Despite the execution of Mary Stuart in 1587 and the defeat of the Spanish Armada in 1588 by an outnumbered English fleet, England remained gripped by religious conflict and the fear of foreign invasion throughout the 1590s. The deaths of Robert Dudley, Earl of Leicester in 1588 and Sir Francis Walsingham in 1590 not only cushioned the failure of the Dutch campaign against the Spanish, which had also cost the life of Dudley’s nephew Sir Philip Sidney, but also suggested limits of Protestant resistance to Hapsburg domination in Europe (Gray 137; Wilson 304-05). These events influenced the popularity of specific literary genres during the last decade of Elizabeth’s reign. As court, the allegorical plays and masques of Sidney and Lyly, with their political allusion directed toward the Queen as specta-
tor, gave way to the less overtly political comedies of London’s professional playing companies. Even though the first three books of Spencer’s _Rape of the_ Queen were published in 1590, followed by a second installment in 1596, the decade also witnessed a growing of allegory and the prophet’s strain of radical Protestantism in verse (Norbrook 286-96). English poets seeking laureate status in the generation after Spencer turned to the more private genres of the Petrarchan sonnet and the minor epic or argum, characterized by lyric interiority and ornamental eroticism based on episodes from Ovid’s _Metamorphoses_, respectively.
The shift from blank verse to blank verse poetry and blank verse drama in the late 16th and early 17th centuries has been attributed to Philip Sidney's influence. Sidney's work, particularly his romance 'Artemis' and his poetry, provided a model for the new style. His emphasis on the beauty of language and the importance of the poet's imagination influenced later poets such as Shakespeare. The form of blank verse, with its lack of fixed meter, allowed greater flexibility in the expression of ideas and emotions. This shift marked a significant development in the history of English literature, leading to the Golden Age of Shakespeare and later playwrights.
sexually, beginning in the 1750s. For three different poets, Odysseus is a
sexual character, and in the poem itself, Odysseus himself says that women
are "women," and that they are "men." This is not to say that Meserve
makes any explicit connection between these two ideas. However, the
idea that women are "men" is a common one in early modern literature,
and it is one that is often used to explain why women are inferior to men.

In this way, the anti-heroic nature of Odysseus is both positive and
negative. On the one hand, Odysseus is a heroic figure, but on the
other hand, he is a figure who is often portrayed as a sexual predator.

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these two ideas. However, the idea that women are "men" is a common
one in early modern literature, and it is one that is often used to explain
why women are inferior to men.
Golding's attempt to find Ovid's influence on Cervantes or vice versa is less clear. While there are certainly similarities in the way that Ovid and Cervantes use the myth of Pygmalion and the idea of a man creating a woman out of clay, it is not clear how closely Cervantes was influenced by Ovid's use of this theme. It seems more likely that Cervantes was simply drawing on common literary tropes rather than being directly influenced by Ovid.

The idea of a man creating a woman out of clay is a popular one in classical literature, and it is likely that Cervantes was aware of this theme through his education and reading. However, it is not clear to what extent this influenced his own work. It is possible that Cervantes was simply using this theme as a way to explore the themes of love and desire, rather than being directly influenced by Ovid's use of it.

In conclusion, while there are certainly similarities between Ovid and Cervantes, it is not clear how closely Cervantes was influenced by Ovid's use of the myth of Pygmalion and the idea of a man creating a woman out of clay. It seems more likely that Cervantes was simply drawing on common literary tropes rather than being directly influenced by Ovid's use of this theme.
world. He even goes so far as to translate the Gods as reflections of social groups in Elisabethan England. According to this "accessible" mode, Jews and Jews designate princes, Mars signifies the noble warrior, and Mercury represents merchants and thieves (24.1-3). Golding clearly tries to appeal to a broad audience, but in turning the reader's attention to the practical ethics of the modern world, he also uses the forms of allegorical language that characterize both Christian and Neo-Platonic readings. The text or image still reads in form for larger and invisible truth, but this truth is now located in the modern reader rather than in the cosmos.

Marlowe's undergraduate translation of Ovid's Ixion, published posthumously as All Ovid's Elegies, rejects any attempt to allegorize Ovid's love poems. But Hero and Leander concludes spiritual and sexual love in depicting the relationship between the two protagonists and celebrates personal vows of love over the ceremonies of religious observation. The exiled Hero, dressed in her artificial veil and adorned with hollow golden sparcers, attracts the "entirely genuine" who attend the Festival of Adonis (Donino, ed. 51 [1:101]). Adored by massed suitors, the high icon of Catholic idolatry, just as the crystal floor and Jasper walls of the Temple of Venus invoke the excessive wealth of the corrupt Catholic church. The arrows speak through a mate of beards, and the "dim sum signs of their yielding hearts" suggests the spectacle of Catholic ritual that Protestants sought to replace with regular sermons (Donino, ed. 53 [1:106-7]). True, Marlowe's "dim sum signs" mirror the "dim sum shoes" of Leander's appearance before Hero in the source text of Musaeus (Donino, ed. 75 [155]), but the general pattern of Marlowe's additions to Musaeus' text frames the love relationship in terms of the rites of religious observation vs. the pleasures of sexual exploration. In Musaeus, sexual love between Hero and Leander profanes the vow of "faithful Ceremonies" made to Hero to Venus and, like the story of Pyramus and Thisbe in Metamorphoses 8, contradicts parental will (Donino, ed. 76 [599]). The death of the protagonists in Musaeus represents divine punishment for sexual transgression. In Marlowe, by contrast, sexual love is a spiritual alternative to the idyllic ceremonies of the Festival of Adonis, where Ovid celebrates the disruptive influence of Cupid's arrow on social stability. Marlowe frames love as an avenue of authentic personal expression: "Love deep enough, naturely disposed" (original indices). Donino, ed. 53 [1:114]. This can be seen in the contrast between Ovid's "enforced" in Leander and Hero (Donino, ed. 55 [1:132]). Such love breaks a new kind of enthusiastic religious response. Leander begins to display "Love's holy fire, with sights, with sighs and tears". Which like sweet music entered Hero's ears" (Donino, ed. 59 [1:194-5]).

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Golding justifies his translation by pointing to the divinity of allegory, common to both Greek and Latin, and by his own particular appreciation of Ovid, but he gives a much more detailed account of the Greek in his notes and explanations of the Latin.

Golding's rendering of 'Perseus' [Perseus'] reflects his interest in the relationship between the physical world and spiritual realities, as well as his belief in the power of allegory to convey profound truths.

The use of the word 'allegory' in this context also suggests a departure from the literal interpretation of the text, allowing for a deeper, more symbolic understanding of its meaning.
Religion & Literature

AARON KITCH

Religion and Literature: The Role of Religion in the Development of Western Literature

In his influential book, "The Power of Religion," Rabbi Shalom Arbeskind argues that religion has played a fundamental role in the development of Western literature. He cites a number of examples to support his claim.

1. The Bible: The Bible is considered the first major work of Western literature. It contains stories that have become central to Western culture, such as the stories of Adam and Eve, Noah, and David and Goliath. These stories have been retold and reimagined countless times in Western literature, from the ancient Greeks to modern-day novelists.

2. The Koran: The Koran, the holy book of Islam, also contains stories that have had a significant impact on Western literature. For example, the story of Moses is told in the Koran, and this story has been retold in Western literature, such as in the novel "Moses" by Louis-Ferdinand Céline.

3. The New Testament: The New Testament of the Bible contains stories that have had a profound impact on Western literature. For example, the story of Jesus' life and teachings has been the inspiration for countless works of literature, from the tragedy "Jesus Christ Superstar" to the novel "The Name of the Rose" by Umberto Eco.

4. The Hindu Vedas: The Vedas, the sacred texts of Hinduism, have also had an impact on Western literature. For example, the story of Rama, the hero of the epic "Ramayana," has been retold in Western literature, such as in the novel "The Inheritance of Rama" by Terry Goodkind.

5. The Buddhist Dhammapada: The Dhammapada, a collection of Buddhist teachings, has also influenced Western literature. For example, the poem "The Dhammapada" by John Masefield is a modern retelling of these teachings.

In conclusion, religion has played a significant role in the development of Western literature. From the Bible to the Vedas, these sacred texts have inspired countless works of literature, and their influence continues to be felt today.
though only the modern way to reckon and set the wealth of the world is the great way to reckon the wealth of the world. The measure of a man's wealth is the number of things he can command. And a man's number of things he can command is the wealth of a country, not the sort of things. And the wealth of a country is the wealth of its government. And the wealth of a country is the wealth of its government.

The measure of a man's wealth is the number of things he can command. And a man's number of things he can command is the wealth of a country, not the sort of things. And the wealth of a country is the wealth of its government. And the wealth of a country is the wealth of its government.
The portrayal of the city, as well as the city's role in the development of society, is a central theme in the poem. The city is depicted as a symbol of progress and advancement, with its towering buildings and bustling streets representing the growth and prosperity of the community. The city is also a source of inspiration, with its grandeur and beauty serving as a testament to the ingenuity and skill of its inhabitants.

The poem also acknowledges the challenges and struggles that the city faces. The city is depicted as a place of contrasts, where the wealthy and the poor coexist side by side. The poem explores the impact of these contrasts on the city's inhabitants, highlighting the need for compassion and understanding.

Throughout the poem, the city is portrayed as a place of opportunity, where anyone with the determination and drive can succeed. The poem praises the city's ability to foster innovation and creativity, and celebrates the contributions of its citizens towards the betterment of society.

The poem concludes with a call to action, urging the citizens of the city to continue their efforts towards building a better future. The poem serves as a reminder of the importance of unity and cooperation in achieving common goals, and the need to preserve the values that make the city a special place.
NOTES

Spelling has been closely modernized throughout. I would like to thank the members of the "Citations, Sources, Notes" panel at the 2000 meeting of the SAA for their help in generating ideas for this essay. Material support necessary for completing the essay was provided by the Huntington Library and the Brown Office of Brown University.

1. I disagree with Newton's argument that Malvoie "indicates" his attitude toward anxieties about computer and Christodorean dualism and Cartesianism in the poem. This argument is based on a false reading of Fables and a misinterpretation of Malvoie's poem, which Newton's poem is compared with the Scapinii's Colloquies in the same way.

2. These two authors will not agree to produce a book on the subject of humans. In poetic studies, Newton 1602, Malvoie's poem should be read with the Scapinii's Colloquies in the same way.

3. Summation and the use of Leander and Venus as a source of homoeroticism should be taken into account when interpreting the poem. The feast of Malvoie is not just the result of his own feelings, but also the result of the ambiguities of death itself. This idea may be the source of the idea of the "unloved son" or of the outline of the poem as an expression of the "unloved son" or of the outline of the poem as an expression of the "unloved son" (item 3).

4. On the Latin "mater centum," see the forms and Latin adjectives: in the following sense: in a life of marriage, one is a lover of wet (item 3).

5. These ideas are taken from the poem "L'Amour de l'Amour." In this context, the idea of the "unloved son" is not just the result of his own feelings, but also the result of the ambiguities of death itself. This idea may be the source of the idea of the "unloved son" or of the outline of the poem as an expression of the "unloved son" (item 3).

WORKS CITED


THREE FOLDS: SEARCHING FOR MILTON’S PARADISE LOST BETWEEN MOSES, LACAN AND DERRIDA

Matthew Biberman

In a recent essay in Daedalus, Ken Reinhard and John Lautopulos summarize Jacques Lacan’s reading of the Decalogue in order to explore the affinities between psychoanalytic notions of the self and motivations of the same as found in the earlier tradition of Jewish hermeneutics, that is, Midrash. In doing so Reinhard and Lautopulos stress two points: first, that “the secular subject” is produced by religious discourses that proceed and continue to speak through it; and second, that this insight is performed dramatically in the narrated event of the Decalogue, a text that has been subsequently glossed, reinterpreted, and interpreted in language such that the resulting corpus is but an earlier iteration of psychoanalytic formulations. Thus, Jacques Derrida also closely examined this same complex dynamic, through his own characteristic language. For him, in his turn, we come to take up the question of why the French notion of meaning/meaningful, the alleui-structures of lived, temporal reality, always already finds itself first in the language of the Jews. Thus we find him, writing long ago in “Dad and the Science of Writing,” that “the irreconcilability of the effect of deferral,” such, no doubt, is Derrida’s discovery” (11270 2003). But always when Derrida uses a word like “discovery” it has the effect of sending one hunting for a counter-statement from him that would resolve such a claim into a refutation as trace of a trace.