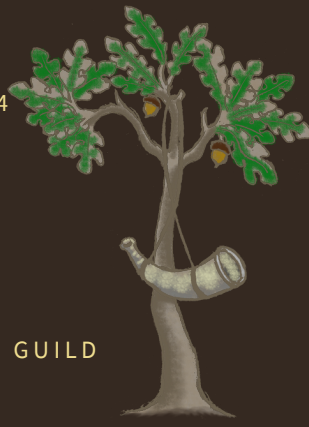


Hurst & Horn

SEASONAL NEWSLETTER FOR THE KINGDOM OF ATLANTIA ROYAL FORESTRY GUILD



Livre du roi Modus et de la reine Ratio, 14th century, Paris, Bibliothèque nationale, Département des manuscrits, Français 22545 fol. 72.

Winter repair and renewal

BY ISOBEL OF CARNEWYTH, HIGH CHRONICLER

Winter is traditionally a time for repair and renewal but for outdoor enthusiasts, adventures might not be over. This season's edition, the last of our inaugural year, covers meetings both in person and virtual as well as submissions by our Guild members covering a wide range of topics, both indoors and out. Fare thee well, longer days are just ahead.

Rechte: Missive from the Warden p. 2

Fall Moot Recap p.6

Holiday Faire Court Recap p.7

Book Review: A Reverence for Wood p.8

Tablet weaving p. 10

On lettuce p. 11

Labors of the year- Winter p.12

Simple Shelters p.15

Survey of 14th c. hoods p.21

Upcoming Events p.30

Contact information p.31



Wrechate

Missive from the Warden

BY FINNE BRETH, HIGH WARDEN

The crisp, brown leaves outside my window are a foot deep in places, especially where the chilly winds have whipped them into dry swales. I have gently raked paths where I need to go and piled them up in my flower beds; a blanket against the bitterness to come. Beneath those fallen leaves the Luna moth and other such marvelous beasts make their winter homes, relying on the leaf layer as their primary habitat. Nearly all moth species, and many butterfly species, need a leaf layer to survive the winter; something to consider as a forester tending their winter holdings.

Moths, butterflies, and even bats rest under the leaves. But above them, the season has felt anything but restful—and that has been a good thing.

Events are returning.

At places all over the Kingdom of Atlantia, there are smiles under masks. There are

hugs. Folks are turning out in their garb again, to draw their bows, to tend the fire, to cook and craft together, to fight. It feels so good to be together again. The Kingdom of Atlantia Royal Forestry Guild's first official presence since the Covid quarantine was at Stierbach's Holiday Faire on November 20 in Northern Atlantia. We put up a day shade with banners and hosted a simple hospitality table out by the archery range. With two fire bowls, we had one continuous fire for hot spiced apple cider, and one testing fire bowl for folks who wished to demonstrate their primitive fire skills. Preceptor Elias helped new folks find their way around flint and steel. We held our 5th annual Forest Court (normally held at WoW, which had been canceled) in the afternoon, swearing in a new member and filling a vacant officer position. Chronicler Isobel reports on court later in the newsletter.

That event marked our 5th annual Forest Court; in February 2022 the Atlantian Forestry Guild will be five years old.

Currently the Guild has 34 oathed members and 39 applicants ready to oath at the time of this publication. Some of that number are applicants from as far back as 2017, and we will be reaching out to them. All the same, we have been growing fast coming into our fifth year. Our membership will soon be double our pre-Covid numbers.

When I stepped up as Warden during lockdown a year ago, I could not host events or meet with other forester-folk. Instead, I shifted my focus to helping the guild mature from its beginnings into its next phase. My plan was to begin by reviewing and refining Guild administrative processes to make them work better for everyone and to set in place foundational programs and resources to make Guild knowledge and networking more accessible to all members, thereby building a shared Forestry Guild culture for Atlantia.

A year's passing has seen real progress on these initiatives. Our first Ranger trials are in development and are planned to be

held next year, under the management of Preceptor Elias and with the guidance and collaboration of East Kingdom ranger and former High Warden of Atlantia, Corotica.

I'm pleased to say that all new applications are answered quickly and tracked thanks to Chronicler Isobel; a brief update is sent to me before each quarterly court. Our decision to hold the quarterly online courts in addition to our yearly in-person Moot at Wow has allowed us to connect with and serve far more folks across our mighty Kingdom. We've been able to hear oaths from those new applicants and celebrate progressions, share officer reports and conduct court business with forester-folk from Maryland to South Carolina. Recording these proceedings for Youtube also allows more access and keeps a record for the future. Speaking of Youtube, our fledging Youtube channel is another initiative we started this year to disseminate information. I've not had as much time to work on it as I'd like, but Preceptor Elias has uploaded all of our recorded Courts to [Atlantia Forester](#), and I have collected some videos by our members. If you have a video you'd like to add, please let me know. Our [Guild website](#) slowly continues to grow in content, hosting our

newsletters and serving as an information hub. Like our Youtube channel it is a work in progress and has potential to be a great resource for forester-folk throughout Atlantia.

Two new officers have joined us during this year (aside from Chronicler Isobel, whom I appointed upon first stepping up and who is central to guild organization): Preceptor Elias and, just recently, Sheriff Johan. Preceptor Elias' position is an entirely new one; I created it for two reasons- one, I wanted a "Head Teacher," someone charged with being an exemplar to other foresters, someone they could be directed to for inspiration and help with skill mastery and for resources on various outdoor skills; and two, I wanted the Guild to have an official liaison to the University of Atlantia so that we could take a more active role. Preceptor Elias is serving well in those roles; he is regularly a skills resource both online and in person, and the Guild has a greatly increased presence at university, including collaborating on a Medieval Agriculture and Forestry track with the Medieval Agriculture and Animal Husbandry Guild at the upcoming Winter session. Newly appointed Sheriff Johan takes the place of the Honorable Coenred

Aet Raunesdale, who recently resigned the post after many years of serving the guild, first as Warden of the South, then as High Warden, and then as Sheriff. In time I am certain that Sheriff Johan will make the role his own and serve the Guild well.

Lastly, those of you at Underforester rank and above received emails on our new email listserv. This will be a new system we can use to connect with folks, even if they aren't on Facebook. We may expand it to all oathed members; we are still testing things out. It's all about making it easier to connect with each other.

Those are some of the administrative processes we have been working to improve while things have been shut down.



It's great to get out in the woods with people again! Saunters are a good way to get a local Forestry Guild group going.

Beyond that, I am teaching a class at the Winter University session on how to start your own local Sauntering Group. This falls under my intent to establish foundational programs for the Guild and will help folks around the Kingdom get things going, even if they don't know where to start. It's called "Fun in the Woods with Friends," so check it out if it interests you.

Looking ahead, our last court of the year will be held online on Sunday, December 19th at 5 p.m. on zoom. We will make some important announcements as well as hold any oaths, progressions or other court business needed. As this is the last court of the year, there will be time to hang out after business is done.

Looking into the new year, watch the facebook page (and the listserv) for information on an overnigher in the spring. This will be in Northern Atlantia (sorry, south- we will get you set up as soon as possible) to give folks a chance to do some fire cooking and enjoy some fellowship.

Lastly, save the date- the Atlantian Forestry Guild will be collaborating with the Medieval Agriculture and Animal

Husbandry Guild on the Gardens of Thyme event, set to take place at Elchenbergh Castle, NC, May 13-15, 2022.

So connect with each other, foresters! Plan a Saunter this winter; a campout this spring. Take, or teach, a University class. Teach someone to tie a knot or pitch a tarp. Plan to attend an event in your finest forest colors. The world may be going to sleep, but somehow, the Forestry Guild is waking up. Wake up with us.

For now, though, step outside and walk in the leaves. As you think of all your plans, take a moment to consider the ones who sleep within the crispy brown blanket, waiting for spring. Maybe instead of raking them up or blowing them away, leave them to their dreaming.

After all, you can make a damn fine shelter out of all those leaves. Ask Elias. YIS,
High Warden Finnebreth



The Great Spangled Fritillary Butterfly overwinters in leaf litter as a caterpillar, waiting for violet leaves to eat in spring.

Fall Moot Recap

BY ISOBEL OF CARNEWYTH, HIGH CHRONICLER

The Fall Moot was held online September 19, 2021 and a recording is available at: <https://www.youtube.com/watch?v=mhvrwUPnaQw>

Officer Reports:

Preceptor Elias reported on the recent Fall Session of the University of Atlantia and classes taught by guild members Lorelei Greenleafe, Amie Sparrow, and Eirik Gralokkr. Several members had planned to teach in person before the event was moved back online.

Chronicler Isobel reported on publishing the Autumn edition of the newsletter and the resultant new members to the Facebook group. 34 out of 36 current applicants are eligible for taking their oaths to fully join the Guild. The quarantine challenge is ongoing until we are fully back in person. Evidence of activities should be emailed to atlantiaforesters@gmail.com for ease of recordkeeping.

Warden of the North Morgan is looking forward to in person activities this Spring.

High Warden Finnebreth reported that her local Saunter group has resumed activities in Stierbach. She also announced the Guild's official presence at Holiday Faire, including a day shade by the archery field, where people can do skills demonstrations including fire starting. She also planned to attend several upcoming events and shared that forestry themed classes would be taught at a private event in Elchenburg Castle which is taking place in lieu of the cancelled War of the Wings.

The Guild is still in need of a Warden of the South and one candidate is working on their skills demonstrations to earn the rank of Forester and be eligible for the position.



Fire started at Holiday Faire by Þorgrímur kráka using flint and steel.

Holiday Faire & Annual Forest Court

BY ISOBEL OF CARNEWYTH, HIGH CHRONICLER

The most recent in person Court for the Guild was held at Holiday Faire, on November 20, 2021. During the event, we had several fire starting skill demonstrations and shared information about the Guild. During Court, Forester Johann Olafsson was promoted into the High Sheriff position. Þorgrímr kráka declared his oath to the guild and Lorelei Greenleaf was promoted to Underforester in abstentia.

Officer Reports:

High Warden Finnebreth shared that there is a potential candidate working on skills to fill the position of the Warden of the South but that interested parties should contact her.

Chronicler Isobel shared that newsletters continue to be published on schedule and an effort is underway to compile email lists for voting members (Underforester and above) as well as all applicants to the Guild to increase communication, especially for those not active on Facebook. There are also a number of applicants from early 2017 that have not yet oathed to the Guild and may be interested in becoming more active.

Preceptor Elias reminded everyone about the upcoming Winter Session for the University of Atlantia in February. He has also offered to host a zoom room for the Medieval Forestry and Agriculture track at the upcoming session.

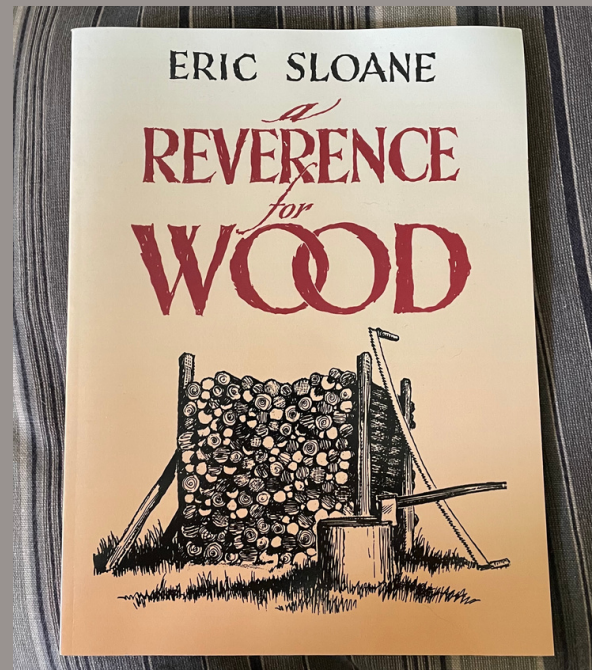


Forestry Guild at Holiday Faire, photographed by Thomas Beebe

Essential Background Knowledge: A Review of Eric Sloan's *A Reverence for Wood* (1965)

BY EIRIK GRÁLOKKR, NOVICE

Eric Sloan wrote *A Reverence for Wood* more than half a century ago, before I was born; and even though the information he shared was already considerably older than he was, he was worried that most people no longer remembered it. Sloan was by avocation a landscape painter, but professionally a meteorologist and author who was also the first television weatherman. In his introduction to the book, Sloan describes how he became interested in wood and its many historical uses while reading almanacs and other sources from early in American history to learn about their weather-related knowledge. This book, which its author described as his own imagination “blended with fact to create poetical reality” (p. 9), is in fact a series of stories that are used to describe the types, properties, and historical uses of a variety



Sloan, E. (2021/1965). *A reverence for wood*. Dover. Photograph by Eirik Grálokkr

of trees and types of wood. As such, this book offers a very useful resource for those of us who are dedicated to the green spaces of the Kingdom and to practicing and promoting the woodland arts and sciences. Originally published by Funk & Wagnalls, the book is now available as an inexpensive reprint from Dover.

This book is relatively brief, at less than 100 pages of text in four chapters. The first chapter uses the deconstruction of an antique barn to delve into how lumber changes in shape as its moisture content changes, and how different wood

construction techniques have been adapted in response to these properties. Line drawings, one of the book's several useful features, show what these changes look like. There's also a section on dating buildings based on the fasteners used, though it only extends back to the early 1700s. Different types of barn door construction also are illustrated, and some of these likely represent a continuation of designs used in SCA period. The chapter closes with discussions of pegged joints in timber framing, uses of crotch wood branches for hooks and brackets designed to hold weight, and how and why apple trees are grafted.

The second chapter details the various uses of wood in the decades surrounding the Civil War when much of the original forests of the U.S. were logged. Information here about the relative merits of different tree species as fencing, for firewood, and for charcoal production would have been important in earlier eras as well. Pitch pine, or candlewood, remains a useful resource for those of us who make campfires. Sloan's line drawings and description of charcoal production would enable anyone who

wants to work that hard today to recreate the processes used in the forest for millennia to produce this important resource. Detailed information about the tools and procedures for producing split rail fencing are also provided, as are drawings showing the construction of wooden boxes for packaging and other purposes early in American history.

Sloan's third chapter shows and describes many of the everyday household items that were made of wood prior to the Industrial Revolution. He then discusses some of the uses of related forest products, such as bark's uses in dyeing and tanning and the important role of sawdust for insulating stores of ice through the hot summer months. A brief description of early sawmill technology and the production of paneling, wainscoting, and sheathing for house construction leads into a lengthier discussion of the important role of apples and how they were propagated, harvested, preserved, and consumed in the 1700s and 1800s.

The fourth chapter includes some interesting history about uses of a few specific kinds of trees. It begins with the

sassafras tree, whose components were exported to England in large quantities during the late 1500s through the 1660s for medicinal and other purposes. Water-related uses ranging from birch bark and dugout canoes to masts for British sailing ships are mentioned briefly, as are the many uses of sycamore for making tubs, cisterns, and other containers.

Inside the front cover is a color illustration depicting the grain patterns in the wood of 20 different American trees, all of which grow in Atlantia. An appendix describes and illustrates with line drawings the identifying characteristics of leaves, seeds, flowers, and bark of many

of these trees, along with selected information about some varieties of each, including some 13 varieties of oak tree.

I already knew a fair bit about these topics before reading this book, but I was pleased to discover here a lot more detail and some new information I hadn't seen before. Sloane's writing is very accessible, and the book is a quick read and inexpensive. Most of the New England-focused information presented is also directly relevant to our slightly more southern forests here in Atlantia. Even though some of its details are post-period, I think every forester would benefit from reading this book.



Maire's Tablet Weave

BY MÀIRE O'HALOWRANE, FORESTER

Date: early ninth century AD.

Difficulty: very easy.

This simple but elegant band was found in the Oseberg ship burial and is one of the most securely dated and located bands that is known. The original was woven some time before 834 AD when the ship was buried.

On Lettuce

BY KALARA OF LOCHMERE, NOVICE

In medieval herbals the reader frequently encounters the names of common plants such as lettuce that are purported to have great curative abilities. Was it all psychosomatic? Was it a side-effect of the respect and authority that the doctor of the time commanded?

(It is easiest to believe that medieval medicine was all hookum, and did not work, yet...)

Perhaps it was a case of genetic drift, where the lettuce in question had medicinal qualities but those qualities tasted bad and were bred out, or tasted good so that all of those lettuce plants were eaten, leaving less potent lettuce for modern times.

Perhaps there was a specific environment, something in the soil that permitted that particular lettuce to have medicinal qualities, the same way that silphium was unique and not like the later asfoetida. (Silphium was a kind of giant fennel that only briefly grew in one location over less than one hundred and fifty square miles in Libya. Asfoetida, a genetic relative, though not as potent a medicine or as tasty, replaced it

until it lost its culinary and medicinal popularity.) Perhaps climate changes caused the changes in the plant.

All of these things are possible, but in my experience the translator of the text was simply using a common word and left it to future researchers to discover that it was not *Lactuca sativa* lettuce but *Lactuca virosa*. This problem repeats with cucumber, which was not the edible cucumber but squirting cucumber. Melon is not watermelon, canary melon, honeydew melon, or cantaloupe but instead possibly squirting cucumber, bitter gourd, or colocynth.

An Apple of Sodom might be nearly anything. The name was popular for a variety of plants that had apple-like qualities on some part but were not apples.

The researcher is advised to have a wide variety of sources of information, and not to engage in wishful thinking. It may be best to look for plants that have a scant resemblance to the ones that we are accustomed to, but that contain compounds that cause the effects cited in medieval sources. Then we may say, "This may be the plant that was meant to be used in this recipe."

Labors of the Year: Winter

BY ISOBEL OF CARNEWYTH, FORESTER

Depictions of the labors of the months can be found in many manuscripts, sculptures, and other works of art, perhaps the most famous being the 15th century *Très riches heures du Duc de Berry*. Much like the images from Gaston III, Count of Foix's *Livre de chasse* that I have featured in many of our newsletters, these depictions can lend us insight into everyday lives in Medieval Europe.

Common depictions for December include the slaughter of pigs in preparation for winter while January and February typically feature more diverse activities such as feasting, chopping wood, sitting by the fire, or preparing fields.



December: a man slaughtering a pig
Fol. XIIr: roundel in margin (grisaille) The Hague, KB, 76 F 2 fol. XIIr



Très Riches Heures du duc de Berry Folio 12, verso: December, c. 1440. Musée Condé Ms.65, f.12.



Perugia, the Fontana Maggiore (Main Fountain), sculpted after 1275 by Nicola Pisano and Giovanni Pisano- December (butchering pigs). Picture by Giovanni Dall'Orto, August 5, 2006. cc 2.5 from Wikimedia Commons.



Très Riches Heures du duc de Berry Folio 1, verso: January, 1412-1416. Musée Condé Ms.65, f.1v



Detail from the Morgan Library MS M.358 F.1r. Book of Hours France, Provence, ca. 1440-1450



January (detail), from Cycle of the Months / Attributed to Czech painter Maestro Venceslao (Master Wenceslas) 1390-1400s / Frescoes in Torre Aquila (Aquila Tower), castle of Buonconsiglio, Trento, Italy



Très Riches Heures du duc de Berry Folio 2, verso:
February, 1412-1416. Musée Condé Ms.65, f.2v



February: people ploughing, sowing and
pruning. late 13th c. The Hague, KB, 75 A 2/4
fol. 2v



Labours of the Months: likely February.
Stained glass, Norwich ca. 1500-1520. Victoria
and Albert Museum nos. C.99 to 100-2011



Da Costa Hours Morgan Library M.399, fol.
3v ca. 1515, Ghent, Belgium. Detail from the
February calendar page by Simon Bening.

“They Cabbins make of powles, and thinne greene bowes”: Simple Shelters in Medieval Europe

BY ELIAS DE BIRTON, FORESTER

For much of the year in Atlantia, a campfire, warm bedding, and the right garb are all that is needed to sleep out-of-doors. Even a rainy night can be passed reasonably safely (if not comfortably) wrapped up in a wool blanket during the warmer months. When the weather turns cold, however, garb and bedding alone may not be sufficient, and more substantial shelter becomes necessary. In addition to protection from the elements, even a temporary shelter can provide a sense of security and comfort when out on the trail.

It is possible to construct a shelter from natural materials, and it seems that this may have been done in the Middle Ages by military forces making camp. Natural shelters are sometimes depicted in the context of larger encampments, made from branches and leaves (Fig 1a) or thatch [2], resembling the A-frame shelters or debris huts that modern bushcrafters build (Fig 1b) [3]. Natural



Figure 1. Natural shelters. a) A shelter made from branches stands beside cloth pavilions [1]. b) A primitive A-frame shelter can be made from debris in a wooded area.

shelter building is a skill worth practicing, but it is not practical for every planned adventure. Depending on where you wander, you may find yourself more restricted in your ability to gather materials suitable for building these shelters than your medieval counterpart; military forces of the Middle Ages were likely not concerned with Leave No Trace principles!



Figure 2. Early medieval wedge tents. Open-ended wedge tents are depicted in manuscripts from as early as a) the late 5th or early 6th century [5] and b) the 9th or 11th century [6].

In addition to being more structurally sound when constructed with cut saplings, rather than less (but still somewhat) impactful deadfall and debris [4], natural shelters take time to construct. For this reason, many modern bushcrafters carry a tarp that can be quickly set up as a shelter [3]. Like natural shelters, simple open-ended wedge tents (Fig 2) and tarp shelters (Fig 3) appear in some medieval and early modern representations of military encampments. Unlike the individual tarps carried by modern bushcrafters, it seems likely that these shelters were shared. Tarp shelters made from goatskin are thought to have been used by some Roman forces [9], and while these skins could be treated to be water- and windproof (desirable features on the trail), they were likely carried by

pack animals; one reconstruction [10] weighs in at over 60 pounds!

It is impossible to be certain what the wedge tents and tarps depicted in period art might have been made from, but records and extant examples of other temporary shelters may be informative. Sixty tents belonging to Edward III were included in Robert Mildenhall's mid-14th century account of the operation of the privy wardrobe at the Tower of London, including eight "round houses" of woollen cloth, one "chapel" of linen cloth, and one "house of cotton with 20 foot posts"; additionally, pieces of woollen, worsted, and linen cloth were used in repairs [11]. The surviving 17th century tent of the Guild of the Golden Star is made up of various unbleached hemp linen canvas

fabrics, having been repaired many times over its long use [12]. The tents of guilds and kings are a far cry from the simple shelters pictured in Figures 2 and 3, but they may provide some hints about what sorts of fabrics were considered appropriate for use in temporary shelters by those cultures at those times.

A canvas tarp is more manageable than a leather or woolen one when trekking on foot, and while it is certainly possible to use a tarp of untreated linen, there are now more water-resistant options available that modern medieval trekkers

may want to take advantage of (see Figure 4 and Table 1 for a comparison of some modern tarp options).

Commercially manufactured trail tarps are typically made from treated cotton canvas or oilskin. Treated canvas tarps are more water resistant than untreated canvas and can also be treated for improved flame retardancy. Oilskin tarps, while typically lighter than those made from treated canvas, are not fire retardant and are more expensive. Heavy duty canvas tarps are less expensive than trail tarps, but while one could be used for shelter, they are not made for that



Figure 3. Late period tarp shelters. Improvised tarp shelters supported by cut branches can be seen in 16th century depictions of German (above) [7] and Italian [8] military encampments.



Figure 4. A few shelter configurations. a) This Panther Primitives trail tarp has been set up as an A-frame shelter. b) A lean-to (made with a Tentsmiths oilskin tarp) is similar to an A-frame shelter, but allows better access to a fire. c) A brass ring has been sewn to this heavy-duty canvas tarp to serve as a tie-out point, allowing for more head room when set up as an envelope shelter. d) A modified canvas dropcloth, a walking stick, and a short Y branch can be used to make a free-standing plowpoint shelter.

purpose; they lack some of the attachment points found on trail tarps and are very heavy. A tarp can also be made inexpensively from a heavyweight canvas drop cloth by adding attachment points and applying a water repellent coating [3]. For those interested in beginning to experiment with tarp shelters in the

backyard or at a local park, an untreated lightweight drop cloth or thrifted bedsheet makes for an inexpensive learning tool (but should probably not be relied on in the backcountry)!

While it is unlikely that many medieval folks carried temporary shelters on their

backs while out-of-doors, modern medieval trekkers may want to do so; the peace of mind a ready-to-use shelter provides is often worth the extra weight. To this end, a tarp shelter or open-ended wedge tent provides an element of historical plausibility while also fitting the somewhat ahistorical requirements of medieval trekking. Simple shelters like this may also provide an alternative for

those who wish to participate in more authenticity-focused encampments, but who may not have the funds or storage space necessary for a larger pavilion. While a tarp shelter may not be right for every person or every event, these simple shelters were present in the Middle Ages and extend the options available to those wishing to camp in medieval fashion.

Table 1. Comparison of commercially available tarps. All information was obtained from manufacturer/vendor websites in November 2021. A * indicates values prior to any suggested modifications.

Product	Size	Square footage	Weight	Price
Tentsmiths Canvas Tarp	8'6" x 11'3"	96 sq. ft	10 lbs	\$228
Tentsmiths Oilskin Tarp	10' x 9'4"	93 sq. ft	5.8 lbs	\$293
King Tarpaulin Heavy Duty Canvas Tarp	9'6" x 11'6"	109 sq. ft	16 lbs	\$90
Everbilt Heavy Duty Canvas Drop Cloth	8'9" x 11'9"	102 sq. ft	7.3 lbs*	\$31*

Citations

1. de Grise, Jehan. 1344. Romance of Alexander. Oxford, The Bodleian Library, MS. Bodl. 264, fol. 198v. Accessed November 23, 2021. <https://digital.bodleian.ox.ac.uk/objects/ae9f6cca-ae5c-4149-8fe4-95e6eca1f73c/surfaces/8d3025b0-8dec-4aa2-9166-27a971556852/>
2. Martini, Simone. Guidoriccio da Fogliano at the siege of Montemassi, 1330. Fresco, 340 x 968 cm. Siena, Palazzo Publico. Accessed November 23, 2021. https://upload.wikimedia.org/wikipedia/commons/5/5e/Simone_Martini_-_Guidoriccio_da_Fogliano_-_Google_Art_Project.jpg
3. Canterbury, D. 2014. Bushcraft 101, Avon: Adams Media.

4. Canterbury, D. 2019. *Bushcraft Illustrated*. Avon: Adams Media.
5. Late 5th – early 6th century. *Ilias Ambrosiana*. Milan, Biblioteca Ambrosiana, Cod. F 205 Inf., plate 27 (fol. 24v). Accessed November 18, 2021.
https://iconographic.warburg.sas.ac.uk/vpc/VPC_search/record.php?record=71337
6. 9th and 11th century. *The Psychomachia of Prudentius*. Valenciennes, Bibliothèque de Valenciennes, MS 412, fol. 32r. Accessed November 23, 2021.
<https://gallica.bnf.fr/ark:/12148/btv1b84526145/f67.item>
7. Gerung, Mathis. Emperor Charles' V camp of tents before Lauingen in 1546, 1551. Paint on wood, 100 x 200 cm. Lauingen, Heimathaus. CC BY-NC-ND. Accessed November 22, 2021.
<https://www.europeana.eu/en/item/15501/015457>
8. Stradanus. The siege of Florence, 1556-1562. Fresco painting, 490 x 220 cm. Florence, Palazzo Vecchio. Accessed November 18, 2021.
<https://artsandculture.google.com/asset/the-siege-of-florence/NAFvPVWel-2Tcw?hl=en>
9. van Driel-Murray, C. 2000. "A late Roman assemblage from Deurne (Netherlands)," *Bonner Jahrbücher*, vol. 200: 293-308.
10. "Basic Leather Tent." *Comitatus*. Accessed November 23, 2021.
<https://www.comitatus.net/romanleathertent.html>
11. Richardson, R.T. 2012. "The medieval inventories of the Tower armouries 1320–1410," PhD thesis, University of York.
12. Faris, C. "Portable Palaces: The Guild of the Golden Star." *Historic Royal Palaces Blog*. Historic Royal Palaces, July 16, 2018. Accessed November 8, 2021.
<https://blog.hrp.org.uk/curators/guild-of-the-golden-star/>

The title of this article comes from James Aske's 1588 poem "Elizabetha triumphans", in which he describes (likely with some artistic license) Queen Elizabeth I's visit to the military encampment at Tilbury in Essex.

A survey of 14th century hoods

BY MISTRESS AMIE SPARROW

Introduction

The purpose of this survey was to determine which colors, styles and decorations of 14th century hoods were common and which were not. This analysis was based on multiple medieval manuscripts, the most data collected from these:

- Luttrell Psalter – England c. 1325-1335
- Romance of Alexander – Flanders and England c. 1338-1344
- Lancelot Graal, Lancelot du Lac, ueste del Saint Graal ; Mort Artu – Belgium c. 1344-1345
- Livre du roy Modus et de la royne Ratio – France c. 1354-1376, 1420
- Tacuinum Sanitatis – France c. Late 14th early 15th century

The special terms used for this article are listed below.

- Particolored – Hoods that have more than one color, split down the middle. See example at left.
- Recto (r) – The right side of a manuscript page. Read first.
- Verso (v) – The left side of a manuscript page. Read second.

- Luttrell – Abbreviation for Luttrell Psalter.
- Romance – Abbreviation for the Romance of Alexander.
- Lance – Abbreviation for Lancelot du Lac.
- Roy – Abbreviation for Livre du roy Modus et de la royne Ratio.
- TS – Abbreviation for Tacuinum Sanitatis.

Definition of Hood

So, what is a 14th century hood? It is a head covering made of wool that also covers the neck and often the shoulders. The parts of a hood are shown below. First, the whole hood is shown.

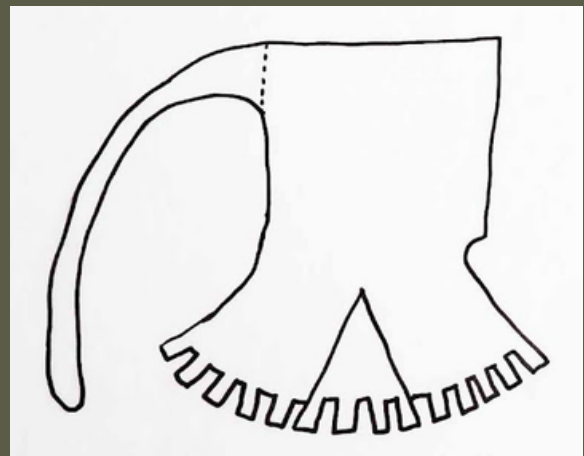
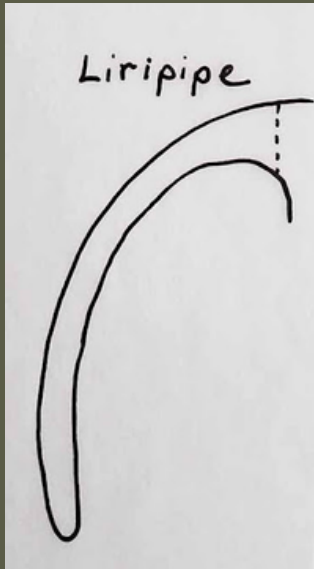


Diagram of a 14th c. hood. The gore is a triangular piece of fabric inset at the side of a hood to make room for the shape of the shoulder.



The Liripipe is the tail attached to a hood. Can be long or short.



Dags are the decorations cut into the bottom edge of a hood.

Pattern Options

There are many pattern options for a hood. They are as follows:

- How to Make a Hood:
<https://www.virtue.to/articles/hoodlum.html>
- Medieval Tailors Assistant, page 196.
- Medieval Miscellania's Period Patterns No. 52
- McCall's Pattern M4805

No matter what the pattern, if you want a longer liripipe, make an extension for the tail.

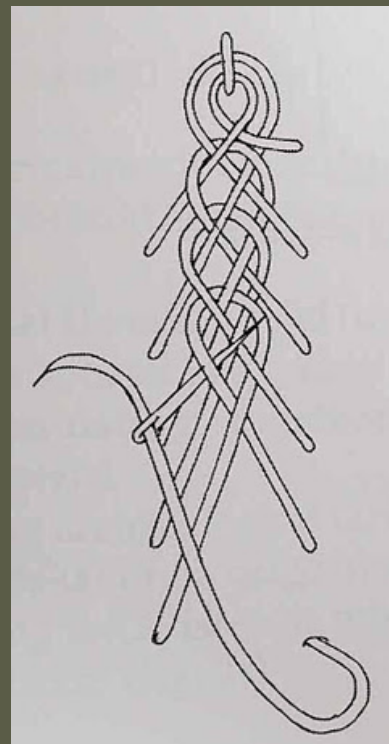
Inserting a Gore

Inserting a gore is the hardest part of making a hood. The clearest instructions that I have found for inserting a gore into a single layer of fabric are on YouTube at: <https://www.youtube.com/watch?v=ZTBRz9LPTRs>

This useful part of this video is 15 minutes long and start at 5:09 into the video. You are shown in detail how to inset a gore, step by step.

Finishing Stitches

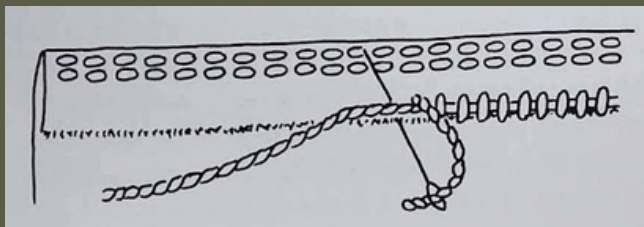
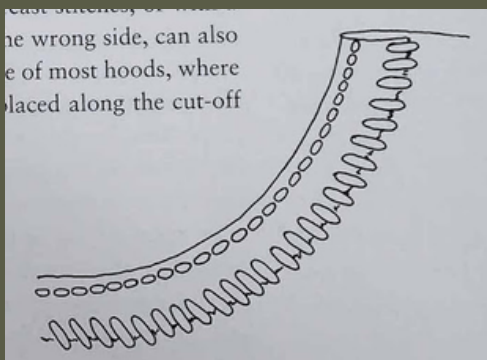
There are several different ways to finish the edges of a hood. Most are designed to keep the edges from fraying. Here are three different stitches to use.



Looped Stitch – Drawing from The Lost Art of the Anglo-Saxon World page 199. The drawing at left is greatly exaggerated to show how the stitch is done.



My sample above shows the stitch in practice.



Two more examples from page 97 of *Woven Into the Earth* show simple stab-stitching to hold down the edges.

The Statistics of the Survey

I looked at 400 hoods across many different documents to determine trends in style and color for 14th century hoods. I used illuminated manuscripts because

they are the only visual documents of record. While 400 seems like a lot of hoods, it is not. I have recently found several more manuscripts to review. This survey will be updated in the future.

14 Most Primary Colors

- Red – 27%
- Blue – 19%
- Pink – 11%
- Brown – 10%
- Green – 10%
- Purple – 7%
- Tan/Yellow – 4%
- White/Gray – 4%

Particolored Hoods

Most of the hoods in the survey were of a single color. However, 25 hoods (6%) were parti-color, with the most common color combinations being blue/yellow, blue/red, and pink/red.



Liripipes

Liripipes, the long bit that hangs from the back of the hood, seemed to be very popular. Fifty-eight percent of all hoods had liripipes. One item that I'm still considering is whether to include the curly-topped hoods in the liripipe category. At this time, I have included it. Below are some examples of liripipes from manuscripts.



An example from the Luttrell Psalter (157v) shows a hood tucked into a belt. Similar drawings also show women tucking hoods into their aprons.



This view shows a curly-topped hood from the Luttrell Psalter (167r).

Embroidery

Whether a hood was embroidered or not is a tough question to answer. There are images that clearly show embroidery such as these four gentlemen from the Romance of Alexander (79r) (below).



This image from the Romance of Alexander (135r) shows a fanciful hood made from striped fabric.





However, more frequently, dots or lines are shown on a hood such as this example from the Luttrell Psalter (47r) (above). The question is...are the lines and dots embroidery or are they artefacts of the finishing stitches done on the hood?

I counted all visible dots, dashes and lines as embroidery. Future research may alter that opinion. At this time, I have counted 37% of hoods as being embroidered.

Dags

Sixteen percent of hoods in this survey had dags, the decorative jagged cut edged at the bottom of the hood. The most popular style of dags were round, as shown below from the Romance of Alexander (125v).



The second most popular style was a fringe, which seems to be a simple cut edge on the fabric. The example below is from the Romance of Alexander (175r).



A long, thin fringe was the next most popular. The next example is from Lancelot du Lac (109v).



After that comes rectangular, flames, leafy (my favorite!), triangular, hearts and clubs...though these last three styles are very unusual.



Top row left to right:
Lancelot du Lac (198v),
Romance of Alexander
(146r), Lancelot du Lac
(137v), Romance of
Alexander (168v). **Second
row L to R:** Lancelot du Lac
(281v), Lancelot du Lac
(198v).

Note that there were seven images that show dags which were a different color than the main hood. The example below is from the Romance of Alexander (143v).



I found one image of dags made from what appears to be strings, perhaps fingerloop braiding. This is from the Lancelot du Lac (224r).



Buttons

Thirty-three hoods (or 8%) had buttons. Now this is where data sources become important. During most of my research, I didn't find any hoods with buttons. Then I found one source that was full of buttons, "The Le livre du Roy Modus et de la Roynne Racio". Thirty-two of the 33 hoods that are in the data set are from that single document. This is excellent proof that a single data source can sway the results of the survey one way or the other. That's why I said in the beginning of the article, 400 hoods aren't nearly enough for a comprehensive survey.



Roy 9v



Romance of Alexander (171r)

Open Hood, No Buttons

Not that this is a terribly useful design for a Forrester, but I found 14 hoods (3.5%) that were open and had no buttons. The examples below are from the Luttrell Psalter (left from 33r, right from 163v).



Hoods with Applied Tablet Weaving

A very small percentage (3%) of hoods had applied trim. The examples below are from the Luttrell Psalter (left from 163r and right from 158r).



Bells

Again, not that this is a terribly useful design for a Forester, but I found 3 hoods (.75%) that had bells attached to short liripipes. Unless you want to wear bear bells when you hike, I imagine that you'd want to skip this fashion statement. The examples below are from the Luttrell Psalter (54v and 28r).



Hoods in Three Parts

A very small percentage of hoods had three colors, 0.75%. Although striped fabric was popular during the 14th century, I think that these hoods were probably made from fabric sewn together to form the stripes as the stripe appear too wide to have been woven. The example below is from the Romance of Alexander (132v).



Hoods with Embroidered Patches

Though it is a time-honored SCA tradition to embroider emblems upon hoods, I found only two hoods in 400 that had emblems on them. These hoods are in the Romance of Alexander (142v).



Patterned Fabric

Although patterned fabric did exist in the 14th century, it tended to be expensive and only used by royalty and nobility. I found only one hood made with patterned fabric in the Romance of Alexander (128v) (below, right).



Tips Tricks Advice

- Don't believe in non-shrink embroidery wool, ever.
- If you use melton (coat weight wool) for a hood, you don't have to finish the edges, but this wool in general is too hot to wear except in mid-winter.
- Lay out your entire design before you sew it so that you know it's going to be symmetrical.

Bibliography

- Harris, Karen. <http://www.larsdatter.com/hoods.htm> (accessed 16 Sept 2021)
- Lancelot Graal. Bibliothèque nationale de France. Département des Manuscrits. Français 122.
 - <https://gallica.bnf.fr/ark:/12148/btv1b10533299h/f1.item.zoom?lang=EN>
- Livre du roy Modus et de la royne Ratio (1377)
 - <https://gallica.bnf.fr/ark:/12148/btv1b10515896h/f8.item.zoom>
- Lester-Makin, Alexandra. *The Lost Art of the Anglo-Saxon World: The Sacred and Secular Power of Embroidery*. Oxbow Books, 2019.
- Luttrell Psalter. (Brit. Lib. MS. ADD. 42130), c. 1325-1335
 - http://www.bl.uk/manuscripts/Viewer.aspx?ref=add_ms_42130_fs001ar
- Manesse Codex.
 - http://digi.ub.uni-heidelberg.de/diglit/cpg848?sid=045d80c6d12bd79445d5f1555d5e68b4&ui_lang=eng
- The Morgan Library and Museum - <https://www.themorgan.org/manuscripts/list>
 - Morgan Library manuscript MS G.24, Northern France or Belgium, ca. 1350
- Orkney Hood <https://www.archaeologyonline.org/Documents/TheOrkneyHood.pdf>
- Ostergard, Else. *Woven into the Earth: Textiles from Norse Greenland*. Aarhus University Press, 2004.
- Tacuinum Sanitatis, Late 14th early 15th century (BNF)
 - <http://visualiseur.bnf.fr/ConsulterElementNum?O=IFN-08100553&E=JPEG&Deb=35&Fin=35&Param=C>
- Thursfield, Sarah. *The Medieval Tailor's Assistant*, 2nd Edition. Costume and Fashion Press, 2015.
- Romance of Alexander. Bodleian Library MS. Bodl. 264, University of Oxford. Contents: Part 1: Romance of Alexander (ff. 3-208). Part 2: Alexander and Dindimus (ff. 1, 209-215). Marco Polo, Li livres du Graunt Caam (ff. 2, 218-274).
 - <https://digital.bodleian.ox.ac.uk/objects/ae9f6cca-ae5c-4149-8fe4-95e6eca1f73c/surfaces/2d7945ce-b71e-41c6-ad1f-8af6b92f020f/>

Upcoming Events

Winter Moot is scheduled online for December 19th at 5 pm, EST. Guild officers and those with official business such as oath taking or rank conferral are invited to attend; a recording will be available online afterwards for all members. Results of a recent Guild Vote will be discussed.

University of Atlantia Winter Session: is online again and is currently scheduled for February 5-6, 2022. There is a course track on Medieval Forestry and Agriculture.
<https://university.atlantia.sca.org/>

Kingdom Twelfth Night: A&S activities, merchanting, and feasts in Winston-Salem, NC, with a theme of 14th c. France. On January 15, 2022.

<https://www.12thnight.atlantia.sca.org/>

Kingdom Arts and Sciences Festival: The annual chance to display or compete occurs March 5, 2022 in Mebane, NC. More information is available online at:
<https://kasf.atlantia.sca.org/>

Ready to oath or display skills? Contact an officer for a virtual option.

Pieter Bruegel the Elder - Hunters in the Snow 1565



Contact Information

Guild websites:

<https://karfg.weebly.com/>

https://www.wiki.atlantia.sca.org/index.php?title=Kingdom_of_Atlantia_Royal_Forestry_Guild

<https://www.facebook.com/groups/AtlantiaRoyalForestryGuild>

<https://www.youtube.com/channel/UCvryzA24YqXKsbiamMcsZGg>



The Atlantia Forestry Guild is devoted to research, recreation, and education of forestry and outdoors skills regarding no trace camping, protecting the green spaces, self-reliance, wood craft, camp craft, bush craft, overland travel, inland water travel, outdoor cooking, survival, and other outdoor and primitive skills all in period fashion. It is the purpose of guild to research, recreate, educate and demonstrate historical tools, methods, equipment and techniques for living, camping, traveling and cooking, in the outdoors or in wilderness locations.

This the Hurst & Horn, a publication of the Atlantia Royal Forestry Guild within the Society for Creative Anachronism, Inc. Subscriptions are free as all publications are available electronically. This newsletter is not a corporate publication of the Society for Creative Anachronism, Inc., and does not delineate SCA policies. (c) Copyright 2021, Society for Creative Anachronism, Inc. For information on reprinting letters and artwork from this publication, please contact the High Chronicler, who will assist you in contacting the original creator of the piece. Please respect the legal rights of our contributors.

Editor: High Chronicler, Isobel of Carnewyth, isobelofcarnewyth@gmail.com

For article submissions or questions about the guild, please contact us at atlantiaforesters@gmail.com

Newsletter header icon created by Elias de Birton
Layout by Isobel of Carnewyth using Canva