



The
CHARTER
of the
FOREST

**AN EXHIBITION AT THE COLLECTION,
USHER GALLERY AND CHAMBERS FARM WOOD**

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This exhibition celebrates, through the work of artists, a little known but immensely important legal document, '*The Charter of the Forest*'. Many people may be aware that Lincoln is home to one of only four surviving original copies of the Magnae Cartae, a document that underscores personal liberties and freedoms. What is less well known is that it was repealed very soon after being issued in 1215. On being reissued in 1217 it included a second document, *the Charter of the Forest*, which remained law until 1971. *The Charter of the Forest* was arguably more significant to more people than Magna Carta which was aimed at the elite of the country, whereas the Charter of the Forest was aligned to every mans needs. There are only two of these documents left in existence one in Durham Cathedral and the other, currently on display in Lincoln Castle alongside Magna Carta.

The exhibition consists primarily of work by contemporary artists who have addressed the theme in respect of its flora, fauna, folk lore, and political issues. These works are supported and complemented by art works from the collections of the gallery.

The exhibition takes place in The Collection, the Usher Gallery and within *Chambers Farm Wood* which is part of the Lincolnshire Limewoods National Nature Reserve located close to the village of Wragby to the north east of Lincoln. Here there will be a series of artistic interventions curated by Lincoln Art Programme. These free woodland events will take place over the weekend of the 6th and 7th of August 2011.

Somewhere within most of us forests, trees and woods generally hold a special place. Imagine for a minute a treeless landscape and immediately one might feel uncomfortable, maybe even threatened. Treeless landscapes are often referred to as barren, inferring a bleak and lifeless environment. The rejection of this kind of landscape is perhaps a reflection of the bond between man and nature that has evolved over millennia, whereby woodlands which once stretched from coast-to-coast offered, in their most basic form, shelter from the weather, a place to hide, food, herbs and medicines from

the rich variety of animal and plant species that lived amongst the trees, fuel to burn and raw materials to build with, all essential at that time for our survival in what was a hostile world. Woodlands were a basic essential element for survival for the peoples who inhabited these islands.

Our native woodland is no longer critical in the same way to our contemporary living, nor does it cover most of the land. We import food from the four corners of the planet, we build houses out of brick, steel and glass and we burn gas or coal rather than logs and have central heating, but still woodlands are dear to our hearts. Perhaps this is through an inherited sense of survival from times gone by, perhaps not. Either way woodlands can and do raise strong feelings amongst communities especially when they feel that their forest is threatened. There is also a growing realisation that woodlands may be essential not only to the survival of an increasing number of rare species but to mankind as a whole. The burning of fossil fuels is creating global warming through increased carbon dioxide levels in the atmosphere; whereas woodlands can reduce that level of gas as trees absorb carbon dioxide in the process of photosynthesis. The video work *Monarchy* by London Fieldworks (Bruce Gilchrist and Jo Joelson) explores the controversial proposals for the forced migration of endangered species and the reintroduction of former wild animals to European landscapes as a response to this global warming.

Not only is woodland ingrained in us from our distant past, it has, and continues to inspire artists, writers and film makers to make great art, as can be seen in this exhibition.

The forest clearly has its place in our psyche and our nation's history, from providing the stout oak timbers for the navy that made Britain great to offering sanctuary to the fabled Robin Hood. This exhibition aims to celebrate the forest in all of its rich diversity and heritage with works of art that reference the ecology of the woodland from insects to large mammals, the flora of the forest habitat, forest folklore and some of the political issues that still surround our native woodland. The exhibition includes several new works commissioned by The Collection which will have their first viewing, complementing loans secured from artists, galleries and public collections.

The publication of the Charter of the Forest in 1217 was intended to appease dissident forces in the country which had seen years of civil war. The use of the term 'forest' in this case is slightly misleading, as the term at the time did not mean quite the same as it does now. Rather than meaning a heavily wooded area, the term was used to refer to a managed hunting ground, which could include woodland, heath, moorland or even fields and villages.

Throughout Saxon times, free men had been able to use the forest for their living: wood for fires and for building; foraging for vegetables, fruits and nuts; fishing, hunting and grazing for their animals. Forest law, brought in by the Normans was harsh compared to the previous regulations. In 1184, Henry II decreed that any land which he decided was Royal Forest – *afforested* – was subject to the law of the forest, and not that of common law. This meant that no-one could build, hunt, fell trees, clear bushes, or allow their animals to graze. To make matters worse, the king decided that not only woodland, but vast areas of marsh, heath and scrubland were now designated as forest too. It made life for ordinary people very hard because if they lived within a forest, they could do nothing to provide themselves with the means to live. If they disobeyed the law, they would face severe punishments, losing a hand or foot, or even being put to death.

The Charter of the Forest is sometimes referred to as the *Charter of the Common Man*, because for the first time rights were granted to ordinary people, not the nobility or the clergy. The Charter removed the earlier restrictions on building, grazing, hunting and foraging within the forest imposed in 1184.

All of these concessions made it possible for ordinary people to get their living from the forest again. The Charter of the Forest, like Magna Carta, laid the basis for our rights today. The recent threat to sell public woodlands brought such issues back to the political agenda and the public arena. The public outcry at the proposal to sell off the woodland was huge and clearly demonstrated the immense support for continued free access to woodland, forcing a U-turn in policy. The exhibition includes works which refer to the issue of woodland access including Jacques Nimki's '*Smotherwood*' which makes reference to new legislation which will reduce the use of herbs traditionally gathered in woodland and Nick Crowe's exploration of urban design and planning.

John Plowman has created a new work specifically for the exhibition based on texts with a Lincolnshire connection that engage with the freedom and rights of the individual, namely Magna Carta, The Charter of the Forest and Thomas Paine's seminal 1791 text *'The Rights of Man'* in which he strongly criticised the very principle of hereditary rule asserting the rights of the individual. Paine served as an excise officer in Alford, Lincolnshire. In *'The Rights of Man'* he stated that:

'The vanity and presumption of governing beyond the grave, is the most ridiculous and insolent of all tyrannies. Man has no property in man, neither has any generation property in the generations which are to follow..... I am contending for the rights of the living, and against their being willed away by the manuscript authority of the dead.'

Whilst Magna Carta spoke mainly of the rights of the ruling class, the Charter of the Forest assumed to grant rights to ordinary people. It is the *'The Rights of Man'* that provides the inspiration for John Plowman's work entitled *'Charter of the Customer'*. The work pays homage to "The Rights of Man" which has as much relevance in the 21st Century as it did when first written. Our individual rights are as much threatened now as then, we live in a culture where the individual has been redefined by the established hierarchies be it the government or business as the customer. This is evidenced by the proliferation of 'Customer Charters' that emanate from these bodies purporting to have the authority to give us rights.

Britain, along with much of the rest of Europe was once densely wooded. Most of the original forest cover has been cleared, with only small pockets of woodland surviving but sometimes having been added to with post war conifer plantations. These pockets of trees provide a contemporary population with leisure opportunities and much needed breathing space in an ever more densely populated country. The area of woodland in the UK is, at last, slowly increasing and now represents about 12% of the surface area, well behind the European average of 37% but still more than the 3% in Lincolnshire. Included within the show are numerous paintings, photographic works and films which portray woodland for the sheer natural beauty it offers. Chrystel Lebas's beautiful film *Blue Hour* on show in the Usher Gallery allows us, from the comfort of the gallery, to see the last hour of daylight in a blue bell wood.

The exhibition includes new commissions and events some of which will take place in Chambers Farm Wood (part of the Lincolnshire Lime Woods National Nature Reserve) near Wragby. Lincoln Art Programme has curated a weekend of public, site specific visual art. This includes film, talks, installation and live art over the weekend of the 6th and 7th of August 2011.

Chambers Farm Wood also provided the inspiration and raw material for a new commission for the soundwall at The Collection. Simo Alitalo, a Finnish acoustic artist, was commissioned as artist in residence in 2010 through an East Midlands Visual Arts Network residency project called Sowing Seeds. Over the following year he recorded the woodland sounds capturing the specific soundscape of that place. These recordings were then choreographed and orchestrated into an audio artwork in The Collection. The soundscape called *Carta de Ausculto* (Charter of listening) creates the woodland atmosphere for the visitor before entering the main exhibition space. *Carta de Ausculto* is a sonic documentary of a Lincolnshire limewood forest before, during, and after the "Ash Thursday" (15.4.2010) and the five days that followed when the Eyjafjallajökull volcano in Iceland erupted and North European airspace was closed. Simo hopes that this work will help the audience to appreciate "natural" soundscapes and what is left of them.

The Soundwall consist of 22 loudspeakers, in various groups, installed on three levels. Due to its large scale the Soundwall offers many different acoustic perspectives to *Carta de Ausculto*. The audience is encouraged to explore the work from "different points of hearing" these are marked on the floor, or even moving during the playback. The recording process was peripatetic in nature, it involved a lot walking and wandering in the forest. A peripatetic listening of the work is also worth a try.

Woodland and forests have inspired stories and often appear in folklore throughout the ages, including of course, well known fairy stories such as Little Red Riding Hood, Hansel and Gretel and Snow White. The mystery and fantasy of woodland has inspired contemporary artists and film makers alike. Tessa Farmer creates miniscule sculptures that rekindle a belief in fairies albeit in a very dark, gothic fashion. Natalie Gale and Ayuko Sugiura have both created new installations specifically for this exhibition which reference both local folklore and the Charter of the Forest. The pho-

tographic work of Annelies Strba alludes to the little girl lost in the forest, to fairies and to falling asleep in true Rip Van Winkle fashion where Strba's layering of images creates a very painterly texture reminiscent of the Pre Raphaelites. In the Usher Gallery the potentially more sinister *Things can change in a Day* by Mariele Neudecker adds yet another dimension.

We hope you enjoy the exhibition for all its variety and mix of art work and that you go on to visit Lincoln Castle and view the Charter of the Forest for yourself. We would like to thank all the artists whose work appears in the exhibition and extend our gratitude to the galleries and organisations that have lent works. This includes the Arts Council Collection, Flowers Gallery (London), Frifth Street Gallery (London), Art Space Gallery (London), Galerie Barbara Thumn (Berlin), Entwistle Gallery (London).

EXHIBITING ARTISTS

CHRYSTEL LEBAS

Born in France Chrystel Lebas now lives and works in London. Having trained at the Royal College she exhibits her film and photography internationally. *Blue Hour* is a 60 minute film on an auto loop, shown in the Usher Gallery, shown in real time it captures the last hour of sunlight in a bluebell wood. *Abyss*, a still image, on show in the Collection captures, in a very atmospheric mood, the moment that the final rays of sunlight disappear through the forest trees.

MARIELE NEUDECKER

Mariele works in film and sculpture and is well known for her creation of miniature worlds within tanks that capture the essence of landscape, weather and environment. The sculptures she creates are at once captivating and intriguing. *Things Can Change in a Day* is a work that draws us in to an enchanted forest, a landscape of mystery and the unknown shrouded in mist, the title of the work alluding to something perhaps more sinister. Mariele was born in Germany in 1965 and now lives and works in Bristol. She has shown extensively in the UK, Europe and the US.

NICOLA HICKS

Born in London in 1960, Nicola studied at Chelsea School of Art and at the Royal College of Art. Her interests in figurative drawing, especially animal forms and sculpture have made her a firm favourite with the public, she has exhibited widely in the UK, Europe and the Far East. Nicola is represented by The Angela Flowers Gallery.

CHATWIN-MARTIN

Chatwin-Martin is the collaboration of two artists, Peter Chatwin and Pam Martin. Based in the East Midlands their recent work which has focused on the world of bees has taken them around the world. Their work explores the importance of biodiversity and the role that bees play in feeding the world through the pollination of plants, essential to the food chain and ultimately our survival.

SUSAN TRANGMAR

Susan Trangmar originally trained as a sculptor but has since focused her

practice on photography and film. Her work explores landscape, architecture and social interactions within those spaces.

The work shown here is from her *Untitled Landscape* series 1986, in which a lone woman is seen standing with her back to the camera, as a viewer it invites you to see the same landscape through your own eyes.

IVAN SMITH

Ivan Smith lives and works in Derbyshire. In 1990, along with a group of four other artists, he formed *Fine Rats International*, to exploit the need for artist-lead initiatives. The result was a dynamic exploration of site-specific locations on a scale never before seen in the United Kingdom. His work developed through this experience in scale and ambition, with the introduction of multi-media elements such as video, light, sound and kinetics, providing a dynamic force within his sculpture and installations. Although now working largely abroad on international projects, Ivan has contributed work to this exhibition with *Able/Disable*.

PAUL JOYCE

Born in 1941, Paul Joyce is better known for his black and white portraiture in which with a painterly quality he captures the essence of the sitter. Here he applies his skills and empathy with the subject matter to capture the majesty of woodland at Abbotsbury.

NICK CROWE

The work shown here was produced in 1998 at Kiasma, a museum of contemporary art in Finland. It was produced as part of a project to create a new urban environment for an area of Helsinki. The work was originally produced to be shown on a web site which is consistent with Nick's work which frequently draws on new technologies to explore perception and human behaviour.

KEITH ARNATT

Keith Arnatt (1930-2008) began his artistic career as a conceptual artist who turned to photography, eventually making it his main medium of choice. His photographs are generally created in a series which encourages the viewer to take more notice of the work and what it is attempting to portray and all were produced in close proximity to his home in Wales.

NATALIE GALE

Natalie Gale, born in 1982, completed her degree at Wimbledon school of art before moving on to the Slade to complete a post graduate degree in 2008. Since then she has exhibited nationally. She was commissioned by The Collection to make a work that directly related to the Charter of the Forest. Here she draws on the fantastical, folk lore and Lincolnshire mythology.

The installation, entitled *Purpresture*, provides an enclosure of taxidermy birds, panel paintings, sculptures and vert. This has been abstracted from an accompanying poetic short story titled *Purpresture*, a tale that appropriates the rules and regulations of The Charter of the Forest, local folklore to Lincoln and existing classical mythology.

The installation is an attempt to re-enchant the 'forest', to physically manifest fantastical/fictional elements within the short story. It is a reaction to developments of the seventeenth century, when the laws of commodity, trade and privatisation of land and of a land market de-sacrilised, or disenchanted the land in the forests and the slow fading of the Charter of the Forest began.

COVADONGA VALDES

Born in Spain, Covadonga Valdes, now lives and works in London. Her work frequently depicts the stark concrete impact of human intervention in the environment against the quiet, tranquil landscape, hinting at human intervention and action but being mostly devoid of figures leaving us to guess at the nature of that intervention and the activity that might take place.

DOROTHY CROSS

Dorothy Cross, born 1956, is an internationally acclaimed artist who represented Ireland in the 1993 Venice Biennale. Her work invigorates and animates found and constructed objects often with incisive wit and humour. Her more recent work employs video and photography in addition to sculpture. Shown here is *Foxglove, digitalis purpurea*, a bronze sculpture.

PENNY NEVILLE LEE

Living and working in London Penny's paintings are drawn from memory, film and photography. They are at once innocent and childlike in their subject matter alluding to escape and childhood adventures but also potentially a more threatening and mysterious atmosphere.

PETER DOIG

Born in 1959 in Scotland, Peter now lives and works from his home in Trinidad. A figurative painter who made his name at a time when painting was deeply unfashionable he now commands a place as one of the most sought after artists of his generation. His dreamlike paintings are drawn from a variety of sources including his own and others photography, popular films as well as the landscape and art history tradition.

SIMO ALITALO

Born 1954, in Turku Finland, Simo is an international artist who works with sound and radio. His projects have been exhibited and broadcast in the US, Canada, Australia, New Zealand and numerous European countries. Simo is also an active media art curator and has co-curated several international sound art exhibitions in Turku and Helsinki. He was artist in residence in 2010 working with The Collection and Chambers Farm Wood collecting woodland sounds as the basis for a sound art installation, *Carta de Ausculto* currently on display in the Collection soundwall (see appendix 2).

AYUKO SUGIURA

Born in Japan in 1984 and graduating from the Slade in 2010, Ayuko Sugiura has been commissioned to create a new installation specifically for this exhibition. Her works are underpinned by an interest in iconography and myth shaped by contemporary society. Her work *The Deans Eye* is installed in The Collection.

LONDON FIELDWORKS

London Fieldworks was formed by artists Bruce Gilchrist and Jo Joelson as an umbrella organisation for the arts, science and technology. Many of their works engage with ecology as well as complex social systems and technological worlds.

JOHN PLOWMAN

Graduate of Goldsmiths and co-founder and director of Beacon Art Project John Plowman presents a work created specifically for the exhibition which references three significant writings on freedoms and liberties, Magna Carta, the Charter of the Forest and The Rights of Man, all of which have strong Lincolnshire connections. Bringing this up to date John relates these to contemporary consumer charters.

TACITA DEAN

Nominated for the Turner Prize in 1998, time, place and light all play a sig-

nificant role in the work of Tacita Dean. Born in 1965 in the UK she now lives and works in Berlin. Noted for her work in 16mm film she has been exhibited widely and is in the collections of many national galleries.

ANDY GOLDSWORTHY

Andy Goldsworthy is one of the best loved and most popular sculptors working today, mainly because of his patient work and use of natural materials. The work on show was made very early in his career in Lincolnshire but nevertheless it still manages to convey the essence of what we understand to be his work and his love of nature.

MARTIN GREENLAND

Born in Yorkshire, in 1962, Martin now lives and works in the Lake District where the landscape plays a great influence on his work. Martin however, invents landscapes from his imagination that have never existed but look utterly convincing in his paintings. He won the prestigious John Moores Prize for painting in 2006.

ANNELIES STRBA

Living and working in Switzerland Annelies' work is concerned with time and history, her photographic layered, images capture time and define the artist's physical and emotional life. Her recent work focuses on her daughter and granddaughter as figures captured in dreamlike environments.

TESSA FARMER

Graduating from the Ruskin School in 2003 Tessa creates new magical worlds inhabited by tiny gothic, fairy like creatures carefully crafted from the remains of insects.

JACQUES NIMKI

Jacques draws from the close observation of plants, often weeds and wild flowers found in the built environment and marginal land. His work frequently highlights the relationship between man and plant.

LINCOLN ART PROGRAMME- CHAMBERS FARM WOOD

Lincoln Art Programme have curated a series of new artists commissions, films, talks in woodland close to Lincoln. The live art events take place over the weekend of the 6th and 7th of August. The artists involved in this include: Tereza Buskova, Lawrence Bradby, Via Vaudevile, Boyd Webb and Carey Young.

APPENDIX

THE FULL TEXT OF THE CHARTER OF THE FOREST READS:

Henry, by the grace of God, king of England, lord of Ireland, duke of Normandy, Aquitaine, and count of Anjou, to the archbishops, bishops, abbots, priors, earls, barons, justices, foresters, sheriffs, stewards, servants, and to all his bailiffs and faithful subjects, greeting. Know that out of reverence for God and for the salvation of our soul and the souls of our ancestors and successors, for the exaltation of holy church and the reform of our realm, we have granted and by this present charter confirmed for us and our heirs for ever, on the advice of our venerable father, the lord Gualo, cardinal priest of St Martin and legate of the apostolic see, of the lord Walter archbishop of York, William bishop of London and the other bishops of England and of William Marshal earl of Pembroke, ruler of us and of our kingdom, and our other faithful earls and barons of England, these liberties written below to be held in our kingdom of England for ever.

(1) In the first place, all the forests which king Henry our grandfather made forest shall be viewed by good and law-worthy men, and if he made forest any wood that was not his demesne to the injury of him whose wood it was, it shall be disafforested. And if he made his own wood forest, it shall remain forest, saving common of pasture and other things in that forest to those who were accustomed to have them previously.

(2) Men who live outside the forest need not henceforth come before our justices of the forest upon a general summons, unless they are impleaded or are sureties for any person or persons who are attached for forest offences.

(3) All woods made forest by king Richard our uncle, or by king John our father, up to the time of our first coronation shall be immediately disafforested unless it be our demesne wood.

(4) Archbishops, bishops, abbots, priors, earls, barons, knights and freeholders who have woods within forests shall have them as they had them at the time of the first coronation of the aforesaid king Henry our grandfather, so that they shall be quit forever¹ in respect of all purprestures, wastes and assarts made in those woods between that time and the beginning of the second year of our coronation. And those who in future make waste, purpresture or assart

in them without licence from us shall answer for wastes, purprestures² and assarts.

(5) Our regarders shall go through the forests making the regard as it used to be made at the time of the first coronation of the aforesaid king Henry our grandfather, and not otherwise.

(6) The inquest or view of the expeditating of dogs in the forest shall henceforth be made when the regard ought to be made, namely every third year, and then made by the view and testimony of law-worthy men and not otherwise. And he whose dog is then found not expeditated shall give as amercement three shillings, and in future no ox shall be seized for failure to expeditate. The manner, moreover, of expeditating by the assize shall generally be that three claws of the forefoot are to be cut off, but not the ball. Nor shall dogs henceforth be expeditated except in places where it was customary to expeditate them at the time of the first coronation of king Henry our grandfather.

(7) No forester or beadle shall henceforth make scotale or levy sheaves of corn, or oats or other grain or lambs or piglets or make any other levy. And by the view and oath of twelve regarders when they make the regard as many foresters are to be set to keep the forests as shall seem to them reasonably sufficient for keeping them.

(8) No swanimote shall henceforth be held in our kingdom except three times a year, namely a fortnight before the feast of St Michael, when the agisters meet to agist our demesne woods, and about the feast of St Martin, when our agisters ought to receive our pannage-dues; and at these two swanimotes foresters, verderers and agisters shall appear but no one else shall be compelled to do so; and the third swanimote shall be held a fortnight before the feast of St John the Baptist for the fawning of our beasts, and for holding this swanimote foresters and verderers shall come but no others shall be compelled to do so. And in addition every forty days throughout the year the verderers and foresters shall meet to view attachments of the forest both of the vert and of the venison on the presentment of those foresters and with the attached present. The aforesaid swanimotes however shall only be held in counties in which they were wont to be held.

(9) Every free man shall agist his wood in the forest as he wishes and have his

pannage. We grant also that every free man can conduct his pigs through our demesne wood freely and without impediment to agist them in his own woods or anywhere else he wishes. And if the pigs of any free man shall spend one night in our forest he shall not on that account be so prosecuted that he loses anything of his own.

(10) No one shall henceforth lose life or limb because of our venison, but if anyone has been arrested and convicted of taking venison he shall be fined heavily if he has the means; and if he has not the means, he shall lie in our prison for a year and a day; and if after a year and a day he can find pledges he may leave prison; but if not, he shall abjure the realm of England.

(11) Any archbishop, bishop, earl or baron whatever who passes through our forest shall be allowed to take one or two beasts under the supervision of the forester, if he is to hand; but if not, let him have the horn blown, lest he seem to be doing it furtively.

(12) Every free man may henceforth without being prosecuted make in his wood or in land he has in the forest a mill, a preserve, a pond, a marl-pit, a ditch, or arable outside the covert in arable land, on condition that it does not harm any neighbour.

(13) Every free man shall have the eyries of hawks, sparrowhawks, falcons, eagles and herons in his woods, and likewise honey found in his woods.

(14) No forester henceforth who is not a forester-in-fee rendering us a farm for his bailiwick may exact any chiminage³ in his bailiwick; but a forester-in-fee rendering us a farm for his bailiwick may exact chiminage, namely for a cart for half a year 2d and for the other half year 2d, and for a horse with a load for half a year 1/2d and for the other half year 1/2d, and only from those who come from outside his bailiwick as merchants with his permission into his bailiwick to buy wood, timber, bark, or charcoal and take them elsewhere to sell where they wish; and from no other cart or load shall any chiminage be exacted, and chiminage shall only be exacted in places where it used to be exacted of old and ought to have been exacted. Those, on the other hand, who carry wood, bark, or charcoal on their backs for sale, although they get their living by it, shall not in future pay chiminage. In respect of the woods of others no chiminage shall be given to our foresters beyond [that given] in respect of our own^{2/4} woods.^{3/5}

(15) All who from the time of king Henry our grandfather up to our first coronation have been outlawed for a forest offence only shall be released from their outlawry without legal proceedings and shall find reliable pledges that they will not do wrong to us in the future in respect of our forest.

(16) No castellan or other person may hold forest pleas either of the vert or the venison but each forester-in-fee shall attach forest pleas of both the vert and the venison and present them to the verderers of the districts^[6] and when they have been enrolled and closed under the seals of the verderers they shall be presented to the head forester when he arrives in those parts to hold forest pleas and be determined before him.

(17) These liberties concerning the forests we have granted to everybody, saving to archbishops, bishops, abbots, priors, earls, barons, knights, and other persons, ecclesiastical and secular, Templars and Hospitallers, the liberties and free customs, in forests and outside, in warrens and other things, which they had previously. All these aforesaid customs and liberties which we have granted to be observed in our kingdom as far as it pertains to us towards our men, all of our kingdom, clerks as well as laymen, shall observe as far as it pertains to them towards their men. Because we have not yet a seal we have had the present charter sealed with the seals of our venerable father the lord Gualo cardinal priest of St Martin, legate of the apostolic see, and William Marshal earl of Pembroke, ruler of us and of our kingdom. Witness the aforesaid and many others. Given by the hands of the aforesaid lord, the legate, and of William Marshal at St Paul's, London, on the sixth day of November in the second year of our reign.

Footnotes

(1) i.e. of payments at the Exchequer

(2) purprestures: required by the context, an accidental omission, supplied from the Forest Charter of 1225

(3) A toll levied on transport in the forest.

(4) literally, demesne

(5) An obscure Latin sentence, not found in the 1225 or later reissues of the Forest Charter. This would seem to be its meaning. (6) provinciarum

APPENDIX 2

CARTA DE AUSCULTO BY SIMO ALITALO

The material used in *Carta de Ausculto* (Charter of Listening) was recorded in the Chambers Farm Wood in Lincolnshire during the months of April, July and October in 2010. My first idea was to recreate a some kind of idealised portrait of the sonic beauties of forest soundscapes in Lincolnshire. After the first few days I was both enthusiastic and depressed. I had managed to record some birds, winds and insects with a great acoustic perspective. Yet also for minutes-on-end the over flights of airplanes and something I first thought to be UK Olympic skeet shooting team practicing nearby. I later learned that the shotgun sounds were really propane powered bird scarers.

While wandering through forest recording and counting the hours of editing I had ahead me, getting rid of all airplanes, bird scarers and traffic, I remembered a definition of natural silence I had read about in a book called *One Square Inch of Silence*. According to the author Gordon Hempton a place can be called silent if there is no intrusion of human made sounds for 15 minutes. Dogs count as human made sounds by this definition. To my experience it is very difficult to find a place one could call silent according to this definition. You can test it yourself if you want. I think even seven minutes silence or quiet under these terms is a lot.

After a week of recording something remarkable happened. An Icelandic volcano Eyjafjallajökull erupted. First a big ash cloud started to drift towards Scandinavia and in the news it was reported that airspace had been momentarily closed for all air traffic in Sweden and in Finland. Then the ash cloud started to drift southwards. On the morning of Thursday 15 of April, I heard a news item that some Scottish airports had been closed. At breakfast I learned that also Newcastle airport was to be closed. On the way to Chambers Farm Wood BBC announced that UK and most of the Northern Europe was now a no-flight zone.

I started to record frantically. Most of my material was recorded during those six days when the ash cloud drifted over Europe. On the last day of the flight ban the Forestry officials had organised a grey squirrel hunt so there was no point in recording at the same time. I continued to record

after the air traffic resumed later in April. While wandering in the forest I started to think would it be possible to have an international No Flights Day once a year or maybe even just six hours of no flight zone rolling around the globe during one day? Should this be included in the contemporary version of *The Charter of the Forest*? The right to spend a day or even few hours in a forest without the company of airplanes.

I returned to Lincolnshire in June and I managed to get some lovely leafy winds moving in the trees and bushes and some great insects, I especially liked the grasshoppers. Nevertheless I felt weary whenever I spotted an airplane approaching. The six days in April seemed to have sensitised me even more to the sounds of the air traffic. Despite that I kept soldiering on because I was still missing at least one sound, that of rain.

While recording environmental sounds both before and after Ash Thursday I noticed that airplane noises, although they are not that loud, seem to mask other sounds very effectively. After the high flying airplanes had disappeared the traffic noises seemed to be very present. Suddenly it was also easier to discriminate between different traffic generated sounds, motorbikes, lorries, cars etc. This was an interesting observation. It seems that some sounds that are not that loud can effectively mask other human generated and natural sounds. This would indicate that drone-like air traffic sounds affect the transaudibility of natural sound environments. Transaudible is term I have coined to describe the clarity or translucence of certain sound environments. (transaudible, adjective, not opaque, sounding through, appearing through; compare transparent).

By transaudible I mean a soundscape where there is very little masking. Sounds from close by and faraway events do not cover each other. In transaudible soundscape the space itself becomes audible. One could say that transaudible soundscapes sound as if they were well orchestrated. Without the airplanes I started notice the percussion section of car doors that I had not paid any attention before.

Transaudible does not necessarily refer to natural quiet because I think that a soundscape can be transaudible even if it contains human originated sounds. The main issue to me is that more quiet sound elements do not disappear behind louder elements. There is clarity, resolution and space. So transaudible soundscape would preserve both the sounds loud and soft and the feeling that there is space where they can resonate. Transaudible environment would preserve both the sounds and the space.

I think that the concept of transaudibility could provide us a yardstick to measure soundscapes more qualitatively. Unlike the dB measurements it might give us a qualitative tool how to assess and examine different sound environments.

Another reason airplanes annoy an environmental recordist is that the high altitude overflights take quite long to pass. In Chambers Farm Wood the sound of an average overflight was audible on a recording for 9 minutes. Four overflights during an hour would destroy 36 minutes of the recording time. Due to their nature airplane sounds are practically impossible to filter or edit out.

All the time while I was recording I was thinking about the structure of the piece and how it should sound. My original thought was to produce an idealised version of the limewood forest soundscape. I would edit out most of the human related sounds and provide an acoustic view to what the “natural” soundscape could be like. I was hoping that this would help listeners to appreciate the riches of forest soundscapes and maybe help to preserve them.

After a while I realised that this approach would not work. It would simply involve too much editing and it would also blur the documentary quality of my material: I had captured the soundscape of Chambers Farm Wood during the historical flight ban. To my knowledge this had happened only once in my lifetime, after the 9/11 the US airspace was closed three days for commercial traffic.

I also realised that the questions relating to our sound environment had an interesting connection with the Charter of the Forest and so-called everyman’s rights. If the Charter would be given today what kind rights it would or should grant to ordinary people.

The original *Carta de Foresta* gave free men the right to collect firewood, herd swine, graze cattle, cut turf for fuel, etc. What would be the present day equivalents of these rights? What could the modern Carta de Foresta offer, or guarantee us?

What *Carta de Foresta* guaranteed to free men were gifts of the forest, they were surplus, something that would have been laid to waste anyway had it not been used, at least most of it.

The gifts of the forest, are renewables, they grow, or appear time and again, use does not lessen or reduce them in anyway.

Charter of the Forest turned old forests, that had belonged to the King, into commons. Some writers have described commons as a set of assets that have two characteristics: they are all gifts, and they are all shared. A shared gift is one we receive as members of a community, as opposed to individually. Examples of such gifts include air, water, ecosystems, languages, art. In to this list I would add soundscapes. All these assets, if treated responsibly, are gifts that keep on giving.

Soundscapes are like the air we breath they are not owned by anybody and like the air we breath they are getting ever more polluted.

If the soundscape is common, how much sounds and noises can be added to it without ruining it?

The way soundscapes evolve reminds one of sorites puzzle. Sorites is an old Greek philosophical paradox and its name refers to a pile of something for example pebbles. If we have a small pile of pebbles and we add one pebble to it surely it will still be a small pile of pebbles. The paradox lies in the fact that if we keep repeating the operation above we will eventually have a huge mountain of pebbles but we cannot point to a moment when the change happened.

The authorities seem to think that we can always add a little bit of noise to the environment and this does not really affect the overall noise level one bit. I beg to differ.

Carta de Ausculto is a sonic documentary of Lincolnshire limewood forests before, during, and after the “Ash Thursday” (15.4.2010) and five days that followed when Eyjafjallajökull volcano in Iceland erupted and North European airspace was closed. I hope that this work helps audience to appreciate “natural” soundscapes and what is left of them.

Carta de Ausculto is a part of an artistic research project that studies transaudibility of different sonic environments. The first work in this series was Virtual Forest, that was commissioned for the sound gallery of Sender Freies Berlin Radio in 1999. *Carta de Ausculto* has also a sister work Lincolnshire Sketches that was exhibited in Turku, Finland in 2010.

The Soundwall consist of 22 loudspeakers, in various groups, installed on three levels. Due to its large scale the Soundwall offers many different acoustic perspectives to *Carta de Ausculto*. I encourage the audience to explore the work from “different points of hearing” or even moving during the playback. The recording process was peripatetic in nature, it involved a lot walking and wandering in the forest. I think a peripatetic listening of the work is also worth a try.

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