

The New Middle Ages

Or

Ten ways to dream about the middle ages.

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Based on the essays of Umberto Eco

A self-contained role playing scenario for five players and a game master.

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Map of Paris in 1229

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About the game

When do we begin to dream of the middle ages? (...) When the day is over, and the nightly work on it, which has dream as its natural form, begins. But because the middle ages, according to the agreement of evil people, is the night, we are supposed to start dreaming as the new day dawns, and joyful humanity, as a famous student song goes, (...) wakes up and join in song "We are free, we are free, the middle ages are at an end!" And then it is that we begin to dream, but with open eyes.

-Umberto Eco, *Ten ways to dream about the middle ages* (Translation from Italian via Norwegian)

In this game, the players take part in something that happened in the middle ages. No story, perhaps least of all one told in a role playing game, can depict a completely accurate and "real" middle age. Instead, this story takes place in the middle ages of your dreams – the middle ages we have been constructing, imagining and inventing ever since their alleged end.

The players will follow and portray their characters through a series of scenes of your own making, which will make a story. Each main character will represent a way to dream

about the middle ages. The challenge of the game is to make the flavor of "your" middle age felt in the story, while you cooperate to create a story based on your character's background, real historical events, scenery and some cues for inspiration.

(...) we are trying to develop a "hypothesis of the middle ages" (almost as if we had decided to build a middle age, and considered what ingredients are needed to make a likely one).

-Umberto Eco, *The new middle ages*

The main idea of this game is to give the players a way to toy with the ways we see and use the middle ages in our own games, literature, poetry and similar fantasies. Between World of Warcraft's exquisitely apportioned, surrealist pastel landscapes, to Ars Magica's enchanted look at the original sources, is a vast array of middle ages being used as a playground for our imagination. Even the task of finding the one, true and authentic middle age is, when all is said and done, the work of gluing together a puzzle of remaining scraps from the middle age's own dreams about itself. Such an academic feat is, needless to say, outside the scope of the Spill Nå! competition. The "real" middle ages was a moment in history, now gone forever. What is left to us today is a myriad attempts at reconstruction, a shell of stories built on a skeleton of ideas about history - stories of growth and fall, darkness and enlightenment, evil and good. Our dreams of the middle ages are templates for stories, for how we interpret new events, and how we order and make sense of the things around us, what solutions we choose to apply to new challenges.

The middle ages is useful a source of Truth. New stories are continually built, drawing on the authority of the middle ages, from the story of the Renaissance, to Star Wars to the war in Iraq.

The events included in this game are taken from documents surviving from the middle ages. There has been no critical review of the sources on my part, and the information is not meant to be historically accurate or true in any sense. There is just enough facts mixed in to give an idea of the real sequence of events, making a thread for the main characters' story to happen in, with enough invention to give the players something to play with.

Therefore: Long live the middle age, and the dream about it, as long as reason does not sleep.

We have already bred too many monsters.

-Umberto Eco, *Ten ways to dream about the middle ages*

Part 1:

Game parts

Before the game starts, you should cut out and distribute the players' cards. Then give the players the tour of 13th century Paris on Part 4, and make characters. For the characters, the players will need a background card, a dream card, and cues. You, the game master, should keep the stage cards. When you have done all this, and read the rest of this Part, you can begin playing by starting a round according to the sequence on Part 2.

Playing your roles and telling stories

Role playing is a kind of improvised theatre, where you play a character or tell a story about your character. Sometimes, you speak as the character you are playing, and describe actions, feelings and thoughts for the other players.

You can also tell stories, to get to the interesting parts of your plot faster, or include things in the game which doesn't fit in a speech or a dialogue. When you do, you can speak as if you are the character telling the story of what happened, or as a storyteller's voice in a book.

Different styles of playing the game opens up different possibilities and moods – switch between them however you prefer.

Rounds

The game takes place in rounds, of which each contain several scenes. During a round, each player gets a scene where his character is the main character. The round ends when all the players have started and ended at least one scene, as in the sequence for scenes on Part 2.

Characters

All the players play students (scholares) or tutors (magisters) at the University of Paris. A character is made up of a name, a background and a number of cue cards. In addition, each player picks a dream, which he will use when he tells his character's story. The players should take turns reading the background aloud, or describe it to the other players. You are welcome to invent your own backgrounds and expand on the ones included. An easy way to do it is to improvise, by telling the other players what your character did yesterday. The character is finished when its background has been introduced to the other players.

Extras

The game master and the player who started the scene you are currently playing in can invent, introduce and play extras. If they want to, they can pass them on to other players. Extras have no cards, and can do anything the player who plays them wants to include in the game.

Stage cards

Each round takes place on a stage, described on a stage card. You can pick a stage, or draw a random card. If all the players agree, they can pick a stage for the next round.

Each stage card describes a place in Paris and what goes on there. (Part 4, and the sequence for rounds on Part 2)

Cues

The cue cards decide how the characters accomplish what they are attempting to do in their scenes. You use two cards in each scene – one of your own, and one played by another player in a previous scene. (Part 7 and the sequence for scenes on Part 2)

When you run out of cues, you can end the game, keep playing by reshuffling the deck, or invent your own cues. If you want to keep playing after round nine, the game master can invent new events for each new round.

Dream cards

Each card describes a way of telling stories about the middle ages. All the other cards should be interpreted in the light of this game, and gives the player a unique privilege during the game.

Events

Things happen between rounds. Tell the players what happened at the start of each new round, consulting Part 3, and paragraph I in the sequence for rounds on Part 2. The game is over when all the events have taken place. If the characters do something which could change the events or their sequence, you may want to improvise.

Part 2:

Sequence for rounds

I: What has happened?

Ask the players what happened since the last round, described on Part 3. Let the players take turns telling the stories of what their characters has been doing in this time.

II: Set the stage

Draw or choose a stage card, describe the stage to the players, and place the stage card with the map, in the middle of the table so everyone can see. What is happening? Who and what is on stage? Sights, sounds and smells?

III: Cues

Ask the players to state what their characters wants to do in their scene, and play their cue cards. Answer all their questions before proceeding. Players answer questions about their characters.

IV: If the players want to

A: Risk something, or a player disagrees with what another players' character is doing – go to the sequence for risks.

B: Role play or tell a story – go to the sequence for scenes.

Sequence for scenes

I: Order of play

Ask the players to roll a dice. The highest roll starts.

II: First scene

*The player should either role play or tell a story.

*He should use his cue card, and one of the other players' cue cards.

*When role playing, the game master keeps order and plays the extras. A character who does not belong to the scene starter should only participate when he is addressed or mentioned during the scene.

*When a player is telling a story, only the game master may interrupt him before he has used his two cues. If the player includes another character in the story, you can switch to role playing, or allow the player of that character to agree or offer an alternative story

III: Next scene

*The next scene goes to the one who had the second cue card. Unless the player states otherwise, it takes place just

after the previous scene, without interruption.

*Characters do not have to do what their players said they would do at the start of the round, but they have to use the cue card they played.

*If they would rather risk something, go to the sequence for risks.

IV:Next round

When all the cue cards played at the start of the round has been used, start over at paragraph I in the sequence for rounds

Risks

I: Pro

Ask all the players to state what their characters want to accomplish and how.

II: Contra

Tell them what their opponents want to achieve and how.

III: Stakes

Ask each of the players what he wants to risk in order to achieve his stated objective – a humiliation, a black eye, a broken arm and so on. The opponents can then raise the stakes. To kill someone, you must risk your life.

IV: Outcome

When someone cannot or will not raise the stakes further, the higher bidder wins. If both opponents risk their lives, play paper-rock-scissors to determine the winner. If your character dies, you have lost the game. Only the final stake is lost. If the player does then wish to:

A: Risk more, go to paragraph I.

B: Do something less risky, go to paragraph II in the sequence for scenes. The one who started the bidding has the scene.

Part 3:

Events

First round:

Paris is a booming city. Its university is the best in Christendom. When the theologians of Paris interpret scripture, everyone between Jerusalem and Nidaros listens.

Since all academics are men of the cloth, even the laziest and poorest of students is immune to secular law. Only the papal courts can hear their cases. But students are pouring into the university, the citizenry is greedy, and the caousing is tough. A number of students have become little more than thugs, forming gangs with members as young as fourteen.

Its early spring in the year 1229, and the carnival ends with the party at Fat Tuesday, Mardi gras. There will be drinking, eating and merrymaking before the fast begins tomorrow, Ash Wednesday. Both city folk and academics has made costumes and prepared for the feast all year.

Second round:

It started with a fight at a hostel in the suburb of Saint Marcel.

A quarrel over the bill developed into a fight, and a group of students of unknown origin was given a thorough beating and thrown into the street.

Quarrels are fanned all over the city. The prices are too steep, says the students and magisters. There isn't enough for everyone, says the merchants and landlords.

Third round:

The students of yesterday's fame were so enraged by their beating that they decided to return in numbers, armed. They broke into the alehouse, beat their tormentors, and trashed the place.

Friends of both sides came to assist. Fighting escalated and spread into the street, with several other businesses destroyed in the riots now turning up all over town. People are erecting barricades; the people each neighborhood looking out for themselves first.

Fourth round

Enraged complaints have been poured over the papal courts in the last few days. The merchants demand something is done with the reckless students. Usurers and Pharisees are in no position to complain, others remark. Many blame the "grey brothers", who preach Christ's poverty, and want their founder, Franciscus, sainted.

Fifth round

It appears nothing will be done. The university is protecting its privileges, and even the pope won't dare to challenge the Colleges of Paris.

Sixth round

The King's Mother has intervened. Blanche of Castille rules the French during the minority of her young son, Lois the ninth. She demands punishment for the ones responsible. The pope is far away, but Blanche is in the city, and she will not be cowed by learned disputes or polished rhetoric.

Seventh round:

Exactly how it came to pass, no one knows. But the city guard has been given the power to arrest clergy! The world hasn't just turned upside down for the students today – how can any worldly power claim the right to interfere with the servants of God? The theologians decry it as a sin against Our Lord and nature itself! But they are not crying it too loudly. These are dangerous days for those who have made an enemy of the French nobility.

Eight round

The city guard has found the wrongdoers, or so they say. Others claim the arrestees were innocent. However things are, they're now at the Chatelet more dead than alive – those of them who survived the arrest.

Ninth round

The university is closed! No lectures are taking place! The lecturers are leaving the city, and the students are following, to Oxford, to Spain and god knows where. They will not return until justice and God's will is restored.

Post ludium

The university will reopen after two years of negotiations, now with even more privileges than before the strike. When the ninth round is over, you can end the game and tell each other what happened to your characters, tying up any loose ends.

Part 4:

Stages

A tour of medieval Paris

The city on the right bank has markets, workshops and fine town houses. The royal market is located in Les Champeux district, the cloth market at St. Merri, and a somewhat less official one at the beach market. The fortress, Louvre, was constructed on this bank along with the city wall, the new cobbling, and the fortifications around the Latin quarter on the left bank. Outside the walls, we find St. Martin. The monastery is a mere priory, unlike the abbeys on the left bank. The many roads lead to suburbs such as St. Marcel, St. Lazare and Grange-Batelière, and “the Temple”, castle of the Knights Templar, making up a small fortified village of its own.

Cité

The island where the Parisian tribe first settled is the location of the royal palace and the cathedral. The cathedral of Our Lady, the “parish church of European royalty”, is an imposing sight despite having been under construction for years. It will continue to be so for generations to come. The basilica of St. Etienne stood here before it, and before that a pagan temple to Jupiter. Attached to the cathedral is the famous Notre Dame school. The towers and the great rose window has been the main attraction the past decades, and has brought some of the continent’s finest craftsmen to Paris. The royal palace, its gardens and the palatine school occupies the other end of the long island.

Louvre

Right bank

The tall walls block out the sun. The smell of soot, rot, wood shavings and horse dung is everywhere. The noise and its echoes are deafening.

This is an exemplary fortress, recently modernized. Behind the walls can be found an arsenal, a dungeon, treasury, archives, smith, stables, hospital and anything else need in the event of a siege. The royal palace is situated elsewhere.

In the throngs in the tall, narrow gates are all kinds of hawkers, hustlers and beggars.

In the cellar hall, a new vaulting is under construction. The fort is crowded with craftsmen, the king’s overseers and city guards.

Grand Rue

The main street of the Latin Quarter will take you from the Saint-Martin gate to Petit Point and Notre Dame. It is broad enough for two meeting wagons to pass each other without incident!

Many students have lodgings here, and lectures are given in noble halls, in rotting sheds, in courtyards and on street corners.

40 years ago, the king ordered the 300 streets of Paris be cobbled, as he could no longer stand the terrible smell. It hasn’t made much of a difference.

The Sainte-Geneviève school

Left bank, the Latin Quarter

The abbey of Sainte-Geneviève is situated on a hill, rising above the noise and stench of the city. The Sorbonne hill, crowned by the abbey, is becoming the nucleus of the growing university.

The school has produced famous clerics, bishops, and even a saint or two. The scholars here are known for their piety.

The abbey has one of the city’s oldest schools. The monastic schools teach the young the bible, arithmetic, reading and writing, and make their facilities available for the university’s lecturers.

The monks perform their daily routines, trying to cram the alphabet into the young and easily distracted heads of their charges.

The Notre Dame School

Cité

The cathedral school house the most learned of magisters. The disputes resound day and night in its hallowed halls. Fortunately, violence and swordplay is relatively rare. Peter Lombard, writer of Libri Quattuor Sententiarum, the main theological textbook, once taught here.

These days, the famous Englishman, Alexander Halensis, lectures this book in his own compilation.

The air is better here at Cité, and the sun enters the school through high windows. Students copy each other’s notes in silence, or practice their rhetoric.

The Palatine School

Cite, at the royal palace

This is the finest school in the city, where wealthy young noblemen has received their education for centuries. The teaching here is the best, and the fees reflect it.

The school is no shelter for anyone who drops by, but with servants, companions and relatives entering and leaving all day, it's rare to see anyone turned away. If one is acquainted with one of the young nobles, one will generally be welcome.

In the courtyard, young sir Anselm is receiving his punishment for speaking ill of the King's Mother.

Université

On the left, southern bank we find the Latin Quarter, where the old king Philippus Augustus gave the scholars license to settle in 1200. You can get there over the little bridge along Grand Rue. The abbeys of Ste. Geneviève, St. Victor and St. Germain with their schools are also here, and the remains of the Thermes, the roman baths.

Saint Marcel

Left bank, along the road to Paris

The village of Saint Marcel is merging with the growing university city, to the unrestrained joy of its inhabitants. Some of the student's favorite watering holes can be found here. The alewives brew all year round, and some rent lodgings on the side. Some of the houses are old country houses with two rooms – living room and cow shed. But the new wealth has brought several fine new town houses with lofts. The people here have not yet achieved the kind of greed found on the right bank. Many of the less fortunate students keep warm in the stables and outhouses of Saint Marcel during the winter.

The priory of St. Martin

Right bank, across the road for Le Temple

The Priory of Saint Martin in-the-fields possess a piece of the saint's skull, on display in a reliquary in the chapel. (The larger part of his body can be found in Tours) His reverence has been among the most popular in France for a while now. People seek out the priory to ask the saint to carry their prayers to God, or in the hope of a miracle. He protects against alcoholism and poverty.

In the yard outside the chapel, pilgrims of all classes gather, waiting for their turn and securing supplies for their journeys. Monks care for the suffering to the best of their ability.

Notre Dame Bridge

Neighboring Grand Pont

Here can be found a number of guildhalls, owned by the merchant guild or the Provost (the mayor), and similar buildings kept by the wealthy.

There is less traffic than on the other bridges. But the guildhalls arrange charitable feasts for the poor during the holy days, and they are swarming like flies on the bridge.

Petit Pont

Between Cité and the left bank

The Little Bridge has been here since the days of the Celts, in various incarnations. It has recently been remade in stone for the first time, ordered and designed by the master architect of the cathedral. At the start of the Little Bridge stands Petit Châtelet, two massive towers with a guard house bridging the street. The old building serves as fortress, jail and city gate in one. The network of corridors, vaults, dungeons, torture chambers beneath it is even older than the building above. Here, heads are placed on spikes as a dire warning to evildoers. The newly formed inquisition, given the task of eradicating catharism and other heresies, has ensured a steady supply of heads for the gate – heretics fleeing the Albigensian crusade, hiding in the city. Children are amusing themselves by throwing rocks at the heads. The guards chase them, but they keep returning.

Grand Pont

Between Cité and the right bank

Money changers and loan sharks keep their houses and businesses on this bridge. Usury is forbidden for Christians, so a number of rich Jews can be found here. The bridge is the most heavily trafficked in the city; huge ox carts cross it bound for the markets, loaded with wares from Orléans, great barrels, bales of hay and materials for the cathedral.

Place de Grève

On the right bank

On the beach plaza, a market has begun to grow, after the construction projects of the past decades left it inside the walls. Bordering the place, merchant houses and halls are being built. Citizens who do not have their own well gets their water here, and small vessels are pulled onto the beach, where chattering washerwomen gather with their laundry and their younger children. It's a good place to be for those who want to meet people and hear the latest news.

Part 5

Ten ways to dream of the middle ages

I – Manner and excuse

The middle ages are actually just like the present, only with armor and stuff. Use it as a stage where anything can happen. Imagine the middle ages as presented in *A Knight's Tale*, anything by Disney, and the World of Warcraft MMORPG.

In your scenes, you can introduce historical elements which didn't exist in the middle ages. Only you and the game master can use them for the rest of the game.

II – Ironic hindsight

Life for medieval people was nasty, brutish and short. And so were they. Use the middle ages to make fun of all kinds of primitive stupidity and romantic foolishness. Monty Python, Cervantes' *Don Quixote* and Sergio Leone.

In scenes where your character becomes involved in something a: nasty b: unnecessarily brutal or c: ridiculously superstitious, you can end a risk by using something in tune with the ironic hindsight as a stake where others would have to risk their life.

III – The site of savagery

In the middle ages, strength rules over intellect. The middle ages is the original hairy cave-man land where Men are Conan and all others are wimpy subhumans, richly deserving of the fate dealt to them by your mighty sword. Use it to show us the triumph of animal cunning and strength over all that is civilized, complicated and abstract. Conan and his descendant characters are your cure for this one.

You do not have to put your life at stake to kill someone. As long as you make use of monstrously poor manners and plenty of unrestrained violence, you will always get your way in a conflict. Should you or your character - at any later time during the game - display any hint of regret at your character's actions, draw a new card.

IV - Romance

The middle ages are where noble knights, fair maidens and evil barons are to be found. Delightfully dark and cruel, but also a place where the lights of faith and mercy can shine even brighter. Gothic novels, French ballads, and other victorianesque fantasies.

Your character does not notice or dwell for very long on anything which does not fit in the romantic or gothic aesthetic. If you don't see it, it doesn't exist, and cannot harm you, involve you in a challenge etc. If it becomes utterly impossible to ignore, you may reinterpret it as you see fit.

Also, in any given scene, the weather will slowly and subtly begin to change to fit whatever mood you are in. (Lightning and storms when you're agitated, twinkles, sunshine and bluebirds when you are happy and so forth.) If you can find a way to get this to work in your favor, more power to you.

V – Philosophia Perennis

In the middle ages, all things are in their place, and there is a place for everything. Nothing is new under the sun. Use it to highlight a present state of things, whatever said state may be, as the only eternal, perfect, immovable and divinely ordained one. All deviance and irregularities in the great edifice of scholasticism is heresy, and to be regretted. Think of *Narnia*, Orwell's 1984, the *Paranoia* RPG's and certain conservative catholic theologies.

Your character can explain to the others how the world really works. These explanations are always true, as long as you can find an explanation for any little inconsistencies, such as the evidence of your own eyes.

VI – National identities

The middle ages are the cradle of the nations. Choose a European stereotype. Play it to the hilt, preferably past it. *Snorri Sturlason*; *Dante Aligheri*, *The Quest for the Grail* and the *Nibelungen ring*.

As long as your choice of action reinforces your national identity, no one except a GM-controlled character can challenge you to take a risk.

VII – Antidote for modernity

Actually - the middle ages weren't all that bad. A lot of things worked a lot better than today. Show us how everything was really better in ye olden days – all the troubles we know today were unknown to the 13th century.

Everything which happens is probably for the best, and couldn't have happened in any better way given the circumstances. If any aspect of the middle ages makes the character unhappy, you may modify its effect by explaining how the problem (lack of hygiene, burning at the stake, forced marriage, amputation involving carpenter's tools and boiling pitch...) was actually, in some way, better than the modern solution, wasn't as common as previously assumed, or can have beneficial consequences in the long term.

VIII – Reconstruction

This is the historically correct house of cards, founded on long and painstakingly precise studies of the sources. You know what the Middle Ages were actually like.

If you're a historian, fully up to date on the latest in medieval studies, you may choose to correct any and all mistakes made by the other players. The best of your knowledge is law. If you're not, pick two other dreams not in use by the other players, and try to make them fit together. You get both their abilities, except in situations where they would contradict each other.

IX – The Traditions

This middle age is the place of ancient conspiracies, templars, satanic cults, lost relics, witches, occult secrets, grails and other goodies. Try to cram as much occult bric-a-brac as possible into the story. Think the Da Vinci Code, Illuminatus! and add some Lost Merovingian Heirs in the corners.

You may discover hidden connections between places, people and events. Such connections are always true.

X – Waiting for the Kingdom of God

The world could end any moment now. Soon, Christ will return to judge the living and the dead, and the New Jerusalem shall be his throne. Fear judgement! Penitenziagite! Use the middle ages to study the many faces of fanaticism, fear of the Heretic, dreams of the ultimate, and of death and glory. Think Tolkien and his imitators, and end-of-the-world preachers trough the ages.

You spread the fear of the End wherever you walk. Extras who are told of the coming apocalypse will always believe you.

Part 7:

Cues

Trivium: Grammar, dialectics, rhetorics

Quadrivium: arithmetics, geometry, music, astronomy

The fransiscan heretics

A true friend

An honest lawman

A corrupt city guard

An unhappy poet

A Dominican caught with his pants on his knees

Magister Artium

A silk cloak

A dangerous gang

Unruly students

An unforgettable night of drinking

Knives and clubs

An unrelenting enemy

A letter from home

Broke

Theft

Costumes for the carnival

Greedy townfolk

A lecturer

Terrible lodgings

The book *Sentences* by Peter Lombardi

At easter mass

An irreplaceable relic

A broken heart

A fire

Barsymeus the greek

An albigensian heretic

Lost knowledge

Addendum:

Medieval names for characters and extras may be found at:

<http://www.gaminggeeks.org/Resources/KateMonk/> and

<http://depts.clackamas.cc.or.us/banyan/3.1/nations.asp>

Some other useful links:

<http://www.umbertoeco.it>

<http://glasgowgnostic.blogspot.com/2005/10/cathars.html>

<http://www.newadvent.org/cathen/11495a.htm>

http://en.wikipedia.org/wiki/Louis_VIII_of_France

http://en.wikipedia.org/wiki/Blanche_of_Castile

http://en.wikipedia.org/wiki/Louis_IX_of_France

<http://historic-cities.huji.ac.il/france/paris>

<http://www.paris.org/Maps/>

The students and masters of Paris divided themselves into four “nations”, which later became formal entities. They were the French, the English, the Norman and the Picard nations. The “French” nation included masters and students from Paris, Southern France, Spain, Italy, Greece and Asia Minor. The “English” nation included the British Isles, the German Empire, Eastern Europe and Scandinavia. The “Normans” came from the province of Rouen, the Picards from northeastern France and the Netherlands. A Magister Artium, with the right to lecture, would be between 21 and 28 years old, while a master of theology may well be as old as 30. Students are enrolled at the age of 14-15.

Common French men’s names

Abelard Adhémar Aleaume

Beaudozier Begon Begue

Caschin Doolin Dreu

Durand Elie Ernaut

Eustache Fallard Faure

Fiebras Fluvant Forsard

Gaidon Gaillard Galafre

Hamund Harde Hardouin

Huidemar Huon Isore

Jacquelin Jakelin Jehan

Loup Mainet Malbert

Malger Maugis Mercadier

Orable Oriabel Oriabius

Prades Rabel Renier

Renouart Tancrede Turpin

Varocher Vivien Wigayn

Common French women’s names

Aaliz Adaliz Adeline

Bellisente Bérengère Bernadette

Clarisse Condors Eglantine

Emersende Ermbourg Ermengarda

Florence Fredegonde Gaillarde

Galienne Gaude Gauzia

Hermengart Honors Huguette

Joie Josiane Louve

Mathena Maura Mengarde

Passerose Pernelle Petrona

Roese Roheis Rosemonde

Sybille Thomassa Thomassia

Vuissance Willelma

Common English men’s names

Adam Geoffrey Gilbert

Henry Hugh John

Nicholas Peter Ralf

Richard Robert Roger

Simon Thomas Walter

William

Common English women’s names

Agnes Alice Avice

Beatrice Cecily Emma

Isabella Joan Juliana

Margery Matilda Rohesia

Common German men’s names

Abelard Adalbert Adalbrecht

Baldewin Bardo Baro

Carbo Ceubasus Chacili

Dammo Deigenhardus Didericus

Eburhart Eckardus Edelstein

Faramund Fastred Fato

Gabo Gadfrid Gaido

Hagilo Haimirich Haimo

Ivvanus Jofridus Johannes

Judo Kacili Kuonrat

Laico Lallo Landebert

Madulnus Magahard Maganhard

Nadilo Nagal Neozzo

Ortwinus Otho Pizzo

Poppa Quito Radulf

Raffo Rafold Raganald

Shilgen Sibertus Sibico

Tadica Tallo Teutobod

Ulricus Ulta Unsenis

Waibilo Waido Walahfrid

Common German women’s names

Ada Adala Adalberta

Balthildis Bauin Bava

Chlotichhilda Chunegundis Cilia

Dagarada Danburga Demuth

Ebertana Eburhild Eburhilt

Folclinda Folcrada Folcuuara

Gailan Gailana Geila

Harwara Hazeca Hedewigis

Idasgarda Ideslef Idesuuif

Lidiardis Liedrada Liefhun

Megenberta Megendrod Megenhelda

Nidlebis Niesenn Nordrada

Olga Orieldis Osgarda

Radsuinda Rainilda Rainildis

Stenburch Stilleuara Strilleburg

Teudsindis Thancuuara Theaduara