



文藻外語大學

WENZAO URSULINE UNIVERSITY OF LANGUAGES

2017 文藻盃全國大專組英詩團體朗誦比賽辦法

2017 Wenzao Cup National English Poetry Recitation Contest for Collegiate Students

- 一、主辦學校：文藻外語大學英國語文系
- 二、宗旨：展現英詩音韻之美，並提升大專院校學生學習文學之興趣。
- 三、時間：2017 年 10 月 20 日（星期五）13 時至 17 時
- 四、地點：文藻外語大學（高雄市三民區民族一路 900 號），「文園」二樓會議廳。
- 五、比賽方式：各參賽隊伍應自 9 首比賽指定詩題中，任意選取一首為比賽詩題，當場朗誦。比賽指定詩題請至附件查詢。
- 六、參賽資格：
 1. 具備中華民國各大專院校或五專四、五年級在學學生身份者，含各校之外籍生。
 2. 總參賽隊伍以二十五隊為上限，依報名順序先後為準，額滿為止。每校推薦一隊參賽。主辦學校得派兩隊。
- 七、報名方式：
 1. 請於 2017 年 9 月 29 日（星期五）前，透過本系網址
<https://docs.google.com/forms/d/e/1FAIpQLSc6JkPudqHdtQdfTSj2krTcHFY3EO-AUkKIUJL4bWAUDzPIPQ/viewform> 進行網路報名。
 2. 網路報名完成後，請同時填妥本辦法之報名表及影音授權同意書(詳見以下附件)，並加蓋校方推薦核准印信，掃描填妥、加印之電子檔，寄至 99911@mail.wzu.edu.tw。請確認寄送 1.已用印之報名表電子檔以及 2.網路報名，始為完成報名手續。
 3. 若參賽隊伍超過限額，主辦學校將依網路報名時間先後決定參賽資格。
 4. 報名截止後，請於 106 年 10 月 2 日(週一) 至本校網站首頁及英文系網站首頁公告查詢是否完成報名。請各參賽隊伍自行查詢並確認是否完成報名手續；未自行查詢並確認者，若因未確實完成報名程序而喪失參賽資格，煩請自行負責，不得異議。若有不明，請致電查詢。洽詢電話：邱立璇助理，文藻外語大學英文系 (07) 342-6031 轉 5305。



文藻外語大學

WENZAO URSULINE UNIVERSITY OF LANGUAGES

八、比賽細則：

1. 出場順序：參賽隊伍應於比賽當天下午 **1:30** 於「文園」穿堂簽到處準時辦理報到，並出示學生證或身分證，以便工作人員查驗身份；身份不符者，恕無法參賽。隨後抽出場順序，未準時報到者由主辦學校代抽。參賽隊伍請於上台前十分鐘報到，違者視為棄權。
2. 進行方式：
 - a. 團體朗誦，每組 2~4 人。
 - b. 參賽隊伍可選擇帶稿上台或全程背誦。
 - c. 參賽隊伍限定自比賽指定詩題中，任選其一朗誦(可來回複誦詩句，但不可帶入詩句之外的文字)。限時 5 分鐘，參賽隊伍開口朗誦即開始計時。
 - d. 為使英詩朗誦聚焦於語言與詩作自身之美感，台上僅可呈現參賽隊人員，且不得攜帶任何道具上台，違者以不計分處理。
評審將選出三隊優勝隊伍，比賽結果於當天公佈並逕行頒獎。
3. 評分標準：
 - a.
 1. Interpretation 50% 詮釋
 2. Delivery 20% 風格
 3. Pronunciation 20% 發音
 4. Team work 10% 團隊默契
 - b. 朗誦時間以五分鐘為上限，參賽隊伍開口朗誦即開始計時。朗誦時間超過上限者，每超過三十秒扣總分一分，超過未滿三十秒者以三十秒計算，以此類推。比賽指定詩題，長短不一，故朗誦時間不設下限。
 - c. 比賽當日各參賽隊伍之人數須與報名時一致，不可任意更動，若有出入則當場取消比賽資格。
 - d. 非舞台上之參賽學生，不得於比賽進行中協助參賽學生之演出 (如手勢、暗示等)，違者該隊取消比賽資格，不予計分。
 - e. 計時方式：參賽隊伍開始朗誦，現場工作人員即開始計時，四分三十秒時現場工作人員舉黃牌提示，滿五分鐘時舉紅牌，同時按鈴以為警示。

九、注意事項：

1. 參賽隊伍不得穿著校服，亦不得於台上報出校名。
2. 參賽隊伍應配戴號次牌於左胸前，以茲識別。
3. 違反注意事項第 1、2 項者，主辦學校得取消其比賽資格。



文藻外語大學

WENZAO URSULINE UNIVERSITY OF LANGUAGES

4. 進入比賽會場後禁止喧嘩、飲食、拍照或攝影。未遵守規定者主辦學校得予請出場外，不得觀賽。
5. 舞台上備有四支麥克風。
6. 因場地空間有限，各參賽隊伍限由一位指導老師陪同，比賽過程不得拍照或攝影，以免影響比賽。主辦學校將於賽後兩個月內，統一寄發比賽之錄影光碟至各參賽隊伍之學校。
7. 主辦學校不提供參賽者餐飲、交通或其他補助。

十、獎勵方式：

第一名 獎金 5,000 元、獎狀乙紙

第二名 獎金 4,000 元、獎狀乙紙

第三名 獎金 3,000 元、獎狀乙紙

※ 總分同分者以 Interpretation 之成績決定得獎者。

十一、本規則若有未盡事宜，得由主辦學校權宜修定，並於賽前公告。



文藻外語大學

WENZAO URSULINE UNIVERSITY OF LANGUAGES

2017 文藻盃全國大專組英詩團體朗誦比賽報名表

2017 Wenzao Cup

National English Poetry Recitation Contest for Collegiate Students

Registration Form

學校名稱	中文
	英文
科系/年級	<input type="checkbox"/> 大學部(<input type="checkbox"/> 二技 <input type="checkbox"/> 四技)_____科系_____年級_____位
	<input type="checkbox"/> 專科部(<input type="checkbox"/> 二專 <input type="checkbox"/> 五專)_____科系_____年級_____位
學校地址	□□□

為製作參賽證明，請黏貼參賽者學生證正面影本。



文藻外語大學

WENZAO URSULINE UNIVERSITY OF LANGUAGES

參賽者資料	姓	名
	Last Name	First Name
	電話	E-mail
	姓	名
	Last Name	First Name
	電話	E-mail
	姓	名
	Last Name	First Name
	電話	E-mail
	姓	名
	Last Name	First Name
	電話	E-mail
指導老師 /負責人 (請務必提供可 連絡之方式, 以 確保參賽資格)	姓	名
	Last Name	First Name
	電話	E-mail

DECLARATION

*我願意遵守文藻外語大學英文系所舉辦之 2017 文藻盃全國大專組英詩團體朗誦比賽之參賽規則及評審結果, 並履行優勝者之權利及義務。

Signature _____

Signature _____

Signature _____

Signature _____

Date _____



文藻外語大學

WENZAO URSULINE UNIVERSITY OF LANGUAGES

REMARKS:

Please pay detailed attention to the contest rules and the registration form. All correspondence regarding this

Contest should be sent to 99911@mail.wzu.edu.tw by September 29th, 2017.

請詳讀比賽報名辦法，填寫報名表時，若資料未填寫齊全則視同報名不成功。填妥報名表後請 e-mail 至

99911@mail.wzu.edu.tw，106 年 9 月 29 日截止報名。若有任何問題，請洽電話 (07)342-6031 轉 5305 英文系助理。

Official School Seal

學校官印或系科戳章



文藻外語大學

WENZAO URSULINE UNIVERSITY OF LANGUAGES

「2017 文藻盃全國大專組英詩朗誦比賽」詩題：

“Books”

Billy Collins (1945-)

From the heart of this dark, evacuated campus
I can hear the library humming in the night,
a choir of authors murmuring inside their books
along the unlit, alphabetical shelves,
Giovanni Pontano next to Pope, Dumas next to his son,
each one stitched into his own private coat,
together forming a low, gigantic chord of language.

I picture a figure in the act of reading,
shoes on a desk, head tilted into the wind of a book,
a man in two worlds, holding the rope of his tie
as the suicide of lovers saturates a page,
or lighting a cigarette in the middle of a theorem.
He moves from paragraph to paragraph
as if touring a house of endless, paneled rooms.

I hear the voice of my mother reading to me
from a chair facing the bed, books about horses and dogs,
and inside her voice lie other distant sounds,
the horrors of a stable ablaze in the night,
a bark that is moving toward the brink of speech.

I watch myself building bookshelves in college,
walls within walls, as rain soaks New England,
or standing in a bookstore in a trench coat.

I see all of us reading ourselves away from ourselves,
straining in circles of light to find more light
until the line of words becomes a trail of crumbs
that we follow across a page of fresh snow;



文藻外語大學

WENZAO URSULINE UNIVERSITY OF LANGUAGES

when evening is shadowing the forest
and small birds flutter down to consume the crumbs,
we have to listen hard to hear the voices
of the boy and his sister receding into the woods.

“Why Regret?”

Galway Kinnell (1927-2014)

Didn't you like the way the ants help
the peony globes open by eating the glue off?
Weren't you cheered to see the ironworkers
sitting on an I-beam dangling from a cable,
in a row, like starlings, eating lunch, maybe
baloney on white with fluorescent mustard?
Wasn't it a revelation to waggle
from the estuary all the way up the river,
the kill, the pirle, the run, the rent, the beck,
the sike barely trickling, to the shock of a spring?
Didn't you almost shiver, hearing book lice
clicking their sexual dissonance inside an old
Webster's New International, perhaps having just
eaten out of it izle, xyster, and thalassacon?
What did you imagine lies in wait anyway
at the end of a world whose sub-substance
is glaim, gleet, birdlime, slime, mucus, muck?
Forget about becoming emaciated. Think of the wren
and how little flesh is needed to make a song.
Didn't it seem somehow familiar when the nymph
split open and the mayfly struggled free
and flew and perched and then its own back
broke open and the imago, the true adult,
somersaulted out and took flight, seeking
the swarm, mouth-parts vestigial,
alimentary canal come to a stop,



文藻外語大學

WENZAO URSULINE UNIVERSITY OF LANGUAGES

a day or hour left to find the desired one?
Or when Casanova took up the platter
of linguine in squid's ink and slid the stuff
out the window, telling his startled companion,
'The perfected lover does not eat.'
As a child, didn't you find it calming to imagine
pinworms as some kind of tiny batons
giving cadence to the squeezes and releases
around the downward march of debris?
Didn't you glimpse in the monarchs
what seemed your own inner blazonry
flapping and gliding, in desire, in the middle air?
Weren't you reassured to think these flimsy
hinged beings, and then their offspring,
and then their offspring's offspring, could
navigate, working in shifts, all the way to Mexico,
to the exact plot, perhaps the very tree,
by tracing the flair of the bodies of ancestors
who fell in this same migration a year ago?
Doesn't it outdo the pleasures of the brilliant concert
to wake in the night and find ourselves
holding hands in our sleep?

“All Night, All Night”

Delmore Schwartz (1913-1966)

"I have been one acquainted with the night" - Robert Frost

Rode in the train all night, in the sick light. A bird
Flew parallel with a singular will. In daydream's moods and attitudes
The other passengers slumped, dozed, slept, read,
Waiting, and waiting for place to be displaced
On the exact track of safety or the rack of accident.

Looked out at the night, unable to distinguish



文藻外語大學

WENZAO URSULINE UNIVERSITY OF LANGUAGES

Lights in the towns of passage from the yellow lights
Numb on the ceiling. And the bird flew parallel and still
As the train shot forth the straight line of its whistle,
Forward on the taut tracks, piercing empty, familiar --

The bored center of this vision and condition looked and looked
Down through the slick pages of the magazine (seeking
The seen and the unseen) and his gaze fell down the well
Of the great darkness under the slick glitter,
And he was only one among eight million riders and readers.

And all the while under his empty smile the shaking drum
Of the long determined passage passed through him
By his body mimicked and echoed. And then the train
Like a suddenly storming rain, began to rush and thresh--
The silent or passive night, pressing and impressing
The patients' foreheads with a tightening-like image
Of the rushing engine proceeded by a shaft of light
Piercing the dark, changing and transforming the silence
Into a violence of foam, sound, smoke and succession.

A bored child went to get a cup of water,
And crushed the cup because the water too was
Boring and merely boredom's struggle.
The child, returning, looked over the shoulder
Of a man reading until he annoyed the shoulder.
A fat woman yawned and felt the liquid drops
Drip down the fleece of many dinners.

And the bird flew parallel and parallel flew
The black pencil lines of telephone posts, crucified,
At regular intervals, post after post
Of thrice crossed, blue-belled, anonymous trees.

And then the bird cried as if to all of us:



文藻外語大學

WENZAO URSULINE UNIVERSITY OF LANGUAGES

O your life, your lonely life
What have you ever done with it,
And done with the great gift of consciousness?
What will you ever do with your life before death's
knife
Provides the answer ultimate and appropriate?

As I for my part felt in my heart as one who falls,
Falls in a parachute, falls endlessly, and feel the vast
Draft of the abyss sucking him down and down,
An endlessly helplessly falling and appalled clown:

This is the way that night passes by, this
Is the overnight endless trip to the famous unfathomable abyss.

“Parkinson’s Disease”

Galway Kinnell (1927-2014)

While spoon-feeding him with one hand
she holds his hand with her other hand,
or rather lets it rest on top of his,
which is permanently clenched shut.
When he turns his head away, she reaches
around and puts in the spoonful blind.
He will not accept the next morsel
until he has completely chewed this one.
His bright squint tells her he finds
the shrimp she has just put in delicious.
Next to the voice and touch of those we love,
food may be our last pleasure on earth—
a man on death row takes his T-bone
in small bites and swishes each sip
of the jug wine around in his mouth,
tomorrow will be too late for them to jolt
this supper out of him. She strokes



文藻外語大學

WENZAO URSULINE UNIVERSITY OF LANGUAGES

his head very slowly, as if to cheer up
each separate discomfited hair sticking up
from its root in his stricken brain.
Standing behind him, she presses
her cheek to his, kisses his jowl,
and his eyes seem to stop seeing
and do nothing but emit light.
Could heaven be a time, after we are dead,
of remembering the knowledge
flesh had from flesh? The flesh
of his face is hard, perhaps
from years spent facing down others
until they fell back, and harder
from years of being himself faced down
and falling back in his turn, and harder still
from all the while frowning
and beaming and worrying and shouting
and probably letting go in rages.
His face softens into a kind
of quizzical wince, as if one
of the other animals were working at
getting the knack of the human smile.
When picking up a cookie he uses
both thumbtips to grip it
and push it against an index finger
to secure it so that he can lift it.
She takes him then to the bathroom,
where she lowers his pants and removes
the wet diaper and holds the spout of the bottle
to his old penis until he pisses all he can,
then puts on the fresh diaper and pulls up his pants.
When they come out, she is facing him,
walking backwards in front of him
and holding his hands, pulling him
when he stops, reminding him to step
when he forgets and starts to pitch forward.



文藻外語大學

WENZAO URSULINE UNIVERSITY OF LANGUAGES

She is leading her old father into the future
as far as they can go, and she is walking
him back into her childhood, where she stood
in bare feet on the toes of his shoes
and they foxtrotted on this same rug.
I watch them closely: she could be teaching him
the last steps that one day she may teach me.
At this moment, he glints and shines,
as if it will be only a small dislocation
for him to pass from this paradise into the next.

John Milton (1608-1674)

Paradise Lost, Book I

Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat,
Sing Heav'nly Muse, that on the secret top
Of Oreb, or of Sinai, didst inspire
That shepherd, who first taught the chosen seed,
In the beginning how the heav'ns and earth
Rose out of Chaos: or if Sion hill
Delight thee more, and Siloa's brook that flowed
Fast by the oracle of God; I thence
Invoke thy aid to my advent'rous song,
That with no middle flight intends to soar
Above the Aonian mount, while it pursues
Things unattempted yet in prose or rhyme.
And chiefly thou O Spirit, that dost prefer
Before all temples th' upright heart and pure,
Instruct me, for thou know'st; thou from the first
Wast present, and with mighty wings outspread
Dove-like sat'st brooding on the vast abyss



文藻外語大學

WENZAO URSULINE UNIVERSITY OF LANGUAGES

And mad'st it pregnant: what in me is dark
Illumine, what is low raise and support;
That to the height of this great argument
I may assert Eternal Providence,
And justify the ways of God to men.

**“An Elegy upon the Death of the Dean of Paul's, Dr. John Donne”
THOMAS CAREW (1595-1640)**

Can we not force from widow'd poetry,
Now thou art dead (great Donne) one elegy
To crown thy hearse? Why yet dare we not trust,
Though with unkneaded dough-bak'd prose, thy dust,
Such as th' unscissor'd churchman from the flower
Of fading rhetoric, short-liv'd as his hour,
Dry as the sand that measures it, should lay
Upon thy ashes, on the funeral day?
Have we no voice, no tune? Didst thou dispense
Through all our language, both the words and sense?
'Tis a sad truth. The pulpit may her plain
And sober Christian precepts still retain,
Doctrines it may, and wholesome uses, frame,
Grave homilies and lectures, but the flame
Of thy brave soul (that shot such heat and light
As burnt our earth and made our darkness bright,
Committed holy rapes upon our will,
Did through the eye the melting heart distil,
And the deep knowledge of dark truths so teach
As sense might judge what fancy could not reach)
Must be desir'd forever. So the fire
That fills with spirit and heat the Delphic quire,
Which, kindled first by thy Promethean breath,
Glow'd here a while, lies quench'd now in thy death.
The Muses' garden, with pedantic weeds
O'erspread, was purg'd by thee; the lazy seeds



文藻外語大學

WENZAO URSULINE UNIVERSITY OF LANGUAGES

Of servile imitation thrown away,
And fresh invention planted; thou didst pay
The debts of our penurious bankrupt age;
Licentious thefts, that make poetic rage
A mimic fury, when our souls must be
Possess'd, or with Anacreon's ecstasy,
Or Pindar's, not their own; the subtle cheat
Of sly exchanges, and the juggling feat
Of two-edg'd words, or whatsoever wrong
By ours was done the Greek or Latin tongue,
Thou hast redeem'd, and open'd us a mine
Of rich and pregnant fancy; drawn a line
Of masculine expression, which had good
Old Orpheus seen, or all the ancient brood
Our superstitious fools admire, and hold
Their lead more precious than thy burnish'd gold,
Thou hadst been their exchequer, and no more
They each in other's dust had rak'd for ore.
Thou shalt yield no precedence, but of time,
And the blind fate of language, whose tun'd chime
More charms the outward sense; yet thou mayst claim
From so great disadvantage greater fame,
Since to the awe of thy imperious wit
Our stubborn language bends, made only fit
With her tough thick-ribb'd hoops to gird about
Thy giant fancy, which had prov'd too stout
For their soft melting phrases. As in time
They had the start, so did they cull the prime
Buds of invention many a hundred year,
And left the rifled fields, besides the fear
To touch their harvest; yet from those bare lands
Of what is purely thine, thy only hands,
(And that thy smallest work) have gleaned more
Than all those times and tongues could reap before.
But thou art gone, and thy strict laws will be
Too hard for libertines in poetry;



文藻外語大學

WENZAO URSULINE UNIVERSITY OF LANGUAGES

They will repeal the goodly exil'd train
Of gods and goddesses, which in thy just reign
Were banish'd nobler poems; now with these,
The silenc'd tales o' th' Metamorphoses
Shall stuff their lines, and swell the windy page,
Till verse, refin'd by thee, in this last age
Turn ballad rhyme, or those old idols be
Ador'd again, with new apostasy.
Oh, pardon me, that break with untun'd verse
The reverend silence that attends thy hearse,
Whose awful solemn murmurs were to thee,
More than these faint lines, a loud elegy,
That did proclaim in a dumb eloquence
The death of all the arts; whose influence,
Grown feeble, in these panting numbers lies,
Gasping short-winded accents, and so dies.
So doth the swiftly turning wheel not stand
In th' instant we withdraw the moving hand,
But some small time maintain a faint weak course,
By virtue of the first impulsive force;
And so, whilst I cast on thy funeral pile
Thy crown of bays, oh, let it crack awhile,
And spit disdain, till the devouring flashes
Suck all the moisture up, then turn to ashes.
I will not draw the envy to engross
All thy perfections, or weep all our loss;
Those are too numerous for an elegy,
And this too great to be express'd by me.
Though every pen should share a distinct part,
Yet art thou theme enough to tire all art;
Let others carve the rest, it shall suffice
I on thy tomb this epitaph incise:
*Here lies a king, that rul'd as he thought fit
The universal monarchy of wit;
Here lie two flamens, and both those, the best,
Apollo's first, at last, the true God's priest.*



“A Description of a City Shower”

JONATHAN SWIFT (1667-1745)

Careful observers may foretell the hour
(By sure prognostics) when to dread a shower:
While rain depends, the pensive cat gives o'er
Her frolics, and pursues her tail no more.
Returning home at night, you'll find the sink
Strike your offended sense with double stink.
If you be wise, then go not far to dine;
You'll spend in coach hire more than save in wine.
A coming shower your shooting corns presage,
Old achès throb, your hollow tooth will rage.
Sauntering in coffeehouse is Dulman seen;
He damns the climate and complains of spleen.
Meanwhile the South, rising with dabbled wings,
A sable cloud athwart the welkin flings,
That swilled more liquor than it could contain,
And, like a drunkard, gives it up again.
Brisk Susan whips her linen from the rope,
While the first drizzling shower is born aslope:
Such is that sprinkling which some careless quean
Flirts on you from her mop, but not so clean:
You fly, invoke the gods; then turning, stop
To rail; she singing, still whirls on her mop.
Not yet the dust had shunned the unequal strife,
But, aided by the wind, fought still for life,
And wafted with its foe by violent gust,
'Twas doubtful which was rain and which was dust.
Ah! where must needy poet seek for aid,
When dust and rain at once his coat invade?
Sole coat, where dust cemented by the rain
Erects the nap, and leaves a mingled stain.
Now in contiguous drops the flood comes down,



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Threatening with deluge this devoted town.
To shops in crowds the daggled females fly,
Pretend to cheapen goods, but nothing buy.
The Templar spruce, while every spout's abroad,
Stays till 'tis fair, yet seems to call a coach.
The tucked-up sempstress walks with hasty strides,
While seams run down her oiled umbrella's sides.
Here various kinds, by various fortunes led,
Commence acquaintance underneath a shed.
Triumphant Tories and desponding Whigs
Forget their feuds, and join to save their wigs.
Boxed in a chair the beau impatient sits,
While spouts run clattering o'er the roof by fits,
And ever and anon with frightful din
The leather sounds; he trembles from within.
So when Troy chairmen bore the wooden steed,
Pregnant with Greeks impatient to be freed
(Those bully Greeks, who, as the moderns do,
Instead of paying chairmen, run them through),
Laocoön struck the outside with his spear,
And each imprisoned hero quaked for fear.
Now from all parts the swelling kennels flow,
And bear their trophies with them as they go:
Filth of all hues and odors seem to tell
What street they sailed from, by their sight and smell.
They, as each torrent drives with rapid force,
From Smithfield or St. Pulchre's shape their course,
And in huge confluence joined at Snow Hill ridge,
Fall from the conduit prone to Holborn Bridge.
Sweepings from butchers' stalls, dung, guts, and blood,
Drowned puppies, stinking sprats, all drenched in mud,
Dead cats, and turnip tops, come tumbling down the flood.



“The Cloud”

P. B. Shelley (1792-1822)

I bring fresh showers for the thirsting flowers,
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.
I wield the flail of the lashing hail,
And whiten the green plains under,
And then again I dissolve it in rain,
And laugh as I pass in thunder.

I sift the snow on the mountains below,
And their great pines groan aghast;
And all the night 'tis my pillow white,
While I sleep in the arms of the blast.
Sublime on the towers of my skiey bowers,
Lightning my pilot sits;
In a cavern under is fettered the thunder,
It struggles and howls at fits;
Over earth and ocean, with gentle motion,
This pilot is guiding me,
Lured by the love of the genii that move
In the depths of the purple sea;
Over the rills, and the crags, and the hills,
Over the lakes and the plains,
Wherever he dream, under mountain or stream,
The Spirit he loves remains;
And I all the while bask in Heaven's blue smile,
Whilst he is dissolving in rains.

The sanguine Sunrise, with his meteor eyes,



And his burning plumes outspread,
Leaps on the back of my sailing rack,
When the morning star shines dead;
As on the jag of a mountain crag,
Which an earthquake rocks and swings,
An eagle alit one moment may sit
In the light of its golden wings.
And when Sunset may breathe, from the lit sea beneath,
Its ardours of rest and of love,
And the crimson pall of eve may fall
From the depth of Heaven above,
With wings folded I rest, on mine æery nest,
As still as a brooding dove.

That orbèd maiden with white fire laden,
Whom mortals call the Moon,
Glides glimmering o'er my fleece-like floor,
By the midnight breezes strewn;
And wherever the beat of her unseen feet,
Which only the angels hear,
May have broken the woof of my tent's thin roof,
The stars peep behind her and peer;
And I laugh to see them whirl and flee,
Like a swarm of golden bees,
When I widen the rent in my wind-built tent,
Till calm the rivers, lakes, and seas,
Like strips of the sky fallen through me on high,
Are each paved with the moon and these.

I bind the Sun's throne with a burning zone,
And the Moon's with a girdle of pearl;
The volcanoes are dim, and the stars reel and swim,
When the whirlwinds my banner unfurl.
From cape to cape, with a bridge-like shape,
Over a torrent sea,
Sunbeam-proof, I hang like a roof,



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The mountains its columns be.
The triumphal arch through which I march
With hurricane, fire, and snow,
When the Powers of the air are chained to my chair,
Is the million-coloured bow;
The sphere-fire above its soft colours wove,
While the moist Earth was laughing below.

I am the daughter of Earth and Water,
And the nursling of the Sky;
I pass through the pores of the ocean and shores;
I change, but I cannot die.
For after the rain when with never a stain
The pavilion of Heaven is bare,
And the winds and sunbeams with their convex gleams
Build up the blue dome of air,
I silently laugh at my own cenotaph,
And out of the caverns of rain,
Like a child from the womb, like a ghost from the tomb,
I arise and unbuild it again.

“My Heart and I”

E. B. Browning (1806-1861)

I.

ENOUGH ! we're tired, my heart and I.
We sit beside the headstone thus,
And wish that name were carved for us.
The moss reprints more tenderly
The hard types of the mason's knife,
As heaven's sweet life renews earth's life
With which we're tired, my heart and I.

II.

You see we're tired, my heart and I.



We dealt with books, we trusted men,
And in our own blood drenched the pen,
As if such colours could not fly.
We walked too straight for fortune's end,
We loved too true to keep a friend ;
At last we're tired, my heart and I.

III.

How tired we feel, my heart and I !
We seem of no use in the world ;
Our fancies hang grey and uncurled
About men's eyes indifferently ;
Our voice which thrilled you so, will let
You sleep; our tears are only wet :
What do we here, my heart and I ?

IV.

So tired, so tired, my heart and I !
It was not thus in that old time
When Ralph sat with me 'neath the lime
To watch the sunset from the sky.
Dear love, you're looking tired,' he said;
I, smiling at him, shook my head :
'Tis now we're tired, my heart and I.

V.

So tired, so tired, my heart and I !
Though now none takes me on his arm
To fold me close and kiss me warm
Till each quick breath end in a sigh
Of happy languor. Now, alone,
We lean upon this graveyard stone,
Uncheered, unkissed, my heart and I.

VI.

Tired out we are, my heart and I.



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Suppose the world brought diadems
To tempt us, crusted with loose gems
Of powers and pleasures ? Let it try.
We scarcely care to look at even
A pretty child, or God's blue heaven,
We feel so tired, my heart and I.

VII.

Yet who complains ? My heart and I ?
In this abundant earth no doubt
Is little room for things worn out :
Disdain them, break them, throw them by
And if before the days grew rough
We *once* were loved, used, — well enough,
I think, we've fared, my heart and I.

“Chimes of Freedom”

Bob Dylan (1941-)

Far between sundown's finish an' midnight's broken toll
We ducked inside the doorway, thunder crashing
As majestic bells of bolts struck shadows in the sounds
Seeming to be the chimes of freedom flashing
Flashing for the warriors whose strength is not to fight
Flashing for the refugees on the unarmed road of flight
An' for each an' ev'ry underdog soldier in the night
An' we gazed upon the chimes of freedom flashing.

In the city's melted furnace, unexpectedly we watched
With faces hidden while the walls were tightening
As the echo of the wedding bells before the blowin' rain
Dissolved into the bells of the lightning
Tolling for the rebel, tolling for the rake
Tolling for the luckless, the abandoned an' forsaked
Tolling for the outcast, burnin' constantly at stake



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An' we gazed upon the chimes of freedom flashing.

Through the mad mystic hammering of the wild ripping hail
The sky cracked its poems in naked wonder
That the clinging of the church bells blew far into the breeze
Leaving only bells of lightning and its thunder
Striking for the gentle, striking for the kind
Striking for the guardians and protectors of the mind
An' the unpawned painter behind beyond his rightful time
An' we gazed upon the chimes of freedom flashing.

Through the wild cathedral evening the rain unraveled tales
For the disrobed faceless forms of no position
Tolling for the tongues with no place to bring their thoughts
All down in taken-for-granted situations
Tolling for the deaf an' blind, tolling for the mute
Tolling for the mistreated, mateless mother, the mistitled prostitute
For the misdemeanor outlaw, chased an' cheated by pursuit
An' we gazed upon the chimes of freedom flashing.

Even though a cloud's white curtain in a far-off corner flashed
An' the hypnotic splattered mist was slowly lifting
Electric light still struck like arrows, fired but for the ones
Condemned to drift or else be kept from drifting
Tolling for the searching ones, on their speechless, seeking trail
For the lonesome-hearted lovers with too personal a tale
An' for each unharmed, gentle soul misplaced inside a jail
An' we gazed upon the chimes of freedom flashing.

Starry-eyed an' laughing as I recall when we were caught
Trapped by no track of hours for they hanged suspended
As we listened one last time an' we watched with one last look
Spellbound an' swallowed 'til the tolling ended
Tolling for the aching ones whose wounds cannot be nursed
For the countless confused, accused, misused, strung-out ones an' worse
An' for every hung-up person in the whole wide universe



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An' we gazed upon the chimes of freedom flashing.

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