

AMRS Events:



Students and Faculty pose at the AMRS Karaoke Night on April 1st.

YOU ARE INVITED:

To The Annual AMRS
Croquet Death Match
and Picnic

30 April, 4:00-6:00

Location: Prof. Prindle's backyard

Watch your mailbox for directions



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Thank you for reading this year's issues of The Trident

May the remainder of your Spring Semester be pleasant and studious!

Ancient, Medieval, and Renaissance Studies

The Trident

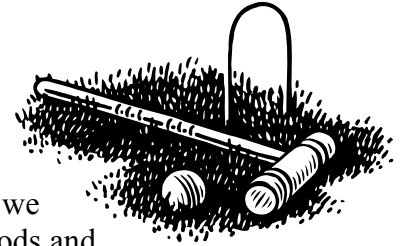
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April, 2011

Do You Play Croquet?

By Becca Pollard

It is almost that time...the time when normally civilized students and professors resort to their most base qualities in an attempt to seek vengeance on poor grades or late papers...the time for The Annual AMRS Croquet Death Match. For one day, we students will put aside our chosen time periods and join together on the battlefield, but until then, shouldn't we know the foundations of the sport we are soon to use in order to rebel against our professors?



While one source claims the earliest form of croquet originated in the French countryside during the 12th century, others claim a Saxon origin (but then again when aren't France and England fighting?). Either way, the peasants are believed to have fashioned crude mallets and balls from wood and curved willow branches to form the hoops seen in modern croquet. It was from this that the French Paille-maille or English Pall Mall lawn game was formed.

Joseph Stutt wrote, "Pale-maille is a game wherein a round box ball is struck with a mallet through a high arch of iron, which he that can do at the fewest blows, or at the number agreed upon, wins."

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It became hugely popular and was one of the favorite pastimes of Charles II's court. Out of this popularity came alleys sectioned off specifically for game play. Some of these, like The Mall in London or the Ru de Mail in Paris, still retain the name of the game — although now, as the sport is out of favor, they have fallen to the many merchants and vendors who now fill them (This is why we call our collection of stores a shopping mall).

Modern croquet became extremely popular in the 19th century in part because both sexes could participate. It spread to countries across the world and many books describing the rules were printed (though I highly doubt any of them sanctioned a rogue player). However, this too fell out of popularity when tennis reemerged. Even so, there are over 200 croquet clubs across the United States in major cities and as well as in many universities. It has been portrayed in art and literature, such as Lewis Carol's *Alice and Wonderland*, and though it does not retain its former popularity it is by no means a disappearing sport.

Here at Ohio Wesleyan, we shall keep the spirit of Paille-maille/ Croquet alive, and perhaps this year with Professor Frat still on sabbatical, the students might yet have a chance at beating our lords and ladies. So, little news article, fly to the *Trident's* pages, and do not let your peasant's words offend the nobility of land. Merely inform them that we will come prepared, and whether Lady Fortune leads us into victory or into defeat, let them know that we will retain our honor. ●

Did you enjoy the talk that Dr. Buchholz gave on the Greek Gods' ignorance of human needs and concerns in the Homeric Hymns? Here's another taste:

“Divine Ignorance”

By Dr. Buccholz

First, I'd like to thank the Humanities-Classics Department for giving me the opportunity to present my work and all the faculty and students who attended and gave me such wonderful feedback. The following is an episode from the *Homeric Hymn to Apollo* which I referenced in my talk but did not discuss in any detail.

Apollo's inability to understand the irregular behavior of the Cretan sailors upon their landing at Delphi is echoed later in the *Hymn* by his inability to understand (and empathize with) the sailors' questions once they have arrived at the temple. *continued on next page*

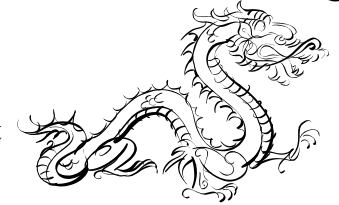
What Can I Do With an AMRS Major?

Consider This:

Have you wondered what types of things AMRS majors choose to research for their AMRS Capstones? Here are project topics from this years seniors:

Erika Hankins—Ancient Studies:

I wrote about dragons. More specifically, I wrote about the literary and artistic influence of ancient Near Eastern dragons on ancient Greek dragons in Greek literature and art. I used different pieces of art (vases, sculpture, etc.) as well as original literature. My advice: Write a paper on a topic that you know you'll enjoy reading and writing about without hating the topic by the end; also, start early on research and writing.



Alex Garner—Medieval Studies:

I examined a 14th century work by Jean d'Arras, *Le Roman de Mélusine* or *L'histoire de Lusignan*. I explored the themes of lineage and transgression that permeate the work, and attempted to show how *Mélusine* defies conventional categorization. The dualistic nature of the title character, Mélusine, as a liminal half-faerie, half-human creature is central to the story, and this tension expressed in her is a paradigm for the hybridity of the work as a whole.

Set against the backdrop of the Hundred Years war, the work also functions as a sort of legitimizing and authoritative origin story. Although very much set within a realistic historical awareness, the elements of fantasy complicate a discussion of genre, and the mythical origins of the Mélusine tale become expressed as a hybrid history/romance.

Amanda Holt—Medieval Studies:

I based my research around Medieval accounts of the voyage of St. Brendan, an Irish saint who reportedly journeyed across the Atlantic during the 6th century. I examined how the earliest extant version, the *Navigatio Sancti Brendani Abbatis*, surviving from 10th century Germany, and the first vernacular version, the 12th century Anglo-Norman *Voyage of St. Brendan*, fit into their respective contexts, and how the stories differed due to their historical settings.

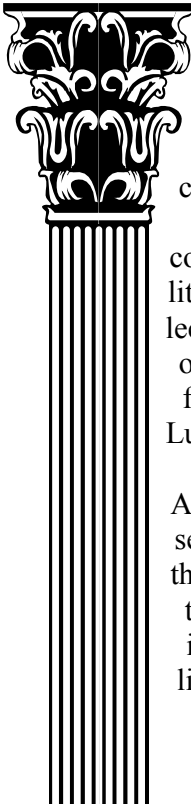


In order to answer this, Dr. Hallett demonstrated how many of Sulpicia's contemporaries, most notably Ovid, responded to her poetry very negatively. Her fellow Augustan poets criticised not her skill, but her content. Sulpicia's poetry was very sexual in nature, and this made the men that heard and read them uncomfortable.

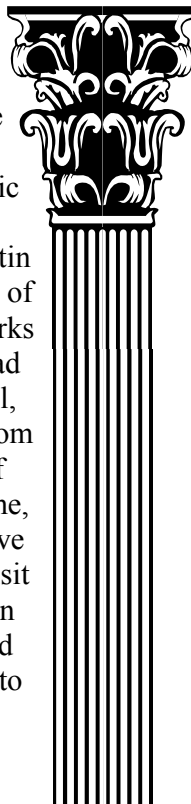
She explained that there was a long tradition of men trying to ignore women's sexuality. To defend this view, she mentioned the negative reaction of Augustus to his daughter, Julia's sexual indiscretion. Dr. Hallett believes that the apparent historical discomfort with female sexuality is what has led to the majority of poetic works by females being lost to time.

The lecture, although at times difficult to follow, was a thoroughly enjoyable experience. Her argument was strongly supported by her evidence, and she presented it very well. Her responses to the questions asked by the audience further proved both her wealth of knowledge on the topic, and her ability to speak with eloquence.●

THE ROMAN REPUBLIC: MAY TERM IN ROME, 2012



In May, 2012, Prof. Fratantuono will be directing a Rome study trip for select Ancient Studies and Classics majors. This travel learning course will be connected to his usual spring Rome course. Every spring, Prof. Fratantuono offers a course in Roman history and literature: The Republic ("Rome I") and The Empire ("Rome II"). These courses study a wide range of primary sources of Latin literature (in English translation) and feature a series of lectures on the great events, persons, and literary works of ancient Rome. Students in the Republic class read from such authors as Lucretius, Sallust, Livy, Virgil, Lucan, and Plutarch; lectures span Rome's history from the traditions of the founding through the Battle of Actium in 31 BC. This coming year, for the first time, select students from the usual lecture course will have the chance to crown the semester with a 2-3 week visit to Rome after the close of the spring semester for an investigation of important Republican historical and literary sites with Prof. Fratantuono and the chance to complete a special course project. For more information, contact Prof. Fratantuono at lmfratan@owu.edu.



Lord, since you have brought us far from our dear ones and our native land - so it must have pleased your heart - how are we going to feed ourselves now? That's what we want you to consider.

This land is not good for bearing harvest, nor rich in grassland, in order for us to live off it and serve the public at the same time.
(*Homeric Hymn to Apollo* 526-530)

The sailors voice a legitimate concern about their homeland, their families, and their sustenance. They are asking Apollo how they are to perform the normal behavior of mortals without the normal requirements of mortals. That Apollo still cannot understand the mortals' concern with these matters (here, food and homeland) highlights the fact that he was giving a "performance" in the earlier scene when the sailors arrived. Apollo, as discussed in the lecture, mimicked normal human questioning of strangers, pretending ignorance of the sailors' origin, but was then, as in this scene, truly confused about their behavior.

Apollo's reaction to the sailors' questions here - how they are going to survive without their families, communities, or farmland - is to repeat the cliché that mortals are ignorant.

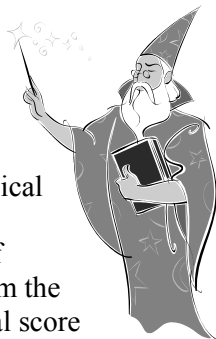
Oh ignorant men of misplaced suffering,
who want anxiety, hard toil, and heartache.
I will give you a simple answer to bear in mind.
Each of you must just keep a knife in his right hand
and keep slaughtering sheep: they will be available in abundance,
as many as the thronging peoples bring for me.

(*Homeric Hymn to Apollo* 532-537)

It is mortal ignorance that condemns them to their lot in life. Apollo accuses them of almost willful ignorance when he states that they want anxiety and hard toil and heartache. But Apollo follows his accusation with a solution for these particular mortals. By being his priests, these few, select men, will escape the lot of toil that most must endure, living off the offerings that people bring to the temple. They will live almost like gods.

This can be taken a step further. In actual ancient practice, the oracle at Delphi offered access to understanding the future, a lack of which is the root of mortal ignorance. Delphi itself offered humans a way to better their lot in life by understanding what is or might be good for them. Thus the *Hymn* not only describes mortal (and immortal) ignorance, but also points offers one of many solutions to the problem.●

Enchanting Etymologies From the world of *Harry Potter* By Caroline Miller



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 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 ones 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!

Judith Hallett's Visit to OWU By Sidney Kochman

On the 21st of February, 2011, the students here at Ohio Wesleyan University were graced with the presence of the esteemed Dr. Judith Hallett. She came to present to us a paper on female readers and writers in ancient Rome; prior to that, she honoured the students in Dr. Buchholz's Women in Antiquity class with a visit.

During her class visit, Dr. Hallett shared with us a brief biography of the famous and infamous American mythographer and translator Edith Hamilton from a book that she is working on. She described to us how Ms. Hamilton, who throughout her academic career had focused her classical studies almost exclusively on Latin works, fell into Hellenic studies because it was what her publishers thought would sell. Despite her lack of academic credibility, Ms. Hamilton managed to become one of the most popular classicists of the last century. When she died, her biography, written by her lover Doris Fielding Reid, was full of omissions and inaccuracies that Dr. Hallett hopes to rectify.

Later that day, Dr. Hallett gave her lecture, which was entitled "*Lectrix and Scriptrix: Women Writers and Readers in Ancient Rome*." In her lecture, Dr. Hallett examined the poetry of Sulpicia, an aristocrat from the Augustan age. More particularly, she focused on an inscription written by Sulpicia that she believed would silence the scholars who did not believe that Sulpicia would not have been educated enough to write the poetry that she did.

The inscription, which has been uncovered and then re-lost several times, contains a piece that Sulpicia wrote honouring a Greek slave of hers known as Petale. The aforementioned inscription refers to her as *Lectricis*, the feminine form of the Latin word meaning reader, which implies that she was educated. If Sulpicia did have a Greek slave who was knowledgeable about poetry, including the great works of her people, this could answer the question about how Sulpicia could write as part of a poetic tradition in which she would not have normally been educated.

Dr. Hallett then raised the possibility that other notable Roman women could have had educated Greek slaves who could have taught them about the Greek epic tradition and the great lyric poets of their homeland. This raised a question: if Roman women had access to education to this extent, why is there such an apparent dearth of female writers? *Continued on page 6*

