

RETIREMENT VERSUS INVOLVEMENT: THE DILEMMA IN
MARVELL'S MOWER POEMS, "THE GARDEN, AND "UPON APPLETON HOUSE"

by

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Retirement Versus Involvement: The Dilemma
In Marvell's Mower Poems, "The Garden" and "Upon Appleton House"

The volume of criticism which surrounds Andrew Marvell's poetry of rural retirement is uneven and conflicting. The four Mower lyrics are seen by different critics in a wide range of traditions and contexts. They are judged by Donald Friedman as a re-enactment of man's Fall from innocence,¹ by Harold Toliver as a narrative progression in which the mower's desire for a totally innocent life-style leads only to confusion and death,² and by Joseph H. Summers as a depiction of man's alienation from created nature.³ Patrick Cullen evaluates the Mower lyrics as amorous pastorals which portray the frustrations of love,⁴ while Rosalie Colie explains that they illustrate both the beauty and inadequacy of an idealistic pastoral program.⁵ Scholarly investigations of "The Garden" also provide a wide variety of viewpoints. Several critics treat the lyric as a document in the history of ideas, and turn for guidance through "The Garden" to philosophical or theological concepts found in Bonaventura, Canticles, Hermes Trismegistus, Plotinus, and libertine works.⁶ Friedman and Cullen, who focus on the lyric's treatment of retirement and action, are convinced that "The Garden" represents a serious commitment to the retired, contemplative life.⁷ Others, such as Christopher Hill, Summers, and J. B. Leishman,

contend that the celebration of an ideal retired state in the lyric is qualified by a witty, light-hearted approach which suggests to them that Marvell views retirement as a refreshing but brief interlude necessarily interrupted by the claims of the active world.⁸ Although not as numerous, critical viewpoints of "Upon Appleton House" are just as divergent as those which focus on "The Garden." While Leishman views this lengthy lyric as a catalogue of delights celebrating the occasion of Lord Fairfax's retirement to his country estate,⁹ Friedman argues for a greater complexity that weighs without resolution the merits of the contemplative life and the pursuit of private good against the claims of public involvement.¹⁰ Although Colie asserts that the poem deals thematically with the question of moral choice concerning retirement and the active life, and claims that withdrawal is considered a preparation for emergence into the world,¹¹ in her explication of the poem she seems almost to substantiate Friedman's position. Finally, in complete opposition to Friedman, George deF. Lord and M.J.K. O'Loughlin maintain that Marvell resolves the issue of retirement versus involvement in "Upon Appleton House" by ultimately favoring public service.¹²

The number of divergent critical viewpoints toward these poems seems to point to an elusive stance on Marvell's part concerning the conflicting claims of retirement and involvement. However, the position taken by Marvell in these lyrics is by no means as ambivalent as critical interpretations

suggest. When the Mower poems, "The Garden," and "Upon Appleton House" are identified as loci of idealized retreat made less than perfect by events or attitudes, it becomes apparent that Marvell is scrutinizing such retreats in the light of the possibilities they afford for living. While the appeal of ideal retreat-worlds is not slighted, the wisdom of adopting the values linked with them is brought into question. Using several modes most often employed in praise of retirement, Marvell examines the allegedly ideal pastoral life in the Mower lyrics, the contemplative locus amoenus in "The Garden," and the country-house setting of Horatian self-sufficiency in "Upon Appleton House" as they come in contact with such actualities as passion, the world of men, and a civil war. He finds that although momentary retreats are beneficial for relaxation and mental re-creation, they cannot act as permanent havens from a world which is neither Arcadia, nor prelapsarian Eden. Since Marvell demonstrates that existence in ideal worlds proves more imaginary than actual, a momentary respite from the hectic outside world, and not always the highest wisdom, he implicitly argues in these lyrics the necessity of tough-minded involvement.

I

The pastoral mode has traditionally contrasted an idyllic concept of a shepherd's life in a natural setting with existence in a chaotic urban society. Theocritus' Idylls, according to Gregg the earliest known pastoral verse, came into being as a result of a contrast drawn between childhood

memories of life in the Sicilian hills, and actual life in the busy, crowded city of Alexandria.¹³ While Theocritus made the contrast between rural and city life explicit, others after him used the pastoral medium to reflect on this contrast. A prominent feature of such pastoral verse, as exemplified by Thomas Campion's "Jack and Jone they Think no ill," is the assumption that rustic life is superior to city or court existence because of its simplicity and naturalness.¹⁴

While other traditions developed wherein pastoral was employed to comment upon political, poetic, or religious concerns, Marvell's Mower poems center around a Theocritian conception of rustic superiority. The central idea in this concept of pastoral is that of otium--the belief that carefree shepherds dwell in perfect harmony with their natural surroundings, surroundings which embody an Arcadian ideal, and behind it, perhaps, even an Edenic model. But instead of depicting a shepherd at ease and at one with his rustic realm, Marvell chooses a mower faced with problems for his central persona, and places him in a pastoral landscape which at times is less than idyllic. Juxtaposing utopian pastoral beliefs set forth by the mower against this field-hand's experiences in his world, Marvell twists the pastoral mode in the Mower lyrics to serve his demonstration of the difficulty, and even the folly, of maintaining a traditional pastoral stance in a fallen world.

In "The Mower against Gardens," the first poem in the series in the 1681 folio, the mower launches a strong moral attack against man's cultivation of created nature. In so doing he expresses a highly naive set of pastoral values. He first argues that man, in order to make the world mirror his fallen state, has seduced the plants from their proper environment:

Luxurious Man, to bring his Vice in use,
Did after him the World seduce:
And from the fields the Flow'rs and Plants allure,
Where Nature was most plain and pure.¹⁵

His claim seems reasonable until one grasps from his speech that this mower disassociates himself from other fallen men. He aligns "Man" with the term "luxurious" and himself with "plain and pure." He is not only unaware that his mowing occupation disrupts the natural realm, but is also oblivious to, or ignores the fact that both he and nature have not escaped the consequences of man's fall from innocence. He must toil to exist; his fields do not flourish untouched.

The naiveté of his opening remarks makes his subsequent claims untrustworthy, and his exaggerated evaluation of gardeners' practices with plants exposes his position as ludicrous. The practice, for example, of digging a square garden and enriching the soil, a normal procedure in the eyes of most gardening enthusiasts,¹⁶ is judged by this mower as an act forcing depravity on the flowers which parallels the moral status of the gardeners:

And a more luscious Earth for them did knead,
Which stupifi'd them while it fed.
The Pink grew then as double as his Mind:
The nutriment did change the kind. (ll. 7-10)

His indictment of man's allegedly immoral treatment of flowers and plants becomes increasingly absurd in the next few lines as he hyperbolically links the gardeners' horticultural endeavors with vices attributed to sophisticated urban society. He describes peculiarly humanized and educated flowers in terms associated with cosmetics and prostitution:

And Flow'rs themselves were taught to paint.
The tulip, white, did for complexion seek;
And learn'd to interline its cheek:
It's Onion root they then so high did hold,
That one was for a Meadow sold. (ll. 11-15)

He associates the gardeners' further practices with adultery, and decides that their experiments produce absolute chaos in the garden world.

No plant now knew the Stock from which it came;
He grafts upon the Wild the Tame:
That the uncertain and adult'rate fruit
Might put the Palate in dispute. (ll. 23-26)

While Marvell clearly admits through the mower's speech that a certain simplicity and purity is lost when man cultivates the natural environment, the overly exaggerated terms employed to depict the gardeners' work with plants and trees reveals the mower's position as one of unyielding pastoral idealism. Obviously he does not have his feet firmly planted in reality. "Taken seriously this mower is insane," asserts Rosalie Colie.¹⁷ He laments the loss of a golden age, for at present:

...The sweet Fields do lye forgot:
Where willing Nature does to all dispence
A wild and fragrant Innocence. (ll. 32-24)

Yet he insists that the pagan dream of otium is valid: "And Fauns and Faries do the Meadows till,/ More by their presence than their skill." (ll. 35-36). His final argument, that the polished statues adorning the garden are admirable, but inferior because in the meadows "The Gods themselves with us do dwell" (l. 40), emphasizes his total acceptance of a world of imagination and reiterates his naiveté.

In a chapter entitled "Problems of Pastoral," Rosalie Colie contends that Marvell creates this doctrinaire mower to question pastoral conventions: "By making the Mower take elements of the pastoral absolutely, the poet makes us think afresh about a convention in praise of naturalness which is distinguished by its fixedness, its cliché qualities, its artificiality."¹⁸ That the mower ascribes fully to an artificial, dream existence seems precisely to be Marvell's point. While losses associated with cultivation are articulated, the suggestion is made through the mower's extreme stance that a set of ideal values provides no sound basis for functioning successfully in a fallen world.

The mower's concept of reality is, in fact, vulnerable. Thorns and weeds grow in unimproved meadows, and man can be mentally destroyed when problems occur not easily remedied by a reliance on allegedly "plain and pure" nature. The appropriateness of the mower's pastoral beliefs when applied to his actual experiences are further examined in the subsequent Mower lyrics, and this examination affirms that a total alignment with created nature results only in frustration ("Damon

the Mower"), disorientation ("The Mower to the Glo-Worms"), and death ("The Mower's Song").

The initial couplet of "Damon the Mower" announces that an alliance with natural creation is no safeguard against the human weakness of passion for the opposite sex. This pronouncement is made by a narrator who asserts: "Heark how the Mower Damon Sung,/ With love of Juliana stung!" It is significant that Marvell enlists a narrator in this lyric, and the significance lies first in the fact that it is a pivotal poem which marks the beginning of a change in the mower's position from one of complete security, exemplified in "The Mower against Gardens," to one of growing insecurity which culminates in death in the final lyric in the series. Also, and most importantly, by using a narrator as a framing device to introduce Damon's dilemma, Marvell makes it very clear to the reader that a distinct disparity exists between the mower's thoughts on what occurs and the poet's more objective viewpoint. By incorporating a speaker to set the stage for the action, Marvell is making sure that the reader does not miss his exposure of the mower's ridiculous and precarious pastoral philosophy.

In compliance with the pastoral assumption that nature, in sympathy with man, mirrors his inner state, the meadow scene is depicted by the narrator to be in seeming harmony with Damon's aggrieved situation:

While ev'ry thing did seem to paint
The Scene more fit for his complaint.
Like her fair Eyes the day was fair;
But scorching like his am'rous Care.
Sharp like his Sythe his Sorrow was,
And wither'd like his Hopes the Grass. (ll. 3-8: italics mine)

Yet, for all of its seeming, the neatly balanced equations drawn by the narrator between Damon's unhappiness and his surroundings are too perfect, too pat, and lead the reader to conclude that such tidy parallelism is really jocular poetic posturing - not sage and serious observation. By tidily likening the "scorching" day to Damon's "am'rous Care," and his "wither'd" "Hopes" to the "wither'd" "grass," the poet conveys through the narrator's remarks the silliness of any assertion that a sympathetic relationship exists between man and his natural surroundings. Moreover, in having a narrator ironically portray the meadow as if in harmony with Damon's misery, and in clearly pretending through the narrator's claim in stanza three that it is Juliana who has caused such heat in the meadow, "Not July causeth these Extremes,/ But Juliana's scorching beams," Marvell manages simultaneously to reveal Damon's beliefs, and inform us that they are incorrect.

When Damon enters in stanza four to make his complaint, the scene has already been contrived by the narrator to cause the reader to evaluate Damon's viewpoint from a more sophisticated perspective. Damon only sees the meadow as a testament to the actuality of the pathetic fallacy. His first utterances substantiate his subscription to the belief that nature sympathetically reflects his grief, for he equates the heat of the day with his flaming passion: "Tell me where I may pass the Fires/Of the hot day, or hot desires." (ll. 25-26) But he is beginning to become frustrated by the fact that the sympathetic bond no longer does him any good:

Alas! I look for Ease in vain,
When Remedies themselves complain.
No moisture but my Tears do rest,
Nor Cold but in her Icy Breast. (ll. 29-32)

The reader recognizes, however, that the terms which confirm Damon in his idealistic pastoral stance are only the effects of a very warm summer day in a fallen world, not an unusual extremity of weather in Arcadia caused by Juliana.

For Damon, the failure of nature's seeming sympathy to ameliorate the Juliana problem only exacerbates his state, and he is, as a result extremely frustrated. His rustic gifts of a "Chameleon," honey-tipped oak leaves, and a "harmless Snake," have apparently failed to impress Juliana, and he complains in bewilderment:

How long wilt Thou, fair Shepheardess,
Esteem me, and my Presents Less? (ll. 33-34)

.....

Yet Thou ungrateful hast not sought
Nor what they are, nor who them brought. (ll. 39-40)

In order to reaffirm in his own mind the superior life he leads by relying upon his environment--and his defensiveness suggests that he has suddenly been forced to face questions about this superiority--he proceeds to argue that nature exists specifically for his well-being. In so doing he reveals an appealing but wholly untenable philosophy. As if the most important representative of nature's realm, he naively brags in stanza six that the morning dew is sprinkled on him even before the daffodils receive their refreshment, that his servant the sun "licks off" at noon his implicitly sweet "Sweat," that "Ev'ning"

"bathes" his feet in "cowslip-water." Damon's assertion that the periods of the day are significant only for the homage they pay him is hilarious, and serves primarily to expose his rather attractive, but objectionable simplicity. In stanza seven Damon defensively maintains that his life as a mower has been much more lucrative than that of a shepherd (his likely competitor for Juliana's affections), more profitable in the sense that it brings both wealth and complete satisfaction. When contrasting his occupation with that of the shepherd by metonymically using his "Sithe" as an emblem for his trade, he claims that it "discovers" far more ground than his competitor's flock "hides," and that it has the spectacular capacity to shear the "golden fleece." The term "golden fleece" is actually a metaphor for the grain he harvests, but, more than that, it stands as a symbol of Damon's concept of his trade--mowing is for him a quest which culminates not only in wealth, but fulfillment. He therefore finds in the final couplet of the stanza: "And though in Wooll more poor then they,/ Yet am I richer far in Hay" (ll. 55-56).

In stanza eight, as in "The Mower against Gardens," Damon insists that he leads a perfect Golden Age existence in his meadow world:

The deathless Fairyes take me oft
To lead them in their Danses soft;
And, when I tune my self to sing,
About me they contract their Ring. (ll. 61-64)

But however sympathetically and attractively Damon's notion of his existence is drawn by Marvell, the fact that his position

is vulnerable and excessively innocent is made obvious in stanzas nine and ten. The troubling reality of his unrequited love for Juliana frustrates and confuses him because his environment and his occupation no longer provide the soothing physical relief or mental satisfaction to which he is accustomed. He laments:

How happy might I still have mow'd
Had not Love here his Thistles sow'd!
But now I all the day complain,
Joyning my Labour to my Pain;
And with my Sythe cut down the Grass,
Yet still my Grief is where it was. (ll. 65-70)

Because he does not recognize that created nature and his mowing trade cannot solve psychological problems, his anguish increases to the extent that he neglects to concentrate on his task and wounds himself. His pastoral beliefs have made him vulnerable:

The edged Stele by careless chance
Did into his own Ankle glance;
And there among the Grass fell down,
By his own Sythe, the Mower mown. (ll. 76-80)

Damon's experience appears to imitate the "Fall" of man from innocence to knowledge of the world and death. For example, Toliver is convinced that it re-enacts the Fall. He asserts: "Like the drunken dizziness of Milton's Adam after eating the apple, the ineffectual swinging of the scythe, the joining of simple labor to complex Pain, is the first staggering movement of the totentanz. Woes are whetted with the scythe, grief grows where the grass falls, and eventually the fall itself comes."¹⁹ Appearances, however, are often as deceiving in Marvell's works as they are in Damon's

perception of the meadow world. The mower may newly realize that death inhabits his world and thereby fall from innocence. Yet his "fall" affords no new knowledge of the world because by looking to death as a cure for his pain, he avoids confronting the problematic actual world:

Only for him no Cure is found,
Whom Julianas Eyes do wound.
'Tis death alone that this must do. (ll. 85-87)

His decision to die because of mental wounds inflicted by Juliana is a means of escaping a reality he refuses to accept. His fall is as curable as the wound Damon heals in stanza eleven with the folk remedies "Shepherd's-purse" and "Clowns-all-heal," and therefore has little relevance to the Biblical Fall.

In stanzas ten and eleven Marvell is actually satirizing Damon's choice of death. This mower's decision to die is not only linked with the anguish he feels from unrequited love, but also with his new belief that the Mower Death is his cohort: "For Death thou art a Mower too" (l. 88). Marvell undercuts this assertion, however, with images which make such a link ridiculous.²⁰ In the initial lines of stanza ten Damon is associated with the Mower Death by the narrator, who exaggerates to make Damon's situation appear symbolic:²¹

...thus he threw his Elbow round,
Depopulating all the Ground,
And, with his whistling Sythe, does cut
Each stroke between the Earth and Root. (ll. 72-75)

This exaggerated image of Damon's task is immediately undermined when Damon carelessly wounds himself (the Great Mower would not make this mistake), and when the speaker puns on

the incident making light of this Damon-Mower association in the final line: "By his own Sythe, the Mower mown" (l. 80).²² By exaggerating and punning in stanza ten, and by connecting the Mower-Death image with the Damon-Juliana story in stanza eleven, "Only for him no Cure is found,/Whom Julianas Eyes do wound" (ll. 85-86), Marvell points to the absurdity of Damon's claim and implicitly to the foolishness of his choice to die.

In looking to death as a colleague and in deciding to die because of a wounded ego caused by unrequited love, Damon refuses to confront the painful experience of existence in an imperfect world. That he will have either perfection or oblivion is an illustration of his extreme philosophy of life. Through the mower's extremism, Marvell illustrates that insistence on an ideal pastoral existence is outrageously naive, and sheer folly in a world filled with pain and imperfections.

The third mower lyric, "The Mower to the Glo-Worms," is a testament to the mower's growing sense of alienation from his meadows. Addressing the glo-worms in rustic terms in three non-stop quatrains which culminate in a fourth in the simple, sorrowful statement, "For She my Mind hath so displac'd/ That I shall never find my home," Damon's song shows evidence that his original solipsism has begun to collapse. For Damon glo-worms are representatives of the mutual cooperation and order he once found in his pastoral universe, a universe he desperately yearns to retain, but of which he no longer feels a part.

According to the mower in the first quatrain, glo-worms are "living lamps" which cooperate with the nightingale by shedding light at night to enable her to produce her harmonious song. The mower is implying that they have acted similarly to aid him in creating his harmonious existence within the natural environment when he affectionately addresses them as "dear lights." In stanza two Damon evaluates them as signifiers of a benign natural order in the rustic world. He calls them "Country Comets" which function merely to "presage" the annual harvest of grass. He addresses them as moral guides in stanza three, guides who redirect the steps of wandering mowers away from ignis fatuis, the false swamp lights ("foolish fires") which cause men to lose their way.

The mower's acceptance of glo-worms as ordering influences in his world only illustrates the danger of naively relying on fireflies as guides, and of the world view of which that reliance is a part. The danger is subtly conveyed to the reader in the unconscious irony he employs to eulogize them. The mower apostrophizes in stanza two:

Ye Country Comets, that portend
No War, nor Princes funeral,
Shining unto no higher end
Then to presage the Grasses fall. (ll. 5-8)

His assessment of the innocence of the events they portend is proven false for the detached reader by the very terms he used to depict their harmlessness. The rhymed words used at the ends of each of his lines describe Damon's future, for they foretell a "funeral," and "end," and a "fall." The terms

actually function to expose Damon's incorrect judgment of the glo-worms' role. Although they do not portend such state affairs as the death of princes or wars, they do "presage the Grasses fall," the death of flesh (All flesh is as grass..."), and are therefore equally portentous for Damon's belief in an idyllic harmonious bond between himself and nature. The tiny insects' forecasts can be seen as inconsequential only from the mower's shortsighted viewpoint, for the images and terms in stanza two serve to reveal that glo-worms, like other ominous comets, point to disorder and death even in a pastoral setting. The implied fall and death behind these images loom even larger at the poem's end.

In the final stanza the mower recognizes that glo-worms no longer can serve as helpful guides, and his observation certainly signifies a growth from innocence to experience:²³

Your courteous Lights in vain you wast,
Since Juliana here is come,
For She my Mind hath so displac'd
That I shall never find my home.

But his growth is nevertheless limited, as he does not recognize that his disorientation and bewilderment stem not just from Juliana's entrance into his life, but from his heavy dependency on the natural world in which the glo-worms played a significant role. The terms of his former reliance on the glo-worms, and his present recognition that they no longer guide him suggest his wandering from the way he so desperately articulated in stanzas six, seven, and eight of "Damon the Mower."

While Patrick Cullen believes that "The Mower to the Glo-Worms" has for its theme "the disorienting effects of love on the amorous mind,"²⁴ it seems that Marvell has more to say concerning the mower's lost state, that Marvell has in mind a broader theme. When the Mower's scope is shown to be as limited as the beacons upon which he relies (surely the first three stanzas function to expose the mower's lack of vision), the psychological problem of unreturned love would naturally confuse and distress him. Any problem not easily remedied by alliance with nature's creation would cause the mower to experience a sense of alienation from "home." Marvell demonstrates in this lyric that faith in glo-worms as signposts for existence may prove acceptable in dream landscapes, but not in the actual problematic world (a problematic world first openly recognized in the poem's reference to the death of kings and the disasters of war) of which the mower presently is a part. Having lost his way inevitably in the context of allusions in earlier stanzas, his spiritual death and moral disorder are suggested. Marvell's genius lies in his use of a limited persona whose rhetoric increasingly through the sequence of poems implies for the reader those larger perspectives of which the persona himself, even though changed in attitude, remains unconscious. By illustrating the mower's limited viewpoint, and by pointing to the basic cause of his disorientation in "The Mower to the Glow-Worms," Marvell demonstrates the debilitating and unappealing consequences of full acceptance of the pastoral code.

Mental imbalance (depicted in "The Mower to the Glo-Worms"), and an alliance with death (exemplified in "Damon the Mower") are not the only consequences of a total endorsement of pastoral tenets according to Marvell's Mower lyrics. In the final poem, "The Mower's Song," Marvell demonstrates in the mower's act of mowing himself and "all" that an absolute insistence on an ideal correspondence between man and the natural world is ultimately self-destructive.

In stanza one the mower gives vent to his feeling of estrangement from the meadow as he laments:

My mind was once the true survey
Of all these Meadows fresh and gay;
And in the greenness of the Grass
Did see its Hopes as in a Glass; (ll. 1-4)

Mind and landscape were both projections and reflections of his thoughts until "...Juliana came, and She/ What I do in the Grass, does to my Thoughts and Me" (ll. 5-6). This refrain, which in Margoliouth's opinion imitates the graceful swinging motion of the mower's scythe, illustrates the cause of the mower's unhappiness.²⁵ He believes that Juliana has metaphorically cut him down with her cruelty, just as he cuts the grass with his scythe.

Despite his recognition of alienation from the meadows, he continues to view the fields as mirrors of his emotions. When, in stanza two, he notices that the fields do not reflect his withered state, "But these, while I Sorrow pine,/Grew more luxuriant still and fine" (ll. 7-8), he is furious. Unable to see that nature does not relinquish its cycles to respond to human unhappiness, he scolds his fields for abandoning him:

Unthankful Meadows, could you so
A fellowship so true forego,
And in your gawdy May-games meet
While I lay trodden under feet? (ll. 13-16)

Damon's metaphors in these lines ironically suggest that the "fellowship" is not so "true," for when he and other pastoralists dance in their harvest festivals, they trod the meadows "under feet." The mower is, however, unaware of this irony, because when the fields do not comply with the compassion he expects, he acts to make them mirror his sorrow by mowing them even if they are unripe. He exclaims:

But what you in Compassion ought,
Shall now by my Revenge be wrought:
And Flow'rs, and Grass, and I and all,
Will in one common Ruine fall. (ll. 19-22)

When Juliana, the catalyst and alleged source of his separation from the meadows, enters as signified by a change from "came" to "come" in the refrain, the mower destroys himself and his fields by literally forcing the concept of the pathetic fallacy to operate.

Destroying "all" to force a correspondence between mind and landscape is, of course, an absurd means of dealing with the meadows' seemingly unsympathetic reaction to the unhappiness the mower feels when Juliana comes." Instead of coping with the source of his pain and destroying his relationship with Juliana, he looks for sympathy from mindless elements which cannot respond. By ruining the environment to maintain his pastoral claims, and by seeking his own demise as a means of enforcing a parallel between himself and his world, the mower destroys the pastoral dream.

His destructive act, moreover, points to the inadequacy of his pastoral values as a means of dealing effectively with problems which constantly arise in a fallen world. Colie remarks that the mower's love for Juliana is too intense, and out of place in a dream-like pastoral setting.²⁶ But since Marvell's rhetoric always keeps Juliana distanced, even if she is named as the central problem by the mower, it seems likely that the pastoral world itself, not love, is the subject of Marvell's scrutiny and criticism in "The Mower's Song." Through the localized catastrophe which the strict pastoralist brings upon himself, Marvell demonstrates the ludicrousness of upholding pastoral ideals.

What Marvell accomplishes in the Mower lyrics is a depiction of an appealing pastoral philosophy, and an illustration of its inapplicability to existence in a world no longer populated with "Fauns and Faries." Thoughts about retreats to an ideal life in a perfect pastoral world are presented in these poems as belonging only to the realm of imagination, for an attempt to practice such ideals is shown in the Mower lyrics to result in frustration, disorientation, and death. When commenting on Marvell's poetry in general, Peter Berek succinctly describes Marvell's practice in the Mower lyrics: "Marvell proposes ideals of order and beauty in human life while acknowledging that they cannot prevail."²⁷ But Marvell is not the nihilist Berek's evaluation would suggest. The exposure in the Mower poems of the inadequacy of certain (rather literary) ideals of order and beauty implies a higher

imperative to which Marvell devotes his attention more directly in "The Garden" and "Upon Appleton House."

II

Many critics approach "The Garden" as a serious rejection of man's pursuit of fame, business and social interests, and passion for women, and proceed to explain the lyric by associating its allusions, especially in stanzas five through eight, with a specific philosophical or theological body of thought.²⁸ In their attempt to link Marvell's "garden" with a specific tradition, they overlook the possibility that Marvell could be alluding in general to any or all of the numerous traditional systems of thought which support or evoke garden retreats. Patrick Cullen, although arguing that the garden experience affords the opportunity for Christian meditation, reasonably evaluates such attempts when he dismisses efforts to specify allusions in "The Garden" as representations of one traditional philosophy. He asserts: 'The Garden', then, is not a rigid embodiment of a single, esoteric system of ideas, but a free synthesis of related and analogous ideas within what we may loosely call the Christian tradition."²⁹ Summers agrees with Cullen when he states, "It is even less safe to assume that his (Marvell's) 'garden' is adequately represented by any one of the traditional types."³⁰

What critical attempts to identify "The Garden" as a type often fail to do is isolate the central issue: the age-old controversy over retirement and involvement. Leishman, a notable exception who does not fail to focus on the lyric's

basic issue, maintains: "The Garden should be regarded as a continuation...of that very ancient and philosophical debate on the respective benefits of society and solitude, the active and contemplative life."³¹ It is namely in the light of the contemplation vs. action debate that the lyric can best be evaluated. In "The Garden," Marvell argues that although retirement to a garden world enables man to recreate momentarily an ideal existence reminiscent of Eden, such retreats cannot be permanent habitations. Via the speaker's witty, flippant dismissal of man's worldly interests and endeavors, and the movement of the poem from a total endorsement of repose, through an experience of ecstatic happiness, to a conclusion in which the work of a gardener and an industrious bee are applauded, Marvell illustrates that while garden havens afford pleasant recreative hours, they represent a small but valuable part of the active life we must lead.

Upon initial reading of the first stanza, it appears that Marvell, through a speaker who argues "all" for "repose," is dismissing all modes of existence other than a secluded, contemplative life. When the reader recognizes that the speaker's claims are absolute, highly exaggerated, and wittily naive, he doubts the seriousness of this speaker's stance. The persona declares in stanza one:

How vainly men themselves amaze
To win the Palm, the Oke, or Bayes;
And their uncessant Labours see
Crown'd from some single Herb or Tree.
Whose short and narrow verged Shade
Does prudently their Toyles upbraid;
While all Flow'rs and all Trees do close
To weave the Garlands of repose. (ll. 1-8)

In his opinion the only reason men labor to seek rewards for military, civic, or poetic endeavors is for the shade offered by the short leaves of a single plant in the crown they receive. That garlands are sought after only for shade rather than as tokens of distinction, is like arguing that Olympic medals are sought only for their practical utility. The outrageous naiveté of judging rewards by their face value makes the speaker's argument absurd. His position is not only silly, but one of false innocence.³² A sophisticated use of such terms as "uncessant" and "prudently," as well as an ability to pun with "amaze" and "upbraid," makes the reader aware that the speaker's knowledge was never gained in "repose." His exaggerated stance is actually a joke.

It becomes increasingly clear in stanza two that Marvell is taking a light-hearted approach to an argument which claims everything for retirement. The questioning tone of the speaker's exclamatory address to the twin goddesses, Quiet and Innocence, could lead to the conclusion that he does not really believe that such virtues exist on earth at all:

Fair quiet, have I found thee here.
And Innocence thy Sister dear! (ll. 9-10)

.....

Your sacred Plants, if here below
Only among the Plants will grow. (ll. 13-14)

His tone also conveys the delight of discovery, as he admits that he previously sought these qualities in society: "Mistaken long, I sought you then/ In busie Companies of Men" (ll. 11-12). Anyone, however, who seeks quiet and innocence

where noise and deception are expected, whether in a place of employment or a social situation, is either deranged or deliberately assuming the role of a comic. In the final two lines of the stanza, "Society is all but rude,/ To this delicious Solitude," pun and paradox further illustrate the speaker's hyperbolic approach to the matter of a life of repose. The phrase "all but rude," for example, could be read as a suggestion that society is barbaric in comparison to the absence of society; an absurd statement. The persona's choice of words only serves as a reminder of the knowledge gained in the world outside the garden.

Retirement to a secluded, pleasant, garden world is, in fact, questioned by the flippant wit employed both to reject society and to argue for the superiority of such retreats in stanza three. The speaker's dismissal of the female sex, "No white nor red was ever seen/So am'rous as this lovely green" (ll. 17-18), signifies to Kermode a negative reply on Marvell's part to libertines, naturalists and devotees of the belief that gardens are apt places for amorous affairs.³³ A rejection of feminine pulchritude in favor of natural beauty can also be interpreted as a subscription to Christian, Old Testament, or pagan view points which favor a state of innocence. But the interpretations which accept this passage as sage and serious doctrine neglect its tone and manner. The manner of eliminating women, wittily tossing them off, is too flip, too easy to be taken seriously. Leishman's opinion that these lines (lines 17 and 18) parallel in wit the couplet

from John Donne's "The Indifferent:" "I can love her, and her, and you, and you;/I can love any, so she be not true" (ll. 7-8),³⁴ reacts much more sensitively to Marvell's tone. That the initial lines of stanza three represent a serious rejection of women is undermined further by the persona's ludicrous claim in the subsequent lines. Commenting on the cruelty of lovers who carve their mistresses' names on the bark of trees, he exclaims: "Fair Trees! Where s'eer your barks I wound,/ No name shall but your own be found" (ll. 23-24). Summers asserts: "It takes a very solemn reader indeed not to smile at the figure of the man so in love with the trees that, to express that love, he carves 'Plane,' 'Cypress,' 'Poplar,' and 'Elm' on the corresponding love-objects."³⁵ Since his treatment of the name-carving practice is totally absurd, it is difficult indeed to see his rejection of women in a solemn light.

When in stanza four the speaker refers to the experiences of classical deities to support his contention that the garden-world offers greater fulfillment than women, his use of conscious hyperbole elicits laughter rather than agreement with his position. He claims:

The Gods, that mortal Beauty chase,
Still in a Tree did end their race.
Apollo hunted Daphne so,
Only that She might Laurel grow.
And Pan did after Syrinx speed,
Not as a Nymph, but for a Reed. (ll. 25-32)

That Apollo chased Daphne, and Pan, Syrinx, for no better reason than to change them to the laurel and the reed (one interpretation of "Only") is certainly in keeping with the

speaker's superficial evaluation of objects. His interpretation ignores the symbolic poetic value attached by most to the laurel and the reed. He not only overlooks aesthetic values, however. He also stretches the truth when he contends that the single reason (another interpretation of "only") Apollo and Pan chased Daphne and Syrinx was for the purpose of having them transformed into trees.

The humorous, exaggerated manner in which the speaker supports his claims for the superiority of retired life in a garden setting is sufficient to evoke the response that he is completely negating the values of contemplative retreats. But, because his stance really amounts only to a light-hearted qualification of an extreme position on retirement and not a total rejection of the virtues inherent in quiet moments spent in garden retreats, he is able to turn in stanzas five, six and seven to the benefits of retreat. These benefits are dramatized in terms of the speaker's experience in the contemplative garden, demonstrated in language which amounts to an expression of ecstasy.

For the speaker, in stanza five, retirement in the garden is a "wondrous Life," a life in which no effort is required to satiate man's senses. He declares:

What wond'rous Life in this I lead!
Ripe Apples drop about my head;
The Luscious Clusters of the Vine
Upon my Mouth do crush their Wine;
The Nectaren, and curious Peach
Into my hands themselves do reach;
Stumbling on Melons, as I pass,
Insnar'd with Flow'rs, I fall on Grass. (ll. 33-40)

Whether the description of his physical rapture in the garden appears to represent the experience of classical otium, the enclosed garden of the Songs of Songs, an anti-libertine garden, an account of nature's love for man according to Hermetic beliefs, or any delightful, solitary experience afforded by an amoenable garden setting, it clearly dramatizes the joy of indulging in pleasures much like those afforded by Eden or Arcadia.

Through easily recognizable images surrounding the terms "Apples," "Insнар'd," "Stumbling," and the phrase, "I fall on Grass," it is suggested that this garden may imitate, but is not, Eden. Colie finds these terms, ordinarily employed to symbolize the Fall, neither signify a re-enactment of the Christian story of man's fall, nor serve as a reminder of man's death to come in this context, because then the speaker's ecstatic experience could not be as transcendent as it is. She therefore concludes: "One way or another, the stern Biblical meanings of 'fall' seem irrevelant here."³⁶ Hints at memento mori and/or the "Fall" may not signify that the speaker is enacting his future mortality or the Christian "Fall," but they do have import concerning the retirement versus involvement issue. They stand as testaments that man does not inhabit an Edenic or Arcadian world, but an imperfect one; that a life spent in passive indulgence is not fallen man's inheritance. While the darker facts of reality implicit in these terms do not detract from the speaker's happiness, they function to remind the reader that a completely blissful state is but a momentary achievement.

A quiet, relaxing haven from the outside world does allow the mind to escape and transcend the hectic, often mindless activities of men. Because it affords moments of total ease and undisturbed thought, it is of no small importance as exemplified by the speaker's ecstatic experience in stanzas six and seven. Much like several current meditational practices, contemplation allows the speaker to mentally retreat from less important sensual pleasure, to withdraw inward to find selfhood:

Mean while the Mind, from pleasure less,
Withdraws into its happiness:
The Mind, that Ocean where each kind
Does streight its own resemblance find: (ll. 41-44)

By achieving a singleness of vision, characterized by the speaker's mental activity of "Annihilating all that's made/
To a green Thought in a green Shade" (ll. 47-48),³⁷ he can participate in an imaginary Ideal.³⁸ Meditation in this peaceful garden also affords, in stanza seven, release for the soul from the "Bodies Vest," an opportunity for the soul, likened to a bird in the boughs of a tree, to sing praises to the divine "...till prepar'd for longer flight" (l. 55). The message conveyed is that a contemplative retreat ultimately readies the soul of man for his heavenly home. Obviously withdrawal and repose are recognized as valuable.

The "wond'rous" retired life, however, is shown to be only a momentary respite from the active concerns of the world, as the speaker's ecstasy comes to an end in stanza eight. The hint in stanza five that this paradisaal spot is not Eden,

that an Eden-like existence is unattainable permanently on earth, becomes explicit as the speaker recollects himself to admit that this garden is not the perfect Eden which existed before the advent of Eve: "Such was that happy Garden-state,/While Man there walk'd without a Mate." (ll. 57-58) Implicit in the speaker's statement is the desire to maintain an existence parallel to that of Eden without Eve. When, however, he supports his desire with the statement: "After a Place so pure, and sweet,/What other Help could yet be meet" (ll. 59-60), he berates with pun and paradox the seriousness of his wish. By wittily reversing the Biblical passage, "And the Lord God said, it is not good that man should be alone; I will make him an help meet for him" (Genesis ii. 18), the persona ridiculously claims that Eve, not sin, was the chief cause of the loss of Eden. The speaker's implied wish for the return of Eden is apparently not sincere, and it is followed by the punning, but literal recognition: "But 'twas beyond a Mortal's share/To wander solitary there" (ll. 61-62).³⁹ These lines suggest that it is beyond a man's share to forever wander and relax in the seclusion of a garden; that the outside world cannot be rejected by mortals.⁴⁰ The validity of the speaker's admission is supported by a new, less extreme view of garden retreats voiced in stanza nine, a view which emphasizes the point that retirement from the world, while creative and re-creative is only a interlude in man's life.

In fact, it is Marvell's point, as expressed in the poem's final stanza, that the demands of the world must be confronted; that solitude is no fit life-style for the race bred by Adam and Eve. An active life seems acceptable and even praiseworthy as the speaker, in stanza nine, focuses his attention on a new floral clock and compliments the creative work of the gardener: "How well the skillful Gardner drew/Of flow'rs and herbes this Dial new" (ll. 64-65). Cullen believes that the present garden allegorically represents the advent of Christ into the world, as symbolized for him by the "milder sun," and a renewed world, signified by the terms "Dial new."⁴¹ But the speaker in this stanza primarily emphasizes the gardener's skillful creation. Therefore, the words "milder sun" could refer to the coolness created by the trees; "Dial new" could point simply to a new addition to the garden. Moreover, activity is strongly emphasized by the images drawn, as the sun "runs," and "Th' industrious Bee" "works" to provide nourishment for itself and another generation of bees. As the sense is conveyed that there is little time to create anything beneficial, the need for a life of purposeful action is implied. The need for creative activity is suggested through the sundial's measurement of the sun's race on its floral face, the bee's computation of its limited hours for collecting nectar, and the speaker's recognition that man must also compute his time (ll. 68-70). The activity of the sun, bee, and gardener, and the speaker's recognition of the importance of time, demonstrate that

selective activity, whether creative or life supporting, is as significant a part of man's existence as are quiet moments of repose.

The speaker's recognition in stanza nine of the values present in the active world not only functions to deflate the speaker's claims in the first four stanzas, but also serves as a reminder that there are beneficial uses of time which demand active participation outside of the garden. Time spent in an ideal retreat is as lovely as the flowers which form the clock, but is also as transient as their blooms. In the poem's final couplet such transiency is implied: "How could such sweet and wholesome Hours/Be reckon'd but with herbs and flow'rs" (ll. 71-72). According to Colie: "...the poem is a paradoxical but unmistakable carpe diem, the more breathtaking because its argument leads us in a direction opposite to the traditional lyric persuasion's carpere, back to the original simple morality of the phrase."⁴² As the lyric progresses from an absurd argument in favor of retirement, through a celebration of a contemplative moment, to a realization of those values attached to action which we esteem, the reader recognizes that in "The Garden" Marvell endorses only moments of meditation, and favors a life of action. An opinion ventured by Summers seems to capture perfectly the sentiment conveyed in "The Garden:" "But the end of the poem is inevitable: the gentle and eminently civilized recognition that retirement to a garden may provide truly sweet and

wholesome hours - and a marvellous occasion for a poem - but not a way of life."⁴³

III

"Upon Appleton house," Marvell's most lengthy lyric on the subject of retirement, has been called a structurally loose, unorganized poem.⁴⁴ D. Friedman maintains, for example, "...it ('Upon Appleton House') has often been criticized for lack of coherent structure, and even for lacking the appearance of any internal principle of organization. Indeed, it would be hazardous to suggest one theme, one motif, or one dominant idea that can be described as central to 'Upon Appleton House.'"⁴⁵ Friedman's assertion is based upon his opinion that the lyric is an example of a country-house poem which always praises the retired life of the landed gentry, yet weighs, without resolution, the relative merits of retirement and engagement. Friedman ignores that Marvell is famous, or infamous, for modifying literary tradition, for example the pastoral tradition in the mower poems. But Rosalie Colie readily identifies Marvell's practice in "Upon Appleton House" when she asserts: "It deliberately stretches the limits of the country-house (or great house) poem, and also inverts the usual thematic import of such poems..."⁴⁶ Because Marvell chooses the country-house poem framework as a vehicle for "Upon Appleton House," it does not necessarily mean that he follows in the footsteps of those who enlisted the mode to praise a friend or patron as does Ben Jonson in "To Penshurst." Lines penned in the initial part of the poem suggest a broader

intent. They appear to refer to his own poem as well as to the simple, but admirable, architecture of Fairfax's home:

Humility alone designs
Those short but admirable Lines,
By which, ungirt and unconstrained
Things greater are in less contain'd. (st. 6, ll. 41-44)

That the poem need not conform to traditions established by a mode is hardly a complete rebuttal to Friedman's claim that the poem lacks internal as well as thematic unity. Toliver and other critics speak of the poem's looseness. However, by pointing to specific passages, especially in the wood section, they identify its central and unifying theme as a celebration of the contemplative, retired life.⁴⁷ Such readings as that of Toliver do not take into account the numerous reservations in the lyric about retirement which belie a Procrustean interpretation. These very reservations support Friedman's opinion that the poem does not take a firm position on the retirement/involvement issue which is raised.

A view of the poem as an organic whole is not, however, out of the question. M. J. O'Loughlin contends: "In his lines on the Fairfax estate Marvell seems to me to have been able to draw together his manifold awareness of this issue (involvement versus retirement) and dramatize it in an organic imaginative whole."⁴⁸ George deF. Lord maintains: "Upon Appleton House" employs a succession of altering perspectives to evaluate the dualities (opposed states of detachment and action)....Its action is a dialectical movement through modulations of these dualities to a conclusion that is

equally appropriate to political and personal ideals and to the complex demands of the immediate historical moment."⁴⁹

What passes for looseness is an examination of retired life, an examination which culminates in support for a single position according to Lord.

In "Upon Appleton House" Marvell is presenting the reader with a view of secluded existence in order to evaluate the retirement versus involvement issue in the larger context of events taking place in the world. As in "The Garden" and the Mower lyrics, he defers to the necessity of confronting historical reality, of participating rather than retreating.

The historic moment, to which Lord and Marvell draw the reader's attention, is vital to a responsible reading of "Upon Appleton House." Like many other seventeenth-century poems, the lyric is essentially a private poem, penned to celebrate a specific historic event. Though its purpose is not explicitly stated in the text, it was composed to commemorate the occasion of Lord General Thomas Fairfax's retirement to his Yorkshire estate, from which the poem derives its title. According to Lord and Legouis, Fairfax decided to retire because he was unwilling to lead an attack against Scotland, where Charles II and his royalists were allegedly assembling to threaten the parliamentary cause.⁵⁰ Discouraged because his advice did not prevail with the Rump Parliament, and opposed to action which would cause further bloodshed in a nation already devastated by civil strife, Fairfax yielded his command to Cromwell in 1650, and left public life to

cultivate his own peace in retirement at Nun Appleton.⁵¹

Later in that year Marvell was employed on the estate as tutor to Fairfax's daughter, Mary. Marvell departed from the estate about two years later to apply for a governmental position, but Fairfax remained in retirement.

Marvell's unofficial examination of the retirement versus engagement issue in "Upon Appleton House" seems to have stemmed from questions raised in his mind by Fairfax's decision to resign his position. Whether Fairfax (or Marvell) made the correct decision in retiring on the basis of moral objection, when the battle-worn nation needed peace-loving men to aid in the restoration of order, is Marvell's central concern in "Upon Appleton House."

On the surface the poem appears to pay tribute to Fairfax's retired existence via a speaker who compliments him by praising his humble dwelling, his beautiful garden and grounds, and his ordered life style. However, the more closely "Upon Appleton House" is read, the more qualified this praise seems to be, and the less certainty there is that the poem wholeheartedly applauds retired life. After ten introductory stanzas which eulogize Fairfax's virtues as exemplified by his modest dwelling, the reader is presented with a long story of the original Fairfax ancestors. This geneology section is followed by a guided tour of the estate which allows the reader to view a garden patterned after a military fortress, a meadow imaged as a battlefield, a forest retreat offering momentary peace and recreation, and a quiet stream-side setting wherein praise is bestowed upon the

Fairfax heiress in terms of her present abilities and future emergence into the world. Through the images and terms used to depict the experience of retired existence at Nun Appleton, the advisability of retreating from the world in troubled times is called into question. In fact, while the values and delights of retired life are acknowledged as inherently good, "Upon Appleton House" conveys the sense that the needs of a nation take precedence over a principled retired life. Instead, therefore, of recommending withdrawal, the poem implicitly argues for participation in public affairs.

The detachment versus engagement dilemma is raised at the start of this lengthy lyric. This dilemma originates in the praise accorded to Fairfax regarding his personal virtues rather than his civic importance. The description of his estate reflects the former rather than the latter. Fairfax's house, like "Penshurst," is not built for "envious show,"⁵² or constructed by a "Forrain Architect" who "Did for a Model vault his Brain" (l.6) like many homes built for the landed gentry at the time.⁵³ Rather than exemplifying prideful characteristics, his home reflects such praiseworthy qualities as orderliness, humility, and correct temporal perspective:

But all things are composed here
Like Nature, orderly and near: (St. 4, ll. 25-26)

Humility alone designs
These short but admirable Lines, (St. 6, ll. 41-42)

The House was built upon the Place
Only as for a Mark of Grace;
And for an Inn to entertain
Its Lord a while, but not remain. (st. 9, ll. 69-72)

The virtues displayed by Fairfax's dwelling evoke from the speaker a highly complimentary evaluation of the social principles associated with Fairfax's retirement decision:

So Honour better Lowness bears,
Then that unwonted Greatness wears.
Height with a certain Grace does bend,
But low Things clownishly ascend. (St. 8, ll. 57-60)

Marvell articulates a conventional evaluation of aristocratic "grace" here; and indeed also from a purely Horatian standpoint: "What needs there here Excuse,/Where ev'ry Thing does answer Use?" (St. 8, ll. 61-62) But in such disordered times, when indeed some low things have clownishly ascended, this question may be more than rhetorical, and actually awkward. That possibility is explored by implication throughout the poem, but not directly, especially not here, so near the outset.

The method of approaching a similar problem employed by the original Fairfax is treated in the next section of the poem, the genealogy section. Through an evaluation of convent life and William Fairfax's exemplary action in rescuing Isabel, Marvell comments implicitly on Fairfax's retired state, warns of the dangers of withdrawal, and illustrates the problematic necessity of acting in troubled times.

What is first presented (stanzas 12-25) is a dramatic illustration of how the "smooth tongue" of an abbess from the Cistercian cloister, the estate's origin, convinces Isabel Thwaites to choose convent life over marriage. Her speech to Isabel reveals the corrupt values of the convent meant to be swept away by William Fairfax and, eventually, the Reformation.

While Friedman finds no apparent reason for the nun's long-winded speech other than that mentioned above, the Abbess's first few words to Isabel indicate that cloister life generally imitates Fairfax's retired state.⁵⁴ The Abbess relates to Isabel:

'Within this holy leisure we
'Live innocently as you see.
'These Walls restrain the World without,
'But hedge our Liberty about.
'These Bars inclose that wider Den
'Of those wild Creatures, called Men.
'The Cloyster outward shuts its Gates,
'And, from us, locks on them the Grates.⁵⁵ (St. 13)

While Catholic practices are clearly satirized, the stanza also functions as a negative comment on Fairfax's retirement choice. Like the nuns, Fairfax also lives in innocent leisure, tucked safely away from the brutalities of civil war and parliamentary strife. His liberty is as "hedged" as theirs because his capabilities, like theirs, are misdirected toward a life within safe walls, instead of life in the outside world.⁵⁶

Although life in the nunnery generally rehearses Fairfax's situation, the values expressed by the Abbess do not imitate those practiced by Fairfax. In his humble recognition of his home as an "Inn," Fairfax represents the opposite of the corrupt values revealed by the Abbess's expressed wish to establish a paradise on earth. She explains to Isabel:

'Your voice, the sweetest of the Quire,
'Shall draw Heav'n nearer, raise us higher.
'And your Example, if our Head,
'Will soon us to perfection lead.
'Those Virtues to us all so dear,
'Will straight grow Sanctity when here: (St. 21, ll. 161-166)

One of the most distorted values exposed in the nun's speech is the convent's materialistic bent. O'Loughlin comments: "Unlike the house with its furniture of friends, the convent, we might say, made friends of the furniture."⁵⁷ The Abbess asserts:

'For such indeed are all our Arts;
'Still handling Natures finest Parts.
'Flow'rs dress the Altars; for the Clothes,
'The Sea-born Amber we compose. (St. 23, ll. 177-180)

The exposition of these values does, however, warn Fairfax of the danger which always threatens retired existence, the danger of indulgence in luxury, excused because linked with various principles:

'Nor is our Order yet so nice,
'Delight to banish as a vice.
'Here Pleasure Piety doth meet;
'One perfecting the other Sweet. (St. 22, ll. 169-172)

'Balms for the griev'd we draw; and Pastes
'We mold, as Baits for curious tastes.
'What need is here of Man? unless
'These as sweet Sins we should confess. (St. 23, ll. 181-184)

The nuns' pleasuresome life is indeed attractive, as attractive according to Friedman as the impulse to luxuriate in the environment of the woods (which the speaker does later in the poem). Because so alluring, the retired life is capable of seducing those even with the best of intentions, such as General Fairfax and the naive Isabel who is "suck't in" by the Abbess's convincing argument. O'Loughlin maintains: "The polemical history of the convent which once stood on the grounds has its function, in the economy of the poem, to expose that perversion of the contemplative ideal still apt to seduce us (and Fairfax) as it did Isabel Thwaites."⁵⁸

It is against this very perverted ideal that William Fairfax takes drastic measures. His action to rescue Isabel from the "Vices" of the nuns, establishes a pattern followed by the ensuing Fairfax dynasty, and implicitly demonstrates the course which ought to have been taken by the Lord General. Granted the right to sue for Isabel's release by the courts, because he respected established religion and the law, (St. 29-30) William finds that the only successful method of rescuing Isabel is through violent action:

Yet still the Nuns his Right debar'd,
Standing upon their holy Guard. (St. 30, ll. 237-238)

But, waving these aside like Flyes,
Young Fairfax through the Wall does rise. (st. 33, ll. 257-258)

Action, even if violent and therefore against the moral principles of the General, proves sometimes the only means of restoring what ought to exist. After the rescue the nunnery seemingly vanishes as if released from an evil spell, and the narrator comments, "'Twas no Religious House till now." (l. 280) 'Twas no religious house until William and Isabel inhabited it as a married pair who would produce men,

.....whose Offspring Fierce
Shall fight through all the Universe;
And with successive Valour try
France, Poland, either Germany;
Till one, as long since prophecy'd
His Horse through conquer'd Britain ride? (St. 31, ll. 241-246)

The house's fate is obviously not to harbor a man who "with a certain Grace does bend," but one who will fight to re-establish the order which should exist, such as that established by William Fairfax and his line. The message for Fairfax is fairly clear: it is necessary that he leave retirement to

engage in battle for the worthy cause of restoring England to its rightful, ordered status.

In the garden section (stanzas 36-45) the retirement versus involvement issue is examined in the light of the current Fairfax's retired activities. He seems to have solved to his own satisfaction the detachment/action problem by creating in his garden, constructed "In the just Figure of a Fort," (l.286) a miniaturized replica of the peace and order which he cannot immediately gain in England. The heavy layer of military imagery used to depict this retirement garden is, however, puzzling:⁵⁹

See how the Flow'rs, as at Parade,
Under their Colours stand displaid:
Each Regiment in order grows,
That of the Tulip Pinke and Rose. (St. 39, ll. 309-312)

It seems that Fairfax peacefully imitates with flowers the battles taking place in the outside world: "These, as their Governour goes by,/ In fragrant Volleyes they let fly" (St. 38, ll. 297-298). George deF. Lord asserts that "Although this section pays tribute to the hero's self-command, the rather incongruous garden setting seems more appropriate to the post-war recreations of Uncle Shandy and Corporal Trim than to the retirement of a sage and hero like Fairfax."⁶⁰ The very incongruity of the garden's depiction questions the legitimacy of Fairfax's military fantasizing in a garden retreat. Instead of commanding regiments in England, he becomes an ordinance officer in his tiny garden.

His garden is, nevertheless, a facsimile of Eden, as well as the former ordered, beautiful England:

Oh Thou, that dear and happy Isle
The Garden of the World ere while,
Thou Paradise of four Seas,
Which Heaven planted us to please,
But, to exclude the World, did guard
With watry if not flaming Sword. (St. 41, ll. 321-326)

It appears that Fairfax has established a paradisal garden as did God. It seems, as a result, that the retired life he has chosen is a wise choice. Yet building a world nurtured by fantasy on the edge of reality is not only outside the Fairfax tradition, but also outside the realm of fallen man's inheritance. The actual world Marvell and Fairfax faced was by no means Edenic: "But War all this doeth overgrow"/ We Ord'nance Plant and Powder sow" (ll. 343-344). Fairfax's garden elicits regret from the narrator that the public world is not like the general's private world ("Unhappy! shall we never more/ That sweet Militia restore" (St. 43, ll. 329-330)), and evokes a response which urges Fairfax to leave retirement:

An yet their walks one on the Sod
Who, had it pleased him and God,
Might once have made our Gardens spring
Fresh as his own and flourishing.
But he preferr'd to the Cinque Ports
These five imaginary Forts:
And, in those half-dry Trenches, spann'd
Pow'r which the Ocean might command. (St. 44)

Although Rosalie Colie admits that Marvell is not wholeheartedly supporting Fairfax's retirement in stanza 44, she maintains that the next stanza fully supports Fairfax's choice:⁶¹

For he did, with utmost Skill,
Ambition weed, but Conscience till.
Conscience, that Heaven nursed Plant,
Which most our Earthy Gardens want. (St. 45, ll. 353-356)

However, Marvell is again praising Fairfax's private virtues, as he did in the first section of the poem. He is actually deferring to the necessity of leaving these virtues behind momentarily to pursue a more urgent goal. In stanza 44 it is made clear that Fairfax curtails and wastes in those "half-dry Trenches" and "five imaginary Forts" his talent and power to reorder England. The message related in stanza 44 is that Fairfax, instead of turning gardens into forts, ought to be turning the forts of England into gardens. Lord comments: "This passage marks a major step in Marvell's resolution of the dualities (retirement vs. involvement). There are times - and this is one of them, he implies - when ...men like Fairfax must leave the retired life they rightly prize and enter the lists of war and politics in defense of that life."⁶² The private values inherent in Fairfax's decision to withdraw from war become less important when juxtaposed against an expression of the nation's need for his abilities to restore England to its former status as "Garden of the World." Thus, the garden section serves - in no uncertain terms - as a tactful but firm plea for involvement.

When the garden scene concludes, Marvell's argument is finished as far as it specifically relates to the clear-cut issue of Fairfax's retirement. What cannot be said outright concerning Fairfax's withdrawal from public service, however, is conveyed in the expression of a partially-percipient narrator's experience in the meadow. In these fields the speaker actually views only the seasonal progress of nature as

exemplified by the activities of the field hands. He observes the tall, green grass, a mowing and harvest scene, and an autumn flood caused by the nearby Denton River. This innocent pastoral scene becomes transformed into a parodic recapitulation of the contemporary view of history, and the present civil war. While the speaker often delightedly parodies battle scenes from his allegedly secure status in retirement, the reader becomes conscious that the narrator's allusions point to the very real threat from the war which is occurring in the world outside the estate. The narrator first (lightheartedly, because grasshoppers perched atop tall grass are no threat to man) depicts the meadow scene as an example of a topsy-turvy world:

But now to the Abyss I pass
Of that unfathomable Grass,
Where Men like Grashoppers appear,
But Grashoppers are Gyants there:
They, in there squeking Laugh, contemn
Us as we walk more low than them. (St. 47, ll. 369-374)

His allusion to giant grasshoppers leads D. C. Allen to believe that the narrator is seriously symbolizing the aristocratic Royalist soldiers,⁶³ and Joan Grundy to identify these grasshoppers as the threatening race of Biblical giants falsely reported to inhabit the Hebrew's promised land.⁶⁴ They may also suggest the royalist threat to parliamentarians who believe that the misplaced power of the Royalist Regime, out-of-place grasshoppers, has prevented them, later called "Israalites," from existing in the promised land, i.e., the Commonwealth of England.⁶⁵ But the reader who may take these

implications seriously as do Nevo and Allen, is sure that the narrator does not, for these allusions are unsystematic, and very open-ended. Indeed, in the next stanza, stanza 48, the allusions which suggest a threatening world are dropped as men in the sea-imaged meadows "Dive" like "Marriners" into the fields to bring up "Flow'rs" (not earth on their lead) to prove they have been at the bottom. The narrator literally jokes in stanzas 47 and 48 by seeing how many suggestions he can draw from varied aspects of history and contemporary life to compare with pastoral events. For the reader however, the terms he so playfully uses suggest that the darker aspects of wartime existence are very real, and that escape, bringing up "Flowers," is impossible.

In stanzas 49, 50, and 51, the narrator, from his safe spectator position as one who is not a part of the war, toys with history and the contemporary civil war when he presents the mowers' entrance into the fields as a masque--

No Scene that turns with Engines strange
Does oftner then these Meadows change.
For when the Sun the Grass hath vext,
The tawny Mowers enter next;
Who seem like Israalites to be,
Walking on foot through a green Sea (St. 49, ll. 385-390)--

and their harvesting ritual as a massacre: "With whistling
Sithe, and Elbow strong,/These massacre the Grass along"
(St. 50, ll. 393-394).⁶⁶ The epitome of his lightheartedness
lies in his treatment of the mower camp's cook, whom he
wittily raises to the level of a literary symbol of blood-lust,
"Thestylis,"⁶⁷ because she cooks the inevitably slain rails:

While one, unknowing, carves the Rail,⁶⁸
Whose yet unfeather'd Quils her fail.

The edge all bloody from its Breast
He draws and does his stroke detest. (St. 50, ll. 395-398)

But bloody Thestylis, that waites
To bring the mowing Camp their Cates,
Greedy as Kites has trust it up
And forwith means on it to sup. (St. 51, ll. 401-404)

His playfulness, however, with the ordinary mowing occurrences produces in the reader a double vision. His terms "Israalites" and "massacre" and his reference to the cook and the slain rail inevitably recall thoughts of war. Indeed, stanzas 50 and 51 recapitulate Fairfax's reasons for retirement from the public stage of warfare and greedy self-aggrandizement.⁶⁹

If, on the one hand, Fairfax's reasons for retirement may seem morally justifiable,⁷⁰ on the other, withdrawal at this time can be seen more seriously as an unwise choice. When innocents are slain who have no peace-loving leaders acting to deter excessive bloodshed, all are potential victims as was the rail. In the brief, but significant homily to the dead bird, Fairfax is implicitly warned of the insecurity he causes his family and the world by retiring instead of acting:

Unhappy Birds! what does it boot
To build below the Grasses Root;
When Lowness is unsafe as Hight
And Chance o'retakes what scapeth spight? (St. 52, ll. 409-412)

If even the King was not immune to excessive violence, Fairfax's "Hight," his allegedly safe nest, is no guarantee of safety. If, like the bird, no man can "sooner hatch or higher build," it is suggested in the speaker's apostrophe that the only wise alternative for Fairfax, who is not limited to the

options of rails, is to emerge from retirement to use his principled sagacity to temper the excessive bloodshed and rapaciousness of the civil war.

Without the participation of those with the wisdom of Fairfax, it is implied in the final stanzas of the meadow scene, civil war will continue until all England is totally devastated by chaos:

The mower now commands the Field;
In whose new Traverse seemeth wrought
A Camp of Battail newly fought:
Where, as the Meads with Hay, the Plain
Lyes quilted ore with Bodies slain. (St. 53, ll. 418-422)

If a new world seems wrought by the parliamentary victory, signaled by the speaker's reference to a "levell'd space" in the initial lines of stanza 56, the renewal is only momentary, in preparation for further pillaging of the nation:

Or rather such is the Toril
Ere the Bulls enter at Madrill. (St. 56, ll. 447-449)

For to this naked equal Flat,
Which Levelers take Pattern at,
The Villagers in common chase
Their Cattle which it closer rase;
And what below the Sith increast
Is pincht yet nearer by the Beast. (St. 57, ll. 449-454)

All order finally dissolves. A reign of chaos is expressed in the speaker's rapid change in viewpoint (stanzas 56-58), his panoramic and close-up views of the "Beast" (stanza 58), and his depiction of inverted natural order caused by the flooding river:⁷¹

Let others tell the Paradox;
How Eels now bellow in the Ox-;
How horses at their Tails do kick,
Turn'd as they hang to Leeches quick;
How boats can over Bridges sail;
And Fishes do the Stables scale. (St. 60, ll. 473-478)

The speaker's inability to prevent thoughts of civil war and chaos from intruding on his observations of the actually peaceful pastoral activity (even though he may use such military and historical myths playfully) suggests to the reader the inadequacy, and, indeed, the impossibility of creating a hermetically sealed retirement community. But for the partially-percipient narrator, without the leadership of Fairfax and men like him who could work to establish peace and order, to "Take Sanctuary in the Wood," appears the best option.

The narrator's retreat to the woods demonstrates the often overwhelming desire to escape the chaos of war, the desire fulfilled by Fairfax and Marvell in retiring to Nun Appleton. His escape also offers the reader an opportunity to weigh the merits of retired existence in terms and images which ultimately suggest that engagement is the wisest course in troubled times. Likened at first to Noah's Ark (St. 61), the wood becomes a true sanctuary from the war, a green temple where peace is finally realized:

The arching Boughs unite between
The Columnes of the Temple green;
And underneath the winged Quires
Echo about their tuned Fires. (St. 64, ll. 509-512)

The "winged Quires," the birds whose habits the speaker observes, become symbolic representatives of an order not found in the busy world of men. The low-nesting nightingale, unlike the rail, is protected from harm, and her song draws an attentive ear from the "highest Oakes" and "elders" (St. 65,

11. 513-520). Life's processes occur in a peaceful, safe fashion as illustrated by the throstle's safe hatching and the heron's willingness to drop its eldest to confront the world (St. 67). Protection from war's atrocities is not necessary in this haven because, as evidenced by the hewell's activity, war does not take place. The infested oak, symbol of the king, is recognized as "tainted" and consequently felled by the woodpecker to serve as a nest (St. 69). Surprisingly, the oak is satisfied: "While the Oake seems to fal content,/ Viewing the Treason's Punishment" (St. 70, 11. 559-560). Instead of precipitating further bloodshed, as did the King's death, this royal representative seems to have contracted a peaceful settlement with the bird, willingly stepping aside to make room for a new order. Indeed the life-style of the birds serves as a negative comment on the disordered activities of men in public life, and sets forth the virtues of an ideal existence walled off from society.

A quiet, ordered atmosphere provides freedom from the troubling thoughts of violence and death in the outside world. In the wood the speaker becomes an "easie Philosopher" who seems to merge with the environment to confer with the birds, and appears to learn from a "light Mosaik" of scattered leaves, "What Rome, Greece, Palestine, ere said" (l. 581). In an idyllic environment wisdom is as easily obtainable, according to the narrator, as are the play and relaxation in which he indulges. Retirement to a quiet woodland world is delightful and pleasurable, and provides a welcome rest from the problems faced in the world outside the estate.

It is primarily in the narrator's depiction of this forest-locus amoenus that critics find support for their claims that "Upon Appleton House" was written to celebrate the retired life-style chosen by Fairfax and the poet. Yet, when the speaker's experience in the wood is carefully examined, it becomes increasingly clear that, as C. Hill maintains, "...he (Marvell) cannot wholly praise 'a fugitive and cloistered virtue.'"⁷² Despite a recognition of the refreshment derived from seclusion in a natural setting, the tone, as well as the extravagant images and terms used to depict the narrator's activity there, act to undercut claims that Marvell fully supports retirement at this moment in history.

Tone becomes increasingly important in the wood section in the opinion of O'Loughlin and Lord, just as it was in the Mower lyrics and "The Garden."⁷³ As the speaker expresses his ability to merge with the birds and trees of the forest, symbolic of his return to primal innocence, the reader notices that his actions are depicted in a playful, bizarre manner. The narrator states:

And little now to make me, wants
Or of the Fowles, or of the Plants.
Give me but Wings as they, and I
Streight floting on the Air shall fly:
Or turn me but, and you shall see
I was but an inverted Tree. (St. 71, ll. 563-568)

The playful description leads the reader to believe that Marvell is questioning the wisdom of this "easie" philosopher's decision. A desire to float in the air or stand on one's head cannot be the highest wisdom. The speaker's wish is excessive,

and devised so to express the limitations of retirement.

The images and terms employed in Stanza 74 to depict the speaker's masque as "Prelate of the Grove" illustrate that the speaker is definitely "mistook" in believing that he derives all the wisdom of the world from reading in "natures mystic Book" (See stanza 78). It is not "Chance's better Wit" (l. 585) to play "Prelate" when the terms used to describe the leafy cope the narrator dons remind the reader that there are ambitious Royalist prelates in the outside world who, along with helpful aides called caterpillars, take advantage of their office to line their pockets with gold: "The Oakleaves me embroyder all,/Between which Caterpillars crawl." (St. 74, ll. 586-587) Such officials require the inspection of the woodpecker--one who publicly serves to rid the nation of evils instead of imaginatively playing as do the speaker and Fairfax. O'Loughlin asserts: "...the rhetorical fabric of the stanza swarms with sinister innuendoes in its most minute verbal details."⁷⁴ Actually these sinister innuendoes, the terms and images used in this stanza, function as a summons to historical involvement.

Detachment from the world, moreover, proves not to be a total means of escaping the war. The military and very uncontemplative language employed by the speaker to describe his security as he plays at war in the wood fortress (stanza 76) demonstrates again his inability to free himself from the nation's concerns. Battle imagery sounds as he "incamps"

his "Mind" behind trees where the "Dart" and "Shot" of Beauty "aim" in vain, when he "gauls" the world's "Horsemen all the Day" (ll. 601-608). As O'Loughlin remarks concerning this stanza: "What the speaker finally acts out is the impossibility of dismissing history."⁷⁵

The narrator's growing insistence on security actually demonstrates the incompleteness of his escape. In an urgent plea to be held captive in the forest retreat, the speaker reveals the precariousness of his allegedly protected existence:

Bind me ye Woodbines in your 'twines,
Curle me about ye gadding Vines
And Oh so close your Circles lace,
That I may never leave this Place:
But, lest your Fetters prove too weak,
Ere I your silken Bondage break,
Do you, o Brambles, chain me too,
And courteous Briars nail me through. (St. 77, ll. 609-616)

His wish illustrates the point that withdrawal affords only momentary feelings of bliss and safety, that peaceful retreats when completely out of tune with historical actuality cannot be maintained. Because the speaker's entreaty to be bound down in the woods is couched in crucifixion imagery, Maren-Sofie Røstvig is lead to believe that the speaker undergoes spiritual rebirth, that he "...turns into a sacrifice in imitation of the Passion of Christ."⁷⁶ Spiritual baptism, however, cannot be represented by a plea to remain in a protected, secluded environment. Christ's crucifixion was a public act intended to benefit all. While crucifixion imagery is indeed present in stanza 77, the terms used to describe the speaker's desire are hardly severe. As Colie notes, the bondage

he asks for is to be "Silken," and the crucifixion "court-
teous."⁷⁷ The imagery seems employed instead to amplify
the speaker's strong desire to continue a langorous,
luxurious retired existence. Amplification is namely the
means by which Marvell points to the limitations of retired
life in this stanza. J. Summers, in his introduction to
Marvell's poetry, finds that Marvell often exaggerates a
choice by presenting it as absolute; and by exaggerating
exposes its shortcomings.⁷⁸ The speaker's overdrawn demand
to remain in the forest exposes the deficiencies of
retired life in troubled times.

A miniaturized version of the pleasures experienced in
the wood scene is offered in stanza 81 as if in summation
of the values of retired existence. The narrator indulges in
total self-abandonment and merges with created nature as he
lazily fishes by the river's edge:

Oh what a Pleasure 'tis to hedge
My Temples here with heavy sedge;
Abandoning my lazy Side
Stretcht as a Bank unto the Tide; (St. 81, ll. 641-644)

Such bliss proves as transient as that enjoyed in the forest
scene, however, since it is swiftly abandoned when Maria,
Marvell's student, appears. The delights of wood and river-
bank retreats are now evaluated in terms of what they actually
are: pleasurable but childish play:

The young Maria walks to night:
Hide trifling Youth thy Pleasures slight.
'Twere shame that such judicious Eyes
Should with such Toyes a Man surprize;
She that already is the Law
Of all her Sex, her Ages Aw. (St. 82, ll. 651-656)

By shamefully hiding his "pleasures slight," and by recollecting himself in deference to Maria, the narrator rejects retirement and dramatizes the necessity of confronting the active world.

In the concluding stanzas of "Upon Appleton House," by eulogizing Maria, and not specifically her father, Marvell argues in favor of public involvement. Maria is destined to leave the estate in marriage to aid in the re-establishment of a stable, peaceful England: "Whence, for some universal good,/The Priest shall cut the sacred Bud" (ll. 740-741). Likened by the speaker to the ancient Thwaites and Fairfax, "(Till Fate her worthily translates,/And find a Fairfax for our Thwaites)" (ll. 747-748), she represents the pattern of exemplary action established by her ancestors.

Complimented in terms of her ability to calm "loose nature" ("Maria such, and so doth hush/the World..." ll. 681-682), to restore order ("She streightness on the Woods bestows;/To her the Meadow sweetness owes" ll. 691-692), and to bestow beauty ("'Tis She that to these Gardens gave/That wondrous Beauty which they have" ll. 689-690), Maria is a hopeful prophetic symbol for man's potential to restore order in the world outside the estate. Her wisdom gained from the Fairfax "Discipline severe" and "studious Hours" makes her a fit candidate to help rebuild the garden England once was. Just as she transforms nature on the grounds of the estate, she will, it is hoped, put England "...in more decent Order tame" (l. 766). By praising Maria in terms of her ability to order

the estate and of her future fate, the narrator and Marvell teach Fairfax and the reader the most difficult but wisest course: to actively participate to make England, like the estate, "Heaven's Center, Nature's lap./And Paradiſe's only Map" (ll. 760-768).

Retirement, as depicted in "Upon Appleton House," obviously has its virtues as exemplified by Fairfax's humble home, his ordered garden, and the peaceful wood. Since, however, a civil war is wreaking havoc on the world outside the estate, the lyric functions to suggest subtly that retirement should not be a permanent mode of life in troubled times. The estate is an exemplary model of England's goal, but does little to make that goal a reality. Perhaps that is why Marvell left the estate to pursue a government career. As the reader ambles through the ground of Nun-Appleton with the speaker, he becomes aware that the need for action is demonstrated as the limitations of retirement are revealed and involvement at particular moments is applauded. He observes the praise awarded to William Fairfax when he rescues Isabel Thwaites from false retirement in the nunnery, the wasted energies of a great general who spends his time in "half-dry trenches" of a garden, and the meadow-battlefield which conveys the message that physical escape from war, if possible, is not total escape. He recognizes that for all the delight and ease afforded by the forest retreat, it also cannot provide total freedom from the pressures of war. When he notices

that the lyric concludes by eulogizing Maria, the Fairfax destined to participate in the affairs of the world, he decides that Marvell in "Upon Appleton House" promotes a tough-minded rejection of an admittedly appealing, but deficient, retired existence, and endorses a life of involvement.

For critics who have viewed Marvell's retirement poems (the Mower lyrics, "The Garden," and "Upon Appleton House") as straight Horatian praise of retirement, an interpretation of the "Horatian Ode" from the same viewpoint would be no small critical task, for the "Horatian Ode" essentially praises Cromwell's political and military pursuits. It is little wonder that there is so much confusion concerning Marvell's stand on the retirement vs. involvement issue. The former poems, however, as I have attempted to demonstrate, function in much the same way as the "Horatian Ode." While filled with nostalgia for the loss of a just and ideal order, the "Ode" nevertheless endorses the action of Cromwell in his ascent to power:

Though Justice against Fate complain,
And Plead the antient Rights in vain:
But those do hold or break
As Men are strong or weak. (ll. 37-40)

While the Mower lyrics, "The Garden," and "Upon Appleton House" celebrate the innocent delights of ideal, rural, or garden environments, they stand also in judgment on these retreats in recognition that ideals cannot always be maintained. Damon's concept of an ideal pastoral world collapses when

invaded by feelings of passion for a woman; time spent in a garden refuge culminates in the realization that an idyllic state is only a momentary achievement in a fallen world; retirement on a secure, orderly country estate is found to be neither wholly untroubled, nor unquestionably the highest wisdom. Retirement, in these lyrics, seems more suited to literary play than to actual life, or at best serves as a momentary relief from chaotic existence. Cumulatively this group of lyrics functions to expose the fragility of the ideal and implicitly argues the necessity of adapting and acting.

FOOTNOTES

¹Donald M. Friedman, Marvell's Pastoral Art (Berkeley: Univ. of Cal. Press, 1970), p. 141.

²Harold E. Toliver, Marvell's Ironical Vision (New Haven: Yale University Press, 1965), p. 104.

³Joseph H. Summers, "Marvell's 'Nature,'" ELH, 20 (1953), pp. 121-135.

⁴Patrick Cullen, Spencer, Marvell and Renaissance Pastoral (Cambridge, Mass.: Harvard University Press, 1970) p. 184.

⁵Rosalie L. Colie, "My Echoing Song:" Andrew Marvell's Poetry of Criticism (Princeton: Princeton University Press, 1970), p. 41.

⁶Ruth Wallerstein, Studies in Seventeenth Century Poetic (Madison: University of Wisconsin Press, 1950), pp. 181-277. Wallerstein finds that Marvell followed Bonaventure's ideas; Stanley Stewart, The Enclosed Garden (Madison: University of Wisconsin Press, 1966), pp. 150-183. Stewart finds that Marvell is following Canticles; Maren-Sofie Røstvig, "Andrew Marvell's 'The Garden,' A Hermetic Poem," English Studies, 40 (1959), pp. 65-76. Røstvig argues that Marvell follows Hermetic philosophy; Milton Klonsky, "A Guide through 'The Garden,'" Sewanee Review, 63 (1950), pp. 16-35. Frank Kermode, "The Argument of Marvell's Garden," Essays In Criticism, II (1952), rpt. in Michael Wilding, ed, Marvell: Modern Judgments in Criticism (London: MacMillan, 1969), pp. 125-140. I refer to the reprinted text in subsequent citations of this article. Kermode uses libertine works to argue that "The Garden" is anti-libertine.

FOOTNOTES II

⁷Friedman, pp. 148-175; Cullen, pp. 155-162.

⁸Christopher Hill, "Society and Andrew Marvell," The Modern Quarterly, No. 4 (Autumn 1946), pp. 6-31; Joseph H. Summers, The Heirs of Donne and Jonson (New York: Oxford University Press, 1970) pp. 141-155; J. B. Leishman, The Art of Marvell's Poetry (London: Hutchinson, 1966), pp. 307-308.

⁹Leishman, pp. 253-267.

¹⁰Friedman, p. 199-200.

¹¹Rosalie Colie, pp. 219-238.

¹²George deF. Lord, "From Contemplation to Action: Marvell's Poetical Career," Philological Quarterly, 46 (1967), pp. 207-224, rpt. in George deF. Lord, ed., Andrew Marvell: A Collection of Critical Essays (Englewood Cliffs: Prentice-Hall, 1968), pp. 60-65. The reprinted text will be referred to in subsequent citations as George deF. Lord, ed.; M. J. K. O'Loughlin, "This Sober Frame: A Reading of 'Upon Appleton House,'" also in George deF. Lord, ed., Andrew Marvell: A Collection of Critical Essays, pp. 120-142. This article is not reprinted elsewhere, and will be subsequently cited as O'Loughlin.

¹³Walter Gregg, Pastoral Poetry and Pastoral Drama (London: Bullen, 1906), p. 5.

¹⁴Frank Kermode, ed., English Pastoral Poetry from the Beginnings to Marvell (London: George G. Harrap, 1952), p. 184.

¹⁵H. M. Margoliouth, ed., The Poems and Letters of Andrew Marvell (Oxford: Clarendon Press, 1927), I, p. 40, ll. 1-4.

FOOTNOTES III

All further citations of Marvell's lyrics are taken from this edition and are included in the body of this work.

¹⁶But not in the eyes of Patrick Cullen, who defends the mower's position on the ground that the squared garden depicts man's attempt to stamp his image on nature rather than remain obedient to the rule of God. Cullen takes the mower's position too seriously. See Cullen, p. 185.

¹⁷Rosalie Colie, p. 38.

¹⁸Rosalie Colie, p. 38.

¹⁹Toliver, p. 109.

²⁰Cullen, for example, asserts: "The Mower's characterizing Death as a mower is a comic diminution of the traditionally awesome figure...." Cullen, p. 189, n. 3.

²¹Joseph H. Summers, "Marvell's 'Nature,'" pp. 121-125. Summers finds that Marvell takes an appropriate position in linking the mower with Death because he is a symbol of man's alienation from nature, one who "...cuts down for human ends what nature has produced." If Summers line of reasoning were followed, sheep, cows, or goats would become examples of animal alienation from nature. His argument seems excessive.

²²Friedman asserts that line 80 is inappropriate because it does not fit with the image of the mower as Death. But Friedman neglects to see that Marvell is joking with the image. See Friedman, p. 135.

²³Ruth Nevo, "Marvell's 'Songs of Innocence and Experience,'" Studies in English Literature, 5 (1965), pp. 1-21. According

FOOTNOTES IV

to Nevo, the mower's realization signifies a growth from innocence to experience.

²⁴Cullen, p. 196.

²⁵Margoliouth, Note on "The Mower's Song," L 225.

²⁶Colie, p. 31.

²⁷Peter Berek, "The Voices of Marvell's Lyrics," Modern Language Quarterly, 32 (1971), p. 154.

²⁸See Note 6.

²⁹Cullen, p. 155.

³⁰Summers, The Heirs of Donne and Jonson, p. 139.

³¹Leishman, p. 303.

³²Rosalie Colie, p. 158. Colie asserts that the speaker assumes the role of a "faux-naif."

³³Frank Kermode, "The Argument of Marvell's 'Garden,'" p. 132.

³⁴Leishman, p. 297.

³⁵Joseph H. Summers, The Heirs of Donne and Jonson, p. 146.

³⁶Rosalie Colie, pp. 162-163.

³⁷Rosalie Colie, p. 165. Colie argues that a singleness of vision allows the speaker to create an ideal world.

³⁸A multitude of critics have commented on Marvell's use of "green" in lines 47-48. Leishman, pp. 314-315, contends that "green" symbolizes innocence, youth, and hope. Colie, p. 164, interprets "green" as a symbol of potential, singleness, newness, and perfection. Colie's evaluation seems appropriate.

FOOTNOTES V

³⁹It was beyond a mortal's share to wander alone in Eden because Adam was not mortal until he sinned and had to leave.

⁴⁰Leishman, p. 311. Leishman argues that "The Garden" was written "light-heartedly" because the contemplative life is recognized by Marvell as a temporary joy, necessarily interrupted in a world such as the present one by the claims of action.

⁴¹Cullen, p. 161. Cullen's evaluation stems from his reading of the entire poem as a quest for Christian salvation. He does not take into account the wit employed by Marvell in this lyric.

⁴²Rosalie Colie, p. 170.

⁴³Joseph H. Summers, The Heirs of Donne and Jonson, p. 155.

⁴⁴Don Cameron Allen, Image and Meaning: Metaphoric Traditions in Renaissance Poetry (Baltimore: John Hopkins University Press, 1968), p. 189; Rosalie Colie, p. 181; Pierre Legouis, Andrew Marvell: Poet, Puritan, Patriot (Oxford: Clarendon Press, 1965), p. 63. According to Allen, the lyric is a "sequence of dramatic poems." While Colie finds that it is irregular and full of gaps, Pierre Legouis maintains: "...Marvell's poem, composite rather than composed, misses unity of impression but avoids monotony."

⁴⁵Friedman, p. 214.

⁴⁶Colie, p. 185.

FOOTNOTES VI

⁴⁷See Toliver, pp. 114-115.

⁴⁸O'Loughlin, p. 122.

⁴⁹George deF. Lord, ed., p. 60.

⁵⁰George deF. Lord, ed., p. 60; Legouis, p. 18.

⁵¹See Legouis, pp. 17-18.

⁵²Ben Jonson, "To Penshurst," line one.

⁵³The Archbishop of York's "proud Cawood Castle," mentioned in stanza 46 of the lyric, exemplifies the opulent homes built at the time.

⁵⁴Friedman, p. 220.

⁵⁵Marvell is poking fun at the nun's assertion of innocence by punning and joking with the numerous possible meanings of "in" and "out," especially with the term, "inclose."

⁵⁶According to Protestant ethics, the energies of God's representatives, the nuns and Fairfax, should be directed outward instead of inward.

⁵⁷O'Loughlin, p. 127.

⁵⁸O'Loughlin, pp. 123-124.

⁵⁹Rosalie Colie, p. 233. Colie maintains that the last thing one would expect of a description of a garden of retirement is its depiction as a military camp.

⁶⁰George deF. Lord, ed., p. 61.

⁶¹Colie, p. 223.

FOOTNOTES VII

⁶²George deF. Lord, p. 62.

⁶³D. C. Allen, pp. 206-207. O'Loughlin states that the mowers in the meadow section act out the parliamentary army's image of providential history: See also Antonia Fraser, Cromwell: Our Chief of Men (London: Weidenfeld & Nicholson, 1973), pp. 17, 87, and esp. the chapter entitled "Providence and Necessity." Fraser finds that Cromwell believed in providential history because strongly influenced by his grammar school teacher, Dr. Beard, who wrote several volumes on the subject.

⁶⁴Joan Grundy, "Marvell's Grasshoppers," Notes and Queries (N.S. IV, 1957), p. 142. Grundy has identified the grasshoppers with the grasshopper metaphor in Numbers 13:33: "And there we saw the giants, the sons of Anak, which comes of the giants: and we were in our own sight as grasshoppers, and so we were in their sight."

⁶⁵D. C. Allen, P. 208. Allen notes that Cromwell addressed his army as "People of God," "an English translation of 'Israelites.'"

⁶⁶"Massacre the Grass..." can refer to the death of flesh-
"all Flesh is Grass."

⁶⁷D. C. Allen, pp. 208-209. According to Allen, Thestylis has signified in literary history all those eager for slaughter.

⁶⁸D. C. Allen, p. 209. Allen finds that the rail is a representative of the King.

FOOTNOTES VIII

⁶⁹Antonia Fraser, p. 360: When Cromwell tells Fairfax that a war with Scotland is unavoidable Fairfax replies, "...human probabilities are not sufficient ground to make war upon a neighboring nation."

⁷⁰Antonia Fraser, pp. 360 & 289. Fraser states that Cromwell told Fairfax that the only question to decide upon concerning a war with Scotland was whether it should be fought on Scottish or English soil. If war was inevitable, Fairfax's reasons for retiring were not completely justifiable. Fraser also claims that if the good, but weak, Fairfax had summoned an army behind him, he could have prevented the King's death.

⁷¹D. C. Allen links the flood with Civil War as does Rosalie Colie. See Allen, pp. 203-207; Rosalie Colie, p. 244.

⁷²C. Hill, p. 20.

⁷³See O'Loughlin, p. 134; George deF. Lord ed., p. 64.

⁷⁴O'Loughlin, p. 136.

⁷⁵O'Loughlin, p. 136.

⁷⁶Maren-Sofie Røstvig, "'Upon Appleton House,'" in Michael Wilding, ed., Marvell: Modern Judgements (London: MacMillan, 1969), p. 226. A revised essay from 2nd edition of Happy Man II.

⁷⁷Rosalie, Colie, p. 236.

⁷⁸Joseph H. Summers, Introduction, in Richard Wilbur, ed., Marvell, The Laurel Poetry Series (New York: Dell, 1961), p. 17.

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RETIREMENT VERSUS INVOLVEMENT: THE DILEMMA IN
MARVELL'S MOWER POEMS, "THE GARDEN, AND "UPON APPLETON HOUSE"

by

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AN ABSTRACT OF A MASTER'S REPORT

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Conflicting critical views toward Andrew Marvell's retirement poems, the Mower lyrics, "The Garden," and "Upon Appleton House," suggest an ambivalent stance on Marvell's part concerning the retirement versus involvement issue raised by these lyrics. Marvell's position, however, is not as ambiguous as many critical interpretations suggest. Using several modes most often employed in praise of retirement, Marvell examines the allegedly ideal pastoral life in the Mower lyrics, the contemplative locus amoenus in "The Garden," and the country-house setting of Horatian self-sufficiency in "Upon Appleton House" as they come in contact with such actual life experiences as passion, the world of men, and a civil war. He finds that although momentary retreats are delightful and beneficial for relaxation and mental re-creation, they cannot be maintained as permanent havens from a fallen world. The mower's concept of an ideal world collapses when invaded by feelings of passion for a woman; time spent in a garden refuge culminates in the realization that an idyllic state is only a momentary achievement in a fallen world; retirement on a secure, orderly, country estate is found to be neither wholly untroubled, nor unquestionably the highest wisdom. Retirement in these lyrics seems more suited to literary play than to actual life, or at best serves as a momentary relief from chaotic existence. The Mower lyrics, "The Garden," and "Upon Appleton House" function to expose the fragility of an ideal and implicitly argue the necessity of tough-minded involvement.