the classroom. We elaborate an ethos of *enforestment* with reference to three examples from our practice: the wolf seminar, the woodland class and a walk in the woods. In each instance, the realities of ecological relation are determinedly confronted and acknowledged, not as theme, topic, or object of study, but as the very ground of academic practice.

Universitäre Lehre in Zeiten planetarischer Krise braucht neue pädagogische Zugänge. Wir schlagen vor, den Begegnungsort des Seminarraums neu zu denken als Zufluchtsmöglichkeit vor der Polykrise. Auf diese Weise können wir einerseits die Symptome einer industrialisierten Wissenschaftskultur (*fast academia*) in unserer eigenen Praxis besser erkennen und andererseits Wege suchen, uns diesen Auswirkungen zu entziehen. Möglichkeiten für eine gewisse Widerständigkeit finden wir etwa in einer bewussten Entschleunigung, in einer verstärkten Öffnung gegenüber der Ortsgebundenheit unseres Lernens und Lehrens und in einer geschärften Aufmerksamkeit für nichtmenschliche Lebensformen sowie für Möglichkeiten eines Zusammenlebens im Sinne einer „wilden Diplomatie'' (Baptiste Morizot). Morizots Überlegungen rücken reziproke Beziehungen zwischen Orten und (menschlichen wie nichtmenschlichen) Lebewesen in den Vordergrund. Ausgehend von diesen Überlegungen lassen sich dann auch die Dynamiken des Lehrens und Lernens innerhalb und außerhalb des Seminarraums neu erleben. Anhand dreier Beispiele aus unserer eigenen Praxis — *Wolfseminar*, *Waldseminar* und *Waldspaziergang* — argumentieren wir dementsprechend für ein Ethos des *enforestment* (nach Morizot). In allen drei Fällen

geht es darum, die Realität ökologischer Beziehungen und auch Zerstörungen anzuerkennen: nicht als Thema oder Untersuchungsobjekt, sondern als den unmittelbaren Grund akademischer Praxis und zugleich als Aufforderung zu deren Veränderung.

> Enforesting oneself [*s'enforester*] is a twofold movement, as the reflexive verb suggests: we go out into the forest and it moves into us. Enforesting oneself does not require a forest in the strict sense, but simply a different relationship to living territories.[1]

Even in the relatively short time since we, as authors of this text, began talking to each other (online in the summer of 2023, in person in the winter of 2023–24, and in meetings and continued correspondence throughout 2024 and early 2025), the wider context of our conversation has deteriorated markedly. Extreme weather events have gained in frequency and ferocity, political support for action on environment and climate is in decline, voting trends in western (formerly) democratic societies seem ineluctable, and the word *crisis* is stretched to its already considerable utmost, yoked now to everything from *cost of living*, *energy* and *climate* to *migration*, *democracy*, *biodiversity* and *mental health*. None of these facets of polycrisis (the list is not exhaustive) stops short at the threshold to the seminar room: as educators, we regularly meet their effects in our practice. The encounter is transformative: we aspire to make this transformation mutual.

In what follows, we outline three distinct yet potentially interacting and mutually supportive understandings of the relationship between *refuge* and *the classroom*. Our aim is to activate a multi-layered body of thought around the concept and condition of refuge for a re-consideration of the potentials — positive and negative — of the classroom in the contemporary context of polycrisis. We reflect on our own practice as academics and on how the concept of refuge, and the related if distinct concept of sanctuary, figures in materials we think and teach with; we then offer some tentative speculations on the possibilities of the classroom *as* refuge as well as the need for refuge *from* the classroom. These speculations do not lead to firm conclusions, but are intended to facilitate further reflection and experiment in educational contexts both similar and dissimilar to our own.

The classrooms with which we are most familiar are university classrooms in Ireland, Great Britain and Austria, in German Studies and related Modern Languages programmes on which most participants are full-time students and instruction takes place primarily in person. It is for the reader to decide on the level of relevance, adaptability and transferability

[1] Baptiste Morizot, *On the Animal Trail*, trans. by Andrew Brown (Polity, 2021), pp. 7–8.

of the practices and contexts outlined here. Having said that, we work from the assumption that escalating global socio-ecological polycrisis both requires and effects a rising degree of shared transdisciplinary concern in university teaching contexts. Differences of discipline, specialism, institutional culture and location notwithstanding, we are called upon by polycrisis to utter, with all due caveats, the pronoun *we* in our work as university instructors.[2] Here we speak this *we* as invitation and provocation, in the hope that the conjunction of *refuge* and *classroom* we attempt will resonate with readers who have similar concerns arising from the deleterious context we now confront. Our text is structured into four main sections, as follows: I. Refuge *in* the Classroom: Teaching with Wolves; II. Refuge *from* the Classroom: Enforesting and Openness to Place; III. Refuges for Co-Thinking: A Walk in the Woods; IV. Off the Beaten Track: Slow Pedagogy and Analogue Encounter.

I. REFUGE *IN* THE CLASSROOM: TEACHING WITH WOLVES

As outlined in the introduction to this special issue and in the contribution by Hanna Bingel and Tina-Karen Pusse, our shared reflections began to coalesce during the dialogue day 'Rewilding German Studies' (January 2024), which explored concepts and practices of rewilding, framing them as a provocation to established academic practice and a metaphor or orientation for its transformation towards greater ecological awareness. Eschewing the temporal narrative implied by '*re*-wilding', which suggests that a prior or primordial state of wildness is somehow to be restored or re-attained, we gravitated in our co-writing process towards the simpler if more unusual verb *to wild/wilding*, which suggests departure and direction without invoking a return. So, while we do not make extensive use of the term 'rewilding', we nevertheless draw on figures of refuge and sanctuary which are central to conservation practice, combining these with reflections on categories such as *the feral* and *uneasy co-existence* which feature in attempts to re-imagine and reconfigure interspecies relations in the Anthropocene.

What would it mean to make space in the classroom for *wildness*? As the polycrisis accelerators of ecological destruction, techno-oligarchy and socio-political polarisation run riot, the first move of a wilder pedagogy must surely be to set a space apart. A *wild-thought sanctuary*, one might call it; a refuge that offers partial respite from the relentlessness of polycrisis while

[2] On the difficult necessity, and necessary difficulty, of uttering 'we' in the Anthropocene, see Dipesh Chakrabarty, *One Planet, Many Worlds: The Climate Parallax* (Brandeis University Press, 2023). See also Jevgeniy Bluwstein and others, 'Commentary: Underestimating the Challenges of Avoiding a Ghastly Future', *Frontiers of Conservation Science*, 2 (2021), doi:10.3389/fcosc.2021.666910, which responds to Corey J. A. Bradshaw and others, 'Underestimating the Challenges of Avoiding a Ghastly Future', *Frontiers of Conservation Science*, 1 (2020), doi:10.3389/fcosc.2020.615419.

nevertheless remaining connected to it, both inevitably through persistent entanglements ('aus der Welt werden wir nicht fallen. Wir sind einmal drin'[3]), and determinedly through an intention to uncover and confront these entanglements more fully and thereby inhabit them differently. Refuge is not to be understood as a hermetically sealed or isolated *safe space* in which to turn one's back on a troubled world, but rather as a place of reprieve or line of flight which allows regrouping, recalibration and clearer sight. Of course, pedagogy already has a dedicated space in the form of the classroom and that is where we will go first. But the dialectic of refuge may require, in a further turn, refuge *from* the classroom, spaces apart from the space set apart. What this could entail will become clearer after we have spent some time reflecting on an interspecies encounter, with animals mostly imagined, tracking them through literary spaces, in the familiar yet defamiliarisable space of the classroom.

A first question that any effort to 'wild' pedagogy will want to address is that of the presence and visibility of undomesticated animals and other untamed or feral non-human species in the materials under study. It is a central tenet of Critical Animal Studies and related subfields within the environmental humanities that the dislodging or dismantling of ecocidal anthropocentrism requires a redoubled attentiveness towards non-human others, both as they really exist in the world and as they are represented and imagined in contemporary and historical cultures.[4] While an extensive and still growing critical literature attends to literary and artistic bestiaries and related materials, less scholarly attention has been devoted to date to the distinctive *pedagogical* possibilities and challenges that arise when interspecies relations and encounters become the focus of teaching in the humanities. What follows are two brief case studies: a seminar in which students are encouraged to 'track' wolves in texts about the Third Reich, the Holocaust and contemporary narratives of migration as well as in their imagined company to think about the concept of sanctuary as a space of exception; and an outdoor session of a seminar on literature and ecology. The case studies will be referred to hereafter by shorthand titles: 'the wolf seminar' and 'the woodland class'.

Wolves in the cultural imaginary are located between anxiety, resistance, dissent and the necessity for refuge (both for and from the wolf). The wolf is both vilified and venerated, criminalised as a despotic sovereign and regarded as a victim of persecution. As metaphor, the wolf is suspended between the more-than-human in fascist and ultranationalist ideologies and the dehumanising strategies of the politics of forced migration. Tracking wolves across a programme of selected readings, the wolf seminar reveals how literature and the visual arts wrest the figure of the wolf from its

[3] Christian Dietrich Grabbe, *Hannibal*, quoted in Sigmund Freud, *Das Unbehagen in der Kultur und andere kulturtheoretische Schriften* (S. Fischer, 1994), p. 32.

[4] See Dawne McCance, *Critical Animal Studies: An Introduction* (Suny Press, 2012).

historical demonisation and create imaginary refuges for humans and wolves alike, opening new perspectives on a species that has been maligned over millennia while at the same time 'wilding' the kind of thinking shaped by speciesism and ecophobia. An engagement with the wolf *as figure* enables reflection on the principles and contradictions the wolf has been made to embody and thought to reveal. In its trajectory from Giorgio Agamben's *homo sacer* to the wolf as *bestia sacra*,[5] via the wolves of the Third Reich to contemporary migration narratives, the wolf seminar also addresses the plight of migrants and the spaces of exception and conditions of exposure traversed and inhabited by migrant subjects.

Theoretical orientation points for the reading of wolf narratives are found in Agamben's discussion of the *vargr y veum*, the *homo sacer* as 'wolf in the sanctuary',[6] and in Baptiste Morizot's thoughts on wild diplomacy and his advocation of cohabitation with wolves.[7] The *vargr y veum*, the human outlawed or expelled as wolf, is a densely political figure in medieval jurisdiction, a legal formula that contributed to the creation of werewolf myths. It invokes the non-human to imagine the human as both *in need* of refuge and *not tolerated* in a sanctuary. In this way, thinking with wolves throws up questions around sanctuary, exposing the ambivalence of spaces deemed 'safe' or 'set apart' and the ongoing negotiation of the boundary between the law and that which lies beyond it. Each of these questions has the potential to inform the self-understanding of the classroom as itself a space set apart.

The wolves encountered in the wolf seminar are, to use Roland Borgards's terms, first and foremost literary animals ('Literaturtiere') and as such, 'Wortgestalten', figures made of words.[8] Yet, as we shall see, the reflections they engender tend to exceed the discursive realm and to reach insistently towards ecological-political realities. The wolf texts explored range from Ernst Jünger's *Der Waldgang* (1951), through Michel Tournier's novel *The Ogre* (1972),[9] Misha Defonseca's fraudulent Holocaust memoir *Surviving with Wolves* (1998),[10] and Roland Schimmelpfennig's novel *One Clear, Ice-Cold January Morning at the Beginning of the Twenty-First Century* (2018), to Hassan Blasim's story 'The Truck to Berlin' (2009).[11] In these texts, wolf

[5] See Peter Arnds, *Bestia Sacra: An Eco-Literary Approach to the Politics of Dehumanization* (forthcoming).

[6] Giorgio Agamben, *Homo Sacer. Sovereign Power and Bare Life*, trans. by Daniel Heller-Roazen (Stanford University Press, 1998), pp. 104–11.

[7] Baptiste Morizot, *Wild Diplomacy: Cohabiting with Wolves on a New Ontological Map*, trans. by Catherine Porter (Suny Press, 2022).

[8] Roland Borgards, 'Tiere und Literatur', in *Tiere: Kulturwissenschaftliches Handbuch*, ed. by Borgards (J. B. Metzler, 2016), pp. 225–44 (p. 225), doi:10.1007/978-3-476-05372-5.

[9] Ernst Jünger, *Der Waldgang* (Vittorio Klostermann, 1951); Michel Tournier, *The Ogre*, trans. by Barbara Bray (Doubleday, 1972).

[10] Misha Defonseca, *Surviving with Wolves*, trans. by Sue Rose (Portrait, 2005).

[11] Roland Schimmelpfennig, *One Clear Ice-cold January Morning at the Beginning of the 21st Century*, trans. by Jamie Bulloch (MacLehose Press, 2018) (originally published as *An einem klaren, eiskalten*

figures condense complex questions of resistance and threat, outlawhood and sovereignty, vulnerability and predation.

We begin with Jünger's essay, written in the aftermath of the Nazi years, yet deliberately indeterminate in its immediate political-temporal reference. Jünger identifies the *Waldgänger* as the individualist who resists an oppressive regime. The early Germanic *vargr*, the human wolf who takes to the forest as outlaw, is not far from his mind ('Der Waldgang folgte auf die Ächtung').[12] Jünger figures the wolf-like *Waldgänger* as anarchist, opening ambiguous possibilities between the contemporary 'lone wolf' terrorist who works to destroy and the well-documented Nazi imaginary of wolves.[13] Our initial focus on the wolf yields to a wider zoocentric view: attention to the various political meanings that have been projected onto the figure of the wolf allows a critical appraisal of anthropocentric figurations of the non-human other more generally. Fascist glorification of the apex predator returns with a twist in Tournier's *The Ogre*, a literary parody in which a lone wolf anti-hero fuses ideas of enforestment with the Nazis' lycanthropic energy. Drawing on German and French folklore and the gruesome history of the fifteenth-century serial killer Maréchal Gilles de Rais (whom Sabine Baring-Gould once described as a werewolf[14]), this novel is an ironic comment on the appeal of fascism. Its French protagonist, Abel Tiffauges, discovers his love of Nazi Germany while imprisoned in a German P.O.W. camp in the remote forests of Eastern Prussia. After finding employment at Hermann Göring's infamous Rominten Forest Reserve, he works for a Napola, abducting children of suitable age and superior race for the werewolf movement on the Eastern front. Tournier's novel engages a blend of subtexts: Perrault's ogre in *Le Petit Poucet*, the legend of the Pied Piper, Goethe's child-abducting Erlking and the old Germanic Wild Hunt myth. While Abel's enthusiastic participation in the hunt for game and children takes place in the foreground, the hunt for Jews and other minorities goes on behind the scenes. The Holocaust as backdrop remains hidden, 'heimlich', until the end of the novel when a young Jewish boy brings it to light. This is a moment of great 'Unheimlichkeit': to put it in Heideggerian terms, the forest in its threefold dimension of concealment, destruction and forgetting (*lethe*) finally reveals the truth (*aletheia*).

The forest and its wolves figure somewhat differently in Defonseca's novel *Surviving with Wolves*. In search of her parents who were deported to a concentration camp, little Misha sets out across continental Europe, living

Januarmorgen zu Beginn des 21. Jahrhunderts (2016)); Hassan Blasim, 'The Truck to Berlin', in Blasim, *The Madman of Freedom Square*, trans. by Jonathan Wright (Comma Press, 2009).

[12] Jünger, *Der Waldgang*, p. 59 and p. 25.

[13] Robert G. L. Waite, *The Psychopathic God: Adolf Hitler* (Basic Books, 1977; facsimile repr. Da Capo Press, 1993), p. 166; Petra Ahne, *Wölfe* (Matthes & Seitz, 2016), p. 70.

[14] Sabine Baring-Gould, *The Book of Were-Wolves* (Smith, Elder, 1865; facsimile repr. Wilder Publications, 2007), pp. 132–70.

in forests and being taken in by wolves who feed her through the war years. Defonseca's fake memoir is a classic example of the romanticisation of wolves, blending a deconstruction of the Little Red Riding Hood tale with the lycanthropy of early Greek myth. The text also prompts further consideration of how wolves become a transference species, the bearer of human projections. The mode of enforestment Defonseca narrates is romantic: the state of nature here is a place of refuge from the cruelty of men, a sanctuary where Misha can survive in the company of animals. Quite aside from the text's problematic status as fake Holocaust memoir, it participates in the paradigm of women seeking to enforest themselves and running with wolves. A similar romanticisation of wolves can be found in Clarissa Pinkola Estés's proto-feminist totemisation of the species in *Women Who Run with the Wolves* (1989) or Elli Radinger's *The Wisdom of Wolves* (2019), which promises us that wolves can teach us how to be more human.[15] Although admirable in their advocacy of sanctuaries and their aliveness to the transformative potential of interspecies encounter, such texts demonstrate how anthropocentric projections are also entangled with very human questions of gender.

While these female-authored texts highlight mainly positive connotations of the wolf as a figure of power, self-empowerment, wildness and even as a nurturing animal (as in Defonseca), the emphatic Nazi endorsement of the predator wolf is still present in political and cultural representations. The wolf seminar considers visual artist Rainer Opolka's acclaimed art installation *The Wolves are Back?* (2016), which features a series of metal wolf statues, some giving a Nazi salute, others blindfolded to represent blind hate. Opolka's work parodies the Nazi legacy to warn against a resurgence of ultranationalism and racism; his Sieg-Heil-saluting werewolves (see Fig. 1) form a contemporary gesture of dissent in an intensifying climate of racism and xenophobia.

Figurations of the wolf in current political discourse are further explored in Rebecca Pates and Julia Leser's study *The Wolves Are Coming Back* (2021),[16] which shows in detail how the politics of fear in Eastern Germany draw heavily on wolf myths, how the wolf on German soil stands in as a cipher for unwanted immigrants and inner-German 'colonisation', and how analysis of the wolf metaphor can deepen our understanding of the rise of the far right in Europe. We return below to a different inflection of this complex in the rural Austrian context. The migrant wolf/wolf as migrant motif is in evidence in recent literary texts, such as Blasim's short story 'The Truck to Berlin' and Schimmelpfennig's novel *One Clear, Ice-Cold January Morning at the Beginning of the Twenty-First Century*. Blasim revives Ovidian

[15] Clarissa Pinkola Estés, *Women Who Run with the Wolves* (Ballantine, 1992); Elli Radinger, *The Wisdom of Wolves* (Penguin, 2019).

[16] Rebecca Pates and Julia Leser, *The Wolves Are Coming Back: The Politics of Fear in Eastern Germany* (Manchester University Press, 2021).

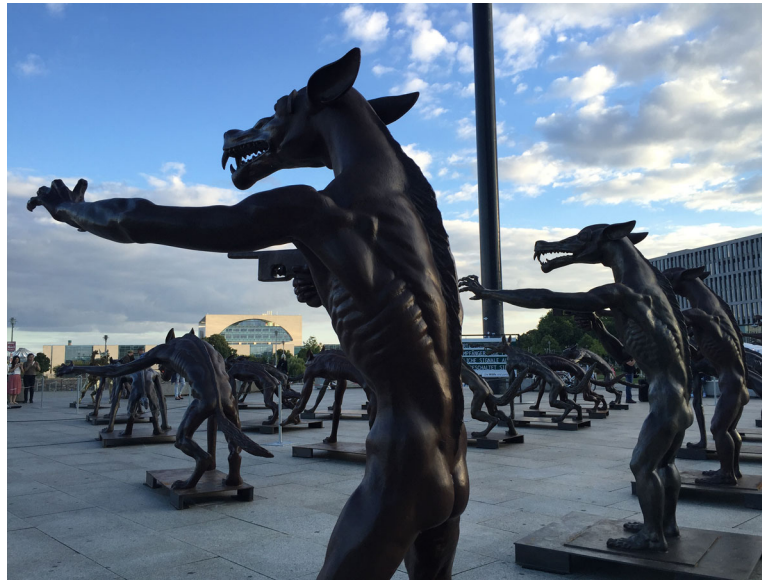

Figure 1. Political resurgence of apex predators. Part of the installation *The Wolves Are Back* (2016) by Rainer Opolka. Image courtesy of Rainer Polka.

motifs of the criminalised wolf-man, his loss of sanctuary and protection, and his troubled sojourn in the state of nature, while Schimmelpfennig features the lone migrant wolf once more as a transference animal, a cipher representing the search for refuge. In Schimmelpfennig's novel, the image of the migrating wolf reflects the loneliness of today's refugees, suspended between the home they left and the home they seek but may never find. Resembling the exile of the medieval *Friedlos*, contemporary migrants are caught in a space that prevents them from going forward *or* back. The detention camps in which refugees are often detained for undetermined periods of time are spaces set apart, but without the protective function of a sanctuary. These are highly ambivalent spaces of exception; like the sanctuary, such spaces may provide shelter from violence but can also be the place where violence reigns supreme.

The precarities emerging from the texts discussed in the wolf seminar result from the liminal existence both displaced and dehumanised humans and wolves experience between their need for sanctuary and the threat they present to those already dwelling in this sanctuary. This is the ambiguous status of the term *veum* (sanctuary) in the ancient formula of the *vargr y veum*, the human or non-human wolf in the sanctuary. As potential werewolf in Agamben's thinking, the *homo sacer* is in desperate need of

sanctuary while the sovereign principle as the other side of the werewolf, discussed by Derrida as *la bête e(s)t le souverain*,[17] also persistently tries to access sanctuary. This is the tension the wolf seminar explores. Confronting imagined entanglements between human and non-human species, students are invited to think about these entanglements as boundary phenomena, and to reflect also upon their own precarious position on the threshold between nature and culture, with one seeping into the other. The wolf narratives are timely in an age in which racism and xenophobia abound, in which cultural diversity is threatened by populism and the resurgent far right in a context of rapid ecological decline. Close reading of the literary animal is a first step towards fuller apprehension of creaturely otherness; at the horizon opened by the wolf seminar lies the possibility of a shared trans-species space that would resist national, monocultural and anthropocentric confines. What Morizot describes in *Wild Diplomacy*, namely a re-assessment of our relationship with a species such as the wolf, begins in the seminar through the undoing of time-worn images of wolves and werewolves as evil beasts. Textual and imaginative species entanglement becomes one condition for the possibility of seeing wolves anew as 'negotiating partners in the context of a diplomacy conceived as the art of building relationships between coexisting ethological systems'.[18] In a future iteration, the wolf seminar will take students outside the classroom, from one sanctuary to another as it were, by building in a field trip to a wolf sanctuary in order to come into extra-textual, yet still mediated, contact with wolves and to reflect on the ambivalence of sanctuary spaces. Moving into a space of interspecies encounter will also create new parameters for assessment: a 'wilded' form of creative nature writing or interspecies speaking would enable students to respond to the wolf in ways that go beyond the conventional forms of writing that are still considered academically evaluable.[19]

As this sketch of the wolf seminar should have begun to make clear, the charged figure of the wolf as *bestia sacra* has the potential to confront the classroom not only with an uneasy interspecies relation — that of human to wolf and wolf to human — but also *with itself*, with the tacit and implicit structural features and dynamics of the classroom as a space that holds (in the dual sense of enabling and constraining) a process. Moving through the wilderness zones and sanctuaries, the romanticised or threatening forests of the wolf narratives, the seminar foregrounds possibilities and difficulties of cohabitation and diplomacy, boundaries and exposure. Its classroom becomes a realm in which anxieties about these questions that cannot be resolved or neutralised may be held at bay for long enough to enable

[17] Jacques Derrida, *Séminaire la bête et le souverain* (2001–02), 2 vols (Galilée, 2008), I.
[18] Morizot, *Wild Diplomacy*, p. 21.
[19] See, for example, the following general websites: Wolf Science Center <https://www.wolfscience.at/en/> [accessed 17 April 2025]; Wild Ireland <https://wildireland.org/> [accessed 17 April 2025]; Predator Experience <https://www.predatorexperience.co.uk/> [accessed 17 April 2025].

a re-evaluation of unexamined ideas to take place. If the classroom as refuge offers a respite from the relentlessness of contemporary polycrisis, it nevertheless remains intimately enmeshed in it. Mental entanglement with other species, such as wolves, in a space *set apart* and at a time *set aside* creates opportunities for reflection, critical thinking, subversion and resistance to occur. At the end of the hour, it is vital to move on: the classroom-refuge as space of exception implies potential action beyond its confines, a return to the troubled world with the intention of a more conscious dwelling and agency within it. But what if we were to consider the extent to which the classroom itself is complicit in the very trouble?

II. REFUGE *FROM* THE CLASSROOM: ENFORESTING AND OPENNESS TO PLACE

The classroom, we have emphasised, is a space set aside; while wild figures such as wolves may roam imaginatively and discursively through the discussions that take place there, the institutional architecture designed for university teaching by and large assumes a sedentary or static disposition of bodies. The avowed ecocritical and biocentric focus of Critical Animal Studies seems oddly limited by an educational set-up that allows only discourse, not bodies, to roam freely. Drawing now more closely on the work of Morizot, the second step in our consideration of *refuge and the classroom* involves imagining an academic practice that would enable 'a different relationship to living territories'.[20] Not just imagining: here, too, we draw on our own practice. A seminar on ecology and literature held at the University of Salzburg in the summer semester of 2023 began with a survey of the participants, asking them to suggest how they would organise a session, given free rein. Twenty-five of twenty-six respondents said they would like to take the seminar outdoors, although there was considerable variety in how this suggestion was expressed, from 'in die Natur gehen' through 'im Freien sein' to the mention of specific locations such as botanical gardens, woods, parks, zoos and the green space in front of the university building. One respondent suggested the Leopoldskroner Weiher, a small wooded urban nature reserve ('Landschaftsschutzgebiet') in Salzburg. A clearing in this small wood hosted a session of the seminar on a hot morning in late June 2023, during which participants were invited to share — ideally from memory — a quotation from a literary or theoretical work they had read in the course of the seminar, and to comment briefly on what had motivated their choice of quotation. Owing to the size of the group — twenty-six students, one instructor and a golden retriever dog — this woodland class threw up some practical challenges: the midday heat made for more movement than one is accustomed to in seminars, as participants shifted around to follow the shade; scraps of speech frequently

[20] Morizot, *On the Animal Trail*, pp. 7–8.

had to be repeated or passed along, as voices did not carry as they do indoors; a fallen tree-trunk offered seating for three or four members of the group, while others stood, squatted, or sat on their jackets on the forest floor. Already this brief description suggests how liable such modest departures from convention are to try to recreate the conditions they have ostensibly left behind, in the manner of Robinson Crusoe's list of to-dos or the list of things Thoreau wishes to take to Walden Pond; even where such efforts to recreate or compensate are obviously impracticable (for example, due to time constraints), there is a tendency to become preoccupied with precisely the absence of the familiar indoor conditions (how do I take notes while standing under a tree?). This is perhaps the point, or one of the points: to defamiliarise the classroom setting by holding it in abeyance, thereby exposing the physical and mental infrastructures it presupposes and normalises. *How do I take notes while standing under a tree?* opens the door to the perhaps more interesting question *Why do I want to take notes while standing under a tree?* which in turn allows epistemological estrangement: *What am I doing when I am taking notes?* In the woodland class, one of the things we are encountering is what the conventional classroom *is* and *is not*.

Taking teaching out of the classroom, for example in the form of field trips and excursions, is standard practice in many disciplines and by no means revolutionary. What interests us is how to frame this move and how to carry its potentials into the process often known as 'research' in the philological disciplines. The woodland class could be considered a tentative version of what Morizot describes under the heading of *enforesting*, more precisely *enforesting oneself* (*s'enforester*). This process involves consciously entering and being in a place in such a way as to become open to different forms of experience. As Morizot notes (in the passage quoted at the head of this article), enforesting does not require a forest in the strict sense, but rather involves 'the twofold movement of walking across [living territories] differently, connecting with them through other forms of attention and other practices'.[21] By thinking with Morizot's *s'enforester*, we came to the conclusion that the process begun in the 'Rewilding' dialogue day could not fully unfold for us as authors in the sterile digital atmosphere of video calls and file exchange, carried out in office spaces at computers. An ambulant outdoor meeting in a semi-wild space might enable us to perceive and articulate more clearly what is at stake, also for our scholarship, when we deliberately exit the classroom, the office, the screen and the university building.

The deliberate *exit* from one kind of space was only one step in the desired direction; we also needed to deliberately *enter* another. We were drawn to Morizot's search for a form of expression that transforms the subject/object relationship usually implied by everyday expressions for a movement into nature. When we use such terms — when we 'teach outdoors' or 'go on a

[21] Ibid., p. 7.

field trip' — we suggest that we are taking the university outside (the class relocates to the woodland), rather than allowing the outside to enter the university (the woodland makes its presence felt in the classroom). After first weighing up the suitability of expressions such as 'going into the bush' or 'getting a breath of fresh air', Morizot settles on the expression *je vais m'enforester*. Grammatically, this expression resembles the pure reflexive and thus appears to suggest a direct object identical to the subject. It speaks of a relationship constituted by actions such as washing oneself, doing something to or for oneself. *Je vais m'enforester* therefore lacks the structure of reciprocity that one finds in German expressions such as 'sie küssen sich' or in the French *ils s'embrassent*.

However, if we (as many systems of grammar appear to do) remain fixated upon the relationships between subjects and objects and the origin and force behind their actions, we fail to catch what *is* reciprocal in Morizot's expression. The forest of his *s'enforester* is not 'a forest' but a 'living territory'. The 'enforesting' happens *to* us as much as it happens *through* our agency. Although I may instigate the process of *enforesting* by taking up various practices that allow for new forms of intimacy and resonance with the place in which I am, these practices are themselves forms of receptivity that open me up to the possibility of being *enforested*. It might be more apt, then, to say that one 'allows oneself to become enforested' rather than that one 'enforests oneself'.

The verb tracking, which Morizot also associates with *enforesting* as practice, receives a particular nuance in this context. The practice of tracking cannot be expressed in terms of an active subject pursuing a passive object;[22] it demands instead what Morizot refers to as 'an acrobatics of the intelligence and the imagination',[23] suggesting my mutual involvement with the being or thing that I follow (whether wolf or woodland path — or literary text?). Understood in this way, tracking suggests an attentiveness that opens us towards non-human presences:

> Here there's nothing, says the human being. A desolate ridge, nothing but rocks and snow, a desert of solitude. But a few signs catch the eye, a certain art of looking, arousing an intuitive sense that the wilderness for us is a home to a multitude of other creatures. As the gaze becomes sharper, entire habits, sovereign and orderly, emerge: on the ridge itself, barely visible trails of the panther, revealed by a few hairs deposited under the boulders at the crossroads of paths, territorial markings.[24]

What is at stake is not so much an active endeavour to achieve a certain end as the transformation of our relationships with that which we are seeking to

[22] See the entry 'passive voice' in Merriam-Webster's *Dictionary of English Usage* (1994), p. 720, where the passive voice is regarded as a 'weaker form of expression' that is 'generally discouraged', thus offering an example of our ideological bias towards using more active forms of expression.
[23] Morizot, *On the Animal Trail*, p. 9.
[24] Ibid., p. 68.

investigate. Our thinking finds itself upon a path; it is only when we release our grasp upon what our thoughts might achieve or conclude that the fuller landscape of the perceivable can become open to us. For Morizot, tracking describes a 'geopolitical practice' or mode of inquiry 'oriented towards the daily and primary question of cohabitation in a plural world':

> Its constitutive questions are 'Who *inhabits* this place? And how does he [or she] live? How does he [or she] make a territory in this world? On what points does his [or her] action impact my life, and vice versa? What are our points of friction, our possible alliances and the rules of cohabitation to be invented in order for us to live in harmony?'[25]

Only once we have grasped the interdependence of thought upon an ecology of equally significant entities does the importance of this 'geopolitical practice' for pedagogy come into view. The paradigm of mastery found within historical conservation policies and wilderness imaginaries — a paradigm evoked in some understandings of *rewilding* — gives way in practices of (self-)enforesting and tracking to more tentative modes of acknowledgement and co-existence.

How might these reflections and provocations translate into a more tangible pedagogical context, in a wolf seminar, a woodland class, or other teaching offering? First, Morizot's *enforesting* articulates a pedagogical intention to take *place* more seriously. In the neoliberal university, our teaching mostly takes place in spaces which enter into us in a negative fashion (see Fig. 2). Even where we manage to immerse ourselves in, say, wolf narratives, and to explore complex accretions of the symbolic and real in accounts of interspecies relations, we do so, by and large, in materially homogeneous settings, made for humans by humans. The artificial light of our classrooms is harsh, the air quality often poor, the windows too small or too big, the ratio of manufactured to found, living, or formerly living material is heavily skewed towards the former; the room is designed for hierarchised immobility and, following the digital retrofitting of the past two decades, enforces a particular gaze vector, namely towards the screen.[26] It is here, perhaps, that a notion of rewilding as *un*mastery comes into its own. It re-describes a direct confrontation with a *de*wilding tendency that creates a monoculture of thought. In spaces such as the one pictured below, humans are pushed towards particular ways of being and thinking. The space induces confinement and a certain behavioural conformity, predetermining how we move within it and inhabit it, mentally and physically. *Enforesting*, by contrast, suggests a more open form of

[25] Ibid., p. 121.

[26] On the screen-bound gaze vector of the contemporary university classroom in the context of current debates on digitisation and AI, see also Caitríona Ní Dhúill, 'Rilke by the Lough: Screen-Free Pedagogy and Outdoor Instruction in a Time of Planetary Polycrisis', *Modern Language Review*, 120.1 (2025), pp. 1–16.

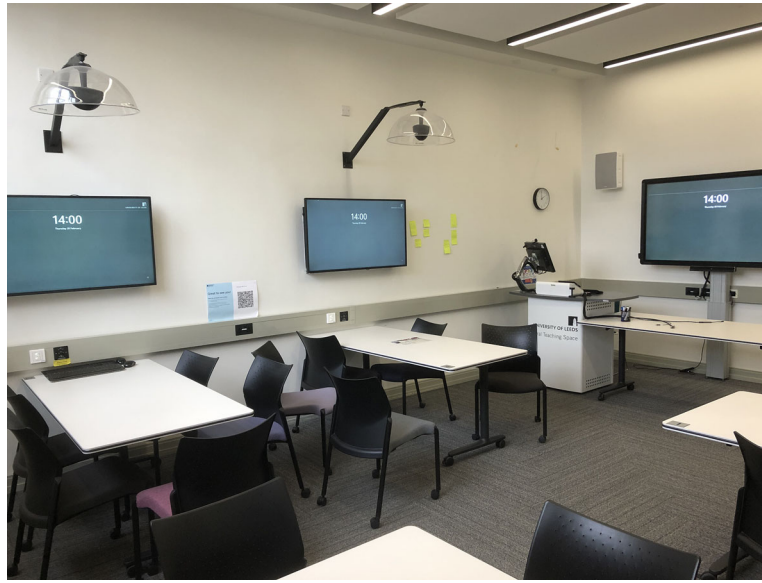

Figure 2. The monocultural classroom. Image: Photograph by Elliot Sturdy.

reciprocity between people, place and the living world, one in which places neither dominate nor are subjugated by us. An 'enforested' pedagogy points to a different way of being-there, reminding us that many locations beyond the confines of the university are conducive to learning.

III. REFUGES FOR CO-THINKING: A WALK IN THE WOODS

To track the onward movement of some of these thoughts, we returned to the scene of the woodland class for an experiment in ambulatory co-writing. Co-writing itself represents something of a departure from the norm of sole authorship in the philological disciplines, but it nevertheless has well-established protocols in the digital age, most of which were also adopted at various points during the writing of the articles in this issue: the setting up of a shared digital folder, the creation of a new file for shared notes and drafts, the use of email to agree divisions of labour, the use of features in the word-processing program to comment on the emerging text. 'A walk in the woods', if it featured at all as one of the modes of co-authorship, would do so only on an informal and ultimately non-verbalised, undocumented level (although there are exceptions to this, such as where the *Wild Pedagogies* authors credit bluebells, porpoises and

the Hebrides as co-authors).[27] If we are to take seriously the proposition that thought is ecological, then it is imperative that we find ways to bring the developmental processes of our thinking to expression. In many respects, writing such a text goes against many of the principles of 'good scholarship'; it runs a constant risk of becoming too 'narrative', too 'descriptive', and too 'autobiographical'. It appears to transgress the boundaries of its own territory, taking academic writing into the realm of nature writing.[28] However, if refuges and sanctuaries are not to become forms of confinement, then the questioning of their boundaries is precisely what prevents them from becoming so.

We did not say that we would attempt to *enforest ourselves* at the Leopoldskroner Weiher, but we vaguely gestured towards the possibility of this happening. We did so with a certain nervousness, a self-conscious humour perhaps, not quite sure how to think about what we were undertaking. If *enforesting* happened at all, it was attenuated: things intervened that seemed to restrict its emergence. But failure and success are not criteria that lend themselves readily to reflection on what was attempted and what transpired. More salient in our recollection of this meeting are other questions, such as how to establish trust, how to take a risk, how to hold a fear of failure or a sense of absurdity. It seemed to require a certain courage to say 'let's stop talking about *enforesting*, and let's do it.' But why is it that 'let's make a Word document' or 'let's read through our notes' seem like reasonable and risk-free suggestions, whereas saying 'let's *enforest ourselves*' seems like a bizarre suggestion? Why does such a gambit immediately call forth associations of an esoteric wellness retreat? The internalised academic super-ego cringes at the invitation to down tools (books, writing materials, electronic devices, the conference persona) and go into the woods; they are accustomed to working with texts, not leaves; they fear the opprobrium that may deem the sylvan outing naive, cultish, or irrational. Beneath all this lurks the anxiety of departing from, or being seen to depart from, the path of enlightenment.

The task became, on this occasion, to *lean into the cringe*: to bear the discomfort for long enough to be able to confront its source in what Corine Pelluchon, in her elaboration of the dialectic of enlightenment for our age of ecological destruction, refers to as the 'double amputation from reason'.[29] Double because it consists of two acts of separation: in the first, human culture cuts itself off from nature, placing culture on

[27] See *Wild Pedagogies. Touchstones for Re-Negotiating Education and the Environment in the Anthropocene*, ed. by Bob Jickling and others (Palgrave Macmillan, 2018), doi:10.1007/978-3-319-90176-3.

[28] From the perspective of Ludwig Fischer, the distinction between critical thinking and nature writing is far from clear-cut. Many examples from within the genre of nature writing contain critical reflections. See Ludwig Fischer, *Natur im Sinn: Naturwahrnehmung und Literatur* (Matthes & Seitz, 2019).

[29] Corine Pelluchon, 'Ecology as New Enlightenment', *Global Solutions Journal*, 7 (2021), pp. 218–23 (p. 218), hal-03240808.

one side and nature (including human instinctive and emotional life, human bodily reality and vulnerability) on the other; in the second, reason cuts itself off from questions of truth and justice, and is thereby reduced to a calculating rationality dedicated to the domination of nature and the endless manipulation of the living world and of vitality itself. An anthropocentric hyper-rationalist enlightenment that seeks only the enlightenment of human subjectivity necessarily tips into its opposite and becomes an anti-enlightenment form of reason which sustains itself upon false distinctions (nature versus culture, human versus animal) and the illusion that its own existence is independent of others. Practices such as *enforesting*, which highlight the illusory quality of such assumptions, engender the discomfort of *cringe* insofar as they threaten the amputated enlightenment, signalling to the supposedly sovereign academic subject something like the return of what their training and the formation of their subjectivity has repressed.

To accept the invitation to enforest ourselves involves being able to tolerate, and perhaps thereby move beyond, the discomfiting feeling of being *sucked back into nature*, with all the threats to supposed sovereignty that that entails. It involves stepping out of certain automatisms that the neoliberal university of petro-modernity has forcefully cultivated. These include: an orientation towards end-goals and outputs; a discursive and mental landscape of time-scarcity, in which time is a scant resource whose deployment is measurable via, and thus justified by, a semiotics of productivity;[30] a perception of collaborators as pacemakers in a sort of academic athleticism that primarily serves to shore up the illusion of sovereign intellect; the construction of other interlocutors, especially students, the public and that nebulous overseer, the *funding body*, as consumers of a product called *knowledge* or *content* which is created by academics; even a tacit understanding of knowledge itself as an expanding and cumulative entity consisting ultimately of data, the vastness of which renders the academic increasingly reliant on digital 'tools' and artificial 'intelligence', without whose assistance navigation of the data ocean becomes practically impossible.

The small experiments in self-enforesting that preceded parts of the writing of the current text revealed the stubbornness of the mainstream academic habitus and the constraints of the neoliberal time regime. When we met, we knew that we had limited time, and that we were bound, eventually, to produce something: this text. The pressure to produce a text by a certain date created a reluctance or hesitancy regarding experimental methods that might not further this aim. There was, at least initially, a palpable reticence towards the privileging of process (self-enforesting) over product (a publishable text). Nevertheless, self-observation and shared

[30] See John Smyth, *The Toxic University: Zombie Leadership, Academic Rock Stars and Neoliberal Ideology* (Palgrave Macmillan, 2017); Peter Fleming, *Dark Academia: How Universities Die* (Pluto Press, 2021).

reflection allowed the systemic addiction to productivity to come more clearly into view. At the Leopoldskroner Weiher, one walks along paths by a lake, through patches of woodland, never far from a road or from people busily getting from one place to another. The animals and plants have been given their own specific regions, likely pastorally overseen by a park manager. The fish are in their place and the woods are in theirs; adjacent to the reserve is a colony of 'Kleingärten', the gate to which is locked and marked with warnings about trespass, each allotment bordered by its own immaculately trimmed hedge. We are far from Morizot's wild vistas, the giant national parks and forests in which one might wander for days without seeing another human being; there are no wolves here. We see a children's playground, footpaths, canals, people walking their dogs; there are ducks and swans, too, but in the urban mode of passersby we don't interact with them. Despite this, encounters of a kind do take place; one might call them 'everyday' encounters. When a dog finds a stick and lifts it up in its mouth, we sense its excitement — an unexpected gift that lightens the mood. When a small green dragonfly lands on my jacket, I feel aware of its fragility and of the care that I must take in order not to harm it. The presence of these other creatures, however peripheral, aids us in our conversations. Because they are there, we make space for them and attempt to speak of them. They remind us that they are not conceptual abstractions or intellectual resources but living beings with whom we cohabit.

The walk in the woods was flanked by other practices likewise intended to dislodge some of the stuck and internalised patterns of the academic-industrial complex. The deliberate introduction of inconvenience into the preparatory phases of the co-writing — slow travel over distances of, in some cases, more than a thousand miles; the renunciation of digital tools in the in-person meetings; the use of 'snail mail' rather than email or electronic file-sharing at one point in the co-writing journey — was part of an effort to confront more fully the destructive environmental impacts of 'fast academia'. Each alternative 'slow' method consumes other kinds of resources; this was no exercise in moralistic eco-puritanism of the kind all too easily ridiculed for its obvious contradictions. (One recalls Greta Thunberg's slow crossing of the Atlantic, which required at least as many flights through the logistics involved in having sailing crew available at the correct locations than would have been consumed had she 'simply' chosen to fly; one recalls also that the low-lying fruit of pointing this out was itself an exercise in missing the point.) Rather, we sought to *feel time* in a different way, by putting a spoke in the wheel or 'a pig on the tracks' of fast academia,[31] while also highlighting the resources that the latter demands, resources that include our own bodies, consumed by their own lack of physical activity as we sit too long at our desks, hunched over our

[31] Ursula K. Le Guin, *A Non-Euclidean View of California as a Cold Place to be* (University of California Press, 1983), p. 6.

laptops. Enforesting oneself takes place *and* time; as it cannot be scheduled and resists rapid translation into 'outcomes', it confounds the regime of time-scarcity, at least for the duration of the enforesting (and possibly in a lingering aftermath, which might include the reading of this text). It forces the aspiring apex predator of the academic-industrial complex to pursue a different kind of track.[32]

IV. OFF THE BEATEN TRACK: SLOW PEDAGOGY AND ANALOGUE ENCOUNTER

The slowed tempo of enforesting, as we envisage it, involves 'going screen-free' and working, indeed being, as much as possible in the analogue mode. The digital devices and networked technologies of information that increasingly dominate the infrastructures of academic interaction determine, in ways that are not yet adequately acknowledged, the nature of these interactions and the concept of knowledge that underpins them. While digital 'tools' certainly aid the *accumulation* of knowledge, its accelerated *distribution* and *organisation*, they are of limited use and arguably have a countervailing influence if our intention is to build meaningful relationships with the world around us, other species, still-wild or semi-wild spaces and modes of interaction that refuse to be absorbed into projects of mastery and productivity. For Hartmut Rosa, the growing desire for technological appropriation is the consequence of an ever more traumatic alienation from the materials and phenomena with which we desire to engage: wolf becomes wolf-meme, wolf-emoji, or at best part of a zoological database. The more completely one seeks to render something 'verfügbar' (the German word embraces a semantic spectrum from *available* to *controllable*, suggesting something that is *at our disposal*), the more discomfiting and alienating its 'Unverfügbarkeit', its resistance to being controlled, becomes.[33]

The rapid tempo according to which we live has accelerated our mode of being in the world to such an extent that we experience inertia and motion sickness the moment things start to slow down.[34] Slowness is experienced as constrictive, obstructive, a limit to our freedom and an enemy of our productivity. Certainly, we can always find ways to accelerate our work, work which will always lead to more work, following the logic of acceleration diagnosed by Rosa.[35] We can hand over many of our tasks to technology, pre-record our lectures, generate chunks of text using large language models, automate our literature reviews, let the algorithm take the burden:

[32] Maggie Berg and Barbara K. Seeber, *The Slow Professor: Challenging the Culture of Speed in the Academy* (University of Toronto Press, 2016).
[33] See Hartmut Rosa, *Unverfügbarkeit* (Residenz, 2018).
[34] Hartmut Rosa, *Beschleunigung. Die Veränderung der Zeitstrukturen in der Moderne* (Suhrkamp, 2005), pp. 138–53.
[35] Ibid., pp. 257–59.

'Write an essay weighing the pros and contras of the re-introduction of wolves to the Scottish Highlands in the context of climate breakdown. Refer in your discussion to Aldo Leopold's arguments in his 1949 essay "Thinking Like A Mountain".' We can outsource such tasks, and so many others, to the cognition machine. What we cannot do is find an ersatz for non-amputated enlightenment, for the transformative and emancipatory processes that arise from our own vitality and lead to other forms and consciousnesses of being alive.

Enforesting, then, understood here as one of several practices of resistance to fast academia and the industrial mindset, benefits from some conscious recalibration of the analogue-to-digital ratio; but above all, it is a practice that is *not all about us*. It highlights our dependence on the places that we inhabit and move through, the importance of opening ourselves to places just as places open themselves to us. Our surroundings are not just a standing pedagogical resource for us; rather, they call for the patient and continual adjustment or abandonment of expectation or *project*. As noted, the surroundings of the Leopoldskroner Weiher were not those of Morizot's enforestings; they were tamer, more urban, with the character of a genteel amenity. Despite or perhaps because of this, they brought home to us starkly the impact and atmosphere of the university buildings within which we had met the previous day, where teaching and research are housed in an architecture of glass and concrete. In the faculty building, to speak of wolves and other animals may become a strange if erudite diversion from all-too-human subjects. Their absence renders them abstract; even when invoked by our discourse, they remain largely present as *Wortgestalten*, to invoke Borgards again. This may be reason enough to take our classes outdoors more often, to cultivate our acknowledgement of other species and to keep exploring the forms that interspecies relation or encounter can take. Non-human or more-than-human nature is understood in wild pedagogy as a co-teacher, one who enjoins openness to complexity and unpredictability. It would likely be impracticable to arrange for wolves to join the wolf seminar (as Fig. 3 perhaps allows us to imagine). But, as we suggested earlier, the possibility should not be ruled out.

The prompt given above, tongue-in-cheek, regarding the re-introduction of wolves to the Scottish Highlands, would, if fed into a large language model, set the algorithm in motion and likely throw up a reference to the paper by Dominick Spracklen and others in which the potential value of wolves to Scottish carbon sequestration projects is set at £154,000 per wolf.[36] The increasingly urgent search for 'solutions' — whether 'nature-based' or otherwise — to the climate crisis will continue to generate such

[36] Dominick Spracklen and others, 'Wolf Reintroduction to Scotland Could Support Substantial Native Woodland Expansion and Associated Carbon Sequestration', *Ecological Solutions and Evidence*, 6.1 (2025), doi:10.1002/2688-8319.70016.

Figure 3. Joseph Beuys helps us to imagine what might happen if the wolf (here a coyote) were to join the conventionally housed classroom. Joseph Beuys Coyote by Caroline Tisdall. © DACS 2025.

odd transvaluations, while elsewhere on the European continent rising populations of apex predators unleash barely veiled political analogies around the defence of a traditional way of life. 'Kommt der Wolf, geht die Alm: Wir müssen handeln!', proclaims a recent information campaign of the Styrian Chamber of Agriculture.[37] From the farmers' point of view, the wolves are problematic as they attack livestock; from an ecological point of view, the livestock are problematic as (quite apart from the methane emissions they generate) they denude the mountains of vegetation, causing loss of topsoil and a reduction of carbon-sequestering plant life; from yet another perspective, the vegetation is problematic because it crowds the grazed open hillsides with visually unfamiliar growth; the 'drohende Verbuschung und Verwaldung', exacerbated by the lengthened growing seasons caused by global heating, must be kept in check 'um die Landschaft

[37] For Mateusz Tokarski, it is precisely at such points of conflict that rewilding takes place. It is not the management of species itself that is 'wild', but rather the resultant creation of points of discomfort where we are forced to change our perspective of nature. These conflicts force us to question our romanticism, our instrumentalism, and our understanding of what nature 'is'. See Tokarski, *Hermeneutics of Human-Animal Relations in the Wake of Rewilding: The Ethical Guide to Ecological Discomforts* (Springer, 2019), pp. 92–94, doi:10.1007/978-3-030-18971-6.

offen zu halten und für den Tourismus weiterhin so attraktiv zu halten'.[38] The Alpine context differs, of course, from the mid-century midwestern American context of Aldo Leopold or the 'sheepwrecked' Welsh and Scottish hillsides discussed by George Monbiot,[39] but the point remains: specific, culturally embedded and ideologically charged understandings of what constitutes the 'right' kind of landscape or 'Kulturlandschaft' (in the Styrian case, the grazed open mountainside of the *Alm*, free of unruly vegetation) determine which ecological relations are concealed, effectively forgotten (consigned to the realm of *lethe*), and which are legible/visible (unconcealed/in the realm of *aletheia*). This, in turn, determines which conservation or rewilding strategies are deemed desirable or even rendered thinkable, and what forms land-use can take, both in practice and imaginatively. Given the seemingly intractable nature of these debates, the ever-tighter enmeshment of ecological, political, economic, cultural and ideological factors that seem to allow ever diminishing room for manoeuvre, one is tempted to retreat back off the mountain and into the classroom, where the wolf will remain firmly on the page. But perhaps the practice of enforesting enables us to move, through teaching *with* wolves, towards learning *from* the wolf. What can we learn from her resilient presence as she navigates the dictates of the Chamber of Agriculture and the Hunters' League, weighing her options for co-existence alongside subsidised livestock and defunct skiing infrastructure on the warming mountain?

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[38] Barbara Vorraber, 'Freiwillige Helfer schützen steirische Almen vor Verbuschung', *MeinBezirk*, 15 July 2023 <https://www.meinbezirk.at/steiermark/c-lokales/freiwillige-helfer-schuetzen-steirische-almen-vor-verbuschung_a6165515> [accessed 18 Febuary 2025].

[39] Aldo Leopold, 'Thinking Like a Mountain' (1949), in Leopold, *A Sand County Almanac: And Sketches Here and There* (Oxford University Press, 1968), pp. 129–32; George Monbiot, *Feral: Rewilding the Land, Sea and Human Life* (Penguin, 2013).