

AN EXAMINATION OF THE MILITARY METAPHOR
IN THE POETRY OF ANDREW MARVELL

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PREFACE

Out of the seventeenth century has come some of the finest, but most perplexing, poetry of all time. This fact should not be astonishing to the modern scholar if he pauses to examine, retrospectively, the literary traditions preceding the seventeenth century and the social, political, and religious conditions that characterized the period. It was, unquestionably, an age of conflict. Humanistic theory and medieval philosophy struggled for supremacy; Royalists and Parliamentarians vied for control of the government; and Puritans and Anglicans fought to resolve ideological differences. Conflict occurred in literature, as well as in all the aspects of public life. The question of stylistic form and convention plagued writers of prose and of poetry. The traditions of Renaissance and Elizabethan style were not dead, and the new concepts and conventions of the rising metaphysical school were struggling for recognition. Because conflict was so prevalent in the period, it would have seemed strange, indeed, if conflict had not found expression in the poetry of the age. It is because conflict did find a voice in the poetry of the period, and particularly in the poetry of Andrew Marvell, that the present study has been undertaken. This investigation is concerned with an examination of the military metaphor, a mode of expression or convention common for the exposition of conflict. The

military metaphor is the traditional mode of conflict; it is, as well, a characteristic device in Marvell's canon of poetry of conflict.

Scholars acknowledge the presence of martial metaphors and offer explications of the metaphors in classical, Renaissance, Elizabethan, and seventeenth-century literature; however, few, if any, define the metaphor in concrete terms. In so far as Marvell's poetry is concerned, individual poems have been examined and martial metaphors have been explicated; but, rarely have scholars catalogued these metaphors or indicated any pattern of development or succession in Marvell's employment of similar metaphors. The author's purpose, therefore, in the present study is to indicate the pervasive and successive qualities of Marvell's utilization of the military metaphor. Through a delineation of the types of metaphors employed and the conflict represented in the poems, one detects a preoccupation on the part of Marvell with the conflict in his environment and a repeated employment of the martial metaphor as the vehicle of his expression of attitudes and responses to the question of conflict. In the opening chapter the author attempts to define the military metaphor, to catalogue its background and development preceding and including the seventeenth century up to Marvell, and, finally, to examine Marvell's first use of the metaphor in the "love-as-a-battlefield"

poems. In Chapter II, the author makes an analysis of what may be termed a minor utilization of the metaphor in the poems concerning the furor hortensis as a part of the Art-Nature controversy. Finally, in Chapter III, the author carefully studies Marvell's most significant employment of martial imagery in the conflict of the active versus the contemplative life. The poems considered in each of these chapters have been selected on the basis of their representative qualities in regard to a specific type of conflict; therefore, no attempt has been made to make an inclusive study of Marvell's entire canon of verse.

The author wishes to express gratitude to Dr. Charles E. Walton for his guidance in the selection and researching of the topic and for his kindness and patient assistance throughout the process of composition and revision. Also, appreciation is extended to Dr. June Morgan for her consideration and assistance as an interested reader.

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CHAPTER I

THE MILITARY METAPHOR AND THE CONCEPT OF LOVE AS A BATTLEFIELD

As an antecedent of the spirit of conflict which characterized the seventeenth century, a new school of poetry known as the metaphysical school appeared. Its leader was John Donne, and some of its notable adherents included George Herbert, Richard Crashaw, Thomas Carew, and Andrew Marvell. Andrew Marvell, though not a direct and ardent adherent to Donne's poetic philosophy, evidences much in his poetry that is reminiscent of Donne and the metaphysicals, who echoed (Marvell in particular) not only new traditions but carried on the old traditions of Renaissance style. Craig points out that ". . . Marvell continued the style and poetical attitudes of Renaissance poets like Spenser, but . . . in the complexity of his thought he often shows the influence of Donne."¹ The complexity of Marvell's thought may be a logical outgrowth of the temper and spirit of his times when conflict ran rampant, not only in matters of poetry and style, but in the sphere of religious and political endeavor, as well. With a real concern in mind and spirit, as a poet and as a public citizen, Marvell

¹Hardin Craig, A History of English Literature, p. 340.

struggled to determine exactly what his personal, moral responsibility to his nation must be and what his integrity to his poetic calling dictated that he must do. In this rather uncompromising position, Marvell became a harbinger of his age. Very definitely, he reflects the attitude of conflict and irresolution which plagued the seventeenth century.

Marvell's mind, torn between an allegiance to the old and new concepts, is revealed in his poetry. Because conflict confronted him at every turn and because, during his productive years as a poet, he was constantly engaged in both personal and public conflict, he utilizes the military metaphor in poetry of conflict as the vehicle to express his attitudes toward the various aspects of these conflicts that forced themselves upon his attention. His use of the military metaphor is an important aspect of his poetry of conflict, and it must be viewed with its threefold implication and interpretation. It is a means of translating the spirit of conflict in politics and religion into verse that attempts a form of reconciliation. The conflict between action and contemplation, Marvell's personal struggle and a pervasive aspect of life for the man of art and intellect in the seventeenth century, offers a basis for one use of the metaphor. He was acquainted with the Art-Nature conflict that raged through the seventeenth and on into the

eighteenth century. His second use of the metaphor applies to one segment of the Art-Nature controversy known as the furor hortensis, involving the argument over the artificial, formal garden as opposed to natural gardens. The problem was reduced to the question of man's right to order or alter natural things for his own purpose or pleasure. And finally, Marvell indulges in the oldest, most traditional use of the military metaphor as he deals with the concept of love as a battlefield. Through a careful examination of selected poems from Marvell's canon, one may detect and examine Marvell's special and repeated use of the convention of the military metaphor and see, through it, the development of his poetry of conflict.

The military metaphor, as a poetic device, may be found in its earliest form in classical literature. Its most notable revival and application, however, is in the poetry of the Italian Renaissance. Although it seems to have been a convention of more than passing importance, scholars rarely, if ever, discuss it at any length or define it in positive terms. It is, as its title implies, a figure of speech in which two different objects or terms are compared or likened to each other by identifying one term or object with the other or by substituting one term or object for the other.²

²Karl Beckson and Arthur Ganz, A Reader's Guide to Literary Terms, p. 119.

As Aristotle suggests, good metaphors result from the ability to recognize resemblances. With the military metaphor, therefore, the poet attempts to show the connection or resemblance of an object or term to its counterpart in martial terminology. Through the martial metaphor, Marvell illustrates a concept such as love, for example, by comparing it to a battle or to warfare. The lovers become adversaries and assume their battle stations on a plain of war. The efforts of a suitor to woo and to win his lady's favor appear similar to the strategies of an army or of a soldier's attempting to batter down the defenses of his enemy in order to conquer. Similarly, the coy lady who refuses the advances of the suitor and uses her chastity and coyness as a shield or weapon of defense to ward off the artillery barrage of his words is a warrior. Thus, each aspect of the love-making or courtship has a counterpart in military affairs and jargon. By virtue of his ability to see the resemblances of lovers and warriors and the elements of love and the armaments of war, Marvell draws an apt, convincing, and intriguing comparison which elucidates his attitudes about love and renders his position on the subject understandable. In far more complex terms than these, then, the military metaphor operates in Marvell's love poetry, garden poetry, and in the political and religious poetry, as well.

Marvell's treatment of the military metaphor is immediately recognizable in the poetry of love. He develops

the "love-as-a-battlefield" theme in several of the poems and evidences therein his knowledge of one of the oldest forms of the martial convention. The battlefield metaphor in love poetry has its origin in Italian Renaissance literature. For example, one of the earliest sources for Marvell's adaptation of the theme of warfare in love in his poetry may be found in the Trionfi or Triumphs of Petrarch. The Triumphs include "visionary and symbolic pageants" depicting the love story of Petrarch with moral shadows.³ The setting in the "Triumph of Love" is a dream. Petrarch views the God of Love's chariot of war drawn by "Four steeds . . . whiter than whitest snow, / And on a fiery car a cruel youth / With bow in hand and arrows at his side," (ll. 22-24) traveling across the horizon.⁴ The God of Love leads a procession of the famous lovers of history, some dead and other alive, who are his captives.⁵ Petrarch watches in awe, and at last he speaks to one of the train to assuage his curiosity and hears the story of each captive's plight. The procession is interrupted in "The Triumph of Chastity" when Laura, outfitted for battle, leading an armed host of the chaste in

³Francesco Petrarca, "The Triumph of Love" and "The Triumph of Chastity," summarized by Jefferson Butler Fletcher, Literature of the Italian Renaissance, p. 70.

⁴Francesco Petrarca, "The Triumph of Chastity," in The Triumphs of Petrarch, p. 40.

⁵Fletcher, op. cit., p. 70.

pursuit of the tyrannical Love, attacks Love, engages in battle, defeats him, and liberates his prisoners.⁶ Laura, Lady Chastity, was Petrarch's adversary, as well as the female enemy of Love, for he could not win her. Therefore, Petrarch cheers the God of Love in the rout, for he hopes to claim Laura when she is defeated by Love.⁷ He observes, "I watched to the end, with eyes and heart intent, / Hoping that Love would win, as was his wont, / And I no more be held apart from her." (ll. 55-57)⁸ But, Petrarch's hopes vanish, for "So moved she against Love, and favored so / By heaven and such a host of well-born souls, / That he could not withstand the massive sight." (ll. 91-93)⁹ Love is defeated, chastised, and divested of his weapons. Laura stands in triumph over the battlefield. Thus, love, as it is portrayed by Petrarch, immediately becomes a battle of the sexes for supremacy.

The Elizabethan poet, Spenser, also uses the love-battle format as the basis for his long poem, The Faerie Queene. Throughout The Faerie Queene, knights and ladies engage in various sorts of combat at the call of virtue and

⁶Fletcher, Loc. cit.

⁷Petrarca, "The Triumphs of Chastity," p. 40.

⁸Ibid., p. 41.

⁹Ibid., p. 12.

in the name of love. In Canto XI of Book III, Spenser conducts Britomart on a tour of the Castle of Busirane, where the tapestries along the walls and the masques performed portray the wars of Cupid. Spenser's female knight, Britomart, assumes characteristics similar to those of Petrarch's Laura. Like Laura, Britomart is dressed in armor and full battle array. She is also the champion and personification of chastity in The Faerie Queene, as was Laura in the Triumphs. Here, the English poet echoes the Italian as he reveals, in picture and in drama:

. . . cruell battailes, which he Cupid whilome fought
Gainst all the gods, to make his empire great;
Besides the huge massacres, which he wrought
On mighty kings and kesars; into thraldome brought.¹⁰

Spenser catalogues the lovers and their plights as Cupid's prisoners and in much the same manner that Petrarch had catalogued the loves as he viewed them in his dream.

The sixteenth-century Italian, Pietro Aretino, who became famous for his "certain obscene Dialogues and obscener Sonnets," utilizes the military metaphor in images that have only sexual connotations.¹¹ Aretino's military metaphors are sexual images in poems of generally lewd overtones. He was something of a rebel, because he chose to

¹⁰Edmund Spenser, The Faerie Queene, The Complete Poetical Works of Spenser, p. 407.

¹¹Pietro Aretino, The Works of Aretino, Samuel Putnam, trans., p. 11.

forsake the old and decaying traditions of the classical era and to present his works in the vernacular of the common people.¹² He creates an especially strong effect in the "Sportive Sonnets" in which he employs military images to introduce his plea for sexual submission. His argument for seduction is most persuasive and blatantly suggestive in the "Fortunes of War." He calls his lady his prisoner, but assures her that she will receive all the "amenities of war," for he prefers "the battle and the snack" to food, drink, and entertainment as other men may. He concludes:

To the field, then! I'm neighing for the fray,
 My monstrous dart, my polished lance in place
 With my two henchmen bringing up the rear.
 Then, do your duty in this glorious day,
 And win your spurs, for you shall have to face
 Quite soon again this haughty cavalier. (9-14)¹³

Furthermore, Aretino's choice of weapons, "the monstrous dart" and "polished lance," are obvious phallic symbols, and the purpose of his sonnet is clearly to woo the lady to bed.

Purely sexual connotations in the military metaphors are evident again in "The Secret Sin." Here, Aretino pleads for his lady's submission and says, "Then pardon me, if my excuse is thin. / My lance is not--indeed, there is no other / Can cut so wide a swath and so can smother / An enemy in

¹²Aretino, *ibid.*, p. 12.

¹³*Ibid.*, p. 260.

carnage." (5-8)¹⁴ As in the "Fortunes of War," the reference to the lance, and a later reference to sword, have but a single connotation as phallic symbols in the seduction oration. Finally, in "Ground Arms," Aretino states that love is, indeed, a war of the sexes: "Then come, my dear; this is no nunnery, / Let's play our pleasant little soldiers game: / With weapons such as these, war's but a lark." (12-14)¹⁵ Thus, for Aretino, in the bluntest of terms, love is a battle of the sexes.

Spanning the ocean, the poetic battle of the sexes found fertile soil for development and proliferation in England. Spenser, in The Faerie Queene, previously mentioned, and Sidney, in Astrophel and Stella, describe love in terms of battle imagery. Kalstone cites the poetry of Sidney and observes an affinity between Sidney and Petrarch.¹⁶ He offers as an example Sidney's view of love in Astrophel and Stella, wherein Astrophel appears as the central figure who must proffer defenses constantly at the urging of Love. Then, Reason launches the first attack and is followed by Cupid, who attacks with sensual appeals.¹⁷

¹⁴Aretino, ibid., p. 261.

¹⁵Ibid., p. 257.

¹⁶David Kalstone, "Sir Philip Sidney and 'Poore Petrarch's Long Deceased Woes'," JEGP, LXIII (January, 1964), 31.

¹⁷Ibid., pp. 31-32.

In Sonnet 10, Astrophel battles against Reason, who attacks with a "sword of Wit." To the attack, Astrophel replies:

But thou wouldst needs fight both with love and sense,
 With sword of wit, giving wounds of dispraise,
 Till downright blows did foil thy cunning fence:
 For soon as they strake thee with Stella's rays,
 Reason thou kneel'dst, and offeredst straight to
 prove

By reason good, good reason her to love. (ll. 9-14)¹⁸

Reason has not given just cause to satisfy Astrophel that he must accept the love of Stella. He repels the attack; therefore, Cupid ambushes him in Sonnet 20 and in Sonnet 21.¹⁹ Astrophel, then, is trapped in continuous strife until, at last, he realizes his predicament and relinquishes himself to love, only to be concerned with the conflict of the love of virtue and his overwhelming consciousness of sensual desire.²⁰ Astrophel can neither escape love's conflict, nor resolve it. Submission does not alleviate the problem; rather, it merely adds another dimension to it. Love is certainly a battle experience for Astrophel as he wars with the dictates of reason and passion.

Thus, the martial quality of love finds one expression in the English Renaissance in Sidney's poetry. There can be little question that Marvell was familiar with

¹⁸Sir Philip Sidney, "Sonnet 10," Astrophel and Stella, p. 10.

¹⁹Kalstone, op. cit., p. 32.

²⁰Loc. cit.

Sidney's work, as he was also no doubt well read in Petrarch and Italian Renaissance literature, for he travelled extensively on the Continent, in France, Spain, and Italy.²¹ If Marvell's knowledge of Petrarch and his imitators and the poetic tradition of the Italian Renaissance be accepted, it is not improbable to assert that Marvell may have found, if not his sources, at least his inspiration for the battlefield image in his love poetry in the works of the aforementioned artists. However, Marvell need not have delved too deeply into the Renaissance literature of Italy nor of England to find a source for the martial image in love poetry, for his contemporary, John Donne, also employed the device. In "The Dampe," Donne advances the motives of the lady, indicating clearly that her strategy is nothing less than a plan for battle. His metaphorical treatment of this battle resembles Serafino's statement in his Sonnet 8,²² in which the latter explains the attack of Love against the poet, pointing out that the lady pictured on the poet's heart was falsely deemed to be the lady, herself, who was the enemy of Love.²³ Serafino's battle sequence reveals something of the popularity of the martial treatment of love

²¹Craig, op. cit., p. 340.

²²Donald L. Guss, "Donne's Conceit and Petrarchan Wit," PMLA, LXXVIII (September, 1963), 312.

²³Loc. cit.

in Italian literature. Donne uses a similar military image in the love duel as he shows the warfare of the lady against the poet in stanzas two and three. He becomes so involved in the warfare conceit that he amplifies it, introducing supernatural and mystical creatures into the fray.²⁴ For example, Guss indicates that Donne's employment of magic in the lady's warfare technique is reminiscent of Tasso,²⁵ who describes the female warrior that attacks with magical techniques but who gains her final victory through acts of kindness:

. . . a new and delicate monster,
 Through natural operations or through magical arts
 Transforms both herself and the desires of our soul
 . . . I concede peace or truce
 To my enemy, and the less she is ferocious,
 The more I feel the strength of her blows,
 And consent voluntarily to be wounded.²⁶

Ultimately, the male adversary cannot find the strength or will to prevail against the powers of the woman, and he submits. Donne, indeed, may have had both Serafino's and Tasso's lines in mind, as Guss points out, when he composed "The Dampe," for he utilizes a similar technique. The necessity and desirability of the use of "arts" by the lady-warrior in her efforts to secure a military type of victory

²⁴Loc. cit.

²⁵Loc. cit.

²⁶Quoted in ibid., p. 313.

over her male adversary develops as the theme of the poem. A second poem by Tasso turns upon the theme of magic and artifice on the part of the lady and may have suggested other sources of support for Donne.²⁷ Guss cites the passage wherein Tasso describes the sequence in which the poet arms himself to oust the enemy.²⁸ He concludes:

Beauty that is artfully neglected, gentle gestures,
Pity that is feigned, and persistent, obdurate scorn,
Complaints and sweetly enunciated cajoleries,
And receptions now joyfull, now sad, and now solemn,--
Once these were the arms of my enemy,
And now they are the trophies won by these ardent
warriors.²⁹

The virtues thus described become the spoils of war, and the male must submit to the unnatural, magical power of his lady and adversary; he has no adequate defense against her arts.

In "The Dampe" the lady is not completely successful, for Donne describes her victories achieved through magic and artifice as "poore victories." He asks her to be brave enough to kill the "giant of her Disdain" and the "enchante-resse Honor" and to destroy all record of her former victories over men. Then, he suggests that she may attack and attempt to defeat him.³⁰ As Donne informs the lady,

²⁷Loc. cit.

²⁸Loc. cit.

²⁹Quoted in loc. cit.

³⁰John Donne, "The Dampe," The Poems of John Donne, p. 57.

ll. 17-22, he (narrator) too could conjure Giants and Witches, but he prefers to fight and die as a man. Consequently, he tells her, ". . . doe you but try / Your passive valor, and you shall find then, / In that you'have odds enough of any man." (ll. 22-24)³¹ Donne, therefore, indicates that the lady, like the man, should rely on natural powers, for she, in fact, does not need magical arts. She should consummate her victory in bed, as Guss points out, for "Naked you'd have odds enough of any man."³² Hence, magic and the arts of warfare, Donne suggests, are unnecessary, because the woman already commands the advantage over the man by virtue of her natural attributes, would she but cease her warfare of magic and rely upon them. Thus, Donne evidences one brief utilization of the image of love as warfare, indicating a seeming revival or rather fleeting continuation of the Renaissance metaphoric tradition which Marvell was to develop later.

Marvell, it has been mentioned, incorporated many Renaissance traditions into his poetry. There can be little question that he, like Donne, was steeped in the Italian traditions and that he may have found sources and inspiration from Tasso, Serafino, and Petrarch, as well as Spenser

³¹Donne, loc. cit.

³²Guss, op. cit., p. 313. (Note: "Naked" is based on the 1633 MSS.)

and Sidney. That Marvell found the battlefield metaphor a comfortable mode in his love poetry is obvious as an examination of his poems will reveal. However, he does not present any of the traditional views of love in his poems. On the contrary, he transforms the romanticized view of supine lovers in beautiful bowers into a picture of militant combatants on a field of battle. His women are rarely shy and retiring; rather, they are warriors arrayed for battle, and they are fully capable of meeting and disposing of almost any male adversary. Marvell's female warriors are reminiscent in many ways of Spenser's lady knight, Britomart, who represents the cloistered virtue of chastity. Arrayed in armor and supplied with weapons, she engages and defeats male knights and all of the forces of love in order to protect her virtue until she finds her ideal knight, Artegall. She learns the meaning of chastity in love when her education is completed in the Castle of Busirane. The lovers, particularly the men, are, for the most part, unsuccessful in their attempts to persuade or seduce Marvell's chaste ladies. His women are, generally, the stronger contenders and therefore, frequently emerge victorious in the battle of the sexes. However, there are exceptions to this statement; as, for example, revealed in "The Nymph complaining for the death of her faun."

In "The Nymph," Marvell introduces the first segment of the ensuing love conflict in the opening lines when the

nymph laments, "The wanton troopers riding by / Have shot my faun and it will die." (ll. 1-2)³³ When they slay the innocent faun, the "wanton troopers," members of a passing calvary troop, commit a crime that cannot be atoned.³⁴

Here, the battle, then, in one of its facets, becomes a conflict between innocence and experience. The battle between purity or innocence and wantonness or experience merges with the love battle of Sylvio and the nymph. The battle image entails the conflict between Sylvio, who parallels the wanton troopers in experience, and the nymph, who, like the faun, is innocent and pure. Furthermore, the conflict between Sylvio and the nymph is a love battle. When the faun, (Sylvio's love token to the nymph) dies, so Sylvio's love dies, for he has been untrue, and the nymph is initiated into experience. The nymph explains:

Had it [faun] liv'd long, I do not know
Whether it too might have done so
As Sylvio did: his Gifts might be
Perhaps as false or more than he. (ll. 47-50)³⁵

The faun might have been false in love, the nymph admits, but she concludes that the love of the innocent faun "Was

³³H. M. Margoliouth (ed.), The Poems and Letters of Andrew Marvell, I, 62. All further quotations from Marvell's poetry will be taken from this source unless otherwise stated.

³⁴N. Guild, "Marvell's 'The Nymph complaining for the death of her faun'," MLQ, XXIX (December, 1968), 386.

³⁵Margoliouth, p. 23.

far more better then / The love of false and cruel men." (ll. 53-54)³⁶ The nymph loses the battle of love and the sexes to the unfaithful Sylvio just as she loses the love token to the troopers, and Marvell marks a clear parallel between these two incidents.³⁷ Sylvio, like the troopers, is wanton; his love is false and sensual in contrast to the pure love of the faun and nymph.³⁸ Thus, in "The Nymph," love and war co-exist in the garden.

The pastoral garden becomes the scene for another martial contest in "The Picture of Little T. C. in a Prospect of Flowers." Little T. C. lives in a garden engulfed in peace and simplicity where she tames and names the wild flowers and exists in a world removed from passion and sensual experience. But the peaceful aspect of her garden scene will alter as the purpose of the poem becomes evident. The theme of innocence opposed to wanton love is central to the poem. Marvell describes T. C. as the "Darling of the Gods," whom "wanton love shall one day fear." He visualizes her as the militant Diana, goddess of virginity, who will enter combat against Cupid, the symbol of wanton love,

³⁶Margoliouth, p. 23.

³⁷Guild, op. cit., pp. 385-386.

³⁸Loc. cit. For a discussion of Marvell's political allegory in "The Nymph" see N. Guild, MLQ, XXIX, 385-94, and Edwin Muir, "A Virgilian Echo in Marvell," N & Q, CXCVI (March 17, 1951), 115.

Simmons suggests.³⁹ Thus, this pastoral scene shall be transformed into a battlefield. As Marvell points out, T. C. was born for some "high cause" which, as stanza two reveals, is the championing of chastity in conflict with Love. (ll. 9-16)⁴⁰ In stanza three, Marvell's battle images continue to unfold as he asks to be delivered to some shady retreat from which he may observe, but not participate in, the fray. (l. 24)⁴¹ He wants, as Simmons points out, to avoid the "glancing wheels" of the war chariot of the attacking goddess, but to watch with pleasure as she triumphs over her evil and wanton adversary.⁴² However, he does not conclude the poem in praise of T. C.'s victory. Rather, he pleads with the champion and protector of the garden whom Nature has favored to " . . . gather the Flowers, but spare the Buds." T. C., the symbol of innocent love, free of sensual passion, is likened to the innocent buds of the flowers that Nature preserves. If T. C. violates Nature, she may no longer be spared.⁴³ The hope of innocence lies with the child in the garden where she has

³⁹J. L. Simmons, "Marvell's T. C. in Prospect of Flowers," Expl., XXII (April, 1964), item 62.

⁴⁰Margoliouth, p. 38.

⁴¹Loc. cit.

⁴²Simmons, op. cit., item 62.

⁴³Margoliouth, p. 39.

defeated passionate, sensual love. Unlike the nymph, T. C. triumphs in her innocence, but she is still a child who must face the struggle of maturing in a sensual world. She must conduct herself with caution, for her battle with sensuality has really only begun. With maturity, she faces a constant struggle against the forces of sensual love.

In "The Fair Singer," Marvell alters the battle positions. Now, the male no longer represents wanton love prepared to attack and destroy innocence. The lady becomes the force of love. The poet-narrator calls the lady an enemy composed by love to complete the triumph over his mind and body.⁴⁴ She already controls his heart by the appeal of her physical beauty, and his mind is soon brought under her control by the power of her lovely song. By all of her devices, she will conquer him, and love will be victorious through her. The battle is a futile one for the poet, and Marvell points to the reason, explaining that victory does not "hang in equal choice, / For all resistance against her is vain." (ll. 14-15)⁴⁵ She is the champion for Love; all advantages belong to her; he has no force that can prevail against her physical beauty and the power of her song. Heretofore, one recalls, sensual love has met defeat at the

⁴⁴Margoliouth, p. 31.

⁴⁵Loc. cit.

hands of chastity, its enemy, but Marvell's alteration of the combatants in this battle of the sexes produces a new result, and sensual love is victorious.

In "To His Coy Mistress," Marvell's aggressive combatant is once again the male who endeavors to batter down the facade of coyness that his lady has erected against him. The poem serves in a dual function in terms of its battle connotation. The lover is engaged in a verbal battle to win his lady in physical love, but at the same time, both lover and lady are involved in a war with Time and its ally, death. When the lover realizes that Time is his enemy, he endeavors to make his foolishly coy lady also realize this fact. He argues that together, they may use their love and union as a weapon against Time; but apart, they cannot hope to prevail. Consequently, the battlefield is next prepared for the onslaught. Here, again, Marvell echoes The Faerie Queene, III.vi.39, in which Spenser personifies Time as a mower. This personified mower also assumes military proportions. The scene is the Garden of Adonis, where all of life receives its form. The only enemy of the perfect garden state is Time. Mutability is the theme of the passage, for only Time has the power to disrupt and destroy in the garden. Like Spenser's characters in the Garden of Adonis, Marvell's lovers are confronted by the enemy, Time. Mutability becomes the theme that will control the action and that

creates the sense of urgency pervading the poem.⁴⁶ The desperate lover pleads that there is no time for foolish games and coyness. He admits that he would gladly praise his lady's every attribute in minutest detail were it not that he is engaged in a fateful battle and forever is reminded of the approach of "Times winged Charriot." He strives earnestly to persuade the lady to realize that they must act and not delay, for he says, "The Grave's a fine and private place, / But none I think do there embrace." (ll. 31-32)⁴⁷ They must accept the concept of carpe diem and begin to live by it. He entreats her:

Now therefore, while the youthful hew
Sits on thy skin like morning dew,

• • •
Now let us sport us while we may;

• • •
Rather than at once our Time devour,
Than languish in his slow-chapt pow'r. (ll. 33-34, 37,
39-40)⁴⁸

He begs her to enter the battle with him and pit their combined strength against the enemy, Time: "Thus, though

⁴⁶Robert Daniel, "Marvell's 'To His Coy Mistress'," Expl, I (March, 1943), item 37.

⁴⁷Margoliouth, p. 26. The practice of dual burial of lovers in a single grave, Allen indicates, has a military origin. The idea of dual burial originates in classical antiquity when the practice was common for the burial of heroes of war. Reference to the practice may be found in the Iliad and the Odyssey. Donne used the technique in "The Anniversary" and in "The Relic." D. C. Allen, "Love in a Grave," MLN, LXXIV (June, 1959), 485.

⁴⁸Ibid., p. 27.

we cannot make our Sun / Stand still, yet we will make him run." Although the lovers cannot stop nor utterly defeat the enemy, Time, they can make the battle glorious, the lover contends. The lover's plea is basically a selfish one, for he wants sexual gratification from the lady, but it is also a sensible argument. Thus, mutability merely appears to be powerful and completely victorious, for actually it is not.⁴⁹ It cannot conquer love, for the strength of the lovers' combined wills can overcome it and defeat it.⁵⁰ The lovers accept the carpe diem motto and not only seize the moment, but ultimately triumph over Time, itself.⁵¹ Love has its victory over Time, as the lover concludes his pleas for his lady's submission.

Marvell casts love in tyrannical proportions, once again in "The Unfortunate Lover," as he employs the military metaphor to create a sustained dramatic effect.⁵² Here, the lover is caught in the midst of love's fury:

. . . Tyrant Love his brest does ply
 With all his wing'd Artillery.
 Whilst he, betwixt the Flames and Waves,
 Like Ajax, the mad Tempest braves. (ll. 45-48)⁵³

⁴⁹Daniel, op. cit., item 37.

⁵⁰Loc. cit.

⁵¹M. C. Bradbrook and M. G. Lloyd Thomas, Andrew Marvell, p. 38.

⁵²A. E. Berthoff, "Voice of Allegory: Marvell's Unfortunate Lover," MLQ, XXVII (March, 1966), 46.

⁵³Margoliouth, p. 28.

The lover is buffeted and assaulted by all forms of force; he must cuff the thunder, grapple with the rocks, and subdue the waves. Finally, he is wounded and covered with his own blood.⁵⁴ Time seems to force the lover into submission, for he cannot escape Time's trials nor the constant battle with Fate, nor can he hope to win the battle. The "Storms and Warrs" that he has endured, at last, provide his escape. He finds freedom in death from the warfare of love, and all that remains is the "banneret," a picture of the bloody lover against a black background. He has no other banner or trophy, because in "Story he only rules."⁵⁵ He concludes that the lover is successful in the battle of love only in fiction, never in reality.⁵⁶ In reality, the lover cannot conquer the "Storms and Warrs" of fortune to find success and victory and reward in love.

Damon, like the unfortunate lover, is unsuccessful in his fight to win the love of Juliana, his amorous enemy. Damon's lament for his unrequited love is related in "The Mower to the Glo-Worms." In this poem, Marvell juxtaposes physical or sensual love and intellectual love.⁵⁷ Damon is

⁵⁴Margoliouth, p. 28.

⁵⁵Nicholas A. Salerno, "Andrew Marvell's Unfortunate Lover," Expl, XVIII (April, 1960), item 42.

⁵⁶Charles Mitchell, "Marvell's Mower to the Glo-Worms," Expl, XVIII (May, 1960), item 50.

⁵⁷Loc. cit.

not susceptible to the lures of physical beauty; he will not stray after the "foolish fires" of the glo-worms, nor will he be led to women whose physical beauty is attractive, but false.⁵⁸ His mind is drawn only to thoughts of Juliana, whose love he cannot obtain. Damon's battle for Juliana's love continues in "The Mower's Song." Here, Damon and Juliana are at odds with one another, again, for she refuses his love. As he travels the meadows with his blade, slaying the grass before him, so Juliana's rejection of him destroys his happy thoughts of love. He laments, "What I do to the Grass [Juliana] does to my thoughts and Me."⁵⁹ Because Damon cannot find a way to win Juliana, he vents his revenge on the flowers and grass.⁶⁰ As the once fertile and productive grass falls and dies, he sees his own fate, the denial of his fulfillment in sexual love, symbolically portrayed.⁶¹ The meadows that were once happy scenes for Damon " . . . shall now the Heraldry become / With which he shall adorn his Tomb."⁶² If he cannot possess Juliana and her love, the mower prefers destruction. He succumbs; Juliana remains

⁵⁸Mitchell, loc. cit.

⁵⁹Margoliouth, p. 45.

⁶⁰Loc. cit.

⁶¹Loc. cit.

⁶²Loc. cit.

chaste and pure, and she emerges victorious in this final episode of the battle of the sexes.

The battle of the sexes, the amorous warfare, that seems to occupy an important part of Marvell's canon, introduces his first important utilization of the martial metaphor. The tradition behind the battlefield metaphor is clear enough, and it provides the necessary background for Marvell's later uses of the martial metaphor. His subsequent uses of this metaphor in poems concerning the Art-Nature conflict or furor hortensis, and in the "action versus contemplation" controversy, however, are not as easily explained in terms of previous traditions or direct textual sources.

The "love-as-a-battlefield" metaphor in Marvell's poetry points a direction in terms of his imagery and indicates a trend in his poetic style. In his love-battle poetry, Marvell reveals his strong and definite proclivity toward the poetry of conflict. The poems thus examined, however, compose only a small segment of Marvell's canon of verse devoted to the exposition of ideas and attitudes toward the relevant aspects of conflict which were a part of the seventeenth-century world. These poems only begin to reveal Marvell's intellectual and spiritual involvement in nearly all of the important facets of conflict and controversy that broke upon the social, political, religious, and

literary scene during the Renaissance and mushroomed into open warfare in the seventeenth century.

Marvell's second, and probably least significant, treatment of the military metaphor occurs in conjunction with the furor hortensis, the subject of the second chapter of this study.

CHAPTER II

THE MILITARY METAPHOR IN THE ART-NATURE CONFLICT

Throughout the seventeenth and into the eighteenth century, the Art-Nature controversy emerged as an important consideration in literature. Because Marvell was constantly concerned with the duty and responsibility of the poet to his environment, social and political, he became involved in one aspect of the literary discussion surrounding this Art-Nature conflict. His interest is related to the problem of artifice in gardening. The question arose, for Marvell and seventeenth-century patrons of gardening, concerning the landscaping, planting, and cultivating of gardens. One contingent of the controversy argued that gardens should be "natural," that is, arranged only by the hand of God, that they should not be ordered or cultivated by man. The "naturalists" held firmly to the argument that Nature and gardens were the province of God. They contended that man, therefore, sinned against Nature and God when he forced his artificial arrangement and order upon the natural gardens. Man, these naturalists said, had no right whatsoever to alter natural order or to tamper in any way with the growth and cultivation of the vegetation. The care of the soil and all that it was capable of producing was Nature's duty, not

man's.⁶³ The opponents of this philosophy viewed gardening as an "art" and, therefore, insisted upon landscaping and otherwise ordering Nature for the gratification and purpose of man. They believed that men should make the gardens beautiful by ordering them after some pattern or plan. Soil fertilization, various cultivation methods, and new grafting techniques were all necessary for the preparation and maintenance of formal gardens.⁶⁴ As the views and opponents drifted further apart, and as the controversy grew more acute, man came to be at war with God and Nature and his fellows, as well, over the proper and necessary treatment of gardens.

Marvell's initial concern for the gardening controversy may have resulted from his selection of the pastoral or garden scene as the setting for several of his poems, or it may have been simply a reaction to another conflict that pricked Marvell's interest and need for involvement. He sought direct and active involvement in current affairs, whether on the political or aesthetic plane, and made his interest and desire known as he produced a canon largely composed of poetry of conflict. As in the love poems previously considered, he employs the martial metaphor and

⁶³Nicholas A. Salerno, "Andrew Marvell and the Furor Hortensis," SEL, VIII (Winter, 1968), 105.

⁶⁴Loc. cit.

warfare images in the poems about the furor hortensis to clarify his position in the controversy. Marvell's discussion of the furor hortensis is his attempt to place or classify man in the world and to express man's relationship to his world. To establish man's position, he draws upon the old concept of the Golden Age theory and adds to it the very traditional concept of the ideal state reflected in the Garden of Eden, all of which is related to the furor hortensis.⁶⁵

Marvell reveals a preference in the discussion. He does not campaign for either side in any particular poem, but his general favor appears to rest with the proponents of artificial or man-made gardens. He does not, however, lend his support to the extreme elements of the artificial gardener's philosophy. Corder indicates that Marvell's interest lay not with natural beauty, but with nature and beauty shaped and organized by man's efforts.⁶⁶ He proposes that man may and should cultivate and landscape his gardens and, thereby, give a sense of order to natural beauty; however, Marvell expects that the garden will retain a natural appearance. Marvell's real preference, then, is for the artificial garden that appeared to be natural and free.⁶⁷

⁶⁵Salerno, op. cit., p. 120.

⁶⁶James Corder, "Marvell and Nature," N & Q, VI (February, 1959), 59.

⁶⁷Salerno, op. cit., p. 118.

The theme of the furor hortensis first receives Marvell's attention in "Upon Appleton House" and in "The Garden." In addition to these selections, his various mower poems have some significance for this subject, as he makes the mower the spokesman against the artifice that man perpetrates upon Nature. In "Upon Appleton House," Marvell moves through the artificial garden, landscaped by Fairfax, which bore all the characteristics of the formal garden common to the seventeenth and eighteenth centuries.⁶⁸ Its flower beds, arranged after the form of forts, resembled the classical formal garden.⁶⁹ The correct procedures for arranging such a formal garden were discussed, at length, in the gardening books popular during the era. Bacon's Sylva, Sylvarum, or a Natural History (1627) and Gerard's Herball, or General Historie of Plantes (1597) were two of numerous and various guides or "How to Garden" books.⁷⁰

⁶⁸Corder, op. cit., p. 118.

⁶⁹Loc. cit. It is interesting to note, as well, that at Woodstock, England, some eight miles from Oxford, Blenheim palace has trees planted to represent the Duke of Marlborough's famous military victory.

⁷⁰Salerno, op. cit., p. 106. The number of popular texts on gardening was large in the seventeenth century, and it continued to grow into the eighteenth century as the Art-Nature conflict waged on in literature. Some of the notable seventeenth-century gardening texts included: John Evelyn's Sylva, Or a Discourse of Forest Trees, and the Propagation of Timber in His Majesties Dominions; Evelyn's Pomona, Or an Appendix Concerning Fruit Trees in Relation to Cider; and John Worlidge's Systema Agriculturae, The Mystery of Husbandry Discovered.

Marvell's rather detailed description of the Nunappleton garden, with all of its classical formality, is presented within the framework of military imagery (ll. 281-344).⁷¹ Thus, an attitude or air of martial activity and conflict hangs over the garden scene. In this poem, Marvell's mower assumes military proportions as he becomes the spokesman for the gardening conflict; however, the mower does not necessarily expound Marvell's personal conviction or attitude.⁷² The Nunappleton garden is the perfect reflection of all that the mower speaks against; it is not a garden naturally imaginative in form, but one devised by an "ordered mind."⁷³ The "ordered mind" of Fairfax imposed its plan and organization upon Nature and produced a garden in the shape and form of a military installation. Marvell, then, compares Fairfax's Nunappleton garden to the traditional Garden of Eden.⁷⁴ But, it should be recalled that Adam, the first "gardener" and inhabitant of Eden was expelled for his transgression against God, the original artist of the garden.⁷⁵ Thus, the mower at Nunappleton who willfully cuts down the living grass and

⁷¹Margoliouth, p. 71.

⁷²Salerno, op. cit., p. 105.

⁷³Ibid., p. 114.

⁷⁴Ibid., p. 115.

⁷⁵Ibid., pp. 111-112.

destroys the creations of God for human purposes, like Adam, is a symbol of man's alienation from God and Nature by his efforts to perpetrate his order on natural things.⁷⁶ Marvell portrays the pillaging of Nature and the subsequent alienation with a military image in stanza 50; here, the mower slays the grass as a soldier slays his enemy:⁷⁷

With whistling Sithe, and Elbow strong,
 These Massacre the Grass along:
 While one, unknowing, carves the Rail,
 Whose yet unfeathered Quills her fail.
 . . . (ll. 393-396)

At the same time, one notes that Marvell criticizes the garden because of the presence of the pillaging and destructive mower. For example, the mower's acts are carried out with no plan or sense of order; instead, the mower destroys the order of the garden.⁷⁸ He becomes the warrior figure in the Fairfax garden, and he stands and acts in direct opposition to Marvell's attitude toward the furor hortensis. Marvell's preference remains on the side of ordered, formalized gardens as the concluding stanzas of "Upon Appleton House" indicate.⁷⁹

⁷⁶Joseph H. Summers, "Marvell's Nature," ELH, XX (June, 1953), 126-127.

⁷⁷Margoliouth, p. 71. The soldier-reaper metaphor is explicated in Chapter III.

⁷⁸Salerno, op. cit., p. 115.

⁷⁹Ibid., pp. 115-116.

This gardening controversy continues in "The Mower Against Gardens." Although Marvell does not employ the military metaphor within this poem, the format of the poem has the implication of a battle scene. Moreover, the mower attacks man for the atrocities he has created by corrupting the garden and the countryside.⁸⁰ As the mower explains, man has enclosed the garden, fertilized the earth excessively, altered the size, color, and shape of the plants, and even modified the reproductive processes of the flowers.⁸¹ The grafter's art was the most disagreeable of all of the aspects of the formal garden.⁸² The mower, the exponent of natural order, functions, however, as a force for destruction; therefore, he opposes the formal garden where order prevails but destruction does not exist.⁸³ The mower becomes something of a paradoxical figure in the garden. He speaks against Marvell, yet he, too, destroys nature. The garden, the symbol of nature corrupted, is the subject of the mower's protest.⁸⁴ Thus, the mower, on the one hand, and Marvell, on the other, represent the two sides of the furor hortensis.

⁸⁰Ibid., p. 106.

⁸¹Loc. cit.

⁸²Loc. cit.

⁸³Corder, op. cit., p. 60.

⁸⁴Quoted in Corder, op. cit., p. 60.

The mower speaks his denunciation of the artificial garden most emphatically in "The Mower Against Gardens." The battle lines are clearly drawn at the beginning of the poem as the mower declares his contempt for man's alteration of the natural garden state. Furthermore, the complete and clear alienation and opposition of art and nature is revealed in the mower's attitude.⁸⁵ The alienation of man from Nature and God and the constant battle over the garden are Marvell's themes in the mower poems, themes similar to the controlling ideas in a large amount of Renaissance poetry.⁸⁶ In this poem, since each aspect of the natural garden is symbolic of a moral value, Marvell displays the artificial garden in an uncomplimentary light in comparison to the untouched, uncorrupted meadow.⁸⁷ The cultivated garden, in the eyes of the mower, must represent the Garden of Eden after man's transgression and fall from grace.⁸⁸ The artificially arranged garden, the new Eden, lacks the sense of serenity and bliss of the original Eden. When man disobeyed God, and thereby commanded equal powers with God, God cast him out, leaving him to care for and protect himself.

⁸⁵Harold E. Toliver, Marvell's Ironic Vision, p. 104.

⁸⁶Lawrence W. Hyman, Andrew Marvell, p. 18.

⁸⁷Loc. cit.

⁸⁸Ibid., p. 19.

Likewise, when man pretends to God's power by lifting and replacing plants from the innocent meadow to the corrupted garden, the plants lose the care and protection of God.⁸⁹ When man so places himself in opposition to God, he must take responsibility for that which he creates; he must care for the artificial garden, whereas the meadows beg no assistance from man.⁹⁰ The meadows are guarded and tilled by Nature's "Fauns and Faryes."⁹¹ Man has forced himself into open conflict with God and Nature, and the mower speaks in condemnation of the conflict. The mower's soliloquy is designed to present a scathing denunciation of the artificial arts in gardening, and in this poem more perhaps than any other, the mower's attitude and Marvell's attitude stand in direct opposition to each other. Marvell tries to present both sides of the controversy, but his preference is more than merely implied. The conflict is never absolutely resolved by Marvell and the mower in the poem, just as it was never satisfactorily resolved in the seventeenth century.

Marvell's attitude toward the furor hortensis is most lucidly and emphatically voiced in "The Garden." He withdraws into the garden to escape sensual existence and to

⁸⁹Hyman, loc. cit.

⁹⁰Loc. cit.

⁹¹Loc. cit.

find contemplation in solitude.⁹² And, once again, he expresses his penchant for formal gardens.⁹³ He uses "The Garden" to offer his personal and poetic concern for the furor hortensis. Martial imagery does not occur within the poem, although the work is obviously a part of the poetry of conflict. "The Garden" is another effort by Marvell to recreate Eden and to show that the artifice and order reveals man's attempt to create the ideal garden state in the modern world.⁹⁴ The poem becomes the focal point of the contemplative or regulated life in withdrawal to ordered existence, removed from the world and its reliance upon the senses.⁹⁵ The happy garden state that Marvell describes is reminiscent of the happy state of Eden, but the modern Eden is a product of man's hands, not God's. The landscape of the garden reveals man's need to order his world and to control his environment; the floral clock described in the closing stanza is evidence of man's need and effort to impose order and control upon Nature.⁹⁶ Again, Marvell's interest is not with natural beauty, but with order imposed by the mind of

⁹²Salerno, op. cit., p. 116.

⁹³Loc. cit.

⁹⁴Loc. cit.

⁹⁵George Williamson, "Context of Marvell's Hortus and Garden," MLN, LXXVI (November, 1961), 597.

⁹⁶Salerno, op. cit., p. 117.

man. Marvell passes no judgment in the controversy, and although there is no decisive victory for either opponent, the artificial garden appears to hold the stronger position in the conflict.

Marvell's contribution to the tradition of the furor hortensis, though a relatively small one, is, nonetheless, important to a consideration of his poetry of conflict. Although the military metaphor is not an integral part of the imagery and content of each poem, it does provide the background for the development of each poem.

CHAPTER III

THE MILITARY METAPHOR AND THE CONFLICT OF ACTION AND CONTEMPLATION

Like many intelligent men of the seventeenth century, Marvell became aware of the growing tension of life, living, as he was, in a nation embroiled in Civil War and religious discontent. An important question for him must always have been which side to join. Was the poet's duty to become involved in the conflict, to offer loyalty and allegiance to the deposed monarch, Charles I, or to adhere to the policy of the civil government with the Protector, Oliver Cromwell, and to suffer the consequences inherent in either loyalty? Or, was it his duty to withdraw from public life and the conflict of political allegiance and assume a life of contemplation in retirement? The demands of the active life and the contemplative life called upon man to re-evaluate his concept of his role and place in the entire scheme of life.⁹⁷ He ought to be able to reconcile the need of solitude with the desire of activity without compromising one for the other.⁹⁸ The necessity of deciding which course of action that would be profitable and justifiable for him to

⁹⁷Ruth Wallerstein, Studies in Seventeenth Century Poetics, pp. 183-184.

⁹⁸Loc. cit.

follow occupied his thought as he struggled to answer the question of loyalty through an examination of the two possibilities of action and retirement.

By nature as a poet, Marvell recognized the rewards and pleasures of a life of contemplation. No doubt, he cherished the various opportunities afforded him to share in the solace of nature removed from the stress and pressure of public life. But, at the same time, he was conscious of a need to serve his nation and to become involved in the conduct of public affairs. Therefore, he existed in a paradoxical situation. As Allen points out, Marvell experienced the desire " . . . to escape from the anxious world of men, politics, ambition, love"99 And this desire must be taken as an indication of " . . . how painful and serious was this world's impact on Marvell."100 Millgate further elucidates this point, indicating that Marvell's life has two contrasting aspects and that Marvell speaks with "two voices."101 He is, simultaneously, the man of action and the man of contemplation. He is the active public figure seeking to do his duty to the political system, and he is

99Don Cameron Allen, Image and Meaning: Metaphoric Traditions in Renaissance Poetry, p. 93.

100Loc. cit.

101Michael Millgate, "The Two Voices of Andrew Marvell," Listener, LXIII (April, 1960), 701.

the poet seeking solitude in retirement in nature. Even though he was a poet and by nature inclined to favor the contemplative life, his life is a record of increasing activity in the political sphere.¹⁰² Further proof of his desire for active involvement in political affairs is revealed in a letter to Bradshaw in 1652 in which Milton reveals Marvell's attempt to obtain a position in Cromwell's government.¹⁰³ Since Marvell simply could not be satisfied with a life of contemplation in retirement, he assumed a role in public life from 1654 until the time of his death in 1678.¹⁰⁴ From 1659 to 1678, he was a representative in Parliament from Hull.¹⁰⁵

With the confusion and conflict resulting from the Civil War in England came a revival of what Miner terms "the enigmatic poetry of the Renaissance."¹⁰⁶ This enigmatic poetry contained various conventions which were not always completely understandable except to a select group of readers privileged enough to share certain bits of knowledge and attitudes understood only by a rather limited coterie of

¹⁰²Millgate, loc. cit.

¹⁰³Lawrence W. Hyman, Andrew Marvell, p. 90.

¹⁰⁴Loc. cit.

¹⁰⁵Ibid., pp. 5-6.

¹⁰⁶E. Miner, "The Death of Innocence in Marvell's 'Nymph complaining for the death of her faun,'" MP, LXV (1967), 15.

friends.¹⁰⁷ The seventeenth century witnessed a revival of this sort of poetry particularly in the works of men, like Marvell, who faced the conflicts about them with divided feelings and mixed emotions.¹⁰⁸ Marvell's divided feelings precipitate his third and most significant utilization of the military metaphor in his growing canon of poetry of conflict. In the poetic discussion of the active versus the contemplative existence, Marvell employs the martial metaphor as he portrays the battle of mind and spirit that he experienced as he was seeking reconciliation of the adversaries of action and contemplation. Marvell's discussion applies not only to his personal conflict, but is his effort to define the responsibility of "Everyman."

In "Upon Appleton House, to My Lord Fairfax," Marvell structures his discussion of Lord Fairfax's retirement from political life so that it serves as an outlet for an expression of his feelings regarding his patron and employer. Concurrently, it allows him to reveal his personal attitudes and sense of indecision over the question of retirement as opposed to active life. Marvell was fully aware that both choices had undeniable merits, but he also understood that he had to make the perplexing and difficult decision between

¹⁰⁷Miner, loc. cit.

¹⁰⁸Loc. cit.

the two.¹⁰⁹ Bradbrook describes "Upon Appleton House" as "uneven" and "muddled" but "positive."¹¹⁰ Furthermore, she argues that these qualities in the poem result from Marvell's efforts to convey a personal sense of security and decision at the base of the poem. She points out that he uses military metaphors as symbols of the secure foundation of reason and order in the poem in contrast to the chaotic condition of his environment.¹¹¹ Marvell approaches the reality of Fairfax's retirement and withdrawal from the Civil War rationally and with a determination to justify the retirement. But somehow, Marvell cannot overlook the paradoxical quality of Fairfax's actions. He had retired to escape military life and all of its duties, and entered a life of solitude amid the gardens of Nunappleton. But, immediately Fairfax applied the art of military science to his pastoral surroundings as he landscaped his garden in the form of a fort. Marvell realizes Fairfax's affinity for military life and active involvement, and, therefore, he adopts the military metaphor as his descriptive mode in "Upon Appleton House."

Marvell describes Fairfax's retirement as a type of escape. Fairfax seeks security from the strife of public

¹⁰⁹Hyman, op. cit., p. 85.

¹¹⁰M. C. Bradbrook and M. G. Lloyd Thomas, Andrew Marvell, p. 38.

¹¹¹Loc. cit.

life in the artificial world of his garden. He tries to create a cushion of solitude against the reality of the world beyond Nunappleton. Fairfax has been unseated as military commander of England. When the harsh reality of his nation's destiny impinges upon him, he seeks an out, but his seclusion and pseudo-escape are only temporary. Marvell intimates that man, and Fairfax, cannot permanently shun the facts of the situation. He urges, furthermore, that the proper attitude is one of determination to initiate action in order to rectify the unsavory situation. Although Marvell dislikes the withdrawal of Fairfax, he cannot feel free to criticize openly or to condemn the decisions of his employer and patron.¹¹² He joins Fairfax in retirement, therefore, to attempt to prove the desirability of the contemplative life. His purpose in the poem, then, appears to be the vindication of Fairfax's retirement. He genuinely attempts to justify and even to praise his patron's retirement by explaining the merit of Fairfax's decision to enter a life of contemplative ease. One recalls that Fairfax had long served the nation as general of the Parliamentary forces and that he had chosen to relinquish his post in the face of developing political events. Marvell was an admirer of power and active involvement, but concurrently, he

¹¹²Hyman, op. cit., pp. 86-87.

realized that Fairfax, too, had just cause for his decision. Marvell's efforts to justify the decision of Fairfax, although honest and sincere at the beginning, are consistently superseded by his own preference for action and his real admiration of Fairfax as a man of action. The active, martial imagery which Marvell employs reveals his desire for action and overcomes his attempts at reconciliation of Fairfax's condition.

Marvell recreates the garden scene in all of its military splendor as a portion of his plea to Fairfax to be led again by his natural tendencies into the life of military activity. The garden is revealed, not as a tranquil retreat, but as a military installation complete with troops. The setting is early morning as the sun begins to rise and bring light upon the garden garrison. The flowers are transformed into soldiers who wait patiently at attention for the appearance of Fairfax, the commander. Thus, as Allen indicates, instead of a fort and human soldiers, Fairfax reviews his floral troops.¹¹³ Marvell observes the unfolding events and in a rather philosophical vein laments that there must be any other troops or garrisons than the ones before him.¹¹⁴ He speaks of his dismay over the Civil War and its attendant

¹¹³Allen, op. cit., p. 127.

¹¹⁴Loc. cit.

chaos throughout the following lines. Allen points out that, at this point in the poem, Marvell seems to be the lone observer of the garden, but in stanza 40 the bee emerges.¹¹⁵ Allen has called the bee the overseer of the garrison and cites ll. 317-320.¹¹⁶ Marvell's source for the governor-bee as ruler of the garden, the symbolic representation of what was considered an ideal state, derives from the fourth book of the Georgics, The Book of the Bee.¹¹⁷ The bee is present in Marvell's garden, for he will compare the garden at Nunappleton to the commonwealth of England.¹¹⁸

As his metaphor indicates, the garden has come to represent England in Marvell's eyes. Just as war overtakes the garden and causes preparation and military activity, so the nation has put on military garb in the face of Civil War. It is indeed a lamentable situation, as Marvell indicates, and, therefore, the time for dedication to duty and execution of will and action is especially desirous. Thus, Marvell proceeds with an appeal to Fairfax to re-enter the struggle. He is convinced that Fairfax can again be of vital service if he will realize the nation's need and

¹¹⁵Allen, loc. cit.

¹¹⁶Ibid., p. 128.

¹¹⁷Loc. cit.

¹¹⁸Hyman, op. cit., p. 86.

forsake consideration of self for a higher consideration of the good of the nation.¹¹⁹

Marvell bases his comments upon Fairfax's past record; Fairfax had been a member of the Council of State in 1650 when an Act of Parliament assigned to the Council " . . . all powers apertaining to the Lord High Admiral of England and Lord Warden of Cinque Ports."¹²⁰ Shortly after the Act was effective, Fairfax resigned his commission as Lord General and no longer attended the Council of State.¹²¹ Consequently, in 1651, he was not re-elected.¹²² Marvell alludes to Fairfax's actions in 1650 before his complete withdrawal into retirement and intensifies his plea to Fairfax to resume an active role in public life.

Military metaphors reappear in stanza 47 as Marvell employs the grasshopper image. Marvell likens the insect, a giant in the martial garden, to Fairfax, an erstwhile giant among military leaders in England. Grundy and Allen indicate the significance of this image by citing its source in a Biblical context. The grasshopper is portrayed as a

¹¹⁹Hyman, loc. cit.

¹²⁰E. E. Duncan-Jones, "Marvell and the Cinque Ports," TLS (November 11, 1955), 673.

¹²¹Loc. cit.

¹²²Loc. cit.

type of military figure in the book of Numbers 13:33.¹²³

The Israelite people had reached the land of Canaan and had dispatched spies to survey the new land. The spies returned to report that the people of Canaan were far stronger than the Israelites; the Canaanites were so great of stature that the spies said, "We seemed to ourselves like grasshoppers and so we seemed to them."¹²⁴ If Marvell's source is Numbers he has reversed the metaphor so that the grasshoppers assume greater proportions than mere insects. The grasshoppers are, militarily speaking, the leaders of the garden force. However, if Marvell's source is not Numbers, but Nahum 3:17, the metaphor takes on an entirely different interpretation.¹²⁵ Allen cites Nahum 3:17 as the most reasonable of the two sources for Marvell.¹²⁶ If Marvell had the passage from Nahum in mind as he formulated the metaphor, he must have meant to compare Fairfax to the "captains as great grasshoppers." And, again, Marvell, in so doing, urges the renewal of Fairfax's military career. He hopes that Fairfax will once more loom on the English scene as a great captain in the civil battle.

¹²³Jean Grundy, "Marvell's Grasshoppers," N & Q, IV (April, 1957), 142.

¹²⁴Loc. cit.

¹²⁵Allen, op. cit., p. 134.

¹²⁶Loc. cit.

From the grasshopper image, Marvell pursues the battle scene as he compares the meadow and the mowers to a battlefield and soldiers. Grundy explicates the battle passages that follow, showing the meadows as battlefields wherein the mower "massacres the grass and rail:"¹²⁷

The tawny Mowers enter next;

With whistling Sithe and Elbow strong,
These Massacre the Grass along;
While one, unknowing, carves the Rail. (ll. 393-395)¹²⁸

The war-harvesting metaphor is widespread, according to Allen, in classical literature, where the hero is often represented as a reaper cutting down soldiers, just as a mower reaps grass.¹²⁹ Allen indicates the source for the conjunction of the military language and the mower image in the soldier-reaper metaphor originally introduced by Apollonius of Rhodes in the Argonautica.¹³⁰ He, also, directs attention to the fourth-century epic, the Johannidos as an example of the image.¹³¹ In connection with this image in line 395, Hyman suggests that the slaughter of the quail by the mower's

¹²⁷Grundy, op. cit., p. 142.

¹²⁸Margoliouth, p. 71.

¹²⁹Allen, op. cit., p. 130.

¹³⁰Ibid., pp. 130-131.

¹³¹Ibid., p. 131.

scythe may be of symbolic importance as a reference to the execution of Charles I.¹³²

Marvell observes another phenomena in the garden that recalls to his mind the execution of the monarch and the consequent onslaught of civil disorder. In stanzas 68, 69, and 70, he observes the hewel, or woodpecker, at work destroying an ancient oak. Following Allen's reasoning, these passages and the image of the woodpecker are of more than passing importance.¹³³ The source of the image is the Aeneid.¹³⁴ Allen points out that, since the bird was associated with the God of War by the Latins, it, therefore, has an added symbolic quality in Marvell's poem:

. . . when he [Marvell] watches the bird cleaning the Royal Oak of wood moths, when he sees it make its hollow in the tree, rotten because of the "Traitor-worm," he is, I think, learning from nature that the Royal Oak having fallen by the "feeble Strok" of the bird is also preserved, because the worms that hollowed it are dead. As Nature restores herself through death, so the state is revived by the forces of war¹³⁵

Thus, the oak becomes representative of Charles I, and Marvell is once more reminded of the monarch's fate and the nation's troubled times.¹³⁶ And at the same time, the

¹³²Hyman, op. cit., p. 87.

¹³³Allen, op. cit., p. 144.

¹³⁴Loc. cit.

¹³⁵Ibid., pp. 145-146.

¹³⁶Loc. cit.

necessity for men of action on the English scene encourages Marvell to plead with Fairfax to realize his duty and the utter necessity of his return to public service.

Marvell repeatedly asserts that escape from the conflict of the times is impossible. Wherever man turns, conflict rears its head and confronts man with the necessity to act. Marvell intensifies his theme of conflict between action and contemplation as he offers still another example for Fairfax. Here, he expresses his fears for the fate of the nation as he likens the projected effects of the Civil War to the levelling of the meadow by the reapers.¹³⁷

Seemingly, each aspect of the natural scene mirrors a reflection of human affairs for Marvell. He builds on the parallel of natural and human events, as Chambers has pointed out, in the passages on the flood. Marvell observes the flood, but he sees also a reflection of the national situation in the natural phenomena. In terms of the imagery, he sees the flood as ". . . the final scene in a symbolic enactment of England's Civil Wars."¹³⁸ In closing, he describes the flood as it concludes "these pleasant acts."¹³⁹

¹³⁷Hyman, op. cit., p. 87.

¹³⁸A. B. Chambers, "I was but an inverted tree: Notes toward the History of an Idea," Studies in the Renaissance, VIII (1960), 291.

¹³⁹Loc. cit.

Again, Marvell emphasizes the importance of careful analysis of the political situation as a sound basis for action. He retreats to observe the flood; and in retreat, he attempts to discover the causes for the catastrophic condition that has seized the nation, not to merely escape.¹⁴⁰ He considers what may be to come in the Civil War and urges Fairfax, as well, to be attentive to the ominous air of chaos hanging over the nation.¹⁴¹ Marvell uses his momentary withdrawal for the purpose of deciding upon an appropriate plan for future action; whereas, Fairfax attempts to find solace in utter isolation and to simply forget the possibility of future involvement. And it is on this point that Marvell must take issue with Fairfax's motives and urge, once more, that he realize the folly of his decision and reverse it.

Marvell brings "Upon Appleton House" to a close with a final word of supplication to Fairfax. However, as the poem ends, there is no indication that he has gained a reaction from Fairfax. It does not appear that he achieves any measure of success or satisfaction with Fairfax. Fairfax clings to retreat at Nunappleton, and Marvell must accept his decision. Marvell's purpose is clear in the poem, but

¹⁴⁰Loc. cit.

¹⁴¹Loc. cit.

his personal beliefs override his attempt to disguise them in praise of Fairfax's retirement. After examining "Upon Appleton House," one can little doubt that Marvell prefers the life of action and involvement and would have such a life for himself and his patron.

Marvell is confronted with the same struggle in "Upon the Hill and Grove at Bill-borow." Once again, he dedicates the poem to his patron, Fairfax, and admonishes the former military leader to resume his martial station in defense of England. Marvell praises, not the retired gentleman, but the active military leader, and his imagery reveals his preference for the glory of action.¹⁴² Just as was true in "Upon Appleton House," Marvell reveals no final solution to the problem of action versus contemplation in "Bill-borow." Only his personal return to public life constitutes a result of the poem's argument.

Thus, it is clear from these two poems, that Marvell is constantly struggling to reconcile the untenable positions of active man and contemplative, withdrawn, or retired man. He observes Fairfax's permanent withdrawal from the civil strife with a measure of disdain, and when he cannot persuade Fairfax to resume an active role, he ultimately takes action himself and forsakes retirement. The conflict

¹⁴²Hyman, op. cit., p. 84.

is unsolved in the poems, but from Marvell's personal point of view it is resolved. It is evident that Marvell is moved to greater respect for the role of action in others and, therefore, chooses it for himself, as well. His repeated and similar employment of the martial metaphor re-emphasizes his proclivity for action and indicates his desire to see all men of power and ability act rightly in the cause of the nation. Man, Marvell acknowledges, cannot escape his responsibility in time of conflict; he is always persuaded to act and to act well, as in the Elizabethan concept of the man of action.

This preoccupation with and concern over the question of involvement and action as opposed to withdrawal and contemplation does not end with "Upon Appleton House" and "Bill-borow." It continues in "A Dialogue between the Resolved Soul and the Created Pleasure." In "A Dialogue" as in the other poems, Marvell presents the conflict between action and contemplation within the framework of the military metaphor. Here, the Soul and Pleasure assume battle stations in opposition to one another. Pleasure launches the attack and tries to lure the Soul into the battle. The Soul, with sword and shield, is prepared for the fray as the poem begins.¹⁴³ Pleasure would lure the Soul to a banquet

¹⁴³Hyman, ibid., p. 37.

of Nature, but the Soul refuses. The comparison is evident. Just as Fairfax and even Marvell were drawn from an active role in the civil strife by the lure of the garden and contemplation, so the Soul is now tempted to forsake thoughts of combat to enter realms of sensual and natural beauty.

Pleasure becomes more persuasive as it attempts to entice the Soul. But the Soul refuses to be tempted and replies that it is conscious of what it is supposed to do and will not be swayed from that intent.¹⁴⁴ The Soul utters Marvell's conviction that the proper thing to do is to become a part of the activity of public life. But Pleasure is not to be put off so easily; it persists until the Chorus interrupts and praises the Soul for its steadfastness and cautions the Soul to continue to be strong. In a final effort to find success, Pleasure offers the Soul the prize of "one Beauty" in which all beauty meets, but the Soul promptly refuses again. Pleasure offers wealth and power and knowledge beyond earthly knowledge to tempt the Soul, but after each plea, the Soul refuses and triumphs at last.¹⁴⁵ In a similar fashion, the active life must consistently triumph over the contemplative life so far as Marvell is concerned.

¹⁴⁴Hyman, ibid., p. 38.

¹⁴⁵George Williamson, Six Metaphysical Poets, p. 228.

Marvell's philosophy about the conflict of action and contemplation is evident in another famous poem, "An Horatian Ode upon Cromwell's Return from Ireland." In this work, Marvell again indicates his preference for the man of action as he praises Cromwell. The "Ode" is, obviously, based upon the political affairs of 1650. Looking back upon the history of the period, one recalls that Charles I had been deposed and executed. Cromwell had not only assumed authority as the leader of the military forces, but established, also, his rule as Protector of the Commonwealth.¹⁴⁶ Marvell chooses to deal with the obvious political struggle between the forces favoring the monarchy and those in opposition on the side of Cromwell.¹⁴⁷ There was a wide discrepancy in England between the ideal state and the reality of the situation. The Commonwealth under Cromwell was no more ideal than the monarchy under Charles I, but it was, nonetheless, the government, and the only feasible organizational structure available at the moment.¹⁴⁸ This obvious discrepancy between " . . . what men ought to do on an ideal plane and what men must do in the world of active political events" is the underlying concern in Marvell's

¹⁴⁶Hyman, op. cit., pp. 77-78.

¹⁴⁷Williamson, op. cit., p. 216.

¹⁴⁸Hyman, op. cit., pp. 77-78.

mind that he translates into the theme of the "Ode."¹⁴⁹ Once again, Marvell structures his argument and praise on behalf of the man of action in the military metaphor. He calls for sacrifice and exercise of duty on behalf of all Englishmen. He chooses the example of Cromwell as his case in point. Cromwell had assumed his role as an active combatant in the civil discord and emerged victorious. Marvell describes Cromwell as the youth in the opening lines of the poem.¹⁵⁰ To sustain the military imagery, Marvell goes one step further and likens Cromwell to Hannibal, and the English civil war to its Roman counterpart.¹⁵¹ Marvell is not one-sided, however, for he acknowledges his admiration for Charles I, but nevertheless, he simply saw no alternative but to offer praise for the active and victorious power that Cromwell represented. Marvell was grieved that England was held in the bloody grip of turmoil and unrest, and he repeats his warning from "Upon Appleton House." The moment has come, he indicates, to withdraw temporarily to consider the times and the import of the situation and to contemplate just and appropriate future acts. As the "Ode" progresses,

¹⁴⁹Hyman, loc. cit.

¹⁵⁰Williamson, op. cit., p. 216. Also, see Douglas Bush, "Marvell's Horatian Ode," SR, LX (July, 1952), 363-376.

¹⁵¹Cleanth Brooks, "Criticism and Literary History: Marvell's Horatian Ode; His Political Development as Mirrored in His Poetry," SR, LV (April, 1947), 205.

Marvell elucidates his attitude and begins to take, " . . . the first firm, considered step toward the political and religious position to which he was to remain faithful for the rest of his life."¹⁵² Marvell was not inclined to be narrow or extreme in his views, nor was he prone to rapid, irrational changes of opinion; however, when necessity dictated that he must clarify his attitudes and assume a position on one side or the other, he would be a Puritan in religion and a Parliamentarian in politics."¹⁵³

Even after the Commonwealth had run its course and dissolved and the glorious leader, Cromwell, was dead, Marvell refused to relent and enter retirement. Spurred on by his dauntless sense of duty and loyalty, he continued to be an active force in the government as the Parliamentarian from Hull.¹⁵⁴ He remained, until his death, the active man, much like his hero in the "Ode." Although the closing lines are meant to be praise and a warning for the hero, Cromwell,¹⁵⁵ these lines might apply equally as well to Marvell and his purpose in remaining a public figure after the demise of the Commonwealth:

¹⁵²Millgate, op. cit., p. 701.

¹⁵³Ibid., p. 702.

¹⁵⁴Loc. cit.

¹⁵⁵Brooks, op. cit., p. 217.

But thou the Wars and Fortunes Son
 March indefatigably on;
 And for the last effect
 Still keep thy Sword erect:
 Besides the force it has to fright
 The Spirit of the Shady Night,
 The Same Arts that did gain
 A Pow'r must it maintain. (ll. 113-120)¹⁵⁶

Thus, Marvell concludes that, though a victor, the hero ought to be vigilant to maintain the power that won him the laurels of his position; he must be prepared to use his sword, again.¹⁵⁷ As a member of Parliament, Marvell continued to act within the context of his warning by offering direction and assistance in the formulation and organization of the new government to be instituted under the restored monarch, Charles II.

Marvell's attitude toward the role of the poet, in particular, in civil strife is affirmed in "Tom May's Death" in which he berates May for failing poetry and the cause of the poet.¹⁵⁸ Syfret points out that May, as the translator of Lucan's "Pharsalia," drew the observable connection between the Roman and English civil wars.¹⁵⁹ Marvell denounces May for repudiating the spirit of Lucan to find

¹⁵⁶Margoliouth, p. 90.

¹⁵⁷Brooks, op. cit., p. 202.

¹⁵⁸R. H. Syfret, "Marvell's Horatian Ode," RES, XII (May, 1961), 162.

¹⁵⁹Loc. cit. Brooks also comments at some length upon this point in the previously mentioned article.

security for himself on the side of victory.¹⁶⁰ May ought to have followed his master, Lucan, and remained true to the throne in spite of the trends in the conflict.¹⁶¹ May was unfaithful as a political supporter and as a poet.

Marvell defines the poet's role in ll. 63-66:

When the Sword glitters ore the Judges head,
And fear has coward Churchman silenced
Then is the Poet's time, 'tis then he drawes,
And single fights forsaken Vertues cause.¹⁶²

When the tide of favor turned against Charles and all supporters drifted from the ranks, then May ought to have spoken as the champion of his monarch, but he did not. In ll. 71-72, Marvell, then, condemns the faithless May, "But thou base man first prostituted hast / Our spotless knowledge and the studies chast."¹⁶³ May becomes an unacceptable peer in the sight of Marvell, for he refused to become the man of right action.

This poem clarifies Marvell's view of his responsibility as a poet to the conflict of his times. He could not accept withdrawal because of the urging of his patriotic public conscience, nor could he forsake what appeared to him as his professional duty as a man of letters. Thus, by

¹⁶⁰Ibid., pp. 166-167.

¹⁶¹Loc. cit.

¹⁶²Loc. cit.

¹⁶³Loc. cit.

examination of five of many selections, Marvell's most important employment of the military metaphor to present his view of a most vital portion of the conflict of his age is evident. He is observed as a man and a poet ensnared in a conflict that he must resolve as a poet on the personal level, and as a citizen on the public level. The military metaphor and the continuous discussion of conflict reveals Marvell's thought process as he struggled to formulate a role that he would play for the remaining years of his life. Thus, the military metaphor as the vehicle for expression of attitudes toward the concept of conflict and resolution becomes a permanent faculty of thought and a technique of expression for Marvell.

CHAPTER IV

THE POETRY OF CONFLICT: CONCLUSIONS

This study has attempted to indicate, through example and explication, Marvell's uses of the military metaphor in his poetry of conflict. It has been shown that the martial metaphor originated, for Marvell, in the love as a battlefield concept, gained a second usefulness in the discussion of the furor hortensis, and finally became the vehicle for the exposition of the action and contemplation conflict. It is his involvement in the third conflict, however, which controls Marvell's discussion of each of the other two. In the final analysis, the most important aspect of Marvell's discussion of the action and contemplation conflict is that, through it, the mind and soul of Marvell are revealed.

Marvell was a sensitive and perceptive artist in literature who possessed a public conscience, as well. He could easily have chosen a life of success and fulfillment had he done nothing more than produce a canon of poetry. But Marvell was not satisfied to be just an intellectual exercising his mind in metres and rhymes. He was possessed by an overwhelming sense of responsibility to his nation, and, therefore, driven by an insatiable desire for involvement, he sought public office and an opportunity to serve the government. Ultimately, his thirst for action could

only be satisfied by total involvement in public affairs. His enjoyment of and desire for the solitude of the contemplative life gave way to his public career. The road toward the decision to become a public figure was repeatedly crossed with conflicts. Marvell was forced constantly to evaluate and re-evaluate his actions, and most judiciously, in terms of what he recognized as his duty to his personal, intellectual, and poetic personality and the requisite responsibilities of his citizenship in a nation involved in civil and religious conflict. There was no single source from which Marvell might secure an acceptable answer to or solution for his dilemma, except within the confines of his own mind and soul.

The only outlet Marvell had for an expression of the conflict that welled within and around him was his poetry. Therefore, Marvell developed a poetry of conflict characterized by the martial metaphor. It is within the poetry of conflict that one finds him speaking his convictions clearly and forcefully. It is in the poetry of conflict that he reveals his deepest concerns and interests, and lays bare his mind and conscience. Moreover, in the poetry of conflict, one observes the mind of the poet and the public man applied to the task of reconciliation between the opposing aspects of the important issues that confronted him.

Marvell reveals through his martial imagery and his poetry of conflict that he could not escape the fact of

controversy and tension, and he indicates further that no man can long ignore or hope to permanently escape conflict and the necessity of making decisions and acting upon them. Therefore, Marvell's poetry of conflict is initially personal, but far more significantly, it is an indictment, a warning, and a plea for all men to become men of action and dedication. Marvell's plea for action receives a varied application as he relates it to the attitude of love, to the altercation of the creative artist and the protective naturalist in the gardening controversy, and to the political scene as he examines the role of the diametrically opposed figures of Fairfax and Cromwell. But it is always the question of action opposed to withdrawal that controls Marvell's thoughts. His creative imagination, his keen perception of the human condition, and his proficiency in recreating the literal in poetic form make his arguments compelling and his conclusions beyond refutation.

Marvell was, indeed, a man of open mind and acute sensibility, for nothing of relevance to his personal or public life escaped the scrutiny of his kaleidoscopic view. The individual, microcosmic universe of his mind was subjected to the same dauntless examination as was the larger, macrocosmic universe of his environment. He could not be an isolated figure enjoying what fruits that might be derived from purely personal poetic endeavor. His chemistry

demanded more for the satisfaction of an active and ever-expanding mind. Marvell points the direction to involvement in his poetry of conflict, and although he does not try to overwhelm the reader with his rhetoric to accept his view, the presentation of his attitudes and convictions is compelling. Marvell remains, then, the poet skillfully adept in the utilization of Renaissance and metaphysical poetic conventions, and the man of action motivated by a sense of duty beyond the preservation of self to use all of his talents in the service of the nation.

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