

PROCLAMATION !

UPCOMING AMRS EVENTS

Nov. 14th - The AMRS Department is happy to announce a new lecture series on career! Our first visitor will be Justin Cook, who works at the State Historic Preservation Office. He'll be talking about what goes into cultural resource management, and how AMRS majors can find their place in the worlds of museums, historic sites, and more! The talk will take place at 4:15 PM, and the location is to be announced.

Oct. 23rd - AMRS goes to the Renaissance Faire! If you'd like to go with a group of students to the Renaissance Faire, contact Colin McGarry at cmmcgarr@owu.edu. The plans are still tentative, but the AMRS Student Board will be happy to answer any questions you have!

THE STAFF OF THE TRIDENT

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AMRS Chair: Dr. Patricia DeMarco

Want to write a story? Have ideas for the next issue?

Send them to jmwaterw@owu.edu.

ANCIENT, MEDIEVAL, AND RENAISSANCE STUDIES

THE TRIDENT

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A SUMMER AMONG BOOKS: MAKING OLD TEXTS ACCESSIBLE

By: Capri Pappas

This summer I worked full-time at Northwestern University in the Early Print Lab preserving old texts with Christopher Shanley. Throughout the summer, I worked with books that felt increasingly familiar the more I came in

contact with them, and the confidence I gained in handling them was more than I thought possible. What I learned from the experience is this: Every book created before our modern printing differed from one another. Every witness is different; every copy

Continued on pg. 2

IN THIS ISSUE

The Elephant and the Dragon - pg. 3

Why is D&D So Popular? - pg. 5

The Lady and the Unicorn - pg. 4

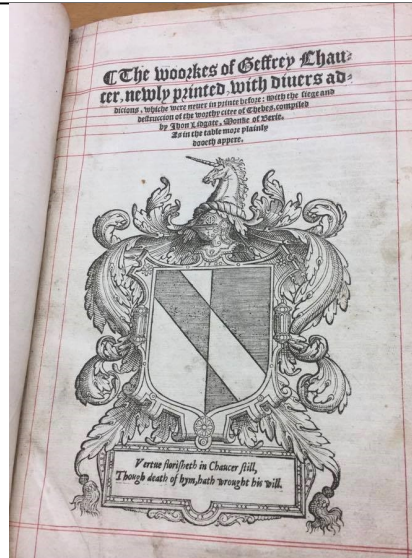
Capstone Corner - pg. 6

Hello from the New AMRS Board! - pg. 9

has its own personality. Books were not created en masse in a factory like they are today. People had to place individual letters down, or pages, or paragraphs depending on the printer and the time. Every book is unique, and that is why we must continue to save their character and study them.

I worked alongside other students to examine texts largely from the 16th century and align them in our systems. A few other interns and I were responsible for making sure the images on each page corresponded to its correct page number across our systems. We were even able to work with the Boston Public Library for our final project. By digitizing all these texts, they'll become readily available, and spread more knowledge and interest not only throughout academia, but to the general public as well. Although the image-aligning step of the process was rather tedious, I know it is crucial and it will be incredibly useful for the next set of people who will work with this data, helping to speed along their work.

Along with that, I also coded some texts, fixed errors in already-completed codes, and tweaked a website called "Shakespeare His Contemporaries." The website features plays written by Shakespeare



and, unsurprisingly, his contemporaries. You can visit the site and see plays transcribed in legible print, which promotes the idea of shared knowledge previously mentioned. Everything we did for the Early Print Lab ultimately contributes to this sharing process. From transcription, to fixing errors, to image aligning, and library research, we are curating the growth of curious minds who wish to pursue an interest in early modern texts. Every step is vital to this process and I would never have thought so deeply about it until this workshop. That's pretty awesome, if you ask me.

I'm grateful to Northwestern for this opportunity, and I will always apply what I've learned this summer to my studies of medieval history and

Continued on pg. 11

CONTINUED FROM PAGE 2

beyond. Opportunities like this are the reason why I went to this university—OWU takes their medievalists seriously! I only have OWU and my advisor, Dr. Patricia DeMarco, to thank for finding out about this amazing job. I cannot wait to keep learning about old texts and work with them for years to come.



Capri is a sophomore with a major in Medieval Studies. She's undecided on her other potential majors and minors.

SPRING UPPER-LEVELS

- ART 342** - Medieval Art
- CLAS 250** - The Ancient Novel
- CLAS 319** - Alexander the Great
- ENG 300.14** - What's Love got to Do with It? Sex(uality) in Pre-modern Literature
- ENG 336** - Studies in Shakespeare
- HIST 350** - Topics: Saints and Society
- HIST 346** - Renaissance Europe
- HIST 355** - The Making of Britain
- LATI 330** - Readings: In Latin Prose & Poetry: Lucan
- SPAN 369** - Early Modern Spanish Lit. & Culture

COMING UP NEXT!

In the next issue, you can expect more about what seniors are working on for their capstone projects. They've all got a lot of great things in the works!

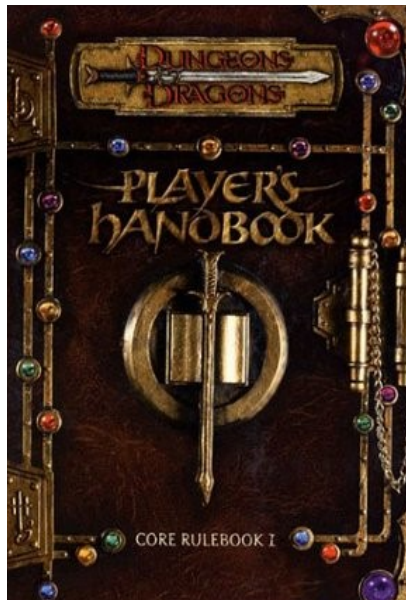
caster for a couple hours.

Another aspect of the popularity is the veritable horde of celebrities who play the game and publicly endorse it. Successful actors like Dwayne Johnson, Vin Diesel, Robin Williams, and even Dame Judi Dench play the game, as do authors like George R.R. Martin, China Miéville, Stephen King, and Sherman Alexie. Even some of your professors play the game! Try mentioning your own games in a conversation some time.

As a Dungeon Master and a medievalist-in-training, I occasionally find inaccuracies in how the medieval setting for D&D is presented. D&D is indeed a fantastical world, but it draws very heavily upon medieval China, Europe, and the Islamic world for inspiration. Of course, some of the differences can be chalked up to magic or intercessions of the gods. One gripe of mine is how much D&D ignores gunpowder. There are some variant rules for the substance, but the Player's Handbook lists no fewer than seven projectile weapons, none of which uses a propellant. Yet Europeans had gunpowder as early as 1250, when a Norwegian text, *Konungs skuggsjá*, mentions it as the best weapon for naval

warfare, and the Chinese used gunpowder artillery a century before *that*. I suppose guns would make the ability to cast fireballs slightly less impressive, so I concede this point.

Still, part of the joy of Dungeons & Dragons is how the world is mine to shape with my friends. If I don't like a way the rules portray something, I can change it! Some of my players may whine at my ban of inappropriate and tactically useless armor for women, but in the end we all have fun for a few hours. Being a Dungeon Master is a fun way for me to exercise my creativity while being able to introduce my friends to some of my passions about the medieval world.



THE DRAGON AND THE ELEPHANT

By: Joseph Acero

Tusk and Fang, their weapons ring,
The sounds of battle rattle and sing.
Beware the Elephant, respect his rule,
Beware the Dragon, he covets the jewel.

The Elephant strides through familiar lands,
His hide as rough as the distant sands.
His tusks are worn from battles fought,
He guards his lands from enemies sought.

The Dragon slithers his way through underbrush,
His hiss and snarls are all but a hush.
His greed relentless, from flesh to gold,
He yearns for all, with a thieving hold.

The two will clash for that is their fate,
With a soul of courage against a heart of hate.
Beware the Elephant, respect his rule,
Beware the Dragon, he covets the jewel.

THE LADY AND THE UNICORN

By: Matthew Pheneger

Nestled in the 5th Arrondissement of Paris, France and constructed on what remains of a Roman thermal bath house, one will find the Musée de Cluny—or the National Museum of the Middle Ages—a less frequented but still impressive museum. Among its extensive collection of medieval and ancient pieces is a collection of tapestries known as The Lady and the Unicorn, famous for being one of the greatest surviving artworks handed down to us from the Middle Ages.

Created in the French *millefleur* (thousand flower) style of tapestry work, the collection of six pieces were discovered in 1841 by Prosper Mérimée, an important writer in the French Romantic school. Though they had suffered damage due to their poor storage conditions in Boussac Castle, the tapestries managed to catch the eye of various *littérateurs* and other public figures, capturing the imagination of viewers; eventually they were turned over to the Thermes de Cluny in Paris. From that time to the present, delicate conservation

and care has managed to restore the tapestries to their former glory.

As the name suggests, each one of the tapestries depicts a lady of noble bearing accompanied by a unicorn on her left and a lion on her right. Though the exact meaning of the tapestries has been lost, the prevailing theory is that they offer a commentary on love and its relationship to the senses associated with human ex-



perience. The museum seems to support this interpretation, arranging the tapestries in a circular manner beginning with *Touch*, in which the the lady is depicted with one hand on the unicorn's horn while the lion gazes on, and progressing through *Taste*, *Smell*, *Hearing*, *Sight*, and ending with the sixth and most unique piece in the collection—the *À Mon Seul Désir*. Translated, the phrase means “with my unique desire” and is suggestive of a mysterious and powerful sixth sense. Wider and crafted in a style diverging

Continued on page 8

FROM THE CHAIR: HELLO FROM THE NEW AMRS BOARD!

By: Colin McGarry

Getting the board off the ground has been a difficult climb, but rewarding. Since there hasn't been an AMRS student board in years, we've sort of been making things up as we go (although I've been pleased with the results). As you probably know, AMRS is special around here; we don't run things like everyone else. Unlike the other programs and departments at OWU, AMRS faculty are in nine different departments across campus.

The unique program also bleeds into us having a unique student board. Since AMRS doesn't hire its own faculty, the student board doesn't do what other boards do. The student board for a more typical department tends to focus on faculty—like professor evaluations, or looking at new hires. We can leave those jobs to our associated departments and really focus on being *your* student board.

So far, that's just been getting the department to know one another through a mixer, where we showed pictures of past AMRS shindigs. Everyone seemed to enjoy the image of an old AMRS karaoke night, and some even sug-



gested that we bring it back. We also watched *Excalibur* and ate pizza with fellow majors and minors. More of those are planned for the year! As we go forward, though, we want to hear from you on what we can improve and how to help enhance your experience in the department.

We've had a great time getting to know you so far, and we hope that we can keep making positive strides as the year goes by! Remember that the board is here to help you in whatever way you need, so please let any of us know if you have any ideas or questions.

Members: Colin McGarry (Chair), Capri Pappas, Kyle Rabung, Joe Acero, and Matthew Pheneger.



from the rest, the sixth tapestry depicts the lady standing in front of a tent that states the title of the tapestry. To the noblewoman's right is her maid-servant, bearing an open chest into which the noblewoman is placing her necklace. The unicorn and the lion continue to flank the lady on either side. Though this piece of the tapestry has elicited a number of interpretations, including the aforementioned "sixth sense of love," more recent scholarly work has culled a meaning from the tapestries that is perhaps more interesting.

This interpretation has taken the French phrase scrawled onto the tent combined with the woman placing her valuable necklace in (or retrieving it from) the box as a commentary on the unique human capability to desire material possessions while the other five senses are ones that we share with animals, whether real or mythological. Arguably, the necklace could also be

symbolic of any other traits unique to humans, such as faith in the divine, love, or the ability to reason. Proponents of this interpretation cite the fact that in the other five tapestries, which represent the senses derived from and shared with nature, either the unicorn or the lion are somehow engaged in the sensory experience, whereas in the sixth tapestry both merely watch from afar as the two women interact with the necklace in the safety of their blue tent—a juxtaposition against the dominant shades of green in the other five pieces. The sudden appearance of the tent and its difference in shading seem to suggest that the tent acts as a barrier between the two women and the outside world of nature and myth. Following this interpretation to its logical conclusion, the tapestries seem to suggest a recurring motif which has resounded through art, literature, religion, and philosophy: Humans live alongside the combined realm of nature and myth, and have, arguably, progressed out of that realm and into a state that is uniquely ours. It remains a curious aspect of our fate to stride the line between these two worlds, never entirely at home in one or the other.

WHY IS D&D SO POPULAR?

By: Christopher Shanley

Tabletop roleplaying games like Dungeons & Dragons (D&D) are experiencing a Renaissance. The Satanic-hysteria of the 80s is now mostly forgotten, and the generations that have been raised since have relatively flocked to the genre. The Player's Handbook of the latest edition of D&D, 5e, has outsold each of the three previous editions. The newest edition had only been out for 2 years, far shorter than the editions it had beat out: 3e, 3.5e, and 4e. When the Handbook came out, it was also Amazon's number one book, despite being a rulebook for a game generally considered to be "for nerds."

One of the perks of this new-found success is the in-

creased diversity that 5e has encouraged. No longer are the sourcebooks filled with pictures of white men. Women and people of color are significantly more represented. The Handbook also directly encourages LGBT characters; it states, "You don't need to be confined to binary notions of sex and gender... Likewise, your character's sexual orientation is for you to decide." This openness is part of the draw to Dungeons & Dragons. You can play as whomever you like! People enjoy being able to play pretend and live vicariously through their characters. It's the same reason fantasy football, video games, and improv acting are popular. Even if someone is content in life, it can be fun to be a spell-



Continued on page 10

CAPSTONE CORNER: A CLOSER LOOK AT RENAISSANCE WITCHCRAFT

By: Jordan Waterwash

As a senior Renaissance major with a frankly disturbing obsession with witchcraft and the occult, I considered nothing but the magical and the mystical for my capstone project. Witchcraft, however, is a tricky concept to nail down.

The misconceptions and stereotypes oftentimes get in the way of sources that took witchcraft seriously, and the primary sources that do take the magic seriously tend to have their own list of falsities. Researching the subject feels like running in circles more often than not, but when one looks from the right lens things start to fall into place.

For example, knowing what the stereotypes given to witches by those who were legitimately afraid that they'd be cursed helps us to understand the cultural implications of why the people accused of witchcraft were easy targets. Witches were usually women—though there were a handful of men that were tried and convicted—and most were women who secluded themselves from others, or had an unpleasant demeanor. Age also played a factor. Old

women were more likely to be tried for witchcraft than young women, although both old and young women had their own subset of stereotypes they followed. Old witches aimed to fulfill a vendetta; young witches took control of their sexuality. Both had deadly implications.

The world of witchcraft was not left without its celebrities, though. A few witches came to be household names in the towns they resided. Agnes Waterhouse, also known as Mother Waterhouse, was among the first women to be tried and convicted of witchcraft in the year 1566. Her crime involved dealings with a familiar, a cat called Satan, that did her bidding in exchange for her blood. Familiar were seen as vectors to the Devil, as the witch in question would need to make a pact to sell her soul to Satan—the ruler of Hell as well as the cat—and seal the deal with her blood, as men-

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tioned. One of the tests conducted to determine her guilt consisted of searching her body for spots where the cat had bitten. They found them on the top of her head. She was found guilty and hung.

Her story is familiar to modern readers. It includes all the typical stereotypes of witches—a black cat, Devil worship, and I'm sure she owned a broom—but there are tales that are not as recognizable to us, despite the similarities. John Lowes, a clergyman, was tried and convicted of witchcraft in 1645. He, too, was inspected for marks, which were found on the crown of his head and beneath his tongue. His cat was not a cat, but an imp. Several of them. And they, like Satan the cat, fed on his blood and devoted themselves to conducting whatever task Lowes

asked of them. Why, then, do we recognize the tropes of witchcraft when a woman is assigned them, but not when a man fills the same bill? The answer is both simple and complicated. On one hand, it is clear that women often get blamed when things go wrong, especially during the Renaissance. And if the woman in question is cranky and old, then the blame falls easily onto her lap. But on the other hand, clergymen were often seen as feminized men due to the nature of their job description. This, of course, points to the fact that women are blamed for most things, but also reveals that men had their own set of expectations to abide by, and if one did not, they were subject to the same mistreatment women were given. Seems like hocus pocus to me.