

PROCLAMATION !

AMRS EVENTS IN 2016

Oct. 28 - Nosferatu at the Drexel Theater. The AMRS department sponsored a shuttle to take students to watch Nosferatu. The film was accompanied by Hesperus musicians who played German Medieval and Renaissance music.

Dec. 1 - Dr. Ashley Powers of the AMRS and MFL departments hosted a talk on the way in which conversational French was taught to Englishmen in the late 14th and early 15th centuries.

UPCOMING EVENTS

Feb. 22 - Professor John Soderberg will give a talk titled Medieval Ireland's Monasteries: An Archaeologist's View. The talk will be held at 4 PM.

THE STAFF OF THE TRIDENT

Student Editors: Jordan Waterwash

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We hope you've enjoyed this compilation issue!

THE TRIDENT

Compilation Issue

2011-2016



MOTIVATED BY THE MEDIEVAL

By: Christine Mendiola, 2016

When my mother knew she was dying, she wanted to go England one last time. She'd already been twice with my father, but this would be the first time we went along too. I don't know if my mother wanted to share

a place she loved with her children, or if it was purely selfish reasons, but the trip changed the world for me. It was the first time I saw pigeons on castles, walked through the grassy ruins of a monastery, and heard the echoes of a cathedral. I had al

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ready liked medieval history, but this trip only cemented my passion.

Five years later, I started looking at colleges without my mother, but not without her impact. On a very short list of attributes, I wanted my college to have a Medieval program. Only for a minor, though, since I wanted to be an English major, but it was still very important to me. My mother had always encouraged me to follow my dreams, so practicality or job prospects rarely crossed my mind. Choosing Ohio Wesleyan was one of many decisions I would make while pursuing my Medieval degree, as well as improving myself over the next few years.

After my mother's death, I became extremely shy and quiet, so much so that I was almost silent in classes freshman year. I knew that I wanted that to change, but at the time, I didn't know how to overcome my fears. Then, sophomore year I was able to return to England in the Travel-Learning course called Castles and Cathedrals. While it was amazing to better understand the new and old sights I saw, I was even more grateful to finally have a group of peo-

ple I could open up to, who shared a similar interest. I really connected with my classmates and that gave me back some of the confidence I lost. The same summer I went to a Medieval weapons retreat I found online. Again, while I didn't mean to meet new friends, I opened up to these strangers. That fall, I was more comfortable in classes because I was no longer afraid of sharing myself with others. What motivated me to open up was Medieval history, and for that, I'll be forever grateful.

Looking back, that summer was a turning point. Without the AMRS department at OWU, I might have not been able to grow further. I became a major after finishing the minor. I just couldn't stop. Every class I took, I engaged more and more with material, and like most students transitioning to upperclassmen, I became more confident and focused.

Soon the ARMS capstone was looming on the horizon, but while daunting, I was excited about it. I'd fallen in love with the Medieval saints, after taking Saints and Society, and I was happy to be able to return to it in my own way. Working with Dr. Arnold, I not only finished the required research paper but also started working on a creative short

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story about St. Godelieve. This fictional story wasn't necessary to graduate, however, it allowed me to connect my two majors in a very personal way. Then in my final semester, I decided to take a directed reading continuing to learn about saints. While I could have taken just another typical class and finished a normal capstone to finish my major, the AMRS department allowed me to take control of my studies. I came a far way since freshman year, and the AMRS department gave me the freedom and support to keep growing.

Even after graduation, what I learned at OWU colors my world. I combed the Smithsonian Art Museum this summer for hours, finding five paintings of St. Katherine by her symbol, the wheel. I turn my head at every church with Gothic and Romanesque influences. I still read about saints, despite not being Catholic.

I became a better person by pursuing my passions. It's one thing to find an interesting major, but it's another to find a topic that pushes you out of your comfort zone to

engage with the world. The ARMS department at OWU is a wonderful tool to help you grow and explore, but only if you engage with it. My mother's last desire was to keep exploring her interests. Every college student has that luxury, but only the individual can take advantage of the opportunity to learn what they love and what helps them grow.



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.

TAKE, OH TAKE THOSE LIPS AWAY BY WILLIAM SHAKESPEARE

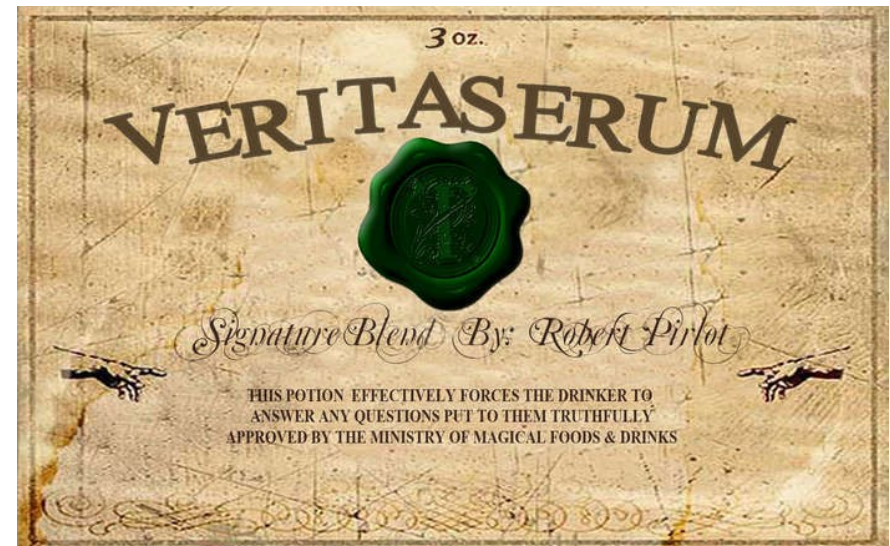
Take, O take those lips away
That so sweetly were forsworn,
And those eyes, the break of day,
Lights that do mislead the morn:
But my kisses bring again,
Bring again—
Seals of love, but seal’d in vain,
Seal’d in vain!

ENCHANTING ETYMOLOGIES FROM THE WORLD OF HARRY POTTER

By: Caroline Miller, 2011

Perhaps it is all too appropriate to write about Harry Potter at the conclusion of the Central Ohio Symphony’s “Magical Musical Month of March.” What did this entail exactly? Oh, Delaware kids of all ages participating in the transformation of downtown Delaware into the fictional town of Hogsmeade from the Harry Potter series, as well as The COS performing the musical score from the films, and dressing up as Rowling’s characters to pose for pictures.

As exciting as all of these events were this past month, what I find more exciting is the use of Latin and other languages as the derivatives for Rowling’s characters, places and spells! For instance, it is appropriate that people venture down to Hogsmeade for a good butterbeer, as one of butterbeer’s main ingredients is honey, which in Old English is “mead.” Various other products also include honey as part of their ingredients, such as pumpkin juice, acid pops, and cauldron cakes—and the



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WHO RUNS THE WORLD? SHAKESPEARE'S GIRLS.

By: Hannah Simpson, 2016

"It's always fun to talk about Shakespeare," quipped Bicks at the start of her lecture, "Incited Minds, Rethinking Shakespeare's Girls." I couldn't agree more. Much like the title of her lecture indicates, Bicks' talk centered on stereotypes that surround adolescent girls and how the strong-willed (pun intended) females of Shakespeare's plays defy them. After listing the qualities of the ideal Renaissance female (one who is chaste, silent, and obedient), Bicks laid the foundation for her discussion of Shakespeare's fourteen- and fifteen-year-old girls by listing stereotypes of young women prev-

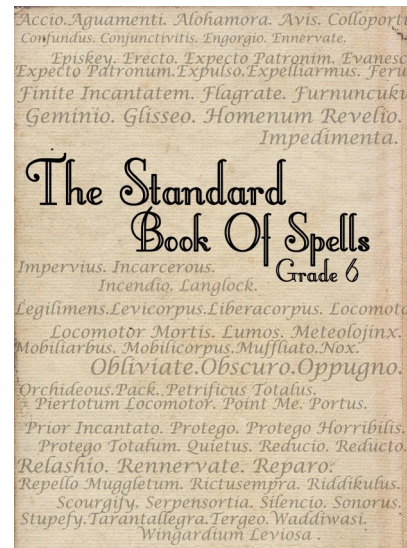
alent in both an early modern as well as a contemporary context: adolescent girls are marked as hysterical, erratic, and in need of saving—Ophelia is remembered most for her stint as the drowning damsel, and Miranda from *The Tempest* has not been given enough credit for her "beating mind."

Bicks pointed out the ways we are misreading these young women by drawing on humoral theory, the closest thing to psychology we have from Elizabethan times. Humoral theory is a model for the basic workings of the human body, and it places humans on a spectrum that ranges from extreme heat to ex-



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famous sweet shop in which to buy these goodies is itself called Honeydukes. Coincidence? I think not.

To decode all of Rowling's hidden etymological structures one could definitely be helped by dripping some veritaserum into their Pensieve; an apparatus in which to dump one's thoughts and memories to better revisit them and "sift through them" (note the play on words with "sieve" and its similarity to the English word "pensive"). The stem of this word comes from the Latin verb *penso*, *pensare* meaning "to estimate or ponder." Veritaserum is a magical potion inflicted upon someone that forces them to tell the truth. But perhaps you, smart reader, have already caught on to Rowling's derivatives, and

realized that it comes from *veritas*, *veritatis*, f., meaning "truth, truthfulness" in Latin (similar to the English word "veracity"). *Serum* comes directly from Latin, meaning "watery/fluid," so put it together and you get "truth serum," *veritaserum*.

Another fun spell is *levicorpus!* which comes from the verb *levare*, "to raise," and also *levis*, *leve* meaning "light, easy." *Corpus* is the word for body, so the spell which makes people levitate is actually saying "raise the body!" The Latin is mostly correct in this instance because *levi* is the singular imperative form, but *corpus* should take the accusative form, *corpem* to make it a direct object. *Incarcerous!* comes from *carcer*, *carceris*, m. meaning "jail, prison" and also from the verb form *incarcerare*. The ending "-ous" is a bit funky and makes it seem like an adjective when in reality it should be an imperative, either "incarcera!" for one person or "incarcerate"! for many people whom you'd like to bind with ropes so they can't move.

As you can see, Harry Potter is full of Latin stems and vocabulary, all the more reason to start studying Latin so you can begin to correct Rowling's spells for yourself!

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treme coldness. Females were thought to have inherently cold, moist bodies, while men were hot and dry. According to this theory, female hysteria can be traced back to a lack of adequate bodily heat, further bolstering the aforementioned frenzied, fitful stereotypes of Renaissance women and girls. However, Bicks presented evidence that opposes this prejudice. In *Microcosmographia*, Helkiah Crooke describes female puberty as “heat gather [ing]” strength. In other words, he saw enormous potential in the female body and mind. Using Crooke’s analysis as a backdrop, Bicks went on to describe specific actions of Ophelia and Miranda, two Shakespearean girls oft dismissed as flighty females. Most notably, she pointed out that in the original quarto of *Hamlet*, the stage directions at the beginning of Act Four, Scene Five read “Enter Ophelia with a lute.” If these stage directions are followed faithfully, Ophelia has complete agency in this scene—she is controlling an instrument and performing before the court. Instead of acting as a female repository for male stories (by being “played” or “plucked” by the men in her life), Ophelia takes control of the scene by strumming her instrument

according to her own rules.

As a Theatre/English double major with a minor in Women’s and Gender Studies, these characters and their unfortunate misreadings interest me a great deal. It is frustrating to sit in the theatre (or on my bed with Netflix open on my laptop) and watch Shakespearean girls portrayed as ditsy, passive vessels for male thoughts and actions (read: Helena Bonham Carter’s Ophelia in the 1990 film version of *Hamlet*). Bicks’ talk gives me hope that I’m not the only one who champions plucky, mindful interpretations of Shakespeare’s females... after all, that’s how they were written. How can we call a young woman like Desdemona meek or fragile when she “trumpet [s] to the world” her blatant defiance of tradition (letting her father choose her husband for her)? Can we really see a girl like Miranda, who interrupts and corrects Prospero, as a passive recipient of her father’s art? A shy and sheepish interpretation of Olivia from *Twelfth Night* makes no sense—a wary girl would never be so bold as to say, “Tis not that time of moon with me to make one in so skipping a dialogue.” I could go on, but alas, I’ll refrain... for now.

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

By: Ashley Vassar, 2014

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...”

ASHLEY POWERS: FROM MARKET- ING TO MEDIEVAL

By: Jordan Waterwash

For any student, it can be difficult to imagine what life will be like after leaving college. Are there jobs available in the field I studied? How likely is it for me to get a job that relates to my degree? Am I forced to think linearly about my path in life?

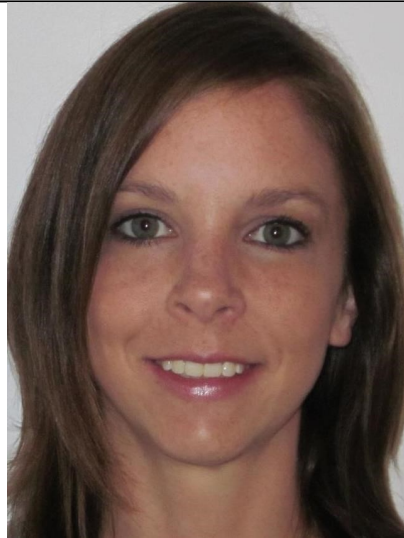
Dr. Ashely Powers, member of the AMRS and MFL faculty, proves that there is no one path to success. Though she has a Ph.D. in Medieval French Literature, she studied French and Marketing as an undergraduate.

“Academia didn’t occur to me until I was working on my Masters,” she says. “I wanted to do International Business.”

She worked in marketing in Detroit for four years before asking an old professor

**“I ALWAYS HAD AN
INTEREST IN THE
MIDDLE AGES.”**

for advice on how to get back to France. She had travelled there as a young girl with her grandmother and had an itch to get back to the country.



“[My professor] recommended that I go back to school, to Bowling Green. At first I pushed the idea aside, and then after a while I decided to apply just to see what’d happen, and I got accepted.”

After that, Powers spent her first as a graduate student away in Tours, France, where she studied the French Renaissance author François Rabelais at the Université François Rabelais.

“That’s actually where I kind of got started, in the Renaissance, and I did a Masters thesis on Rabelais. But I always had an interest in the Middle Ages,” she says.

Powers didn’t officially work with Medieval literature until she began her Ph.D. However, once she got going in her track, she couldn’t get enough. Now, at Ohio Wes-

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leyan, she attends conferences regularly to keep up to date with French and the Middle Ages. In March, Powers will speak at a conference about how Englishmen in the Middle Ages taught other Englishmen how to speak French—including dialogues, key phrases, and curse words. Powers is also speaking at another conference in May, where she will do a presentation on the Medieval Trickster: “There’s this character in one of these poems, and it’s a very ambiguous character.” The character’s name, according to Powers, has multiple meanings, and no one has ever explored what each of those meanings represent in the context of the work. She hopes to find out what exactly this character represents.

As for AMRS students, Powers suggests getting out there as much as one can. For her, conferences in graduate school helped her to find her footing and reach out the Medieval community. She says, “If you just go to the classes, that’s fine, but try to reach out and get to other people. Try to get as much experience as you can.” The key take-away Powers got from her undergraduate education, was that her degree was not as influential as how she could apply it. It’s much more im-

portant to be able to apply what you’ve learned in college to any potential job rather than having all the information just sitting in your head with no practical uses. Part of having a liberal arts education is to expand on what is learned in the classroom and push oneself to find the meaning of one’s knowledge outside of the lectures.

**“TRY TO GET AS
MUCH EXPERIENCE
AS YOU CAN.”**

Ultimately, what’s going to set you apart from the rest will be a willingness to show what you have learned in a variety of ways, something Powers has done exemplarily. For Powers, it was a fear of not taking opportunities that pushed her to continue her education in Medieval Literature: “It was definitely a risk, which is why I didn’t do it right away, and then finally I was like, ‘Well, I’m just going to do it, because if I don’t do it now, I’ll never have the opportunity to do it.’”

Dr. Powers will be speaking December 1st at 12:10 pm in Merrick! See the back of the issue for more details.