CHAPTER: IV

PASTORAL ELEMENTS IN ANDREW MARVELL’S POETRY
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“Thrice happy he who not mistook,

Hath read in Natures mystick Book.”¹

Marvell realizes God’s existence everywhere in Nature which itself is a mystic book. God as the circle symbolizes in “these holy Mathematics”, Marvell experiences it and reads his mysticism in Nature’s mystic book which though appears scattered, is perfectly designed like Mexican paintings. Marvell’s “vegetable love” combined with nature presents a holistic picture of the beloved while the lover is left to complain in Humber.

“Thou by the Indian Ganges side

Should’st Rubies find: I by the Tide

Of Humber would complain---²

‘The Indian Ganges’ are considered holy, water of this used for purification of soul. Here the beloved symbolizes purity, holiness and innocence.
According to A. Alvarez, Marvell wrote love poems but at the base they had inspiration of “innocence rather than passion.” The subjects of his love poems are not only physical beauty of a woman but with “young girls in buds”; these subjects are “gardens and unspoiled nature, ---mowers, shepherds and shepherdesses.” Marvell followed Elizabethan tradition of the pastoral poetry combined with English location. His stay at Nun Appleton House with Lord Fairfax and his student, a young girl Miss Fairfax in natural surroundings influenced his mind and intellect. Naturally it inspired him to write nature poetry for the passion of “wild and fragrant innocence”.

Donald M. Friedman discusses an idea of pastoral as,

"it was thought of as a device to allow the poet to speak about political or literary problems from within a conventional disguise; and it was described as a literary form with particularized qualities of style, diction and subject.”

Regarding pastoral, Haroldde Toliver states that it is a conflict between nature’s idealism and realism, between simplicity and complexity. Marvell adopts pastoral medium for his poetic expression, replacing white and red by “green”. Christian pastoralist like Milton justifies that the poet can not seek “an Eden of natural innocence” “but a pastoral of transcendent dimensions.” ‘The Garden’ presents “the
processes of distillation, metamorphosis and annihilation” the necessary stages to control the world. Accordingly the poems are divided into two groups’ poems of “pastoral success” and poems of “pastoral failure”. Poems of “pastoral success” serve a sense of release where one creates “green thought in green shade” and here the poet moves to “fresh woods and pastures new.” Thus the “successful” pastoral presents unaffected combination of the ideal and the real.

Another group is of “antipastoral poems or poems of pastoral failure”. For instance a “Mower against Gardens” or “Wanton Troopers” who spoil the garden in ‘The Nymph Complaining for the Death of Her Fawn’. The antipastoral poems lead towards “the destruction of the ideal by the real.”

‘The coronet’ a religious poem speaks of Christ’s Crown of Thorns wishing “to redress the wrong of crowning”. It pierced his Savior so he is wandering now with a garland to redress that wrong. Marvell calling himself a Shepherd and his beloved a shepherdess weaves a wreath of fame and interest which is the symbol of desire, the old serpent while another desire, he expresses to tame the serpent. But the garland shatters reconciling him that though he could not crown the king of Glory’s head, he can crown His feet.
In R. S. Varma’s opinion, Marvell indicates still another meaning in shattering of the garland. Marvell prepares “a glorious wreath for the Savior”. As he finishes the work the old serpent, the symbol of desire is found in the wreath. Marvell prays if the serpent can not be separated from the wreath, let the wreath be broken. Marvell expresses “the need to purify poetry” resolving “to write poems of sacred love.” But on the completion of these, he finds “in them the twin motives of fame and pride.” The poem is an example of puritanical. His pride and fame vex him to the point that he would accept the impure verse to be destroyed.

“The condition is noteworthy; the motives can perhaps be tamed by God’s grace and then the painful sacrifice may not be necessary.”

In case of failure, the poet desires that the spoiled verse desires that the spoiled verse may crown His feet.

Marvell’s conflict between religion and art suggest that though a puritan, he is still unable to get rid of the sensuous love. Marvell’s act of “wreaths crowing the feet of Christ”. Indicates his spiritual journey, which has started from Christ feet intending to reach his head that is to purify one’s own soul like Christ.
Toliver very significantly presents combination of the “successful” Pastoral and the pastoral failure in the same poem ‘The Coronet.’

“If the coronet is spoiled as a crown for the head of “the king of Glory”, it may still crown His feet—in fact, the very act of writing the pastoral poem, symbolized by the gathering and weaving of the flowers, shows the natural man to be compatible with the religious man.

The garland, violently shattered at Christ’s feet, becomes the “spoils” of victory as well as the spoiled wreath.”

‘Bermuda’ opens with the “terror of the flux” but ends with a note of calm consolation of “the pastoral ideal” “of what might have been.” Nature offers solace to the body and soul exulting in the praise of Christ.

Shakti Batra in *The Metaphysical Poets* states that ‘Bermuda’ is a Puritan Poem. In “Bermudas” a group of religious people going to Bermuda to get rid of religious tortures, sings praise of Bermuda, an island. The poet thinks that it is more kind than the English people.
The poem proceeds further at three levels as they praise God for saving them, they compare England with the Bermudas justifying Bermudas’ Superiority to England. They also sing God’s praise for showering beauty on Bermudas. Eternal spring enamels everything through the appearance of Aurora emerged from behind the trees and green night. Both the conceptions indicate their bubbling joy to be added with rich fruits on the island. They include the pomegranate, the fig, the melon, and the apple and cedar tree. Rocks form a church and they have their Gospels with them. Their praise will exult God resulting them to reach in heaven. And thus their chime was especially guided with falling oars. The closing work points to the spare time for God. The poem on the whole suggests love and sacrifice for God where the crew has abandoned their nation and sacrificed for God for God where the crew has abandoned their national and sacrificed everything belonging to them only to praise god and to be with Him.

Marvell uses “the concept of nature as a divine hieroglyph” in ‘Bermuda’s ‘. Natural background indicates the combination of the past and “the future Eden” “in this natural shrine”. Spring being eternal, the islands appear a “grassy stage.” The pilgrims express their thanks for graceful nature”. God
“In these Rocks for us did frame

A Temple, where to sound his Name.”

The song is holy; and it is considered that its holiness, natural; naturalness holy, combination of “essence and existence, art and nature”, seem perfect and harmonious.

Marvell takes a trivial object for his pastoral poem ‘Clorinda and Damon’. In the pastoral poem ‘Clorinda and Damon’ Marvell celebrates the sensual and the spiritual delights. The world is recognized as the pastoral world in which Christ is the Universal God and the world symbolizes “our Pan’s Quire”. Harold Toliver names the poem as the “book of nature” “a means equally dependent upon the incarnation, but conceding more immediate value to human artistry.” For Damon “a grassy Scutcheon” is a temptation becoming an emblem “of mortality rather than the delights of the moment.” Damon’s deep realization of mortality is expressed in withering grass and fading flowers. Love’s shrine may be transformed into virtue’s grave and fountain liquid bell may clean a soul.

“Clorinda: Near this a Fountains liquid bell

Tinkles within the concave shell.
Damon: Might a Soul bath there and be clean,

Or slake its Drought?"\(^7\)

According to T. S. Eliot, Marvell makes the familiar things strange and the strange, familiar. Coleridge considers these are the attributes of good poetry. Marvell's this last metaphor symbolizes spiritual purgation. Like wise the "sun" directs the "Heaven's Eye" i.e. God who lives at the above position watching every action of human being and judging accordingly. Hence Demon, the shepherd when unable to drive his flock "this fall from innocence" was bound "to expect death in Arcadia." Naturally it results in withering grass and fading flowers.

But as Damon comprehends the "great Pan's" song, he experiences that the world is becoming "our Pan's Quire." Thus Man and woman play their parts as representatives of Pan. Damon is for pan, Clorinda for Pan through Damon and the world through "Our Pan's Quire".

According to R. S. Varma, the poem 'Clorinda and Damon' presents "a debate between the soul and the senses. He identifies Pan as omnipotent, the Lord Jesus or "the Good Shepherd."
Marvell uses "Pastoral imagery as a vehicle of religious ideas" in 'A Dialogue, Between Thyrsis and Dorinda'. It's a dialogue centers round the topic where does the soul go after death? The answer is heaven- the concept which is depicted vividly. Heaven is the home of the Soul. Only pure soul can reach there, without wings like fire. Heaven is situated among the milky ways beyond the sky where there is "Everlasting day," which means there will be no darkness. The road leading to Heaven is "rugged" but certain. There is neither fear nor hope, no Wolf nor fox. No dog is necessary to bring home those who astray. Everything is in abundance. The sheep are fully fed. It suggests the shepherdess's heaven, which presents perfection of a happy picture of heaven.

For a while, they speak of the heaven, but Dorinda is sick and as she is dying, Thyrsis also prepares to die- off. It is pastoral heaven, an ideal place for perfect bliss for shepherds. It is also treated as "the Christian heaven" where the way to heaven is difficult but certain. And the condition is only a pure soul can reach in the heaven. On the contrary not only in Christianity but every religious requires chastity an intrinsic and essential value to get in heaven, if ever a concept of heaven exists in that religion. The bird in 'The Garden'
takes a longer flight to go in another world. Thyrsis to Dorinda too are willing to die “for a better world.”

Marvell’s metaphysical views are rooted in early stage of his life. He was a son of a Puritan, educated at Trinity College, Cambridge. For some time, he converted to Roman Catholicism but his father brought him back to his college. It was the time of his life when the religious and political atmospheres were severely stirred. The Anglican Church established with the establishment of the Long Parliament. The Anglican Church, in return, was opposed by Presbyterianism and Independency also. In Puritanism, Benjamin Whichcote who was a lecturer in Trinity Church from 1636, and served for twenty years and taught “religious tolelation and simplicity” influenced Marvell by his teaching which is reflected in many of his nature poems.

The reflection of Platonism is also found in Marvell’s poetry. In Platonism, reason is considered as “the divine principle in man.” This rational spirit is accepted as the “Candle of the Lord” and to follow rational spirit means “to follow God”. The Platonists like More, Cudworth and Smith made an indelible impression on Marvell’s mind. According to Platonists, “the divine knowledge the knowledge
of 'spirit' transforms into "a mystical experience". The Platonists refer it as "a spiritual kind of sensation" or "much more than an intellectual conviction--- an experience". Whichcote narrates such mystical glimpses of the soul, and Marvell depicts this sort of mysticism "in several of his Nature poems, e.g. 'Upon Appleton House' and 'The Garden.'"

Marvell focuses on the theme of "solitude and retirement" in 'The Garden'. Marvell combines various other themes in one poem like "Hermetic philosophy, stoicism, neo-Platonism and Christian thought." The poem opens with the mood that the solitary life in the company of nature is better than a life full of activities. Man gets quiet and innocence in the natural atmosphere. Nature offers solitude accruing real bliss of life.

The palm, the oak, and the boys can be better studied in the garden than in the world outside. And even the gods who seem to pursue women in fact, they take women "as potential trees". Daphne and Syrinx are Laurel and a Reed. An innovative turn is given to mythology. It shows the disparity between the Elizabethan poetry and the metaphysical poetry.

"Marvell tends to unfigure- or to literalize metaphor, as in the assumption in 'The Garden' that, plants being
better than humans, the gods deliberately
metamorphosed girls into laurel and rushes;”

The poet indulges in wondrous life in the garden realizing
its variety and sensuous pleasures. The poet’s falling on the grass
denotes Biblical reference that ‘all flesh is grass’. It implies that four
elements of the body mix up with the four elements of the nature. But
the fall on grass is not like “the Fall in Eden”. Instead it emphasizes
innocence which shifts them from “the sensuous pleasures of the garden
to its spiritual pleasures”. The mind, therefore, withdraws itself from
the lower sensual pleasures to “higher pleasures.”

“Annihilating all that’s made
To a green thought in a green shade”.

The world created by the sense is annihilated but the abstract world is
weaved in the green shades of the garden. Thus the sensuous world is
annihilated, but the thought becomes green due to solitude of the
garden. Frank Kermode puts it as “green for innocence”, because it
contrasts red and white.

“Marvell’s mystical ecstasy is a solitary experience
and at it’s climax his soul takes flight into the
landscape: ---For Marvell, perfect bliss, the “raptus” of
passion, was an out of body experience.”
Marvell describes the soul as it glides “Casting the Bodies Vest aside”, at the foot of the Fountains or at the root of some mossy fruit tree. And there like a Bird sitting on the boughs of the fruit tree, contemplates for a longer flight. The fountain and the fruit tree have “Spiritual Significance”. The fountain may be considered as “the baptismal fountain” which can be “associated with purity in the minds of seventeenth century readers”.

“*There like a Bird it sits, and sings*

*Then whets and combs its silver wings!* 

*And, till prepare for longer flight*

*Waves in its Plumes the Various Lights”*  

Marvell takes the image of bird from *Five Dialogues of Plato* where the soul is referred as a bird longing “to soar a loft” for “the true beauty of the world above”. He means that the soul “Waves in its Plumes the various Lights”. In this regard Wallerstein justifies that the various Light represents “multifold reflection in Nature of the Divine Light”. In Platonic ascent the soul turns from the shadow to the real. Or in Biblical reference it is “the garden of Eden” which Adam enjoyed before Eve was created. Coming to the conclusion, 

*“the garden where sense is controlled by reason and the intellect contemplate not beauty but heavenly*
beauty. ---The true end of the garden is "quietness with
drawing from the world meditation," the subjection of
the distressed mind to right reason. The true ecstasy is
in being rapt by intellect; not by sex."\[12\]

Marvell’s image of the mind as ocean is “the Platonic
conception” regarding the equation of the human mind with that of “the
Mind of God.” Wit is hidden in Marvell’s Poetry, as it is seen in ‘The
Garden’. The first four stanzas are full of wit, where Marvell extols
nature, to the extent that even the gods, Apollo and Pan pursued
Daphne and Syrinx because they were potential trees! It is transitional
where the poem seriously relates the superiority of the life of repose
than the life of action. Such philosophical ideas, Marvell substantiates
in a very casual manner. Thus Marvell proceeds from jocular wit to a
life of repose in the garden. He exemplifies that the life of solitude and
retirement is superior to the life of action. With this he concludes that
the pleasures he gets in the garden are sensuous which turn themselves
into spiritual.

Marvell uses repeatedly the word “green” which A.
Alvarez puts as Marvell’s short hand for paradise and happiness. Thus
Joseph H. Summer in his work The Heirs of Donne and Jonson wrote
an article entitled ‘The Alchemical Ventriloquist: Andrew Marvell’,
which summarizes his poem “‘The Garden’, as the systematic mystical 
mediation of a Roman Catholic religion”. According to Brijraj Singh 
Marvell’s “deepest self” longs “a strong desire for solitude.” But with 
this, he also realizes his social responsibility, “to prevent the social 
consensus from breaking down”.

Marvell lived in the period of transition when the dreamy 
world of the lyrical poetry was vanishing and the practically was rising. 
It was the period “between John Donne and John Dryden, between the 
kingdom of poetry and the kingdom of prose”. Marvell’s poetry 
inherited the legacy.

In Elizabethan and Metaphysical Imagery, Rosemond Tuve 
analyses “the structure of metaphoric language in the Renaissance”, 
while Ruth Wallertstein in Studies in Seventeenth Century poetic 
suggests Marvell as “highly conscious of form and genre in the design 
of his poems”, they display a uniformity and traditionality in the 
development of the theme. The poem ‘Upon Appleton House’ has been 
known “as a ‘country-house poem’, a miniature epic, and as a vast 
Hermetic allegory of the history of mankind.” The poem is in the 
pastoral manner which means a disguise to expose “great matter of 
arguments covertly.”
Marvell wrote poems on the theme of solitude and retirement which he was staying of Nun Appleton with Thomas Fairfax and his daughter Mary Fairfax. There was a tradition in France particularly in sixteenth and seventeenth centuries when the poetry of solitude and retirement was written and appreciated. The reason is found in the views of the people for the poetry developed thence and there was of two types: one the stoic and another epicurean. The stoic sought retreat for the mediation and life of repose, peace and happiness in the company of nature. The epicureans sought an ideal setting for sensuous pleasures. The poet Montaigne followed the stoic view in ‘De la Solitude’. The French libertine poets are St. Amant who wrote ‘La Solitude’ and ‘La Jouyisance’. Thomas Fairfax has translated St. Amant’s ‘La Solitude’ influence of which has been found on Marvell’s ‘Nun Appleton House’.

In seventeenth century England, the civil war destroyed the monarchy which was known as the agrarian society in the country. For a stable law and order, people looked at the country life. Life in solitude and retirement is a self withdrawal from the hectic world and a place for peace, introspection and happiness. Marvell himself sought solitude and retirement at Nun Appleton House as a tutor of Mary Fairfax. Inspired
by nature at Nun Appleton he wrote his major lyrical poetry in the company of nature when he was young. Though his poetry bubbles with pure, clear spring, he followed Donne and the fashion of that time. Conceits and wit became a cardinal point of the poetic expression to be counted as indivisible.

“At Nun Appleton he was living in an English house, surrounded by an English garden, all typical of their kind, and all suited to release precisely the sentiments that best accorded with his natural taste.”

Marvell participated in the English Civil War, yet he was undecided about the war. General of the English Army, Thomas Lord Fairfax resigned in July 1650, rejecting the invasion of Scotland, under the suspicion that the Scots were planning to attack England on Charles II’s behalf. Fairfax returned to his home Nun Appleton House. It was situated in Yorkshire, on the banks of Wharfe between Tedcaster and York. The house was built on the site of Nunery, so known as Nun Appleton House. Marvell came here sometime after November 1650, stayed for near about two years from 1650 to 1652 as a tutor of Mary Fairfax, a young charming daughter of Lord Fairfax.

“His stay at the Fairfax home prompted Marvell to write a poem in its praise – ‘Upon Appleton House’, to my Lord Fairfax. The poem touches upon many aspects of Marvell’s life: Fairfax career, political and
social issues and revives the Renaissance debates between art and nature".¹⁴

The poem is as about Lord Fairfax, it also speaks of Marvell himself, his choice of public career, preference to philosophical instead of political address to one man instead of many of the poem annihilating opposite attitudes emerges with quietude.

The two opposite attitudes “of the poetry of solitude and retirement” are the stoic and the epicurean. Montaigne’s ‘De la Solitude’ justifies the stoic attitude through renunciation of “fame and ambition” and solitude as a way leading “to spiritual realization.” On the other hand St. Amant’s ‘La solitude’ and the other French libertine poets supported “the epicurean delight of the sense in the beauties of nature”. Although Marvell particularly seems to be amalgamating the stoic and the epicurean attitudes, finally he aims at spiritual realization.

The poem ‘Upon Appleton House, to my Lord Fairfax’, in fact, reflects the nature, in a sense that he finds it a microcosm in macrocosm. Metaphors transform “the physical world into values.” To create a scene, thought struggles with vision and in course metaphors turn into symbols. The poet feels safe in the wood but simultaneously he is becoming either a bird, or a plant, or a prisoner or even a book.
Marvell is rational in presenting the platonic theology, in which Marvell and Fairfax, both, have been interested. Thus the art performs two functions: it delights while it teaches. According to Christianity “commoditie, Firmness, and Delight” are the three criteria of classical building. The house, Nun Appleton fulfills two commodity and delight. It is useful and delightful. It equals a Christian epic with an epic tag:

“Thrice happy he who, not mistook,
Hath read in Natures my stick Book”\textsuperscript{15}

Thomas Greene remarks that epic gardens are disturbed by interrupted heroic activities. But Marvell’s garden is uncommon to such things even Fairfax is not compared with the spring but realizes his retirement as pleasing to God, also. It is the saintly quality depicted by Marvell as he shows that Fairfax overcomes ambition and develops conscience. Thus everything at Nun Appleton is well disciplined and well ordered.

Marvell also applies his love of nature as a metaphor for the past England and the present England. The past of the England is known “as the garden of Eden” and the Civil War in the present England as the Fall. It is treated as the second Fall. Marvell remembers the age when there was the heaven reigned on the earth.
“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;
What luckless Apple did we taste
To make us Mortal, and Thee Waste?”16

Marvell addresses England and the human being that at a time it was a Paradise planted to please human beings. It is protected by the four Seas with watry sword. But we ate luckless apple and condemned to be mortal and England became Waste Land. Thus conversion from heaven to hell and immortal to mortal brought the man to “the entire paraphernalia of war.”

Marvell on the one hand regrets for the golden old days while on the other hand extols the garden for its shape in the changing England. It’s a period of Civil War. The garden is therefore, designed like a fort with fencing of five bastions

“As aiming one for ev’ry Sense.”17
Marvell calls himself an “easie Philosopher” but intends to become “an inverted Tree.” Marvell’s this love for nature rejoices him to a great extent that at a time he explores to become happy and read in “Natures my stick Book.” It is Mary who offers perfection of beauty to the garden, because she is more pure, sweet, straight and fair than gardens, woods, meads and rivers are. She is blessed Nymph for Marvell, thus surpasses everything and becomes

“Heaven’s Center, Nature’s Lap.
And Para dice’s only Map.”

Marvell values “the virgin girl as a symbol of harmony and perfection”, for instance Mary in ‘Upon Appleton House’ and T.C. in ‘The Picture of Little T.C.’. ‘The Picture of Little T.C.’ narrates the record of the girl’s innocence, purity and exquisite beauty. She tells roses what color and which smell will suit them best. Even the Spring asks to reform his errors. In doing so the girl proves herself ruling over nature and superior to nature.

“But O young beauty of the Woods,
Whom Nature courts with fruits and flow’rs,
Gather the Flow’rs But spare the Buds;”
Marvell philosophizes the human life in some of his poems while in doing so he uses "images drawn from nature". For example as in 'Eyes and Tears', Marvell indicates that honey of the flowers appears like the tears. And streams in two eyes appear like the two fountains. It is a short poem painting a picture of two fold functions of the eyes to see and to weep. Marvell compliments God for bestowing this significance of eyes of viewing and weeping. Tears are shed on both the occasions: in happy and in pathetic moods. Marvell feels happy for those who weep more because they see the world less and their tears wash their eyes, as Mary Magdalene washed Christ's feet with her tears to seek redemption.

Marvell imagines that swollen eyes with weeping seem more beautiful than a loaded ship, a faithful pregnant housewife, or the full moon. The weeping eyes slake the lust of the sparkling glance replacing it with pity. The incense of tears reaches to Heaven and in the night they shine like stars. The twofold functions of the eyes, as the poet feels, are when opened his eyes, the other animals can only see but cannot weep except human beings. He compares two eyes with two clouds two fountains, two floods and comes to the conclusion that the
Eyes and the Tears may be the same thing, the weeping Eyes and the seeing Tears.

Marvell concludes that weeping Eyes represents mind and seeing Tears represent intellect. Mind expresses emotions where as intellect suggests vision, wisdom, decision power, hence Marvell theorizes that let them be poised and life will be smooth, peaceful, and happy.

"Thus let your Streams O’reflow your Springs,
Till Eyes and Tears be the same thing;
And each the others difference bears;
These weeping Eyes, those seeing Tears."²⁰

Brijraj Singh compares Marvell’s weeping image with Donne’s and Crashaw’s weeping images. Donne in ‘A Valediction: Forbidding Weeping’ and Crashaw in ‘The Weeper’ elaborate this weeping image. Donne’s use of this image is as a part of larger argument. In Marvell’s poem each image is “separate, sharply defined and emblematic,” developing the point “These weeping Eyes, those seeing Tears.” Marvell values tears more because they possess insight. Eyes contain two tears, and then they overflow with tears establishing a connection between eyes and tears.
Still R. S. Varma states a different view regarding ‘Eyes and Tears’, that the images help Marvell “to advance his argument”. Varma divides his argument into three sections: one the cause of weeping, second “the importance of tears” and third the conclusion. The answer to the cause is “the vanity of the objects of the world.” And the significance of the weeping is that

“How wisely Nature did decree,
With the same Eyes to weep and see,
That, having view’d the object vain,
They might be ready to complain.”²¹

Marvell then states “the value of tears”. Tears are fairer and worthier than anything. Marvell pin-points his target here that eyes can form a false view but as tears flow in “wat’ry Lines and Plummets” “better measure all”. Two tears which weigh sorrow are the true tribute of all joys. Weeping makes vision clear,

“because in order to preserve their ‘sight more true’
they bathe their eyes in dew, that is, in tears.”²²

Thus R. S. Varma concludes his argument with Marvell’s two lines

“Ope then mine Eyes your double Sluice,
And practice so your noblest Use.”²³
According to A Alvarez, Whenever Marvell wanted to imply something special or intense, it may be a feeling an approval, a kind of beauty, his symbol was the word “green”. At times, he used this word in his “complex and subtle” poem like ‘A Dialogue between the Soul and Body’.

“For Marvell, it implies the unviolated innocence of nature; for the uninitiated, it seems self – evident and a little feeble”.24

In ‘A Dialogue between The Soul and Body’, Marvell describes the conflict between the soul and the body in the form of a dialogue. Both complain against each other regarding their confinement. The soul begins first with the charge that the body has enslaved the soul by confining it in the prison of body. Hands and feet are fettered with the bones. Eyes have become blinded and Ears deaf. Marvell means that due to physical sight, the soul cannot view the heavenly things. It lives in the body with its pride and duplicity. The body makes the soul to pine for other’s grief too. Care destroys the soul and causes the disease and the cure prolongs the life. Thus the soul endures the disease and the cure, both, as well.

On the contrary the body feels tortured by the soul on the ground that the soul compels the body to remain upright straight which
is a sort of tyranny. Now the Body states that the maladies of the body are at least curable but what about the palsy of fear, the plague of love, the ulcer of Latred that can never be cured. The experience of sorrow vexes the body and the experience of joy confuses the body. The soul behaves like an architecture who cuts the green trees for the building. Thus the soul forces matter to take a shape. Matter is pleased to remain in natural state of

“Green Trees that in the Forest grew.”

Edward Honig and Oscar Williams opine in this regard that the complaint of the soul is that it suffers even when body is in good health because it enhances the soul’s flight to God.

But they conclude that there is no possibility of overcoming of either the soul or the body, but they are interdependent.

The soul possesses the body to be destined to die, without soul; the elements of the body don’t die. In the same way the soul “warms and moves this needless frame”, means the body is the needless frame for the soul which has energy and warmth. The soul, therefore, makes the body warm, till it possesses the body, but the moment the soul leaves the body, it becomes a “needless frame.” On the whole, it
must be accepted that neither the soul can express its virtues without the body, nor the body can move without the soul. They, therefore, rely on each other for completion of the concept of a human being in true sense. Thus the poem ‘A Dialogue between the Soul and Body’ best exhibits Marvell’s Metaphysical wit.

Marvell’s only poem ‘A Dialogue between the Resolved Soul and Created Pleasure’ passes the test of true Puritanical poem. The poem is divided into two sections with an introduction in the beginning and one chorus in the middle while another at the end. Introduction uses martial images to invoke the soul, to wield the weight of its immortal shield. The soul is asked to wear its bright Helmet to balance its sword and shine to show your nature divine.

A combat begins between Pleasure and Soul, where Pleasure offers the soul every pleasure and comfort of the senses. These pleasures are banquets, rest, perfumes, beauty and sweet music. The soul rejects all pleasures but to reject music, a slight hesitation is there. Marvell makes us cautious that the enemy is fair but strong. The soul gets victory over the material pleasures. The second section provides the details of the combats as the soul has been attacked more
subtly. This time a woman or her beauty becomes an obstacle. The soul faces the pleasures of gold, ruling authority and such other sensuous pleasures. The soul resists all and overcomes the pleasures.

Brad book and Thomas in their book Andrew Marvell, express the view that Marvell tries to bring matter and mind to equal position. H. J. C. Grierson points out the same angle of the ‘Metaphysical’ in general and of Marvell in particular:

“The ‘metaphysicals’ of the seventeenth century combined two things both soon to pass away, the fantastic dialectics of mediaeval love poetry and the ‘simple, sensuous’ strain which they caught from the classics – soul and body lightly yoked and glad to run and soar together in the winged chariot of Pegasus.”

Brijraj Singh in his book Five Seventeenth Century poets speaks of ‘On a Drop of Dew’ that Marvell presents an idea “that of the soul seeing itself as being in this world but not of it and yearning to return to Heaven”, which shows the soul’s detachment in this world. Shakti Batra in The metaphysical Poets proves Marvell’s ‘Ode on a Drop of Dew’ as “the soul’s aspiration to unity with God.”

‘On a Drop of Dew’ is related with mind and matter, soul and body “an emblematic poem.” The poem is divided into three
sections - the first belongs to the dew drop, the second deals with the soul while the third introduces the manna dew.

The poem narrates the story of the dew since fallen from its abode till its running back into the glories of the Almighty sun. It gives an account of the journey of the dew drop which shed from the bosom of the Morning, settle on a rose petal. Round in itself seems as if it has its own world and the dew drop scarcely touch its floor. But on the contrary it seems languing for its heavenly abode. The sun, therefore, takes pity on it and returns it to its native Element through evaporation.

So does the soul, "an emanation of the divine mind" take the body. The soul, a ray of the Eternal Day, remembers its former height, recollects it's own light and to secure it back shuns this material world. The soul's curiosity "to ascend to the region of its divine origin" turns it "bright above." But "immersed in matter" remains "it dark beneath."

The image of manna dew shows the Christian belief of Marvell.
“‘And they gathered it (manna) morning by morning—and when the sun waxed hot, it melted’ (Exodus, XVI: 21). Manna was the dew like food dropped from heaven for the Israelites on their way from Egypt through the desert to the chosen Land.”

Marvell mentions the dew as ‘white’ and ‘intire’. “White” the symbol of “purity” while “‘intire’ of perfection” represent the soul as “pure and perfect”. Though the soul is involved in matter for a while but finally strives to soar “to the glories of Heaven ‘the Almighty son’”. Marvell makes pun on ‘son’, for it may be ‘son’ or ‘sun’. It suggests Marvell’s use of neoPlatonism and Christianity. According to Ruth Wallerstein in neoPlatonism “the sun” symbolizes “divine mind” whereas in Christianity the Son plays a role in “the Holy Trinity”. Ruth Wallerstein also justifies the significance of the manna dew that its smallness symbolizes Christ’s virtue of humility while whiteness symbolizes purity.

Marvell’s metaphysical wit is also displayed in his love poems. In the seventeenth century, the poets write poetry under the patronage of the king. Naturally they wrote poetry on the occasions of “the births, marriages and deaths of the members of the royal family. The poets wrote love poetry to flatter the king – the form of this Platonic love was borrowed from France by the Queen, Henrietta
Maria. The result of this platonic love was the poetic sentiment became artificial and not genuine. Marvell severed his connection from Donne in using Marinistic method, which follows “palpable and concrete images instead of abstract ones.”

On the other hand Empson’s book *Some Versions of Pastoral* has contributed to a great extent “to illuminate the developing tradition of pastoral, as well as to open up the possibilities of its relevance to major intellectual, theological and literary themes”. In ‘The Gallery’ the poet has contrived a gallery of his beloved’s paintings in his soul. He invites her to view the variety pictures of her. In one picture she is painted as an inhumane murderess of black eyes, red lips and curly hair. The black eyes Symbolize “Cold” and “inhuman” while the red lips and curly hair suggest “wilder sexuality”. But in another painting she is depicted a perfection “Aurora in the Dawn.” Thus her pictures decorate his heart gallery which either pleases or torments him because “thou alone to people him.”

Marvell uses the Platonic tradition by displaying “an entire gallery of the portraits of his mistress” in the lover’s heart. Marvell “instead of flattering” his beloved, produces “various phases of her
personality”. One of these “the most remarkable” pictures is of a ghost who is asking how long the beloved will appear beautiful. However at the end the most poignant picture of his beloved is produced in which she is presented “a tender shepherdess adorned with flowers”. Marvell admits that this portrait “at the Entrance” Charms him.

“A tender Shepherdess, whose Hair

Hangs loosely playing the Air,

Transplanting flow’rs from the green Hill,

To crown her Head, and Bosome fill.”

Thus it becomes evident that Marvell uses “the Pastoral disguise” “to unfold great matter of argument covertly.” Donald Friedman in his work Marvell’s Pastoral Arts states that pastoral mode needs to be understood as a means of interpreting experience to remove the boundaries of the genre, then it will help us to comprehend “Marvell’s uses of pastoral” “in their full richness of implication.”

The poem ‘Mourning’ opens with Marvell’s question about the fate of stars of Chlora’s Eyes, which are filled with tears. These tears confuse Marvell because they are not real and Marvell is unable to understand her. The poem is a satire on Chlora who shed the
tears on the death of her lover, Strephon. His dead body is still there and Chlora is ready to love secretly, as Donae loved Jupitar in mythology. Marvell in the following two stanzas, exposes that Chlora accrues the extreme joy and throw away her grief from the window. Her tears are shed, not for her dead lover but for the new lover as a donative installment. Thus Marvell’s inability to understand Chlora is expressed through the image of the Indian slaves, who sink deep for pearls. They would find her tears yet deeper waves, and yet no one would find the sound bottom. Marvell doesn’t give his own judgment but ends the poem with the note that women weep means they grieve.

Marvell applies “his satire against the fair sex”. Chlora accepts a new lover but secretly. It is compared with Donae, a legendary princess of Argos. Her father Acrisus was warned by an oracle that he would be killed by her daughter’s son. Acrisus locked her in a broze tower. Zeus or Jupiter turned himself in the shower of gold and met her. Thus to describe Chlora’s tears, Marvell uses “a highly ingenious conceit from Greek mythology. Marvell proves himself an exquisite “in his polite and clever dig at the fair sex.” The poem is full of wit in its treatment of image and conceit and in the manner of satire.
Chlora shifts her love and faith from one lover to another. Her love is not true and honest, but the mysterious conceit of Donae and Jupiter is applied to Chlora whose tears exhibit her lover in the form of the golden shower like Donae. Marvell indicates mysticism “through a highly ingenius conceit” that Chlora takes the form of Donae and her lover disguises himself in the form of her tears. Thus she expresses her Joy over her having a new lover.

In ‘Daphnis and Chloe’, Marvell, once again, satirizes the fair sex. The theme is based on the famous lovers in Greek literature. In longus work Daphnis is found in an Oakwood by a shepherd while Chloe is found in a cave by another shepherd. As they grow up, they fall in love with each other. But in Marvell’s poem, he satirizes Chloe, and justifies, “a paradisiac return to innocence.” Daphnis cannot persuade Chloe earlier, he therefore, doesn’t accept her when she offers herself at the time of parting but instead he declares that last night he will sleep with phlogis and this night he will sleep with Dorinda. Marvell revolts against “Platonic love.”

But till the last two stanzas, Marvell describes Daphnis love for Chloe and his agony on the failure of it. He refuses her offer of
the last moment but “the futility of such a union” is expressed in a number of heartaching images. So If ecstasy is a way to lead you to God, agony is another way to be with Him.

‘The Unfortunate Lover’ is another example who experiences delight in the agony of love. The image of “meteors of a summer night” proves his short-lived love caused for his extreme suffering. The journey of misfortunes begins with his birth. It goes on mounting with his tortures by the guardians appointed to look after the orphan, who is the heir of a large property. Further, he narrates his fight with destiny and tragedy of his love. Though tragic figure, he is praised by people and sung in the songs and in that sense misfortunate life turn into fortune.

In the poem ‘The Match’ Marvell gives an example of a perfect beloved and perfection of love, to show that the union of the lovers’ souls leads them to unite with God. Platonic love leads to spiritual love. Thus, the poem is sung in praise of his mistress who is grown up in perfect harmony with nature. Nature has stored a treasure of her choice of the orient colors, essences and sweetest perfumes. Celia is the example of perfect beauty. Love therefore, has wisely
stored a Magazine' that would save him from cold in old age. But now the lovers feels that his mind is flamed high united of all fuels. The lovers therefore are happy because they have possessed in themselves.

“All love’s and Nature ‘store.’”

H. J. C. Grierson calls Andrew Marvell “the strongest personality of all”

“A part from Milton he is the most interesting personality between Donne and Dryden, and at his very best a finer poet than either.”

Marvell’s “To His Coy Mistress” is an example of “Seduction”. The poem is an argument to convince her that she should submit him. The poet addresses his coy mistress to respond his love. The lady on the ground of her modesty and her sense of honor has been resisting the advances of her lover. The lover, on the other hand, describes the shortness of life. He assures her that he would have praised her body for years but as time is flying very swiftly and turning the age into the deserts of vast eternity.
"But at my back I always hear
Time's winged chariot hurrying near,
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found;
Nor in thy marble vault shall sound
My echoing song; then worms shall try
That long preserved virginity;
And your quaint honor turns to dust;
And into ashes all my lust.
The grave's a fine and private place,
But none I think do there embrace."³¹

Grierson thinks that these lines are "the very roof and
crown of the metaphysical love lyric, at once fantastic and passionate." Here Marvell makes her realize that worms will attack her virginity, honor will turn to dust and his lust will turn to ashes. The grave, then, is a beautiful place to meet them. But none embraces there. Thus the poem inspires his beloved to respond his sensual desire. The poem displays a "Carpe diem" theme which means "seize the opportunity".
The theme develops through three phases: the first, coyness of the lady, the second, a sense of time and the third is “the need to love”

The first section uses the image of ‘vegetable love’ which suggests slow growth of love on one hand, while the state of man is reduced to the level of vegetable. The second section develops the key image “of Time’s winged chariot”. The reason of Marvell’s assumption was in that period it was foretold that the world would soon come to an end. Luther’s division of “the history of the world” was into six ages of Adam, Noah, Abraham, David, Christ and Pope. The section is related with the time only as it is suggested in the words “long preserved Virginity”

The third section deals with “Love’s mysteries”, which grow in the soul “though the body is the book” A. Alvarez states that 'To his Coy Mistress' is not a love poem instead as T. S. Eliot calls it celebrates “one of the great traditional commonplaces of literature.”

T.S. Eliot speaks of Marvell that wit can not be associated with ‘Puritan’ literature of Milton or Marvell only whereas the sense to call Marvell a Puritan is restricted. He was an active Republic, “more a
man of the century than a Puritan”. He expresses his age more clearly “than does Milton.”

“This voice speaks out uncommonly strong in the ‘Coy Mistress’. The theme is one of the great traditional common places of European literature.”

Thus the theme of the poem ‘To His Coy Mistress’ is carpe diem, a Latin term coined by Horace, the ancient Roman poet. Marvell uses this theme to persuade his beloved. He tries to convince her that the time passes swifty. They will grow old and there will only be the grave. And so Marvell urges to seize the day. In short ‘To his Coy Mistress’ emphasizes the theme of Donne’s poem The Extasie’ that the soul experiences love’s mysteries through the body. Tennyson points out “powerful union of pathos and humor” in ‘To his Coy Mistress’.

Marvell’s phrase “the Iron gates of Life” implies “The soul’s imprisonment in the body”. In the last two lines of the poem, Marvell suggests that we make our life happy and meaningful by our actions. Shakti Batra in The Metaphysical Poets assert,

“There are also strong echoes of the Prayer Book burial service; ---We therefore commit his body to the ground: earth to earth, ashes to ashes, dust to dust ----
and of the Bible with the reference to the sun standing still (Joshua X, 13) and running (Psalms XII, 4-6).”

According to George Saintsbury, Marvell’s “passionate magnificence of the Amorists” is ‘To his Coy Mistress’ and still more fine example is ‘The Definition of Love’, “with its splendid beginning”.

“My love is of a birth as rare
As ‘tis for object, strange and high
It was begotten of Despair
Upon Impossibility.”

The theme of the poem ‘The Definition of Love’ is literally the definition of true love ‘the impossibility of love’, ‘a love too refined to exist.’ There was a convention in Elizabethan age where a number of poets wrote on ‘the definition of love’. The poem is not a pessimistic but defines ideal love which is designed not for physical meeting. It is spiritual love meant for union of souls. So it is called “the Conjunction of Mind, And Opposition of Stars.” The perfection of love occurs in “the image of the celestical sphere of love”.

But the union of lovers proves a failure in this material world. Instead the love is criticized as a “child of Despair and Impossibility” Fate is called as the love’s enemy while Hope is
compared with “a transfixed butterfly” that flutters but unable to fly. The poet equalizes false lovers with oblique lines whereas true lovers with parallel lines. The poem concludes with ‘Conjunction of Mind’ which implies Platonic love, union of souls on the contrary the “Opposition of Stars” suggests that physical union is deterred by the fate. The poem thus exemplifies paradox combining “releasing with passion” and “heterogeneity into unity”.

Marvell’s another love poem ‘The Nymph complaining for the death of her Faun’ is basically an allegory of Christ’s crucification. But at the surface, the poem seems a pastoral poem speaking of a young girl’s mourning over the death of her fawn. Marvell imagines the girl, a nymph- a deity, a goddess. Her fawn has been shot by a wanton trooper who has committed this without any deliberate intention. She, therefore, expresses her grief that the deer has done no harm to the hunter when was alive, nor his death do him any good, nor the girl will wish him ill.

Marvell to point out the sin uses the word ‘purple’.

“Their Stain

Is dy’d in such a Purple Grain”35.
The fawn was given to her as a gift by her lover who beguiled her later on. The girl thenceforth spent her solitary time with this fawn happily. The fawn thus filled its self with roses within and Lilies without. The girl feels that her weeping statue will be made engraved in marble the fawn being laid at her feet. She would like to make another statue of alabaster of the fawn as while as she can, though not as the fawn is.

The poem evidently exhibits religious association, as Marvell associates deer with Christ and holy men, and justifies whiteness of the fawn as purity and innocence. The entire poem reminds of Christ’s crucification and lamentation of the Nymp records the destruction, the ruin of the church. Then the whiteness of the fawn symbolizes purity and innocence of Christ. Thus 'The Nymph Complaining for the death of her Fawn' is a pastoral poem, a love poem, as well.

The poem points out mysticism at certain occasions, for instance, the Nymph complains for the death of her fawn but does not wish the killers ill, for she knows

“Heaven King

Keeps register of everything:
And nothing may we use in vain.

Ev'n Beasts must be with justice slain;

Else Men are made their Deodands."³⁶

The second event occurs where the nymph notes its attributes—

"Lilies without, Roses within."³⁷

Lilies symbolize purity while Roses symbolize passion and power. The fawn is the image of Christ, pure and innocent but powerful soul whose purity surpasses everything in the world.

Marvell in 'Young Love' shifts himself from beguiled love in 'The Nymph' to true love that will beguile the old Time. In this poem Marvell describes his love for an extremely beautiful young girl of nine or ten years old. He induces her to fall in love with him justifying his lave affair with several reasons. It will defeat Old Time and even young animals love in their teen ages. The poet finally requests her to crown him as a symbol of her love for him and in return he will crown her thus proving that they are monarchs in the field of love. Marvell once again exhibits his concept of platonic love, which combines with unusual sensual love. Mysticism is shown where
crowning each other with love will be celebrated by the monarchs of love.

The platonic convention is still followed in ‘The Fair Singer’ where Marvell sings the glory of his beloved who has captivated him.

“That while she with her Eyes my Heart does bind,
She with her Voice might captivate my Mind.”

The lover’s soul can not get rid of the fetters of his beloved, because they have invisibly chained his breaths. He realizes that fighting on the plain ground with the equals is fair, but she has undone his forces and gained double advantage of sunlight in her eyes and melody in her voice. The poet is being witched and happy to be defeated by this sweet enemy. Mysticism of his love lies in his undoing because as T. S. Eliot says in his ‘East Coker’

“In my beginning is my end,
In my end is my beginning.”

Where Marvell believes that his defeat will turn out to be a beginning of success in their love. He is therefore, happy to be defeated.
Marvell's another love poem 'The Match' is sung in praise of his mistress who has grown up in perfect harmony with nature. Nature has stored a treasure of her choice of the orient colors, essences and sweet perfumes. Celia is the example of perfect beauty. Love, therefore, wisely stored a Magazine of the Nitre the Naphtra and the Sulpher all that burns the mind and that would save him from cold in old age. But now the lover feels that his mind is flamed high united of all fuels. The lovers, therefore, are happy because they have possessed in themselves "all Love's and Nature's store."

Marvell points out mysticism as Magazine is stored to save him from the cold in the old age.

Marvell esteems himself in the words

"So we alone the happy rest,
Whilst all the World is poor,
And have within our Selves possest
All love's and Nature's store."\(^{39}\)

The poem 'The Picture of Little T. C. in a Prospect of Flower' narrates the record of the girl's innocence, purity and exquisite beauty. She asks roses what color and which smell will suit them. Even
the spring asks her to reform his errors. In doing so the girl proves herself ruling over nature and superior to nature. In this regard Frank J Warnke suggests that

“T. C. is bud who will become a blossom, a girl who will become a woman, through the natural metamorphoses of the green world of which she is both an aspect and an interpreter.”

Marvell treats Little T. C. “as a symbol of virtue and perfection”. According to Marvell, virginity is the “symbol of harmony and perfection”, as it is shown by Mary Fairfax in ‘Nun Appleton House’ and Little T. C. such perfection and harmonies are also seen in Donne’s Elizabeth’s Druary. For Marvell, Little T. C. is the “Nimph” and “Darling of the Gods” who reforms the errors of the Spring.

Marvell’s ‘Ametas and Thestyris making Hay-Ropes’ focuses on the mutual love. If love is paid, it functions like a rope that binds hay. If love is unpaid it soon disbands. Where both parties are together, neither Love twists, nor Hay. Love ties a woman’s mind, Marvell, therefore, suggests that they should both lay by their rope and live peacefully. Apart from this sensual love, Marvell intends that spiritual love which binds a human soul with God. The spiritual love or even mutual love between lovers results into the harmony of life,
establishes the connection with God. In this poem, Marvell offers “a new emphasis of truth, even of realism” to the pastoral element.

It is assumed that ‘The Garden’ and The Mower poem are linked with ‘Upon Appleton House’. Marvell wrote four Mower poems of them, the first is ‘The Mower against Garden’ which suggests a “contrast between art and Nature”. He does it to imply that the artificially is the symbol of corruption which is the “result of the Fall”. The Mower refutes the artificial gardens that became familiar in the seventeenth century. Marvell calls him “Luxurious Man” which means lust, “his Vice”. Marvell points out that these artificial gardens are quite in contrast to the Garden of Eden, and apart from all these, “both gardens” suggest degradation of mankind and with himself he corrupts Nature, Creation of God. Due to this, Man is alienated from Nature and “the spiritual force of Nature.” It resulted into “Fauns and Faryes”, have been replaced by lifeless statuettes and ornaments in the garden. The garden is treated as “A dead and standing pool of Air” which symbolizes “lack of life” and “movement”. Man’s tyranny has replaced him from his idol to statues in the garden.

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The poem has different themes one of them is “the loss of innocence”. Artificially of gardens has seduced Nature. The nature has lost its innocence, purity. With this, Man has lost his moral and spiritual power. Human being feels proud of overcoming God’s creation. It is loss of innocence results into “incoherence or fragmentation”. And the nature seems unnatural as it is found in the cherry “without a sex.” Thus though the poem is based on the pastoral theme, it implies a sort of mysticism. The shepherd is replaced by the mower. Marvell points out that the corruption in the city spoils the country life. Marvell’s pastoral theme exposes “Fall of Humankind” but the mower’s spiritualism surpasses everything intending that howsoever the artificially excels, God dwells in Nature.

Marvell’s ‘Damon the Mower’ sings the “Pastoral fall and loss of peace and innocence” of the world.

“there is also the touching complaint of ‘Damon the Mower,’ who, working beneath a burning sun, laments the Juliana’s hardness of heart.”

The mower Damon identifies his grass cutting with Juliana’s callous nature echoing the fall of mankind. Everything he seems fit for his complaint-fair day, scorching mind and withered feelings. Changing time with the same vicious nature of human beings is suggested through
the snake glittering "in its second skin". The mower has mown with his own sythe. Marvell judges that death by Love's despite is more severe punishment. So Death himself becomes a mower to cut the life of a lover. Marvell addresses to the Glow-Worm, that the Glow-Worm is a Living Lamp which guides Nightingale who meditates all summer nights. The Glow-Worm is like a comet that fore tells neither war, nor prince's funeral but the cutting of the grass. The officious Flame guides the strayed mowers who have forgotten their aim by foolish Fires raised in their hearts. The mower in the last stanza reverses the entire theme in presenting that his love for Juliana causes to displace his mind so that he will never find his home, that is, the aim of his life.

"Your courteous light in vain you waste,
Since Juliana here is come,
For She my Mind hath so displac'd
That I shall never find my home."42

Thus the meditation of the Nightingale and the light of the glow-worm guide the Mower but the "foolish Fired" are so strong that he has strayed from his path of life. The Mower may desire to follow
the truth where the passion occurs, the truth fails and the passion overcomes.

Marvell’s ‘The Mower’s Song’ is the last of the four Mower poems. It completes the circle of metaphysical poetry, John Donne with the introduction of the metaphysical poetry, mocked the Elizabethan convention of the pastoral poetry. Marvell regained its lost esteem by writing the pastoral poetry. Marvell’s ‘The Mower Song’ is a metaphysical poem represents a pastoral convention in Elizabethan age. The mower mourns “for his unfortunate fate at the hands of Juliana.” This poem has the theme of the indifference of nature to passion. The use of the word “green” suggests innocence. But as Juliana comes, she cuts him down. Garden is maintained very well, but now in one common ruin they will fall. Finally the meadow which was once his companion will now adorn his tomb. If human being has no inner resources he loses peace and innocence. Nature remains aloof suggesting the pastoral fall. It echoes Biblical Fall of Adam in The Garden of Eden.

“Juliana causes the Mower to get lost in the forest, never to find his “home”; a corrupted idea of art destroys the natural “garden” and turns the mower into a destructive agent, a “Mower against Gardens”;
or “wanton Troopers” destroy the garden shelter of the nymph. In all these, awakening to the “real” world signifies an incompatibility between essence and existence. In addition, the difficult of the artist to shape his environment into poetic symbol may be involved. If the link with nature is broken, hopes of achieving order and meaning fall, or in the special jargon of the pastoral, the “greenness of the Grass” is destroyed, as Juliana destroys the Mower, the keeper of the meadow: “she/what I do the grass, does to my Thoughts and me.”

Marvell begins with the true survey of all these Meadows when they were fresh and gay but in fact, this gaiety was of his mind. When mind is crystal clear, it bubbles with mirth. But contamination of passion ruins the soul

“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;
When Juliana came, and she
What I do to the Grass, does to my Thoughts and Me.”

Mysticism which I notice here is innocence and purity lead to bliss of soul, and truth of life purifies the soul, whereas happiness is hindered by the passion and results into the cutting of thoughts and the heart.
Andrew Marvell died in 1678 none of his poetry was published in his lifetime, so he didn’t get recognition as a poet at that time. On the occasion of the celebration of the tercentenary of Marvell’s birth, T. S. Eliot published one article in praise of Andrew Marvell. In 1921, with the publication of T. S. Eliot’s article on Marvell, he was widely admired as one of the greatest poets, whose poems exhibit “the magic of the meadow, the breath of the blowers and new-mown hay, the swish of the scythe, and the lamp of the glow-worm right across the centuries, before our eyes and into our hearts” so he deserves the reputation. His love of “Gardens and Country Life” is genuine. Marvell appears unique when he says-

“My vegetable love should grow

Vaster than empires, and more slow.”45

Marvell uses images from nature even to express his sensuous love. It is treated as “A perfect example of Marvell’s ‘witty delicacy’”. The lines express various emotions compact in these two lines.

Similarly Marvell leads to Christian imagery, in the poem ‘The Nymph complaining for the death of Her Faun’. Geoffrey
Hartman allegorizes the poem because the poem leads us to think that the Fawn and the Nymph are something else. The nymph is asked whether the human soul and the fawn Christ, or Church or “a gift of grace.” We point out “the sacramental and even christological note emerging first in lines 13-24”

“There is not such another in

The World, to offer for their Sin”.

Ruth Nevo notes Marvell’s Puritanism in the poems ‘The Drop of Dew’ and ‘Dialogue between the Resolved Soul and Created Pleasure’. He calls them ‘Songs of Innocence and Songs of Experience.’ Nevo suggests “the soul’s attitude to its material mansion.”


“‘Illuminate’ is, indeed, scarcely an appropriate word, for in reading Marvell one usually finds oneself blinded by excess of light and one’s problem is to appreciate the exact configuration of the brilliant surface and to penetrate to the sources of light beyond;”
Marvell’s poetry concerns with “the duality of the body and the soul, the temporal and the divine.” “All these tensions” form a basic spirituality and exhibit contrast human values and likings. Marvell clearly contrasts spirituality and temporality in his religious poems ‘A Dialogue between the Resolved Soul and Created Pleasure’ and ‘A Dialogue between Soul and the Body’. By the way, though his poems can be classified into four groups such as “religious poetry, love poetry, pastoral poetry, and political poetry,” there may be overlapping of them at certain times. For example ‘To His Coy Mistress’ argues “the transience of life and the in evitability of death. ‘Upon Appleton House’ praises the retirement of Lord Fairfax. ‘The Garden’ presents “the individual’s spiritual journey;” where the narrator seeks “refuge from earthly cares and passions”. Marvell’s themes also cover the conflict between “mind and emotion, action and contemplation, and conventionality and nonconformity”.

“*The importance of time is rather practical than theoretical, rather in relation to our desires than in relation to truth. A truer image of the world, I think, is obtained by picturing things as entering into the stream of time from an eternal world outside, than from a view which regards time as the devouring tyrant of all that is*.48
Marvell uses carpediem theme in a number of poems, particularly in ‘To His Coy Mistress’. Marvell addresses his mistress to seize the present time.

“The Greek term “Mystis” was in common use in connection with the Mysteries and the Mystery religions, to signify a person who had been initiated into the secret rites and traditions of those religions”.

Marvell refers religious ideas like manna (‘Drop of Dew’ 37) to interpret dew. Marvell takes help of religious concepts to explain his love for nature evolving mysticism in it. For example, when the poet calls himself “a prelate of the grove” dressed in an “antick cope” (‘Appleton House’, 592), he meant that he is one who knows past, present and future. It is the knowledge not only of this material world but something beyond this.

Another reference is found in the sacrifice of the deer when it is expected to die peacefully like a saint (Nymph, 94). Christ offered himself as a sacrifice to save mankind. Even the saints meet death peacefully and their life and death emerge peace in the world. Not only their teaching but their meditation spreads vibrations of peace and prosperity. The death of the deer echoes that teaching of all religions.
“Modern physics seems coming closer to a philosophical view of the world, akin to the views our Siddhas have upheld from the ages past. It is heartening to hear man of science now raising their voice against environmental pollution and the destruction of forest and wild life.”

Marvell in ‘The Garden’ finds solitude and retirement, a life of repose which is described as “a green thought in a green shade”. In four Mower poems, he denounces the ornate enclosed garden which is the opposite of the Garden of Eden, as it presents that nature is corrupted by human being.

Another Biblical reference is found in ‘On a Drop of dew’ which is “white and intire” but “congealed on earth”. White symbolizes purity while “intire” means perfection. Bible describes it a small round thing which suggests the soul that suffers temporarily on the earth but ultimately rushes towards the heaven.

Marvell loves nature. He experiences peace in Nature and realizes that nature is a mirror reflecting “the Face of Divinity”, or the Divine Mind to be mirrored in Nature. To the nature mystic the beauty of nature and the beauty of the human being or love of a person articulate a single message- “yonder yonder”. 

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“In many form this thought appears in religions; the greatest exponent of it— is Plato, —. For Plato, each object as a particular thing is related to a general concept, whose essence is an Idea of the Divine Mind; and since the Divine Mind is the Good, the True and the Beautiful, whenever we sense these Relatives through our sense impressions, which are produced by contacts with Nature, we “remember” our true home, whence we have come to earth for a while”.51

Marvell in expressing his disgust towards both, that is to the disease and the curve gives his own reason.

“Constrain’d not only to indure

Diseases, but, what worse, the Cure:

And ready oft the port to gain,

Am shipwrackt into Health again.”52

When Marvell indicates “the port to gain”, but it is not the worldly location, it is the destination of the soul where it intends to reach.

“Casting the Bodies Vest aside,

My soul into the boughs does glide;

There like a Bird it sits and sings”.53

Thus “Marvell’s mystical ecstasy” appears the experience of the soul. It is “perfect bliss, the raptus of passion”. According to the Book of Common Prayer, it is the peace that percolates all understanding.
Mysticism as it has been termed by three stages purgative, illuminative and unitive. Marvell’s pursuit of the Divine can be analyzed up to purgative and illuminative but not unitive stage. In one poem entitled ‘Clorinda and Damon’, Marvell points out both the stages as he says

“Might a Soul bath there and be clean,

Or slake its Drought?”

Marvell’s illumination is reflected in the Chorus of ‘Clorinda and Damon’

“Of Pan the flowry Pastures Sing,
Caves echo, and the Fountains ring,
Sing then while he do thus inspire;
For all the World is our Pan’s Quire.”
REFERENCES

17. Ibid, P. 71.
35. Ibid, P. 19.
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55. Ibid, P. 12.