# Fragmentary Landscapes: Explorations through the detritus of the Peak District

## Abstract

The southern Peak District, like many rural regions of the United Kingdom privileges a particular ‘way of seeing’ the landscape, a Romantic spectacle reinforced in contemporary heritage practices. Yet the spectacle contains a series of fragments and spaces that resist easy categorisation. This paper proposes a way to account for some of these fragments of the landscape by foreground how they constitute a constellation that contribute to its making and unmaking. This is explored in the subversive practices, unwanted fragments and local narratives that showcase an ‘alternative telling’ of the landscape that simultaneously performs a different kind of heritage.

## Keywords

heritage, landscape assemblage, ruins, waste, narratives

Across the green fields of Bonsall Moor, a significant mining region of Britain (Barnatt 2004), are the bumpy hillocks of the historic lead mines. In the centre of many of these hillocks are remnant mineshafts cluttering the fields of the moor. Many have been capped, whether by wooden boards and sod, filled with rubble, or covered with concrete railroad sleepers (Figure 1). They are covered to protect animals and people from falling in; however, these caps do more than keep people out. Rather, they keep in the past, which is held at bay from the ‘progress’ of the countryside, a containment of an unwanted memory. Finding out about these capped mine shafts made me realise that the southern Peak District is far more complex than the depictions shown in Romantic travel posters and nineteenth century paintings. In exploring these and other unheralded sites and hearing other stories of place, I encountered countless fragments that did not comfortably fit into a coherent picture of the landscape and challenged notions about of what constituted its making. It occurred to me that such fragments, though individually ambiguous, could together tell a different story of this landscape.

This different story can be told by foregrounding how the Peak District landscape can be understood as a constellation (Benjamin 1974) of fragmentary practices evident within material (Ingold 2013, Bennett 2009) and immaterial (DeSilvey 2006, Edensor 2008). These fragments of dying carcases, abandoned sites, and sidelined environmental forces gather (Gordillo 2014) ideas and affects that can provoke alternate tellings. Accordingly, in gathering forms of detritus that resist categorisation, I assemble an account that tells of a different type of heritage than the accounts that often construe the Peak District as a pastoral, idyllic realm. In drawing upon the figure of the assemblage (Anderson and McFarlane 2011), I show how these entanglements co-exist in tension with the spectacle and economic production of the landscape. The aim is to develop an attunement to a different way of practising landscape, to compose an alternative account of dominant narratives and authoritative heritage discourses (Smith 2006) that allows for a multiplicity of makings and re-makings.

In this discussion of the southern Peak District (Figure 2), a different landscape emerges from an assemblage of rubble, waste and toxic remains. By exploring the ambiguities and multiplicitous nature of these fragments, I demonstrate how the landscape can be *unforgotten*. *Unforgetting* is a recalling that is embodied in ‘the re-constructing of narratives in rethinking the element of a story’ (Stewart 1996: 67) by identifying fragments that tend to be cast aside, that not fit into a coherent account or spectacular representation, and exploring how they might become starting points for the compilation of ‘minor histories’ (Benjamin 1974). These unruly fragments generate a productive tension between the past and present, between their all too evident presence and the absences that they contain (Stewart 1996), forming a critical basis for composing alternative narratives of the landscape.

In discussing the effects and emergences of these fragments, this paper gathers a constellation of seven fragmented stories about them that have been collected from the residents of the communities that surround Bonsall Moor as well as my own auto-ethnographic writings in response to my experiences of the landscape. Balancing personal reflection and local accounts, these assembled narratives are told in the first person of the narrator, whether they are my own or have been related by one of my participants. The stories from local residents were collected during fieldwork carried out from August 2013 to August 2014 from interviews, walk-and-talks, and informal chats. The stories are presented as vignettes, with commentary added in footnotes. Though as an outsider, I may have unduly focused on fragments that seem out of place, locals have also shared what they consider to have been ‘hidden’ away. As they are strung together, the constellation of narratives collectively constitutes a spectral realm of repressed and forgotten memories that undermine the stability of the spectacle of the rural landscape and offer another, more subversive imagined landscape (Vergunst 2012).

Most forms of contemporary heritage production create landscapes of spectacle (Boyer 1996), drawn from Romantic historic perceptions and practices of looking (Cosgrove and Daniels 1988; Cosgrove 1998) and also underpinned by the practices, representations and discourses performed by local heritage groups, national agencies and other land management associations.[[1]](#footnote-1)Though more broadly, heritage is increasingly more complex and contested (Lowenthal 1985, Halbwachs and Coser,1992), most ‘official’ heritage practices perpetuate the authorised discourse through which the English landscape is represented and remembered in accordance with the dominant Romantic narrative of pastoralism, producing a ‘moralised’, idealised landscape (Matless 1997) in rural England (King 2013, O’Donnell 2014). This moralisation of the landscape privileges certain ways of acting or performing within it, approving of practices such as hillwalking, cycling, and horseback riding, while other practices are prohibited. Here, I do not intend to counter this persistent construction or provide a new definition of landscape. For to understand *how* a landscape is made, rather than contesting each idealisation, it is more pertinent to approach the landscape as an assemblage.

Assemblage can be considered as a form of engagement with landscape, as an ‘*ethos* that attends to the social in formation’ (Anderson and McFarlane, 2011: 126), one that bundles together, an ‘active entertaining of things, feelings, ideas, and propositions that were previously unavailable to us’ (Shaviro, 2009: 148-9). Assemblage is an organising theory that shifts from dualistic thinking to relational thinking (Dewsbury 2011). By framing the landscape as an assemblage, two key contributions are made. First, it shows how different kinds of practices from fly tipping to quarrying, hillwalking and potholing make the landscape, opening up a scene to develop an understanding of landscape that emphasises processes of actions, materials and ideas, exploring how animals, trees, geological processes, the economy *and* heritage all take part in its making, rather than just conceiving landscape as a completed entity. Second, it expands ways of ‘doing heritage’, not only by dispensing with the dualistic thinking of conservation practices and policies, but more importantly, by *unforgetting* the ‘minor histories’ of landscape and acknowledging the detritus and often unwanted residues and remnants of its making that persist. Unforgetting emerges in everyday stories and unexpectedly occurs through the unseen agencies of neglected forces to counter official heritage and landscape narratives.

A consideration of landscape as assemblage offers a shift away from existing treatments, whether these are construed from a focus on text (Cosgrove and Daniels 1984) and views (Sauer 1963; Hoskins 1955), or include more contemporary connotations of ‘dwelling’ (Ingold 2013). These ideas conceive landscape as innately anthropocentric, whereas by using assemblage, the landscape is understood as a process which implies that any approach must consider not what it is but *how* it is, thereby opening up analysis of the multiplicities of its making. Following Wylie’s (2007) notion that the landscape is a ‘creative tension’, the deployment of assemblage as an approach does not attempt to resolve any of these tensions but work with them. The effect of this shift is to emphasise the enactment of practices and processes, fostering an immersive engagement with the socio-technical agencies, materials *and* humans that are involved in the becoming of landscape. This ‘attunement’ to unruly materials showcases the ‘atmosphere’ (Anderson 2007, Stewart 2011) of the landscape, ‘the transpersonal and non-subjective circulation of moods, materials, and emotional charge’ (Wylie 2013) through which attention can be paid to these emergent encounters, these breaks from the norm that solicit an ‘alternate telling’. In what follows, I explore how different fragementary personal experiences and stories contributes to the constellation of a landscape, beginning with the peculiar notion of *Belland.*

## Landscape Constellations

### Belland

*Belland* is a particular type of ‘matter out of place’ that is unique to this region in which lead ore was extracted. It is a term with many connotations, and residents provided several definitions, ranging from ‘a blue mist/vapour that comes off the wet moors’ to ‘the thing that kills the horses’. Lead ore is a strong neurotoxin, extremely stable, and one of the heaviest of elements (Laegard et al. 2008). These properties give lead its versatility, as shown in its use in pre-industrial societies where lead was made into pottery glazes, roofing material, pigments, ammunition, and book printing (Hernberg 2000).[[2]](#footnote-2) This plasticity is also what allows it to exist in several states. *Belland* is thus a term that refers to lead moving from different states and places, where it is removed from the earth, remains on the surface, and whereafter being washed, becomes entangled in new bodily-mineral assemblages (Gregson et al. 2010).[[3]](#footnote-3) The land is *belland*, or the animals have *belland* is an adjective and a verb. *Belland* is a term wrapped in the landscape, engaged in its unmaking through the death of animals, the alteration of fields and the consequent effect on people. *Belland* thus becomes a ‘plastic’ agent, conjoining inorganic material with organic matter, engaging in an assemblage of alliances and subverting others (Bennett 2009).

### Dying Animals

“The guy behind us, Sam he’s called - young guy, he’s a shepherd. He has a hundred odd sheep, and he put some of his sheep in some fields up in Cromford and like twenty of them died from lead poisoning,”[[4]](#footnote-4) stated Margaret. “Yeah, they all just got sick right away and I guess you could tell, there are some certain plants grow in the presence of lead, like leadwort—*that* grows in our field, but the horses have no sign of lead poisoning.” Margaret’s husband, Darren then quipped, “I’ve been metal detecting, you have to be very careful when you dig up any of the subsoil that you don’t scatter it too far and you put it all back and you just tamp it down because not too far below there will be lead.”[[5]](#footnote-5)

“And now that land is being sold for ponies, we’re laughing,” Margaret replied, before correcting herself, “Well, we’re not laughing, because ponies can only take so much lead. Yeah ponies aren’t good on leaded land”. And Darren interjected, “And goats are another one.” “What’s it called? Belland. ‘Cause the sheep can handle it. Sheep are ok. For some reason, I don’t know why goats [die]…I know that… We only know about goats because of Ben. Ben lost his.” She continued the story, “It’s the way. You can have cows on leaded land and they’re fine, and you put horses on leaded land and they get sick - well, ponies. Cows only eat long grass with their tongue and their teeth, whereas horses use their teeth to nibble right down. They swallow soil.” She then added, “but then when we lived in Bonsall, at the Mount [an old commune], one of the things we did, was we kept hens and ducks. And the ducks all died from lead poisoning, even though they were only in the garden.” Darren elaborated: “It was to do with them getting in and out of the pond. And they mucked into the mud, didn’t they. We didn’t get the pond liner all the way up the top. They nibbled round.” [And thus they died]

Margaret then concluded, “The farmers have suffered with the lead mining because if the cows drink the surface water on the ground - disaster. It poisons the cattle. I was thinking about one of our local farmers. There are three generations of them still here and I remember him telling me you can put troughs of water, clean water for the cows to drink, but if it has rained heavily and there is surface water on the ground, cows will drink that water in preference. They like to drink that water off the ground, and then they get ill and they can’t be milked and it takes a very long time - if they’re successful - to get the lead out of their systems and then back into regular milking.” [[6]](#footnote-6)

### Mad Water

“And that is Slaley crazy water,” Walter replied, matter-of-factly “People used to go off the *red* [go crazy] before they got to sixty. And because that spring was full of lead, from all the lead mines because it was one of the natural [springs]. They actually banned it.” Walter continued, “Everybody had to go to that tap. We collected water off the roof for washing…Slaley Crazy water.”

Walter then mentioned to me a place just north of Slaley. “There is a place in Bonsall, called Horsedale, that when we came up here… we noticed that the people there were a bit funny…And they had their own water supply, they drank well water, they drank artesian water that they drew.[[7]](#footnote-7) Just above Horsedale, as you know, is a shallowish dale, [it] must have over a hundred lead mines, in the … water catchment area in the water course. The people of Bonsall had a saying for it, cause Fred, the farmer, use to live up near Horsedale, but he had his own water supply and he had mains water. He used to say, ‘They’re drinking the mad water,’ he said, ‘those people up in Horsedale are drinking the mad water, and they’re all a bit fucking mad.’ And they’re all a bit mad, they really were. I’ve encountered a few people now since then who have worked in the lead industry, that worked at Enthovens - that’s a lead smelting plant in Darley Dale - and they act the same way as the people in Horsedale.”

Walter continued in a more sombre tone, “I mean he spent his whole life on that farm, drinking mad water[[8]](#footnote-8) and he is definitely got some mental issues. So yeah, there you go, lead. People go on about the great heritage of it, but it’s not all that great.[[9]](#footnote-9) All the streams must have been poisonous, leading down from Bonsall into the Derwent for maybe centuries. Or people would be drinking the water from there, they would be drinking the by-products from lead smelting and the air must have been full. They used to smelt the lead by crushing it and lead melts really low and is melted in pots.” As we ate our greasy morning breakfast, washing it down with a big cup of tea, my thoughts wandered to the water in it.

### Woodland atmospheres

At the base of an abandoned quarry, I stride along the fractured concrete path where pieces of broken cable are strewn amongst the flowering grasses.[[10]](#footnote-10) Large sections of the hillside have been removed where concrete pavement used to lay, now just rubble. Some recent work occurred here, as rusted shadows of bolts and ochre-coloured stained ground show the tell-tale traces of large machinery, whilst rusting cables lay haphazardly amongst broken glass and stone rubble. Alongside the edge of the cracked concrete, a muddied path is barely visible from the feral coppices of witch hazel growing on the edge of the abandoned site, which leads along the outer edge of the quarry. As I head up along the path, the woods thicken and I am swallowed within them. I tense up, sensing an emergent danger. I quickly pick up the pace, until I notice a small clearing in the underbrush. A remnant sleeping bag, a makeshift lean-to made out of branches and leaves. Somebody lives here. Though nobody is here, the spectre of the person is present in the strewn litter and rubbish. Among the branches are pieces of clothing, rags, a blanket. Whoever lives here, lives ‘hard’. The woodland clearing has an ‘atmosphere’ (Anderson, 2009) conjured by the affects of these remains. These material traces feel ‘out of place’ like waste, but are also ‘out of place’ in my head, where a romantic image of the countryside is confronted with this grittier, somewhat sinister landscape.[[11]](#footnote-11)

I continue my walk, ascending the hillside, leaving the woodland and makeshift camp behind. The woodland opens up onto a clearing of rather tall grasses around two metres high and densely packed. It makes walking on the path almost impossible. I soon lose myself amongst the imposing grasses and ferns (Figure 3). I push through the flowering growth, getting trapped from time to time, not really knowing where I’m heading, and make for what seems like another clearing.

I walk up to the edge of an outcrop. However, upon closer inspection the rocks appear to have been piled up. I have come across an old lead mine spoil heap. It rises over two and half metres in height and borders the ridge of the hill. I try to climb onto the pile but its loosely piled rocks make for poor footholds. I decide to walk along its base to find a better way to climb it. Finally, I manage to climb up and onto the pile to take a look around. The moorland to the north of me stretches from the plunging wooded valley below. Behind, the lead mines continue for a few hundred metres, stone rubble and ruined stone walls weave amongst the hillocky fields, and each mound is dimpled with what may be a mineshaft. In these formerly industrial landscapes there is a ‘radical otherness’ haunting the fixed performances of a pastoral present (Edensor 2005).

### Holes in the Ground

“Oh yeah there was one, there’s a little barn, just on the road up here, and one night there was a bit of a rumble and this hole opened up right outside a garage. So obviously it is where the cap had dropped off a shaft.” Marie stated, “’Cause people used to cap shafts with all sorts of rubbish, branches and stuff, and so then it dropped in and there was a car in the garage. And they were thinking, ‘Oh Jesus, we need to get the car out of the garage.’ The fire brigade were there, half the village, as well, and they put some sleepers and stuff across the shaft and carefully picked the car out across the shaft.” Pausing momentarily, she proceeds to conclude, “And then that night the shaft collapsed in again, like a coned shaped thing and the corner of a neighbouring barn came down with it, and then there was no way you would’ve got a car across there. It was sort of surprising that it didn’t collapse while they were backing the car across it, ‘cause it just went down on its own in the middle of the night.”

Marie continued, “John Francis’s house had a big hole open up in the ground, overnight. Somebody told me about a corner of a cottage that was sort of built over a mineshaft that was full of bones - that was our next-door neighbour, Mr. Williams. Then he had a problem in his back kitchen that was collapsing into the mineshaft. There’s a big hole in our garden, but it is about 350 feet deep. The shaft is just by the school. It’s where they throw the kids down[[12]](#footnote-12),” she said with a smirk on her face.

This sudden appearance of the underground is violently disconcerting. In these scenes, the opening of the ground is a reminder of the past work, a haunting into the present. It is also a reminder of what can occur when the past is forgotten, and covered over, a repressed memory that subverts the stability of the spectacle. Because of various entanglements between water, mining, and the capping and building over of mine shafts, a shaft can reopen and re-present itself.

Marie continued: “Holes are valuable in these parts of the region. Holes can be filled, can be made wider and deeper to fill up with even more refuse. Thousands of shafts and holes littering the landscape, from small gullies to enormous open cast mines, are valuable commodities. You can understand when it’s difficult to get rid of material, you’ve got a hole. Yeah, holes became valuable.”

“Do you remember in Slaley we found whole parts of a car in a rake?” [[13]](#footnote-13) She asked, “Oh yeah, people would tip all sorts,” her husband replied. “People would just throw anything in. I mean they don’t do that now, but that was an interesting part of the landscape, where is the front of this car?” Marie then discussed an occasion when she went down one of these holes. I asked her, “Ugh! And what did you find down that shaft?” She replied, “What didn’t we find? There was this slow descent in through the shaft, slowly winched down. The walls of the shaft carefully built up by the miners lined with limestone. And soon I was on the ground of the shaft, a pungent smell hit me and I realised I was standing in what was the remains of an animal carcass. Not sure what it was but it was clearly something large, a calf or sheep. How did it get here? Had it fallen or simply been thrown down.”

Fly tipping is a part of the life of the region. The act of tipping, particularly illegal tipping, is important in a landscape that tries to cover up the unwanted and maintain the spectacle of a pastoral idyll (Matless 1997). The removal of waste, or ‘matter out of place’ (Douglas 1968) is a mode of ordering matter (Edensor 2005). Most waste is divided and carefully managed out of the way of human and (sometimes) animal consumption. Garbage dumps, toxic collection sites, electrical waste divided. Yet, as with the plastic ocean in the Pacific to dead seabirds that have their insides filled with all types of rubbish, much waste is never banished but becomes part of a different landscape assemblage.

### Like something out of *Lord of the Flies*

The construction of Carsington Water would become one of the lengthiest battles in the region over the environment. He project destroyed acres of fertile land, displacing homes and creating a vast mud pit for almost fifteen years. Its mismanagement brought about legal battles as well as the collapse of its main earthen dam wall in 1984 (Bromhead and Kennard 2000). Matt, a former farmer who grew up in Carsington, recalls:

Oh it was fabulous! As a child I can remember it. It was like a Tonka factory on crack, the size of the earth moving equipment was awesome. You could hear them start at five in the morning. And like the quarry blasting, your room rattled, the bed rattled when they started up the earth movers, because they’re just shifting hundreds of thousands of tons of earth. It was amazing. It was rock and roll. Site work stopped at five in the evening, and you used to spend all evening running on this huge great construction site, sitting in dumper trucks, having an absolute blast with all the other local kids, who were all beside themselves. They used to have a ball. And there would be abandoned farms from the conversions and everything that Severn Trent had compulsory purchased. So we were horrendous. We were something like out of *Lord of the Flies*. We would go around in gangs and go and trash abandoned derelict houses and things while they were building the reservoir (Figure 4). They were derelict so we’d go and smash all the windows. God, we were out of control, utterly out of control. We had a fabulous time.

Matt’s story recalls the utter disarray that preceded the completion of the dam and reservoir, creating a temporary landscape that was a focus for the contestation of power, rights, and access, and a realm for transgressive practices and sensory experience.

### A Modern Barrow

Known to only a few people, and visible to only the discerning eye, Middleton Mine is a stone quarry sited underground. Its life began as multiple smaller quarries on the hillsides of Middleton Moor in the late seventeenth century (Tarmac 2006). Hoptonwood Stone has long been a widely used, high-quality limestone with polishable affordances that enhance its use as gravestones and interiors, for instance in the Houses of Parliament. In the late 1950s, quarry managers decided to take their operations underground, since the cost of removing the earth on the surface to get to the limestone underneath was becoming prohibitive. Instead, they drove into the side of the existing quarries and removed the stone whilst not disturbing the ground above. Drilling began in 1959 on either side of Middleton Moor and continued into the early 2000s, creating the largest limestone mine in Europe (Figure 5). In 2006, the mine shut down with the proviso that it could at some future point be re-opened, since almost 10 million tonnes of limestone remain available for future extraction (Tarmac 2006). Though minimal to perception, the mine maintains an ‘atmosphere’ (Anderson 2009) of mystery as described by a local villager, Elaine:

“It was some fete day, I can’t remember whether it was Carnival or what it was, but there was just one day. I think they used to do it one day a year. But I went under, five pounds or something, which I though was extortion. But went in a jeep. It was [a] huge empty space under Wirksworth and Middleton. I couldn’t believe it because you’re carrying along your life on the top travelling on a bus or lorry. Underneath you, there’s nothing!! But there are these great big pillars, huge pillars, which were holding up the limestone roof. It was very big, very big.”

The mine today is a giant labyrinth of massive galleries laid out on a grid of 20 by 20 metres with pillars of stone supporting the moor above, as if it were a modern day Danteum.[[14]](#footnote-14) The mine stretches a square kilometre in area and 100 metres below the surface of the moor, its enormity lost to the person walking on the surface. There are three large openings to the workings underneath, all closed to would-be trespassers, though there are access points through the ventilation shafts and other smaller mining adits. Strange stories circulate about what is stored in its depths, perhaps nuclear waste, like Hilts Quarry at Crich (Lane 2001), or military machinery and weapons.

Its suposed ‘emptiness’ is filled with air, memories and ideas; it is an underground bunker of myth (see Williams, 2008) fuelled by secrecy. Middleton Mine sits in a transitory space, not firmly closed and with millions of tonnes of stone still waiting to be removed. Like the nearby ancient barrows of Minninglow, Middleton Mine is a tomb - not of death but a tomb to technology, its vast chambers forged by incredible engineering and filled with the marks of diggers and lorries.

## Subversive Landscapes

The stories selected above offer a break from the normative, dominant narratives of the English landscape in general and the Peak District in particular. In focusing on a particular constellation of detritus, chemicals and unseen spaces, they reveal an alternative form of heritage (DeSilvey and Edensor 2012). The subversive qualities of these narrative fragments can mobilise a critical attunement towards the material and spatial practices of landscape. These practices have been explored through the emotions and affects provoked by the ruins of an abandoned quarry and the uneasiness that comes from having a giant sinkhole appear in your garage. In identifying the processes through which people and non-human agents enact the landscape, a collective unforgetting is revealed that breaks away from normative constructions of landscape heritage. In this final section, I reflect upon these subversive elements of the landscape and the ways in which they create an atmosphere (Anderson 2009) of uncertainty and ambiguity that inheres in the retelling of heritage before discussing their unruliness.

The mining landscape is stratified in social and political terms, wherein certain spaces are deemed ‘less than’ (Perez 2014) because they are not seen or inhabited. Such realms however, manifest agency on the surface (or on the outside) through their ‘verticalities’ (Adey 2013), whereby the underground subverts the surface, and has the potential to undermine established forms of knowledge and power. This subverted landscape transforms the conventions of [power](https://en.wikipedia.org/wiki/Power_%28philosophy%29), [authority](https://en.wikipedia.org/wiki/Authority) and [hierarchy](https://en.wikipedia.org/wiki/Hierarchy) by infiltrating and transgressing the established boundaries of the moralised landscape (Matless 1997). These underground spaces subvert the ‘moralities’ of the surface by serving as spaces of refuge from peering eyes and official memory. Becoming attuned to these underground geographies reveals that not only was the surface organized to exclude people via walling practices and systems of land ownership, but they have also been excluded from accessing the underground through the capping of mine shafts, tipping and filling in rakes and quarries, and concealing these spaces, repressing their memory. Yet these underground spaces have ways of returning, of *unforgetting* and making their absence present, as is the case with the regular appearance of sinkholes.

Transgressive acts ‘subvert’ the rural idyll, quietly defying the hegemony of the spectacle by tipping in illegal spaces and down mine shafts, or by destroying a landscape already claimed and planned for submersion, as was the case at Carsington Water. Moreover, the waste and detritus in the landscape performs a subversion of the spectacle by *persisting* in a variety of ways, through the body, in the soil and in the water (Mol 2002, Krupar 2011). These fragments are neither in one settled state or another, are matter with uncertain trajectories, and are material traces that possess a profound agency in *unforgetting* the landscape’s making.

In thinking about the landscape as relational and fragmentary, the fragments identified here become nodes of ambiguous memory and affect. Toxic ore, dying animals, and sinkholes push against the grain of what appears to be a stable and a static landscape, exposing an underside that is off-putting, yet important to acknowledge. The stories told by farmers, builders or lorry drivers express deep feelings for a landscape that is not lost or forgotten, but alive. An ‘attunement’ (Stewart 2007) to ruins and cast off materials pulls together a different kind of *storying* that pays attention to the affects, small happenings, and emotions that are continuously performed in multiple ways. Sadness, passion, melancholy and madness make a landscape that is scraped and held tenuously together. Such stories matter because they show how these landscapes endure through the efforts of people and animals, and the materials that are produced, encountered, and cast off. In focusing on these unwanted fragments and conceiving the landscape as a constellation, an alternative ‘heritage’ has been developed by recovering minor histories that can destabilise the contemporary heritage landscape.

## Bibliography

2013, Peak District sinkhole appears in Foolow, Derbyshire, *BBC News,*30 December 2013,http://www.bbc.co.uk/news/uk-england-derbyshire-25554549.

2014, Peak District: Project to fill Foolow sinkhole well underway, *Matlock Mercury,*14 August 2014, http://www.matlockmercury.co.uk/news/local/peak-district-project-to-fill-foolow-sinkhole-is-well-underway-1-6786558.

Adey, P., 2013, Air/Atmospheres of the Megacity, *Theory, Culture and Society*, 30(7-8), pp. 291-308.

Anderson, B., 2009, Affective atmospheres, *Emotion, Space and Society*, 2(2), pp. 77-81.

Anderson, B. and McFarlane, C., 2011, Assemblage and geography, *Area*, 43(2), pp. 124-7.

Aufderheide, A.C. et. al., 1992, Lead exposure in Italy: 800 BC-700 AD, *International Journal of Anthropology*, 7(2), pp. 9-15.

Barnatt, J.andPenny, R., 2004. *The Lead Legacy: the prospects for the Peak District’s lead mining heritage.* Peak District National Park Authority.

Bassett, K., 2004, Walking as an Aesthetic Practice and a Critical Tool: Some Psychogeographic Experiments, *Journal of Geography in Higher Education*, 28(3), pp. 397-410.

Benjamin, W., 1974, On the Concept of History, in *Gesammelte Schriften I:2,* Suhrkamp Verlag, Frankfurt am Main.

Benjamin, W., 2002, *The Arcades Project,* Translated by H. Eiland and K. McLaughlin. Harvard University Press, Cambridge.

Benjamin, W., 2006, *The Writer of Modern Life: Essays on Charles Baudelaire*, Belknap Harvard, Cambridge.

Bennett, J., 2009, *Vibrant matter: A political ecology of things,* Duke University Press, Durham.

Boyer, M.C., 1996, *The city of collective memory: Its historical imagery and architectural entertainments,* MIT Press, Boston.

Cant, S.G. and Morris, N.J., 2006, Geographies of art and the environment, *Social and Cultural Geography*, 7(6), pp. 857-61.

Cloke, P. 2013, Rural Landscapes, in R Schein, J Winders and N Johnson (eds), *The Wiley-Blackwell Companion to Cultural Geography,* John Wiley and Sons, Chichester, pp. 225-37.

Coddington, K.S., 2011, Spectral geographies: Haunting and everyday state practices in colonial and present-day Alaska, *Social and Cultural Geography*, 12(7), pp. 743-56.

Cosgrove, D., 1998, *Social formation and symbolic landscape,* University of Wisconsin Press, Madison

Cosgrove, D.,and Daniels, S., 1988, *The Iconography of landscape : essays on the symbolic representation, design, and use of past environments,* Cambridge University Press, Cambridge [England]; New York.

DeSilvey, C., 2006, Observed Decay: Telling Stories with Mutable Things, *Journal of Material Culture*, 11(3), pp. 318-38.

DeSilvey, C., 2007, Salvage memory: constellating material histories on a hardscrabble homestead, *Cultural Geographies*, 14(3), pp. 401-24.

DeSilvey, C. and Edensor, T., 2012, Reckoning with ruins, *Progress in Human Geography*.

Derbyshire County Council, 2007. “Treatment of Disused Lead Mine Shafts: A Guide to Good Practice”, Entec UK Ltd.

Douglas, M. 1968, Pollution, in D Sills (ed), *International Encyclopedia of the Social Sciences,*  pp. 336-41.

Edensor, T., 2005, The ghosts of industrial ruins: ordering and disordering memory in excessive space, *Environment and Planning D: Society and Space*, 23(6), pp. 829-49.

Edensor, T., 2008, Walking through Ruins, in T Ingold and JL Vergunst (eds), *Ways of Walking: Ethnography and Practice on Foot Anthropological Studies of Creativity and Perception Series,* Ashgate Publishing, Aldershot, pp. 123-42.

Geyer-Ryan, H., 1992, Effects of abjection in the texts of Walter Benjamin, *MLN*, 107(3), pp. 499-520.

Ginn, F., 2013, Death, absence and afterlife in the garden, *cultural geographies*, 21(2), pp. 229-45.

Ginn, F., Beisel, U. and Barua, M., 2014, Flourishing with Awkward Creatures: Togetherness, Vulnerability, Killing, *Environmental Humanities*, 4, pp. 113-123

Gordillo, G., 2014, *Rubble : The Afterlife of Destruction,* Duke University Press, Durham.

Gordon, A., 2008, *Ghostly matters : haunting and the sociological imagination,* University of Minnesota Press, Minneapolis.

Gordon, A., 2011, Some thoughts on haunting and futurity, *borderlands*, 10(2), pp. 1-21.

Gregson, N., Crang, M., Ahamed, F., Akhter, N. and Ferdous, R., 2010, Following things of rubbish value: End-of-life ships, ‘chock-chocky’ furniture and the Bangladeshi middle class consumer, *Geoforum*, 41(6), pp. 846-54

Halbwachs, M. and Coser, L.A., 1992, *On collective memory,* University of Chicago Press,

Hernberg, S., 2000, Lead poisoning in a historical perspective, *American journal of industrial medicine*, 38(3), pp. 244-54.

Hobson, K., 2007, Political animals? On animals as subjects in an enlarged political geography, *Political Geography*, 26(3), pp. 250-67.

Hooson, W., 1747, *The Miners Dictionary,* T. Payne, London.

Hoskins, W.G., 1955, *The making of the English landscape,*Hodder and Stoughton, London.

Hutton, M. and Symon, C., 1986, The quantities of cadmium, lead, mercury and arsenic entering the UK environment from human activities, *Science of the total environment*, 57, pp. 129-50.

Ingold, T., 2013, *Making: Anthropology, archaeology, art and architecture,* Routledge, London.

Kennard, M. and Bromhead, E., 2000, Carsington Dam - The near-miss which became a bulls-eye, *Forensic Engineering*, pp. 102-11.

King, K. and Church, A., 2013, ‘We don't enjoy nature like that’: Youth identity and lifestyle in the countryside, *Journal of Rural Studies*, 31, pp. 67-76

Krupar, S.R., 2011, Alien still life: Distilling the toxic logics of the Rocky Flats National Wildlife Refuge, *Environment and Planning D: Society and Space*, 29(2), pp. 268-90.

Lane, D ,2001,UK: Villagers battle Rolls-royce nuclear waste dump, *Nuclear Monitor #556.* Retrieved August 29, 2015, from http://www.wiseinternational.org/nuclear-monitor/556/uk-villagers-battle-rolls-royce-nuclear-waste-dump.

Lowenthal, D., 1985, *The past is a foreign country,* Cambridge University Press, Cambridge.

Lutze, P., 1998, *The Last Modernist: The Film and Television Work of Alexander Kluge,* Wayne State University Press, Detroit.

Maddern, J.F. and Adey, P., 2008, Editorial: spectro-geographies, *cultural geographies*, 15(3), pp. 291-5.

Maskall, J., Whitehead, K. and Thornton, I., 1995, Heavy metal migration in soils and rocks at historical smelting sites, *Environmental Geochemistry and Health*, 17, pp. 127-38.

Matless, D., 1997, Moral geographies of english landscape, *Landscape Research*, 22(2), pp. 141-55.

McManus, S., 2011, Hope, fear, and the politics of affective agency, *Theory and Event.* Retrieved August 25, 2015, from Project Muse (https://muse.jhu.edu/)

Meier, L., 2012, Encounters with haunted industrial workplaces and emotions of loss: class-related senses of place within the memories of metalworkers, *cultural geographies*, 20(4), pp. 467-83.

Mol, A., 2002, *The body multiple: Ontology in medical practice,* Duke University Press, Durham.

Pérez, M.A., 2014, Exploring the vertical: science and sociality in the field among cavers in Venezuela, *Social and Cultural Geography*, 16(2), pp. 226-47.

Pinder, D., 2001, Ghostly footsteps: voices, memories and walks in the city, *cultural geographies*, 8(1), pp. 1-19.

Rebai, O. and Djebli, N.E., 2008, Chronic exposure to aluminum chloride in mice: exploratory behaviors and spatial learning, *Advances in Biological Research*, 2(1-2), pp. 26-33.

Romanillos, J.L., 2014, Mortal questions: Geographies on the other side of life, *Progress in Human Geography*, Online, pp. 1-20.

Schumacher, T.L., 2003, *Terragni's Danteum,*  Princeton Architectural Press, Princeton.

Sauer, C., 1963, The Morphology of Landscape, in JL Leighly (ed), *Land and life: A selection from the writings of Carl Ortwin Sauer,* Univ of California Press, Berkeley, pp. 315-50.

Shaviro, S., 2009,*Without criteria: Kant, Whitehead, Deleuze, and aesthetics,* The MIT Press, Cambridge MA.

Smith, L., 2006, *Uses of Heritage,* Routledge, Oxford.

Stewart, K., 1996, *A space on the side of the road : cultural poetics in an "other" America,* Princeton University Press, Princeton.

Stewart, K., 2007, *Ordinary Affects,* Duke University Press, Durham, NC.

Stewart, K., 2011, Atmospheric attunements, *Environment and Planning D: Society and Space*, 29(3), pp. 445-53.

Tarmac Limited, 2006, "Middleton Mine, Middleton-by-Wirksworth, Derbyshire ." *Application for Amendment of Planning Conditions Under Section 73 of the Town and Country Planning Act 1990.*

Vergunst, J. 2012, Seeing Ruins: Imagined and Visible Landscapes in North-East Scotland, in T Ingold and M Janowski (eds), *Imagining landscapes : past, present and future,* Ashgate Publishing, Farnham, Surrey, pp. 19-37.

Williams, R.H., 2008, *Notes on the underground: an essay on technology, society, and the imagination,* MIT Press, Cambridge, MA.

Woods, A., 2004, *A manufactured plague: the history of foot-and-mouth disease in Britain,* EARTHSCAN, London.

Wylie, J., 2007, *Landscape,* Routledge, New York.

Wylie, J., 2009, Landscape, absence and the geographies of love, *Transactions of the Institute of British Geographers*, 34(3), pp. 275-89.

Wylie, J. 2013, Landscape and phenomenology, in P Howard, I Thompson and E Waterton (eds), *The Routledge Companion to Landscape Studies,* Routledge, London, pp. 54-65.

## Figure Captions

Figure 1 - One of the thousands of capped mine shafts upon the southeastern moors of the Peak District (Jaramillo 2013).

Figure 2 - Location map of study area with main villages called out. Black dashed line is the Peak Dis­trict National Park boundary (Author redrawn from Ordnance Survey GIS layers, 2015).

Figure 3 – A view of the abandoned Hopton Quarry with the remnant concrete pads that held machinery (Jaramillo 2013).

Figure 4 - A view of Carsington Water dam being re-built, 1991 (Boggett 1991; https://www.flickr.com/photos/andyb1963/3139551200).

Figure 5 – A survey of Middle­ton Mine with the multiple galleries mapped (in colour) with surface features in grey (Tarmac 2006).

1. These include groups such as the Arkwright Society, the Derbyshire Wildlife Trust, the Peak District National Park Authority, the National Trust, and Historic England. [↑](#footnote-ref-1)
2. It has been postulated that one of the main vectors for the demise of the ancient Roman peoples was the extensive use of lead in their everyday lives (Aufderheide et. al 1992). [↑](#footnote-ref-2)
3. For Gregson et al. (2010) the material of asbestos is a ‘processual’ and relational actant in the deconstruction of ships. She challenges whether asbestos, as a vital material, ‘being alive’, is inherently ‘good’. Lead can similarly be considered as an unruly or ‘negative’ material, and the processes through which it creates harm needs to be taken into effect. [↑](#footnote-ref-3)
4. Abject matter like dead animals invokes an affect of repulsion, but in this region the sight of dead animals is not unusual. Along with the death of sheep killed by animals, there is the memory of thousands of dead cattle during the outbreak of foot-and-mouth disease in the early 2000s (Woods 2004). [↑](#footnote-ref-4)
5. The accumulation of various metals including zinc and aluminium becomes absorbed into the soft tissue and bones of many mammals (Rebai and Djebli 2008). In this case, a vital materialism is damaging for organic life. [↑](#footnote-ref-5)
6. The death of animals is common throughout the region. Much of the reason for modern animal poisoning is due to the levelling and spreading of ancient mine hillocks. These disturbances, expose the lead ore to the surface making it accessible to the animals. This matter out of place (Douglas 1968) becomes lodged in the bodies of the animals, unable to be excreted or removed. These toxic effects are entangled in a mineralogical-biological assemblage. This locally repressed knowledge is not shared as it would ruin the value and image of the locale. [↑](#footnote-ref-6)
7. The water from the region falls through the permeable carboniferous limestone rock. Although it is difficult to shape, due to its calcium chemical makeup, slightly acidic water will slowly erode and decompose it. The acidic water also chemically transforms anything that is within the soil, including remnant bits of galena (lead sulphide). Similar to the process of making lead white (the paint pigment), where lead ore would be placed in pots filled with strong vinegar and chemically oxidise leaving a white residue, the lead sulphide would slowly transform into a lead carbonate percolating down into the groundwater. In regions, such as Horsedale, currently a minor water catchment area, the water flows through hundreds of abandoned mine shafts and makeshift *buddles* or ore cleaning sites. These sites are unknown to many of the people who walk or visit the region. [↑](#footnote-ref-7)
8. Analysis of historic smelting sites in Derbyshire and elsewhere shows that remnant lead and zinc vertically migrate from the surface into groundwater (Maskall et al. 1995). Lead can migrate into subsurface regions at a rate of .45-.75 cm/year meaning that a 200-year-old mine tailing could possibly have ore that has migrated more than 1.5 metres underground. [↑](#footnote-ref-8)
9. Krupar (2011: 282) discusses how radioactivity in the nature reserve ‘haunts’ the landscape and is only visible via symptoms or measured scientific processes. In the same sense, the lead ‘haunts’ the landscape and is evident in the symptoms accumulated by the people who drink it. [↑](#footnote-ref-9)
10. This story is from a walk in the woodlands and abandoned quarry site of Hopton Wood within the Middleton Parish. The unplanned ambulation (Bassett 2004, Smith 2010) was led by simply trying to reach the top of the moor. In the process, my walk took me through four distinctive areas: an abandoned quarry, a small woodland, a clearing of ferns, and remnant lead mining hillocks. Like many quarries in this region, this one most recently shut down in the early 2000s, it formed the original quarry works of Hopton Stone excavations. The remnant site would have been a part of the processing plant for the stone. [↑](#footnote-ref-10)
11. Each of these sites produce my own trepidation of trespassing as well as an unforgetting of industrial ruins—ancient and modern. A sensory immanence (Edensor 2005) was generated by becoming entangled in the brambles, cut up by the unstable piles of rocky rubble, and an ever present ‘atmosphere’ (Anderson 2009) of being watched. [↑](#footnote-ref-11)
12. The collapse of mine shaft caps and the resurfacing of mine shafts is not uncommon. Many stories from newspapers tell of various holes appearing in the ground. A recent opening occurred in December 2013 near the village of Follow, where modern underground workings caused a collapse in the older workings above, causing a pancake effect to the surface, and ‘swallowing a field’ (BBC December 30 2013). The large sinkhole is currently scheduled to be filled in, and will return to being a field. (*Matlock Mercury*, 14 August 2014). [↑](#footnote-ref-12)
13. A rake is the term for a vertical vein (perpendicular to the surface) of mineral ore that can run from tens of metres to many kilometres. The term also refers to the collection of surface pits and cuts that are created to reach the rake of lead ore beneath. They follow the vein of ore across the moor. The rake to which Marie refers is the collection of surface cuts that can serve as useful places to dump, throw away any type of rubbish, from everyday materials including paper, cardboard and field clippings to cars, appliances, and manure, as well as the odd cow and sheep. [↑](#footnote-ref-13)
14. The Danteum was an unbuilt monument to Dante’s *Divine Comedy* by the Italian architect, Giuseppe Terragni, to have been placed in Rome (Schumacher 2003). [↑](#footnote-ref-14)