

臺灣綜合大學系統

107 學年度 學士班
轉學生聯合招生考試

試 題

類組：A02

科目名稱：西洋文學概論

科目代碼：A0201

I. 解釋名詞 (完全命中)

1. hubris: 命中講義第一回: P31

Chapter 5

The Iliad (The Trojan War)

1. Epic (tale in Greek)

Epic Conventions : (101 / 102 / 104 台大; 103 市北師)

1. _____ : the Division of Books (24 books in *Iliad* / *Odyssey*; 12 books in *Aeneid*)
2. _____ : oral [*Iliad*, *Odyssey*]/ literary [Virgil's *Aeneid*]
3. _____ :

the adventure of a hero

Odysseus' returning home through adventures; Aeneas' wanderings and sufferings for building a new city

A war related to the survival of a nation

The Trojan War: Achilles' wrath is the theme of Homer's *Iliad*.

4. _____ : The question-- "Among the gods, who brought this quarrel on?" --is submitted to Calliope
5. _____ : Calliope of epic poetry
"Anger be now your song, Immortal one." at the onset of the *Iliad*
6. _____ : the bicker between Achilles and Agamemnon, an event in the tenth year of the Trojan war; flashback in the earlier parts (104 台大)
7. _____ (epithet, epic simile)

Epithets (暗喻): a hyphenated adjective applied to characterize a person or a thing (105 / 台綜大, 102 / 98 高雄大學)

bolt-hurling Zeus, white-armed Hera, silken-braided Leto

Loxian Apollo, gray-eyed Athena, silver-footed Thetis, sandy Pylos,

swift-footed Achilles, wise Odysseus

Chapter 13

Medea

The Introduction of Euripides

1. Reshaping the formal structure of Greek tragedy by focusing on _____ and an intelligent serving class
2. Concentrating on the interiority (_____) of his characters; as **the father of the** _____ (e.g. Arthur Miller's *The Death of a Salesman*).
3. Creating real men with _____
4. *The Bacchae*, a complex play that depicts the **destructive power of chaos** and the **godly wrath of Dionysus**, winning first prize
5. **Greek audiences** would have known the story of the ill-fated marriage between **Jason and Medea**
6. *Medea* won third prize at the Dionysia

7. deus ex machina: (101 台大)

1. Latin “ _____ ” used by Euripides—a god lowered by a mechanism onto the stage to _____ or _____
2. Referring to _____ for **untangling the plot easily**
3. Aristotle in *the Poetics* _____ the use of **deus ex machine** by arguing that the **denouement of the plot must grow from the action itself.**

Themes

1. _____ (passionate love for Jason, sacrificing all) and _____ (destroying all the things Jason possesses)
2. _____ : murdering Jason's bride (Glauce), king of Corinth (Creon), and her sons with Jason, depriving Jason of all the things

3. chorus: 命中講義第二回：P6

Themes

1. *The Oresteia* (the first _____): _____ (assassinated by Clytemnestra and her lover), _____ (Orestes—Agamemnon's son—killed his mother and her lover), and _____ (the Furies punished Orestes for his matricide, and finally _____ relieves him of his persecution)

2. **The source of Agamemnon's assassination:**

A. Agamemnon's father, **Atreus**, boiled the children of his own brother, **Thyestes**, and served them to him (Thyestes).

B. _____ lover, **Aegisthus** (Thyestes's only surviving son), seeks revenge for that crime

C. Agamemnon sacrifices his daughter, _____, to _____ to gain a favorable wind to Troy, and **Clytemnestra** murders him to avenge her death. (Agamemnon's soldiers killed Artemis' _____)

3. _____ (冤冤相報: **Clytemnestra** avenged her daughter; **Aegisthus** avenged his brothers; **Orestes** avenged his father—Agamemnon)

4. _____ (from the Watchman's opening speech through the Chorus' foreboding ([不祥的]預感) words to Cassandra's prophesies)

5. **Chorus**

A. The chorus-- the group of _____ and _____ in the Greek drama—serves as a _____ in the action in Aeschylus (providing the background for the action, foreshadowing the King's death, delineating the events of the Trojan War, and discussing the dangers of human pride), a _____ in Sophocles, and a

4. Tale of the Trojan horse in *The Odyssey* : 命中講義第一回 : P53

The adventures of *Odysseus* in Mythology

From Spark Notes

Summary

The following story comes entirely from Homer's other great epic, the *Odyssey*. Though Athena and Poseidon helped the Greeks during the Trojan War, a Greek warrior violates Cassandra (the daughter of King Priam and Queen Hecuba of Troy) in Athena's temple during the sack of Troy, so Athena turns against the Greeks and convinces Poseidon to do the same. The Greeks are beset by terrible storms on the way home; many ships are destroyed and the fleet is scattered. Odysseus and his crew are blown off course, which starts a decade-long series of adventures for the great Greek chief.

The war and his troubles at sea keep Odysseus away from his home, Ithaca, for twenty years. In his absence, his son, Telemachus, has grown into a man, and his wife, Penelope, is besieged by suitors who assume Odysseus is dead. Penelope remains faithful to Odysseus, but the suitors feast at her house all day and live off her supplies. She holds them off by promising to marry after she finishes weaving a shroud (壽衣) for Laertes, Odysseus's father. Every night she secretly undoes the day's work, leaving the job perpetually unfinished. One day, near the end of Odysseus's voyage, the suitors discover Penelope's ruse and become more dangerously insistent.

Athena's anger subsides and her old affection for Odysseus renews, so she decides to set things right. While Poseidon, still angry with Odysseus, is away from Olympus, she convinces the other gods to help Odysseus return home. In disguise in Ithaca, she convinces Telemachus to search for his father. Telemachus goes to Pylos, the home of Nestor, who sends him to Menelaus in Sparta. Menelaus says he has captured Proteus, the shape-shifting sea god, who says Odysseus is being held prisoner of love by the sea nymph Calypso.

At that moment, Hermes is visiting Calypso and relaying Zeus's command that Odysseus be allowed home. Odysseus sets sail on a makeshift raft and is in sight of land

5. *Oedipus the King* : 命中講義第二回：P31

Themes

1. **The source of the play:** The city of **Thebes** was founded by a man named **Cadmus**, who slew a **dragon** and was instructed to sow the **dragon's teeth** to **give birth to a city**. From these **teeth** sprang a race of **giants** who were **fully armed and angry**; they fought each other until only **five** were **left**, and these five became the **fathers of Thebes**.

2. Dramatic irony _____

(104 台大)

3. **Light and darkness:**

Darkness: _____ (killing his father [Laius] and sleeping with his mother [Jacasta]; blind himself for his **incest and patricide**)

Light: _____ (literary in the **dark** with his blindness **but** virtually in the **light** because of his **prophetic** [foresight, insight] **ability**)

4. _____

Oedipus: Jacasta's son and husband , Polybus and Merope's adopted son, the savior of Thebes and the destructor of Thebes (killing Laius-- King of Thebes)

Phinex' riddle: "goes on **four feet** in the **morning**, on **two** at **noonday**, on **three** in the **evening** = **man** (_____

_____)

Teiresias: blind and prophetic

6. Symposium: 黑板補助教材

7. Socratic method: 命中講義第二回：P82—83

Themes

1. The Greek word _____ : “a speech made by a defendant in court”
2. Turning his **apologia** into a _____ against the accusation and of his entire way of living
3. Contrasting himself with **politicians, poets, and craftsmen, the sophists and philosophers** before him.
4. Philosophy as not building up knowledge but _____ and _____ knowledge, _____ -- to _____ and _____ (正確地，恰當地): “the unexamined life is not worth living,” by questioning ourselves and others ; “ _____ .” (Socrates is like a **gadfly** 牛虻 jolts [搖動] people into vigilant self-examination)
5. many parallels exist between Socrates and Jesus :
 1. Simple men from **humble** backgrounds who taught anyone self-examination and honest living
 2. Not writing anything themselves (their words and deeds recorded by their disciples)
 3. Executed not for any real crimes but for their subversive teachings to the state
 4. Like Jesus, Socrates claimed to be guided by a **supernatural force** (keeping Socrates in the path of true justice and wisdom) (Unlike Jesus, Socrates has **no claim to understanding the will or design (意圖) of divinity**. Socrates does claim his own kind of divine inspiration in his “supernatural voice” Socrates does **not boast** supernatural wisdom himself but rather credits the guidance of the gods

5. For **Plato**, **philosophy** is a process of **constant questioning** in the form of _____, many of which reach **no definite conclusions**, which aims to ensure that _____ **through the dialogue**.
6. Against the accusation of an atheist: a firm belief in God as the source of our moral obligations; any prayer he would address to the deity was never a plea for bodily comfort or material welfare but a petition for **the humility and courage to live righteously** (單神論, 非多神論)
7. **Against ignorance**: ignorance is the one thing that causes people to do wrong things
- ※ Compare the death of Socrates (In *The Apology of Socrates* by Plato) and that of Jesus (in the Gospel according to Matthew 26--28) (99 台大)
- ※ *The Apology of Socrates* (98 台大)
- ※ What is *The Apology of Socrates*? Describe its form and content.

(98 高雄大學)

8. catharsis 命中講義第二回：P74

2. The **unity of place**: a play should cover _____ and
should not attempt to compress geography, nor should the stage represent
more than one place.

3. The **unity of time**: the action in a play should take place over _____
_____.

※ _____ against *Poetics*

3. The **definition** of tragedy: Tragedy as “an imitation of action (human life)
that is serious, complete, and of a certain magnitude” (**mimesis** 100 成大)
in the dramatic, not narrative, form, and the purification (purgation
/ **catharsis** 100 成大) of human pity and fear (emotions)”

※ _____ (didactic): _____ ; subjective; _____

4. An ideal **hero** (protagonist) must be “a _____ who is not
eminently good and just, yet whose _____ (_____
_____) is brought about by _____ of _____ or
frailty.” (_____ [_____] = _____ [excessive pride &
self-confidence] + _____)

(103 台大)

5. The **structure** of tragedy: (a scientific and systematic structure)

(1) **mythos** (**plot = action**), _____ (drama)

(2) **character**

(3) **thought** (_____)

(4) **diction**

(5) **melody** (_____)

(6) **spectacle** (scenery = _____)

※ **plot** → **character** → **thought** → **diction** → **melody** → **spectacle**

9. Book of Exodus in the Hebrew Bible : 命中講義第二回 : P112—113

Core Characters

God

1. The creator of the world, the _____ worthy of human worship
2. **Physical manifestations of God** are always _____ or _____ .
3. God is **unique, sovereign, and unchanging** (In biblical Hebrew, God is called “YAHWEH,” (jawe 耶和華= 上帝舊約聖經, 對摩西講) meaning “to be”; the power of self-description; **he is whoever he says he is** = “**I AM WHO I AM.**”)
4. _____ (God casually walks in the garden with Adam and Eve. He even physically wrestles Jacob and allows Jacob to beat him) and (punish those who disobey God; God’s willingness to **cause momentous events** in order to _____)

Abraham -

1. The _____ (元老) of the **Hebrew people**, “ _____ ,” from whom the Israelite people descend
2. God establishes His _____ , or promise (giving him and his descendants Promised Land), with _____ , through Abraham’s descendants
3. _____ (**monotheism**) despite **many challenges**

Moses

1. The (reluctant) savior (raised by Pharaoh’s daughter of) **Israel** in its **exodus** from _____ to the _____ (期望中的樂土).
2. Founding a nation based upon _____ .
3. The **only man** speaks with God “ _____ ,” a _____ between God and the Israelites, praying with a sense of **urgency, unafraid** to ask God to refrain from **divine retribution** and willing to **accept the blame** for the people’s actions

4. Four out of the five books of the **Pentateuch** are devoted to Moses (except _____).
5. A **prototype** of the **biblical hero** showing absolute **obedience to God**
6. _____ : God commands **Moses** to **produce water** from a **rock** by **speaking to it**, but, **irritated** with the **people's complaints**, **Moses hits the rock** with his staff (權仗). This act of **negligence** bars **Moses from entering the very promised land** to which he has guided the Israelites for almost half a century.

David

1. The king of **Israel** and the **founder** of _____ , or “**Zion**” (a shepherd who becomes God's choice to replace **Saul** as king of Israel)
2. David's throne is threatened by **Saul** and by **David's own son, Absalom**, **David maintains his power** by blending shrewd **political maneuvering** with a magnanimous and **forgiving treatment** of his enemies.
3. Bringing the **Ark** (方舟) of the **Covenant**— _____ —to the capital of **Jerusalem** signals the long-awaited **unification** of the _____ and _____ life of Israel in the **promised land**.

Jacob

1. **Abraham's grandson** _____ his brother **Esau's** (以叟) **inheritance** right and _____ on the banks of the **Jabbok River**.
2. “**Israel**” means “ _____ ,” from Jacob's God-given name, “**Israel**,” suggesting the **tumultuous** story of the nation of **Israel**

10. Book of Job in the Hebrew Bible : 命中講義第二回 : P137—138

unsound advice. Job intercedes on their behalf, and **God forgives them**. God **returns Job's health, providing him with twice as much property as before, new children, and an extremely long life.**

Themes

1. Forty chapters of **verse** (the lengthy conversation [a dialogue in verse] between Job and his friends [who try to understand why Job is being punished] to **alter their moods, question their motives, change their minds**) and two and a half chapters of **prose** at the **beginning and the end**
2. A normal human being _____ (from **his discussions with friends on the origins and nature of his suffering, his challenge to God, and finally a response from God**)
3. The _____ of **Job's situation** (Job's suffering not for his evil but the contract between God and Satan)
 - A. The **contest** between **God and Satan** (= originally meaning "accuser"; God and Satan do in fact view Job as "_____".)
 - B. **Misfortune only follows from evil deeds** (Bildad instructs Job, "if you are pure and upright, / surely then [God] will rouse himself / for you" and he later goads (唆使) Job to be a "blameless 無可責備的 person")
 - C. The **folly** of the **three friends** who **ignore Job's pain**, the **folly** of trying to **understand God's ways**, the **fault** of trying to **explain th nature of God** with the _____
4. The **difficulty of understanding** why an all-powerful **God allows good people to suffer and bad people not to be chastised**
 - A. Finding a way to **justify God's actions** (humans)

- B. **Failing to justify His ways** because **God's power** is so great that humans **cannot possibly comprehend** (God has established the **limits** of our **trial**, but we just do **not know** what those **limits** are.)
- C. Failing to present a **rational explanation** for the unfair treatment of blessings among men (God)
- D. Showing _____ (trusting God in the face of _____ and _____ ; his **challenge to God**, but _____ ; seeking an explanation what he did wrong) because Job knows God knows what He is doing (_____)
4. **Seeking Growth** (from a string of trials = _____ , to receive something infeasible = _____ **misfortune** in life is **not always logical** and **cannot be explained** by our notions of **cause and effect**; emerging **out of the dark shadows of life and into the sunlight** once again, becoming a far more **humble** and **compassionate man**), **not vindication** (_____)
5. God will ultimately reward both good and evil (blessings for obedience—entering the Kingdom of God, the greatest of all blessings—and curses for disobedience-- a chance for them to redeem)

※ The Book of Job (104 台大)

11. The Sermon on the Mount: 命中講義第二回：P142

- a. The ultimate _____ of _____ made to those faithful in the **Old Testament**.
- b. To establish the **Kingdom of God on earth**
- c. His **Salvation** (blessing) of “_____” (the **Gentiles**) through _____ and through _____
- d. There will be a _____ for how we have lived our lives, and whether we have received God’s provision for our sin.
- e. **Jesus**, the fulfillment of the **Law** (Mt. 5:17), became the “_____”

2. The four parts of the New Testament

- A. The four “**Gospels**” (_____) = the narratives of the _____ , _____ , and _____ = **Matthew, Mark, Luke, and John**. (The order of the New Testament is based on importance, not chronology)
- B. The “**Acts of the Apostles**” ([基督教的]使徒; 十二個門徒之一) = a _____ of the Gospel according to Luke = narrative of the _____ in the early church = _____ , the **chief** of the Twelve Apostles, who were _____
- C. “**Epistles**” 使徒書 = twenty-one letters = the letters from _____ , the greatest early Christian missionary, who spread the Gospel of Jesus across the Roman Empire, preaching to _____ (非猶太人; 異教徒) as well as to Jews Christian = doctrine, counsel, instruction, and conflict, resolution
- D. “**The Book of Revelation to John**” (啟示錄) = _____ = a book of _____ = prophetic symbolism, about the _____ , the _____

Chapter 24

Confessions (St. Augustine)

1. Born in Thagaste in the North African province of Rome; a **native Latin speaker**; following the **Manichee** (摩尼教) religion in his early life; converting to Christianity by reading _____ ; returning to **Africa**, **refuting** the various **Christian heresies** in existence at that time; dying at the age of 75
2. The introduction of *Confessions*
 - A. Augustine's **unhealthy and prurient** (好色的, 淫亂的) **early life** (for ten years, Augustine preferred the **well-worded Manichee arguments** to the **simple parables of the Bible**, and a **testimony** (a story) in which **Augustine converts to God** (a _____ of Augustine's sins and his **faith in God** = _____)
 - B. Written in _____ for well-educated and spiritual Christian men (a work of philosophy or of human psychology)
 - C. Augustine quotes the Bible **directly or indirectly** on **almost every page of Confessions**.
 - D. An account of **one's faults to God** and to **praise God** (from _____ to _____) = all _____ [the **purpose of Confessions**])
 - E. The **first nine Books** of the *Confessions* are devoted to the story of **Augustine's life up to his mother's death**, but the **last four Books** make a sudden, lengthy departure into **pure theology and philosophy**.

3. Literary Education vs. Moral Education

- A. _____ in epic catalyze people's false emotion (inciting young boys to commit more sins)
- B. _____ education in opposition to the literary education of his day (the same ideas as _____)

4. Supremacy and Completeness of God

- A. Anything outside of God is " _____ " - and perhaps even evil
- B. God is the _____ and contrasting Augustine's _____ or _____ behavior.
- C. God is _____ , _____ , _____

5. Errors of the Manichaeism religion

- A. The _____ of _____ was a **main point of dispute** between **Manichaeism** and Christianity.
- B. God is _____
- C. **Evil against God** (evil turns away from God, 它是神所創造出來, good / bad 皆是神創造出來, 神創造世界是兩兩相對的; day / night; dark / light; sea / land)

6. The Nature and Substance of God

- A. The Catholic conception of the _____ , _____ , and complete _____ of God in contrast with the majority of religions of his day which either demoted (降級) God to a **pantheon** (諸神殿) of deities of varying degrees of **power** (**paganism**), one of a pair of forever-battling dualities (Manichaeism, Zoroastrianism 祆教; 拜火教; 陰陽教; 波斯教 , or some kind of **animistic spirit** imbuing **everything**

II. 問答題 (3 題挑選 2 題)(完全命中)

1. Homer portrays Odysseus' homecoming as a set of trials. On his way home, Odysseus goes through various challenges, but he overcomes them with intelligence and grace. Analyze how his reactions to obstacles reveal his character and identity.

命中講義第一回：P53--58

The adventures of *Odysseus* in Mythology

From Spark Notes

Summary

The following story comes entirely from Homer's other great epic, the *Odyssey*. Though Athena and Poseidon helped the Greeks during the Trojan War, a Greek warrior violates Cassandra (the daughter of King Priam and Queen Hecuba of Troy) in Athena's temple during the sack of Troy, so Athena turns against the Greeks and convinces Poseidon to do the same. The Greeks are beset by terrible storms on the way home; many ships are destroyed and the fleet is scattered. Odysseus and his crew are blown off course, which starts a decade-long series of adventures for the great Greek chief.

The war and his troubles at sea keep Odysseus away from his home, Ithaca, for twenty years. In his absence, his son, Telemachus, has grown into a man, and his wife, Penelope, is besieged by suitors who assume Odysseus is dead. Penelope remains faithful to Odysseus, but the suitors feast at her house all day and live off her supplies. She holds them off by promising to marry after she finishes weaving a shroud (壽衣) for Laertes, Odysseus's father. Every night she secretly undoes the day's work, leaving the job perpetually unfinished. One day, near the end of Odysseus's voyage, the suitors discover Penelope's ruse and become more dangerously insistent.

Athena's anger subsides and her old affection for Odysseus renews, so she decides to set things right. While Poseidon, still angry with Odysseus, is away from Olympus, she convinces the other gods to help Odysseus return home. In disguise in Ithaca, she convinces Telemachus to search for his father. Telemachus goes to Pylos, the home of Nestor, who sends him to Menelaus in Sparta. Menelaus says he has captured Proteus, the shape-shifting sea god, who says Odysseus is being held prisoner of love by the sea nymph Calypso.

At that moment, Hermes is visiting Calypso and relaying Zeus's command that Odysseus be allowed home. Odysseus sets sail on a makeshift raft and is in sight of land

when Poseidon catches sight of him, unleashing a storm that again wrecks the homesick Greek. The kind goddess Ino sweeps down and gives him her veil, protecting him from harm in the water. After two days of swimming, Odysseus reaches the land of the Phaeacians and their kind king, Alcinöus. The king's daughter, Nausicaä, finds Odysseus, naked and filthy from sleeping on the ground, and leads him to the king. Received warmly, Odysseus tells the story of his wanderings.

He and his crew first encountered the Lotus-Eaters, who eat the narcotic lotus flower and live in stupefied bliss. A few men try the drug and do not want to leave, but Odysseus drags them back to the ship. They sail on and dock in front of an inviting cave, where they search for food. There is wine, food, and pens full of sheep in the cave, but the cave's owner, the giant Cyclops Polyphemus, returns. He seals the entrance with a giant boulder, spots the intruders, and eats two of Odysseus's men. He keeps the others trapped in the cave and eats two more at each meal. Odysseus plans an escape, giving Polyphemus wine until he passes out drunk. The men then take a giant red-hot sharpened stake they have made and poke out the monster's only eye. Blinded, Polyphemus cannot find the men and finally rolls back the boulder blocking the entrance and puts his arms in front of it, figuring he will catch the men as they try to run outside. Odysseus has already thought of this, so the Greeks go to the pens and each tie three rams together. The next day the Greeks hang onto the undersides of the sheep as they go out to pasture. As they pass the entrance, Polyphemus feels only the sheep's backs to make sure there are no Greeks riding them, enabling them to escape.

Next, Aeolus, the keeper of the Winds, gives Odysseus a priceless gift, a leather sack that holds all the storm winds. Odysseus can sail home safely as long as he keeps the bag closed, but his inquisitive crew opens the bag, unleashing a fierce storm that blows them to the land of the Laestrygons, cannibals who destroy every ship in the fleet except one. At their next stop, several men scout ahead and encounter the sorceress Circe, who turns them all into pigs except one man lucky enough to escape. Warned, Odysseus sets out for Circe's house

armed with an herb **Hermes** has given him. When **Circe** cannot affect him with her magic, she falls in love with him. She returns his crew to human form and they live in luxury at her house for a year. She then uses her magic to tell them how to get home: they must travel to **Hades** and speak to the dead prophet **Teiresias**. In the world of the dead, **Odysseus** and his men lure **Teiresias's** spirit with blood—a favorite drink of the dead—and ask his help. He says that **Odysseus** will eventually reach home. He advises them not to harm the oxen belonging to the **Sun**, as terrible things would happen. Before departing **Hades**, the Greeks talk with some of their old war comrades, including **Achilles** and **Ajax**.

Circe has also given them another piece of information—that they must not listen to the **Sirens**, women who lure men to death with singing that makes them forget everything. Passing the island of the **Sirens**, the crew plugs their ears with wax, but the insatiably curious **Odysseus** requests to be tied to the mast with his ears left open. The ship then passes between **Scylla** and **Charybdis**, the dreaded rock-and-whirlpool duo that destroys many ships. They finally arrive at the island of the **Sun**, where the famished men recklessly slaughter and eat one of the oxen while **Odysseus** is away. The **Sun** destroys their ship, drowning everyone but **Odysseus**. He is carried to the island of **Calypso**, where he is held for many years.

After hearing this long account, the kind **Phaeacians** have pity on **Odysseus** and quickly prepare a ship to take him home. He falls asleep on board and awakens on a beach in **Ithaca**. **Athena** comes to him, tells him he is home, and begins to craft a way for him to reclaim his wife and home with a surprise entrance. She transforms him into an old beggar and sends him to stay with **Eumaeus**, his faithful swineherd. **Athena** then goes to **Telemachus** and tells him to return home but to stop by the swineherd's shack on the way. There, **Athena** transforms **Odysseus** back to his normal form. The father and son are reunited and come up with a plan to get rid of the suitors. **Odysseus** again disguises himself as a beggar and goes to his palace. Only **Argos**, his old dog, recognizes him. **Argos** dies when **Odysseus**, trying to preserve his disguise, ignores the dog.

Inside, the boorish suitors mock the beggar and one even hits him. Offended by this breach of hospitality, Penelope orders the old nurse of the house, Eurycleia, to attend to the stranger. As the old woman washes him, she notices a scar on his foot. As she has served the house for many years, she recognizes the scar and the beggar as Odysseus. He makes her promise not to tell a soul, even his wife. The next day, Penelope decides to hold a contest: whoever can string Odysseus's gigantic bow and shoot an arrow through twelve rings can marry her. All the suitors try and fail, but then the beggar stands up and asks for a try. The suitors scoff, but the beggar quickly and easily strings the massive bow and shoots an arrow with dead aim. He then turns and begins shooting the suitors. Taken off guard, they reach for their weapons, but Telemachus has hidden them all. They try to run away, but Telemachus and Eumaeus, to whom Odysseus revealed himself earlier that morning, have locked all the doors. Soon all the suitors, even a priest, have been killed—only a bard is spared, as Odysseus remembers how much the gods favor song and poetry. Odysseus finally reveals himself to Penelope, and after twenty years of separation, they live happily ever after.

Chapter 7

The Aeneid by Virgil

1. The core character

Aeneas : (104 台大 ; 102 政大)

1. The son of the Trojan mortal _____ and _____ , a survivor of Troy
2. Leading a journey from _____ to _____ ; chosen (fated) to found Rome
(Aeneas' abandonment of the queen not out of his own will when he encountered Dido's shade in Hades)
3. _____ for the sufferings of others (allowing the crippled to stay behind, feeling sympathy for the unburied dead in the underworld, in the war ensuring the proper burial of both ally and enemy), _____
4. Emphasis on _____ (escorting his father and son out of Troy, bearing his elderly father on his back, obeying fate rather than indulge his feelings of genuine romantic love with Dido)

※ Achilles : _____ ; Odysseus: _____ ; Aeneas: _____

Dido : (102 台大)

1. The queen of Carthage, Aeneas' lover, an emblem of _____
2. _____ by stabbing herself with Aeneas's sword in a funeral pyre
3. Dido as the victim of _____ , which strikes her almost like madness or a disease (compromising her previously untainted loyalty to her dead husband's memory, losing the support of Carthage's citizens, a military threat by her previous suitor)
4. Through the character of Dido, Virgil affirms _____ at the expense of romantic love.

Turnus :

1. The ruler of the Rutulians in Italy, Lavinia's leading suitor until Aeneas arrives, Aeneas's major antagonist who wage war against the Trojans

2. Like Dido, Turnus' _____ & _____ (a _____) in contrast to Aeneas' duty and obedience to fate.

Ascanius -- Aeneas's son with bravery and leadership, a symbol of Aeneas' duty to found Rome —defends the Trojan camp from Turnus's attack while his father is away.

Anchises -- Aeneas's father, a symbol of Aeneas's Trojan heritage-- helps his go through the underworld and shows him the fate of his descendants.

Latinus -- the king of the Latins (Italy)-- allows Aeneas into his kingdom and encourages him to become a suitor of Lavinia, causing a war between Turnus and Aeneas.

Lavinia -- Latinus's daughter—serves as a key to future relations between the Latins and the Trojans and therefore the Aeneid's entire historical scheme

Venus -- Aphrodite in Greek, a benefactor of the Trojans

Cupid -- igniting Dido's mad love with Aeneas.

Vulcan -- Hephaestus in Greek, to craft a superior set of arms for Aeneas in the battle with Turnus

2. The power of _____ outweighs that of the supernatural (sufferings as a role merely to delay Aeneas' destiny to found Rome)
3. A _____ as the source of one's identity; _____ as a stimulus for fears, surprises, desires, and unforeseen triumphs
4. _____ as a bridge between the gods and mortals in the forms of dreams, visitations from the dead, mysterious signs and omens, and direct visitations of the gods or their divine messengers
5. _____ as the source of one's identity, a remedy for the uncertainty, confusion, and sufferings from wanderings
6. _____ as a crucial element of heroic culture (Turnus' death as a compensation for Pallas's death (the son of King Evander); Dido curses Aeneas for his abandonment, the Harpies curse Aeneas for having killed their livestock)

2. *Antigone*, *Medea*, and *Lysistrata* are three ancient Greek plays centered on women's rebellion against oppression and inequality. Choose one of the aforementioned plays to analyze how the central female characters revolt against their assigned role in family and the social order at the same time.

Medea: 命中講義第二回：P48 / 50

3. _____ (passion, sacrifice, heroic deeds, adventures) and _____
(not keeping silent in the face of Jason's betrayal = cruel, relentless, fierce,
and monstrous = _____ by her suffering)
 4. The position of women (Euripides questions authority) by the
representation of a **perverse** (邪惡的, 剛愎自用的), **violent**, and
monstrous woman (_____) :
the **oppression of women** (betrayed by their husbands); **against the** _____
_____ **of injustice befalling women** (tolerance 逆來順受,
如 *Antigone* / *Ismene* / *Io* / *Europa* / *Leda*); all women as exiles (after
marriage, leaving their original home and kin)
 5. _____ : **Medea's foreignness** (外族性) (a barbarian witch = the
foreign, the exotic, the unknown, the feared; the Nurse: **Medea** comes from
a distant and exotic land); an _____ to normal order; **behaving**
without restraint or morality
 6. _____ : barbarian (*Medea*) / civilized (Greek); superstitious /
rational
 7. _____ : no home, no protector, no security, vulnerable, wandering,
 8. **Cleverness**: Aristotle said that " _____ " woman
is too distasteful to be a subject in drama (typically Greek attitude)
- ※ Choose two plays to discuss the role of women in ancient Greek literature
from *Agamemnon*, *Antigone*, *Medea*, or *Lysistrata*. (99 政大)
- ※ Compare Jason's abandonment of his wife and family with Aeneas'
abandonment of Dido. What ancient views of sexual passion may be
perceived in *Medea* and the *Aeneid*? (98 高雄大學)
- ※ What ancient views of sexual passion may be perceived in the stories of
Medea (*Medea*), and Dido (*the Aeneid*)? (94 台大)

Core Characters

Medea

1. Princess of Colchis, a granddaughter of _____ (a Titan; the sun-god prior to Apollo) **wife of Jason**, _____, woman of **passion and rage**, **clever**, **powerful**, and **ruthless**
2. **Helping** Jason complete his quest for the Golden Fleece; **murdering** her own brother; **betraying** his father; **killing** Pelias (dethroning Jason's father); **exiled** as a murder to Corinth; betrayed by Jason; **refusing** to suffer in silence; **killing** Jason's bride (Glauce), king of Corinth (Creon), and her sons with Jason (partly because of a **vengeance** on Jason's treachery and partly because of worrying about being **ruined by her enemy**)
3. **Rejecting false pieties** (虔誠) and **hypocritical values**, using her enemies' **moral depravity against them** at the cost of everything she values (the strongest _____ in all of Greek mythology)
4. The **pleasure of watching Jason suffer their loss** outweighs her own **remorse at killing them**.

Jason

1. **Hero** of the Golden Fleece, the **leader** of the Argonauts, **marrying Medea**, fathering two children by her, **exiled** from Iolcus to Corinth, **marrying the princess of Corinth**, **betraying Medea**
2. Jason's **selfishness** and **whiny** (愛抱怨的) **rationalizations** of his own **actions** make him a **feeble**, **unsympathetic** character.

Aegeus -- King of Athens, an old friend of Medea-- vows to grant her safe haven in Athens, not Not aware of her plans

3. One of the main themes in Dante's *Divine Comedy* is the ideal of love. How does Dante develop the theme of love throughout the *Inferno*, *Purgatorio*, and *Paradiso*? How does Dante's poetic of love shed light on his sense of salvation?

命中講義第三回：P3--5; 23--24; 28

秒殺西概：

以「百倍奉還聯想法」取代「牢記死背」

The Middle Ages

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Chapter 25

The Divine Comedy

(an epic poem, 100 cantos, each 33 + an introductory canto by Dante, who was knowledgeable in science, philosophy, art, and politics)

“Inferno” (_____)

The Introduction of Dante

1. Beatrice was his _____ in *The Divine Comedy* who alternately berated (嚴責) and encouraged Dante on his search for _____ (Beatrice married another man, Simone di'Bardi, and died when Dante was 25, so their relationship existed almost entirely in Dante's _____)
2. Terza rima (one of the first authors to write in the vernacular Tuscan, rather than Latin) created by _____ notably for _____
- A. Three-line stanzas, iambic meter, the first and third lines rhyme, the middle line with a different end sound; the end sound of this middle line then rhymes with the first and third lines of the next stanza-- aba bcb cdc ded efe, and so forth.

Shelley's "Ode to the West Wind"

O wild West Wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,

Pestilence-stricken multitudes: O thou,

Who chariotest to their dark wintry bed

B. Unity: Underscoring the _____ among story, form, and theme in **Inferno** (= **Hell** in Italian; _____ by the Roman poet _____, the journey of the soul towards _____, the journey to _____, the world, and the relations between the two, the progress of political and social mankind toward peace on earth, describing the _____ and _____ of sin; **Hell** as existing underneath **Jerusalem**, created by the impact _____)

※ allegory:

1. _____
2. _____
3. _____
4. _____

C. New rhymes from one stanza to the next signals the **endless** advance of **Dante** and **Virgil** as they descend into **Hell**, an advance that drives the plot

D. The **three stanzas** signal _____, _____, and _____ (三位一體); in **Inferno**, Dante encounters **three beasts** in the first canto (a _____ [the self-indulgent], _____ [the violent,] a _____ [_____]); **three holy women** send Virgil to guide him; **Satan** has **three** _____ and chews on **three sinners**; **Inferno**, **Purgatorio**, and **Paradiso**; in **Inferno**: the **Ante-Inferno** (1), _____ (the **first 5 Circles** for the _____), and _____ (Circles 6 and 7 for the _____, and Circles 8 and 9 for the _____)

3. **Comedy**: written in the _____ (方言 not appropriate for tragedy [written in Greek or in Latin, but for a comedy]); progressing from the _____ of _____ to the _____ of _____ (from misfortune to fortune)
4. **Inferno (Hell)** as _____ circles of _____ and the “vestibule” (前廳) ($1+9 = 10$), separated from them (nine circles) by _____ ; each sin’s punishment in Inferno is a symbolic instance of _____ ; the circles are concentric (同心圓的), representing a gradual increase in, _____ and culminating at the centre of the earth, where _____ is held in bondage; each circle’s sinners are punished based upon their crimes: each sinner is _____ eternally and are _____ ; people who sinned but _____ for forgiveness before their deaths are found in _____ , where they _____ to be free of their sins

5. The nine circles of Hell

First Circle (Limbo): the unbaptized and the virtuous pagans, who, though not sinful, did not accept Christ, sharing many characteristics with the **Asphodel Meadows**, where the **guiltless damned** are punished by living in a deficient form of **Heaven**; including **green fields** and a **castle with seven gates** to represent the seven virtues; the castle is the **dwelling place** of the **wisest men of antiquity**, including Virgil, Homer, Horace, Ovid, and Lucan, Cicero, Socrates, Plato, Aristotle, Julius Caesar, Hector, Electra (**all virtuous non-Christians**); the other circles where those condemned live and are sentenced by the serpentine Minos, who sentences each soul by wrapping (纏繞) his tail around himself a corresponding (對應的) number of times, divided into wantonness, violence, and fraud

Themes

1. _____

A. The _____ in Purgatory in contrast with the _____ of Inferno

B. Like the human world, Purgatory operates on a _____, which signals _____ (藉由懺悔相信上帝可以上天堂). Men _____ for _____ on earth. They work to improve themselves and make themselves _____ in God's eyes. The passage of time allows these changes to happen.

2. _____

A. _____ (one's innate attraction to God [_____]) vs _____ (desire, free will, the source of _____ and _____, _____ or love expressed in improper measure in purgatory)

B. _____ must be trained to desire only worthy things according to _____ (選擇美德揚棄罪惡 = not loving unworthy objects [material goods, money] over _____ and in inappropriate measure [too much = _____ or too little = _____]); exerting free will to err on either side, one can be punished with eternal damnation; distant from earthly life and earthly emotions = _____)

3. Politics

A. Dante's view of politics is _____.

B. Corruptive politics results from _____ (the source of _____; individuals susceptible to _____)

C. A beneficial balance between _____ and _____ (spotlight on the importance of the _____ and his _____)

4. _____

A. Those who strive to be **worthy** of _____ with sweats and blood
(_____) (_____ can amend sins) in **Purgatory** in contrast
with those who _____ with never-ending
agonies (suffering) in **Inferno**

B. _____ (懺悔的) souls suffer in Purgatory as a way of _____
themselves in preparation for going to _____ (a clear picture of
the _____ awaiting them in Inferno and the rewards found in
_____)

5. _____

A. Reason as Dante's primary guide through Inferno and Purgatory

B. _____ in Christ through _____ (a selfless plea to
God) as a guide to Heaven (Statius [_____], as a
replacement for the pagan Virgil [_____] 神不能以理性理解)

6. _____

A. As the first vice punished in Purgatory

B. Penitents have to carry such heavy weights that their heads are bent
down, rendering them unable to challenge anyone with their defiant eyes

C. Dante claimed himself as an heir to the masters of _____, especially
Virgil and Statius, and as the foremost practitioner of the _____

Themes

1. Paradiso as a series of _____ surrounding the Earth, consisting of the **Moon, Mercury, Venus, the Sun, Mars, Jupiter, Saturn, the Fixed Stars, the Primum Mobile and the Empyrean** (最高天= 第 10 層)
2. Allegorically, the poem represents _____ (Most of what Dante encounters in Heaven cannot be adequately described in words).
3. The structure of the **Paradiso** is based on the **four cardinal virtues** (_____) and the **three theological virtues** (_____).
4. **Love**
 - A. All the things in the universe are motivated by _____ .
 - B. **Everything moves** according to _____ , represented as _____ , which grows ever brighter when one gets closer to _____ .
 - C. _____ is the **most selfless love**, sanctioned by God.
 - D. _____ is **divine mercy or compassion** that allows for **seeming deviations** in God's plan but ultimately has mankind's well-being at heart.
5. **Rules and Order** (_____)
 - A. A strictly _____ reflects the _____ of _____ .
 - B. **Those things nearest God**, like the highest heavens and the most perfect angels, possess a **nature most similar to His**.
6. **Faith**
 - A. In Heaven, mortals cannot understand everything they see based on reason and the empirical logic.