

考試科目	西洋文學概論	系所別	英文系二年級	考試時間	7月8日(三)第二節
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1. 解釋名詞 (完全命中)

(1). Moriah

109 講義 (2) P. 128

Abraham continues to gain political status in the area of Canaan, and **Sarah** (90 years old) eventually **gives birth to Isaac**. At Sarah's bidding, **Abraham sends Hagar and Ishmael away**. **God** again speaks to **Abraham** in a **test**, asking **Abraham to kill his son, Isaac**, as a **sacrifice**. **Abraham** quietly resolves to **obey**, and when he **takes Isaac** to the **mountains (Moriah)**, Isaac asks what animal they are going to sacrifice. Abraham replies that God will provide an offering. **Isaac** is laid on the **altar**, and just as Abraham is ready to strike, the **angel of the Lord stops him**. **God** is impressed with Abraham's great devotion and, once again, reaffirms his covenant.

(2). Peniel

109 講義 (2) P. 131

Jacob meets God, who, disguised as a man, physically wrestles with Jacob until dawn (on the river bank of Peniel). Jacob demands a **blessing** from his **opponent**, and the man (God) **blesses Jacob** by **renaming him "Israel,"** meaning, "he struggles with God."

(3). Shem, Ham, and Japheth

109 講義(2) P. 124--25

One night, **Noah** becomes **drunk** and **lies naked** in his tent. **Ham**, one of **Noah's sons**, sees **his naked father** and **tells his brothers**, Shem and Japeth. **Shem** and **Japeth** cover their **father** without looking at him. Upon waking, **Noah curses Ham's descendants**, the **Canaanites (迦南人)**, for Ham's indiscretion, declaring that they will **serve** the future **descendants of Ham's brothers**. A detailed **genealogy of the three brothers' descendants** is given.

(4). "As one people with the one language for all, if this is what they have begun

to do, now nothing they plot to do will elude them."

109 講義(2) P. 125

Many generations pass and humankind again becomes corrupt. Some men, having moved west to Babylon, attempt to assert their greatness and power by building a large tower that would enable them to reach the heavens. Their arrogance angers God, who destroys the edifice (雄偉的建築物). He scatters the people across the earth by confusing their common language, thus forever dividing humankind into separate nations (不同語言國家形成的原因).

(5). " And why do You not pardon my crime
And let my sin pass away?
For soon I shall lie in the dust.
You will seek me, and I shall be gone."

109 講義(2) P. 138

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** the 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 (_____
_____)

5. **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**
(_____)

2. 問答題 (完全命中)

2. Satire is widely used for social criticism. *Don Quixote* and *The Praise of Folly* to explain how satire is exquisitely employed for criticism during the Renaissance. (25%)

109 講義(2) P. 77

※ **Satire**: To **criticize** and **ridicule** a subject, to make it **laughable**

A. *The Praise of Folly*

B. 109 講義 (3) P. 62

1. The folly of _____

A. To _____ the **biblical text** to serve their purposes, **speak** in an
_____ manner to _____ their **listeners**

B. The **corruption** of the _____ (Popes and Bishops lead a
deluxe life)

3. **Christianity and Folly**

A. "The entire _____ seems to bear a certain **natural affinity**
to _____ , and relate far **less clearly** to _____ "

B. _____ as an example of **folly** (because he shoulder the sins of man; His word was disseminated by his “ _____ ” and **his lesson** was “**nothing but folly and avoidance of wisdom.**”

C. **Christianity welcomes the _____ and the _____ .**

A. **Philosophy** as a **useless** and _____ .

B. Useless to other men, their families, and even themselves

7. The folly of various academic and social classes

A. Those who **rely upon folly for their accomplishments** or who **indulge in fame and happiness**

B. The _____ of folly (the **fools** are **foolish** through **behavior**, while the 'wise' and the **philosophical** are **foolish** precisely because they do _____ despite their foolishness)

B. *Don Quixote*

109 講義(3) P. 87--88

4. Giving rise to _____ through _____ : the **protection** of the _____ , and **celebrated** the **role** of the _____ , who **traveled from place to place performing good deeds**

5. To **question** the _____ (_____ ; _____ , _____) and **principles** (the given system, to **maintain** _____ --the **chivalric code**; this **conflict** between the _____ and the _____)

3. *The Odyssey*, *The Divine Comedy*, and *the Confessions* can be seen as narratives of self-discovery. Compare and contrast the journeys that Odysseus, Dante, and Augustine make as they deal with their past to reveal their present and to establish their future.

A. *The Odyssey*

109 講義(1) P. 48.

Telemachus:

1. Odysseus's son.
2. An **obstacle** to the suitors courting his mother, Penelope
3. **Active and Courageous**: to protect his mother and his fathers' land, to plan with Odysseus to kill the suitors courting Penelope

109 講義(1) P. 52

When Odysseus arrives at the palace the next day, still disguised as a beggar, he endures abuse and insults from the suitors. The only person who **recognizes him** is his **old nurse, Eurycleia**, but she swears not to disclose his secret. **Penelope** takes an **interest** in this strange **beggar, suspecting** that he might be her **long-lost husband**. Quite crafty herself, Penelope organizes an archery contest the following day and promises to **marry any man** who can **string Odysseus's great bow and fire an arrow** through a row of twelve axes—a feat that **only Odysseus** has ever been **able to accomplish**. At the contest, each suitor tries to string the bow and fails. **Odysseus** steps up to the bow and, with little effort, **fires an arrow** through all twelve axes. He then **turns the bow** on the **suitors**. He and Telemachus, assisted by a few faithful servants, kill **every last suitor**.

Odysseus reveals himself to the entire palace and **reunites** with his loving **Penelope**. He travels to the outskirts of Ithaca to see his aging father, Laertes. They come under attack from the vengeful family members of the dead suitors, but Laertes, reinvigorated by his son's return, successfully kills Antinous's father and puts a stop to the attack. **Zeus dispatches Athena to restore peace**. With his power secure and his family reunited, **Odysseus's long ordeal comes to an end**.

B. *The Divine Comedy*

109 講義(3) P. 3--4

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. _____

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)

C. Confessions

109 講義(2) P. 159

1. 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**.

4. *The Hebrew Bible, Gilgamesh, and Greek Mythology* all have flood stories that destroy mankind for various reasons. Who is saved and by whom, how are they saved, and why? What does it tell us about the world view that is portrayed in each?

A. *The Hebrew Bible*

109 講義(2) P. 115

Noah

1. The **survivor of God's great flood**
2. **Noah** obediently **builds** the large **ark** that **saves** the **human** race and the **animals** from **destruction**.
3. **Noah** (the _____ to Abraham) represents the _____ instance of God's attempt to form a **covenant** with **humanity** through **one person**.

109 講義 (2) P. 124

Ten generations pass, and **humankind** becomes more **evil**. **God** begins to lament his creation and makes plans to **destroy humankind** completely. However, one man, **Noah**, has earned **God's favor** because of his **blameless behavior**. **God** speaks to Noah and promises to establish a special **covenant** with **Noah** and his **family**. He instructs **Noah** to build an **ark**, or boat, large enough to hold **Noah's family** and pairs of **every kind of living animal** while God sends a great **flood** to destroy the earth. Noah does so, his family and the animals enter the ark, and **rain falls** in a deluge for **forty days**, **submerging** the **earth** in water for **more than a year**. When the **waters** finally **recede**, **God** calls **Noah's family** out of the **ark** and **reaffirms his covenant with Noah**. Upon exiting the ark, Noah's family finds that the earth is **moist** and **green again**. God promises that from this **new fertile earth** will follow an equally **fertile** lineage for Noah and his family. But **humankind** must **follow certain rules** to maintain this favor: **humans** must **not eat meat with blood** still in it, and anyone who **murders another human** must also be killed. **God** vows **never** to **destroy the earth again**, and he designates the **rainbow** to be a **symbol** of his **covenant**.

B. Gilgamesh

Please refer to 102 政大考古題--(4)

C. Greek Mythology

109 講義(1) P. 21

27. After the **Deluge (flood)**, men are descended from **a race of** _____ .

28. During the **Deluge (flood)**, only **towering Parnassus** was not quite covered.

高點

考試科目	61113 西洋文學概論 A	系所別	英文學二年級	考試時間	7 月 11 日 (三) 第二節
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※ 107 政大西概命中事實 (4 題問答題完全命中)

(問答題)

1. Please take the encounters of (A) Phaeacians (as hosts) and Odysseus (as guest) (B) Odysseus (as host) and suitors (as guests) as cases in point to discuss the "xeinos-xenia" (hospitality-homecoming) situations in *The Odyssey*.

命中講義第二回 P54--59

childless. Medea tells him of her problems, and asks for safe haven in Athens. She offers to help him to have a child; she has thorough knowledge of drugs and medicines. **Aegeus** eagerly agrees. If Medea can reach Athens, he will protect her. **Medea makes the old king** vow by all the gods.

With her security certain, Medea tells the **Chorus** of her plans. She will kill Jason's new bride and father-in-law by the aid of poisoned gifts. To make her revenge complete, she will kill her children to wound Jason and to protect them from counter-revenge by Creon's allies and friends. Many scholars now believe that the murder of Medea's children was Euripides' addition to the myth; in older versions, the children were killed by Creon's friends in revenge for the death of the king and princess. The Chorus begs Medea to reconsider these plans, but Medea insists that her revenge must be complete.

Jason enters again, and Medea adapts a conciliatory tone. She begs him to allow the children to stay in Corinth. She also has the children bring gifts to the Corinthian princess. Jason is pleased by this change of heart.

The Tutor soon returns with the children, telling Medea that the gifts have been received. Medea then waits anxiously for news from the palace. She speaks lovingly to her children, in a scene that is both moving and chilling, even as she steels herself so that she can kill them. She has a moment of hesitation, but she overcomes it. There is no room for compromise.

A messenger comes bringing the awaited news. The **poisoned dress and diadem (王冠)** have worked: the **princess is dead**. When Creon saw his daughter's corpse, he embraced her body. The poison then worked against him. The deaths were brutal and terrifying. **Both daughter and father died in excruciating pain**, and the bodies were barely recognizable.

Medea now prepares to kill her children. She rushes into the house with a

shriek (尖叫聲). We hear the **children's screams** from inside the house; **the Chorus considers interfering, but in the end does nothing.**

Jason re-enters with soldiers. He fears for the children's safety, because he knows Creon's friends will seek revenge; he has come to take the children under guard. The **Chorus sorrowfully informs Jason that his children are dead.** Jason now orders his guards to break the doors down, so that he can take his revenge against his wife for these atrocities.

Medea appears above the palace, in a chariot drawn by **dragons.** She has the children's corpses with her. She mocks Jason pitilessly, foretelling an embarrassing death for him; she also refuses to give him the bodies. Jason bickers with his wife one last time, each blaming the other for what has happened. There is nothing Jason can do; with the aid of her chariot, **Medea will escape to Athens.** The Chorus closes the play, musing on the terrible unpredictability of fate.

Chapter 14

Hippolytus (by Euripides)

1. _____ (Phaedra, illicit desire, the power that passion holds over humans; a brave woman in her love and hatred, and _____ (禁慾 Hippolytus, chaste)

2. **Betrayal and loyalty:**

Betrayal: Phaedra's desire for her stepson (_____); the nurse informs Hippolytus of Phaedra's illicit desire (_____); Phaedra accuses Hippolytus of raping her (_____)

Loyalty: Hippolytus _____ and _____

3. **Jealousy and Revenge**

Jealousy: worshipping _____ [virginal]

Revenge: excluding _____ [sexual]; rejecting Phaedra's illicit desire; cursing and exiling Hippolytus; avenging Hippolytus on Aphrodite (The ancient Greek customarily worshiped all of the gods rather than choose whom they wanted to obey.)

4. **Honor** (Aphrodite avenges her insult on Hippolytus; Phaedra committed suicide; Theseus cursed and exiled Hippolytus)

5. Correct behavior is **rewarded** but **rule-breaking**—such as _____ towards the gods (Hippolytus dishonors Aphrodite)—is punished.

6. **Twice** treating the Hippolytus myth in dramatic form: First: *Hippolytos Kalyptomenos* (Hippolytus Veiled), winning few accolades of Athenian audience; second: Hippolytus (winning first prize)

- ※ The characteristics of all the Greek Tragedies: The heroes or heroines **start** being _____, which **force** them to **make difficult decisions** through a process of _____ .
- ※ Seneca's *Phaedra* is based on the story of Euripides *Hippolytus*. Discuss the differences between the two plays in terms of their themes and characterization of Phaedra. (103 台大)

Plot Overview

Hippolytus is a mortal prince who prefers chastity and hunting to the pursuits under Aphrodite's purview (範圍). He therefore worships Artemis, goddess of the hunt and virginity, to the exclusion of Aphrodite, goddess of love. Furious at this slight, Aphrodite avenges her honor by causing Hippolytus' stepmother, Phaedra, to fall in love with him. When the horrified Hippolytus rejects Phaedra, she hangs herself out of shame, but not before writing a letter accusing her stepson of raping her. Upon reading the note, Hippolytus' father, Theseus, curses his son, which leads to Hippolytus' death. In the last scene, Artemis appears to reveal the truth to Theseus and comfort her dying protégé. Before she vanishes, Artemis promises to avenge Hippolytus' death by inflicting a comparable punishment on Aphrodite's next mortal favorite.

Core Characters

Theseus-- the king of Athens, the son of **Poseidon** and **Aigeus** (a mortal), who slept with Aethra, (有兩個父親) **demi-god**-- killed the Minotaur in the labyrinth in Crete, giving a shelter to Oedipus in Sophocles' *Oedipus at Colonus*, and **cursing** and **exiling** his son, **Hippolytus**, because of his **credulity in Phaedra**, who **accused Hippolytus of raping her**.

Hippolytus--

1. The illegitimate son of Theseus and the Amazon Antiope
2. **Worshipping Artemis**, **dishonoring Aphrodite**, **infuriating Aphrodite** to make Phaedra fall in love with Hippolytus, **sparking the death of Phaedra** (**committing suicide**) and of **Hippolytus** (cursed and exiled by **Theseus**)

Phaedra-- the wife of Theseus, the step-mother of Hippolytus, the daughter of **Minos**, king of **Crete**-- **falls in love** with Hippolytus by Aphrodite's revenge, **committing suicide** after being rejected by Hippolytus, **accusing** Hippolytus of raping her, and **sparking** his death. (Most critics [including **Aristophanes**] agree that **Phaedra**, not Hippolytus, is the **core character** in this play.)

The Nurse-- Phaedra's **confidante**-- reveals her mistress' illicit desire to Hippolytus, causing Phaedra's suicide.

2. (A) Plato's *Apology of Socrates* is presented in the form of a Socratic dialogue. According to Plato, what is the benefit of using the form of dialogue? Why?

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)

(B) Aristotle's later classified *Apology of Socrates* as a genre of fiction. Do you agree? Why or why not? 命中講義第二回: P74/75

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 威
大) in the dramatic, not narrative, form, and the purification (purification
/ **catharsis** 100 威大) 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**

6. The unity of plot: a _____ plot with a definite _____ , _____
_____ (_____), and a _____ (ending) in a
tightly organized sequence of necessary or probable events by applying

_____ (peripeteia) and _____ (anagnorisis)

※ **beginning** (starting point): _____ (rising action)

middle (climax): the _____ & an attempt to _____

denouement (_____): the _____ → or

_____ or _____

※ **reversal** (a turning point): a **change** from a **direct opposite** to the **original**
course of action, creating a **dramatic irony** (*Oedipus the King*)

※ **recognition**: a **change** from **ignorance** to **knowledge**, producing love or
hate in the face of good or bad fortune

※ the probability of the improbability (_____ for
the time being; *Oedipus the King*)

※ _____

※ **Tragedy**: from **good** to **bad** fortune; **comedy**: from **bad** to **good** fortune

※ **comedy** (a happy ending): (102 台大, 103 台大, 104 台大)

1. Derived from _____ , “a _____ ” (狂歡), (springing from
the kind of festival which, like the Roman Saturnalia 農業之神 = 慶收
成) _____ in memory of a lost
Golden Age

2. **Old comedy**: an _____ ,
_____ (_____ -- Aristophanes, who
satirized _____ and _____)
(Aristophanes, *Lysistrata*)

3. Identify where the following terms are from and provide a brief explanation of the significance of them.

(1) Folly: 命中講義第三回: P.58/59

Chapter 31

The Praise of Folly by Erasmus (1466-1536)

Introduction (a subversive power against the norm of Christianity)

Born in Netherlands; “A citizen of the world”; a _____ not so radical as Luther); the first person believed Luther to be an intellectual compatriot; Erasmus & Luther criticized the greedy theologians and fantastical superstitions of the _____

1. Proficient in Latin and Greek (所有的作品皆以拉丁或希臘文撰寫)
2. The first European intellectual to exploit fully the power of the _____ word...; the first to publish the New Testament in Greek (1519)
3. *The Praise of the Folly* (1509): the fundamental _____ in modern European history (to amuse Sir Thomas More, Erasmus’ close friend)

Themes

1. The folly of _____
 - A. To _____ the biblical text to serve their purposes, speak in an _____ manner to _____ their listeners
 - B. The corruption of the _____ (Popes and Bishops lead a deluxe life)
2. The necessity of _____ for love, marriage, and friendship
 - A. _____ as a pivotal part for all relationships on earth (particularly _____ and _____)
 - B. In marriage, overlooking _____ and referring to their spouse as ideal
 - C. It would be difficult to have a child without Folly

D. Folly as a stimulus to convince one that one's friends' _____
are insignificant and their _____ are their virtues

3. Christianity and Folly

A. "The entire _____ seems to bear a certain natural affinity
to _____, and relate far less clearly to _____"

B. _____ as an example of folly (because he shoulder the sins of man;
His word was disseminated by his " _____ " and his lesson
was "nothing but folly and avoidance of wisdom."

C. Christianity welcomes the _____ and the _____.

4. Self-love and flattery

A. _____ and _____ as folly beneficial to society

B. Flattery is the " _____ and _____ of all human intercourse" (It
"lifts dejected spirits, raises people out of the dumps, enlivens the
languishing, animates the dull, heartens the sick, placates the angry,
brings lovers together, and keeps them together")

C. _____ and _____ can be dangerous; flattery is helpful and
even _____

5. Delusion/Ignorance

A. _____ as an avenue to alleviate the ugly truth of the world

B. The happiest people are the _____ and the _____ (呆子;
笨蛋) who are _____ of fear, anger, depression, and death.

6. The uselessness of philosophy

A. Philosophy as a useless and _____.

B. Useless to other men, their families, and even themselves

(2) Ganelon: 命中講義第三回: P45

4. The battles are _____ and **grand**, worthy of _____
(Charlemagne's supposed **personal relationship** with _____, and his
reception of **divine messages** from _____)

Core Characters

Roland

1. The war against **Islam** as a question of _____
2. Bold, not prudent or wise (a dramatic [landslide] defeat due to delaying to
blow the oliphant [象牙號角] early in the battle).
3. _____, escorted by **saints and angels**

Charlemagne (means literally, "Charles the Great"; the symbol of the
spirit of the _____)

4. The _____ of the **poem** is devoted to Charlemagne's _____
and the completion of his _____ .
5. A man of **unflagging faith and loyalty** who nonetheless is **weary of war and
loss**, and the favorite of heaven, who is presented in The Song of Roland as
leader of the Frankish troops

Oliver

1. Roland's best friend and brother-in-law, who is wise and prudent, less
glamorous than Roland
2. Arguing with Roland's decision at Rencesvals (delaying to blow the oliphant)

Ganelon

1. Roland's **stepfather**, and _____, who **conspires** with the Saracens
to kill Roland and the whole rearguard, which links him to Christianity's
traitor, _____.
2. At the end of the poem, he is put to **trial** and **executed** along with **thirty** of
his **kinsmen**.

(3) Cerberus: 命中講義第一回: P6

3. Accompanied by the three-headed, dragon-tailed dog _____, guarding the gates of the Underworld, to prevent those who have crossed the river _____ from escaping, yielding to _____, defeated by Orpheus (a legendary musician), Hercules, and Apollo.

5. (“gray-eyed”) Athena (Minerva in Roman)

1. Athena, full-grown and in full armor, springing from _____, becoming his favorite child, trusted by Zeus to hold _____ and the _____
2. the Goddess of War (_____ and _____), the Goddess of the City, the patron of Athens, the embodiment of _____, courage, inspiration, _____ (inventing bridle [馬勒], taming horses for men to ride, the protector of weavers), law and _____, mathematics, strength, strategy, the arts, crafts, and skill,
3. The chief of the three virgin goddess — _____
4. The olive = tree; the owl = bird

※ _____ : the Goddess of War (小女戰神) inferior to Athena

6. (“Loxian” 羅克辛 = _____) Apollo (also called Phoebus [“brilliant,” “shining”],

Delian [from Delos, the island of his birth], “the Lycian” [Wolf-god, God of Light, and God of Lycia] “the most Greek of all the gods”)

1. son of Zeus and Leto, Artemis’s twin brother
2. the God of Sun, music and poetry (playing a golden lyre given by Hermes), the God of the Light (Truth [cannot tell a lie] and Prophecy [oracle at Delphi under the towering Parnassus]), the God of Archer (with a silver bow), the God bringing ill-health and deadly plague, the God of healing (teaching men medicine)
3. To harness his chariot with four horses and drive the Sun across the sky
4. Laurel (Changed from Daphne to escape from Apollo’s pursuit) = tree; crow = bird; dolphin = animal

(4) Laurencia: 命中講義第二回: P95

- A. _____ (love changes people)
- B. an _____ (love cannot conquer all, not always a positive thing; _____ [Medea]; the **futility of controlling erotic impulse** [Zeus & Apollo] = **fatalistic, fatalism**)
- C. _____ / _____ / _____ (Jove: Io's metamorphosis into a cow / Apollo's love for Daphne); love creates **changes in lover and loved alike**; love certainly convey its **power to damage lives and societies** (Medea)

※ **Mock epic: Dealing with trivial subjects in epic style**

4. _____ in order to **foreground** (使突出, 強調) Ovid's **avored topics** and to **embody the key themes of the Metamorphoses**
5. Inspiring **Chaucer, Shakespeare** (Metamorphoses as Shakespeare's favorite literary work; Ovid's Pyramus and Thisbe greatly influenced Romeo and Juliet), **Dante and Boccaccio**
6. **Transformed into** _____ for _____
- A. The **gods themselves** are _____ (the **first books** are full of the _____, _____, _____, and _____ **of the gods**)
- B. The **gods** _____, they're merely _____ (Ovid's view of the virtuousness of authority is, in this light, quite cynical.)
7. _____
- A. The death of Phaethon sparks the transformation of his sisters into trees and the transformation of Cynus into a swan

(5) Cesare Borgia: 命中講義第三回: P68

Core characters

Pope Alexander VI

Cesare Borgia -- the son of Alexander VI-- rose to power quickly and shrewdly (精明幹練地), only to lose his winnings after the death of the pope, his father (bad luck), Pope Alexander VI. Machiavelli sympathizes with his defeat, and holds him up as an _____ of someone who is both prudent and clever in their acquisition of power.

Auxiliary troops -- troops borrowed from other nations to fight for a prince, organized and effective in battle-- displays disloyalties to their home state.

Composite (複合的) principality (公國; 侯國; 封邑)-- either newly created or annexed (附加, 增添) from another power-- can differ in their culture, language, and attitudes in relation to the prince, since he is an unfamiliar ruler. These principalities pose the _____ .

Cyrus is Founder of the Persian Empire

Ecclesiastical principalities -- A principality technically under the rulership of a prince, but nonetheless strongly dominated by the Church.

Hereditary principality - - a principality ruled by a prince whose family has controlled the principality for several generations-- are generally easy to rule and maintain.

Julius II -- strengthening the power of the Church through vigorous leadership and intelligent diplomacy-- defeated Roman barons (男爵) and negotiated an alliance against France.

Mercenary troops - -troops that are paid to perform a service for the prince-- are unreliable as a means of defense.

Native troops - - the native army of a principality, consisting of countrymen-- are commanded by a prince himself.

4. Compare the actions of Medea in *Medea* Grieslda in the Decameron after they are abandoned by their husbands and discuss the significance of the role a woman was expected to play in the different times the two works were written.

命中講義第二回: *Medea*: P47—48

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. **deux 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 **duex 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 _____ (destructing 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. _____ (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)

who is rich and still young and beautiful, rewards Federigo's loyalty by marrying him.

Ninth Day: Sixth Story

Pinuccio, a Florentine gentleman, falls in love with Niccolosa, the daughter of a humble countryman. With the help of his friend Adriano, Pinuccio makes arrangements to stay overnight at the home of Niccolosa and secretly sleeps with her. During the night, guests and hosts move about in the dark, unwittingly ending in the wrong bed and leading to Adriano making love to the countryman's wife and (leading) to Pinuccio boasting of his conquest to his host. As things are about to take a tragic turn, the host's wife smoothes things over (掩飾) by claiming she had been in bed with Niccolosa all night and that Pinuccio was only dreaming. (Chaucer used this story as the basis of his Reeve's Tale in *the Canterbury Tales*).

Tenth Day: Tenth Story

The nobleman Gualtieri marries Griselda, a peasant woman. At first he treats her well but then decides to test her obedience. He speaks to her abusively and takes away their two infant children, suggesting to her that they are to be killed (in reality, they are taken to Bologna and raised by friends). Griselda bears this with patience. He then expresses his wish to divorce Griselda and sends her back to her father's house. Pretending to be making arrangements for his new wedding, Gualtieri calls back Griselda and orders her to take care of all the preparations, including the welcoming of the new bride and her little brother. Putting up with it all, Griselda obeys and graciously receives the beautiful young woman. Gualtieri then reveals the truth and announces that the supposed bride and her brother are really their own children, now twelve and six years old. Griselda is congratulated on

her heroic patience and obedience and welcomed back as the lady of the home.

※ *The Decameron* (95 政大)

※ The fabliau (100 東吳)

※ Compare and contrast the narrative structures and subject matters in Chaucer's *The Canterbury Tales* and Boccaccio's *The Decameron*. Give specific examples to illustrate your points. (97 文化)

※ In his preface, Boccaccio offers *The Decameron* as a "Galeotto" to the "gracious ladies" who are to be his readers. In Arthurian legend, Prince Galeotto was the go-between for Ginevere and Lancelot, facilitating their romance. But Boccaccio here is echoing Dante, who refers to the book Paolo and Francesca were reading when they gave in to sexual desire as a "Galeotto." Is Boccaccio seriously addressing his work to women and encouraging their sexual activity judging from the sixth story of the ninth day? (102 宜蘭大學)

※ *The Decameron* (104 台大)

※ frame tale (105 高雄大學、101 / 99 宜蘭大學)

※ What is a frame tale? Compare *The Decameron* and *The Thousand and One Nights* as frame tales. (105 台中教育大學)