# Outline for Stambuk Final

## Essay 1:

Discuss how the movement of people across geographic borders resulted in the mixture of cultural, religious and aesthetical/literary traditions in some of the excavated structures located in Dura Europos, and in the hybridization of Germanic and Christian worlds in the *Dream of the Rood*.

* Dura Europos
  + Was a mixing ground for cultures across centuries, so many cultural traditions were combined, Macedonian, Persian and Roman.
    - Oval-shaped shields like from the *Ilyad* recovered
    - Each occupant built more and deepened the hybridization of the cultures
    - Languages- Greek, Latin, Palmyme, Armaic, Middle Persian
  + Religion and Aesthetical- Christian *Domus Ecclesia*, Jewish Synagogue, many Pagan temple
    - *Domus Ecclesia*
      * no unified Christian documentation (various levels accepted)
    - Synagogue-
      * images of Greco-Romanism
      * Middle-Persian Graffito
* *Dream of the Rood*
  + Jesus Christ in the New Testament is not the Christ in the Poem (9th century)
    - He looks more like a warlord than a peace-maker when he approaches the cross, mixing the pagan and Christian cultures
  + *Comitatus* is a relationship that is between a retainer (the knight) and a lord. This is a pagan tradition that was made Christian/religious for the purposes of this story
  + There is poetic emphasis on crucifixion, but not on the stages of the cross
    - Omission of humility makes Christ appear more as a warrior
    - Atmosphere is used to reflect emotion- Anglo-Saxon style
  + Cross is armed with chain-mail coat
    - Emphasis on pagan warrior tradition

## Essay 2:

Describe how physical, metaphysical, and/or intrapersonal borders are crossed by means of the ocean in three of the following; *The Odyssey*, *1001 Arabian Nights*, *The Seafarer*, and *The Man of Law’s Tale*.

* *The Seafarer*
  + The sea voyage was opted to be taken by the seafarer
    - Parallel to Odysseus who left home in search of something and now is stranded by natural forces
  + Cross of temporal to transcendental

## Essay 3:

Odysseus in Homer’s epic, and Alexis in Anna Komene’s *Alexiad* are warriors and leaders who exhibit guile amid calamity, as well as courage and wisdom in the face of peril. But, where Alexios takes the blame for the actions of others under his command, Odysseus sometimes refuses to assume responsibility for behaviours of his followers. Cite specific examples in each work in response to the prompt.

* Guile-
  + Odysseus in the cave Book 9 shows wisdom and cunning
  + Alexios
* Odysseus-
  + Blames the gods for his peoples’ actions on Helios’ island
  + Bag of winds
  + Takes responsibility when good things happen

## Short Answers:

* Describe the similarities of the throne vision from Ezekiel and Isaiah, and the ladder that the prophet Mohammed uses to ascend to heaven in PNJ.
  + Ezekiel-
    - Human figures, perhaps angels
    - Descended from the heavens
    - Luster of riches on the wheels gleamed
  + Isaiah-
    - Seated high
    - Seraphs (angels) stood around
  + Mohammed- “never saw a more beautiful object”
    - Silver and gold, encrusted with pearls
    - Came down from heavens to meet him
    - Surrounded by angels
  + All were in an act of divine commission
* Define the term kenning and get 2 examples of its use in Caedemon’s hymn.
  + Kenning- recombination of vocabulary
    - Heofon-rices Weard
      * Heaven-kingdom’s guardian
    - Wuldor-Fader
      * Glory-father
* Cite two examples from Rumi’s poetry and show how he employs wine as a metaphor for the mystical state of being intoxicated with love from God.
  + *This Marriage*- may this marriage be like wine; filled with the love and intoxication of God
  + *God has given us a dark wine so potent*- wine is used to show how there are many wines and pleasures to be intoxicated by, however none is as pure or filling than the intoxication by God
* Identify 3 key characteristics of the Romance tale as it applies to Geoffrey Chaucer’s MOL tale.
  + Does not aim to tell something new or novel but a true history, set in a remote past and setting (opening lines pg 119)
  + Heroine or hero is not an individual but a type; The Man of Law is an aristocrat
  + Interruptions shape the readers’ attitudes toward the characters (the sultaness and Donegild)
* Reference 2 examples from the allegory TMOTC and explain how Plato uses light and dark metaphorically.
  + Being “in the dark” is a reflection of knowledge that is shadowed. The people stuck in the cave only know what they can see off of the shadows on the walls.
  + Being “in the light” is a reflection of enlightened knowledge. The person who escaped and can see outside knows the truth about what happened in the cave.
* Explain Xeno’s paradox of Achille’s and the Tortoise and show that logical argument can lead to a false or untrue conclusion.
  + The tortoise and Achilles are in a race, and the tortoise has a head start. The paradox is that each time Achilles reaches the tortoise’s starting point, the tortoise will be further ahead, therefore he can never meet the tortoise because he is always behind. This logic is flawed because Achilles is faster than the tortoise and can pass him easily.

## Identify

* Italos
* Wyrd
  + Anglo-Saxon term for fate or destiny; the wanderer’s journey that is imposed upon him in *The Wanderer*
* Djehuty
  + The General and hero from the tale, *The Taking of Joppa*
* Relaxed to the secular arm
  + A phrase used during the Spanish Inquisition (which occurred in Spain from 1400s-1600s) that meant a person on trial had been found guilty, and will as a result be executed.
* Estates satire
  + Genre of writing from the 14th century. The Canterbury Tales is an example of Estates Satire, as it shows the Clergy, the Nobility and the Peasants; the three medieval estates.
* Parmenides
  + A pre-Socratic Greek philosopher
* Divine concurrence
* The Black Giant
* Donegild
  + The mother of Alla, the husband of Constance, who tricked Constance and Alla, leaving the wife and her new son stranded at sea again
* Ataraxia