

問答題 (完全命中)

1. Dido is a famous character in the Western literary tradition, especially in **Virgil's Aeneid**, **St. Augustine's Confessions**, and **Dante's Divine Comedy**. Please first describe how Dido appears in these works, and then briefly discuss the story of Dido in relation to the main theme of each of the three works. (30%)

A. **Virgil's Aeneid: 109 講義(1) P. 57.**

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.

B. **St. Augustine's Confessions: 109 講義(2) P. 172**

This worldview led to a kind of **asceticism** that Augustine struggled with his whole life. He admitted having attachments to **human beings and material things that sometimes were nearer to his heart than God**. This **human weakness**, Augustine thought, **led to sin**. Near the end of *Confessions*, Augustine explains that it is **not sinful to love God's beautiful creations**, but that **human beings should not become too attached to (喜歡) the things of this world**. This led **Augustine** to become **cautious about joy in any human sensory activity**. This idea was taken up by later readers, and led to some of the more **extreme ascetic views** in **European medieval religious thought**.

C. **Dante's Divine Comedy: 109 講義(3) P5****Second Circle (Lust)**

The "carnal (淫蕩的, 好色的) malefactors"[9] are **blown back and forth** by a violent storm, without rest; including **Dido**, Cleopatra, Helen of Troy, Achilles, Paris

2. In Greek tragedies, **Athens** and **Thebes** are two important cities. Athens and Thebes may represent different ideologies while Thebes may be regarded as "anti-Athens." Please first identify the following two parts (Question 2.1 and 2.2) then use these plays to

discuss how Thebes may function as “anti- Athens” (Question 2.3) (30%)

Athens: 109 講義(2) P. 6

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) (108 台大)
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)

109 講義(2) P18.

1. _____ between the _____ and the _____ , between _____ and _____ (**The Oresteia** is about the growing pains of a nascent civilization), between the **primal** (原始的 blood for blood; the Furies) and the **rational** (Apollo, Athena / the Eumenides)
2. _____ (The successful **integration** of **the Furies** into the **pantheon** of **Athens**; the old must be integrated with the new; **Athena** herself is a symbol for that kind of **reconciliation** = **god's intervention in human affairs** = the **epic convention**; **Athena turns the Furies into the**

Eumenides, "protectors of the suppliant" [懇求者]; the **curse** of the **House of Atreus** finally **ends**)

Thebes: 109 講義(2) P. 30

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**.

109 講義(2) P 42.

Antigone

1. Antigone (both the **daughter** and the **sister** of **Oedipus** since he married His own mother) --a **woman** who fights **against male power** (_____ , _____) --focuses attention on the **difference** between **divine law** (**buried** = _____) and **human law** (unburied), casting **doubts** on **Creon's authority**--forbidding **Polynice** (traitor) to be **buried**-- the act that **violates** the **will** of the **gods** and the tradition of men.
2. Devoted to **maintaining** the _____ even at the **sacrifice** of her **life**
- (In Ancient Greece, **traitors** and **people** who **murder** their own **relatives** could **not** be **buried** within their **city's territory**, but their **relatives** still had an **obligation** to **bury** **them**. **Burials represent** the **obligations** from kinship and the conflicts between one's duty to family and to the city-state)

解釋名詞 (命中 2 / 3 / 4 / 5 / 6 / 7 / 10)

2. Pandora in *Works and Days*

109 講義(1) P 20

20. Zeus created women because _____ **helped men too much**.
21. Pandora: " _____ , " _____ was the source of human **plagues**, **sorrow**, and **mischief**, but _____ was left.

3. **Ishmael** and **Issac** in the Book of Genesis

109 講義(2) P. 127--128

Sarai (Abraham's wife) **cannot** become **pregnant**, but she wants to give her husband an heir. To this end, she sends her **handmaiden Hagar** to **sleep with Abram**. When Sarai becomes upset because of Hagar's contempt, the handmaiden flees in fear. **God** speaks to **Hagar (Sarai's handmaiden)** and **comforts her**, promising **her** a **son** who will be a "wild ass of a man," and Hagar returns to **give birth to Abram's first son, Ishmael** (16:12). Once again, God speaks with Abram, this time enjoining Abram to remain blameless in his behavior and adding a new requirement to his everlasting covenant. Abram and all his descendants must now be circumcised as a symbol of the covenant, and **God promises Abram a son through Sarai**. The son is to be called **Isaac** (the son of Abraham and Sarai), and it will be **through Isaac** that the **covenant** is **fulfilled**. **God renames Abram "Abraham,"** meaning "**father of many**," and gives **Sarai a new name, "Sarah."**

黑點

4. Priam's kissing Achilles' hand in the *Iliad*.

109 講義(1) P. 36

Priam: King of _____, the **father** of **Hector** and **Paris**, respected in virtue of **level-headed** (頭腦清醒; 冷靜), **wise**, and **benevolent rule**, **treating Helen kindly** but **lamenting the war** that **her beauty** has **sparked**

109 講義(1) P. 40

At last, the **gods** agree that **Hector** deserves a proper **burial**. **Zeus** sends the god **Hermes** to **escort King Priam, Hector's father and the ruler of Troy, into the Achaean camp**. Priam tearfully pleads with Achilles to take pity on a father bereft of his son and return Hector's body. He invokes the memory of Achilles' own father, Peleus. Deeply moved, **Achilles** finally relents and **returns Hector's corpse to the Trojans**. Both sides agree to a temporary truce, and **Hector** receives a **hero's funeral**.

5. The Phaeacians in the *Odyssey*

109 講義(1) P. 49

Alcinous -- King of the **Phaeacians**, hears the story of Odysseus's wanderings and helps him come back to Ithaca.

109 講義(1) P. 51--52

Athena intervenes to **save Odysseus** from **Poseidon's wrath**, and the beleaguered king **lands** at **Scheria**, home of the **Phaeacians**. Nausicaa, the Phaeacian princess, shows him to the royal palace, and Odysseus receives a warm welcome from the **king** and **queen**. When he identifies himself as Odysseus, his hosts, who have heard of his exploits at Troy, are stunned. They promise to give him safe passage to Ithaca, but first they **beg** to **hear** the story of **his adventures**.

6. Deus ex mǎchinǎ (Please give an example)

109 講義(2) P. 47

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 **duex ex machine** by arguing that the **denouement** of the **plot** must **grow from the action itself**.

7. The theme of change in Ovid's *Metamorphoses*

109 講義(2) P. 95

Themes

1. *The Metamorphoses*: “ _____ ”

A. From the **transformation** of **Chaos** into the **Universe** to **literal physical transformations**, to the **founding** and **destruction** of **cities**, the **evolution** of **man**, and even **emotional transformations**.

B. This poem **examines transformation** as an _____ in the universe, affecting high and low, mythic and ordinary forces alike; **transformations** are **never** truly

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 Cygnus into a swan

B. **Every transformation** follows a similar pattern: an **initial metamorphosis**, often a _____ one, will set off _____ (John Donne wrote it, Ovid understood well that (“ _____ .”)

10. *Decameron*

109 講義(3) P. 37--38

1. The introduction of the *Decameron*

The “ _____ ” (as a **symbol** for the **condition** and **direction** of **society** in the late Middle Ages and early Renaissance) was ravaging the city of Florence and people were **dying** in great numbers. All social order, customs, and traditions were undermined. **Fear** leads to a **breakdown** of **social relations** and to the **neglect** of **both** the **living** and the **dying**. _____

young people (seven ladies--Pampinea, Fiammetta, Filomena, Emilia, Lauretta, Neifile, and Elissa [the **Four Cardinal Virtues**: _____

_____ -- and **three gentlemen**--Panfilo, Filostrato, and Dioneo [the Three Theological Virtues: _____])

flee from the **city** and **seek refuge** in a _____ where they **pass the time** by

_____ (they deliberately **abstain from competitive games** and choose instead **forms** of _____ and _____ , ranging from the stories **erotica, romantic tragedy, farce, wit, satire, practical jokes, life lessons, and folk tradition; anecdotes; fabliau; fairy tales** and **enjoying each other's company** (a literary work about ordinary people).

題號： 4
科目：西洋文學概論

題號： 4
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I. 解釋名詞 8 題中 5 題

1. Jacob in the Hebrew Bible 命中講義第二回: P129-132

Genesis Chapters 25–50

Summary

Following Abraham's death, God reveals to Isaac's wife Rebekah that she will soon give birth to two sons who will represent two nations, one stronger than the other. When Rebekah delivers, Esau is born first and is extremely hairy. Jacob, who is smooth skinned, is born immediately after, grasping the heel of his brother. Isaac's two sons grow to be opposites. Esau is a hunter and a brash (性急的; 無禮的) man. Jacob stays at home, soft-spoken but quick-witted. One day, Esau comes home famished (非常飢餓的), demanding to be fed, and agrees to give Jacob his inheritance rights in exchange for a bowl of soup.

Like his own father, Isaac prospers in Canaan and, despite occasional errors in judgment, enlarges his property, making alliances with area rulers and continuing to erect monuments to God. One day, when he is old and blind, Isaac instructs Esau to catch some game and prepare him a meal so that he may give the elder son his blessing. While Esau is gone, Rebekah helps Jacob deceive his father, preparing a separate meal and disguising the younger son with hairy arms and Esau's clothing. When Jacob presents Isaac with the meal, Isaac—smelling Esau's clothing and feeling the hairy body—proceeds to bless Jacob, promising him the inheritance of God's covenant and a greater status than his brother. Esau returns to discover the deception, but it is too late. Isaac, though dismayed, says that he cannot revoke the stolen blessing.

Jacob flees in fear of Esau, traveling to the house of his uncle Laban in upper Mesopotamia. En route, Jacob dreams of a stairway leading up to heaven, where angels and God reside. In the dream, God promises Jacob the same

covenant he previously made with Abraham and Isaac. Jacob arrives at Laban's house, where he agrees to work for his uncle in exchange for the hand of Laban's daughter, Rachel, in marriage. Laban deceives Jacob into marrying Leah, Rachel's older sister, before marrying Rachel. The two wives compete for Jacob's favor and, along with their maids, give birth to eleven sons and a daughter.

After twenty years, Jacob heeds God's urging and leaves to return to Canaan, taking his family, his flocks, and Laban's collection of idols, or miniature representations of gods. Rachel, who has stolen the idolic figurines from her father, hides them under her skirt when Laban tracks down the fleeing clan in the desert. Unable to procure his belongings, Laban settles his differences with Jacob, who erects a pillar of stone as a "witness" to God of their peaceful resolution (31:48). Jacob continues on and, nearing home, fears an encounter with Esau. Jacob prepares gifts to appease his brother and, dividing his family and belongings into two camps, spends the night alone on the river Jabbok. Jacob meets God, who, disguised as a man, physically wrestles with Jacob until dawn. Jacob demands a blessing from his opponent, and the man (God) blesses Jacob by renaming him "Israel," meaning, "he struggles with God."

The next morning, Jacob meets Esau, who welcomes his brother with open arms. Jacob resettles in Shechem, not far from Esau, who has intermarried with the Canaanites (迦南人) and produced a tribe called the Edomites. Jacob and his sons prosper in peace until one day Jacob's daughter, Dinah, is raped by a man from Shechem. Enraged, Jacob's sons say they will let the Shechemite marry Dinah if all the members of the man's family will be circumcised (行割包皮之禮). The man agrees and, while the greater part of

his village is healing from the surgical procedure, Jacob's sons take revenge and attack the Shechemites, killing all the men. Isaac and Rachel die soon thereafter.

Jacob's sons grow jealous of their youngest brother, Joseph, who is Jacob's favorite son. When Jacob presents Joseph with a beautiful, multi-colored coat, the eleven elder brothers sell Joseph into slavery, telling their father that Joseph is dead. Joseph is sold to Potiphar, a high-ranking official in Egypt, who favors the boy (Joseph) greatly until, one day, Potiphar's flirtatious (愛調情的) wife accuses Joseph of trying to sleep with her. Potiphar throws Joseph in prison, but—ever faithful to God—Joseph earns a reputation as an interpreter of dreams. Years pass until the Pharaoh of Egypt, bothered by two troublesome dreams, hears of Joseph and his abilities. Pharaoh summons Joseph, who successfully interprets the dreams, warning Pharaoh that a great famine will strike Egypt after seven years. Impressed, Pharaoh elects Joseph to be his highest official, and Joseph leads a campaign throughout Egypt to set aside food in preparation for the famine.

Famine eventually plagues the land and, learning of the Egyptian supply of grain, Joseph's brothers go to Egypt to purchase food. The eleven men (Jacob's sons) present themselves to Joseph, who recognizes them immediately but refrains from revealing his identity. Joseph toys with his brothers to test their good will, first throwing them in jail and then sending them back to Canaan to retrieve (索回) their newest brother, Benjamin. They return with the boy, and Joseph continues his game, planting 穀(賊) a silver cup in the boy's satchel (小背包) and threatening to kill the boy when the cup is discovered. When Judah offers his own life in exchange for

Benjamin's, Joseph reveals his identity. Joseph persuades his brothers to return to Egypt with Jacob, who, overjoyed, moves to Egypt with his family of seventy.

As **Jacob** approaches death, he **promises Joseph** that the **covenant** will pass on **through Joseph and his two sons, Manasseh and Ephraim**. However, when Jacob places his hands on the two boys to bless them, he crosses his arms, placing his right hand on Ephraim, the younger son. Joseph protests, but **Jacob says that Ephraim will be greater than Manasseh**. Jacob dies soon thereafter and, accompanied by Egyptians, **Joseph buries his father in Canaan**. They return to **Egypt**, where **Jacob's descendants**, the **Israelite people**, grow rapidly. Joseph eventually dies, instructing his family to **return** one day to the **land God has promised to give to Abraham, Isaac, and Jacob**.

Themes

1. _____ : **Esau** (hairy, hunter, brash) and **Jacob** (smooth skinned, home recluse, quick-witted 如同 day / night; light / dark); the **wrestling match** between _____ and _____ ; the contrast between _____ and _____ in **Egypt**; the **joyful welcome of Esau** in contrast to **Jacob's expectations of a violent homecoming**
2. A _____ : Deceptions in the stories of Issac, Jacob, and Joseph signal an _____ (rewards rather than punishment) and _____, **foreshadowing God's plan to reverse the Israelites' fortune** with a promise of abundance in a new land
3. **A game of punishment and redemption:**
 - A. **Joseph** plays a **game of punishment and redemption** toward his eleven brothers

2. Briseis in *the Iliad* 命中講義第一回: P.31 開始(Chapter 5)

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

Aeneas :

1. The son of **Aphrodite** and **Anchises**, a Trojan nobleman and mighty warrior
2. Aeneas later founded _____ (the protagonist of Virgil's *the Aeneid*).

Andromache : Hector's wife, entreating Hector to withdraw from the war and save himself before Achilles kills him.

Antenor : An advisor to King Priam, arguing that Helen should be returned to Menelaus to end the war, but Paris refuses it

Chryseis : A war prize of Agamemnon

Briseis : A war prize of Achilles, the contributor to the rift between Achilles and Agamemnon

Chryses: A priest of Apollo, the father of Chryseis, asking Apollo to send a plague upon the Achaeans.

The Gods and Immortals

Zeus : Originally sitting on the fence (neutral), but climbing off the fence after Thetis (Achilles' mother) asked him to stand by the Trojan side

Hera : Bolstering the Achaeans

Athena : Often giving the Achaeans a valuable aid.

Thetis A nymph and the devoted mother of Achilles, asking **Hephaestus** to design him a new suit of armor when Achilles returned to the battle.

Hephaestus : Forging a new set of armor for Achilles and by rescuing Achilles during his fight with a river god

Poseidon : Grudge against the Trojans because they never paid him for helping them to build their city.

Apollo : Supporting the Trojans by sending a plague upon the Achaeans

Artemis : supporting the Trojans

Aphrodite : Sustaining Paris and the Trojans throughout the war

Argus, who has **one-hundred eyes** and **never closes** them all at once. Io is able to communicate her fate to her father by drawing in the dirt with her hoof. He mourns for her, but cannot stop Argus from taking her to pasture.

Jove orders Mercury to **kill Argus**. Mercury **pretends** to be a **shepherd** and tries to **lull Argus to sleep** with his **reed pipe**. Argus, **intrigued** by this **unusual instrument**, asks about its **origin**. Mercury tells Argus the story of the **nymph Syrinx**, whom **Pan loves** though she wishes to remain a virgin. She prays for aid and is turned into **reeds** at the **river side**. **Pan signs** unhappily and notices that his sighs make music **through the reeds**. Thus he fashions an instrument. As Mercury tells the story, he realizes that **Argus has dozed off**, and so he **beheads the guardian**. **Juno takes Argus's eyes** and sets them into **the tail-feathers** of her symbolic bird, the **peacock**. She then has one of the **Furies chase Io**, in cow form, all around the world, until she reaches **the Nile**, where she convinces **Jove** to appease her wife and **return her to human form**.

Io's son, Epaphus, is treated as the **son of Jove**. Epaphus becomes friends with a boy named **Phaethon**, who claims to be a **son of Apollo**. Epaphus does not believe him, and so Phaethon asks his mother, Clymene, how to prove his parentage. She sends him to seek Apollo himself in the east, and Phaethon makes his way to the palace of the sun, where bright **Apollo acknowledges** that he is **the boy's father**. When Phaethon asks for a token of proof, Apollo promises to give the boy anything he wants. Phaethon asks to **drive the sun-chariot** and Apollo replies that **no one but himself, not even Jove, can drive the chariot**. Phaethon, however, holds his father to his oath, and Phoebus takes him to the chariot where he rubs Phaethon's face with a sacred ointment to protect him from being burned. After giving the youth advice about the path Apollo tells him he must begin.

Chapter 29

The Song of Roland (the author: anonymous)

Introduction

1. The Song of Roland-- the oldest surviving French poem _____)-- was written at the time of the First _____ as a _____ to encourage Christians to take up arms against Islam
2. Roughly 4000 lines of verse
 - A. 298 poetic units called _____ under fourteen lines in the use of parallel *laisses* (found in medieval French literature), echoing slightly different versions of the same event, slowing down the pace of narrative, and conducting a formula of _____ (similar to slow motion in a film; familiarity was part of the story's charm for medieval listeners)
 - B. During Roland's death scene, time becomes _____, and we focus, as if in a dream, on a _____, _____ moment.
 - C. Parataxis (並列): a _____ (並列的) structure without any _____ (lack of _____ such as epithet and simile)
 - D. Orally sung by wandering performers as a story-teller
3. Describing events—Charlemagne's army was slaughtered in the Roncesvalles when passing through the Pyrenees mountains and revenged the dead soldiers by conquering Moslem Spain (當時歐洲並不是所有的國家皆信奉天主教)--happening several centuries earlier, during the reign of the mighty Christian warrior-king Charlemagne

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**.

II. 問答題 完全命中

1. The image of Odysseus / Ulysses has appeared in many important works in western literature. He's particularly described in the works of Homer, Virgil, and Dante. Please illustrate your observations of how Odysseus / Ulysses has been portrayed in these three works how each of these different images can be interpreted in terms of the key concepts of each work.

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講義第三回: P4-5

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

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.

Aeneas and that Aeneas never reciprocates the feelings. Nonetheless, as Dido lavishes attention on Aeneas and his men, he grows used to the luxury and lingers in Carthage. At last, **Jupiter**, acting on Venus's behalf, sends **Mercury** to Aeneas. Mercury urges Aeneas to go fulfill his destiny, so he soberly takes his leave of a sobbing Dido. Sailing away, he sees smoke rising from Carthage, never knowing that the source is her funeral pyre.

Helenus had also told Aeneas to find the prophetic Sibyl of Cumae upon reaching Italy. They find the Sibyl, who says she must take Aeneas to the underworld to meet his father, **Anchises**, who has died earlier in the journey. To travel to the underworld, Aeneas and his friend Achates must find a mystical golden bough that gains them admittance. Venus eventually leads them to the bough, which Aeneas bears as he and the Sibyl enter the underworld. They pass by many horrors—lost souls, frightening spirits of Disease and Hunger, even Dido herself, who refuses to acknowledge Aeneas. Charon sees the golden bough and ferries them across his river. They mollify Cerberus with cake and finally find **Anchises**, who shows Aeneas the souls who will one day rise to be his future descendants. He also tells Aeneas where and how to establish his new home in Italy. (transmittance 傳承)

Aeneas returns to the surface and sails up the Italian coast with his crew. **Latinus**, king of the Latins, warmly receives them. **Latinus** plans to marry his daughter, **Lavinia**, to the majestic Aeneas. **Juno**, however, makes **Alecto**, one of the **Furies**, cause trouble. Alecto convinces Latinus's wife to oppose the marriage, and Alecto tells **Turnus**, King of the Rutulians and suitor of Lavinia, about Aeneas. Finally, Alecto makes **Ascanius**, Aeneas's son, unwittingly kill a certain stag very popular among the Latins. The advancing army of the Rutulians joins with the Latins to oppose the small band of Trojans. The two armies are also aided by **Mezentius**, a cruel ex-leader of the Etruscans, and **Camilla**, a renowned female warrior. Aeneas again receives divine help, however. Father **Tiber**, god of the famous Roman river, tells him to retreat upstream to find **Evander**, king of the town that will one day become **Rome**. There, Evander and his son, **Pallas**, receive Aeneas warmly but can

offer no real help. Evander tells Aeneas that he can seek the help of the powerful Etruscans, who are anxious to get revenge against the tyrannical Mezentius. Evander gives the few men, including Pallas, whom he can spare.

While Aeneas seeks these allies, the Trojans face a huge offensive from Turnus. They must get word to Aeneas, but Nisus and Euryalus are the only Trojans brave enough to sneak past enemy lines to send the message. Euryalus is captured and, Nisus, rather than run away, tries to save Euryalus, only to be killed alongside him. Aeneas returns with Etruscan reinforcements. After the deaths of Camilla, Pallas, and others, Turnus and Aeneas meet in single combat. Aeneas kills Turnus, marries Lavinia, and founds the Roman people.

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

2. The concept of justice is explored widely and significantly in Greek tragedy. Please choose one tragedy each from works Aeschylus, Sophocles, Euripides to discuss how the three tragedians investigated into the concept of justice in their works.

命中講義第二回:Aeschylus: P6 / 18; Sophocles: P31--32; Euripides: P47--48

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, **Atrous**, 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** prophecies)

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 _____

Chapter 10

The Eumenides

1. _____ between the _____ and the _____, between _____ and _____ (*The Oresteia* is about the growing pains of a nascent civilization), between the **primal** (原始的 blood for blood; the Furies) and the **rational** (Apollo, Athena / the Eumenides)
 2. _____ (The successful **integration of the Furies** into the **pantheon of Athens**; the old must be integrated with the new; **Athena** herself is a symbol for that kind of **reconciliation** = god's intervention in human affairs = the **epic convention**; **Athena turns the Furies into the Eumenides**, "protectors of the suppliant" [懇求者]; the **curse of the House of Atreus finally ends**)
 3. _____ (Both are necessary for the **preservation of order** = The Furies; fear and punishment must not be totally abandoned)
 4. _____ (_____ ; the suffering of the House of Atreus gives rise to _____ ;the progress of _____)
- ※ *The Oresteia* (trilogy): Form the **primitive** (_____) to the **civilized** (_____)
- ※ Discuss the following cluster of topics in Aeschylus' trilogy *The Oresteia*:
- (A). the problem of justice
- (B). the image of the net, and
- (C). Athenian legal institutions. Formulate your answer in an essay of three paragraphs: A, B, and C. (95 台大)

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

5. _____ (killing Laius and sleeping with Jocasta, moral depravity)
and _____ (Oedipus' blindness, order in the wake of disorder,
no crime goes unpunished)
6. _____ (The family of Thebes fails to escape
from the predestined doom; the **power of oracle**; **human beings** are
relatively **powerless before** _____ or the _____)
7. _____ -- coined by Sigmund Freud-- young boys **lust after**
their mothers and see their **fathers as competition** for their **mothers'**
favours. This theory springs from **Jocasta's comment** that "**killing your**
father and marrying your mother are the kinds of things men often
dream of "
- ※ _____ , coined by **Carl Gustav Jung**, refers to **competition**
with her **mother** for **possession of her father** (**Electra plotted matricidal**
revenge with Orestes, her brother, **against Clytemnestra**, their mother,
and **Aegisthus**, their stepfather, for their **murder of Agamemnon**, their
father) (100 中正)
8. **Oedipus unwittingly** (不知情地) **commits a crime** (a victim of cruel
destiny (predestination), _____)
9. **Orestes consciously commits a crime** (a choice of whether to accept the
will of the Apollo or ignore it; murdering Clytemnestra is lose-lose situation
that will spark his mother's death and his suffering)
10. _____ (killing his father on the highway
out of self-defense; bravely facing the Sphinx, freeing Thebes, ruling fairly,
and fervently searching for Laius' killer; punishes himself harshly; commits
himself to a life of contemplation)

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)