

Upcoming AMRS Events:

Movie Night: *The Princess Bride*

Thursday, 17 February Food at 6:30, movie at 7:00

“Lectrix and Scriptrix:

Women Writers & Readers in Ancient Rome”

Lecture by Judith P. Hallett, University of Maryland
Monday, 21 February 7 pm in CORNS 312

“Editing Shakespeare (for the first time)”

Lecture by Jill Ingram, Ohio University
Wednesday, 23 February 4:10 in the Bayley Room

The Idols of March: AMRS Karaoke Night

March 15th

Stay tuned for more information!

Planning meeting on Friday 18 February, noon in Sturges 009

Pick your song: <http://www.youtube.com/user/historyteachers>

The Staff of The Trident:

Student Editor: Amanda Holt

Contributing Students: Alex Garner, Erika Hankins, Caitie Morpew, Rebecca Pollard

Contributing Staff: Dr. Lee Fratantuono

AMRS Chair: Dr. Patricia DeMarco

AMRS Office Manager: Paula Travis

Do you have a suggestion for The Trident?

Do you want to help contribute?

Would you like to receive the Trident in your mailbox?

Contact Amanda Holt at acholt@owu.edu

ANCIENT, Medieval, and Renaissance Studies

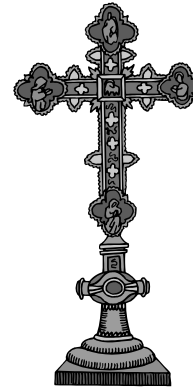
The Trident

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A Student's Pilgrimage

By Becca Pollard



Last December, AMRS majors and minors went on a grand pilgrimage to The Cleveland Museum of Art. While it was not as poetic as Chaucer's *Canterbury Tales*, we all set forth (thankfully by van and not by horse) led by our fearless knights, Dr. DeMarco and Dr. Arnold to visit the relics of the saints. However, any good pilgrim would have been very disappointed as we learned that the treasures of cloth, bone, and other assorted body parts, were either lost or too sacred for some of the churches to release to the museum. Fortunately for us, we were more engrossed with the workmanship of the cases than in praying to or gaining sacred powers from Thomas Becket's leg or St. Paul's finger. Most of the cases were incredibly ornate, clad in gold and jewels, but one caught my attention...



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as it was essentially a chunk of marble with a hole at the top and another at the front. Pilgrims, I learned, would pour oil through the top and collect it at the base...after it had collected divine power from the skull of the martyr housed inside.

Another interesting container looked more like a sword sheath than anything else, yet I learned it was designed for a human arm bone to protrude from the top so the devoted pilgrim could kiss it. Crosses contained shards of wood, some containers held soil and rock from the Holy Land, and others still held cloth claimed to be the part of the burial shrouds of Saints, martyrs, or even Jesus Himself.

After we exited the exhibit of relics we took a trip through modernity to find the illuminated manuscripts, and lo and behold, right before we found them, we found the weapons room. As medieval studies major and a member of MARRCA, I absolutely adored this room. While most of the weaponry was more Musketeer than knight, the center piece was a set of armor upon a metal horse also adorned with armor. It was beautiful. I was finally dragged away to see the manuscripts which turned out to be my favorite part of the trip. Each piece of vellum or paper, depending on the time frame, was decorated sparing no detail. Several of us spent quite a bit of time analyzing the pictures and their meanings with Dr. DeMarco, who gave us insight into some of the symbolism present.

Overall it was a great experience. While we did not find divine power, we did find awe and enlightenment, standing before the same relics, weapons, and manuscripts that people worshipped, fought with, and read so long ago. ●



What an Idiom! Hoist With Your Own Petard

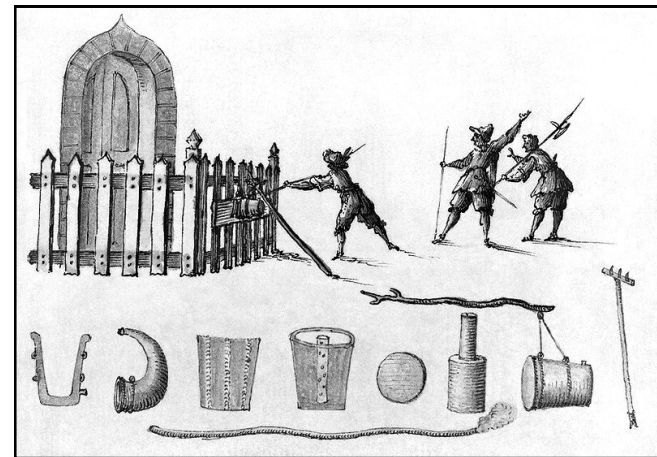
*There's letters seal'd, and my two schoolfellows,
Whom I will trust as I will adders fang'd—
They bear the mandate, they must sweep my way
And marshal me to knavery. Let it work;
For 'tis the sport to have the engineer
Hoist with his own petar[d], an't shall go hard
But I will delve one yard below their mines
And blow them at the moon.*

-Hamlet Act 3, scene 4, 202–209

Have you ever claimed to be hoist with your own petard, without having any idea what a petard might actually be?

A petard was a small explosive device—sometimes conical, sometimes rectangular; sometimes metal, sometimes wood; but always chock-full of gunpowder—that was used to breach barricaded walls and gates. It was especially favored during the Elizabethan era.

To be hoist with one's own petard is just a more expressive way of saying, as a more understandable idiom suggests, that the plan backfired. Not only were you hit with the fallout, but you were thrown into the air by the force. *Ouch.*



Seventeenth century illustration of a petard from "Sketchbook on military art, including geometry, fortifications, artillery, mechanics, and pyrotechnics" (Public domain)

From *Metamorphoses* to Monaco: A Classicist's Scholarly Leave

During the academic year of 2010-2011, I am on sabbatical and scholarly leave to complete a number of projects.

The first is my monograph *Madness Transformed: A Reading of Ovid's Metamorphoses*, which is scheduled to appear in the first half of 2011 (my third book). As of St. Martin's Day, 2010, proofs of the completed volume are being corrected. In conjunction with that project, I am reviewing a book on Ovid for *Classical Philology* (besides three *Bryn Mawr Classical Review* articles on other books).

Second, I completed an article on Palinurus in Virgil's *Aeneid* for the 2011 *Latomus* (a Belgian classics journal), and an additional article with my student and advisee Cynthia Susalla for the edited collection *Studies in Latin Literature and Roman History XVI* (also published in Belgium) due out in 2012. Plans are in hand for an additional article on the pseudo-Virgilian *Aetna*.

I have also completed the last of over a hundred entries for the forthcoming *Virgil Encyclopedia* project, the most entries of any single contributor.

This spring, my main scholarly focus will be on my commentary on Book V of the *Aeneid*. I have also drafted a proposal for a commentary on the first book of Quintus Smyrnaeus' *Posthomerica*, which focuses on the heroine Penthesilea. Work also continues on a *Tacitus Reader* with Professor Mary McHugh of Gustavus Adolphus College, the second volume of a critical edition of the Latin sermons of Peter the Lombard with Professor Stephen Maddux of the University of Dallas (the first volume is with the series editor), and a critical edition of the *Appendix Vergiliana*.

In the summer of 2011 (May-early August), I will be a faculty associate for a study program in Rome, and will be visiting with classics colleagues in Brussels and Paris, and with philatelic colleagues in Monte Carlo, Monaco. One of my *Virgil Encyclopedia* entries is "Virgil on postage stamps." One of the most noteworthy is a Monaco stamp with the line from *Aeneid* VI that mentions the Rock of Monaco.

Dr. Lee Fratantuono

Associate Professor of Classics and William Francis Whitlock
Professor of Latin

Ladon the Dragon: the Origin of Draco

By Erika Hankins



Many people know that Perseus fought a dragon to free Andromeda, Jason stole the Gold Fleece from a dragon, and Herakles (Roman: Hercules) fought the Hydra at Lerna as his second labor. However, few people know about Ladon, the dragon who guarded the golden apples in the Garden of the Hesperides. King Eurystheus ordered Herakles to retrieve the golden apples as his eleventh labor.

There are two versions of this myth. In the first version, Herakles asked Atlas to get the apples for him while Herakles supported the world on his shoulders; when Atlas returned with the apples, Herakles tricked him into taking the world back while Herakles ran off with the apples.



The second myth involves Ladon the dragon. Ladon was said never to be able to sleep or even close his eyes so he could continually protect the golden apples. Herakles went to the Garden of the Hesperides on Mt. Atlas and fought Ladon, who was killed in the battle. Then Herakles threw Ladon into the sky. Ladon wrapped his tail about the North Pole, guarding the world as he once guarded the tree of the golden apples. His name became Draco, the Greek word for dragon (Worthen 1991 202).

The battle between Draco and Herakles is eternalized in the stars. Next to Draco is the constellation Herakles, his club forever raised and ready to strike.

Worthen, Thomas. 1991. *The Myth of Replacement: Stars, Gods, and Order in the Universe*. Tuscon: The University of Arizona Press.

The Origins of Valentine's Day

By Alex Garner

Valentine's Day traditions are often said to be nothing more than an excuse for greeting card, flower, and chocolate companies to make a massive profit, and in truth they have little to no true association with the origin story, that of Saint Valentine, a martyr.

February 14th is the Catholic feast day celebrating two separate St. Valentines, Valentine of Rome, and Valentine of Terni, neither of whom originally had any tie to romantic love.

There are a few legends which *might* tie one of the St. Valentines to romantic love: although Emperor Claudius had made a law in Rome that no soldier could marry, St. Valentine performed secret weddings, and when he was thrown in jail and about to be executed, he wrote a letter to either an unnamed girl or to the jailer's daughter whose sight he reportedly healed, and signed it "From your Valentine" which created the modern practice of sending valentines.

The real origin of the modern sense of Valentine's day is in Chaucer's *Parlement of Foules*, wherein there is the line "For this was Saint Valentine's Day, when every bird cometh there to choose his mate." Some scholars believe that since February is not mating season for birds, this probably refers to St. Valentine of Genoa, whose feast day is in May. Because there was no such association before him, Chaucer is crediting with linking romantic love to the feast day of Saint Valentine.

Also, there was an ancient Roman tradition of celebrating Lupercalia, a fertility festival, between February 13-15th. Similarly, the Athenians celebrated the marriage of Zeus and Hera from during parts of January and February, coinciding with Valentine's Day, although any and all of these could simply be coincidence.

In Paris (the city of love) in 1400, the courts held a "High Court of Love" to rule on crimes against women involving a lover.

The first recorded valentine, excepting that of St. Valentine (as it is legend), is from Charles d'Orleans to his wife during his residence in the Tower of London. He had been captured at the battle of Agincourt in 1415. *continued on next page*



William Shakespeare makes mention of Valentine's Day in *Hamlet*, Act IV, Scene 5, once again linking that day to being one's valentine. John Donne also used Valentine's Day in some of his writing for James I's daughter Elizabeth and Frederick V's Valentine's Day wedding.

The "Roses are red, violets are blue" line comes from *The Faerie Queene*, written by Edmund Spenser in 1590, although the poem commonly known today was not written until the late 18th century.

So, cynics, buy your chocolates, wear pink and red, sign a greeting card with a romantic poem! While it might not be related to the original Saint Valentine, it's not made up by greeting card, chocolate, and flower companies after all, but can be credited to Geoffrey Chaucer. ●

Source: Wikipedia.com



What Can I Do With an AMRS Degree?

Consider This:

By Caitie Morphew

For AMRS majors, an exciting career path could be conservation and restoration. Conservation and restoration refers to preserving cultural heritage for the future. There are many specializations within the field, such as book and paper, electronic media, object (archaeological, ethnographical, and sculptural), furniture, frame, natural science, paintings, metals, photographs, stained glass, and textile conservation. Also, architectural conservation is a large field. Art restoration refers to maintenance and preservation of works of art, sometimes restoring important pieces, to their original states. All these conservation specializations include examination and documentation; things AMRS students excel at! If you are interested in conservation and restoration, many people suggest that students apply for internships in order to get experience in the field. There are Master's Programs and qualification programs that may help you get ahead later on, too. Happy Restoring!

Sources: <http://en.wikipedia.org/wiki/Conservation-restoration>,
<http://www.britannica.com/EBchecked/topic/36477/art-conservation-and-restoration>,
<http://www.encore-edu.org/encore/DesktopDefault.aspx?tabindex=1&tabid=211>