



# Members Handbook **NORMAN**

Version 1  
Published July 2007

# The Normans

## A Regia Handbook

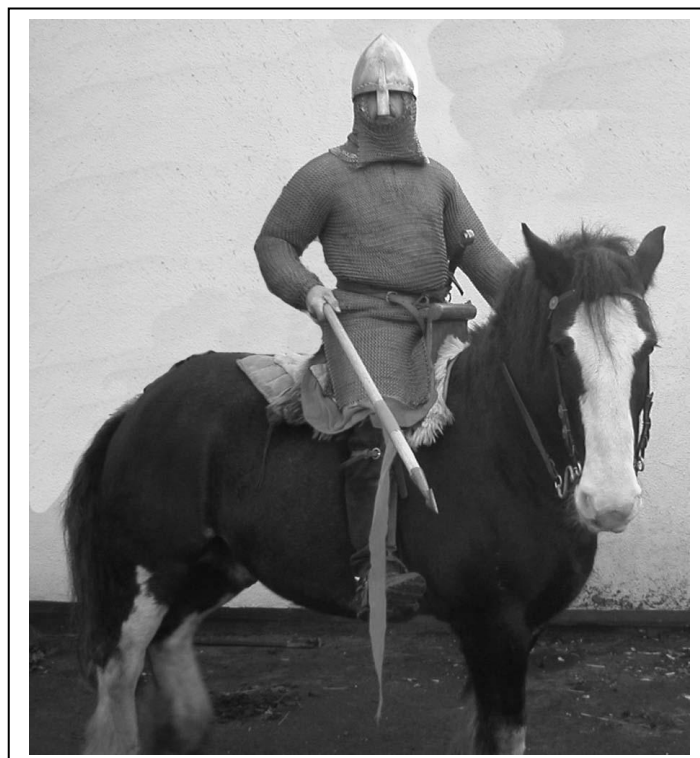
**Written and illustrated by Martin & Barbara Latham**  
**Les Miles des Marches**  
**2007**

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# Contents

Norman History	_____	page 4 - 5
The Army	_____	page 6
Rank Structure	_____	page 7 - 9
Kit Requirements	_____	page 10 - 12
Illustration; Soldier & Archer	_____	page 13
Illustration: Sergeant & Man at Arms	_____	page 14
Illustration: Baron & Miles	_____	page 15
Clothing Designs C11th	_____	page 16 - 18
Illustration: Lady & Lady in Waiting	_____	page 19
Illustration: Gonfanoner & Lord	_____	page 20
Clothing Designs C12th	_____	page 21 - 22
Illustration: Lady & Lord mid C12th	_____	page 23
Clothing Patterns C11th	_____	page 24
Clothing Patterns C12th	_____	page 25
Line Commands	_____	page 26 - 29
Norman Names	_____	page 30
Horses	_____	page 31
Acknowledgements	_____	page 32



## **Norman History**

The foundation stones for the Duchy of Normandy were laid in 911 when Charles the Simple, King of the Franks, ceded a large territory on the lower Seine to a Viking war leader, called Hrolf. In 912 Hrolf was baptised and became known as Rollo. Within two generations he and his followers had adopted the Frank's language, religion, laws, customs, political organisation and methods of war. They had become Franks in all but name, for they were now known as Normans, men of Normandy, the land of the Normanni or Northmen.

For Regia's purposes, Norman involvement in England begins in 1042 with the return of Edward (the Confessor) from exile in Normandy. Norman influences probably existed in England prior to this but probably consisted only of a few select courtiers attending Emma.

To help assert his authority, Edward brought in Normans and French, warriors, administrators and churchmen. Their influences were, however, restricted to the court, to the south east of England and to the Welsh marches. Only a handful of pre-conquest motte and bailey castles were constructed and evidence restricts them specifically to these areas. Ironically each Norman Castellan owed fealty to a Saxon king. Although marriage was not widely adopted amongst the Normans, at this time, it is not without credibility that Norman lords holding land and castles in England would have brought their ladies and retinue with them in order to make their stay more comfortable.

In the southeast, Norman attitudes may have still been strongly linked to the homeland, for in 1051 in Dover, we hear of local disputes resulting in burnings and slayings. However, in 1063/64 a Norman Saxon alliance on the Welsh borders resulted in the death of the common enemy, the Welsh Prince Gruffudd.

When portraying a Norman, pre 1066, it is important to remember that your character is working for a Saxon king in a Saxon land. Your very existence depends of the goodwill of a foreign king in a hostile land. In the southeast, this balance does not seem to have been too successful and we hear of killings, burnings and finally expulsions under the Godwin purges of 1052. On the Marches, however, continued occupation is evident, throughout this time, with Edward commenting on Richard fitz Scorob in complementary 'Saxon' terminology.

In post conquest England there is a huge swing in attitude. After years of keeping in favour with Edward, your lord has now become William. He is a man who honours loyalty but punishes treachery with formidable savagery. You are now a member of the conquering elite. These were times of incredible cruelty where victims were dehumanised and brutalised. The story is circulating that Harold Godwinson had promised loyalty to your Duke and that he treacherously betrayed him. Even the Pope has cast him from the Church! All who supported Harold are to be treated with the same swift justice, after all, wasn't the Duke merely claiming his promised and rightful inheritance?

### The Bayeux Tapestry

What a huge historical resource. But, we must tread carefully. It is important not to interpret the visual evidence too literally. What artistic and story telling conventions were in use at the time, we can only guess at. There is much that we can point the finger at and say, "Look. It must have been like that!" purely because it is on the Tapestry. We confirm the use of front split tunics, short trousers, hooped sleeves, flanged maces, etc... but deny mailed romper suits and un-bossed, flat kite shields...

Our aim is to supply the Regia member with a basic and acceptable kit specification for the Norman character. As such there will be no controversial and provocative ideas but instead a general, acceptable working knowledge, sufficient to provide the newcomer with sufficient ideas to get them started in their Norman character.

salut  
fitz Scorob

## The Army

(Much of my research of the Army is based on 'Anglo Norman Warfare' edited by Matthew Strickland and 'Warfare under the Anglo Norman Kings 1066-1135' by Stephen Morillo.)

Post 1066 England was ruled by a Norman King. About him he had a number of followers, who owed total loyalty to the Crown. The numbers of these followers varied, depending on the needs of the King, or indeed, on the generosity of the King. Small pickings, small following. These men were known as the familia Regis, and Eorls, Barons or Knights could be counted in its ranks.

There is mention of some members of the familia Regis being mounted archers and the Bayeux Tapestry clearly shows a mounted archer in the closing frames. The illustration showing Phillip of France being unhorsed in the battle of Bouvines (1215) also clearly shows a mailed knight shooting from horseback.

The familia Regis were the trouble shooters of the medieval world and could take effective command of the King's forces, perhaps while the King was out of the country and it was common to find members of the familia as castellans of royal strongholds in places where a firm hand was needed.

Aside from the familia Regis the King could rely upon a class of mercenary warriors. Although these men sold their martial skills they were considered to be true and trusted professionals. Should they let their employer down, they would bring shame on their brothers in arms.

The King could also rely on landed knights who owed him knight's service. A huge and complicated and confusing subject..... The amount of service depended on the land grant. The King's army would also be swelled by ordinary mercenaries. Soldiers for hire but without the money back guarantee of the previous group.

This picture of the King surrounded by his 'family' repeats through the lower ranks of the nobility. As the king, so would the Eorl have his 'familia', albeit smaller in number, and so too would the Baron. It would be correct to portray Normans in quantity. A lord would not be alone, nor would any ladies of the household. High ranking members of the Church would also keep households of knights and it was common practice for a senior cleric to have many knights in his service.

## **Rank Structure**

This is a re-enactor's guide based on and rendered down from historical sources. It gives the re-enactor levels of attainment and progression of skills to aim for.

**\*Note: Body Armour** Where material or leather body armour is mentioned in this document it should be noted that no evidence for this kind of body armour has been found, but in the interests of safety this is considered acceptable.

### **Soldier (New Recruit)**

This is the lowest rank in the Norman army. It is the rank of the new member until his kit is ready. He belongs (mentored) to a Miles. He may train with spear and shield but may not fight at shows until he has passed his battlefield safe test.

### **Soldier (Second Class)**

A new member, whose kit is ready. He still belongs (mentored) to a Miles. He may train with spear and shield and fight at shows.

### **Soldier (First Class)**

Having regularly attended shows and practices but not yet passed his spear test. Owning a spear and shield. Having a basic knowledge of Norman commands. He has fulfilled his period of mentorship.

### **Archer**

It is possible for a member to join with a view to developing archery skills without being a combatant. In such a case the level of skills and tests passed would be decided upon in collaboration at both group level and by the Regia Missiles Officer. If an archer wishes to qualify as a combatant he must pass the rigorous tests set by the MO. An archer may demonstrate skills with either the short bow or the cross bow. Please see Regia MAA handbook for specifications of the weapons.

It is not envisaged that many will progress to horse archer, yet clearly this persona existed. As a member of the Familia you would be, at least of knightly rank and possess sufficient horseman skills to be able to ride and shoot simultaneously.

### **Trained Soldier**

Having kit suitable for the rank and having passed his spear test. It is encouraged that some form of body armour be worn (either material or leather) (\*see note above) as you will be representing a member of a professional unit.

**Sergeant**

Having kit suitable for the rank. Owning a helmet, suitable padded jack, scramseax and bossed kite shield. Having 2 skills, one of which must be military. Having a basic knowledge of the period, social and military rank, structure and commands.

**Man-at-Arms**

Having kit suitable for the rank. Owning a mail shirt and having passed the test for axe, langseax or sword. Having 3 skills, 2 of which must be military. Having a knowledge of the period, social and military rank, structure and commands.

A Man-at Arms may express the desire for promotion. He must first spend a period of service to a Miles of at least 6 months. During this time he must acquire a further weapon skill and must own a sword.

**Miles or Knight**

You must pass the Miles test. Competence at this level can be decided by, either, a written test or ongoing assessment. You must also have reached the required skill level with your sword and be able to demonstrate safe and competent combat against other group members or allies, over a period of 10 minutes. During the test the normal Regia hit/target system will be in force, but with full contact weight of shot. The individual tested will be considered immortal, while his opponents will not.

You must have the kit for the rank. You must own a long, front split mail shirt. At this level you are expected to possess adequate kit for both military and civilian purposes. You must have at least 4 skills, 3 of which must be military. In Regia pre conquest Norman groups, only Barons and above are permitted to have a mace. You must have a good historical knowledge of the Regia period and be able to converse coherently with members of the public, when the need arises.

**The Baron.**

You must have kit for the rank. He represents the senior knight(s) in a Group and is expected to be of Group Leader status or have Knights (miles) subservient to him.

**Count or Eorl**

When Duke William ousted King Harold Godwinson, he in turn became king. His chief Norman Allies took over the Eorl status rather than taking the rank of Count. (Something to do with the English mispronunciation no doubt.) In Regia, to



be an Earl or Count you must be the leader of a group with over 36 full memberships. Your kit must reflect this rank. In the medieval period these men were millionaires. It is not an easy task to try and represent this rank in modern times!

## **Military Kit Requirements**

### **Soldier (New Recruit).**

### **Soldier (Second Class).**

### **Soldier (First Class).**

### **Trained Soldier**

### **Archer**

**These ranks equate with the Saxon Kotsetla**

Wool tunic, linen tunic, hood, cloak, hose and braies (with or without leg bindings), belt, scramseax, shoes. (body armour is encouraged, either material or leather - see note on page 7)

Either spangen or domed helm with brow band and nasal are encouraged. Arming cap and heavy, quilted, padded or leather jack (see note on page 7). The soldier also carries a 9-foot spear, round shield or kite shield, axe and knife.

### **Sergeant**

**This rank equates with the Saxon lower class Gneat**

As above but including a helmet, suitable padded or leather jack (see note on page 7) and bossed kite shield. The colour and decoration of the clothing reflects the higher rank from the soldier.

Spangenhelm with nasal and aventail attachment, heavy, quilted, padded or leather jack (see note on page 7), cross leg bindings over heavy hose and turn shoes. He carries a 9-foot spear, round topped, curved kite shield or round shield and axe, as well as his knife.

### **Man-at-Arms.**

**This rank equates with the Saxon upper class Gneat**

As above but includes a mail shirt. Again, the colour and decoration of the clothing reflects the higher rank from the sergeant.

Spangenhelm with nasal and aventail attachment. Short sleeved coat of mail (Bernie) with padded or leather jack (see note on page 7) visible beneath it, below knee length tunic, hose and turn shoes. He has an older styled sword hung at his waist and carries a round topped, curved kite shield and usually spear.

### **Miles or Knight**

**This rank equates to the Saxon Thegn**

You must have adequate kit for both military and civilian use. As a Miles you would have spent much of your time on horseback. Your clothing needs to reflect this.

As above but including long, split front mail shirt preferably with integral coif. Your tunics must reflect your status both in shape and colour, either front split or not. You need to have your knees covered while riding your horse. You can afford the volume of material to achieve this. You wear spurs. Your sword is slung from the hip so that it does not impede your movement while on your horse.

Spangenhelm (less frequently conical) with nasal, banded with scarf of rank, lift up plastrum (this would form the recognisable square of mail on the chest, when not in use), long front-split hauberk with occasionally long but mainly short sleeve, integral coif and either sword belted over mail or under the mail with soft fittings for the scabbard. [There would be a slit in the mail at the hip and a soft leather scabbard would be used which would protrude at the hem of the hauberk]. Sometimes banded sleeves are shown, which could be either leather protection or just decoration, heavy wool or leather hose, turn shoes and prick spurs. He carries a round topped, curved kite shield.

### **The Gonfanoner**

....accompanies the Eorl /Baron with his personal standard. Reality would have the gonfanoner as a man of some personal strength and valour and of course, noble birth, after all, the lord's flag must not be easily taken. As the lord would have been mobile, on horseback, so too would be the gonfanoner. The re-enacterism, however, is to have a non combatant taking the flag on the field as he is not a military target. Not quite right but it does give the youngsters something to aspire to! Our gonfanoner uses kit borrowed from the Lord!

### **The Baron**

As Miles but with attitude. You have wealth and power. Your troops look up to you as their leader. You have power of life or death over your vassals.

The mounted knight accoutres himself with the best available equipment. The Normans had the best cavalry in Europe at this time and spent a huge amount of their resources maintaining this advantage. One-piece conical helm with nasal, long sleeved ( or laced on vambraces), split front hauberk with lift up plastrum (face guard) and integral coif. Rarely, laced on leg armour (chausse) was used to protect the legs. The long sleeved, long padded or leather jack (see note on page 7) can just be seen at the hem. Disc pommel sword, strapped outside the mail on a belt and hung at a rakish angle for easy draw, mace and knife at the belt, leather hose, heavy turnshoes and short prick spurs. He can carry a short throwing javelin or long lance with personal gonfanon and round top curved kite shield.

**The Count or Eorl**

As above. You have excessive wealth and the power of life and death over your vassals. Preferably you should have retinue, ladies, horses, dogs, bodyguards, minstrels, hunting birds etc.....

**Kit requirements (post 1100)**

For detailed requirements of military kit I would urge the reader to consult the MAA regulations. However, below is a brief summary of some of the changes made post Conquest.

During the 1100's the size of the hauberk increased to below the knees, and included full length sleeves. In the later part of the century, mail mittens were added. Helmets also changed during this time. The conical helm developed into the 'Phrygian' with built in re-enforcement at the front. Extended nasals evolved into visors and in the later part of the century the flat topped helm appeared, at first just with a faceplate then later as the 'great helm'. The long kite shaped shield changed into the flat topped kite as the tactic of striking over the shield became more common. The surcote (surcoat) seems to have evolved during the Crusades as an attempt to keep the heat of the sun off the mail, but soon developed into a fashionable statement of rank and position.

## ***Soldier***

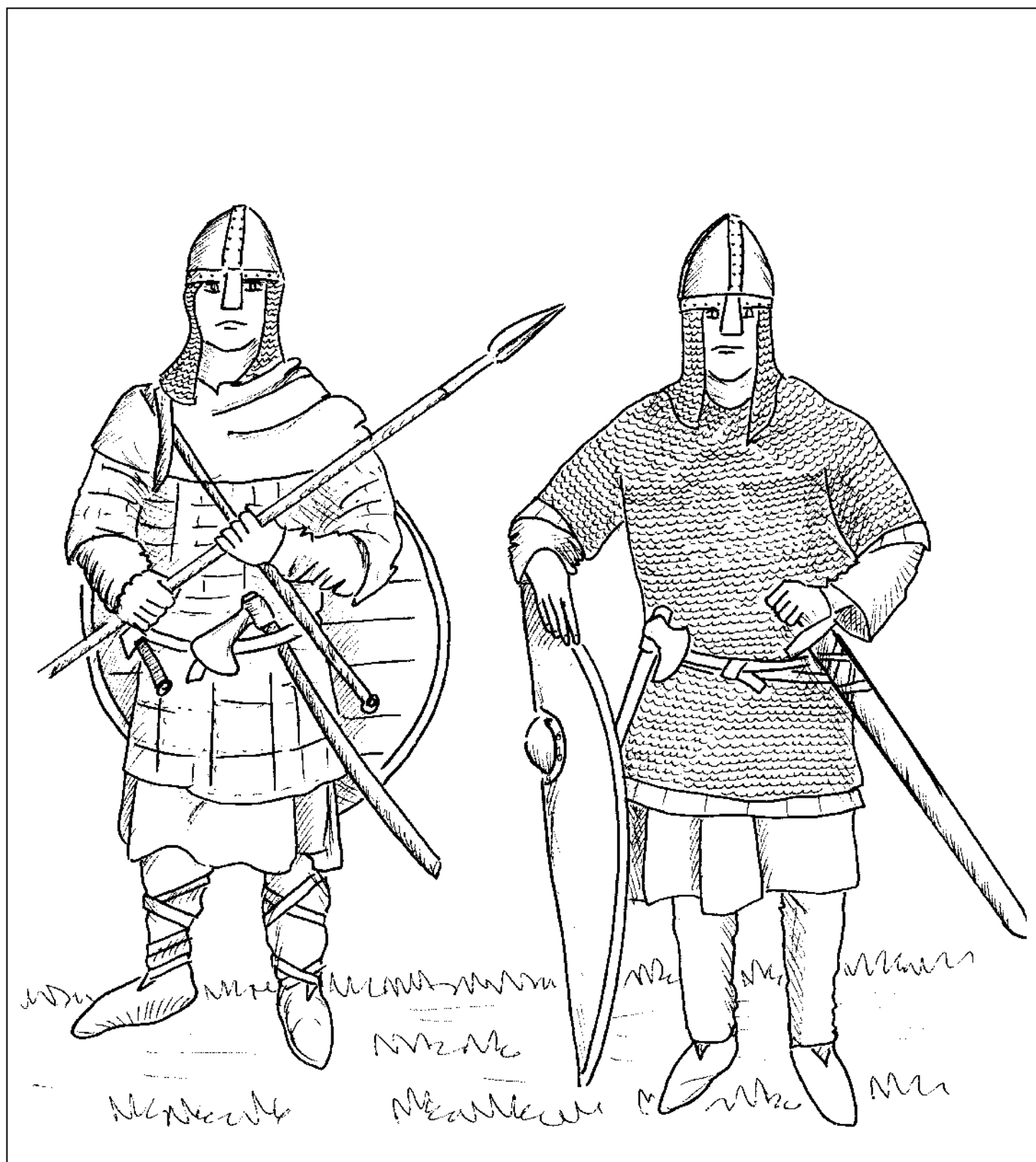
## ***Archer***



See notes on padded jackets on page 7

## ***Sergeant***

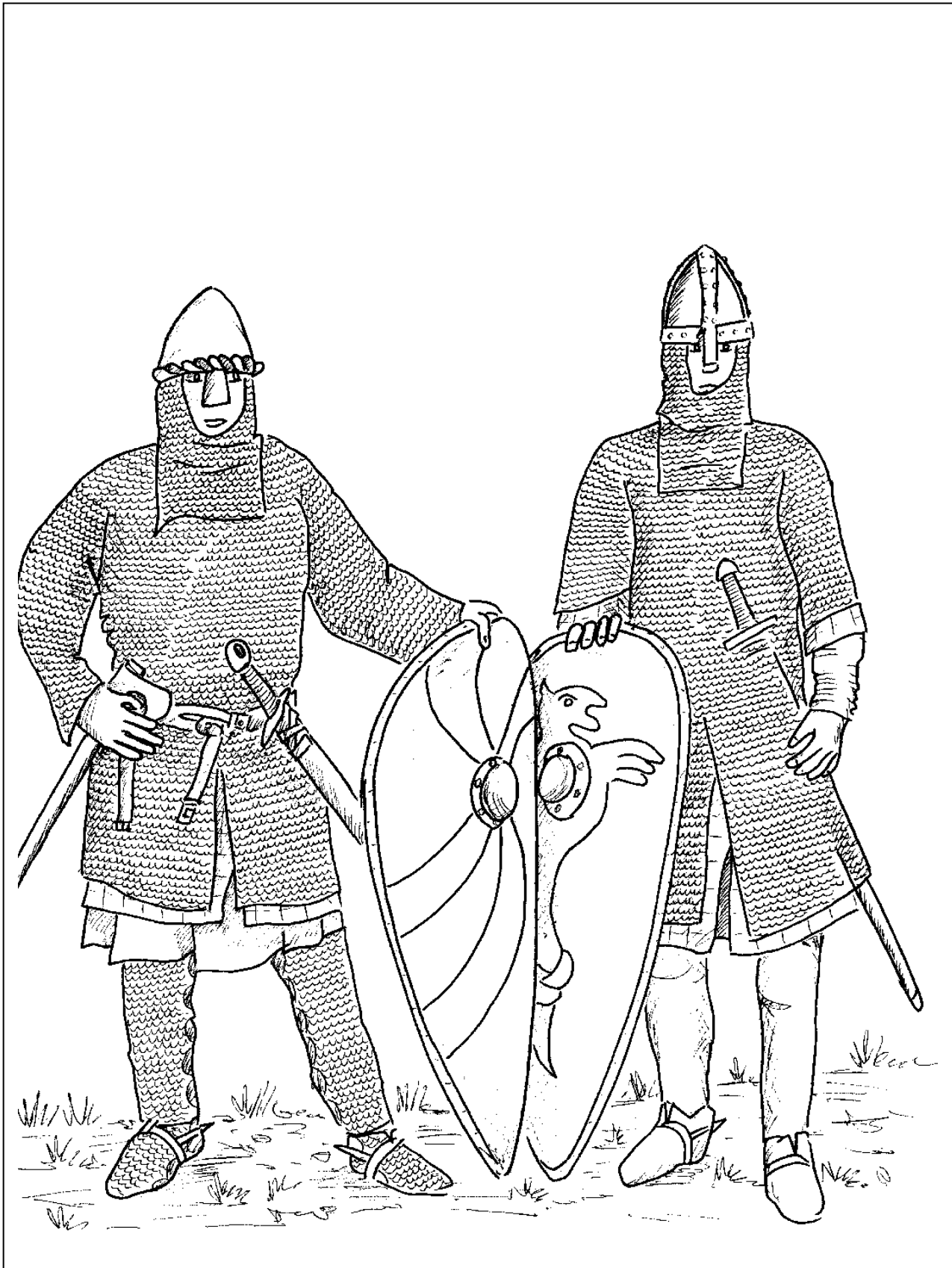
## ***Man-at-Arms***



See notes on padded jackets on page 7

## *Baron*

## *Miles*



## **Norman Clothing Designs**

### **C11th**

#### **Men's clothing:**

The basic male clothing consisted of a plain woollen tunic reaching below the knee, belted and tucked at the waist to control the level of the hem. Woollen or linen braies with a drawstring waist cord and leg ties. Hose made from thick wool or leather, held up by attachments to the waist cord and/or by leg bindings.

We made our tunics from a single piece of cloth folded in two. The fold was placed along the shoulders and upper arms, making a seamless join between arm and body. Extensions could be added to the wrist for decoration or extra length. The sleeve was tight from the wrist to the elbow but flared to give fullness in the upper arm. The skirt flared to give a full, unhindered look. The greater a man's wealth, the more fabric he could afford and the more godets would be included. As a rule, when sitting your horse, the tunic needs to cover the upper leg without showing tightness.

Poor people would have un-dyed or cheaply dyed fabric but the rich were able to afford expensive dyes, braids or embroidery. The very rich could afford silk and gold. Decoration consisted of simple bands of embroidery or weaving on garment openings, hems, borders, in formal and geometric designs. Similar motifs were applied to the skirts and to the top of the tunic and mantle.

The wealthier could also afford better fabrics, including linen, which enabled them to layer their clothing for extra warmth in winter and comfort in summer.

**Under Tunic:** (with embroidered wristband allowing the sleeve to wrinkle up the length of the arm.

**Over Tunic:** T shaped with the sides strongly flared from waist to hem. The belt controls the arrangement of the hem with most of the fullness at the sides. Sleeves can be short, three quarter or full length.

**Braies:** Tubular shaped. Draw string waist and leg ties. Thick wool, linen or leather over the knee hose, often held by leg bindings.

**Turnshoes:** Followed the patterns common to northern Europe, with either a central upper seam, or a flap and toggle. Rich decoration involved tooling and dyed leather. Standard water proofing measures included a 50/50 mix of beeswax and mutton fat, or liberal doses of fish oil.

**Knives:** Were like small pocket-knives usually with blades around 3 to 4



inches long. Handles were mainly wooded although some antler examples have been found.

**Hats:** were infrequently worn and took a variety of forms. The most common was a 4-quartered cap made from wool or leather and sometimes lined with fur or fleece. Hoods were also worn and these too could be lined.

**Cloaks:** Were square or rectangular and fastened by a brooch, ring or tie on the right (sword) shoulder. Circular brooches were the commonest type although the Viking style penannular could also be worn. The materials and decoration reflect the wealth of the wearer, ranging from plain bronze items of 2" diameter to silver discs of 6" with gold foil and filigree, garnets and enamelling. Richer folk sometimes had semi-circular, full-length cloaks and would line them with a contrasting colour and could add fur trims.

**Hair:** Grown long but cut to give a round cap like appearance. Face usually clean -shaven (designer stubble) though beards and moustaches are seen.

### **Women's Clothing:**

Norman women were a rare feature in pre- 1066 England. Norman castillianship in the south and the Welsh Marches, however, is recorded, and hereditary inheritance would indicate some sort of family life. It can be therefore assumed that some, high ranking Norman ladies would have lived, both in these areas and as members of the court. Wherever a high-ranking Norman lady went we could assume she would have taken her lady's maid(s). These may well have been local Saxons or companions brought from Normandy.

So we have two ranks of Norman ladies at this time. The noble and her servant. Both would have dressed similarly, however, the difference between the two social levels would have been marked by expensive dyes, braids or embroidery, even silk or gold. The decoration consisted of simple bands of embroidery or weaving on garment openings, hems, borders, in formal and geometric designs. Similar motifs were applied to the skirts and to the top of the tunic and mantle.

**Under tunic:** Cut very full, ground length, with long narrow ruched sleeves.

**Top tunic:** Full length, fitting close to the body, fastened at side by lacing.

Three quarter length drop sleeves, with an inner lining. Neckline similar to men's either curved or split, sometimes visible beneath the folds of the wimple.

As a rule, the length of the skirt must cover the ladies ankle when riding a horse, or as a pillion passenger. Godets would need to be added for extra fullness at the hemline. As Norman women appear to have worn little jewellery, they preferred to show their wealth by the use of full, fine fabrics and elaborate embroidery.

**Mantel / Cloaks:** Semi circular, full length fastened over the chest with a brooch. Sometimes the Saxon style mantle was occasionally seen. Hoods appear to have been separate and could have been lined or trimmed with fur.

**Legs:** Apparently coarsely woven cloth stockings, tied around the leg or above the knee with a band or garter. Over the hose from knee to ankle were leg bindings, similar to those worn by men

**Shoes:** Women wore turnshoes or ankle boots. These could be decorated by coloured stitching, dying or tooling the leather. Boots and shoes could be fastened by a lace around the ankle or by a flap over the top of the foot held in place by a leather, wooden or horn toggle, or a coloured glass bead.

**Headdress:** The hair, entirely hidden, is likely to be parted in the middle, braided and twisted into a coil at the nape of the neck. On top of the hair is a cap or fillet to which the hooded wimple is secured by means of pins and arranged to give a frilled effect above the forehead.

There are several variations of wimple evident in this period. We are depicting two; the Lady's wimple which had two long scarf ends, flung over one or both shoulders, and the Lady in waiting who wears the more simple, hooded type.

*Lady*

*Lady-in-Waiting*



*Gonfanoner*

*Lord*



## Norman Clothing Designs

### **C12th**

The Anglo-Norman court drew its inspiration from France, the leader of fashion. Writing in the C12th William of Malmesbury complained of the subservience of the English Court to French styles, even referring to times before the Conquest.

During the 1100's there was little change to the attire of the everyday person, however, in the quest for the 'best dressed', fashions for the rich changed frequently and in the C12th at least 3 distinct styles developed. During the reign of Henry I, the fashion was to have ornate tunics, often sweeping the ground, with exaggerated long dropped sleeves, often so impractically long they had to be tied! By Steven the latest fashions for the men included the layered look, still sweeping the ground, with narrower bell end sleeves. The women's look only lasted a few years and involved vast quantities of pleated material (the Bliaut) over which was a laced corselet. Sometimes ladies felt liberated enough not to cover their hair! But by Henry II it was all change again with a much more practical look; shorter tunics for men and 'bat wing' sleeves for both sexes.

For ease, simplicity and economy, as re-enactors, we use an Early Norman style and a mid 1100's style, with long dropped sleeves. Please note that these fashions only apply to the nobility!

#### **Men's clothing:**

When dressing, the first item of clothing was the braies, loose linen under drawers fastened at the waist by a belt of cloth. Next the chaucers, stockings of wool or silk with a wide band placed above or below the knee as a garter. Next the chemise, a shirt with long tight sleeves; it could be pleated and embroidered and was often sewed on. Over this went the principle outer garment. This varied according to your rank and your planned activities for the day. The chainse was often worn around the house. The cote, also called the bliaut or surcot was the rich court apparel. It had full sleeves which were fairly short allowing the chemise to be shown to the wrist. The neck was closed with a brooch but was sufficiently low enough to show the fine embroidery on the chemise, and the side openings were laced. In cold weather a pellicle or fur lined garment with either full sleeves or none at all was worn over the cote. A long outer belt was tied at the waist. Over all this was worn a mantel (cloak) which was either fastened at the right shoulder or at the throat; the material was of wool or silk and was edged in fur, the inside was also lined with fur. Unlike our modern tastes bright garish clashing colours were the fashion.

**Women's clothing:**

Next to the skin, was the chemise, often soft and fine and sometimes pleated and laced at the side. It was intended to be displayed at the neck and wrist probably with fine embroidery on show. The outer dress worn either as a house dress or at court was the chainse; made of linen and pleated. A bliaut was an elaborate dress of costly material with bands of embroidery at the neck and cuffs. It was adjusted to the figure by means of lacing at the side, the sleeves were wide and long so they almost touched the ground.

The wealthier women had fine tight sleeves on their shirts and these were prominent, extending to the wrist. Women of lesser status carried the sleeves of their bliaut to the wrist. Women habitually wore a double belt of cloth with long ties instead of a buckle in order to make their bliaut fit more snugly above the waistline; it became fashionable to slash the chainse from the armpit to the waist; these openings were laced permitting a little of the bare flesh to show. Relaxing at home a lady might wear her fur pellice with or without a chainse underneath.

For both sexes the mantel was an integral part of the costume of a person of rank. It was a statement of your nobility. It was a most costly and sumptuous garment made of the richest materials, embroidered and lined with fur. It was fastened in front by costly brooches or by attaches (ribbons of silk).

The chape was a wide cape with a hood, worn by both sexes and all classes on a journey, for protection against the weather. While lower classes are shown wearing the chape, they are not shown wearing the mantel. Towards the end of the C12th the mantel was removed in the presence of a person of higher rank.

Jewellery was worn. Giraldus writes of a mantel fastened with a gold pin; earrings, a necklace, rings, set with stones, on fingers, and a golden band around the hair. Bracelets or armillae were frequently worn, as were necklaces or torques and earrings.

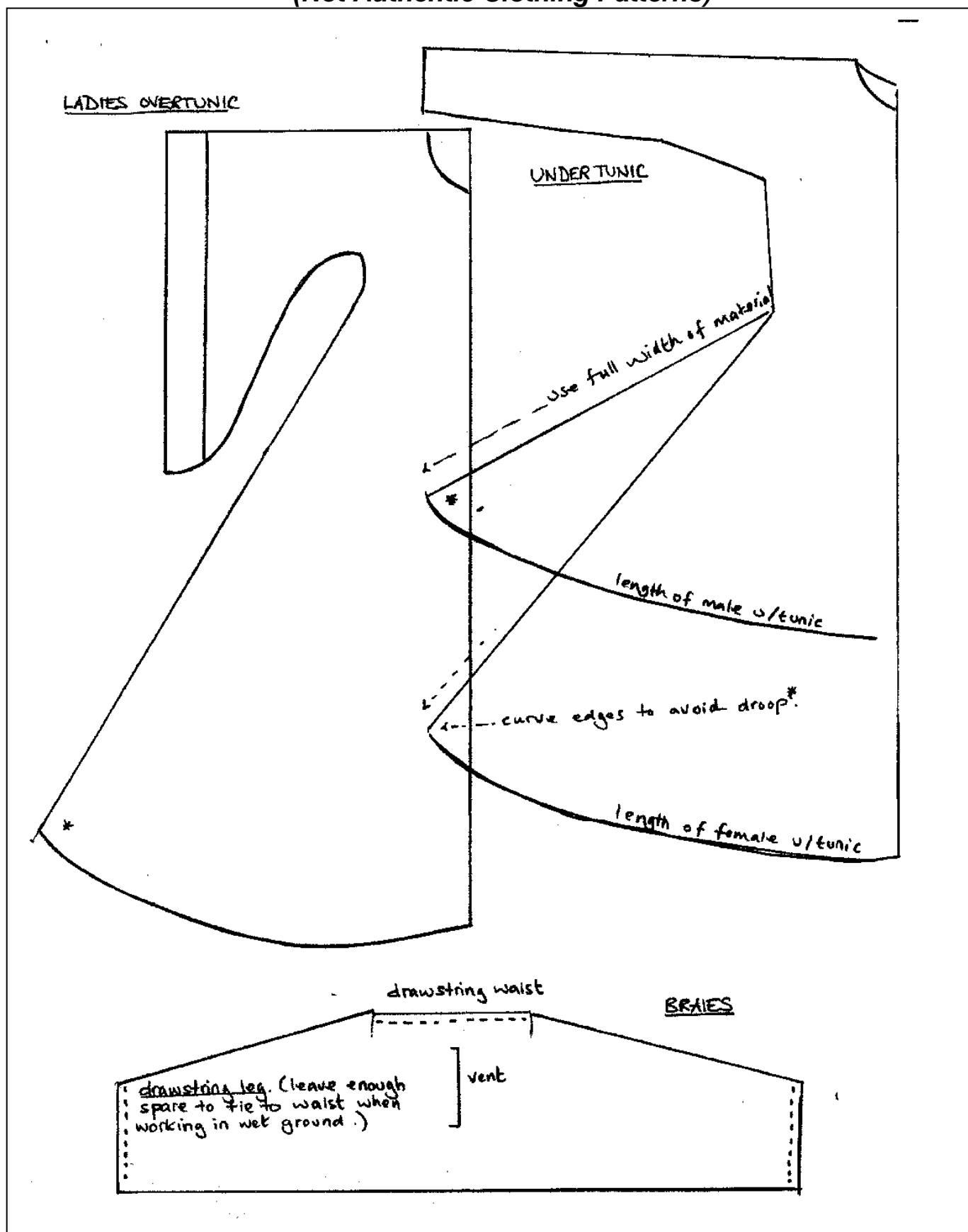
Women kept their hair parted in the middle with two long plaits dropping as far to the ground as possible. The braids were plaited or the strands could be intertwined with ribbon. A band around the forehead or a cap held the hair in place. A wimple, an oval or circular veil would cover the hair and was pinned on to a headband or cap leaving the neck visible. Ladies used white powder and vermilion colouring on their faces.

*Lady*

*Lord*

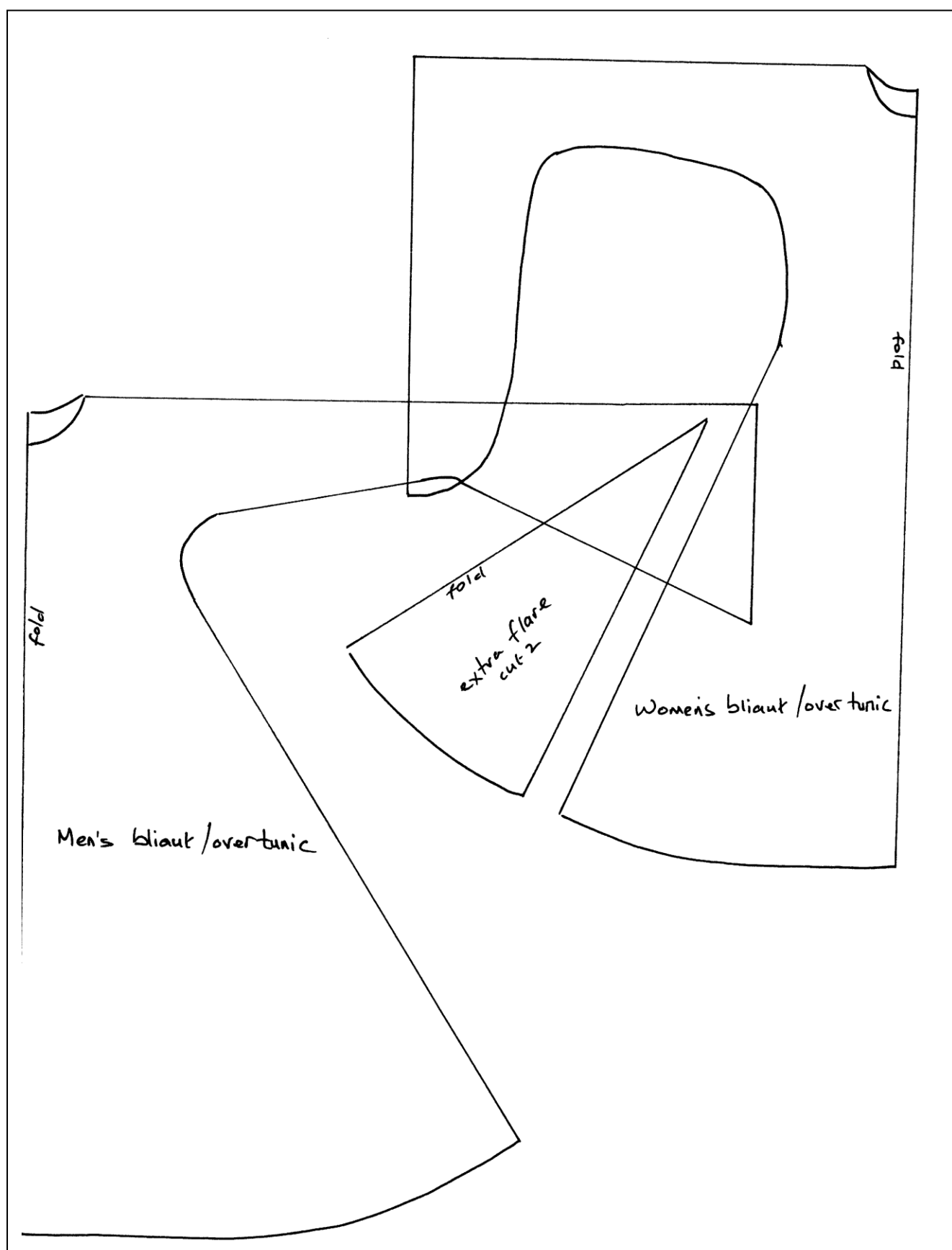


## **C11th Clothing Patterns** (Not Authentic Clothing Patterns)





# **C12th Clothing Patterns** **(Not authentic clothing patterns)**



### Line Commands

(These command have been put together to help with the atmosphere on the battlefield and to give the public the idea that we know what we are doing! I give no guarantee as to their authenticity. No one wrote down what they said in the Medieval era! These Norman commands have been assembled from many sources and I give credit to the early work of Mark Knight and his efforts to put a list of commands together. I have collaborated with a source in the Channel Islands where a form of old French is still spoken, a university professor (sadly now deceased) whose subjects were ancient French and Latin, and most recently a French teacher and historian in medieval studies. Please do not treat the spelling as correct.)

1 Walk forward. To be used when moving a line from the attention position.

**Norman: Treye-say vair**

*Saxon: Gangeth forth*

2 Advance into battle at a walk. Maintain a steady line and clash weapons on shields

**Norman: Meh-tay on bandon**

*Saxon: On raes onreset*

3 Advance into battle at a trot. Maintain a steady line, move up to and/or through the enemy line

**Norman: Lie-say coh-reh**

*Saxon: Rinneth, gangeth forth on yewin*

4 Await the order, take one pace forward and step and step.

**Norman: Preparez vous pour (the cry we were offered was 'pa,pa,pa ' which sounds rubbish so we tend not to use it!)**

*Saxon: Abeedeth bedod forth ahne foot steppan, steppan*

5 Stand firm. Lock shields and brace. Defensive or offensive.

**Norman: Doh-nay es-tahl**

*Saxon: Stedefast*

6 About turn..... wheel to the left. (Shield faces the enemy)

**Norman: Tourn-ay ir gorsh**

*Saxon: Wendeth on back*

7 Await the order, form a line

**Norman: Ah-lee-ay**

*Saxon: Abeedeth bedod, the witcheth rehwee*

8 Left turn

**Norman: Prendrey ir gorsh**

*Saxon: On winstren wendeth*

9 Right turn

**Norman: Prendrey ir droyt**

*Saxon: On swithren wendeth*

10 Retreat. Fall back, facing the enemy, maintaining the line.

**Norman: Reh-tray**

*Saxon: Gangeth on back*

11 Sit down

**Norman: Ass-ay-ay**

*Saxon: Sitteth ah doon*

12 Hurry

**Norman: Press-ay**

*Saxon:*

13 Quiet

**Norman: Carm-ay**

*Saxon: Stille*

14 Fall out

**Norman: Romp-ay**

*Saxon: Tofayreth*

15 Stop

**Norman: Arretter**

*Saxon: Astandeth*

16 Attention

**Norman: Ecouter**

*Saxon: Awhiccan*

17 Assemble or rally..... form a single line facing the officer, if there is a standard then present or form up on it.

**Norman: Assanlez atour del gonfanon**

*Saxon: Filkieth on drahken*

18 Take up position, open order. Come to attention with your shield at your side and your spear held upright at the shoulder.

**Norman: Preh-nay-es-tahl**

*Saxon: Standed fottes brod*

19 Dress the line, left or right. Look round and close any gaps.

**Norman: Estroy-tay ir gorsh / droyt**

*Saxon: Trimeth on wintren / swithren*

20 Close order..... from the attention position, draw weapons or pick up spear.

**Norman: Ah-doh-bay**

*Saxon: Neemeth spear*

21 Shield wall..... close shields together, overlap round shields

**Norman: Em-brah-see-ay**

*Saxon: Scild burh*

22 Draw weapons, level spears, cry 'Ha' altogether

**Norman: Pendray les arms - Huh !**

*Saxon: Rearath weapon - Ha !*

23 Get ready to.....

**Norman: Preparez vous pour.....**

24 Column of two's.

**Norman: Rangez deux par deux.**

25 Armour in the front

**Norman: Les Miles devant.**

26 On my command

***Norman: Sur ma command***

27 Rally on the flag

***Norman: Raloier al gonfanon***

28 Turn towards the enemy / officer

**Normans: Tornoier envers l'enemy / l'officier**

**Male Norman Names**

Aimery, Alan, Arnulf, Archambaud, Alberic, Alexander, Anselm, Arthur, Alwin, Adam. Bartholomew, Brian, Bernard, Baldwin, Baldric, Bartolemi, Baoudouin, Bertrand, Bohemond. Conan Dennis, Drogo, Draco Eustace, Eudes, Edmund, Edward, Edgar, Edwin. Fulk, Frodo, Falco. Geoffery, Gervais, Godfroi, Goubert, Gilbert, George, Gregory, Giles, Guy. Hervey, Henry, Hugh, Hubert, Hamo, Herbert, Herluin, Humphrey, Hugo, Hrothgar, Hrolf, Henri. Ilbert John, James, Judhael. Lanfranc Michael, Miles, Nigel Oliver, Oger, Odo, Odon, Osbourne, Osbern, Oswald, Otho. Payne, Philip, Peter Quentin. Rainald, Ranulph, Raymond, Robert, Richard, Roger, Ralph, Rollo, Ranulf, Reginald, Reynaud, Reynault, Rotrou, Reinfeld, Rolf. Simon, Stephen, Sebrand, Sulpice. Tobert, Thomas, Theobald, Turstin, Taillefer, Tancred, Thurstin, Turol, Turstan. Vital. William, Walter, Wadard, Wadward, Walchelim, Waleran, Willard.

**Female Norman Names ( late C11th )**

Ada, Adela, Adelaide, Adeliz, Adeliza Alais, Alis, Adelina, Arlette, Ameline. Bertha, Beatrice, Beatrix Constance. Edith, Eleanor, Emma, Ermengarde Gersendis, Gisla, Geva. Hersende. Isabella, Iseldis Joan, Judith Lucy, Lucille Matheld, Mathilde, Maud, Mathilda, Matildis, Margaret, Milesende. Petronella. Richildis Sibba, Sibbe, Sybil Virginia

**Female Norman Names (C12th )**

Aslin, Ascelina, Adaleide, Adeline, Alice, Aelisia, Alot, Agatha, Agnes, Annas, Annes, Anna Barbeta, Babbe, Basilia, Beatricis, Bele, Belet, Belsante, Berta. Catelin, Catin, Cecilia, Constancia. Dameta. Elena, Emmelina, Eva, Elysant Felicia, Floria Geua, Gilia, Grecie Hawis, Henna, Hersent Iva, Isabel Jocea, Lauretta, Leticia, Lecia, Lia, Lucia Mabilia, Mable, Maria, Marie, Mariot, Mariota, Maysant, Meisent. Odiern, Orrell, Osanna. Pauue, Paulina, Petronilla, Phillippa,

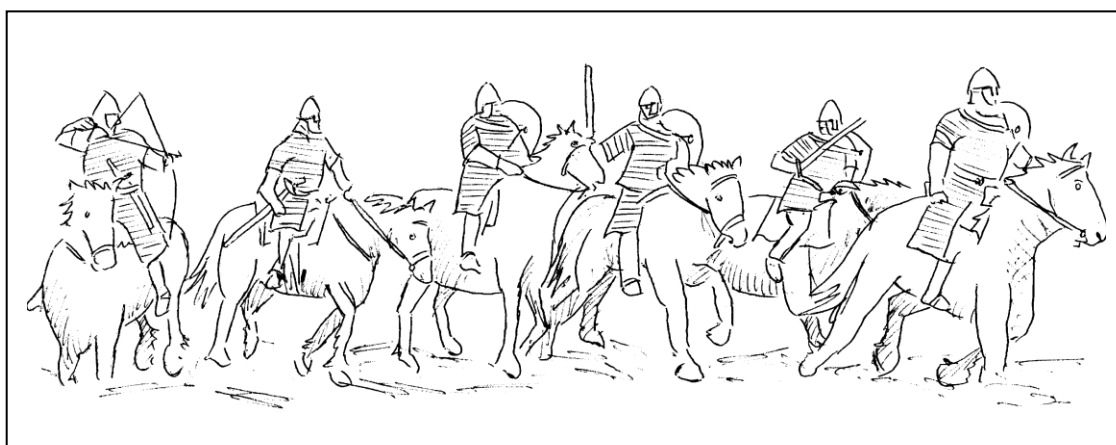
***Rametta Sabina, Sarre, Sibli, Sussanna Tephania Ysonde***

## Horses

It does not seem credulous that the section on Normans could not include horses. But in reality most of our clients cannot afford to pay for hired in horses nor indeed do many of the venues at which we perform have sufficient room for horses to be used safely.

If constraints of space and money were not a problem, the use of horses in Regia offers huge possibilities, ranging from massed cavalry charges to a single horse drawn cart clearing dead from the field. Most of our horse use, however can be split into two categories; combat and display. With combat TRAINING is an absolute must. Riders, horses and infantry need to be well rehearsed for safety as well as professional entertainment. Regular riding is a must. In the past, I have been informed by many that they can either ride or even once owned a horse, only to find a person unable to demonstrate appropriate competence on horseback. Display riding is perhaps a little easier to perform. In the display a lower level of horsemanship may be managed by using groom led horses in processions, for example. Other displays require high levels of skill and rehearsal. But for every mediocre rider wishing to use a horse there are others, more competent also waiting. When a single horse is hired how are the needs of all aspiring riders answered?

There are many who like to ride but few who will get the opportunity. From my own particular experience, acquiring ones own horse creates its own set of problems, difficulties and expense, and you still don't always get to ride!



## **Acknowledgements**

Many thanks to the contributors to the original Regia Members Handbook,

### **Other acknowledgments:-**

Bayeux Tapestry

'The Normans and their Myth' - RHC Davis,

'The Saxon and Norman Kings' - C Brooke,

'Women's costume in French text of the C11 and C12' - Eunice Rathbone Goddard

'Daily living in the C12' - Urban Tigner Holmes (an excellent read, the author dwells on detail and quotes his sources)

'Medieval Women'- Henrietta Leyser

'The Lady in medieval England 1000- 1500' - Peter Coss

Ann Hyland's 'The Medieval Warhorse'

Osprey's 'Norman Knight' warrior series

### **Other sources**

Cottonian Manuscript C.1V BM

Statues at the portal of S. Maurice at Angers

The Clotilda and Clovis statues at Corbeil

Statues at Angers Cathedral

### **Further Reading**

The Medieval Saddle by Martin & Barbara Latham

Regia Chronicle Vol15 issue