PROCLAMATION!

Let it be known that Friday, October 11th, the 2012-2013 Herbst Prize winners will present at 12 in the Benes Rooms.

Melissa Popeck and Elizabeth Simmons will discuss the influence of Roman art on European Architecture. Madeline Lank will talk about Maria Lionza and the Cult of the Dead in Venezuela.

Additionally, Tuesday, November 5th, at 4:10 in the Bayley Room, Dr. Ellen Arnold will present her talk, “Rivers and Environmental Imagination in the Middle Ages.”

Please join us!

THE STAFF OF THE TRIDENT

Student Editor: Madeline Lank
Contributing Students: Sarah Thomas
AMRS Chair: Dr. Patricia DeMarco

Want to write a story? Have ideas for the next issue? Send them to mmlank@owu.edu.

ANCIENT, MEDIEVAL, AND RENAISSANCE STUDIES THE TRIDENT

Vol. XXI, Issue 1 Oct 2013

IN THIS ISSUE

Narnia and the Peutinger Table pg. 3-4
Fun with Anglo Saxon Riddles pg. 5-6
Puzzle: Test your mind with Riddles! pg. 6
Upcoming Ohio AMRS events pg. 7
Announcements pg. 8

Medieval Mystery Manor

The partially excavated site at Longforth farm. It’s roughly 1 acre total.

By Madeline Lank

In June, a dig team from Wessex Archaeology uncovered a previously unknown—and impressively large—medieval building complex in Somerset, UK.

The site at Longforth farm was purchased by Bloor Homes and set for construction.

Cont. on pg 2

IN THIS ISSUE

Narnia and the Peutinger Table pg. 3-4
Fun with Anglo Saxon Riddles pg. 5-6
Puzzle: Test your mind with Riddles! pg. 6
Upcoming Ohio AMRS events pg. 7
Announcements pg. 8
a few weeks before the structure was discovered. The site was already known to have some Bronze Age farm features—field systems, enclosures, track-ways, and paddocks, as well as some small pieces of Trevisker Ware pottery. It wasn’t until they started to uncover the stone foundations that they realized the site had once housed anything more.

Equally mysterious is that there were no documentary records that this substantial site ever existed at the location. This complex was clearly of high status. The remains of stone foundations, covering roughly an acre, indicate that this may have been a great building complex. Judging by the alignments of the foundations, these buildings may have been connected by a series of courtyards. Furthering the idea of wealth, the Wessex team also uncovered glazed ceramic roof tiles and decorated floor tiles. The floor tiles in particular match those found at other Somerset sites, including Glastonbury abbey.

According to accessed information, there is still ambiguity about what the purpose of the structure may have been. Preliminary dating on medieval pottery fragments place the structure in use between the 12th and 14th centuries, before they were abandoned and had useable building materials robbed out. The floor tiles lead some to believe that the structure may have had religious connections. However, it is rare that such a significant site would simply disappear without evidence.

More likely, it would seem that it would have been a type of manor, perhaps with a chapel. Information provided by a local historian suggested that the building

A tile of Richard I, likely charging at the Sultan of Egypt.
Anglo-Saxon riddles provide scholars insight into cultural practices of which scholars lack evidence otherwise. Studying the Exeter Book riddles reveals much about the world that produced masterpieces such as Beowulf, whether the mundane mundane bookworm, the marvelous dragon or the miraculous Christ.


By Sarah Thomas

WE'VE FOUND NARNIA!

(KIND OF)

The Peutinger Table is a 'map' of classical Rome that stresses land routes from the Atlantic to India. It is elongated, with the land stressed and seas compressed, and spread over eleven parchments, about 22 x 1 foot in size. It has been believed that its purpose was to assist travelers along Rome’s highways and trade routes. Recently, the map has been studied in celebration of the restoration of peace and order by Diocletian’s Tetrarchy. Whatever the true purpose, the Peutinger Table has influenced medieval maps.

We've Found Narnia!

Narnia is on the Peutinger Table, but it's hard to locate on the map itself.

A) I have learned that something grows in the corner, swells and expands, has a covering; on that boneless thing a woman grasps around with hands, with a garment the lord’s daughter covered the swollen thing.

B) My house is not quiet, I am not loud. But for us God fashioned our fate together. I am the swifter, at times I rest; my dwelling still runs; within it I lodge as long as I live. Should we two be severed, my death is sure.

C) My attire is noiseless when I tread the earth, sound and make singing shell. When no longer, linger by field or flood. But soar in the air, a wandering spirit.

By Sarah Thomas

We've Found Narnia!

Narnia is on the Peutinger Table, but it's hard to locate on the map itself.

A) I have learned that something grows in the corner, swells and expands, has a covering; on that boneless thing a woman grasps around with hands, with a garment the lord’s daughter covered the swollen thing.

B) My house is not quiet, I am not loud. But for us God fashioned our fate together. I am the swifter, at times I rest; my dwelling still runs; within it I lodge as long as I live. Should we two be severed, my death is sure.

C) My attire is noiseless when I tread the earth, sound and make singing shell. When no longer, linger by field or flood. But soar in the air, a wandering spirit.

By Sarah Thomas

We've Found Narnia!

Narnia is on the Peutinger Table, but it's hard to locate on the map itself.

A) I have learned that something grows in the corner, swells and expands, has a covering; on that boneless thing a woman grasps around with hands, with a garment the lord’s daughter covered the swollen thing.

B) My house is not quiet, I am not loud. But for us God fashioned our fate together. I am the swifter, at times I rest; my dwelling still runs; within it I lodge as long as I live. Should we two be severed, my death is sure.

C) My attire is noiseless when I tread the earth, sound and make singing shell. When no longer, linger by field or flood. But soar in the air, a wandering spirit.

By Sarah Thomas

We've Found Narnia!

Narnia is on the Peutinger Table, but it's hard to locate on the map itself.
The maps radical cartography is seen in many later medieval maps, such as mappaemundi and the Gough map of Great Britain in late thirteenth-century. The design and presentation are very similar in the aspect of creative cartography.

The Peutinger Table is now available online in digital format, in which one can interactively navigate through the map.


Editors note: There is actually a Narnia in Italy today! More commonly called Narni, the city is roughly located at the center of Italy, home to the largest Roman bridge, and sadly lacking in Christ-like lions, fauns, and talking animals.

**The Importance of Riddling**

By Patricia DeMarco

Tucked away in the Rare Book archives on the second floor of Beeghly Library is a facsimile of a rare, handwritten manuscript over 1,000 years old known as the Exeter Book. The original manuscript, dating from the late tenth century and owned by the Exeter Cathedral Library, holds the greatest treasures of English literature including the earliest surviving poems, such as The Husband's Message, a poignant tale of two lovers separated by an ocean and trying to reunite; the saint's life, Juliana; an allegorical poem, The Phoenix; and some 90 riddles. Whether these riddles were first composed orally, they certainly seem to suggest a syncretic practice, bringing together literate Latin composition practices and vernacular traditions of riddling that inspired Tolkien in his novel, The Hobbit.

Riddles betray a delight in word play, enigma and paradox. Their metaphors (in Old English called 'kennings' when they assume a particularly condensed form) are ingenious. As the Anglo-Saxon scholar, Fred Robinson once commented, Anglo-Saxon riddles engage us in "artful ambiguities," and as Swarthmore Professor, Craig Williamson, explains (Williamson worked as advisor for the Hollywood production of the Hobbit), such ambiguities sharpen our wits. Williamson offers an instructive comparison: "A charm is a strategy for action in a sick or unfruitful world. It is a man using metaphor like a knife. A riddle is a matching of wits, a game of disguises. It is a man playing with metaphor like a lens...The riddler shows us our eyes altering, our minds manipulating, our words reshaping that other world" (A Feast of Creatures: Anglo-Saxon Riddle Songs, 35). Like most poetry, riddles heighten our appreciation of the nuances of language and defamiliarize our sense of the simplest, everyday practices, helping us to see our world with fresh eyes.

While many of the Exeter Book riddles remain unsolved—and even more remain contested by scholars—the solutions to the following riddle is discernable to anyone with a little knowledge about Anglo-Saxon writing practices.

A moth ate words. I thought that wonderfully Strange -- a miracle -- when they told me a crawling Insect had swallowed noble songs, A night-time thief had stolen writing So famous, so weighty. The thieving guest Was no whit the wiser for the words it ate.

Cont. on pg 6