

# PROCLAMATION !

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AMRS Movie Nights will coming soon! Keep an eye out for the e-mail and join us!

## THE STAFF OF THE TRIDENT

**Student Editor:** Madeline Lank

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**Contributing Alumni:** Sidney Kochman

**Contributing Faculty:** Dr. Donald Lateiner

**AMRS Chair:** Dr. Patricia DeMarco

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



Dr. Arnold's *Castles and Cathedrals* class put theory into practice and built this castle on Feb. 5.

## WHAT PROFESSORS DO WHEN THEY AREN'T TEACHING PART I\*

By Donald Lateiner

In August 2013, soon after I delivered a paper on "Disgust in Greek Epic, Tragedy and Comedy," near Geneva, Switzerland, I received a query from Professor Dimos Spatharas. The promising young scholar from the University of Crete (Rethymnon) asked if I

would cooperate with him in organizing a panel on DISGUST at the biennial *Celtic Classics Conference* to be held in June 2014 at Edinburgh. Previously the Triple C has met in Ireland, Scotland, Wales and Bordeaux (Brittany). The Triple C beckoned!

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We wrote to the two organizers (Scots and Welsh) about our proposal. They welcomed a topic involving “ancient emotions.” Sixteen other panels engaged with various aspects of antiquity will meet at the same time, competing for attention during three days in late June. We first contacted a select group of scholars who have published on matters relevant to DISGUST to establish a core group of speakers, and then we advertised the existence of the panel to scholarly lists on the WWW in Europe and North America, inviting anyone (PhD or not) to submit an abstract or summary of about 300 words. The CFP (Call for Papers) produced exciting abstracts from Finland, Greece, Britain, Italy, Germany, France, the United States, etc. Topics include the aesthetics, psychology, and promulgation of disgust. Which acts, substances, and creatures elicit disgust in

extant ancient data (visual as well as literary)? How do ancient creators show and communicate feelings with the mind and the body (especially the expressive mouth) and in speech. Philosophers and psychologists today consider this a “hot,” if not “slimy” topic.

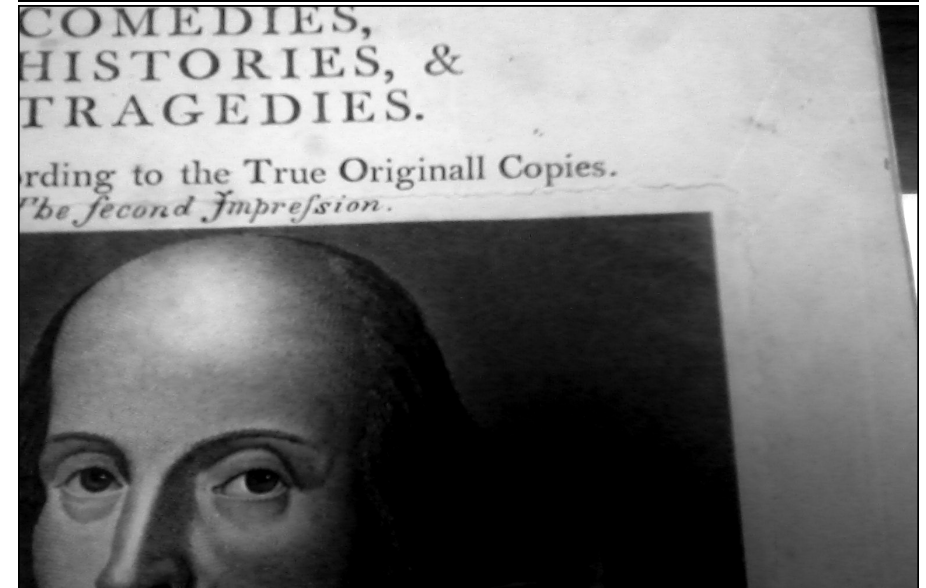
My own paper (aside from co-leading the introductory and summary sessions) will examine disgust in the Latin novels of Petronius and Apuleius—where detailed descriptions disgust characters within the novels and audiences reading or hearing them.

Currently we are seeking the best image for the Poster for our Panel. The Brouwer painting below in the middle, entitled “the bitter potion,” is one popular contender. Some are too gross for this student publication.

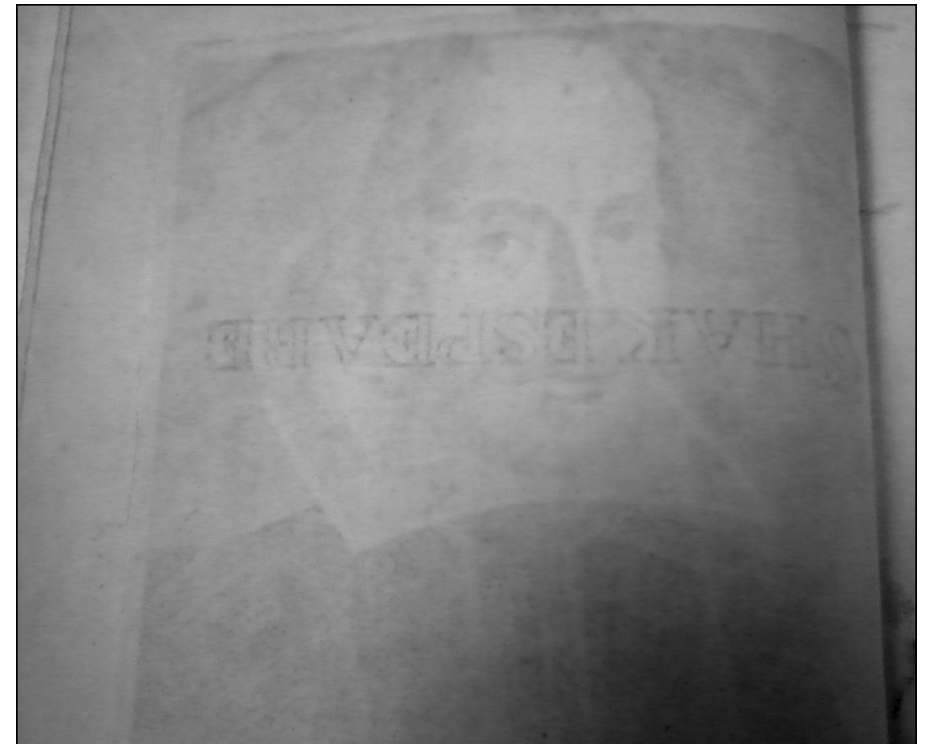
Unlike the “rules” at many other conferences, we two as sole “referees” could accept

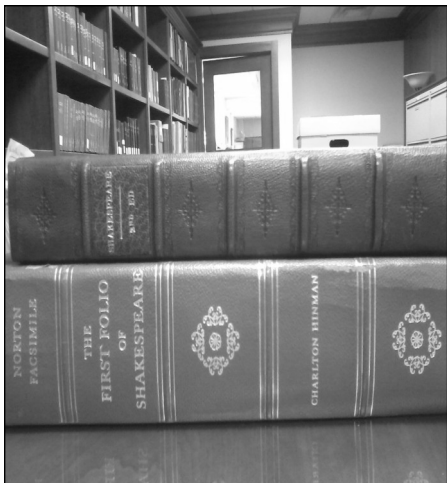


“The Bitter Potion” (left) and other images considered for the poster.



This picture of Shakespeare (above) is substantially older than the rest of the text. If you look closely, you can see the edge. The watermark on the back (below) is another indicator.



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Our Second Folio in comparison to our reprinted First Folios. Both are in Special Collections.

With the number of different distributors, it is no surprise that there are many variant versions of the second folio. Both the title page and the “Effigies” page--the one containing Milton’s poem--have multiple versions, the chronology of which have been hotly contested. If you believe Robert Metcalf Smith, the title page in our copy is one of the latest versions. According to William B. Todd, on the other hand, our title page is from the second state of the first printing. Our Effigies page is the oldest according to Smith, and one of more recent ones according to Todd. Whichever bibliographer you agree with, however, it is clear that our

title page and Effigies page do not match: they are made of completely different card stock. The Effigies was printed on a heavier card stock than any of the pages, and has darkened considerably more. The page itself was visibly pasted into the book--along the spine by a restorer.

Another interesting feature of our copy is the page facing the title page. It contains, as do other complete copies of second folio, a short poem by Ben Jonson addressed “To the Reader.” In our copy this poem is handwritten, not printed as it is in others.

This oddity, taken with the incongruity of our Title and Effigies pages, lead to the conclusion that our copy is a composite of parts from several different copies.

If you are interested in learning more about the Second Folio outside of a class visit, contact the Rare Books Librarian Bernard Derr.

as many or few speakers as we thought suitable and we could give them little or lots of time. After receiving about 40 submissions, we accepted 20 (including the solicited core members). Thus, each speaker will have 25 minutes for his or her paper, followed by five minutes for questions and comments. Some are still graduate students: at least one has won a MacArthur “genius” award. The Greek and Roman topics range from expressions of disgust in art, in literature (prose and poetry, fiction and non-fiction), and in historical records. All participants are expected to attend all papers, but there will be more sessions than we are filling, so there will be time to hear something different, perhaps more elevated.

Our panel’s title is THE EMOTION OF DISGUST IN ANTIQUITY AND ITS EXPRESSION. Over the three days of the conference, we will hold an opening and closing general session defining our topic(s) and its limits. We will also discuss whether we should try to publish the proceedings as a volume. Two publishing houses have already expressed interest, although so far they have seen nothing except the title. Sometimes papers sizzle and sometimes fizzle, beyond the one-page abstract phase, but we hope that there will be subsequent

sharing of contributions and criticisms on a website open only to contributors and a time for revisions, leading eventually to publication.

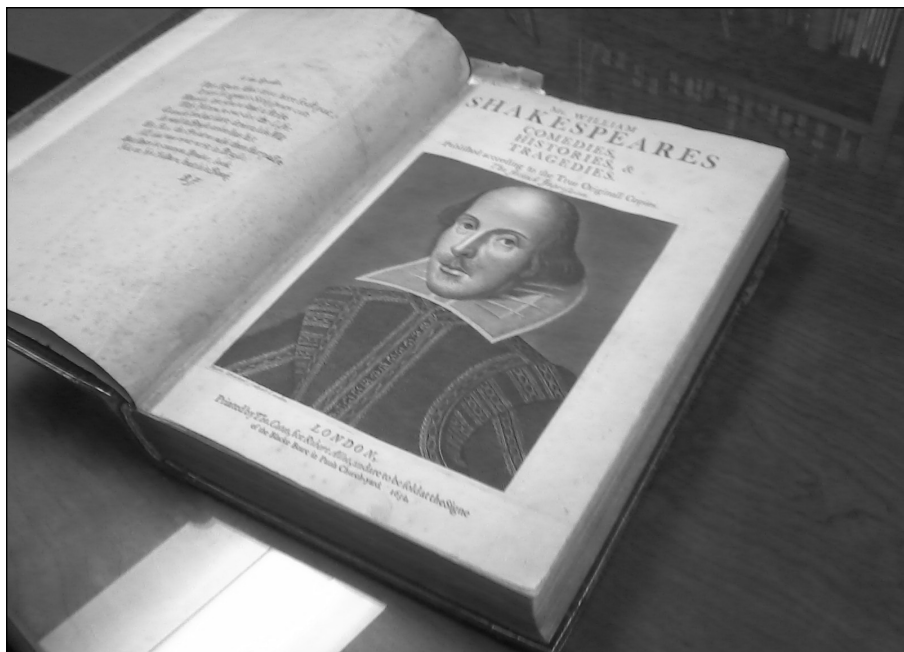
In Edinburgh, there will be trips into the hinterland (we won’t be far from the Romans’ Antonine Wall), tastings at whiskey distilleries and beer breweries, and excursions to the local castle and art museums such as the Scottish National Gallery and the National War Museum. The Edinburgh Film Festival will interest cinephiles. I hope to get away and visit the Outer Hebrides (mentioned by Pliny) before or after the conference itself, perhaps while Scotland declares its independence from Great Britain.

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\*Future *Trident* contributions to this series will examine various matters of the not-always sedentary Professorial Life. Stay tuned for:

- choosing research topics,
- writing articles and books and getting them published,
- attending disciplinary conventions (MLA, APA, AHA, etc.),
- organizing and planning Study Abroad adventures for students and alumni,
- administering AMRS or other programs and departments,
- examining archives and finding excitement in new cuisines,
- traveling to AMRS territories (Ireland to Afghanistan, Russia to Egypt)
- participating in archaeological research (battlefields, sanctuaries and their pottery, monasteries, highways, mines, castles, cemeteries with ecofacts, etc.),

## THE WHOLE EQUALS THE SUM OF ITS PARTS: OWU'S SECOND FOLIO



The title page of OWU's Second Folio. The Ben Jonson poem is on the left page.

By Sidney Kochman and Madeleine Lank

It's one of the many treasures of the Special Collections Library—the Second Folio of Shakespeare's works, printed in 1632. The Second Folio was given to the university by an 1875 alumnus, Dr. Frank Gunsaulus, at the 1918 commencement. Bound in Moroccan leather, the Second Folio was repaired in 1989 through the efforts of then Special Collections Librarian Hilda Wick, who retired in 2009. Although the folio has held together ever since, and

is entirely complete, the closer observer will notice that the folio is a myriad of mixed parts.

1000 copies of the Second Folio were printed following the success of First Folio in 1624. It is estimated that half of those published now survive. The initial copies were distributed among five different booksellers according to the number of plays to which they owned the rights. The title page of our copy indicates the folio was to be sold by Robert Allot, who owned the rights to 16 of the plays, therefore received twice



Karras' work on medieval gender has been called "paradigm shifting"

Prize by the American Historical Association and has been dubbed "a must-read for medievalists" by Judith M. Bennet of the University of Southern California.

The book focuses on the kinds of relationships between couples outside of "traditional" marriage. In a podcast interview with the University of Pennsylvania Press, Karras explains that "although marriage was universally acknowledged as an ideal form of life, it was not quite as dominant in practice." Thus you could get instances where a married man and an unmarried woman might live together as husband and wife—a crime of bigamy. Yet proof of bigamy was difficult to discover, as there was no written documentation of the marriage.

One of the sources of

"fuzziness", as she puts it, was that you didn't need a clergyman to validate the marriage, nor did you need to register your relationship. Marriage existed as an exchange of vows, not necessarily in front of a church or witnesses. Add to this the complication that there was no way to divorce a spouse: the marriage was either annulled, or terminated by death.

Karras covers a large swath of time and customs over the course of her book, and peppers her work with the stories of various complicated women. As Mathew Kuefler of San Diego State University claims, "Her conclusions about changing definitions of the marital union, its imprecise boundaries, and the varied alternatives to it—cohabitation and concubinage, clerical marriages and marriages between individuals of different faiths, to name but a few—bear meaningful repercussions for modern debates about marriage."

Why does Karras think we should care about medieval marriage? As Karras states, people today tend to assume that the only relationships in the past were "traditional" marriages. But as Karras demonstrates, alternative lifestyles aren't the invention of the modern age. Alternative relationships have always existed in the system.

## MEDIEVAL ROMANCES

### A PREVIEW OF TALKS TO COME



Kinoshita also received a MLA prize for *Medieval Boundaries*.

#### By Madeline Lank

Here are two more reasons to look forward to April. The AMRS department will be hosting two influential medieval scholars: Sharon Kinoshita on Apr. 4, and Ruth Mazo Karras on Apr 9.

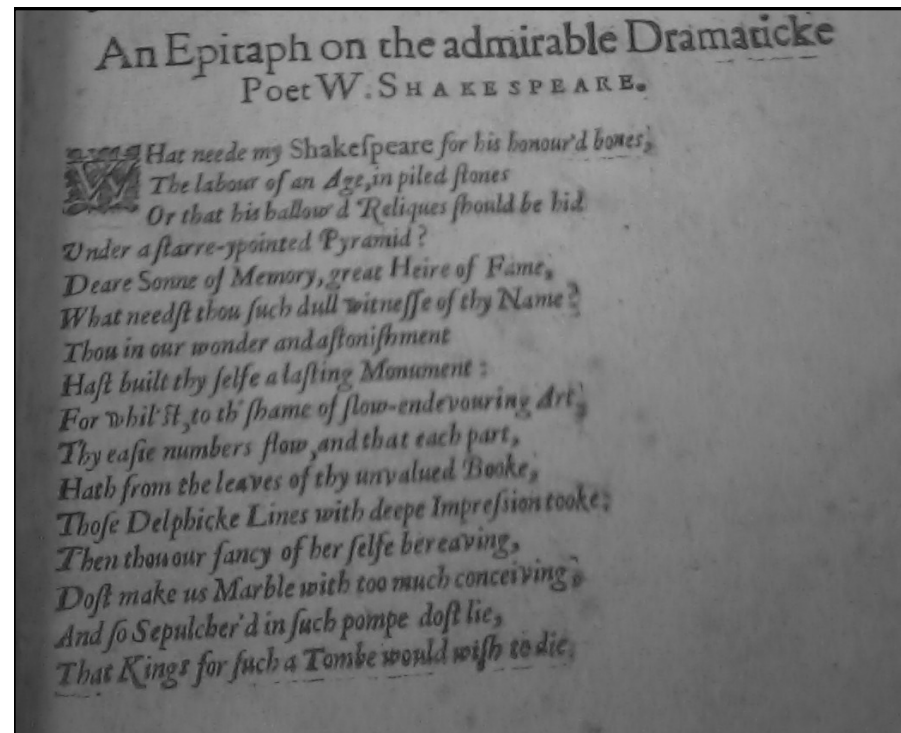
Kinoshita, professor of literature at the University of California Santa Cruz and the co-director of the USCS center for Mediterranean studies, comes to us under the auspices of the Silk Road Course connection. She is the author *Medieval Boundaries: Rethinking Difference in Old French Literature*, and is currently working on a

monograph on *The Travels of Marco Polo*.

Though a specific topic has not yet been officially selected for her talk, Kinoshita is slated to speak about new ways of viewing Marco Polo. Specifically, that we may be wrong to view his writing as an authentic example of travel narrative. In a blog entry titled “Marco Polo Revisited”, Kinoshita suggests that the idea of explorer-writer Marco Polo is a culture construct. Citing the prologue of his co-authored book *Le Devisement du monde* (among several sources), Kinoshita poses that much of what Marco Polo wrote was not witnessed, but related by others.

Karras is a professor of history at the University of Minnesota, as well as the co-editor of the academic journal *Gender and History*. She specializes in women, gender and sexuality in medieval western Europe and has written numerous articles on the subject—from “Knighthood, Compulsory Heterosexuality, and Sodomy” to “Marriage, Concubinage, and the Law”.

Karras is also the author of *Unmarriages: Women, Men, and Sexual Unions in the Middle Ages* (2012). The book was awarded the Joan Kelly Book



Part of the Effigies page. A number of Second Folios were damaged by collectors removing what's believed to be Milton's first published poem.

as many copies as the other four sellers combined.

The Second Folio was the first edition of Shakespeare's plays to include substantial third party editing. Many Greek and Latin names as well as portions of dialogue in Latin were “corrected” to be more grammatical.

That's not to say that the copies were more refined. With new edits come new errors. Within our folio, the size of the type varies from page to page—sometimes within the same play. The numbering of pages is inconsistent and, judging by the

different watermarks throughout, the paper was made by several different groups. In some places, the type was inked over.

The Second Folio is also the home of John Milton's first published English poem, *An Epitaph on the admirable Dramatick poet W. Shakespeare*. Milton collectors often simply removed the Effigies from Second Folios and left the book itself behind. According to a survey by Sidney Lee, only 1 in 15 Second Folios had their original title page and last leaf untouched.

*Cont. on pg 10*

# FROM CANADA TO CORK: WHERE AMRS STUDENTS WENT

By Alyssa Reed

For AMRS students, Ireland is a remarkable country to visit. I found it to be a place of both constant historical interest and overwhelming beauty during my semester in Cork. The Irish countryside is littered with archaeological monuments—prehistoric portal tombs and boundary stones, Bronze Age and Iron Age ring forts, medieval castles, and ruined famine houses.

The peninsula that forms County Kerry has a loop around it commonly known as the Ring of Kerry. It's got stunning cliffs, beautiful sea views, and of course, historical monuments scattered throughout. Equal in beauty and archaeological richness is the northwest county of Donegal, where I spent a week-



Court Tomb near Glencolumbkille.

end exploring with some friends. Unique to this area is the court tomb style of prehistoric tomb, found only in the top third of the country. I had the most amazing time!



Drombeg Stone Circle, West Cork



Scott Wentworth as Shylock. The production updated the setting to 1930s fascist Italy, focusing on the drama of Shakespeare's comedy.

By Jake Simpson

Over October break, my class—*Shakespeare and the Aesthetics of Diversity*—traveled to Stratford, Canada, to see *Othello*, *The Merchant of Venice*, and *Romeo and Juliet*. We were focusing specifically on performance choices, staging, and the way they impacted the audience's interpretation of the plays.

We attended a workshop with some actors on original practice performances of Shakespeare. The point of original practices is to get as close as possible to the experience of Shakespeare's actors and audience: working from small scripts with only the actor's own lines and cues, not practicing together before the performance, using

minimal costumes, sets, and props, and sometimes using original pronunciation based on documents from the Elizabethan period. The *Romeo and Juliet* production was an original practice performance, and it was really cool to see the ideas we learned about on stage.

We had been covering *Merchant of Venice* the week before in class, with special emphasis on Shylock and his portrayal, so the Stratford production was very interesting. Their Shylock walked the line between victim and villain, and ended up extremely believable.

Our Stratford trip was a fantastic way to realize the concepts my class covered over the past semester.