



Resounding the Landscape

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Abstract:	<p>The central problematic this paper addresses is how we might access, understand and analyse the sounds of a landscape that are lost to history; unless captured or recorded in some way, the sounds of a landscape disappear as they appear. This paper argues that we can re-live and re-enliven such momentary sonics through the practices of resounding. Herein sonic acts are performed or composed which attempt to collapse the time between the now and the past in order to conjure imaginative and affective connections to a landscape's historical freight. Whilst acknowledging the impossibility of mimetic reproduction, resounding is argued to engender an affective impress on the senses and the imagination of 'what-it-might-have-been-and-sounded-like-back-then', as the landscape is encountered and practiced. The plague village of Eyam in Derbyshire, UK, is encountered in this manner and the affective-imaginative rendering of its landscape of loss and heroism is documented. Through a sonic attunement to the village and its environs, the paper argues that resounding offers potentially productive ways of thinking, sensing and listening to a landscape's past and present</p>

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Figure 1: The Lydgate Graves (Author's photograph)

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Figure 2: Fourteen Pence atop the Boundary Stone (Author's photograph).

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Figure 3: The Riley Graves (Author's photograph).

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Figure 4: Mompesson's Well (Author's photograph).

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Figure 5: The Church of St. Lawrence and graveyard (Author's photograph).

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Resounding the Landscape: The Sonic Impress of History and the Story of Eyam, Plague Village

Introduction: The (contested) story of Eyam, Plague Village.

Eyam is a village in the Derbyshire Peak District National Park, situated between Buxton and Sheffield, with a population of just under a thousand. A key tourist destination, Eyam's heritage story, as it is commonly told, begins in 1665 when Mary Cooper, a widow of a lead miner, took in a travelling tailor as a lodger in her cottage. In late August or early September, the tailor George Viccars, received a box of cloth or clothes from London. Tradition has it that the contents of the box were found to be damp and were hung up or laid out to dry. Within a few days of receiving and opening the box, Viccars fell ill. Within five or six days he was dead. Buried on the 7th of September, Viccars had fallen fowl to bubonic plague whose origin was said to be rat fleas on the cloth in the box. Within six weeks of Viccars' death, six more had died. Fleas infected with the plague bacilli feasted on rats and non-infected fleas took up the bacilli from diseased rats. With poor sanitary conditions and homes ideal for rats, the plague soon took hold. By the end of April 1666, 73 had died (including a few from natural causes). The local population, fearful of the plague and interpreting it as a sign of God's wrath and punishment for wrongdoings and profane acts, sought both redemption through prayer and cure through contemporary medicine and its folk variants.

Arguably, the outbreak of plague in Eyam would be relatively unnoticed by historians and the wider public alike, if it were not for the course of action the village took at the start of the summer, 1666. The local rector, William Mompesson, assisted by the former rector Thomas Stanley, persuaded the community to quarantine the village in order to limit the spread of the disease. In addition to the restriction of movement of people in and out of the village, funerals and burials were performed as soon as possible after a death and often in un-consecrated ground. All church services were held in the open air, with villagers standing a good distance from each other. Food was delivered and left at the Southern end of the village and all other supplies were left at a boundary stone and at a well, now known as Mompesson's Well.

There is continuing debate as to how many villagers survived due to the enforced quarantine, but it is likely that the spread of the disease was restricted (during the quarantine only two people are reported to have left and one man entered). Indeed, with limited surviving evidence there is also debate concerning how many died, with figures ranging from 259 to 276 (although this includes deaths from other causes). Yet the human cost was considerable with many families being all but wiped out by the plague. For example, a Mrs Hancock who lived at the edge of the village, buried her husband and six children in a location known as the Riley Graves; and Catherine Mompesson, the rector's wife, succumbed to the disease in August 1666

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5 after tending to the sick. The last plague burial was recorded on the 1st of November, with the
6 quarantine lifted that month (Clifford 1989).
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9 The self-imposed quarantine of Eyam village is undoubtedly the main reason that it is known
10 and visited. Retold in numerous accounts – poems, novels, plays, a children’s television drama
11 and even a rock musical – the story is key to how Eyam is thought of and remembered (see
12 Clifford 1989: 41). The common telling of the story embodies values and emotions of loss,
13 heroism, self-sacrifice, melancholy and tragedy, and registers in an almost universal manner.
14 However, as Wallis (2006) has revealed, the story is one of multiple reconstructions over the
15 proceeding centuries, with its meaning and often key facts shifting between accounts according
16 to diverse social, cultural and normative contexts. A number of Wallis’ insights are worth
17 describing here in order to underline the shifting, constructed and contested development of
18 the village’s heritage.
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23 Wallis (2006: 36) points out that the story of the Eyam plague was barely known, least of all
24 widely disseminated, until some years after its occurrence stating “the story was at most a
25 minor anecdote before the last decade of the eighteenth century”. From this time, the story
26 becomes entwined with and used as an exemplar for a number of political, cultural and literary
27 trends and processes. First, the Eyam story becomes part of discourses of national identity and
28 in particular Englishness as contrasted to Catholic Europe, especially France. Here the figures of
29 Mompesson and Stanley become stoic and self-effacing heroes in the face of adversity and
30 become distinct from the “pomp and authoritarianism of Catholic France” (Wallis 2006:38).
31 Second, this heroism sustained, particularly in the nineteenth century, nostalgia for a pastoral
32 idyll of ordered and stable village relations, wherein social order was known, and the moral
33 authority of religious leaders respected. With rapid urbanisation and industrialisation, Eyam’s
34 story upheld something increasingly eroded in the social and moral landscape of the times.
35 Third, Eyam chimed perfectly with a morbid nineteenth century fascination for historic plagues
36 and epidemics (in the context of public health debates) that might be deemed a ‘Gothic
37 epidemiology’ (Getz cited in Wallis 2006: 42). These combined trends resulted in the first formal
38 commemorations of the plague at the bicentenary in 1866: John Green, the incumbent rector
39 chose 26th of August as the date when remembrance would be performed (these are still held
40 today). In 1934, it is estimated 10,000 people attended the remembrance service. In the
41 twentieth century, Wallis traces how the romantic and brave heroism trope of the story gave
42 way to a sense of tragic futility and flawed heroism. However and arguably, the nineteenth
43 century interpretation still holds sway today, with Wallis (2006: 45) summarising, “the plague
44 story appealed as a tragic romance, as a historical anecdote playing to the nostalgia for order,
45 community and responsibility, and as a celebration of heroic, Christian manhood and
46 womanhood.”
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Resounding the landscape

Through its constructed and multiple (re-)telling, Eyam has become a landscape for the performance of (contested) memory, heritage, place identity and different emotional tropes (Wallis 2006). A sense of melancholy, tragedy and adversity pervades Eyam, with a palimpsest of converging and diverging emotional narratives, permeating the landscape. The village hosts an extensive heritage infrastructure of information boards, plaques and signposts. The local museum lends considerable space to the plague story and its logo is a rat. This information infrastructure coordinates how Eyam is thought of, remembered and practiced as a destination and landscape. Importantly, this representational production is always and simultaneously a production of affective registers. As such, in its consumption and in its distribution throughout the village, this infrastructure weaves moods, atmospheres and affects in various ways: feelings of tragedy, of singularity, of melancholy, of empathy, of reverence, of courageousness, and many more besides, are given shape and weave the landscape into a space of affected dispositions. These affects and their realised emotions are part of the performed production of the landscape and its various elements, materialities and practices (Wylie 2006; 2007). Moreover, the imaginative conjuring of those past events is central to the landscape's affective realisation and its attendant atmospheres. Thus, imaginative work is here not confined to cognitive conjecture or thought. Instead, the imagination is fuelled and given shape through affective registers, as well as the cognitive figuration that the infrastructure affords. For example, on reading the plaque outside of one of the plague cottages I found myself sighing at the loss and tragedy told. Here, the signposting affects an embodied and practiced reaction of imagined loss and feeling of 'what-it-might-have-been-like-back-then', before one formulates a knowledgeable sense of 'what-it-might-have-been-like-back-then' through the informational directives. This is an affective and sensed relation to the past that emerges through an embodied relation and act: a somatic reflex to a history of loss (however constructed and contested).

Thus, the plague narrative has the capacity to affect and be affected by the skein of interactions and relations through which it emerges and is reproduced. Yet this sigh, the exhaling of air resulting from an imagined sensing and felt relation to the landscape, is also a sounding of the landscape. This sounding tells us something of the landscapes that goes beyond representation (see also Dixon 2011). The sigh sounds the affective impress of the landscape's continued generation as melancholic and tragic. As a result, this paper examines the role sound has in the imaginative, constructed, affective layering of the landscape. How does sound act as a forcing, to use Revill's (2016: 253) phrase, and hence act as a "shaping, affording, enabling and constraining" process on our affective relations with a landscape? Further, how can sound be woven into these relations such that the landscape's multiplicity is given to further sensory and affectual re-makings and performances?

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5 In exploring these questions this paper hopes to contribute to the small but growing body of
6 work in human geography on the affective qualities of sound and attendant spatialities (see
7 papers in Doughy et al. 2016; also Duffy and Waitt 2013; Gallagher 2015a, 2015b). As
8 Gallagher (2016: 2) has set out, sound is affective as “an oscillating difference, an intensity that
9 moves bodies, a vibration physically pushing and pulling their material fabric.” As such, this
10 paper seeks to use and explore the affective and visceral qualities of sound, and how sound
11 mediates and can be made to mediate a landscape. Here the affordance of sound – what it
12 offers and how it engenders the landscape – is investigated in order to “build on
13 understandings of how embodied relations with space may be mediated to produce particular
14 emotional behaviours and deter others” (Doughy et al. 2016: 2). This visceral and affective
15 encounter with the sonics of a landscape takes the capacities of sound as central and
16 accordingly, counteracting the claim that “current geographical research remains somewhat
17 vague in comprehending how sound is known through the body” (Duffy et al. 2016: 50). This
18 visceral-affective encounter is achieved – as we shall see – through an active intervention into
19 the sonics of the landscape. Increasingly, as Wyness (2015: 303-304) describes “one can
20 unearth abundant evidence to show that the attitude of many contemporary practitioners
21 towards landscape ... has shifted substantially from one of detachment to one of engagement”.
22 Specifically, an active sonic intervention is performed, and through documenting the affective-
23 visceral responses, a new way of engaging and connecting to a landscape’s past and present is
24 developed. Furthermore, this intervention seeks to capitalise on the imaginative affordances of
25 sound in order to explore what they conjure and evoke, and hence seeks to lend detail to
26 Hogg’s (2015: 293) argument that “it is not only the physical soundscape, but the imaginary
27 one too, in which lost voices, the sounds of lost activities ... constitute equally significant
28 elements in the ‘soundscape’ as the sounds that are physically manifest.” As such, this paper
29 seeks to reinforce work on the affective spatial dynamics of sound and seeks to operationalise
30 these ideas through a reflexive, at times playful, imaginative intervention into a landscape’s
31 sonic events, both in the present and those lost to the past.

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41 How then to practice this affective and imaginative sonic intervention? First, we might draw
42 upon the sizeable literature of soundwalking, soundscaping and sound studies that seek to
43 examine the sonic phenomena of landscape, space or place (Adams 2009; Adams and Bruce
44 2008; Butler 2006, 2007; Butler and Miller 2005; Foreman 2010; Labelle 2010; McCartney 2002;
45 2014; Paquette and McCartney 2012; Pinder 2001). We might then choose significant locations
46 and record their sounds, including both the ambient and active sonic qualities, such as how
47 visitors or locals alike speak of or audibly consume Eyam’s past and present, and attend to the
48 landscape’s “properties and processes of sonic spatiality” (Revill 2016:242). These
49 conversations are part of the affective, imagined, co-constructed and contested palimpsest of
50 the landscape. Yet despite their importance, these documented sounds would only trace part of
51 the sonic landscape. For example, if we take the sigh as significant in thinking through how the
52 affective sonic landscape emerges, would this be attended to in recording of conversations or
53 an ambience only? This is not to downgrade the importance of the everyday sonic spatialities.
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5 Indeed, this aspect of the soundscape plays a significant role in what follows. However, the
6 practice of such landscapes often involves an affectively imbued imaginative conjuring of past
7 events – a practice of ‘what-it-might-have-been-like’ emerging through the sensing and felt
8 relation to a past. As such, when trying to account for and document the sonic qualities of a
9 landscape of distant temporal events, of historical acts of mourning and loss, producing
10 soundscapes can only tell us so much. Given that sounds are “only recognizable as such in the
11 moment of their making, unfolding elaboration” (Revill 2016: 241), how then, can we perform
12 the landscape such that we attempt to get at, to capture, the imaginative rendering of those
13 events in the historical past? Therefore, we must seek out other ways to capture the affective,
14 imaginative and sonic skein of a historical landscape. Thus, just as information boards evoke a
15 representational sense of ‘what-it-might-have-been-like-back-then’, how might we proceed
16 methodologically to sonically evoke and capture the affective-imaginative impress of ‘what-it-
17 might-have-sounded-like-back-then’? How and in what ways does the landscape afford, or can
18 be configured to afford, a sonic rendering and imaginative registering of the past?
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24 A number of issues present themselves at this juncture. First, and most obvious, was where to
25 record? One could have adopted a strategy of total recording through, for example, a complete
26 soundwalk of the village and its environs. However, in all likelihood, one would have a series of
27 recordings that whilst interesting for a study of everyday soundscapes, may not have succeeded
28 in evoking the sonic semblance of the imagined and historical events of Eyam. Consequently,
29 allowing the narrative of the plague to drive the sampling sites was conceived. According to
30 most accounts the plague lasted fourteen months, and hence it was decided fourteen
31 recordings should be taken – a relatively arbitrary strategy but one connected to the
32 landscape’s practice and meaning. ¹ These fourteen recordings fall into three categories. First,
33 ambient recordings were taken at significant locations in the narrative history and heritage of
34 the plague story: one inside and one outside Eyam museum; one at the Lydgate Graves; two in
35 the churchyard the Church of St. Lawrence; and one inside the Church. Second, the possibility
36 that more everyday soundscapes might produce something analytically valuable was retained,
37 and hence four recordings were made in more general sites in Eyam: on a footpath leading out
38 of the village; in a wooded area on a path leading into Eyam; outside the Eyam Tea Rooms and
39 Ice Cream Parlour; and in the yard of Eyam Hall. The other four site recordings were given over
40 to certain actions that had some resonance with historical events. Therefore, recordings were
41 made of: digging in the ground; placing coins in the indentations of the boundary stone;
42 dropping coins in Mompesson’s Well; and reading a transcript of the inscription on one of the
43 Riley Graves.
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51 This latter sonic intervention, I would like to call a resounding. This practice sought to explore
52 what might be imaginatively and affectively conjured by performing sonic acts that resonated
53 with the landscape’s palimpsest (sonic) past. Consequently resounding attended to how sounds
54 “have the potential to reconfigure listeners’ relationships to place, to open up new modes of
55 attention and movement, and in so doing rework places” (Gallagher 2015:468; see also
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5 Westerkamp 2002). Central here was an attempt to give semblance to a lived time and its sonic
6 qualities distant in history, and hence a reconstruction of sounds of the past to recapture
7 something of this aspect of the sensory past (Coates 2005; Smith 2004). This resounding
8 attempted to perform an affective impress on the senses and the imagination of what it felt like
9 to experience the events that coordinate the landscape. Resounding then, is a performed,
10 sensory and affective attuning to the past through sonic acts and practices. Important here is
11 the uncertainty that drives the meaning of semblance as part of resounding: given the
12 contested historiography of Eyam, and given the events temporal distance, resounding can
13 never claim mimesis or anything like authenticity in either the production or consumption of
14 sounds. Instead, resounding was a sonic practice of "creating an illusion of presence" in historic
15 landscapes (Gallagher and Prior 2014: 275, original emphasis). Resounding is avowedly
16 reflexive in its performative attempt to connect imaginatively to distant origins, and engender "a
17 sense of reanimation and repopulation" of the landscape (Gallagher 2015b: 571)

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23 In setting out to resound the historical landscape it was hoped this practice could engender a
24 feeling-semblance of connection to the past through sound's capacity to affect and impact the
25 listener, both viscerally and imaginatively. The acts performed, meaningful to the location of
26 their enactment, invited the listener to the possibility of feeling, sensing and resonating with the
27 past (see Butler 2007). In so doing, this practice recognised that "sound does not just connect
28 things; it changes them" (Kangieser 2015: 81). This was a deliberate conjuring in full
29 awareness that past cannot be grounded, fixed or found given, attempting to render a
30 soundscape "that emanates tactility while at the same time undermining its own authenticity"
31 (Mohaghegh and Golestaneh 2011: 493). Deliberately figurative, resounding did not foreclose
32 the forms of affects or imaginative renderings these sonic acts might generate. In distinction to
33 the often proscriptive and presumed readings of (silent) heritage infrastructure, resounding
34 invited an imaginative event of how we may feel or what one could feel, provoking an impress
35 on the auditory imagination and senses (Idhe 2007). Resounding sought to weave "the past
36 and the present" encouraging "a reflection on what is and what was, and also what could be"
37 (Adams 2009: 9). This practice thus sought to invite "ways of knowing places that are
38 spontaneously performed rather than fixed in representation" (Gallagher and Prior 2014: 278).

44 45 46 47 Sounded pre-dispositions: We All Fall Down

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50 Resounding is one way in which a landscape and its history might be made audible. Another,
51 possibly more direct, way would be to attempt through musical composition to conjure
52 something of both the story and feel of the landscape. The translation of landscape, both
53 earthly and celestial, into musical form is a well-trodden path for many musicians and
54 composers (see Hogg 2015; Wyness 2015): from the classical (for example, Vaughn Williams's
55 pastoral and rural invocations) to other musical forms (such as the kosmiche of Tangerine
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5 Dream or the space-rock of Hawkwind). One such translation appears on the album *Elegies to*
6 *Lessons Learnt* by Leeds based band I Like Trains. The album devotes most of its tracks to
7 various historical events (such as the Great Fire of London and the Salem witch trials). Yet it is
8 the song, 'We All Fall Down' that is of interest here as it tells the story of Eyam.² Most
9 obviously, this is achieved through its lyrics as it opens with the refrain:

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13 We play a waiting game.
14 And we play a waiting game.
15 We play a waiting game.
16 And it won't be long now.
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19 The story is then recounted via the death of the tailor and their kin, through the doctor and the
20 refusal of the fossor to dig graves. The lyrics also speak to the melancholy of the isolation and
21 attempts to quarantine:
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25 With heavy hearts
26 And our bare hands
27 We build a wall around this town
28 Now no one comes and no one goes.
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31 The words conjure a sense of religious hope and supplication – with the refrain 'Save our souls'
32 – as well as echoing more popular renderings of the plague – with last words sung being 'And
33 we all fall down; And we all fall down'.
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36 The lyrics of 'We All Fall Down' tell a version of the Eyam story, but their delivery does more
37 than just recount: singer David Martin's deep baritone lends the song a heavy, mournful and
38 melancholic air. In other words, the lyrics and the sound of the voice have the capacity to affect
39 the senses and mood of the listener (Anderson 2004; 2005). Furthermore, the musical
40 composition, the instruments used, and hence the patterned sounds have the capacity to affect.
41 Beginning with a hazy drone which speaks to the distance of the events remembered, the song
42 builds, through a layering of guitars in volume and intensity, a sonic conjuring of the enormity
43 and desperation of the historical events. Alongside the guitars, the rhythm begins slowly, akin
44 to a funeral march, and gradually builds in force towards its end. Synthesised choir sounds
45 permeate, echoing once again the religious threads woven into the story, and once the
46 crescendo has died away, the listener is left with another fading drone as the story and events
47 disappear once again into history. These sonorous elements combine to register a viscerally felt
48 sense of despondency, desperate yearning, grief and lamentation. Here we move beyond the
49 tendency for music and sound to be "reduced to the discursive" wherein "the materiality of
50 sound is not fully attended to", to one where the listening and affected body encounters and is
51 sonically forced into new felt modes of subjectification (Simpson 2009: 2559).
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5 'We All Fall Down' is a resounding of the landscape through artful practice. Furthermore, this
6 creative musical interpretation can act to colour the landscape as it is practiced. Upon hearing
7 the song, and coming to know the story of Eyam for the first time, the landscape is impressed
8 into our awareness. In other words, this song registers knowledge of Eyam, but crucially it also
9 impressed an affective semblance of what Eyam was like and what it might have been like.
10 Moreover, the affective resonance of this song can be carried forth and form a disposition
11 towards and in the landscape itself. The song's impress can thus deposit a layer of emotional
12 and affective sediment that coalesces as a disposition, or a remembered embodied intensity,
13 that is called up again as we approach, remember, inhabit and practice the landscape. Songs
14 and compositions can weave a sonic pre-disposition and practiced coordination of the
15 landscape. However, as we shall see, this disposition was realised in relation to other sonic
16 events in the landscape and as such conditioned rather than determined the practice of the
17 landscape. Here we must heed Gallagher's (2016: 2) warning that "sonic affects cannot be
18 guaranteed in advance. They arise in situ amongst multiple bodies and forces, often producing
19 unexpected results." Yet, this disposition was arguably, an active prefiguring intensity that,
20 partly at least, stitched together the embodied reaction of the sigh outside the plague cottage,
21 discussed earlier. As such, the affective sonic toning and attuning of 'We All Fall Down'
22 anticipated that moment of embodied remembering and afforded a particular mood and
23 atmosphere to Eyam and its landscape.
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31 In recounting the relations to and with the song 'We All Fall Down' we become aware of how a
32 sonic landscape is not simply presented as we hear it in situ, although we can never ignore its
33 relational production in the present. Rather, our embodied and knowledged interaction with the
34 sounds of a landscape can be partially prefigured through other sensory and affected relations
35 that have been rendered elsewhere and at other times. The song had the capacity to affect in a
36 visceral and emotional manner how the landscape was approached and related to (Wood et al
37 2007). This sonic predisposition affected and afforded a particular tone to the landscape that
38 was reworked through the practice of recording and resounding, and thus was a key
39 component of its realisation. I now turn to this practice and the attempt to resound the
40 landscape.
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48 Resounding Eyam and its landscape

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50 We arrived at Eyam Museum on a mild August day, mid-morning. Housed in a converted
51 Methodist Chapel, the museum bequeaths much of its display over two floors to the story of the
52 plague. On reading the information boards and gazing at the mannequin reconstructions (such
53 as a 'plague doctor' in historical protective, and sinister, clothing), the events, the science and
54 the heritage were consumed in a studied hush. This muted practice, redolent of respect, was
55 underscored with loss and suffering as the sound of a looped recording of an actor reading a
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5 letter from a World War One soldier from Eyam to his mother filled the room.³ So composed,
6 the space enlivened and further strengthened the predisposition towards the village's
7 soundscape formed through 'We All Fall Down'. However, this practiced reverent hush was
8 broken by other sounds with other and diverging affective capacities. For example, a child
9 attempting to fill in an activity worksheet ran through the museum, screaming for help or
10 recognition when a question was completed. The shrill sounds jarred with the muted
11 consumption of the heritage and caused a sudden distraction from the exhibits. Such a
12 fracturing tells us of how dispositions and learnt cultural contexts of practice are precarious
13 achievements, with intrusions ready to realise space and landscape differently. This rupture
14 spoke to how "it may be possible to identify certain sonic-affective tendencies", yet these are
15 always "modulated by specific bodies in specific contexts" (Gallagher 2016: 4). Outside the
16 museum these sonic relations are further exemplified as the sound of a cockerel's call
17 punctuated the more mundane soundscape of visitors chatting and cars passing. Yet the bird's
18 call could not but provoke an imaginative sense of daily renewal, and indeed hope in new
19 beginnings. Further, there was an eeriness to this invisible avian voicing as the sound echoed
20 off buildings.⁴ This stimulated a sense of something distant (both temporally and spatially),
21 something of indeterminate origins, fuelling the imagination through the affective impress of
22 sound. Here the landscape, its nonhuman inhabitants and materialities (the reflective surfaces of
23 the buildings) co-produced and afforded action; they gave something to the imagination and
24 the senses through their relationally formed soundings.
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32 Approaching midday, we walk to the Lydgate Graves, where two plague victims of 1666 (father
33 and daughter George and Mary Darby) are buried (Figure 1) [INSERT FIGURE 1 HERE]. The
34 visual juxtaposition of the location is striking: a set of old graves enclosed by a dry stone wall
35 surrounded by twentieth century semi-detached houses in the middle of the village. Indeed, the
36 visual disconnection between the deathscape and the seemingly suburban is simultaneously
37 enhanced and produced by the soundscape. Hence, instead of an expected quiet solemnity,
38 here a local resident remonstrated loudly with someone for their apparent tardiness and
39 irresponsibility in some matter, conjoining with the metallic clunk of a fridge being delivered,
40 rendering the soundscape disjunctive. Here sound was "folded and enfolded in complex ways,
41 producing heterogeneous chains of meaningful associations, referrals and distinctive senses of
42 proximity and distance" to both the past and the more mundane present (Revill 2013: 341; see
43 also Bailey 1996). The graves signalled certain expectations of the sonic landscape and
44 accordant practice, yet as parents with their child passed by and chattered, this normative
45 encoding is revealed as unstable: "I wanted the people to go past quietly but they didn't."⁵ A
46 feeling of torn sonic expectations affected our sensing of the landscape.⁶
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53 We left the graves and headed out of the village towards the boundary stone. En-route we
54 stopped to soundscape the environment with a gate taking prominence in the sound field.⁷ This
55 prominence is afforded by the object itself underlining how in landscapes "materials, mental
56 activities and practical actions together shape both perceiver and perceived through processes
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5 of mediation" (Revill 2013: 335). In other words, the creak of the opening and closing gate
6 prompted the idea to sample of the site's sonic characteristics. Here the gate, through both its
7 symbolism of boundaries and their crossing, and the creak which affords associations of the
8 sinister, wove together a skein of affectively felt and imagined sensations of quarantine, the
9 distant past, loss and horror. As such, the sonic environment melded with culturally ingrained
10 associations such that we could hear and sense "resonances between and within contexts, the
11 plurality of simultaneously occurring events" both in the present and from the past (Gershon
12 2013: 260). Furthermore, the freedom of movement we felt as we passed through the gate,
13 and the sounds of it both opening and closing, spoke to a sense of contrast with those in
14 history who could not. Here "nested layers of resonances" evolved and organised our
15 experience of the landscape (Gershon 2013: 261). This experience prefigured and disposed a
16 sense of historical freight that shaped our approach to and interaction with the Boundary Stone.
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22 It is at this stone, a key object in the heritage infrastructure of Eyam, that we performed our
23 first resounding. In so doing we attempted to give semblance to the sonic history of the
24 landscape in order to trace and explore the affective impress of the sounds practiced. This
25 being where money was left in exchange for food and other goods, reportedly in the holes of
26 the stone which were filled with vinegar to stave off infection, fourteen pence of loose change
27 was dropped in the holes (now filled with rain water).⁸ The scrape of the coins on the stone as
28 we dropped the money in the holes and retrieved them to repeat the act, summoned a sense,
29 albeit fleetingly, of 'what-it-might-have-sounded-like-back-then' with sound working "powerfully
30 to shape an emotional geography of relatedness" (Wood et al 2007: 884). This was particularly
31 felt as we scabbled in the tight holes to retrieve the coins (Figure 2) [INSERT FIGURE 2 HERE].
32 Hence, our somewhat clumsy attempts to recover the coins ushered in a semblance of what
33 might have been heard by those bringing goods and their desperate attempts to get the money
34 and leave hastily. Afforded by sounds of coins and rock in relation, the scrape produced a
35 discordant noise that marshalled in an acceleration of practice and concordant feelings of
36 anxiety. However, and it must be noted, that this is but one felt reaction to the act and
37 performance of resounding. For example, others may hear the sound of the coins and rock and
38 realise different sensations and imaginings – of hope and comfort that food had arrived. It is
39 important therefore that resounding is performed reflexively and acknowledges the cultural-
40 political contexts or the "political economy" of the field recordings and their interpretations
41 (Gallagher 2015b: 564). Here the emotional freight of this resounding was framed by 'We All
42 Fall Down' and the heritage representations and discourse, lending the sensations and
43 understandings a melancholic, nay romanticised, tone. This wider context engendered an
44 already-at-play affective tone to the resounding and its impacts (as well as framing the way in
45 which the visual capture of the scenes and sites were coloured and shot). Yet, others and more
46 are possible. Furthermore, resounding can only affect the senses so far, such that other
47 affectively imbued imaginings are left wanting as we remarked how the water lacked the
48 visceral sting and smell of the vinegar purportedly used. Yet the resounding still sutured an
49 imagining of what it felt like during the quarantine. Here, through touch and the discordant
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5 sound, as we awkwardly recovered the coins, a semblance of the past coloured our
6 imaginations and organised affected senses of isolation and anxiety.
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9 We walked further away from Eyam doubling back when we reach the next village, Stoney
10 Middleton. On our return to the plague village we are prompted to record the rhythmic call of a
11 bird.⁹ The animal is unsighted and unidentified to our untrained ears – it is acousmatic in that
12 we hear but do not see the source of the sound (Chion 1999). Yet as we approached the source
13 the call became more frantic and increased in volume as if warning of an intruder or imminent
14 danger. As this impinged on our sonic awareness, once again we imagined associations of
15 boundaries being crossed, of something arriving and coming closer to the edge of a quarantine,
16 and hence the approach of the out-of-place (alternatively, affording a potential imaginative
17 sense of help and assistance approaching). The reminder of the plague precinct prompted
18 another performative resounding: we took a trowel and recorded the sound of the earth being
19 dug in an attempt to arrest the sonics and sensations of history.¹⁰ Through the crunch, the
20 blade on hard soil, through the shards of discordant and abrasive sound, we were made
21 viscerally aware and affected to empathise with the sheer effort taken to bury the dead: “the
22 sound itself is ... palpable, impacting on the body as vibration” and patterns the imagination
23 (Bailey 1996: 54). The rhythm of the effort and the effort of rhythm, as muscles tensed and
24 strained in an attempted synchronisation, is somatically conspicuous and connected, through
25 semblance, with events of the past. This resounding and the associated embodied exertion
26 again perform a sense of ‘what-it-might-have-sounded- and-been-like-back-then’ and
27 concordant imaginings: “The depth you would’ve had to go to dig a grave. The sheer effort
28 involved. Digging even a small hole makes you think about that effort ... That sound must have
29 been heard far too often. It might’ve been the first thing you knew of someone dying – the
30 sound of the digging.” These sounds passed “through and into the body, making personal
31 boundaries porous and emphasising the sociality of the self” through time and into history
32 (Wood et al 2007: 873). Again, the landscape and our co-production of it – the earth’s density,
33 the trowel’s movement into and out of it – sonically afforded a relational remembering and an
34 affective resonance.
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44 We arrived at the Riley Graves where the Hancock family are buried, another key location on
45 the heritage map of Eyam (Figure 3) [INSERT FIGURE 3 HERE]. The sign tells how “visitors are
46 requested to treat this burial place with reverence” and the dry-stone wall encircling the graves
47 affected a sonic and practiced veneration. We entered the enclosure and silence befell us. Yet
48 with or without the signage the space afforded a quiet veneration through a sedimented
49 embodied disposition: one knows already how to sonically perform the landscape through a
50 culturally encoded pre-knowledge of silent reverence. The walled enclosure pushed and
51 affected this sonic performance and made us aware of what such spaces can and should sound
52 like. Yet silence is very rarely a total lack of sound; silence nearly always contains something
53 audible, as Klett (2014: 147) puts it, “no space is silent and no sound is perceived without a
54 cultural frame” (see also Bailey 1996). Here, the sounds of two dogs running and gambling
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5 through the field conjoined with our silent respect to produce the soundscape. The dogs'
6 oblivious nonhuman disposition towards sonic reverence melded with our coded disposition for
7 silent regard, and underlined how the sedimented dispositions of such spaces are always
8 constructed through the seeming intrusion of other, less expected, sonic events. Hence, the
9 layered soundtracking of the space through 'We All Fall Down' had built expectations which the
10 normative signage confirmed, yet the intrusions widen the landscape to other and different
11 (sonic) practices. This skein of sound was woven with the sound of the camera click as the
12 need to visually record the landscape emerged as an addition to the soundscape. The dogs'
13 oblivion to the expected and directed reverence to the landscape was joined by the dog-owners
14 and other tourists whose chatter seemed to disturb the normative. "I felt it should be quiet and
15 I was a bit annoyed at others not being quiet. I guess it's unfair to them, they were being
16 reasonable and not badly behaved, but it's a moving place and suddenly there seemed to be
17 people all around and being noisy." Moved in contrary ways between the normative sonics and
18 the apparent disjunctive everyday soundscape, reinforcing each other in their occurrence, we
19 read aloud a copy of the inscription from the grave:
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26 Remember Man
27 As thou goest by,
28 As thou art now,
29 Even once was I;
30 As I doe now
31 So must thou lie,
32 Remember man
33 That thou must die
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37 The meanings of the words, and the sound of their tone as they are uttered, wove a poignancy
38 and solemnity into the landscape.¹¹ Once again, an accompanying sigh revealed an affective
39 sonic reaction to the melancholy of the space now resounded and how the landscape affords an
40 attuning to certain affective registers. And as the performance, intoned with gravity, affects our
41 mood, it collapsed time between the then and now.
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45 The buckling of linear time is re-enacted as we dropped coins into Mompesson's Well (Figure 4)
46 [INSERT FIGURE 4 HERE]. The well was littered with such monetary offerings and the sound of
47 the coins entering the water is a familiar one (Houlbrook 2015). Yet the depth of the resonance,
48 the timbre and the qualities of the sound as the coins loudly 'plop' into the water, evoked a
49 sense of profundity and imaginatively traced a sense of the sheer distance between the now
50 and then.¹² Here the sound of coin entering and breaking the water's surface collapsed,
51 momentarily, the sense of distance between present and past events. The sound acted as a
52 forcing and is once again coloured by the registers of loss and affliction, notably as the broader
53 soundscape intervened via the call of a bird of prey – a buzzard on a nearby rocky outcrop –
54 redolent of warnings and the horrific.
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5 Loss was made materially and visually present as we move to study the gravestones in the
6 Church of St. Lawrence (Figure 5) [INSERT FIGURE 5 HERE]. The soundscape of the
7 churchyard was unremarkable in its mundanity – the swish of trees moving, the sounds of cars.
8 Yet the tone of the landscape was always shadowed with the remarkable events of the past.
9 Here the graves were silent yet affect a sense of death’s finality. As we heard the distant
10 sounds of children playing, occasionally breaking into song, registering a glint of hope at youth’s
11 innocence. Yet sonic connections were wrought between the singing and the nursery rhyme
12 ‘Ring a Ring o’ Roses’, in turn connecting and reminding of ‘We All Fall Down’. Furthermore, the
13 sonic environment can become full of meaningful coincidences. Here, a thunderstorm breaks
14 across the graveyard, filling the space with an ominous, foreboding, rumbling. The darkness
15 that visually befell the space was produced and enhanced by the sound of the storm, affecting
16 in us a heightened tension, felt and sensed across the skin. This was realised and then released
17 as the church bells ring five o’clock and we physically jump in shock at their tolling.¹³ We were
18 aware of their imminent arrival, but somehow the skein of sonic, visual and emotional gloom
19 sharpened an affective sense of almost fearful anticipation as the bells broke suddenly. Hence a
20 state of preparedness was not enough to foreclose the shock at the sound of the bells breaking
21 earlier than expected, contributing further to the gothic mood of the landscape.
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28 We moved inside the church. The space was composed through a hushed murmur as visitors
29 read and discussed the plague related and other exhibits. The murmur pressed an awareness of
30 sonic cultural dispositions, as the church was reproduced as another space of reserved and
31 respectful quiet. This muted soundscape was periodically punctuated by the click of digital
32 cameras and, more tellingly, the clink of coins on a metal dish as visitors make donations to
33 church funds.¹⁴ The clink of coins wove a sonic motif that momentarily stitched the sonic
34 landscape together. Various sites of the landscape were sonically connected through this sound:
35 The Boundary Stone, Mompesson’s Well, and then the church sonically meld and affected a
36 patterned sonic production of the landscape’s history.
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41 Yet this sonic stitching is not just redolent of the past; the sound of donations speaks of the
42 future. Furthermore, these sounds resonated with faith and hope, and hence resonated with
43 both the past-future of villagers at the Boundary Stone and the (contemporary) future
44 maintenance of the village’s landmarks (Holloway 2015). This theme of faith and hope was
45 sonically traced through into the next day as the church bells rang out for Sunday worship.¹⁵
46 Yet this sense of hope was marked once again by melancholy: the tone and rhythm of the bells
47 evoked memories and conjures tangible ghosts of the services during the quarantine, held in a
48 field with parishioners standing apart for fear of miasmatic contagion (Drever 1999). The bell’s
49 sonics thus performed a telling disjuncture between the plague story and the sunny Sunday as
50 visitors and tourists milled around the yard of Eyam Hall. Moreover, the bells’ tolling enlivened
51 memories of the previous day’s storm and more profoundly, their indication of hope becomes
52 tainted as faith imaginatively shifted into a desperate pleading for redemption – the line “Save
53 our souls” from ‘We All Fall Down’ re-entered the imagination to colour the apparent Good
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5 News of which the bells sounded. The ringing coordinated a soundscape that connected and
6 disconnected with the past, present and future, and was arranged through contradictory
7 affective registers of hope, fear, redemption, sorrow and loss. An audible rejoicing was thus
8 disrupted, and spoke to and connected with the Howitts' poem:
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14 "But yet no Sabbath sound
15 Came from the village; - no rejoicing bells
16 Were heard; no groups of strolling youths were found,
17 Nor lovers loitering on the distant fells,
18 No laugh, no shout of infancy, which tells
19 Where radiant health and happiness repair;
20 But silence, such as with the lifeless dwells
21 Fell on his shuddering heart and fixed him there,
22 Frozen with dreams of death and bodings of despair"
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27 William and Mary Howitt.

28 (<http://places.wishful-thinking.org.uk/DBY/Eyam/History/Traditions.html>)
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33 Conclusion

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36 This paper has sought to contribute to the debate on the affective spatialities of sound through
37 an experimental methodology of resounding that attempts to imaginatively connect the present
38 soundscape to that of the past, and to explore the affective impress of this sonic practice. At
39 the heart of this paper is a theoretical claim that "the sonic is resonance and knowledge,
40 vibrational affects that effect how individuals and groups are and know" (Gershon 2013: 258).
41 Here I have sought to explore how sounds resonate affectively in the practice of a landscape
42 and how they might affect how we experience historical landscapes. I have explored how sound
43 "does things to bodies at a visceral level" and how this doing can form imaginative resonances
44 (Simpson 2009: 2570). I have suggested that the experimental method of resounding can be
45 one way in which we might imaginatively and affectively resonate with, and connect to, the
46 history of a landscape and its lost and present sounds. This performative attempt to recreate
47 and resonate understands the impossibility of accuracy or mimesis of sonic pasts. Instead it
48 plays reflexively with semblance to explore the potentialities of sound to evoke, conjure and
49 coordinate. Thus resounding is "about realizing the excessive experiential potential of sound
50 and examining the intensive processes that occur in such experience" (Simpson 2009: 2570),
51 whilst remaining aware of the multiplicity of potential affective vectors that such a practice
52 produces.
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5 In proposing the experimental and experiential resounding, this paper has sought not to lose
6 sight of the way in which a landscape sonic architecture and impacts are not always pre-
7 ordained or bereft of (productive) intrusions, yet also how they are never only produced in situ.
8 In other words, we must remain attuned to how a landscape's sounding is produced and
9 generated in other places and at other times. For sure, the sonics of landscapes change through
10 time and this has been brought into sharp focus through the emphasis on semblance as central
11 to resounding. Moreover, through the discussion of music that seeks to representationally and
12 affectively conjure moods of landscape, we have seen how sound can be woven into a
13 predisposition towards a landscape that colours certain felt relations in the space itself; here
14 'We All Fall Down' was explored to understand how music might accord an affective awareness
15 of a landscape prior to and during its visit.
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21 Indeed, there is potential here to explore in future research how the landscape remains and
22 continues as an embodied resonance after it is left. Hence we may wish to examine the
23 continued sonic impress of a landscape in times and spaces after its experiencing and
24 practicing. One way in which this could be explored is in a similar vein to the Cities and Memory
25 project: here a network of collaborators record urban soundscapes and the recordings are
26 subsequently offered up to be 'remixed' by sound artists, musicians and the like.¹⁶ In remixing
27 the urban soundscape the artist can weave their own memories of the landscape, even their
28 imagined memories of the landscape, to produce a work which carries a semblance of the space
29 in its rhythms, timbres and composition. As the recordings are displaced from the field site to
30 the studio, "effecting a doubling or thickening of space", a further resounding is performed,
31 where the power of the recorded sounds can act on and with the producer in potentially a
32 multitude of aesthetic and affective ways (Gallagher 2015b: 561; Westerkamp 2002). Acting as
33 a further resounding, this remix is thus another productive and complicating trajectory in the
34 sonic performance and production of landscape, memorialisation, the imagination and
35 concordant affective registers. To this end, it is the intention of the author to remix in this
36 manner the recordings from the resounding of Eyam and to reflect on the affective patterns
37 woven in both the process of making the remix and what the resulting piece affords. In
38 adopting this strategy (and there are others to be developed) we might begin to further explore
39 the implications of resounding the landscape.
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5 Figure captions:
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7 Figure 1: The Lydgate Graves (Author's photograph)
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10 Figure 2: Fourteen Pence atop the Boundary Stone (Author's photograph).
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12 Figure 3: The Riley Graves (Author's photograph).
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14 Figure 4: Mompesson's Well (Author's photograph).
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17 Figure 5: The Church of St. Lawrence and graveyard (Author's photograph).
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22 ENDNOTES
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27 ¹ The full playlist of field recordings can be listened to here: [omitted for anonymous review purposes]
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29 ² See <https://www.youtube.com/watch?v=OvEg9pBLmUc>. Last accessed 30th March 2016.
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31 ³ Museum field recording: [omitted for anonymous review purposes]
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33 ⁴ Outside Eyam Museum: [omitted for anonymous review purposes]
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35 ⁵ All quotes in italics are from my field-notes and were spoken by either my partner or myself.
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37 ⁶ Lydgate Graves: [omitted for anonymous review purposes]
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39 ⁷ Creaky Gate: [omitted for anonymous review purposes]
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41 ⁸ Boundary Stone Resounding: [omitted for anonymous review purposes]. Boundary Stone Resounding
42 2: [omitted for anonymous review purposes]
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44 ⁹ Boundary Bird: [omitted for anonymous review purposes]
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46 ¹⁰ Digging: [omitted for anonymous review purposes]
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48 ¹¹ Riley Graves Reading: [omitted for anonymous review purposes]
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50 ¹² Mompesson's Well: [omitted for anonymous review purposes]
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52 ¹³ Church of St Lawrence and thunder: [omitted for anonymous review purposes]
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54 ¹⁴ Inside Church of St. Lawrence: [omitted for anonymous review purposes]
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7 ¹⁵ Sunday Church Bells: [omitted for anonymous review purposes] Sunday Church Bells 2: [omitted for
8 anonymous review purposes]
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10 ¹⁶ See <http://citiesandmemory.com/> Last accessed 30th March 2016.
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