

PROCLAMATION !

UPCOMING AMRS EVENTS

March 8th- The AMRS Student Board is hosting a marathon reading of Beowulf in the Crider Lounge! The reading will take place from 5 PM until the event ends. There will be chili!

March 20th - Professor Gale Owen-Crocker from the University of Manchester will be giving a presentation titled "Beowulf and Archaeology: Text and Material Culture." The talk will take place in Corns 312 at 5 PM.



THE STAFF OF THE TRIDENT

Student Editor: Jordan Waterwash

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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.



A LOOK INTO HISTORIC PRESERVATION IN OHIO

By: Joseph Acero

As a Medieval Studies major and History minor, I am aware of how enjoyable and intriguing the various subjects of history truly are. Learning about the events that shape our world is like reading a great epic myth; it's exciting and full

of surprises. However, I know that learning how to use your major or minor in a practical manner after college is vastly important. Are there jobs that utilize your skills as a historian? Where are these jobs located? Luckily, there are jobs that require such expertise within

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Ohio through a division of Ohio History Connection called the State Historic Preservation Office

Last semester, Justin Cook, the Technical Preservation Services Manager, visited campus to discuss the opportunities one would have in a Cultural Resources Management career. So what exactly are those opportunities? And what does a Cultural Resources Manager do exactly? According to Cook, their job is to protect and preserve buildings, neighborhoods, and archaeological sites that are historically important to communities. In this job, you work with the state of Ohio as you travel from location to location, uncovering lands, buildings, and objects with untouched history. One might think that there is no way that there are that many unfounded historical locations in Ohio, but the number would surprise you, as well how close they are to campus.

Cook, during his presentation, pointed out that our football field was deemed a historical site, with the discovery of two cemeteries un-

derneath it. Not only that, but they found another cemetery near the Columbus Pike outside of town. He went into detail about the various actions and requirements needed to turn the location into a historic preservation site. While it is incredible to help uncover these sites, it is not an easy job. Uncovering these locations require a lot of research; looking into both community and state archives, seeing if the site fulfills the requirements of the National Historic Preservation Act, and examining the land itself all needs to be taken into account. Cook pointed out that many people interested in archaeological work would find a Cultural Resources Management job incredibly beneficial. While he did remind those interested that the job is not as exciting as Indiana Jones, he showed that the job is nevertheless important and can be a great stepping stone for those who want to move up in the field. The job can be hard, but preserving the history of Ohio does hold a lot of importance, and it can be both mentally and physically rewarding.

Try to remember the last time you were at a museum or historical landmark. What made it a good experience? I'm willing to bet it was the exhibits that house old ob-

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jects, documents, or clothing, all of which contain a valuable story about the past. You might learn about a rusted cup used by a Civil War general, or a letter from a journal written by a woman living on the wild Frontier. And the building itself could be a historical landmark, an old home that witnessed a battle or housed a great leader. When viewing these locations and objects, imagine being one of the people who discovered these artifacts. It may not be Indiana Jones uncovering the Ark of the Covenant, but preserving any form of history helps us uncover more of who we are and who we were.

For those of you interested in learning more about a Cultural Resources Management job, or jobs like it, feel free to learn more about it on the Ohio History Connection website.

Joseph Acero is a senior Medieval Studies and Creative Writing double major and History minor. He will be graduating May 2018.



WANT TO BE THE NEXT TRIDENT EDITOR?

If you enjoy reading *The Trident* and would like to be involved beyond writing pieces, consider becoming the editor! As editor, you are given the freedom to design the layout of the issues, choose the pieces, and work on building a great resume! If you would like to apply, email Dr. DeMarco at pademarc@owu.edu.

KNIGHTFALL: T.V. AND THE KNIGHTS OF TEMPLAR

By: Matthew Pheneger

Amidst the widespread popularity of television dramas like HBO's *Game of Thrones* and History's *Vikings*, the end of 2017 saw the addition of a third competitor in what seems to be an ongoing cultural fascination with all things medieval. *Knightfall*, which premiered on History in early December, takes viewers to 14th century France—a turbulent period in which powerful historical forces ranging from war to disease drove the medieval era towards its end. The focus of the show is the Knights Templar, a historical Catholic military order. Their search for the coveted Holy Grail—itsself a subject of great interest in both medieval and modern periods—has been piquing the interest of viewers for years.

With an eclectic cast made up of characters both real and imagined, *Knightfall*'s creators Don Handfield and Richard Rayner seem to have drawn on the formulas of their predecessors by combining the suspenseful, Machiavellian *realpolitik* of *Game of Thrones* with the gritty, un-

sparing violence of *Vikings*.

Also noteworthy is the show's willingness to engage with elements of history which remain difficult and controversial subjects to this day—namely the experience of Jews in medieval Europe, the Crusades, and the relationship between the East and West. So far, *Knightfall* has explored these facets of history in ways both startlingly brutal and touchingly humane.

Already halfway through its first season, it remains to be seen whether *Knightfall* will be able to draw in the audience and ratings necessary for subsequent episodes in a genre that some assert has been overdone. If its first five episodes are anything to go by, this writer has hope that it will curry favor amidst medieval enthusiasts both professional and casual. *Knightfall* airs every Wednesday at 10:00 PM on History.



TRAVELS OF THE MONGOLS: FROM PEACE TO PLAGUE

By: Jordan Waterwash

The Mongols were a people that moved endlessly. Conquering came to them easily and quickly; they started their campaign in the 1200s, and took over most of the Eastern world by the 1300s. With this mass migration of people came trade, of cultures and of goods, through the Silk Road. But, unknown to the Mongols, they were trading more than ideas and trinkets. Rats joined the Mongols on their adventures throughout the medieval world, and brought the plague with them.

The growth of the Mongol empire occurred in the span of a generation, changing the political climate of the invaded areas. Europe in particular was already fragmented due to conflicting governmental control; however, the introduction of the Mongols created trade systems that were more connected and facilitated peaceful interactions between the nomads and the stationary—though that came after the violent sacking of towns. If the Mongols were traveling with rats that were able to infect people with the plague, the

rats would be able to reach new, untouched places. And they'd be bringing the plague with them. The rats allegedly came from China, and the Mongols merely spread the animals via trade routes.

As prey animals, rats' lifespans aren't particularly long. Other animals eat them, and humans kill them. Those that lead long lives still only live for about a year. But another organism hides in the rat's fur: fleas. Fleas don't exactly have long lifespans either, however, they are able to go undetected and can easily move from animals to humans. As long as the rats are able to live long enough to transfer their fleas to the people, then the plague can flourish. Luckily for them, their Mongol travel companions provided them with the food, water, and shelter—though accidentally—they needed to survive, which let the fleas survive, too. And not just survive, but thrive. The peaceful relations the Mongols bred from their conquering, funnily enough, comes second to the impact their travels had on the plague epidemic.

A CLOSE LOOK AT THE ANCIENT JAVELIN

By: Colin McGarry

Despite its ubiquity in ancient warfare, the javelin remains a poorly understood weapon, largely due to its constant linking with the spear. Despite the visual similarities, the javelin is more than just a spear in flight; rather, it's a separate specialized weapon.

The largest difference between the thrown, or cast, javelin and the held spear is the working of the shaft, though unfortunately very few wood javelin-shafts survive. While the javelin was a disposable weapon, meant to be thrown and often unable to be recovered, there is no reason to believe that this meant it was made cheaply. The shaft of the javelin would be crafted to have a specific balance point, between 33% and 50% the length of the weapon, measured from the tip. A point of balance measuring halfway between the tip and butt ends of the javelin would allow the object to fly the longest distance when thrown with equal force while having the balance at one-third the distance from tip to butt would allow for the greatest

impact on the target without altering characteristics in flight. There are examples from throughout this range for specialty weapons—such as the Roman *pila*, weighted at the front; or a Greek sporting javelin, weighted at the middle. Most examples have a point of balance at or near 40% distance from tip to butt, so we might consider this the generally accepted compromise between the longer distance and hardest impact.

Because the wooden shaft of a weapon rarely survives in the archaeological record, the designation between a spear and javelin usually comes from the surviving metallic head, though heads of bone or stone seem to exist into the medieval period. Therefore, the designation of a spear or javelin head often comes from the size of the head, with smaller, lighter ob-



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EXCERPT FROM THE PARLIAMENT OF FOWLS

By: Geoffrey Chaucer

Now welcome, somer, with thy sonne softe,
That hast this wintres wedres overshake,
And driven away the longe nyghtes blake!

Saynt Valentyn, that art ful hy on-lofte,
Thus syngen smale foules for thy sake:
*Now welcome, somer, with thy sonne softe,
That hast this wintres wedres overshake.*

Wel han they cause for to gladen ofte,
Sith ech of hem recovered hath hys make;
Ful blissful mowe they syng when they wake:
*Now welcome, somer, with thy sonne softe
That hast this wintres wedres overshake
And driven away the longe nyghtes blake!*

jects often considered better fit for javelin heads, and the larger, heavier ones considered fit for the spears. However, some fully intact javelins—like the Viking age javelin from Lendbreen, Norway—demonstrate that ancient and medieval people felt comfortable fitting their javelins with large heads. This can be beneficial to the aerodynamics of the weapon, moving the point of balance further up the shaft while requiring less working of the wood. Likewise, the smaller heads benefit a spear, allowing for a balance closer to the hand with less work. What we might consider a better indicator of a javelin is if the head of the weapon is asymmetrical or barbed. Many surviving spear or javelin heads, particularly from the pre-medieval era, included barbs like a harpoon, making the weapon harder to remove from bone or armor after entering a target. This would be a hindrance for a spear, as it would mean the weapon might have to be abandoned after a single successful attack. Other asymmetries and oddities in the javelin head, such as circular or semi-circular cut-outs along the edges, saw-toothed edges, and wave-patterned blades would achieve the same end. Likewise, there are examples of javelin heads with spiral-

twisted blades, which could match the spiral on the object in flight, essentially drilling into the opponent.

Another aspect of the javelin, common but not universal, was the use of a throwing cord, often known by its Latin name, *amentum*. This was a short, circular length of cord (usually flax, linen, or leather) that would be tied behind the balance point of the weapon, then wrapped in a few large spirals around the shaft. Keeping the cord held taut, the thrower would place either his index finger or index and middle fingers in the loop. The fingers will naturally slip out of the loop slightly after the javelin has left the hand. This will add more power to the throw, but will also help give it a spiral in the air; experiments at Colorado Mesa University have shown that collegiate-level javelin throwers could double the distance of their throws if they used the *amentum*.

The javelin in ancient times was not simply a cheap and disposable spear, nor was it a spear in flight. It was a distinct weapon in the eyes of its wielder, just as different from his spear as his axe or sword. The javelin would have been made precisely and delicately to enhance its use as a missile weapon.

THE LIVING AND THE DEAD: IMAGES OF DEATH

By: Carrie Kubicki

When you think of the dead, what do you think of? Is it the image of lost souls sunken and decaying in the ground with little mementos of their lives? Perhaps it's an image of an ancient pharaoh wrapped up and mummified, left to crumble in a sarcophagus surrounded by items for his next life? Even with these images, do you ever think of deceased saints covered in gold and encrusted with jewels, or human remains used to create decorative and artistic installations, or even the catacombs?

The point is that death is all around us; it takes up so much of our time, energy, and living years. This is especially true for various cultural and ethnic traditions revolving around the display, treatment, and remembrance of the dead.



The remembrance and reverence of the dead is unique to different cultures. This remembrance can range anywhere from exhumations, to ritualistic burials, and from relics, to celebrations. For some, the thought of exhuming their deceased family members is blasphemous and barbaric, but for others, it is a traditional comfort, as they know they'll be connected to their loved ones in person and in spirit. For example, in Madagascar families exhume their deceased relatives yearly to participate in something called "Dance of the Dead," where they do just what the name says—dance and party with their deceased relatives. Through the deceased, we can see in what ways the dead are not only presented, but also how the living interact with them: culturally, traditionally, politically, and emotionally. These bodies and practices become boundaries not only between the living and the dead, but also the past and the present, the church and the state, and the private and the public.

WHY STUDY EARLY MODERN LITERATURE?

By: Shaun Russell

It is tempting to begin by writing “It all started in my Grade 12 literature class with Mr. Ames. . .” because there is a certainly some truth to that sentiment. As is likely the case for most of us, my first significant encounters with Shakespeare



came in high school, whether it was acting in *Othello* in my Drama class (I’m not going to tell you what role. . .), or studying *Hamlet*, *Macbeth*, and the *Sonnets* in various English classes. Yet, unlike many who have gone down the academic path, I did not immediately make the jump from high school to college. In fact, other than obtaining two perfunctory vocational degrees in my twenties, it took me fifteen years to finally fulfill a long-latent love of literary scholarship and ultimately enroll in the full-time degree programs that have led to my pursuit of a Ph.D. at OSU.

After a brief stint at a community college, I was accepted to the undergraduate

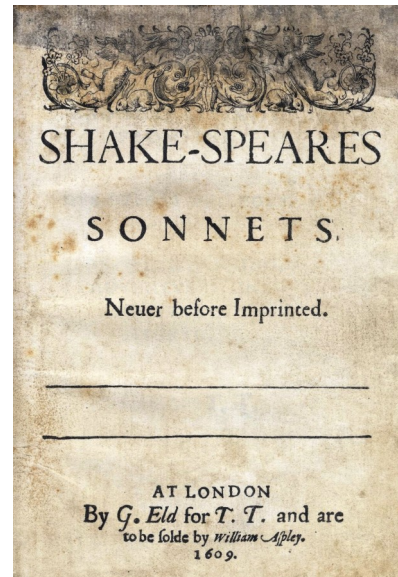
BENSON DOES NOT DESERVE TO BE DEMONIZED

English program at the College of William and Mary, where I had the great good fortune to have the late Paula Blank as my advisor. A research seminar on Shakespeare’s *Sonnets*, co-taught by Paula and her colleague Thomas Heacox, opened my mind to a world of possibilities concerning the individual poems, and the work as a whole. It was then that I discovered my interest in textual anomalies in certain of the *Sonnets*. By the time I started my Master’s at the University of Maryland, this interest deepened into more critical questions about the printing of the Quarto edition, and thanks to some excellent guidance from various UMD professors (not to mention the close proximity of the Folger Shakespeare Library), I arrived at what is now my primary research interest.

When the Quarto edition of Shakespeare’s *Sonnets*

was first released in 1609, it was largely ignored by the populace. Theories abound as to why this is the case, but what I find most interesting is that the next edition released, publisher John Benson’s *Poems Written by Wil. Shakespeare, Gent.*, was remarkably popular. In spite of (or just as plausibly, because of) Benson’s stripping of the poems’ distinction as sonnets (often fusing multiple sonnets together), his replacement of numerical titles with textual ones, his reordering of the poems, and—most egregiously, by modern standards—his omission of eight of the sonnets altogether, records indicate that his edition sold surprisingly well. All of this has been well-documented, of course, but further research

revealed that with one minor exception, Benson’s edition—not the original Quarto—formed the basis of all subsequent editions of the *Sonnets* until 1766. For years I was convinced that, as many scholars over the decades have posited, Benson’s actions were heinous; yet over the past year and a half upon gaining a much broader understanding of book history and early modern publishing practices, I have come to believe that Benson does not deserve to be demonized to such a degree. In plainest terms, what he did was a perfectly acceptable, if slightly morally ambiguous, act of a profit-seeking publisher. And it clearly paid off.



If you’re interested in the study of editions of manuscripts, then you should consider taking History of the Book with Prof. Arnold! The class is the first course with the official designation of AMRS, and will be offered in the Spring of 2019.