

PROCLAMATIONS !

Looking for some unholy intellectual fun? Come to the AMRS Roundtable Discussion on Satan, The Devil, and the Demonic at noon on Friday, October 31st!

On Dec. 4th, at 7pm in Milligan Hub (Stuyvesant Hall), Dr. Nieto Cuebas' students will be performing scenes from 17th. C. Spanish plays!
Don't miss the fun!

THE STAFF OF THE TRIDENT

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Want to write a story? Have ideas for the next issue? Complaints? Send them to vrlicata@owu.edu.

ANCIENT, MEDIEVAL, AND RENAISSANCE STUDIES

THE TRIDENT

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AMRS ABROAD!



Intrepid Sarah Thomas climbs the steepest staircase EVER at Inchcolm Abbey as part of the Castles & Cathedrals Travel Learning Course. Read more about her adventures on page 2!

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GARGOYLES, STAINED GLASS, AND TRAVEL LEARNING

By Sarah Thomas

Being a part of Dr. Arnold's Castles and Cathedrals Travel-Learning Course has been one of my favorite experiences as an OWU student. It allowed me to truly experience the material that I have spent the past three years learning. To copy from another program, I got to put "theory into practice."

One of the things I was most excited about seeing were the gargoyles and grotesques on the cathedrals. Grotesques have always interested me, especially after a research paper I wrote for Dr. Livingston's Medieval Margins class. Their appearance and apparent separation from other church imagery fascinated me and inspired me to find out more about them. I wanted to understand the relationship of the grotesque images to the church, beyond their practical function as a drain pipe.

During my research, I spent a lot of time looking at images of gargoyles and grotesques in various cathedrals. But being able to stand outside a cathedral in the United Kingdom and look up at the grotesques gave me an entirely new perspective. When looking at images in a book, the reader is separated from the whole of the place. The reader loses



Gargoyles at York Minster Cathedral

some understanding of the image when they cannot see its location in the cathedral. Being able to stand in the nave of a cathedral and experience the relationship and interplay between grotesques and 'holy' images for myself was one of my favorite parts about the trip.

Some of my favorite sites we visited in relation to gargoyles were Rosslyn Chapel in Scotland and York Minster Cathedral in England. I probably took about 60 pictures of Rosslyn Chapel's exterior because it was covered with gargoyles and grotesques of angels, animals, Green Men, saints, monsters, and demons. I was determined to get a picture of them all. York Minster was also wonderful because I got to see how far gargoyles really extend out from the wall. I could tell that some of these gargoyles were used as drain pipes, but there were many others that were not. As someone who has a mild obsession with

SHAKESPEARE, FLETCHER, AND BEAUMONT: RENAISSANCE DRAMA KINGS

By Maddie Olsejek

When many people think of Shakespeare they think of star-crossed lovers, antiquated language, and the "play that shall not be named." Shakespeare's works have influenced countless novelists, playwrights, and poets over the years, yet little is known about the Bard of Avon himself. Did he have any competition? How did he become so successful? Really, who is this guy we give so much credit to today in the theatre world?

To answer the first question simply, yes! Shakespeare was hardly the only writer of his time. There was a specific dynamic-duo that gave Shakespeare a run for his money: John Fletcher and Francis Beaumont.

Fletcher collaborated with Shakespeare several times, resulting in works such as *Henry VIII* and *The Two Noble Kingsmen*. However, he was best known for his individual work of *The Faithful Shepherdess*, a tragicomedy featuring a chaste woman who decides to take up residence near the grave of her first love.

Beaumont is well known for his work, *The Knight of the Burning Pestle*. This comedy focuses on a citizen who is married to the audience. However, this playwright is best known for the fifty plays he wrote in partnership



Engraving of John Fletcher & Francis Beaumont

with Fletcher. Between 1660 and the end of the century, the duo took first rank...above Shakespeare. By the middle of the 18th century, however, Shakespeare's plays had nearly taken over London with rival theatres even performing the same Shakespearean works on the same nights.

Some have questioned whether or not Shakespeare deserves to rest upon the pedestal on which he has been placed. It is often forgotten that the playwright had competition in his time, and reached his level of infamy through hard work, not just by default.

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(above) Alnwick Castle in Northumbria; (left) stained glass window of St. Thomas of Becket in Canterbury Cathedral; (bottom left) your humble editor and Sarah Thomas on Hadrian's Wall; (bottom right) angel gargoyle at Rosslyn Chapel, Scotland



pigs, the fact that I found a pig gargoyle on the outside of York made my day.

Besides actually visiting the castles and cathedrals, just walking around the cities was a new experience. This was my first time outside the country and it was educational just interacting with a culture different from my own. I think my favorite part, though, was being able to walk around cities such as York, Canterbury, and Edinburgh and seeing architecture from the medieval period still being used. We bought chocolate from a shop in the Shambles, the old meat district in York, and had high tea in a former medieval merchant's house in Canterbury. It's so different from the United States. One of the charms of OWU's campus is its historic architecture. However, the buildings here are only 200 years old or younger. When in relation to buildings that were built in the 12th century, they don't seem that old anymore.



I could go on and on about this trip, but my last piece of advice would be take advantage of the opportunities OWU has to offer through the Travel Learning program. Go abroad if you have the chance, and you will learn things you never expected.



(above) The Green Man, a popular architectural motif, at Rosslyn Chapel in Scotland; (left) A special gargoyle at York Minster Cathedral, see Page 10 for more Travel Learning pictures!

FRANKLY, MY DEAR: A HISTORY OF THE FRANKS CASKET



By Elizabeth House

In 1867, Augustus Wollaston Franks donated a carved whalebone box to the British Museum. Called the Franks Casket, the box dates from the Northumbrian Renaissance—between 690 and 750 AD—and was probably created in a monastic setting, before it wound up in a shrine and then in a family home in Auzon, France, where it was used for some time as a sewing basket. In my personal opinion the Franks Casket is delightfully weird, and long overdue a dramatic Hollywood blockbuster cen-

tered on a medieval historian who decodes the secret message of the Casket and finds herself in a race against time, supernatural elements, and Nazis. Historically and culturally, the Casket is important because it is a blend of Roman, Christian, German and even Jewish influences that brilliantly demonstrate the interplay between those influences at the time the Casket was created.

See, the Franks Casket has intricate carvings and inscriptions on all sides. The front panel depicts the three Magi visiting the baby Jesus, a

THE TALE OF “FAIRY”: HOW WE WENT FROM SIR ORFEO TO THE LEGEND OF ZELDA

By Ashley Vassar

The concept of fairies as mischievous, but ultimately benevolent magical beings is one we often come across very early in life. Whether through Disney movies like *Peter Pan*, *Cinderella*, or *Sleeping Beauty*, famous ballets like *The Nutcracker*, or even video game franchises like *The Legend of Zelda*, it seems that almost anyone can give an example of an early childhood run-in with this idea of the benevolent fairy. However, this was not always the case. When the word “fairy” first originated, it was not used to refer to a group of magical beings.

According to the Oxford English Dictionary, the word “fairy” derived from the Middle French *farie/feerie* meaning “witchcraft,” or “enchantment.” This is the meaning that originally found its way into Middle English. By the 1300s, it had also expanded to mean a “magical or enchanted land or domain.” From here, the word became more generalized, and referred to the beings inhabiting this magical realm as well, beings that had “human form” and meddled in human affairs. When it did become used in this way, the beings it referred to were depicted as strange and were to be feared and placated rather than a people who aimed to help humans. Lastly, the word became specialized to mean what we typically associate with the word today: “a tiny delicate...girl...usually with insect-like wings.” These shifts in definition occurred within only a couple hundred of years.

Perhaps some of the most famous early examples of fairies as

magical beings that we recognize today are works such as “Sir Orfeo” and *A Midsummer Night’s Dream*. “Sir Orfeo”, a medieval retelling of the story of Orpheus and Eurydice, depicts fairies as strange, frightening, and malevolent, and the realm of the fairies stands in for the Underworld of the original tale. Shakespeare’s *A Midsummer Night’s Dream*, a much later piece, depicts fairies as benevolent (mostly for their own amusement) but also mischievous and self-absorbed. Lastly, we get the depiction that we commonly see today in media like Disney movies and other mainstream media, where fairies are mainly concerned with using their magical powers to help humans achieve their happy ending.



Media is the lens through which we see our society, and as a result, we are susceptible to the way it changes our vision. Ancient, Medieval, and Renaissance Studies, being the interdisciplinary fields they are, are especially receptive to the artistic representations of these time periods by the media, both historical and contemporary. It cannot be emphasized enough how important it is to think critically about the images and stories we are presented with, not just when we go to the movies, but when we go to class as well.



(above) Très Riches Heures du Duc de Berry; The Limbourg Brothers, France, ca. 1412;

(left) The Great Last Judgment, Peter Paul Rubens, Netherlands, 1617

scene from the adventures of Weland the Smith (a figure from Germanic legend), and an Old English riddle about whales while the back panel depicts the sacking of Jerusalem. The other two sides show the suckling of Romulus and Remus by the she-wolf and two probably Germanic legends that to this day have not been satisfactorily identified. The inscriptions that border the scenes, and in most cases describe them, are written mainly in Old English in the futhorc (runic alphabet), but there are points where the inscription is in Latin in the Roman alphabet, and places that switch between the two, sometimes mid-inscription. In some spots the inscription even seems to be in code. Add in the fact that much of the Casket's history is murky, and that its exact purpose is still unclear to historians (possibly a reliquary, or to hold an important book), and you have a fascinating, compli-

cated, and very important piece of early English history.

Remind me again why Lucas decided to go with inter dimensional aliens?

Sources

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"The Franks Casket" The British Museum, accessed 29 October 2014.

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(below) Front panel of the Casket depicting The Adoration of the Magi and Weland the Smith



“HISTORICALLY ACCURATE”: MEDIEVAL POC & THE MYTH OF AN ALL-WHITE EUROPE

By Victoria Licata

We all know there are some pretty frustrating factual errors when it comes to popular conceptions of the Middle Ages. Explaining that no, medieval people didn't just drink beer because the water was unsafe and no, medieval people didn't just marry little girls to old men all the time and no, math, science, art and literature didn't just take a millennium-long nap between the fall of Rome and the Renaissance again and again is exhausting.

One of the most insidious of these errors that crops up often in popular conceptions of the Middle Ages is the belief in an all-white medieval Europe. Africans, Arabs, Mongols, and Jews made up a crucial part of the medieval world. The Renaissance's obsession with Classical literature and philosophy would have been severely limited without the Islamic universities and libraries that took the time to preserve these texts, especially the works of thinkers like Aristotle. It probably would not have happened at all without the economic and cultural exchange stemming from Europe's contact with the East



(above) Inauguration Portrait of Emperor Qianlong, Giuseppe Castiglione, 1736

via the Crusades and the Mongol Empire. Yet these people who contributed so much to the medieval landscape are rarely depicted in movies, television, and other forms of entertainment centered on that time period.

Worse, media portraying this fictitious whitewashed Europe is often justified from criticism as “historically accurate.” This kind of rhetoric results in the erasure of huge chunks of history and skewed perceptions of race relations, both historically and in contemporary society. What's especially troubling is that this ret-

roactive whitewashing is also highly prevalent in academia. As a result, people of color have to fight to be represented both in popular media and academic dialogues, and defend the little representation they *do* receive from people who should know better. Fortunately, there are those willing to intervene in that discussion.

Medievalpoc.org is a blog that showcases works of art from European history featuring People of Color. According to its mission statement, medievalpoc.org is dedicated to challenging “common misconceptions that People of Color did not exist in Europe before the Enlightenment, and

to emphasize the cognitive dissonance in the way this is reflected in media produced today.” Though it focuses primarily on art dating from the fall of Rome until about 1650, the blog also features Baroque and Early Modern pieces, such as Rubens' “The Great Last Judgment,” and the works of Giuseppe Castiglione, a Jesuit missionary painter in China who came to the attention of the Qianlong emperor and served as an artist for the court. Ancient Greek, Egyptian, and Celtic pieces can also be found among the collection.

(continued on p. 8...)



(left) The Black Madonna of Beilstein, 12th. C., Germany