

八十六學年度 歷史 系(所) 甲 組碩士班研究生入學考試
科目 西洋通史 科號 4403 共 4 頁第 1 頁 *請在試卷【答案卷】內作答

西洋通史

(一) 試就復古與創新的角度，比較說明文藝復興、宗教改革、及啓蒙運動的發展經過。(二十五分)

(二) 比較說明英國清教徒革命與光榮革命與法國一七八九年大革命在發生原因、發展經過及所造成結果方面的異同。(二十五分)

(三) 馬克思(Karl Marx)在《一八四四年經濟學哲學手稿》(Economic and Philosophical Manuscripts)中說：

「動物不把自己同自己的生命活動區別開來，人則使自己的生命活動本身變成自己的意志和意識對象，他的生命活動是有意識的。」

「個人是社會存在物，因此，他的生命表現，即使不採取共同的、同其他人一起完成的生命表現這種直接形式，也是社會生活的表現和確證。」

約翰·彌勒(John S. Mill)在一八五九年出版的《論自由》(On Liberty)中說：

「人類所以能在想像中成為崇高美麗的目標，並不是因為削弱他們所獨有的一切，使它變為一致，而是在不侵害別人權益的範圍內，把它培養發揮。」

試問：

(1) 在這兩本書寫作的期間，英國和歐洲大陸發生了那些重大的政治和社會運動？它們與當時的經濟背景有何關係？(十三分)

(2) 馬克思和彌勒對於「人和社會」之間的關係有何相同或相異的見解？(十二分)

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(四) 閱讀下列資料而後回答問題：

資料 1 .

As we have seen, the social life of women in classical Greek society was essentially restricted to the household. Even in fifth-century B.C. art, there seems to have been little interest in women or their lives. The ideal form of beauty was largely represented by the male nude, and women were rarely depicted nude before the fourth century B.C. It is true that at the performances of Greek tragedies the audience, which may have included women, would see powerful female characters, such as Clytemnestra and Antigone, who often behaved more forcefully than the men whom they dominated. Yet their roles were played by males.

By the end of the fifth century B.C. the general upheaval at all levels of society brought forward new artistic and intellectual concerns. Yet it cannot be said that women's role changed to any significant degree; indeed, the turmoil of the age, together with the population movements of Alexander's time and the subsequent Hellenistic period, probably strengthened the traditional patriarchal family unit. However, late classical art and literature began to show interest in women as women.

One of the earliest examples of this can be found in Euripides' play *Medea*, probably first performed in 431 B.C. . . .

By the fourth century B.C., sculptors had begun to turn to the naked female form to express concepts of ideal beauty. The most famous example was Praxiteles' much imitated Aphrodite of Cnidus. The statue combines a goddess's dignity with a clearly erotic message. We see her while she is bathing, recognizing the intrusion, she covers herself modestly with one hand—thereby drawing the viewer's attention precisely to what she seeks to conceal.

Throughout the Hellenistic period the female nude remained one of the most popular artistic subjects. In smaller statuettes, Hellenistic artists seem to have enjoyed showing various aspects of the private lives of women, from the two girls intent on their game of knuckleball to the elegant lady from Tanagra, out for a stroll. Women in public are described as well by Theocritus (c. 310-250 B.C.) in a poem set in Alexandria. Two women from Syracuse have moved to the big city and become suburban housewives; Theocritus describes their walk around town on a festival day and records their gossip and their comments on the various sights. It is inconceivable that so witty, realistic, and familiar a note could have been sounded in the fifth century B.C., whose writers showed little or no interest in women's daily life.

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資料 2

The beginnings of modern feminism coincided with those of Romanticism and may be seen as part of the same process of social transformation. Prior to this time the few women who by sheer force of personality had

been able to distinguish themselves were regarded as oddities or freaks; Samuel Johnson's cruel jest that a woman preaching was like a dog walking on its hind legs summarized the dominant male attitude toward female intellectual activity in general, even during the Enlightenment. But with the nineteenth century women began to appear for the first time on a plane of equality with men in a major cultural movement. If Mary Wollstonecraft still had to struggle for recognition because of her sex in the 1790s, Madame de Staël was much more readily accepted only 20 years later, and in the succeeding decades women came to occupy an increasingly prominent place in the arts, particularly literature. We have noted the immense popularity of the British novelist Elizabeth Gaskell in the 1840s and 1850s (see Chapter 30). An analogous position was occupied by the American author and abolitionist Harriet Beecher Stowe, best known for her novel *Uncle Tom's Cabin* (1852), and the French novelist Aurore Dupin (1804-1876), who, taking the pen name George Sand, became as famous for her daring private life—which included a highly publicized liaison with the great Polish composer pianist Frédéric Chopin—as for her voluminous literary output. At least four Englishwomen stand in the front rank of nineteenth-century literature: Jane Austen (1775-1817), whose social novels reveal a psychological penetration equaled among her contemporaries only by Goethe; the Brontë sisters, Charlotte and Emily; and Mary Anne Evans (1819-1880), known by the pen name George Eliot, whose novel *Middlemarch* is rivaled only by the major works of Charles Dickens. At the same time the reclusive New Englander Emily Dickinson (1830-1886) was writing some of the finest lyric poetry since Sappho. Nevertheless, the disabilities faced by women attempting to compete in what was still a man's world were obvious.

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試問：

- (1) 上列兩段資料的作者主要使用哪些種類的史料論述兩性的關係？何以建之？ (十分)
- (2) 在「Classical Greek period - the Hellenistic period」及在「Romantic period」，有關「the image of woman」主要是由誰表述的？在西方社會史上，在「the Hellenistic period」即在「Romantic period」裡，女性的地位有何變遷？ (十五分)