

# PROCLAMATION !

Let it be known that Friday, October 11th, the 2012-2013 Herbst Prize winners will present at 12 in the Benes Rooms.

Melissa Popeck and Elizabeth Simmons will discuss the influence of Roman art on European Architecture. Madeline Lank will talk about Maria Lionza and the Cult of the Dead in Venezuela.

Additionally, Tuesday, November 5th, at 4:10 in the Bayley Room, Dr. Ellen Arnold will present her talk, "Rivers and Environmental Imagination in the Middle Ages."

Please join us!

## THE STAFF OF THE TRIDENT

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Want to write a story? Have ideas for the next issue? Send them to [mmlank@owu.edu](mailto:mmlank@owu.edu).

ANCIENT, MEDIEVAL, AND RENAISSANCE STUDIES

# THE TRIDENT

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## MEDIEVAL MYSTERY MANOR



The partially excavated site at Longforth farm. It's roughly 1 acre total.

By Madeline Lank

complex in Somerset, UK.

In June, a dig team from Wessex Archaeology uncovered a previously unknown—and impressively large—medieval building

The site at Longforth farm was purchased by Bloor Homes and set for construction

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a few weeks before the structure was discovered. The site was already known to have some Bronze Age farm features—field systems, enclosures, track-ways, and paddocks, as well as some small pieces of Trevisker Ware pottery. It wasn't until they started to uncover the stone foundations that they realized the site had once housed anything more.

Equally mysterious is that there were no documentary records that this substantial site ever existed at the location. This complex was clearly of high status. The remains of stone foundations, covering roughly an acre, indicate that



A tile of Richard I, likely charging at the Sultan of Egypt.

this may have been a great building complex. Judging by the alignments of the foundations, these buildings may have been connected by a series of courtyards. Furthering the idea of wealth, the Wessex team also uncovered glazed ceramic roof tiles and decorated floor tiles. The floor tiles in particular match those found at other Somerset sites, including Glastonbury abbey.

According to accessed information, there is still ambiguity about what the purpose of the structure may have been. Preliminary dating on medieval pottery fragments place the structure in use between the 12<sup>th</sup> and 14<sup>th</sup> centuries, before they were abandoned and had useable building materials robbed out. The floor tiles lead some to believe that the structure may have had religious connections. However, it is rare that such a significant site would simply disappear without evidence.

More likely, it would seem that it would have been a type of manor, perhaps with a chapel. Information provided by a local historian suggested that the building

## UPCOMING OHIO EVENTS

- **Ongoing:** “Sicily: Art and Invention Between Greece and Rome”, “Renaissance Textiles” and “Luxuriance: Silks from Islamic Lands, 1250–1900” at the Cleveland Museum of Art. More information at <http://www.clevelandart.org/events/exhibitions>
- **Ongoing- Oct. 20:** Ohio Renaissance Festival. Jousting, shopping, artisans and themed weekends. Go to <http://www.renfestival.com/information/directions> for more information.

### At Ohio State University

- **Oct. 11:** OSU CMRS 2013-2014 Lecture series, “Feast and Famine in the Middle Ages” is underway. Coming up, “Cuisine by the cut of one’s trousers: cookbook marketing in early modern France”, presented by Timothy Tomasik from Valapraiso university. Begins @ 3:00 in 090 18<sup>th</sup> Avenue Library on the OSU campus. More information and lecture recordings at <http://cmrs.osu.edu/events/lectureseries/default.cfm>
- **Oct. 21:** “Caesar constructing Caesar” presented by Professor Will Batstone. Begins @ 3:30 in 448 University Hall on the OSU campus.
- **Nov. 11:** “Cataloguing Medieval Manuscripts: Why Do We Do It This Way?” presented by Consuelo Dutschke. Begins @ 3:30 in 448 University Hall on the OSU campus

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Anglo-Saxon riddles provide scholars insight into cultural practices of which scholars lack evidence otherwise, and studying the Exeter Book riddles reveals much about the world that produced masterpieces such as *Beowulf*, whether the mundane

bookworm, the marvelous dragon or the miraculous Christ.

Feeling tricky? Up for a game? Those with interests in Tolkien and his riddles should look at the modern riddles at <http://apps.warnerbros.com/thehobbit/riddles/us/>. Try to solve one!

## Test your Mental Mettle with these Medieval Riddles!

A) I have learned that something grows in the corner, swells and expands, has a covering; on that boneless thing a woman grasps around with hands, with a garment the lord's daughter covered the swollen thing.

B) My house is not quiet, I am not loud; But for us God fashioned our fate together. I am the swifter, at times the stronger, My house more enduring, longer to last. A times I rest; my dwelling still runs; Within it I lodge as long as I live. Should we two be severed, my death is sure.

C) My attire is noiseless when I tread the earth, Rest in its dwellings or ride its waters. At times my pinions and the lofty air, Lift me high o'er the homes of men, And the strength of the clouds carries me far High over the folk. My feathers gay Sound and make music, singing shrill, When no longer I linger by field or flood, But soar in the air, a wandering spirit.

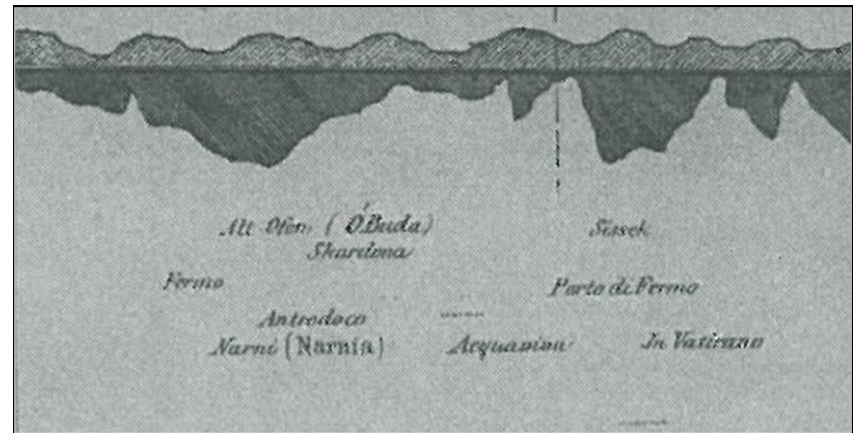
Answers: A) Rising bread, B) Fish in a river, C) Wild Swan

may have been owned by a medieval provost. However, according to the online resources, no conclusions—beyond that it had been constructed with wealth and

was itself a demonstration of wealth—had been concretely established.

The most recent information about the Longforth site has been pub-

## WE'VE FOUND NARNIA! (KIND OF)



Narnia is on the Puentiger Table, but is hard to locate on the map itself.

By Sarah Thomas

The Peutinger Table is a 'map' of classical Rome that stresses land routes from the Atlantic to India. It is elongated, with the land stressed and seas compressed, and spread over eleven parchments, about 22 x 1 foot in size.

It has been believed that its purpose was to assist

travelers along Rome's highways and show trade routes. Recently, the map has been considered to be in celebration of the restoration of peace and order by Diocletian's Tetrarchy. Whatever the true purpose, the Peutinger Table has influenced medieval maps in some fashion.

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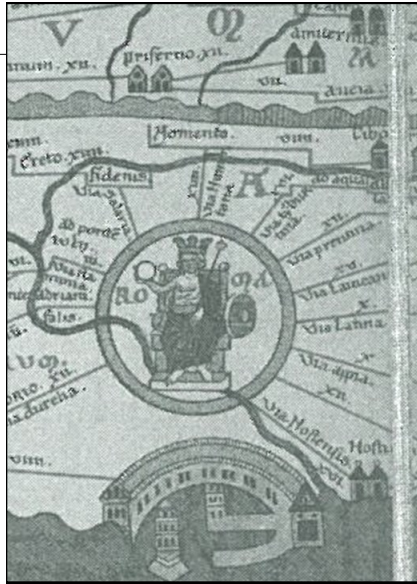
CONT. FROM PG 1

The maps radical cartography is seen in many later medieval maps, such as *mappaemundi* and the Gough map of Great Britain in late thirteenth-century. The design and presentation are very similar in the aspect of creative cartography.

The Peutinger Table is now available online in digital format, in which one can interactively navigate through the map.

Information from Talbert, Richard J. A., Tom Elliott, Nora Harris, and Martin Steinmann. *Rome's World: The Peutinger Map Reconsidered*. Cambridge [u.a.: Cambridge Univ., 2010. Print.

*Editors note: There is actually a Narnia in Italy*



A fraction of part of the Peutinger Table. Rome is in the circle.

*today! More commonly called Narni, the city is roughly located at the center of Italy, home to the largest Roman bridge, and sadly lacking in Christ-like lions, fauns, and talking animals.*

## THE IMPORTANCE OF RIDDLING

By Patricia DeMarco

Tucked away in the Rare Book archives on the second floor of Beeghly Library is a facsimile of a rare, handwritten manuscript over 1,000 years old known as the Exeter Book. The original

manuscript, dating from the late tenth century and owned by the Exeter Cathedral Library, holds the greatest treasures of English literature including the earliest surviving poems, such as *The Husband's Message*, a poignant tale of two lovers separated by an

ocean and trying to reunite; the saint's life, *Juliana*; an allegorical poem, *The Phoenix*; and some 90 riddles. Whether these riddles were first composed orally, they certainly seem to suggest a syncretic practice, bringing together literate Latin composition practices and vernacular traditions of riddling that inspired Tolkien in his novel, *The Hobbit*.

Riddles betray a delight in word play, enigma and paradox. Their metaphors (in Old English called 'kennings' when they assume a particularly condensed form) are ingenious. As the Anglo-Saxon scholar, Fred Robinson once commented, Anglo-Saxon riddles engage us in "artful ambiguities," and as Swarthmore Professor, Craig Williamson, explains (Williamson worked as advisor for the Hollywood production of the *Hobbit*), such ambiguities sharpen our wits. Williamson offers an instructive comparison: "A charm is a strategy for action in a sick or unfruitful world. It is a man using metaphor like a knife. A riddle is a matching of wits, a game of disguises. It

is a man playing with metaphor like a lens...The riddler shows us our eyes altering, our minds manipulating, our words reshaping that other world" (*A Feast of Creatures: Anglo-Saxon Riddle Songs*, 35). Like most poetry, riddles heighten our appreciation of the nuances of language and defamiliarize our sense of the simplest, everyday practices, helping us to see our world with fresh eyes.

While many of the Exeter Book riddles remain unsolved—and even more remain contested by scholars—the solutions to the following riddle is discernable to anyone with a little knowledge about Anglo-Saxon writing practices.

*A moth ate words. I thought that wonderfully*

*Strange -- a miracle -- when they told me a crawling*

*Insect had swallowed noble songs,*

*A night-time thief had stolen writing*

*So famous, so weighty. The thieving guest*

*Was no whit the wiser for the words it ate.*

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