

# 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

**Past Writers:** Colin McGarry, Erika Hansen, Matt Hill, Sarah Thomas, Prof. Nieto-Cuebas

**AMRS Chair:** Dr. Patricia DeMarco

We hope you've enjoyed this compilation issue!

# THE TRIDENT

Compilation Issue

2011-2016



## VIKINGS AND ROYAL POWER ON THE DINGLE PENINSULA

By: Colin McGarry, 2016

The southern tip of Ireland is made up of four peninsulas running out to the southwest of the island, and back in the Early Medieval period the two northernmost of these peninsulas—Dingle and Iveragh—were ruled over

as a single petty kingdom known as the Corcu Duibne, where the kingship was exchanged between three royal families. Officially, the kingship would rotate between the three chieftains of the region, although the historical records tell us the families would in

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stead raid and assassinate one another in hopes that they would be strong enough to hold power whenever the last king died. This power dynamic changed in the 9th century, with the start of the Viking Age, as the chieftains from Dingle—the Ó Fáilbhe—recognized the benefits of having the foreigners on their side, and gave an island with good, natural harbors to a small group of Viking settlers in exchange for their loyalty. Even though there were only around five households on the island, which could supply ten to twenty fighting men at any given time, this small community was able to have a large impact on the political landscape of the area. The Vikings could effectively control trade, as any ship coming from the west of Ireland would have to pass the island to trade in the southern province of Munster which provides a strong link to the Viking towns, such as Waterford or Dublin. This alliance between Dingle and the Vikings also granted them relative safety from raids, but could also be used to have a ready supply of mercenaries from other Viking groups on the island, giving them a strong military advantage over other royal families. From this



new position of power, the Ó Fáilbhe were able to monopolize royal power, having an almost unbroken claim to the Corcu Duibne kingship from the 9th century until the Norman Invasion.

The Ó Fáilbhe kings were based around the stone forts of Leacanabuaile and Cahergal near the coastline of Dingle. Leacanabuaile Stone Fort is fairly typical, matching the standard design of the Irish Ringforts—enclosed agricultural settlements that acted as home for a single family. Leacanabuaile contains two structures built into one another, acting as the main houses of the site: a square structure with a door facing the entrance of the stone wall, whose rear wall opens to the door of a smaller (and probably earlier) circular house, and three smaller structures off to the sides of the house, likely storage sheds or

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animal pens. The most interesting feature of Leacanabuaile is the souterrain, a very narrow passageway that runs under the circular house and into the outer wall of the fort: a common feature in high status settlements, thought to be used for hiding if the family was attacked.

While Leacanabuaile is a fairly standard site, only standing out because of its royal inhabitants, Cahergal is much more of an oddity. Visually, Cahergal is immediately set apart from other ringforts due to the immense height of the wall: almost 4 meters tall and built in multiple terraces, compared to the

more fence-like walls of the average ringforts (for comparison, the wall of Leacanabuaile is only 1.5 meters tall), and it has a large, completely stone house located at the center of the enclosure (even the stone houses of Leacanabuaile, and other stone forts, used a wooden or thatched roof)—neither of which the Office of Public Works decided to fund enough to reconstruct in full. Archaeologically, the site is even stranger as it revealed no artifacts: The only objects found were stones used to construct the buildings. The current theory regarding Cahergal is that it was a strictly ceremonial site, used only for rituals such as the inauguration of kings, and would be kept spotless when not in use. The massive, terraced walls would act in the same way as the Classical amphitheater. People from the kingdom would sit on the terraces of the walls, like bleachers, to watch the ceremonies as they took place.

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Colin McGarry is a Junior at Ohio Wesleyan. He's currently studying abroad in Ireland, exploring the countryside.

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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 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.

The Travel-Learning course Castles and Cathedrals is being offered again Spring semester of 2017. The class is excited to go!

## LADON THE DRAGON: THE ORIGIN OF DRACO

By: Erika Hankins, 2011

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.



## IN DEFENSE OF MANUSCRIPTS

By: Matt Hill, 2013

Though I'm not a medievalist, I love to learn about early manuscript culture. But people often ask me: "What's the point of studying all those old books from the Middle Ages? They're not still relevant, are they? What do they show? What could you learn?" A great deal, actually.

For me, the biggest takeaway of learning about these texts is in getting to see and experience firsthand the genesis of a literate culture. By getting insight into the production techniques of these manuscripts, we can better appreciate and understand how the conventions that began with them still carry through to today.

For example, comparing different manuscripts over the ages, one begins to observe a process of standardization whereby size and materials slowly become more predictable (something which pairs, obliquely, with the same way that a student, or any reader, might today. Furthermore, handling the actual materials generates an appreciation for not only the great care that went into making the manuscripts themselves but also the nature of who were

considered "readers": the higher classes, the religious, the affluent, the well-connected (at least until the printing press came along and changed the face of who read and how they did it). By considering not just what a book contains but also its formal characteristics, in fact by especially paying attention to these elements, one can glean a great deal more insight into the webs of meaning a text condenses and localizes.

So learning about manuscripts, codices, and "old books" is rewarding because it demonstrates that part of analyzing and appreciating literature consists of evaluating the physical and non-textual dimensions of what we study. Texts and books aren't only vehicles for ideas but also have the ability to signify in their own right about who, what, how, and why people read. Bridging past and present reading experiences while looking beyond the text to physical and social elements, these early manuscripts only give an English major like myself even more questions to consider. But, then again, that's precisely the beauty of medieval illumination.

## GARGOYLES, STAINED GLASS, AND TRAVEL LEARNING

By: Sarah Thomas, 2014

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 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



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been able to enjoy and reflect on his work. A few weeks ago, I had the opportunity to see a production of *El coloquio de los perros* (The Colloquy of the Dogs), the last of Cervantes' Exemplary Novels. It was adapted and performed during the annual Spanish Golden Age Drama Festival, at the Chamizal National Memorial in El Paso, Texas by Morfeo Teatro, a Spanish theater company. This brilliant performance managed to grasp the essence of the novel and portrayed topics from the original piece, which are still relevant to our time.

The plot of *The Colloquy of the Dogs* revolves around a conversation between two dogs, Scipio and Berganza, who mysteriously acquired the ability of speech and talk about their life expe-

riences. In the production, the dogs become two picaresque and poor men who had been friends in their youth but had not seen each other in many years.

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Since this article's publication, Prof. Nieto-Cuebas and Denison's Prof. Francisco López-Martín have hosted a showing of *The Colloquy of the Dogs* at Sanborn Hall. The entire performance was done in Spanish, and a Q&A followed the performance. Prof. Nieto-Cuebas continues to work in the AMRS and MFL departments here at Ohio Wesleyan.

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## CELEBRATING THE 400-YEAR ANNIVERSARY OF *CERVANTES' EXEMPLARY NOVELS*

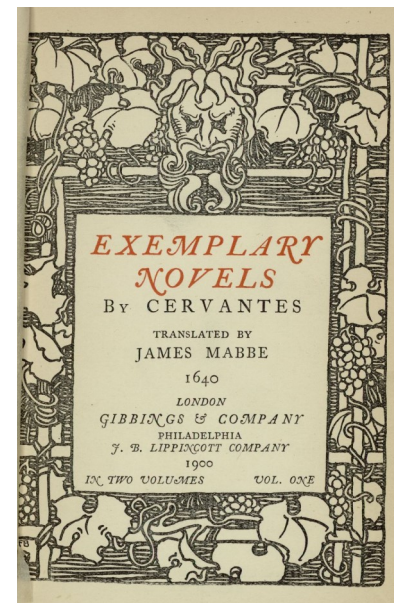
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By: Prof. Nieto-Cuebas, 2013

When I teach the masterpieces of Miguel de Cervantes (1547- 1616) in my Spanish literature courses, I talk about him as if he were still alive. It's been three hundred and ninety seven years since he passed away but to me he is immortal. When I suggest this in class, students often look at me as if I am joking, but I truly mean it

Cervantes is one of those special human beings who has been able to survive by perpetuating his knowledge, intellect, and life experiences through his literary masterpieces. We all remember him as the author of *Don Quixote de la Mancha*, the first part of which was published in 1605. However, we often fail to remember he wrote various theater plays, a collection of twelve exemplary stories published in 1613, and other texts that are still widely read, studied, and reinterpreted.

This year is the 400-year anniversary of the publi-



cation of Cervantes' Exemplary Novels. As part of the celebration, national and international scholars are gathering to continue the long-lasting dialogue about his literary texts and other expressions of his creative talent and intellectual ingenuity. However, events celebrating Cervantes' work have not been limited to academic settings. Some of his stories have also been taken to the stage where a broader and diverse public have

## **ASHLEY POWERS: FROM MARKET- ING TO MEDIEVAL**

By: Jordan Waterwash, 2016

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.”

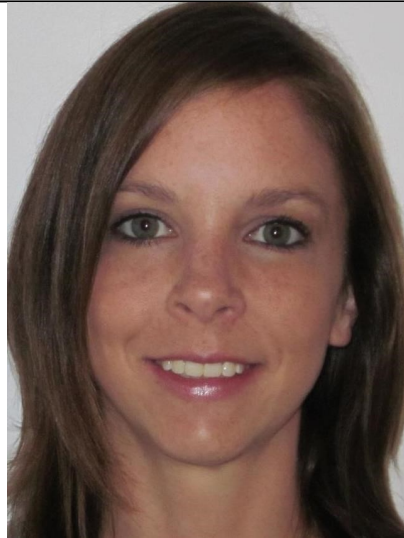
She worked in marketing in Detroit for four years before asking an old professor

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

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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 Rubelais at the Université François Rubelais.

“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 officially work with the Middle Ages until she pursued her Ph.D. However, once she got going in her track, she couldn’t get enough. Now, at Ohio Wes-

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.

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

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Ultimately, what’s going to set one 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.