

BETWEEN THE LINES

A Study Of Andrew Marvell's Use Of Tone

by

Janet Schenell

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CHAPTER ONE

INTRODUCTION

Although the lyrical canon of Andrew Marvell is neither extensive nor innovative, the excellence of the works of this seventeenth century poet has, in the last three decades, generated much interest among scholars, who have subjected his poems to intensive probings and a variety of interpretations. The amount of criticism in itself is testimony to the strength of thought and the richness of idea which lie beyond the confining limits of Marvell's constant reliance on commonplace Renaissance motifs and traditions. Thus, despite the fascination provided by Marvell's urbanity and his polished wit and humour, and his interesting play with the pastoral, dialogue, love lyric, and political panegyric traditions, the experienced reader can see behind this limiting veneer to catch a glimpse of the mosaic patterns of thought which are subtly and intricately woven into the smooth fabric of the lyrics.

One of these patterns is a theme which is central to most of Andrew Marvell's poems: that of the poet's attempt to reconcile his observations of the natural world with his notion of the ideal. This theme appears in various disguises: in love lyrics, in religious dialogues, in pastorals, and even in the political poems; in fact, the theme is the "ecchoing Song" of Marvell's lyrical canon. The theme of reconciliation, therefore, is deserving of explanation in general terms prior to a detailed discussion of individual poems.

A general knowledge of the concept of the ideal human state and existence as found in the Judaic-Christian, Neo-Platonic, and Neo-Classical traditions is necessary in order to piece together Marvell's notion of the ideal. He used these traditions conventionally, taking the ideas which were commonplace in his time, and therefore, it is not imperative that a complete study of these traditions be made in order to understand Marvell's personal ideal.

The Judaic-Christian, Neo-Platonic, and Neo-Classical ideals of state and existence are ideas which overlap when seen in their most general terms and, therefore, can be easily molded into one. Marvell's ideal, therefore, is of a Paradisial Garden of Eden, governed by beauty, stability, eternity, where man may exist in complete pre-lapsarian innocence and ease, in harmony with God and with nature. It is also a state of wholeness, of unity, where man need not fear the dissolution of his soul because of distracting variety and sensual confusion. It is the Elysian fields as well, where man accepts his role in the virtuous harmony of an untainted, ordered universe.

The natural world, on the other hand, is poetically revealed to be a finite, mutable, varietal, deceptive, chaotic and discordant state, where individuals must wage constant battle against these characteristics as well as sensuality and sensuousness in order to preserve the unity and virtue of the self or soul necessary to gain entry to the true ideal -- the Heavenly Paradise. In the lyrics, therefore, reality is presented not as a record of actuality, but rather, as that within the natural world to which the poet emotionally reacts.

For Marvell, his ideal world was a constant, but was never attainable in itself while man was still part of the natural world, and, therefore, still

subject to its hazards and limitations. This can be seen in the way in which the ideal is presented in the lyrics.

Usually, it is merely implied through emphasis on the unsatisfactory 'real' situation. In some poems, although the characteristics of the ideal state and existence may be expressed, never is this without a reminder of their transience. The inability of man in the natural world to create or to find a true paradise on earth is part of the emotional intensity of Marvell's response to reality, and results in his attempt to adjust his view of reality to conform with his notion of the ideal.

In order to reconcile the characteristics of the natural world with those of the ideal, Marvell can only attempt to see, intellectually and imaginatively, the natural world as possessing the characteristics of the ideal, or to explore, again intellectually and imaginatively, the possible means of controlling the reality. On the whole, the means through which he attempts to reconcile the real with the ideal are quite traditional. The characteristics of the pastoral calm and the pastoral figures; the powers of poetry, of art, and of music, characteristics of the creative imagination; Christian-Platonic resolve; and to some extent, direct and forceful action: through these tools, Marvell attempts to control reality. Individually, these means cannot achieve, even with a stretch of imagination, what the poet would have them achieve, and he seems to be aware at all times of the actual impossibility of that which he proposes.

The degree to which Marvell is successful in reconciling the real with the ideal is always, therefore, limited by one of the characteristics of the natural world which he hoped to control -- time. The attempt is most frequently qualified, although in a few poems the possibility of success is assured.

The theme of reconciliation is, therefore, a serious subject, one about which the poet feels a deep emotional involvement. As further study will show, the seriousness, the intensity of feeling of a particular poem varies with the degree to which the attempt has been successful: the more successfully the natural world is controlled or takes on the qualities of the ideal, the less serious is the poet's involvement in the subject matter of the poem.

One would expect that in relation to this serious theme, the element of tone in Andrew Marvell's lyrics would follow and reflect the degree of success which the poems reveal. Tone, however, is extremely complex in Marvell's poetry and does not relate so simply to the subject matter. If one interprets the lyrics purely on the basis that tone reveals the attitude of the poet to the subject matter, the result is a failure to see the seriousness of the theme at the root of the poem. On the other hand, awareness of the theme without a consideration of tone leads to an inability to grasp the curious intensity which is a result of the relationship between tone and subject matter. Critics, however, prefer not to get involved in a discussion of tone. They evade this most elusive element of Marvell's lyrics by describing it in general terms: that it is detached, cool, or ironic; or they discuss the tone of a single passage within a poem, rather than of the whole. As a result, critics have failed to point out the functional role of tone within the poems, which is, in part, the purpose of this study.

Tone is not a gauge by which one can measure Marvell's attitude toward his subject directly. In these lyrics, the surface tone -- that which is technically created by diction, rhythm, rhyme, and punctuation -- is most often indicative only of the speaker's attitude, or that of posed

characters. The poet's attitude, on the other hand, is revealed only in the undercurrent of tone conveyed in the tensional relationship of subject matter and surface tone. Thus, in discussing the tone of Marvell's poems under the broadest definition -- that tone is that which reveals the attitude of the poet to the subject matter -- both surface tone and subject matter must be studied before an assessment of the poet's attitude, or involvement, can be made.

The surface tone, therefore, is used by Marvell as a means of achieving poetic distance from a subject which holds great emotional involvement for him. Generally speaking, when the theme of reconciliation is presented as an unsuccessful attempt to control the characteristics of the natural world, and emotional intensity rings through the choice of vocabulary, the tone is light, humourously playful. When the tone is serious, on the other hand, the poems do not have the same serious intensity in their presentation of the theme of reconciliation.

The purpose of this study is, therefore, to examine the relationship between tone and the central tension of Andrew Marvell's lyric poetry: the attempt to reconcile his observations of the natural world and the human existence with his notions of an ideal state and being.

Limitations, based on the extent of the occurrence of the theme of reconciliation, have to be placed on the scope of the thesis because the nature of the study demands a close examination of individual poems. Unless, therefore, this theme is an integral part of the poem, either explicitly or implicitly, it will not be discussed.

Except for 'An Horatian Ode upon Cromwell's Return from Ireland', therefore, the occasional verse will not be dealt with. Marvell's attempt to reconcile his view of reality with his notion of the ideal, is personal and

emotional, and hence, is confined mainly to the lyrics.

Also omitted from this study are those lyric poems which do not reveal any concern with this theme: 'Eyes and Tears' and 'Mourning', two experimental and imitative lyrics; 'Daphnis and Chloe', a playful reversal of the pastoral tradition; 'The Match', a courtly love lyric, delicate and charming, but without much substance or tension; 'The Fair Singer' and 'The Unfortunate Lover', which show emblematically the dangers of the natural world and especially of love, but do not involve the theme of reconciliation as a functional part of the poem; 'Ametas and Thestylis making HayRopes', another delightfully witty pastoral dialogue which symbolically shows the effect of sexual love upon the unity of the soul, but again, is not concerned with the theme under discussion; 'Upon the Hill and Grove at Bill-borow' and 'Bermudas', poems which celebrate an earthly paradise in terms of the ideal; 'A Dialogue between the Soul and Body', which revolves around a theme different from that of reconciliation; the Mower poems which as a group reveal a falling away from the ideal rather than an attempt to attain it; and finally, 'Upon Appleton House', in which the theme of reconciliation is only one of the many themes touched upon in the poem.

Each of the remaining lyrics will be discussed in detail within the context of the theme of reconciliation and the relationship of the tone to the substance of the poem, to what the poem tells us concerning the poet's attempt to reconcile the real with the ideal. These lyrics will be discussed under the following areas of classification:

1. A) Poems in which the attempt at reconciliation is shown to be successful: 'Clorinda and Damon', 'Musicks Empire', and 'The Definition of Love'.
- B) Poems in which the attempt at reconciliation is assured to be successful: 'On a Drop of Dew', and 'A Dialogue Between The Resolved Soul, and Created Pleasure'.

2. Poems in which the attempt at reconciliation is only partially successful: 'The Garden', 'The Nymph complaining for the death of her Faun', 'An Horatian Ode. . . ', and 'The Coronet'.
3. A) Poems in which the attempt at reconciliation is left inconclusive: 'The Gallery', and 'Young Love'.
- B) Poems in which a sense of failure dominates the attempt at reconciliation: 'To His Coy Mistress' and 'The Picture of little T.C. in a Prospect of Flowers'.

By studying these lyrics in this manner, it may be possible to conclude that there is a peculiar pattern which emerges from the relationship of tone to the theme of reconciliation, which reveals, to a certain extent, Andrew Marvell's particular use of the element of tone.

CHAPTER TWO

THE NATURAL WORLD CONTROLLED

Part One: The Attempt To Reconcile The Real And The Ideal Is Successful

The poems which I am about to discuss, 'Clorinda and Damon', 'Musicks Empire', and 'The Definition of Love', are related to the theme of reconciliation in that they reveal, in substance, that controls can be successfully placed upon the real world, thus replacing the dangerous characteristics of that natural world with the qualities of Marvell's ideal. It will be seen that the tone of these poems is generally in accord with the subject matter, but that this use of tone conveys a sense of the poet's lack of sincerity and/or feeling toward what is proposed in the poem with regard to the theme of reconciliation.

Following the plan outlined in Chapter One, I shall discuss each of these poems as to the theme of reconciliation, pointing out the aspects of the real and the ideal worlds shown in the poem, and then discuss the tone as related to the theme and subject matter.

Since Professor Legouis' rather scathing comment that the poem 'Clorinda and Damon' merely "contrasts in the crudest manner pagan sensuality and Christian, or Protestant, purity . . .",¹ critics have been praising

¹Pierre Legouis, Andrew Marvell: Poet, Puritan, Patriot (Oxford: Clarendon Press, 1965), p. 40.

Marvell's ability to express weighty problems within such a delicate and simple framework.²

The pastoral dialogue tradition is changed slightly by the poet, for Damon refuses Clorinda's offerings of good will: grass on which his sheep may graze; flowers to adorn his head; and sexual joys within a cool, dark "Cave", from which is heard the pleasant sound of a "Fountaines liquid Bell". Through the delights which she offers, Clorinda is identified with mutability, variety, sensuality, and sensuousness -- with the real world. Damon can no longer be enticed by these things, because the "great Pan", Christ, having revealed Himself, has made the shepherd aware that "he has a soul",³ aware of an eternal Paradise, and thus also aware that he is living in a post-lapsarian world.⁴

Through the characters Clorinda and Damon, therefore, two tensions are created. Explicitly, there is a tension between "soul and sense"⁵, between the penitent resolve of the Christian convert Damon, and the pagan sensuality of the "'libertine' shepherdess", Clorinda.⁶ The other tension is that between the natural world with its characteristics of mortality, diversity, and original sin, and the ideal state and existence suggested by the transcendent message brought by Christ.

²Louis L. Martz, The Wit of Love: Donne, Carew, Crashaw, Marvell (Notre Dame: University of Notre Dame Press, 1969), pp. 157-158; J. B. Leishman, The Art of Marvell's Poetry (London: Hutchinson Press, 1966), p. 117; Edward W. Tayler, Nature and Art in the English Renaissance (New York: Columbia University Press, 1966), pp. 147-148.

³H.R. Swardson, Poetry and the Fountain of Light (London: George Allen and Unwin Ltd., 1962), p. 89.

⁴Harold E. Toliver, "Pastoral Form and Idea in some Poems of Marvell," Texas Studies in Literature and Language, V (1963), p. 88.

⁵Swardson, Poetry and the Fountain of Light, p. 89.

⁶Tayler, Nature and Art in the English Renaissance, p. 147.

The dialogue form allows Marvell to present a "clash" between these tensions, which threatens for a moment the pastoral calm and harmony which the tradition implies.⁷ At the same time, the pastoral setting proves to be false, to be as artificial as the convention itself because, in contrast to the true ideal, it too includes the dangerous elements of the real world.

Total collapse of the infected pastoral -- infected by the Fall of man -- is, however, avoided through the reconciliation of Clorinda and Damon, a reconciliation of the real and the ideal worlds. The means by which this reconciliation is effected is through the traditional powers of music

- C. Sweet must Pan sound in Damons Note.
- D. Clorinda's voice might make it sweet.
- C. Who would not in Pan's Praises meet?

Music unites pagan and Christian: "And his Name swells my slender Oate"; changes Clorinda's interests from the variety of sensuous delights to the single purpose of singing "Pan's Paradise"; and shows that there is a possibility of finding in the sensuous things of the natural world -- "Pastures", "Caves", and "Fountains", -- "something which matches the beauty of the song of Pan . . .".⁸

CHORUS

Of Pan the flowry Pastures sing,
Caves eccho, and the Fountains ring.
Sing then while he doth us inspire;
For all the world is our Pan's Quire.

The "unitive powers" of music, of art, are thus seen by Marvell as being able to "remake the scene and thus make it acceptable with some degree of safety".⁹ What was once "astray", man and the natural world,

⁷Martz, The Wit of Love, p. 157.

⁸Toliver, "Pastoral form and Idea", 87.

⁹Harold E. Toliver, Marvell's Ironic Vision (Hartford, Conn.: Yale University Press, 1965), p. 30.

have become one "Quire"; " . . . the wild pastoral piping is itself transformed directly into the 'harmonia mundi' . . ." ¹⁰

The subject matter of the poem revolves, therefore, around the serious theme of reconciliation, and concludes that the attempt of Damon to control Clorinda, who represents the natural world, is successful. In place of conflict, there is harmony; instead of variety, the end result is unity, or wholeness. The depth of this theme is carefully hidden beneath the fragile polish of the pastoral dialogue tradition, to which the light gaiety of tone corresponds. The tone follows the plot of the dialogue, rather than the ideas which give the poem strength and vitality.

Up to line 16, Clorinda tries to persuade Damon to follow her and to enjoy her gifts. Oddly enough, there is nothing in the poem which indicates a seductive tone in what she says, albeit that her choice of words is deliberately sensuous. From this, Clorinda is portrayed as an innocent, completely unaware of the fallen state of the natural world which she unwittingly represents. Damon's flat, epigrammatic, cliché refusals and rebuttals appear on the other hand, as over-reactionary in the sullen superiority which is conveyed by the tone. Damon may be justly patronizing in the light of the deeper meaning of the lines, but the contrast in tone between Damon and Clorinda creates a comic effect:

C. Seest thou that unfrequented Cave?
D. That den? C. Loves Shrine. D. But Virtue's Grave.

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John Hollander, The Untuning of the Sky: Ideas of Music in English Poetry 1500-1700 (Princeton, New Jersey: Princeton University Press, 1961), p. 302.

In keeping with the character thus created by the surface tone, it is Clorinda, not Damon, who makes the first step toward reconciliation, by asking Damon: "What is't you mean?" His admission that her offering "once had been enticing things", ushers in a softer, almost apologetic, note to Damon's tone. In speaking of Pan's message, Damon's words lack the abrupt superiority which was so apparent in the early part of the poem. He takes three lines in an attempt to explain the immensity of his experience:

D. Words that transcend poor Shepherd's skill,
But He ere since my Songs does fill:
And his Name swells my slender Oate.

The tone here, echoes Damon's expression of humility and wonder through the hesitant punctuation and the denotation of the words, "transcend", "fill", and "swells".

The last three lines of the dialogue show a subtle management of tone. Marvell, in each of these lines, uses the subjunctive mood to govern the sentences. In this way the tone becomes one of shy cautiousness:

C. Sweet must Pan sound in Damons Note
D. Clorinda's voice might make it sweet.

This careful flattery leads to Clorinda's happy and somewhat relieved tone in the following line, as she gives in to Damon: "Who would not in Pan's Praises meet?".

It is perhaps not too far-fetched to say that tone seems to give the dialogue a melodramatic flavour. The poem ends with our rustics happily reunited as the Chorus bursts into triumphant song, banishing all conflict and doubt.

As a whole, therefore, the surface tone of 'Clorinda and Damon' is light, the "conflict ... gaily and humourously healed",¹¹ despite the

¹¹Martz, The Wit of Love, p. 158.

ponderous nature of the poem's thematic tension. Although the surface tone and the surface plot of the poem are in agreement, tone is not indicative of the seriousness of the theme of reconciliation. In fact, since tone seems to make light of the question of controlling the real world, apparently, the poet is not emotionally involved. From this observation one may conclude that, through the relationship of surface tone and the theme of reconciliation in this poem, Marvell is indicating that controls cannot be placed upon the natural world with the facility by which reconciliation is achieved in the artificial, pastoral world of Clorinda and Damon. Just as the whole setting, characters, and situation of the poem are part of fantasy, so is the successful replacement of the natural world's post-lapsarian characteristics with the qualities of the ideal world by means of music's "unitive powers".

The artistry of the poem is not, therefore, "crude" as Professor Legouis would have us believe. Andrew Marvell's poetic distance, his "urbanity"¹², is reflected in the contrast of the light tone and form of the poem, with the seriousness of the basic theme. The tension created by this contrast, by Marvell's personal awareness that what he had presented in the poem is mere fantasy, along with the tensions within the poem itself, make 'Clorinda and Damon' a "satisfying dialogue".¹³

¹²Geoffrey Walton, Metaphysical to Augustan (London: Bowes and Bowes, 1955), p. 123.

¹³Leishman, The Art of Marvell's Poetry, p. 117.

The ideal of harmonious order, implied in 'Clorinda and Damon' by the image of the "Quire", was a comforting contrast to the historical reality in which the poet lived. In the poem 'Musicks Empire' Marvell illustrates a reconciliation of chaos and discord, unpleasant elements of the real world, with the order and harmony characteristic of his notion of an ideal state.

Although relatively simple, 'Musicks Empire' is a difficult lyric to discuss because, as J.B. Leishman points out, it is "both intellectually and imaginatively confused."¹⁴ The theme of reconciliation is just one of the many ideas touched upon in the poem.

The first stanza portrays the primeval state of music, nature, and, allegorically, man. In this portrait characteristics of the natural world as Marvell poetically sees it are clearly present. It is a world of "Jarring Windes", of destructive chaos; a world of "solitary", unconnected and uncommunal sounds, of discord. These sounds are "bound" in "Infant Nature", imprisoned in the limits of an earthly existence. They are like "one great Cymbal", merely noise, incapable of communicating.¹⁵

In the second stanza these sounds are brought out of solitude, ordered into instruments, forced into harmony. The sense of progress, of release from a "bound" existence, shows this change to be for the better.

¹⁴Ibid., p. 220.

¹⁵There seems to be a subtle reference here to I Corinthians 13, 1. The apostle Paul uses the idea of the "tinkling cymbal" to suggest the inability to communicate and to be communal in the sense of harmonious social living. I believe that Marvell uses this in order to prepare for the introduction of humanity as a correlative in the poem.

¹⁶Jubal, "the father of all such as handle the harp and organ", was of the line of Cain. Perhaps Marvell uses this figure, not only because of the connection to music, but also to represent fallen man -- of whom even the most accursed have the ability to strive for order.

It is a change brought about by the direct action of man, represented by the mythical Biblical figure, Jubal.¹⁶ Noise is thus transformed into music.

Just as sound is brought together to create music, the idea of the growth of civilization is introduced in the same movement from solitude to community. This movement through time continues throughout the poem, "from virgins to "Progeny", thence to "Colonies", and finally to "Empire" . . ." ¹⁷ "Harmonious" becomes the operative descriptive word rather than "solitary". There is also another movement, of music itself, from being "bound" in nature to being housed in instruments in order to "sing mens Triumphs", and from thence to providing the link between heaven and earth as the "Mosaique of the Air". Now as the most holy of all the arts, music brings together "all between the Earth and Sphear". Music's unitive powers, as seen in 'Clorinda and Damon', gather the diverse elements of the universe into harmonious wholeness.

The last verse introduces yet another idea which converts the poem into one of compliment to either Fairfax or Cromwell. This apparent after-thought does not benefit the lyric as a work of art, and leads to such generalizations as that made by Percy A. Scholes, who refers to Marvell as a "typical poet of the Commonwealth and Protectorate, celebrating its triumphs." ¹⁸ If this verse has any place within the poem at all, it is through the poet's attempt to suggest that the ideal state of harmony, order, and unity is not merely in the past, but can also be found in the present.

¹⁷ Rosalie L. Colie, "My Ecchoing Song": Andrew Marvell's Poetry of Criticism (Princeton, New Jersey: Princeton University Press, 1970), p. 97.

¹⁸ Percy A. Scholes, The Puritans and Music (Oxford: Clarendon Press, 1962), p. 153.

Perhaps there is an analogy here between the "Conqueror" and Jubal: just as Jubal effected change through direct action, and with a strong hand maintained order, so too the "Conqueror" as he is portrayed in 'An Horatian Ode'. But this connection is tenuous. Critics do not agree as to whether the figure here is Cromwell or Lord Fairfax, for the descriptive imagery is confused. Nevertheless, in the last verse, the "gentler Conqueror" and music unite with one single harmonious purpose: to sing 'Heavens Hallelujahs'.

Whether or not the notion of music as the ordering principle creating 'harmonia mundi' out of chaos is merely a cliché, it certainly has its place in relation to the theme of reconciliation. The other means of creating order -- direct action -- does not play such an important role as does the art of music. Although Professor Toliver is perhaps suggesting more depth than this poem actually offers in his observation that: "... art makes the processes of time worthwhile. Through art one celebrates communal triumphs and links the community to heaven ..."¹⁹, his point that music is a means to overcoming the undesirable characteristics of the natural world, is justified.

The success with which music brings order and harmony to a destructive and disordered existence, uniting heaven, man, and nature, is captured in the 'epic' quality of the tone.

The humour and ironic twists which one often finds in Andrew Marvell's lyrics, are not to be found in 'Musicks Empire'. Nor does the poet play with a contrast of tone and subject matter. Instead, the tone follows the gathering momentum as the images move from those of solitude to community, from nature to heaven, by moving from solemnity to dignified jubilation. Beyond the rhythm of the lines, there is little in this poem to indicate tone at all. The climax

¹⁹ Toliver, Marvell's Ironic Vision, pp. 172-173.

of momentum, image, and tone, comes in the first line of the last verse: "Victorious sounds!" Yet, the rest of the stanza constitutes a falling off; the "Homage" is rather flat.

It would seem, therefore, that the successful achievement of music in controlling, ordering, and uniting the dissonant characteristics of the natural world, and thereby reconciling the real world with the ideal, is echoed by the tone. The seriousness of the theme is upheld by the ponderous dignity of tone in the first two stanzas; the success of the attempt to reconcile the natural world with the poet's ideal is apparent in the rising tone of excitement and jubilation in the following stanzas. The contrived compliment in the last stanza is made more obvious by the neutral tone which governs these lines.

The relationship of tone to the theme of reconciliation in 'Musicks Empire' is, therefore, one of compatibility. This in itself does not, however, indicate any 'feeling' on the part of the poet; indeed, the poem lacks a sense of Marvell's personal involvement. This is due, in part, to the unfinished, unpolished character of the poem, and also, to the fantastic, imaginative story-plot. Tone and plot combine to give the poem the quality of a recitation of a legend. There is no emotional intensity in the poem because it is a story to delight both the reader and the poet. The lameness of the last stanza, where Marvell attempts to see this fantasy in the context of his own real historical time, indicates the failure of that attempt, and the poet's acceptance of that failure. Such achievement as that recorded in legend is only viable within the realms of the imagination.

The theme of reconciliation is treated very differently in 'The Definition of Love'. The achievement of an ideal state and existence does not

occur although reality is successfully controlled, thus allowing for a measure of perfection within that reality. It is for that reason that discussion of the poem is included in this chapter.

The poem is concerned with defining love, a love which, as Frank Kermode points out, is a personal and a particular love.²⁰ But it is more than this: it is a particular type of love, and not the kind held by the platonic lover for his equally virtuous lady, as so many critics believe.²¹

Unlike the platonic lover, the speaker despairs, rather than rejoices, at the impossibility of union. The "object" of the speaker's love is removed from the realm of sense to a point of abstraction wherein there is nothing to indicate that this love is for a human being at all. The poet's choice of words suggests that the object of the speaker's love, and the love itself, is something transcendent, rather than earthly. He says that his love is "of a birth as rare/As 'tis for object strange and high:", and is "so divine a thing". Ann E. Berthoff says of this imagery, that it is made up of

allegorical metaphors drawn from the experience of sublunary passion, the language of philosophy, the geometry of necessity, and the fatal form of the world. They serve as bridges to what is otherwise incommunicable ... purity and perfection of being, identity and unity, immortality and incarnation.²²

²⁰ Frank Kermode, "The Definitions of Love", Review of English Studies, VII (1956), 184.

²¹ M.C. Bradbrook and M.G. Lloyd Thomas, Andrew Marvell (Cambridge: Cambridge university Press, 1962), pp. 44-45; George deF. Lord, "From Contemplation to Action: Marvell's Poetical Career," Philological Quarterly, 46 (1967), 208; Laurie Zwicky, "Marvell's 'The Definition of Love'," Explicator, XXII (1964, #52; Toliver, Marvell's Ironic Vision, pp. 44-45.

²² Ann E. Berthoff, The Resolved Soul: A Study of Marvell's Major Poems (Princeton, New Jersey: Princeton University Press, 1970), p. 89.

The imagery thus reveals that the special love defined in the poem is that of the speaker, the incarnate soul, for the heavenly home. The "Soul is fixt" to that heavenly source, but is also "extended", incarnated in an earthly physical body. It is prevented from total reunion with heaven by Fate: "the prime necessity of temporal life . . . that the soul must be, for the time being, displaced, separated from its true home."²³ The ideal state and existence which the speaker longs for is the union of his soul with heaven, the consummation of the reciprocal love between the source and the soul. The natural world, on the other hand, is represented in this poem by Fate, whose adverse characteristics, time and physical being, the speaker wishes to overcome.

It is the speaker's knowledge of the "Impossibility" of the "union" of his soul with heaven during his temporal existence which leads to his despair. At the same time, this "despair" is "Magnanimous" because it reveals the "divine" love between the soul and its source to the speaker. He realizes that "Hope" for union while the soul inhabits his body is useless, that he must accept Fate's power for the time being.

No longer chafing against the "Decrees of Steel", the natural world, the speaker's mind²⁴ can rise above the earthly existence and find contentment in contemplating the love "so rare". Rosalie L. Colie observes that

The lover in this poem is quite content to be separated from his beloved; . . . Whatever emotion this poem bears comes . . . from his satisfaction in having solved this problem intellectually . . .²⁵

²³Ibid., p. 95.

²⁴Line 30, ". . . the Conjunction of the Mind", refers, I believe, to contemplation rather than intellection.

²⁵Colie, "My Ecchoing Song", p. 45.

Although perhaps wrong in her basic assumption that 'The Definition of Love' is a poem defining a human love, Miss Colie is correct in pointing out the pleasure which the speaker derives from the contemplation of that separation itself.

This is because it is the contemplation of perfection, of "Two perfect Loves". The meditation also brings the realization that the separation of heaven and soul makes this love, and earthly love, possible. Without that separation there could be no earthly existence,²⁶ and unless the body is inhabited by the soul, there can be no earthly love. Thus the speaker concludes that "Loves whole World doth on us wheel."

Contemplation, therefore, also brings an awareness of wholeness, which echoes the perfection of his object. Another characteristic of this love which his meditations bring him to realize is its immortality: "But ours so truly Paralel,/Though infinite can never meet." Finally he comes to the paradoxical conclusion that the separation itself leads to unity: "the Love which us doth bind."

The love of the incarnate soul for its heavenly source is defined, therefore, as a "dynamic stasis",²⁷ the contemplation of which leads to a discovery of perfection, wholeness, immortality and unity. To find these qualities while still within the bounds of the natural world amounts to a conquest of the real world's power and a release from the limitations of time and flesh. Reality is thus successfully reconciled to the ideal state and existence.

²⁶Ann Evans Berthoff, "The Allegorical Metaphor: Marvell's 'The Definition of Love', Review of English Studies, XVII (1966), 25.

²⁷Toliver, Marvell's Ironic Vision, p. 54.

The tone of 'The Definition of Love' is generally serious and detached, and is thus in agreement with the theme of reconciliation as it is found in this poem. It is personal, only as far as the abstract subject -- the definition of the love of the incarnate soul for heaven -- will allow.

The wonder expressed in the first stanza is qualified by the abstract concepts. By way of the possessive "My love", the tone is personal, and is maintained by the "poem's continued metaphor of sexual love."²⁸ But the intimate tone is checked throughout the verse by the transcendent nature of the images. These lend the tone a sense of fact -- which is, of course, necessary to the form or genre of the definition poem.

Similarly, in the second stanza, the personal tone of gratitude toward "Magnanimous Despair", and disappointment in the failure of Hope, is secondary to the factual, impersonal concepts. The images are again abstract and transcendent, and the very hardness and coldness of the image of Hope's "Tinsel Wing" creates even greater distance between the speaker and the experience itself.

By the end of the second verse, the personal tone has been adequately controlled by abstraction, thus allowing the poet to feel that he has clearly established the fact that, although this love affects him personally, it is not a sublunary love, nor is it in any way the love between human beings. As the sexual metaphor becomes less explicit, the imagery becomes more intellectual, more conceptual, finding its roots in geometry and philosophy. In stanza three, therefore, the tone becomes more matter-of-fact, as the speaker accepts, resolutely, the power of Fate.

²⁸Berthoff, The Resolved Soul, p. 89.

Although the meditation on Fate in the following three stanzas is made almost totally in abstract terms, humour and irony are scattered throughout. The central irony is that Fate, although a tyrant, is completely dependent on the effect of its own tyrannical measures. With humour, the speaker characterizes Fate as an interfering, jealous lover, whose means of maintaining the separation are as crass as they are cruel. Unlike the light humour of 'Clorinda and Damon', it works with the brutal images it alleviates, to give the tone an underlying grimness and harshness. Although the images are abstract, one is aware of greater personal intensity in these verses than in those which convey a personal tone mechanically.

When the speaker is contemplating the love itself, in stanza VII, the tone does not reveal his conscious and emotional awareness of the superiority of that love. Instead there is an indication of resolute resignation and acknowledgement of both the necessity of separation and the gift of immortality. As a result, there is neither jubilation nor disappointment in the tone. It is merely factual. Again the abstract images cause the lines to take on this tone, but it is also due to the cancelling effect of the ideas expressed in the last line of the stanza: "Though infinite can never meet."

The last verse has a definite ring of satisfaction, because of the succinct conclusion which neatly ties up all the imagery, the personal tone thus coming through the intellectualized images by way of the strong rhythm and rhyme.²⁹

In the first three and last two verses, a general seriousness of tone follows closely the theme of reconciliation. In these stanzas, however,

²⁹Bradbrook and Lloyd Thomas, Andrew Marvell, p. 45.

despite the successful attempt to overcome the natural world being registered in both substance and tone, the poet seems more detached and less emotionally involved than in the stanzas on Fate where the power of the natural world is the prevalent subject, and the harsh images and word choices are ameliorated somewhat by the grim humour which is interspersed amid a generally factual tone.

The only conclusion one can draw from this peculiar relationship of tone and the theme of reconciliation is that for Marvell, this poem was a "symbolic action of his exploration"³⁰ of the possibilities of achieving a reconciliation of the real and ideal worlds. His intellect could draw a pleasing picture of Christian success in this regard, but it is quite removed from his personal involvement. Hence, the emotional tension of the poem is focussed primarily on his experience in the natural world and, therefore, with Fate. Oddly enough, this is indicated by the humour in the tone, which, despite its grim quality, seems to provide relief from that tension, thus distancing the poet from that which most affects him.

The theme of reconciliation in 'The Definition of Love', is seen, intellectually, in the light of success. Emotionally, however, -- and here tone gives the main clue -- that success is not seriously considered.

The poems 'Clorinda and Damon', 'Musicks Empire', and 'The Definition of Love' have practically a similar relationship between tone and subject

³⁰R.D. Brett, Ironic Harmony: Poetic Structure in Donne, Marvell and Dryden (Ann Arbor, Michigan: Dissertation Abstracts, 1961), Microfilm #71, p. 143.

matter: the tone echoes the success of the attempt to reconcile the natural world with the poet's notion of the ideal. The ultimate result of this relationship of tone and subject matter is found to be an undermining of that achievement, which reveals itself in the lack of sincerity and emotional feeling behind the poet's words. Marvell uses tone, therefore, to show that the natural world is successfully controlled only in fantasy or in intellectual theory. The emotional reaction to the natural world is not, in these poems, salvaged by such success.

Part Two: The Attempt To Reach The Ideal Is Assured To Be
Successful

The two poems about to be discussed are included in this study because one reveals that a completely serious tone does not indicate the poet's emotional involvement with the subject matter, while the other shows that a homourous tone, when following the substance of the poem, is not illustrative of emotional intensity. The theme of reconciliation in both 'On a Drop of Dew' and 'A Dialogue Between The Resolved Soul, and Created Pleasure' is admittedly tenuous. The main thrust in the poems is not an attempt to control the natural world by removing the dangerous qualities or by remaking the scene in order to make it compatible with the ideal world, but rather an attempt to control it by rejecting it while ascending toward an assured union with the ideal. These poems both show that a reconciliation of the real world and the ideal is out of the question, and therefore, in order to maintain its integrity, the 'self', or the soul, must conserve as its only goal reunion with the Heavenly ideal. Although this goal is not actually achieved within the poems, the last lines of each indicate clearly that success is assured.

As soon as the reader recognizes the obvious Platonic symbols³¹ and the analogy between the drop of dew and the soul, it is the ingenious precision and diminutive aspect of 'On a Drop of Dew' which arrests him. As Louis L. Martz observes, the poem is

a perfectly executed spiritual exercise. It presents first a clear visual image . . . then the understanding proceeds to apply this image to the plight of the human Soul; and finally the power of the will draws forth a firm spiritual meaning.³²

The "clear visual image" of the dew-drop on the purple flower is presented in the first eighteen lines. In preparation for the correspondence of the dew-drop and the soul, Marvell cleverly works into the description the familiar Platonic concepts of the heavenly home: "Frames as it can its native Element"; of the earthly physical existence: "Yet careless of its Mansion new"; and of circularity, the symbol of perfection and eternity, and hence, also of the soul:

For the clear Region where 'twas born
Round in itself incloses:
And in its little Globes Extent,
Frames as it can its native Element.

The reaction of the dew-drop to its new environment is that which is typically used to represent the reaction of the soul to its "Mansion", the body:

How it the purple flow'r does slight,
.
Restless it roules and unsecure
Trembling lest it grow impure:
Till the warm Sun pitty it's Pain,

³¹Ruth Nevo, "Marvell's Songs of Innocence and Experience," Studies in English Literature, V (1965), 1.

³²Martz, The Wit of Love, p. 161.

The Platonic view of the world as a 'vale of tears', of the body's corruption, of the need for recollection and contemplation of Heaven as the means of maintaining purity, become the descriptive method of characterizing the dew-drop. Noticeably absent are the dew's "protean, mirroring, rainbow qualities" ³³, for these would only detract from Marvell's analogy in which the "drop of dew is a guise of the soul confronting its fate which is time." ³⁴

So the Soul, that Drop, that Ray
Of the clear Fountain of Eternal Day,
Could it within the humane flow'r be seen,

Thus the correspondence of the dew-drop and the soul is made explicit as the poem moves into the second eighteen lines, which deal primarily with the soul as object. The symmetry between the dew-drop and the soul is clearly upheld.

As the dew-drop slights the purple flower, the soul "Shuns the sweat leaves and blossoms green". The dew-drop gazes back "upon the Skies"; the soul remembers still "its former height". The dew-drop "Frames as it can its native Element", and the soul, likewise, spends its time on earth

. . . recollecting its own Light,
Does, in its pure and circling thoughts, express
The greater Heaven in an Heaven less.

In the reacting to the earthly world, the soul is not so passive as is the dew-drop which waits trembling "Till the warm Sun pittty it's Pain/ And to the Skies exhale it back again." Harold E. Toliver points out the differences

³³Colie, "My Ecchoing Song", pp. 116-117.

³⁴Berthoff, The Resolved Soul, p. 27.

between the passage on the dew-drop and that of the soul. For the dew-drop he notes:

The process of descent into, and progress through time is one of restlessness and longing, and the return has very little triumph about it . . . [The soul, on the other hand, is] no longer passive in framing 'as it can' its native element, but shuns, 'disdains', 'loves', and finally 'runs'.³⁵

Lines 33-36 begin the movement toward the spiritual meaning of the last four lines. The soul's yearning for the "greater Heaven", an active supplication, is given in physical terms:

How loose and easie hence to go:
How girt and ready to ascend.
Moving but on a point below,
It all about does upwards bend.

The visual image of the soul, loosely poised on a point, ready to transcend, suggests the many religious and philosophical ideas relating to the unity of man, of body and soul.³⁶ Marvell thus guides the reader, with a movement of the intellect, toward the meditational conclusion.

The images of the dew-drop and of the soul with their respective characteristics of fear and spiritual power are drawn together in the last lines:

Such did the Manna's sacred Dew distil
White, and intire, though congeal'd and chill.
Congeal'd on Earth: but does, dissolving, run
Into the Glories of th' Almighty Sun.

³⁵Toliver, Marvell's Ironic Vision, pp. 73-74.

³⁶J.E. Saveson, 'Marvell's 'On a Drop of Dew', Notes and Queries, V (1958), 289.

In order to maintain integrity while on earth, the dewdrop-soul must be "chill" -- must not welcome its temporary union with the natural world despite its apparent beauty. Only when the "Almighty Sun" claims the dewdrop-soul as its own, can it risk "dissolving", for "dissolving in the presence of the sun is self-fulfilling."³⁷

The dewdrop-soul is portrayed in this poem to be endangered by a beautiful natural world which it cannot control. The only possible reconciliation of the ideal world with the real is through the soul's ability to maintain heaven's "Element" within itself. The tension, therefore, between the real and the ideal is not between the heavenly source and the natural world, but rather, between purity and possible corruption. It is the characteristic of time which represents the natural world's dangers in this poem.

As in 'The Definition of Love', the idea is of too much time rather than too little, but unlike that poem, the end of time's duration is, here, in sight. The last four lines show that time will be defeated by time itself, and the soul will maintain its purity throughout that duration, thus to be eventually reunited with the ideal -- "th' Almighty Sun". The dangers of the natural world will be overcome because of the soul's complete rejection of earthly reality. The assurance of such success comes with faith, and thus the poem becomes one of "total celebration"³⁸ of the strength and spiritual power of the soul.

³⁷Toliver, Marvell's Ironic Vision, p. 75.

³⁸Martz, The Wit of Love, p. 161.

Even though the poem is a 'religious' poem, when tone is examined, there is no "trace of didacticism or devotional fervour".³⁹ The first eighteen lines, which introduce the emblematic dew-drop, are presented in a detached and impersonal undertone through the invocation of an onlooker, "See how the Orient Dew . . . ", the languid rhythm of the long opening sentences, and the focus -- which is upon the dew itself and its reactions rather than upon the reaction of the speaker toward the object. On the surface, the diction suggests the speaker's sympathetic viewpoint, but because the word choice is too pointed and the only emotion is that which characterizes the worried yearning of the dew-drop, there is no empathy involved in the relationship between the speaker and the object. As a result, although the surface tone is serious and sympathetic, the undertone is neutral, and thus, there is no indication of the poet's heartfelt involvement in the plight of the object which lies "Like its own Tear", "Trembling" as it waits helplessly until the warm sun "pitty it's Pain".

The second part of the poem is marked by a shift in perspective from the dew-drop to its comparative, the soul. This shift causes a change in tone because the new object, the soul, is militant, active in its rejection of the natural world, and the speaker's attitude becomes one of controlled admiration. Again there is no humour nor lightness in the tone, although the seriousness moves in dignified celebration toward the close of the second eighteen lines. There the "chantlike repetition" of word and rhythm brings a suggestion of a "purposeful, disciplined exuberance."⁴⁰ The attitudes expressed, in this instance gaiety and spiritual power, are again those of the object -- not the speaker.

³⁹Leishman, The Art of Marvell's Poetry, p. 201.

⁴⁰Toliver, Marvell's Ironic Vision, p. 74.

The speaker's tone, on the other hand, is one of reflective intellection, and is revealed in the rhyme scheme and the diction. Compared to the first part of the poem, the rhyme scheme is more regular, thus suggesting careful thought rather than emotional response. The concrete image of the dew-drop is replaced by abstractions and generalized objects which subtly differ and yet maintain a similarity to the actions of the first object. The reflective, intellectual quality of tone, therefore indicates once more, the objectivity of the speaker.

The last four lines, explicitly conclusive to the working out of the analogy, are again of a serious, detached tone. This is indicated by the tightened rhyme scheme -- rhyming couplets -- and by the laboured clarity of the statement which makes obvious the speaker's thought process, his intellectual activity:

White, and intire, though congeal'd and chill.
 Congeal'd on Earth: but does, dissolving, run
 Into the Glories of th' Almighty Sun.

The punctuation forces pauses for thought; the repetition of the word "congeal'd" emphasizes the speaker's detached thinking; and the carefully plotted opposition of "congeal'd" and "dissolving" is obviously a conscious reckoning of the whole poem.

Louis L. Martz, therefore, justly asks: ". . . may one say that ['On a Drop of Dew'] . . . is almost too perfect, too coolly contrived to create a deep religious feeling?"⁴¹ The tone of the poem, although serious, although not a varience with the assured success of the soul's gain of the heavenly ideal, indicates no emotional involvement on the part of the poet.

⁴¹Martz, The Wit of Love, p. 162

As a result, this religious poem conveys neither feeling nor emotional depth, stands only as a perfectly executed meditational exercise in poetry. The completely serious tone of 'On a Drop of Dew', and the resulting lack of any indication of the poet's personal involvement, seems to suggest that the assurance of an after-life escape from the dangers of the natural world was not a belief which stimulated great joy and excitement in the man who felt that he must actively face these dangers everyday.

'A Dialogue between the Resolved Soul, and Created Pleasure' also deals with the rejection of the natural world and the soul's necessary total contemplation of the heavenly ideal. The poem illustrates the need to control the natural world by focussing on the internal state of the human being and viewing the attempt to control reality from the soul's point of view.

In the opening ten lines, the Resolved Soul is encouraged to enter into the day's battle against Created Pleasure's dangerous and yet attractive "Army". The Soul must thereby show "that Nature wants an Art/ To conquer one resolved Heart" and thus prove itself to be "that thing Divine" -- virtue possessing "an extra-natural"⁴² power, a hidden strength, far stronger than the sensuous arts of Created Pleasure. To prove this is to transcend the dictates of the natural world and thus to demonstrate the divinity of the Soul.⁴³

The "day's Combat", however, does not become the real conflict one is lead to expect. Lawrence W. Hyman notes that the opponents, the Resolved Soul and Created Pleasure, "retire to their prepared positions" rather than

⁴²Harold E. Toliver, "The Strategy of Marvell's Resolve against Created Pleasure," Studies in English Literature, IV (1964), 60.

⁴³Toliver, Marvell's Ironic Vision, p. 161.

"advancing into battle".⁴⁴ This does not mean, however, as Mr. Hyman suggests, that the final victory is therefore "hollow". On the contrary, it emphasizes the difficulty with which the Soul, alone in the midst of wordly temptation, maintain its resolve, its singleness of purpose, and illustrates the "incommensurability" of the opponents.⁴⁵

Created Pleasure, the natural world personified, is portrayed as a worthy opponent. It is "strong as fair". It is dangerous since it has in its army much which appeals to the Soul and therefore must be all the more strenuously rejected. Nor does it approach the battlefield without tactics. Pleasure is aware of the Resolved Soul's goal and attempts to trap its opponent by appealing to that end. For example, the assault begins with a salutation which names the Soul as "Lord of Earth and Heavens Heir". Realizing that mere earthly things will not attract the Soul, Created Pleasure presents the dissembling "Crystal" in which the Soul could gaze upon itself. Music, Created Pleasure's most appealing art, is offered because the Tempter knows that the Soul will have difficulty in rejecting the 'holiest' of the arts.

But having failed thus far, Created Pleasure's "new Charges" are subtle tricks foisted in order to make the Soul believe that qualities of the ideal can be found in the natural world. "All this fair, and soft, and sweet" is brought together in one single beauty. This appeal to the Soul's desire for unity as opposed to variety which "scatteringly doth shine" in the sensuous natural world is as dangerous as it is subtle. The offer of

⁴⁴Lawrence W. Hyman, Andrew Marvell, Twayne's English Authors Series (New York: Twayne Publishers, 1964), p. 38.

⁴⁵Brett, "Ironic Harmony", p. 114

order and calm in place of chaos and conflict is suggested by the temptation of power: "Half the World shall be your Slave/ The other half thy Friend." Pleasure's final temptation of the day is an attempt to woo the Soul with knowledge, the strongest temptation, for with the knowledge of "each hidden Cause" and of "future Time" the Soul could indeed learn "what depth the Centre Draws", and thus through knowledge overcome all the dangers reality may present -- before they occur.

The Soul, however, sees through its worthy opponent's trickery. The rejection of sensuous beauty comes easily to the Soul, nor does it fall in the appeal to vanity. In its rejection of the "Crystal" is revealed the Soul's awareness of the deceiving mirror: "The rest is Earth disguised". The "charming Aires" of Music are not rejected with clever humour as are the preceding temptations. From the sternness of "Cease Tempter. None can chain a mind/Whom this sweet Chordage cannot bind", is the implication that the Soul caught himself faltering and as a result, must tighten his resolve. The force of the pun on "Chordage" prepares for the even more dangerous temptations which are to come: Beauty, Wealth, Power, and Knowledge.

Pleasure's "one Beauty", being mortal and feminine, does not cause the Soul to pause, but rather to politely and firmly reject her for the beauty which awaits, unseen, in Heaven. Wealth cannot buy what the Soul desires. It knows that it can only be master if Created Pleasure is controlled, is enslaved. The Soul has no wish to postpone its climb to Heaven, and knows that it is Humility, not knowledge, that will take it there.

There is more to the Resolved Soul's success in this battle than mere rejection. The Soul's tactics are to answer the sensuous and earth-bound temptations in abstractions and to employ the images used by Created Pleasure ironically without destroying them.

For example, when Pleasure tempts the Soul with the softness of "downy Pillows", the Soul refuses saying that it enjoys a "gentler Rest" "on a Thought". To Created Pleasure's offer of a share in the bounteous beauty and riches of nature, the Soul ironically answers that it has no time to "sup". Pleasure tempts with a gift of earthly beauty, but the Soul prefers the abstract concept of Heavenly beauty. Cleverly alluding to the temptation it is rejecting, the Soul thus maintains its transcendent nature, while at the same time, it forces Created Pleasure to remain earth-bound.

Through these tactics, the Soul is "defined by and proved in the temptation."⁴⁶ The Soul's success in controlling Created Pleasure, is due less to a total rejection of reality, as in 'On a Drop of Dew' than to a concentration on the transcendent ideal and a means of using worldly Pleasure in a way which destroys its temptation while strengthening the Soul's own position. Thus the "power and seductive charm"⁴⁷ of Created Pleasure are not lost, but are overpowered by the "soaring progression"⁴⁸ of the Soul's answers during the mounting sharpness of the combat.⁴⁹

The abstractions and ambiguities represent the extra-natural power which the Soul possesses and uses victoriously against the natural batteries of Created Pleasure. The Soul can thus successfully maintain its link with Heaven through its resolve, transcending the scene of conflict while being enhanced by that conflict. Thus able to control the natural world, the Soul is assured of successful gain of the "everlasting Store" of pleasures "beyond the Pole."

⁴⁶Toliver, Marvell's Ironic Vision, p. 59.

⁴⁷Legouis, Andrew Marvell: Poet, Puritan, Patriot, p. 38.

⁴⁸Leishman, The Art of Marvell's Poetry, p. 208.

⁴⁹Bradbrook and Lloyd Thomas, Andrew Marvell, p. 72.

'A Dialogue between the Resolved Soul, and Created Pleasure' revolves, therefore, around a tangent of the theme of reconciliation. The natural world and the ideal world are irreconcilable in this poem. The opponents themselves cannot come together. The Resolved Soul, however, cannot merely wait passively until Heaven will receive it back, but must enter into combat with the temptations of the natural world, not only to preserve its integral virtue, but also to prove itself as a "thing Divine" -- as an immortal and transcendent being.⁵⁰

The poem has the serious intention of illustrating how ". . . the whole soul is focused on a single end and aim, the whole man is mustered out and 'exercised' in the 'tactics' of meeting the assaults of temptation . . .", an intention which is "as much a part of the 'Spiritual Combat' as it is of 'Pilgrim's Progress'." ⁵¹

The seriousness of the poem is conveyed technically as well. The strong structure, which uses as a frame the introductory verse and the Chorus verses in the middle and at the end, holds the attack and counter-attack of the dialectical battle in strict control. This is backed up by the regularity of the rhyme and rhythm which reveals the unfailing strength of the opponents:

⁵⁰This necessity of controlling the natural world is behind all of Marvell's poems which deal with the theme of reconciliation although it most frequently shows itself as an emotional or psychological need, rather than as proof of religious faith.

⁵¹Louis L. Martz, The Poetry of Meditation: A Study in the Religious Literature of the Seventeenth Century (New Haven, Conn.: Yale University Press, 1954), pp. 130-131.

the resolve of the Soul and the continuous assault of Created Pleasure are emphasized through the constant use of their own particular rhyme and rhythm. The images that Created Pleasure has in hand are richly sensuous and are balanced by the Resolved Soul's resource of abstractions. The extremes, therefore, also convey the seriousness of the conflict which, through the more epigrammatic answers of the Resolved Soul, is revealed to become stronger and more intense in the second half of the poem.⁵²

Yet for all in the poem which indicates a serious tone, there is also much levity. The first stanza begins in the "spirit of exhortation" which is indicated by "jaunty" rhythms:⁵³

Courage my Soul, now learn to wield
The weight of thine immortal Shield.
Close on thy Head thy Helmet bright.
Ballance thy Sword against the Fight.

The gay flourish of "silken Banners" and Pleasure's salutation to the Soul: "Welcome the Creations Guest/ Lord of Earth, and Heavens Heir . . ." seems to prepare for a conflict which is "not very serious" because it lends to the poem a tone of celebration -- celebration of the Soul's assured victory.⁵⁴

The battle itself is not without humour for, as Louis Martz notes, Created Pleasure's temptations are "absurdly over-drawn", and the Soul rejects these in a tone which seems "so clipped and pat and almost smug."⁵⁵ The Soul's playful ironies and puns are effective in dealing with Pleasure, and thus the certitude of reconciliation with the ideal conveys -- and is

⁵²Bradbrook and Lloyd Thomas, Andrew Marvell, p. 72.

⁵³Toliver, "The Strategy of Marvell's Resolve", p. 59.

⁵⁴Bradbrook and Lloyd Thomas, Andrew Marvell, pp. 70-72.

⁵⁵Martz, The Wit of Love, p. 159.

conveyed by -- the gaiety of the tone.

The tone of the poem is then, a balanced combination of seriousness and levity. One can understand why a serious tone is employed, but the function of the humour, the playful wit, is less simple to come to terms with, unless one dismisses the lyric as merely a pleasant poem on the Soul's unqualified rejection of Created Pleasure.

All the humour lies in the words of the Resolved Soul. Created Pleasure is sly, but uses no puns, no ambiguities. After welcoming its opponent onto the battlefield, Pleasure immediately begins the attack with serious intent. As in 'On a Drop of Dew', where the rhythms suggested the spiritual gaiety of the soul as it reached itself toward Heaven, the Resolved Soul is also given this quality by way of its playfulness in the verbal combat, and the gaiety with which it rejects all the temptations which are offered. Rather than creating a tensional contrast between the subject matter and the tone, therefore, the playful wit advances the assurance of the Soul's success in battle and the victorious achievement of its goal -- the Heavenly ideal.

The relationship of tone and subject matter is, therefore, one of compatibility, as in 'On a Drop of Dew'. The seriousness reflects the serious subject of the poem in illustrating the difficult and constant temptation which the human soul must face and overcome; the humour reflects the assured victory of a soul which can reject, and therefore control, the dangers of the natural world.

Unlike the other poems studied thus far, the humour in 'A Dialogue between the Resolved Soul, and Created Pleasure' does not indicate an emotional intensity through tension of contrast because tone is not used to create a distance between the poet and the serious problem of a disturbing and destructive natural world. The combination of seriousness and gaiety of tone only

underlines the distance created by the personification of both the Soul and the natural world, and emphasizes the fact that this poem is a type in the genre of devotional pieces -- a type in which the detached style was a characteristic.⁵⁶

The lack of emotional intensity in this poem and 'On a Drop of Dew' suggests that although Marvell was basically a Christian poet, his religion did not sit heavily upon him. The ideas in these poems are Christian; they follow patterns of religious poetry; but they do not represent monuments of faith. It is as though, like the majority of poets and writers in the seventeenth century,⁵⁷ Marvell accepted without question the Christian beliefs which were so much a part of Renaissance thought. Still, the lack of emotional involvement suggests that for Marvell, his faith in the immortal life of the soul and its eternal peace in the Christian ideal of Heaven was not strong enough to ameliorate the problem of the dangerous effect of the natural world on the integrity of the 'self' or soul, nor to satisfy his emotional and psychological need to remove or to remake the distressing characteristics of the natural world so that it would possess the safety of his ideal.

Such a deduction can only be speculative, but from the lack of emotion in these two poems, two conclusions can be made with regard to tone. The tone in 'On a Drop of Dew' is serious, but the only intensity in the poem occurs in the last lines dealing with the soul itself, where the rhythms suggest a spiritual joy. Similarly, it is the Soul's brisk and witty refusals in the

⁵⁶Martz, The Poetry of Meditation, p. 131.

⁵⁷Basil Willey, The Seventeenth Century Background (New York: Doubleday Anchor, 1953), p. 115.

second poem which lend tension to a poem depicting a stand-off kind of conflict. Humour and levity, then, would seem to be prerequisite in conveying -- through concealment -- Marvell's personal involvement in the substance of his poetry. The second conclusion is that lightness and gaiety of tone do not alone indicate the poet's emotional intensity. In both these poems where this quality of tone is compatible with the 'message' of the poem, no tension is revealed, because there is no conscious distancing on the part of the poet by way of tone. The humour, the lightness of the tone, must, therefore, -- or so it seems -- be used in ironic contrast to the subject matter before it can reveal the poet's emotional involvement.

CHAPTER THREE

SUCCESS IN FAILURE

The Attempt To Reconcile The Real And The Ideal Is Partially Successful

'The Garden', 'The Nymph Complaining for the death of her Faun', 'An Horatian Ode upon Cromwell's Return from Ireland', and 'The Coronet' are poems revealing situations in which reconciliation of the real world to the ideal is only partially successful. In other words, although the speaker in these poems has been able to find a means of controlling the natural world by giving it certain qualities of the ideal, he cannot achieve a permanent or a pure ideal state. These poems, however, differ from those to be discussed in the final chapter in that despite the failure to reconcile fully the real with the ideal, there is a recognition of the value not only of the attempt itself, but also of the degree of success of that attempt.

The use of tone in these lyrics is twofold. On one hand it emphasizes and, in some cases, clarifies the argument based on the theme of reconciliation, and indicates the poet's position in the argument. On the other, except in 'The Nymph Complaining', tone, used in contrast to the subject matter, creates a tension which reveals the poet's emotional involvement with his subject and, therefore, the high seriousness with which it should be considered.

'The Garden', which has raised the greatest interest among Marvell's readers, seems to allow a variety of interpretations because the argument is, as J.B. Leishman points out, constructed entirely of images¹. In a study such as this, however, all the threads of complexity cannot be traced. Thus, with due gratitude to numerous scholars for having revealed the many possibilities afforded by this poem², I will here discuss the substance only in terms of the theme of reconciliation.

A withdrawal and emergence motif³ is used to reflect the attempt to reconcile the real world with the ideal. The speaker withdraws from the real world characterized by a complex variety of single things, by toil, and by passion, in order to regain a vision of the oneness, the wholeness of the ideal. Thus the withdrawal is like a systematic meditational exercise.

After removing himself from the "busie Companies of Men", the speaker retires into the "delicious Solitude" of the garden. Although later we discover that the Solitude is a "virtuous state",⁴ in the first two stanzas

¹Leishman, The Art of Marvell's Poetry, p. 296.

²See for example: Maren-Sofie Røstvig, The Happy Man: Studies in the Metamorphosis of a Classical Ideal 1600-1700, I, (Oslo and New York: Norwegian Universities Press, (1962), pp. 152-191, 234-266. [a Hermetic interpretation]; Margaret Ann Nichols, "The Garden Tradition and Dramatic Experience in Marvell and Milton," DA, 27 (1967), 2156-A. [a Bonaventuran interpretation]; Milton Klonsky, 'A Guide through the Garden', Swanee Review, LVIII (1950), 16-35. [a Neo-Platonic interpretation]; Stanley Stewart, The Tradition and Image in Seventeenth Century Poetry (Madison, Wisc.: University of Wisconsin Press, 1966), pp. 150-183. [an interpretation based on the 'Song of Songs'].

³Colie, "My Ecchoing Song", p. 152.

⁴M.C. Bradbrook, "Marvell and the Poetry of Solitude", Review of English Studies, XVII (1941), 37.

the withdrawal is seen only as a "flight from society"⁵. Social variety and ambition are dismissed extravagantly through a "Baroque conceit by which the poet turns to his advantage the gnomonic commonplaces of the pastoral of innocence" ⁶ The many puns forming a maze of imagistic threads, give the verses devoted to the complexities of society, a structure which is equally multiple, equally ambiguous. The images of the "single Herb or Tree" and the "short and narrow verged Shade" suggest not only the one-sided aims of fame and glory, but also the shallowness of worldly rewards, the lack of true fulfillment.

Turning from this subject, the speaker goes to the garden, peopled only by "sacred Plants". They are referred to as "sacred" because, as Lawrence Hyman suggests, plants were all that remained in the Garden of Eden after the Fall.⁷ The speaker, by entering into the Innocence, Quiet, and Solitude of the garden, is attempting to recapture the ideal Eden state which was free from the dangers of the real world: complexity, variety, and "Passions heat".

Thus the next step in the speaker's withdrawal is to erase passion -- the adult sexual passion characteristic of the real world -- from his garden experience. He does so by praising the beauty of plants above all other

⁵Renato Poggioli, "Work in Progress: The Pastoral Self", Daedalus, LXXXVIII (1959), 694.

⁶Ibid.

⁷Hyman, Andrew Marvell, p. 66.

earthly beauty and, eventually, by transforming passion into "the permanence of Art." ⁸

Apollo hunted Daphne so,
Only that She might Laurel grow.
And Pan did after Syrinx speed,
Not as a Nymph, but for a Reed.

Not only do the nymphs here lose their dangerous qualities by becoming symbols of poetry and music, but they are also transformed into plants. They are at once innocents within the real world and uplifting toward the ideal.

The plants of stanza five retain the lover's warmth and amorous sensuousness, but because they have been identified with the "sacred Plants" of Eden, and the ideal world qualities found in the permanence of art, they are pre-sexual and innocent. The speaker "abandons" himself to the vegetative beauties of the garden, making ecstasy possible ⁹. The innocent plants imprison the speaker's bodily sensations, but leave the mind and soul free. The body falls, not into eroticism, but into the innocence and wholeness of the "lovely green". Sensual ecstasy is thus complete and leads to the mystical release of the mind from physical considerations.

No longer needed to translate and interpret physical sensations, the Mind turns inward to contemplate the universe in the microcosmic mirror of all created things. ¹⁰ To find all things in one picture is to experience, in the mind, the variety of the created world as a unity, as a whole. But the Mind does not rest there:

⁸Donald M. Friedman, Marvell's Pastoral Art (London: Routledge and Kegan Paul, 1970), p. 158.

⁹Colie, "My Ecchoing Song", p. 163.

¹⁰Kenneth Holditch, "Marvell's 'The Garden'", Explicator, XXIII (1964), #5. Charles C. Walcutt, "Marvell's 'The Garden'", Explicator, XXIV (1966), #48.

Yet it creates, transcending these,
Far other Worlds, and other Seas;
Annihilating all that's made
To a green Thought in a green Shade.

The creative imagination transforms "all that's made" into pure thought, into wholeness, into the innocent green. All things in the real world dangerous to the unity of the soul are annihilated, and what remains is the pure concept of the ideal world.

With physical and intellectual needs thus wholly satisfied, the Soul can be released without danger to its integrity. The garden has become, through the mind's activity, a Garden of Eden, with a Fountain of Life and a Tree of Knowledge, an ideal state. Yet the Soul-bird's flight is a soaring no higher than the "boughs" of the tree. Its self-contemplative preening suggests that this Soul is still "resolved", and must be, since it waves its plumes in the "various Light" of the real world. The true ideal therefore has not been totally achieved for the Soul-bird must remain in the physical confines of the real world, must concentrate on maintaining its own purity, and must wait until it is released from the real-world time before it can take its "longer flight". At the moment of the Soul's release therefore, the emergence into the real world begins.

Because the withdrawal into the mind takes place within the real world, the experience remains subject to time; the speaker's contact with the ideal state and existence can be only momentary. His necessary emergence into the real world brings a longing for the "happy Garden-state" which would have been permanent had it not been for the creation of Eve. Not only did she bring variety and passion into the garden, but also the end of the garden itself.

This is an intentionally silly remark, but one which reveals the peculiarly human reaction of passing the blame, and shows "his desire for a state of some kind of earthly perfection in which growth and change are no longer possible."¹¹ Yet it is more important to note that he does not dwell on condemning Eve for his emergence, but comes to realize the full benefit of his experience.

Even though his emergence was necessitated by his continued subjection to time, the speaker finds that he still can be partially successful in reconciling the real world with the ideal: his view of the real world is now more compatible with the qualities of the ideal.

The speaker's emergence is coupled with a grasp of the universe as a united whole, for he can see it all in one emblem picture:

How well the skilful Gardner drew
Of flow'rs and herbes this Dial new;
Where from above the milder Sun
Does through a fragrant Zodiack run;
And, as it works, th' industrious Bee
Computes its time as well as we.

Under the speaker's new vision, time and toil, two conditions of the real world become, if not wholly virtuous, at least no longer torments. The sun, Marvell's symbol for passion, time, and the cause of the soul's dissolution in both good and evil senses, has become milder; while the georgic Bee toils, it marks the passing of time in the new Dial -- the time-driven world seen anew by the speaker.

How could such sweet and wholesome Hours
Be reckon'd but with herbs and flow'rs!

¹¹Nichols, "The Garden Tradition and Dramatic Experience in Marvell and Milton", p. 174.

This conclusion is the speaker's recognition of the value of withdrawal: that it is not merely self-indulgent, but rather, "sweet and wholesome". Contemplation leading to creative imagination has the ability to heal, to make whole the speaker's refracted vision of the real world. The image of God, as a labourer and also as an artist, is related to the speaker-poet who, through the creative imagination, can also create a "new" real world by seeing it, imaginatively and intellectually, in terms of the qualities of the ideal.

Having thus found a way, in the midst of the prelapsarian world, of being in touch with the ideal, and having found that this enables him to face the real world with renewed vision, to see the dangers of the natural world mitigated, the speaker has been partially successful in reconciling the real world with the ideal.

It is interesting that, although the Soul was not fully satisfied -- for the true ideal was not actually achieved -- the speaker is happy in his acceptance of partial success. This would indicate that the theme of reconciliation is probably the poet's expression of an emotional and intellectual need, rather than one of religious faith, and that Louis L. Martz is correct in saying that, in 'The Garden', "the joys of intellectual peace are praised as the centre of existence" ¹²

'The Garden' can thus be regarded as a very clear statement of the theme of reconciliation: the need, the attempt, the partial success are all given equal emphasis. The seriousness of the theme is underlined by this clarity, by the organized steps with which the movement from the real toward

¹²Martz, The Wit of Love, p. 171.

the ideal is made.

Often, however, the tone is far from serious. With "conscious paradox and hyperbole", the opening four verses begin the poem with a "combination of jest and earnest, seriousness and lightheartedness."¹³ Ruth Wallerstein's suggestion that in Marvell's work "word-play may be the instrument for conveying a fantastic half-seriousness of tone . . ." ¹⁴ certainly finds support in these verses.

In the first stanza, one cannot take the speaker's tone of condescension too seriously because the emblem is too ornate and the word-play too clever. Similarly in the second stanza, which opens with operatic exaggeration ¹⁵ and closes with an absurd paradox, the speaker's seriousness, thus exaggerated, is treated with an undercurrent of a light, playfully mocking tone:

Fair quiet, have I found thee here,
And Innocence thy Sister dear! . . .
.
Society is all but rude,
To this delicious Solitude.

The speaker's concern for the trees in the third stanza, is exaggerated to the point that the tone becomes at once both ironic and satiric ¹⁶. Again

¹³Leishman, The Art of Marvell's Poetry, p. 293.

¹⁴Ruth Wallerstein, Studies in the 17th Century Poetic, (Madison, Wisc.: University of Wisconsin Press, 1950), p. 168.

¹⁵Joseph Summers, "Reading Marvell's Garden", Centennial Review, XIII (1968), 26.

¹⁶Toliver, Marvell's Ironic Vision, p. 143.

the exclamation marks lead to a hint of melodrama in the tone, of "apparent mockery" ¹⁷:

Little, Alas, they know, or heed,
How far these Beauties Hers exceed!
Fair Trees! where s'eer your barks I wound,
No Name shall but your own be found.

Stanza four concludes the first steps of the "seeming topsy-turviness of the argument . . . [with] nothing more than a piece of metaphysical cleverness . . . ," ¹⁸ a witty twisting of legends to fit the argument justifying his withdrawal. On the surface the tone is serious, but humour does not lie far beneath, for the paradox and word-play create a gaiety which is neither intellectual nor philosophical. ¹⁹

As a result, these verses are meant to produce laughter, and perhaps even admiration for the poet's wit, but certainly not philosophic or religious insight. ²⁰ Paradoxically, it is this gaiety which lends the "utmost seriousness" not to the tone ²¹, but rather to the intensity of Marvell's emotional involvement. By mocking the speaker's seriousness, the poet gains a greater distance from his subject, which in these verses deals with the characteristics of the real world and the persona's need to retire from that natural scene. In a sense the word-play and exaggeration are overdone, and that in itself indicates the poet's apparent effort to conceal his involvement.

¹⁷Røstvig, The Happy Man, I, p. 155.

¹⁸Ibid.

¹⁹Colie, "My Ecchoing Song", p. 157.

²⁰Røstvig, The Happy Man, I, p. 156.

²¹Wallerstein, Studies in the 17th Century Poetic, p. 169.

The following three stanzas which are at the centre of the poem and deal with the speaker's achievement of experiencing ideal qualities, stand apart from the first four by way of tonal change. With stanza five, the wordplay disappears.

The opening line: "What wond'rous Life in this I lead!", conveys a tone of surprise, of breathless amazement. From here, the collective momentum of the rhythm creates a sense of excitement in the tone, a "mystic fervour"²². The climax is reached in the last line, held dramatically by the caesural pause, and suddenly brought to a close with the fall on grass.

It is the 'I', the physical self, which falls and is held in fee, for in the next verse the personal pronoun is dropped. It is not 'my' mind, but "the Mind". Along with this subtle change in word choice, the momentum is also different, becoming almost leisurely:

Mean while the Mind, from pleasure less,
Withdraws into its happiness:
The Mind, that Ocean where each kind
Does streight its own resemblance find;

The tone of these lines is completely objective and detached, thus underlining what experience the substance is relating: the withdrawal into the mind to the exclusion of the external self and world. In the rest of the stanza, although the objectivity of the tone continues, the word choice and the tension created between the expanding images and curiously contracting cadence reveal the unexpressed excitement felt at the climax to the garden experience:

Yet it creates, transcending these,
Far other Worlds, and other Seas;
Annihilating all that's made
To a green Thought in a green Shade.

²²Røstvig, The Happy Man, I, p. 157.

The choice of the word "Yet" indicates that contemplation alone is not the final achievement of the experience. The rhythm emphasizes this word, drawing the reader's attention on from the image of the mind as creation's mirror, leading him by way of the powerful words "transcending and "Annihilating", to the actual climax: the pure, conceptual image of the "green Thought in a green Shade."

Although there is still no irony in the tone of stanza seven, and the speaker "coolly considers the temporary departure of his soul from the body",²³ with the same detachment seen in stanza six, the word choice indicates that the emergence has begun. The opening word, "Here", brings the reader to a different level because, being a locational adverb, it almost demands the reawakening of the senses which are immediately gratified by the ensuing visual, tactile and auditory images. The cadence rises with the beauty of the image, but does not convey any joy nor excitement in the tone. Because of this, despite the magical beauty of the verse, there is nothing that would indicate that it is the climax of the experience, and therefore, of the poem.

Prepared as the careful reader is by hints in stanza seven for the re-entry into the real world, the tonal change found in stanza eight, reminiscent of the first four stanzas, is abrupt:

Such was that happy Garden-state,
While Man there walk'd without a Mate:
After a Place so pure, and sweet,
What other Help could yet be meet!
But 'twas beyond a Mortal's share
To wander solitary there:
Two Paradises 'twere in one
To live in Paradise alone.

²³Berthoff, The Resolved Soul, p. 146.

The longing expressed here, is, of course, exaggerated by the absurdity of placing all blame of the Fall on Eve. The word-play, the paradoxical wit, work with the exaggeration to create through an apparent touch of irony and satire a playfulness in the tone. But it is not the longing for the Paradise lost which is being mocked, but rather the argument which the speaker offers to express that longing. The sense of loss, of sadness, of longing is genuine and serious, and the humour in the stanza only makes it more poignant.

The final verse brings yet another tonal change. Despite the irony, paradox, and wordplay which continues the gaiety and lightness of tone on one hand, on the other, there is sincerity in the expression of satisfaction and contentment. There is no melodrama in this verse. The rhythmic stresses guard against that, as, for example, in the final couplet: "How could such sweet and wholesome Hours/Be reckon'd but with herbs and flow'rs!" The playfulness of the tone in this case carries none of the mockery or satire which appeared in the other 'humourous' stanzas. Accordingly the tone is so different here that one perhaps can assume that the speaker has been dropped and this verse represents the poet's own conclusion to the garden experience, which is, in the words of Ann E. Berthoff, a "profound -- and therefore, gay -- understanding of the limitations of temporal life."²⁴

In the stanzas where humour and irony appear, a complicated series of tonal levels is created subtly within the generally detached and objective tone of the poem.²⁵ The characteristics of the real world from which the speaker

²⁴Ibid.

²⁵Harry Berger, Jr., "Marvell's Garden: Still Another Interpretation," Modern Language Quarterly, XXVIII (1967), 293.

wishes to retire -- variety, singleness, and passion -- become masked by the attention-drawing wit. Genuine desire to escape the dangers of reality and to regain an Eden is hidden behind exaggerated gestures. Tension is then created between sincerity as a basis, and seriousness as an overtone, with humourous mockery and irony playing against both. The exaggerated seriousness is the speaker's voice -- a seriousness which is mocked by the poet in stanzas one to four and in stanza eight. But this is no simple satire, for the voice of the speaker and that of the poet become one in stanzas five to seven, and in the last stanza. This leads one to conclude that Marvell was using humour to distance himself from that in which he was emotionally involved: the need to reconcile the real world with the ideal. That the poet would obviously make light of the speaker's reasons -- and his own -- for withdrawing from the world, emphasizes, rather than detracts from, his emotional need for doing so.

'The Garden', therefore, while being a highly objective poem because the poet distances himself by using emblems to forward his argument, by creating a speaker, and by using a humourous, light tone, is also a very personal experience in which the poet was deeply involved. The poem, therefore, illustrates that the more involved Marvell is, the more he detaches himself from the telling of the experience.

This is very apparent in stanzas five to seven, which stand apart from the rest of the poem by way of tone. Here, especially in stanza six, where there is no personal pronoun, where we are given as the climax to the poem a pure, conceptual image, the tone is so objective and so detached that it could be described as dry, despite the undercurrent of excitement. Ruth Wallerstein

attributes Marvell's dryness to, among other things, a "deep reserve"²⁶ -- a reserve necessitated by an intense emotional involvement.

By comparison, there is a lack of emotional intensity in the verse concerning the flight of the Soul-bird. This together with the sense of accomplishment in the tone of the final verse, seems to suggest that, for the poet, man cannot be as fully content merely waiting for his sentence in the real world to come to an end with the death of his body, as he is in actively attempting to reconcile the real world with the ideal by any of the means available to him in the finite context.

Tone is also used, therefore, to reveal Marvell's poetics, to underline what the poet feels is the true value of the creative imagination. Through the creative imagination the poet is brought in touch with the ideal world, as represented by the "green Thought in a green Shade", and thereby undergoes some sort of spiritual expansion which enables him to re-enter the real world and to see it in terms of the ideal. Through the creative imagination, therefore, partial success in reconciling the real world to the ideal is possible.

Compared with 'The Garden', 'The Nymph Complaining for the death of her Faun' is such a curiously dramatic piece, so peculiarly dealing with human emotion, that it stands out in Marvell's lyrical canon and thus has drawn a great deal of attention from the critics. They have, in an attempt to justify the somewhat maudlin expression of sorrow, sought allegorical connections in the love of the Church for Christ²⁷, and in the effects of

²⁶Wallerstein, Studies in the 17th Century Poetic, p. 341.

²⁷Bradbrook and Lloyd Thomas, Andrew Marvell, p. 50.

the civil war on England ²⁸; identified Freudian motives in the Nymph's love for her pet ²⁹; and have interpreted the poem from classical ³⁰ as well as Christian standpoints. Karina Williamson's suggestion that the analogies are only overtones which, rather than supply parallels, are meant to intensify the meaning, has been largely ignored. ³¹ Few critics have been able to accept that:

We are not dealing with one-to-one allegory, but a technique of allusion almost random in nature . . . Marvell has transformed the traditional pastoral epeidum into an intense experience . . . ³²

It is agreed, however, that the experience related in the poem, is the Nymph's loss of innocence, and, in this personal drama, one can see the reappearance of the theme of reconciliation.

²⁸Nicholas Guild, "Marvell's 'The Nymph Complaining for the death of her Faun'," Modern Language Quarterly, XXIX (1968), 385-94; Earl Miner, "The Death of Innocence in Marvell's 'Nymph Complaining'," Modern Philology, 65 (1967), 9-16.

²⁹Ibid.; Jack E. Reese, "Marvell's Nymph in a New Light", Etudes Anglaises, XVIII (1965), 398-401; Leo Spitzer, "Marvell's 'Nymph Complaining': Sources versus Meaning," Modern Language Quarterly, XIX (1958), 231-234; D.C. Allen, "Marvell's 'Nymph'," Journal of English Literary History, XXIII (1956), 93-111.

³⁰M.H. Dodds, "Rowland Watkins and Andrew Marvell," Notes and Queries, VI (1959); 234-235; Edward S. LeCompte, "Marvell's 'The Nymph Complaining for the death of her Faun'," Modern Philology, 49 (1952), 97-101.

³¹Karina Williamson, "Marvell's 'The Nymph Complaining': A Reply," Modern Philology, 51 (1954), 271.

³²Taylor, Nature and Art in the English Renaissance, pp. 149-150.

A follower of the goddess of chastity, the Nymph has fallen from that state of innocence because of her love for Sylvio, who, by the description given of him is representative of evil temptation, and of the real world. He is a deceptive tempter, a destroyer of innocence, as well as an "Unconstant" and "counterfeit" character. One can assume that he brought passion into the Nymph's life -- a dangerous, sexual adult love -- and thereby caused her fall. She does not gain wisdom through experience, however, but remains childlike and naive, as if clinging to the memory of her past innocence, a characteristic "communicated by the childishness of some of her sentences . . . " ³³, especially those which reveal her simple pleasure in play. The ideal of innocence, therefore, was not lost in her fall; it remains in her mind as memory, ³⁴ and it is the memory of the innocence and chastity which she once possessed which she now projects onto her pet.

The faun's innocence is conveyed by the emphasis on its whiteness. It is whiter than the Nymph, a truly pure innocent, not merely childlike and naive. Unlike the Nymph who could not maintain innocence in the face of passion, the faun is metamorphosed into lilies and roses, a supernatural undefiled purity combined with a flame of ardent love. ³⁵ The Nymph's pet is not an object of surrogate passion, but rather, the object of the contemplative imagination ³⁶. The Nymph responds to the ideal of innocence, love, and beauty, which, to her, the faun represents.

³³ Colie, "My Ecchoing Song," p. 87.

³⁴ Miner, "The Death of Innocence", p. 11.

³⁵ Spitzer, "Marvell's 'The Nymph Complaining'", p. 238.

³⁶ Nevo, "Marvell's Songs of Innocence and Experience", p. 11.

The memory of the prelapsarian innocence causes this projection onto the faun, and it prompts her attempt to re-create the Eden state. She retires "solitary" into her garden -- the same sort of withdrawal as seen in 'The Garden'. The faun can accompany her, and they can share an ideal, innocent love -- ideal in that it is free from sexual passion, is constant, and is mutual.

That her "little Wilderness" is a new Garden of Eden and that her pet is a symbol of permanent innocence are, however, only projections of her emotional needs. This is suggested by way of the repeated use of the first person, which shows "the narrowly confined emotional vision of the nymph."³⁷ Throughout, there are hints that this is not Paradise regained.

The Nymph cannot erase experience and return completely to a state of innocence. Her past love has taught her distrust, and even with the faun she has fleeting doubts as to its constancy: "Had it lived long, I do not know/Whether it too might have done so/ As Sylvio did:" In praising the whiteness of the faun, allusion is made to her own soiled innocence:

I blusht to see its foot more soft,
And white, (shall I say then my hand?)
NAY any Ladies of the Land.

The garden itself is not really free from passion, for it is "with Roses overgrown", nor is it outside time, to which even the faun is subject:

With sweetest milk, and sugar first
I it at mine own fingers nurst.
And as it grew, so every day
It wax'd more white and sweet than they.

³⁷ Colie, "My Ecchoing Song", pp. 89-90.

Moreover, the Nymph's garden is not free from the tyranny of fate. The invasion of the troopers, and their killing of the faun suggest fate's cruel intrusion.

These features are not characteristic of the prelapsarian garden where there was no experience, no doubt, no passion, no movement of time, no sudden turns of fate, and no death. But the Nymph, in her emotional need to regain innocence, is blind to these differences. Even at the faun's death, she is just learning to accept the fact that "temporal life . . . incurs corruption; [that] perfection cannot hold; [that] fate demands sacrifice . . ." ³⁸. Even though she has experienced its loss a second time, in the death of the faun, the Nymph still clings to the ideal of innocence.

Because of this she can sense that the death of the faun is like a saintly death, a passive martyrdom, and like a sacrifice (suggested by the frankincense) of an inarticulate, innocent beast (as suggested by the wounded balsom). Thus, the Nymph, by her awareness of the beauty and the innocence of the sacrifice, makes a fit offering to the shrine of the chaste Diana, in collecting the tears, the very essence of the innocent being.

Having been shown all too brutally that the memory and imagination alone cannot re-create a true Garden of Eden, the Nymph is unable to make the same attempt to recover innocence in the natural world. The urge remains, however, and therefore she too must die and join her faun in the ideal world of the Elysian fields. Thus she begs it: "O do not run too fast." The proposed gravestone makes permanent the story of the fate of innocence in the

³⁸Berthoff, The Resolved Soul, p. 45.

temporal world and the personal love of the Nymph for her pet. It is above all, however, a universal statement of fallen man's sorrowful remembrance of lost innocence.

The end of innocence, the destruction of the pastoral garden, and the search for their recovery in the mind -- these are Marvell's deepest themes.³⁹

So writes Louis L. Martz in connection with this poem. One can see quite clearly how the poem uses the theme of reconciliation. The Nymph, as a representative of fallen man, desires and needs emotionally to attempt to regain the ideal world. In her mind she re-creates an Eden situation, and is successful in giving the natural world qualities of the ideal until the intervention by fate and the death of her faun. She is thus forced to recognize the impermanence of these mental activities. Unlike the persona of 'The Garden', she cannot be satisfied with that and prepares to die, to leave the natural world altogether. Ironically, she does not see in her parting gesture, in the gravestone, that Art will give permanence to the symbol of innocence she has twice lost: her own chastity, and the faun itself.

The tone of the poem is, in this case, used to underline the theme of reconciliation, which, as in 'The Garden', is projected through the withdrawal and emergence motif. The Nymph's withdrawal is from the real world into memory, a re-creation of the ideal world in the realm of imaginative contemplation; her necessary emergence is from this state to face the real world situation. Reality, the natural world, is represented by the betrayal by Sylvio in the past and by the dramatic present: the death of the faun.

³⁹Martz, The Wit of Love, p. 182.

The poem opens with the Nymph's discovery of her dying pet, a rhyming couplet which, lacking punctuation, suggests her shock, her numbed feelings. The tone is flat. This leads to her thoughts about the injustice of the killing, which, through the use of short phrases and a choppy rhythm, contain a hint of anger amidst the hurt. Seeing the faun's death as the unjust destruction of an innocent, leads to her memory of Sylvio:

Unconstant Sylvio, when yet
I had not found him counterfeit,
One morning (I remember well)
Ty'd in this silver Chain and Bell,
Gave it to me: nay and I know
What he said then; I'me sure I do.
Said He, look how your Huntsman here
Hath taught a Faun to hunt his Dear.

The first two lines of this passage have a rapid momentum, revealing the Nymph's bitterness and her haste to state the unpleasant fact of reality as quickly as possible. She cannot escape reality, but in the following lines the bad times are momentarily forgotten. The rising tempo and the repeated insistence on her correct recollection reveal her pleasure in the memory of Sylvio's love and of their intimacy suggested by his pun on 'Dear' -- which is the climax of the passage's tempo. But fond memories are mingled with pain, and the Nymph must emerge to face once again the reality of the affair:

But Sylvio soon had me beguil'd.
This waxed tame, while he grew wild,
And quite regardless of my Smart,
Left me his Faun, but took his Heart.

The first of these four lines, is a flat statement tonally, in the same manner as the first two lines of the poem. In one line, the cold fact of reality and the Nymph's weary recognition of that reality, are captured.

From the experience of love the Nymph retired. This withdrawal is emphasised by the evenness of the narrative. It is unbroken by the personal reflections or asides which in the first part of the poem revealed painful bursts of emotion.

As she moves in memory closer to the contemplative object, the whiteness of the faun, the rhythm becomes more regular and the tone is correspondingly calmer. Thus in the description of the garden, the tone reflects the calm and peace of her mental refuge through direct syntax, regular rhythm, and smooth momentum:

I have a Garden of my own,
 But so with Roses overgrown,
 And Lillies, that you would it guess
 To be a little Wilderness.
 And all the Spring time of the year
 It onely loved to be there.
 Among the beds of Lillies, I
 Have sought it oft, where it should lye,
 Yet could not, till it self would rise,
 Find it, although before mine Eyes.
 For, in the flaxen Lillies shade,
 It like a bank of Lillies laid.

When the Nymph attempts to describe the Faun's whiteness in this passage, complications arise in syntax and punctuation, denoting, not a tone of pain and sorrow, but rather, the awe and wonder which even the memory of it brings. This suggests that the Nymph does not know what the faun represents for herself, and therefore has difficulty expressing what she senses.

Reality is insistent, however, and pulls her brutally out of reverie to face the pain of the faun's death:

O help! O help! I see it faint:
 And dye as calmely as a Saint.
 See how it weeps. The tears do come
 Sad, slowly dropping like a Gumme.
 So weeps the wounded Balsome: so
 The holy Frankincense doth flow.
 The brotherless Heliades
 Melt in such Amber Tears as these.

The tone of these lines is simply of lamentation. The images are not, however, simple. They suggest experience brought about by the emergence, for the second time, into reality, and they suggest that the Nymph in her contemplative withdrawal has been in touch with the ideal and that this enables her to emerge and translate the real world situation into the terms of that ideal world. As a result the tone indicates only one more emotional outburst in the poem: "O do not run too fast".

The Nymph sees the beauty of the sacrifice and, in making the offering to Diana, figuratively preserves the essence, the ideal of innocence. The calmness of the tone of these four lines is carried into her thoughts about the faun's new life in the Elysian fields. As long as the Nymph keeps, at the forefront of her mind, the ideal quality which she has come unconsciously to know through the contemplative imagination, she can accept the death of her pet with calmness. This is symbolized in the gravestone. Although the original idea of the statue is an emotional gesture, it is transformed through art so that only with ordered dignity and solemn grandeur is the essence of innocence and the universality of the Nymph's loss depicted.

The tone of the poem helps to clarify the theme of reconciliation. From the actual death of the faun to the end of the poem, the calmness of the tone suggests that the Nymph's view of reality has been transformed to hold qualities of the ideal: in the death she senses the beauty of sacrifice, the purity of the offering, the true ideal world of immortal after-life; in her monument to this she preserves these ideal qualities and translates her own reactions into the ideals of order and simplicity which the art form implies. Tone also, therefore, solves the puzzle of what appears to be excessive exaggeration of the actual drama: the poem is not a melodramatic

account of a young girl's loss of a pet, but rather, a serious exploration of the possibility of reconciling a horrid real world situation with the ideal by means of contemplative imagination and art.

The emotion in the poem lies in the drama of the Nymph's reactions. The poet uses irony only as a means of revealing her naiveté. There is no mockery, no humour. He seriously sets out to accommodate tone completely to the character, her situation and her reactions. Tone does not, in this poem, act in contrast to the serious theme. As a result, the poet's own emotional involvement in the dramatic situation and in the Nymph's attempt to reconcile the real world with the ideal is not apparent in this poem.

The transformation of the scene also plays a role in 'An Horatian Ode upon Cromwell's Return from Ireland', but in this case no hypothetical situation nor character is created by the poet to characterize the need to reconcile the real world with the ideal. 'An Horatian Ode' has been called an "epitaph on an age",⁴⁰ on the period of Civil War in England, an era which saw the fall of the monarchical system amid bloodshed and brutality, and the rise of military power in its place. The poem is, as Ruth Wallerstein points out, "profoundly serious" because it deals, not only with Marvell's "sympathy" for both the Royalist and Puritan cause, but also, with his passion for order.⁴¹ More than in any other of Marvell's poems, one sees here the poet's attempt to give the chaotic natural world, through the creative imagination, the ideal qualities of order and unity. He does this by transforming Cromwell into a mythic figure, a poetic hero,

⁴⁰G.S. Hibbard, "The Early Seventeenth Century and the Tragic View of Life", Renaissance and Modern Studies, V (1961), 6.

⁴¹Wallerstein, Studies in the 17th Century Poetic, p. 283.

who wills order on the universe, who acts under the guidance of Divine Providence: by explaining historical events in the conceptual terms of the Roman poet Horace; by transforming scenes of violence through art; and by seeing the Cromwellian conquests only in terms of order and unity.

Our first introduction to Cromwell is to see him "like the three-fork'd Lightning". His basic characteristic is therefore immediately put into mythic terms as a naked, elemental force ⁴² making a "fiery" way in history. Even as a "Man", Cromwell is again given the force of "industrious Valour" so strong that he was able to ruine the great Work of Time/ And cast the Kingdome old/ Into another Mold." As a destroyer of the monarchy, this force shows itself in his "wiser Art", his ability to catch and to execute the king and thus to assure his "forced Pow'r". His strength is saluted in his ability to tame the Irish within a year, almost, it would seem, singlehanded: "So much one Man can do, / That does both act and know." As head of the state his force again appears in his ability to be the architect of a new republic, in his selfless rule, in his lack of personal ambition or malice, and in his anticipated success in bringing the Picts into a political unity with the republic. Finally, it is that force which will be called upon to maintain the new state and to quell any reappearance of monarchical and Anglo-catholic ideas: ⁴³ "The same Arts that did gain/ A Pow'r must it maintain."

⁴²Cleanth Brooks, "Criticism and Literary History: Marvell's 'Horatian Ode'," Swanee Review, LV (1948), 210.

⁴³E.E. Duncan-Jones, "The Erect Sword in Marvell's 'Horatian Ode'," Etudes Anglaises, XV (1962), 172.

Cromwell is thus transformed into a mythic figure, a poetic superman. The poet has made Cromwell, the man, acceptable -- not by exposing his human foibles, but rather by portraying him only in terms of force -- terms that are not human. In keeping with this, it is Cromwell's fate that such a force should drive him from his books and garden. Fate makes Cromwell's changed aspect "poetically acceptable . . . by reference to that inscrutable . . . power which pagan acceptance . . . often holds accountable for the sum and outcome of men's affairs."⁴⁴ It is his destiny that Divine Providence has chosen him as an ordering instrument. By giving Cromwell the will of Divine Providence as his only motive for action, Marvell can side-step making the necessary moral judgement on his actions:⁴⁵ "'Tis Madness to resist or blame/ The force of angry Heavens flame: . . .".

Cromwell thus makes destiny his own choice,⁴⁶ and, as will be seen in 'To His Coy Mistress', this leads inevitably to violence and destruction. But unlike the motif as found in 'To His Coy Mistress', force can bring about the construction of a new order and unity out of the chaos and destruction of the old. Marvell warns, however, that this force must continue if the order and unity created by direct action are to be maintained.

Marvell views the historical event of Cromwell's rise to power through the same poetical lens as the Roman poet Horace viewed the chaos of his time, in adopting the Roman historical theory of necessity:⁴⁷

⁴⁴A.J.N. Wilson, "Andrew Marvell: An Horatian Ode: The Thread of the Poem, And its use of Classical Allusion," Critical Quarterly, XI (1969), 340.

⁴⁵Berthoff, The Resolved Soul, p. 59.

⁴⁶Colie, "My Ecchoing Song," p. 68.

⁴⁷John S. Coolidge, "Marvell and Horace", Modern Philology, LXIII (1965), 114.

Nature that hateth emptiness,
 Allows of penetration less:
 And therefore must make room
 Where greater Spirits come.

Necessity, therefore, like fate, is held responsible for the execution of the weaker spirit -- Charles I. Similarly, the sieges and slaughter in Ireland and the massacres in Scotland are viewed as necessary expedients, justified in the sense that the force of Cromwell's "Spirit" brings order and unity. The violence which accompanied Cromwell's victories is thus eliminated from the argument of the poem.

In order to erase the violence from the scene of Charles' execution, Marvell must summon the power of the arts, transform the king into the "Royal Actor" on the tragic stage. Thus, despite the reminder of the horror and the chaos which could have followed, Marvell gives the scene a freedom from emotion, gives it order by cancelling out accidental qualities, leaving it with the dignity of a rehearsed, polished truth.

'An Horatian Ode' thus illustrates how Marvell found in the art of poetry a means toward reforming the scene, in this case the historical events during the Civil War. Through poetry the scene of destruction and chaos is transformed into one of construction, unity and order. In giving the natural world these ideal qualities and by seeing Cromwell as an instrument of Divine Providence, the ordering force of the universe, Marvell could come to terms with his emotionally disturbing environment, and, therefore, could write its "epitaph" with the impersonality of a detached observer.

The tone throughout the poem is cool and unhurried. The poet discusses each event in Cromwell's rise to power in a well organised manner. One point progresses neatly on to the next; each point in praise of Cromwell, is balanced equally with intimations of the real violence which accompanied

his victories. For example, when the speaker voices the hope that under Cromwell England will have victories abroad, the ruthlessness of the Protector is subtly suggested: "What may not others fear/ If thus he crown each Year!"

Although in this manner the poet reveals an ambivalent attitude toward Cromwell, the whole poem is given a tone of assurance because of the use of the rhyming couplets. This verse form suggests, not spontaneity on the part of the poet, but careful, polished conclusions which seem to cancel out whatever equivocations the composer may have about his piece. Thus the rhyming couplet verse form also contributes to the portrait of the speaker as a detached observer.

The syntax, on the whole, is direct and uncomplicated, the only inversions appearing where the rhyme must be preserved. Never is this allowed to upset the regularity of the rhythm. This regularity and direct phrasing is another way in which Marvell creates the coolness of tone.

The vocabulary chosen is equally precise and reflects the objectivity of the tone. For example, in one line the poet captures the point that Cromwell had no other choice but to move and be moved by an inner force: "So restless Cromwell could not cease." Punning is given no place in this poem. The words themselves are direct, perhaps used metaphorically at times, but nevertheless quite free of ambiguity. The reference to the Picts "party-colour'd Mind", and to the "Plad", the tartans of the clans, characterizes them as disunited (with the Puritan cause), therefore symbolizing variety and chaos, and thus is another example of Marvell's use of vocabulary.

But as R.H. Syfret points out, the tone of a cool, detached observer is in complete contrast to the violent images of terrifying destruction.⁴⁸

For example, in these lines:

Then burning through the Air he went,
And Pallaces and Temples rent:
And Caesers head at last
Did through his Laurels blast.

The "burning", the razing of "Pallaces and Temples", the blasting of "Caesers" head through the "Laurels" are violent images, yet the rhyme and rhythm are regular, the syntax direct, the diction precise, the arguments clearly laid out. The factual, objective tone continues despite the forcefulness of the images. The violence and the objectivity are in contrast, but also are held in balance.

As a result, there is more tension in the poem than that held in the speaker's ambivalent attitude toward Oliver Cromwell. The contrast of tone and image lends the poem a sense of withheld emotion, of the intensity of self-discipline with which the poet must guard himself in order to see Cromwell's direct force as bringing order and unity to the real world situation of England ravaged by a destructive civil war. This contrast also reveals Marvell's personal attempt to use the art of writing poetry in order to transform the disturbing elements of the natural world, to bring to his own reality qualities of the ideal. The historical situation is thus made tolerable, and the poet can view it with an unsentimental, detached eye.

⁴⁸R.H. Syfret, "Marvell's 'Horatian Ode'," Review of English Studies, XII (1961), 162.

While the tone may be detached, suggesting the successful reconciliation of the natural world with the ideal in the poet's mind, the reminders of disunity, violence, and chaos, reveal only partial success. The tension and emotional involvement are thus subtly strengthened, and 'An Horatian Ode', despite the surface detachment of the speaker's tone, is a personal record of one man's effort to come to terms emotionally with a divisive question.

Whereas the qualities sought and partially achieved in 'An Horatian Ode' were essentially classical, in 'The Coronet', reconciliation is sought with the Christian ideal. As a 'religious' poem 'The Coronet' is quite unlike 'Upon a Drop of Dew' and 'A Dialogue between the Resolved Soul, and Created Pleasure'. The distancing effect of allegory is dropped, leaving what appears to be a personal attempt to achieve the Christian ideal of unity with Christ, although still in the midst of the natural world. The means chosen is to make atonement for past sins through the creation of religious pastoral poetry:

When for the Thorns with which I long, too long,
With many a piercing wound,
My Saviour's head have crown'd,
I seek with Garlands to redress that Wrong:

The "Garlands" are religious poems, but these are intimately connected with what he wishes to reject -- the pagan pastoral, the secular love poem, the sensuous natural world:

Through every Garden, every Mead,
I gather flow'rs (my fruits are only flow'rs)
Dismantling all the fragrant Towers
That once adorn'd my Shepherdesses head.

The substance of his poems -- the poetical expression of ideas -- consists of "only flow'rs" which derive from both nature cultivated and wild. Some are new; some were previously used in the building of the "fragrant Towers" -- secular love poetry. The speaker sees only the innocence and beauty of nature in the flowers. He is unable, or unwilling,⁴⁹ however, to acknowledge that the flowers also represent transience, variety, and sensuousness; that being "only flow'rs and not fruit, they are from the barren branches of the mystical vine; and that they have the power to deceive, to disguise the very evils of the natural world which he wishes to avoid.

Despite the complex imagery and structure, and the movement through past to present time⁵⁰ in the first section -- which suggests that the speaker is a sophisticated being in the fallen, natural world -- his insistence on the innocence of flowers and on their ability to erase his own sins and experience by pleasing Christ, reveal an attempt to believe that personal simplicity and innocence has been recovered. By ignoring the intrinsic worldly impurity of flowers, the speaker is deceiving himself also as to the propriety of such a gift. He becomes so intrigued by his own cleverness that the offering intended to make up for past sins becomes the sin of intellectual pride re-dressed -- the crown of thorns is thus merely disguised.

⁴⁹Berthoff, The Resolved Soul, p. 45.

⁵⁰Margaret Carpenter, "From Herbert to Marvell: Poetics in 'A Wreath' and 'The Coronet'," Journal of English and Germanic Philology, 69 (1970), 58.

Alas I find the Serpent old
 That, twining in his speckled breast,
 About the flow'rs disguis'd does fold,
 With wreaths of Fame and Interest.
 Ah, foolish Man, that would'st debase with them,
 And mortal Glory, Heavens Diadem!

The serpent is disguised by the apparent beauty and innocence of the flowers - of nature and of the poet's words. Nature and words are, therefore, according to the accumulation of images, fallen and susceptible to corruption. As the serpent "About the flowers disguis'd does fold,/ With wreaths of Fame and Interest", the poet wished to form words into poems, to weave, what he pridefully thought would be the richest crown ever placed on Christ's head. The connection of poetic creation to the cunning movement of the serpent through the words "weave", "fold" and "wreaths", and the suggestion of the discovery of the serpent disguised in the Garden of Eden, indicates that the speaker's discovery that the true motive behind his creation of the Coronet was for "Fame and Interest" has forced him to acknowledge his own involvement in the original sin of intellectual pride.

With this discovery, therefore, comes the knowledge that mortal intellectual creativity cannot reconcile the real world to the Christian ideal because, first, such activity undertaken by fallen man is tainted with original sin; secondly, the creative world of the imagination can only be conveyed through words - through deceptive symbols, fallen from the pure 'Logos'; and thirdly, the poetic ideas are all rooted in man's experience, in the disguised fallen world of nature. The means therefore, which the speaker has chosen in order to reconcile himself and nature -- as representing the real -- with Christ, the ideal, are not efficacious. As a mortal however, these are the only means available to him, and thus he asks that

they be cleansed of sin through Christ's power, or destroyed as a sacrifice along with the serpent:

But thou who only could'st the Serpent tame,
 Either his slipp'ry Knots at once untie,
 And disentangle all his winding Snare:
 Or shatter too with him my curious frame:

The phrase "my curious frame" refers to the coronet of flowers -- nature controlled -- to his poem, and to himself.

Oddly, rather than insist on purification the speaker-poet turns to the idea that the best use of his work, and of himself, be as a sacrifice. In doing so it appears as though he accepts a puritan rejection of art, but as we see in the last couplet, his acceptance is not total:

That they, while Thou on both their Spoils dost tread,
 May crown thy Feet, that could not crown thy Head.

By submitting to Christ's power, and by admitting that his careful, skillful work serves best as sacrifice, the speaker has humbled himself. By crowning Christ's feet, he undergoes an act of repentance, on one hand, because in association with Mary Magdalene it is "penitence for a sensual fault . . . performed by the very emblems of former sensual experience . . .";⁵¹ on the other, it is a victorious sacrifice, for the spoiled wreath is also the "Spoils" of victory.⁵²

The solution is, therefore, two-fold. The conclusion drawn by the speaker as a religious man is that, although nature will have to die in order that its inherent evil can be destroyed, the poem must be crushed so that the words' deception can be stamped out, and the natural man die to ensure the

⁵¹Swardson, Poetry and the Fountain of Light, p. 87.

⁵²Toliver, "Pastoral Form and Idea", p. 86.

end of original sin. The final outcome of such suffering will be the achievement of ideal being, and therefore, reconciliation with Christ. As a poet, he cannot fully endorse this and takes comfort in the idea that in suffering at Christ's feet, where the mortal meets the divine, the natural world is at least in contact with the ideal, if not truly reconciled with it. This is the best that mortal man can achieve within the natural order.

The conflict in 'The Coronet' is not, therefore, between the disparity of the real and the ideal, but rather, over the means toward reaching the ideal: whether one should or should not deny any virtue in attempting to reconcile the real with the ideal through the means available in the natural world. Through an examination of tone, Marvell's answer to the conflict is illuminated.

Up to and including line 12, the tone created is in accord with the experience being related. By means of mournful 'o' sounds, the first four lines of the poem convey a tone of sorrowful remorse for past sins. In the next four lines, as the speaker-poet becomes an active penitent, the aura of sorrow is dropped. Although the verb tense changes from past to present indicative, the action maintains the repentant tone, through the dignified rhythm:

Through every Garden, every Mead,
I gather flow'rs (my fruits are only flow'rs)
Dismantling all the fragrant Towers
That once adorn'd my Shepherdesses head.

Sincerity in the first eight lines is achieved by the choice of words, "too long", "many", "every" and "all", which imply the awe and disgust with which the speaker regards his past sins. The sincerity in the tone is

emphasised by the carefully "weighted cadences of the verse"⁵³ which are apparent up to line sixteen.

Having chosen his flowers, the speaker deludes himself as to the magnificence of his work, becomes overconfident about its value as an offering. The tone is accordingly one of excited expectation, thus underlining the pride the speaker feels for his artistry. This tone is created by the rising cadence, and, in comparison to the first four lines, fewer punctuation pauses. Despite the aside in the lines, the rhythm moves swiftly:

And now when I have summ'd up all my store,
Thinking (so I my self decieve)
So rich a Chaplet thence to weave
As never yet the King of Glory wore:

Because he is only imagining the making of the coronet and its effects, the poet-speaker is able to remark on his own self-deception. For the same reason, doubt is cast on the actual sincerity of the remorse seen in the first eight lines, and the anguish and despair which one almost expects to find in the lines dealing with his discovery of the serpent is removed.

Alas I find the Serpent old
That, twining in his speckled breast,
About the flow'rs disguis'd does fold,
With wreaths of Fame and Interest.

Here the tone moves from "the calmness of disillusion"⁵⁴ to revulsion and disgust. Without punctuation the exclamation, "Alas" has a flattening effect on the tone, and the disgust is directed not at the poet-speaker's

⁵³Bradbrook and Lloyd-Thomas, Andrew Marvell, p. 67.

⁵⁴John E. Hardy, The Curious Frame: Seven Poets in Text and Context, (Indiana: Notre Dame University Press, 1963), p. 52.

own sin of desiring "Fame and Interest", but at the characteristics of the serpent which culminate in the multi-metaphor, "wreaths". Whereas the interweaving of the images indicates, in the substance of the poem, that the poet-speaker recognises the original sin and the fallen state of all things connected to the natural world, the tone is telling us that it is the serpent -- the sin itself -- that revolts him and not the work itself, nor nature itself, nor even the fact that he still admits value in the flowers. Perhaps it is here, that Marvell is, through tone, "implying a negative comment on the . . . puritan rejection of art".⁵⁵

Ah, foolish Man, that would'st debase with them
And mortal Glory, Heavens Diadem!

These lines which convey the speaker's realization of his folly -- his attempt to give flowers more value than they are worth, and his own delusion that through the creative intellect he could transform nature and words into a glorious crown for Christ - once more do not have a despairing tone. He accepts his error fully and is ashamed of it, but he is not ashamed of his work.

Thus his acquiescence to Christ's power and will is not made with a tone of "chastened acceptance".⁵⁶ It is a willed, disciplined acceptance,

⁵⁵Carpenter, "From Herbert to Marvell", p. 54.

⁵⁶Hardy, The Curious Frame, p. 52.

but not true repentance:

But thou who only could'st the Serpent tame,
 Either his slipp'ry Knots at once untie,
 And disintangle all his winding Snare:
 Or shatter too with him my curious frame:
 And let these wither, so that he may die,
 Though set with Skill and chosen out with Care.

Structure, rhythm and rhyme tighten in these lines and become more regular, and thus, the tone becomes stronger and more assertive. Hence, although in the line, "And let these wither, so that he may die", the finality of a conviction that he must accept this necessity rings out in the tone, the next line, quiet as an afterthought, shows that he remains faithful to his craft, because he cannot deny the value of "Skill" and "Care" in giving order to both nature and words through the art of writing poetry.

In the last lines, where he comes to a conclusion which suits both the religious man and the poet, the poet-speaker cannot resist the pun on "Spoils", nor a syntax which places emphasis on the phrase "May crown thy Feet . . .". As a religious man he remains aware of the gulf between the divine and the human, the ideal and the real, the goal and his gain; but as a poet, his tone conveys the qualified triumph he feels in proving to himself the value of poetry as a means of bringing the natural world closer to the ideal.

The duality of the conclusion is not so surprising to the reader who has examined the tone of the poem. As early as the discovery of the serpent, tone has worked to illuminate an attitude different from that voiced in the substance. It is tone, therefore, which indicates that the conflict in the poem is that between the religious man's means of reaching the ideal, and those of the poet. Whereas the religious man would categorically reject

everything in the natural world and accept its destruction and his own death in order to reach the ideal, Marvell here claims, that while remaining within the natural world, he can be in touch with the ideal through poetry -- which tames, orders, unifies, and brings harmony to the flowers which he gathers.

Although therefore, the poem is structurally a "serious religious pastoral", ⁵⁷ it does not convey a deep religious feeling. This conclusion is underlined by the fact that the whole poem is based on a hypothetical occasion, and by the careful creation of a semblance of sincerity in the first sixteen lines which deal with the relationship of the penitent and Christ. In comparison, where the poet turns to the consideration of the value of his "curious frame", the diversity of tone and meaning of substance, the revelation thereby of the true conflict of the poem, suggest the intensity of the conflict in the poet's own mind. Thus, in the second part of the poem, the genuine sincerity of Marvell's belief in the power and value of poetry is made apparent.

The four poems discussed in this chapter could be seen as poems which reveal Marvell's poetics. In 'The Coronet' and 'The Garden', one finds an 'apology for poetry' -- the poet's reasons for writing poetry and his assertion of the value of the creative imagination as a means to at least partially reconciling the natural world to the ideal. In 'The Nymph Complaining', a hypothetical real world scene is transformed, made emotionally acceptable through the creative imagination of a fancied character. 'An Horatian Ode' reveals the poet himself using the means of poetry in order to change the natural world, to bring it closer to the ideal.

⁵⁷Leishman, The Art of Marvell's Poetry, p. 194.

Although Marvell was a master at concealing his personal attitudes and concerns, tone plays a major role in bringing this facet of the poem to the surface. The poet's involvement is conveyed through the tension created by the contrast of tone and substance. This particular use of tone is exemplified in 'An Horatian Ode', whereas in 'The Nymph Complaining', the poet's involvement is not revealed because there is no diversity between tone and substance. Humour and irony are used in 'The Garden' and in the conclusion to 'The Coronet' in order to disguise the poet's concerns, but being in contrast to the serious nature of the theme of reconciliation provide an inner tension which itself strongly suggests Marvell's involvement.

Because these tensions indicate which verses or which lines hold the greatest import for Marvell, it can be seen that when the tone works in contrast to the substance of the poem, it is indirectly employed in revealing the poet's attitude.

CHAPTER FOUR

HOPE AND HOPE'S DEFEAT

Part One: The Attempt To Reconcile The Real And The Ideal Is Inconclusive

Discussed in this section are poems of persuasion or of seduction -- those in which Marvell poses a lover attempting to persuade his beloved to return his love. The purpose of the occasion is, however, an attempt to find a means, within the context of love, by which the natural world would be controlled and hence, the real world reconciled with the ideal. In order to make the reconciliation possible, the speaker must have a willing mistress, but as her assent is never actually given in 'The Gallery' and 'Young Love', the outcome of the attempt is not made apparent in the subject matter.

The polished wit of 'The Gallery', arising from the "variety of ways in which [Marvell employs] the surface of the poem to make ironic contrasts"¹, has captured the interest of many -- often to the detriment of an understanding of the meaning behind the veneer of humour and playfulness. Marvell's "expansion of the convention by which the poet describes the lady engraved in his heart"²; his use of the Mannerist "gesture" of urging the viewer to watch closely and to judge whether the work has been well "contriv'd"³; and his clever indulgence in "conscious image-framing"⁴ work with the "farcical exaggeration" of both myth and convention⁵ to create a clever and amusing poem. To emphasize these elements, however, without coming to terms with the serious theme of the poem is to misjudge how well "contriv'd" it actually is.

The unity of the speaker's soul is threatened by Clora, and the poem shows an attempt to control her, in order to achieve an ideal love relationship without the consequences found in the real world situation. The movement of the images, from disparity to unity, helps to illuminate this theme which reveals itself in the first verse:

¹Brett, "Ironic Harmony", p. 121.

²Berthoff, The Resolved Soul, p. 115.

³Martz, The Wit of Love, p. 174.

⁴Brett, "Ironic Harmony", p. 121.

⁵Hyman, Andrew Marvell, p. 28.

Clora come view my Soul, and tell
 Whether I have contriv'd it well.
 Now all its several lodgings lye
 Compos'd into one Gallery;
 And the great Arras-hangings, made
 Of various Faces, by are laid;
 That, for all furniture, you'll find
 Only your Picture in my Mind.

The change in the courtly tradition in the first line, from the viewing of the heart to the viewing of the "Soul", is our first clue as to the dangers which the soul is in. Isabel MacCaffrey has pointed out how peculiar the soul's "hospitality" is in the light of Marvell's preoccupation with the protection of the "inviolable soul" against the "social world"⁶. In the following lines we find that some sort of solidity has been "contriv'd for this Soul: "Now all its several lodgings lye/ Composed into one Gallery; . . .". As the word "contriv'd" suggests, this unity is not the natural pure oneness of the soul in 'On A Drop of Dew', but rather, one of artifice, of art. The image of the Gallery emphasizes this, and at the same time shows that such an artificial unity does not exclude distracting variety: "And the great Arras-hangings, made/ Of various Faces, . . .". The flattering last lines of the stanza, disguise the soul's real danger. All the speaker's thoughts, the "furniture" of his "mind", are focussed on Clora, instead of on "pure and circling thoughts"⁷. The speaker's soul is no longer "resolv'd" but rather, it is one trammelled in love⁸.

Clora, therefore, is the cause of the mind's distraction and the

⁶Isabel MacCaffrey, "Some Notes on Marvell's Poetry, Suggested by a reading of His Prose", Modern Philology, LXI (1964), 262.

⁷See 'On a Drop of Dew'.

⁸See 'The Fair Singer'.

soul's loss of self-enclosure, of oneness. Why then does the speaker, who has attempted to draw the "Pictures", the "lodgings" of his soul, back into its original unit, invite her to judge this attempt by entering his soul? Before attempting to answer this question, one must look briefly at the four "Pictures", which the speaker, out of the "thousand" in his collection, chooses to point out to Clora.

The first is of Clora as "an Inhumane Murtheress"; the second as "Aurora in the Dawn"; the third as "an Enchantress" raving over the entrails of her lover; and the fourth as "Venus in her pearly Boat". The alternation of these pictures is effective in creating an illusion of variety and in showing how Clora affects the speaker: he is either tortured by her sexuality, or tempted by her sensuality. The images also alternate from action to stasis, from contracted space to immensity, and from dark to light, as the pictures present the emblematic hyperbole of murtheress and enchantress or the mythic expansiveness of a Renaissance nude ⁹.

The fifth and final picture he shows to Clora is that of "A tender Shepherdess". Structurally speaking, one wonders why Marvell saved this for his last verse rather than the one preceding. But in stanza six Marvell subtly answers our first question on the reason for inviting Clora to view contents of the gallery:

These Pictures and a thousand more,
Of Thee, my Gallery do store;
In all the Forms thou can'st invent
Either to please me, or torment:

⁹Frank J. Warnke, "Play and Metamorphosis in Marvell's Poetry", Studies in English Literature, 5 (1965), 24.

Clora is the active force, the creator of the gallery. As she has changed for the speaker, a new picture has been stamped on his mind, and thus the dangerous characteristics of the real world, mutability and variety, have entered his soul. It depends entirely upon Clora what picture will remain in his soul, and therefore what the characteristics of their relationship will be. The speaker has invited Clora to view his soul in the hope that she will see the superior virtue in the picture which he himself likes best:

But, of these Pictures and the rest,
That at the Entrance likes me best:
Where the same posture, and the Look
Remains, with which I first was took.
A tender Shepherdess, whose Hair
Hangs loosely playing in the Air,
Transplanting Flow'rs from the green Hill,
To crown her Head, and Bosome fill.

The first virtue of this portrait is that it is of Clora as she was when the speaker first saw her. If Clora were to choose the characteristics portrayed here and readopt them, in doing so she would conquer the mutability and cancel out the variety which have threatened the soul's unity. In such a choice, there would also be the intellectual image of the circle, as the first portrait becomes the last and remains constant. The circular image of wholeness and its symbolic meaning of perfection and purity refers not only to the ideal condition of the soul but also to the possibility of an ideal love relationship. As Harold E. Toliver writes:

. . . if [Clora] sees the integrity of the gallery and her own place in it as the potential bestower of unity, they can find their common being; the soul can be one despite its love. 10

¹⁰Toliver, Marvell's Ironic Vision, p. 174

The speaker's choice of portrait is significant in its virtue as a pastoral scene. As a shepherdess, Clora is part of the "memory of the green hill, the pastoral landscape, the effort to regain the vision of a lost garden . . . the centre of security . . ." ¹¹. Because of love, the speaker has lost contact with this centre which can be regained only through Clora's pending choice.

If Clora were to choose to become a shepherdess once more, then she herself would take on the characteristic of innocence implied by the pastoral figure, and therefore allow the poet to enjoy love without any of the consequences brought about by experienced, adult sexual love ¹². The kind of female sexuality which is referred to in stanza two in the description "Black Eyes, red Lips, and curled Hair" would be transformed into the ideal female sensuousness which the almost unphysical description of the last stanza implies. The Shepherdess' "loosely playing" hair, and the speaker's vague general reference to her "Head, and Bosome", although sensual is free from the concentrated cruelty connoted in the "Black Eyes, red Lips, and curled Hair". Nor, in the portrait of Clora as a shepherdess, is there the overpowering sense of an all-enveloping voluptuousness as in the Venus-Aurora postures, because there is movement in the image. In the last portrait, the

¹¹Martz, The Wit of Love, p. 175.

¹²Hyman, Andrew Marvell, p. 28.

motion itself is innocent, because by "Transplanting Flow'rs from the green Hill/ To crown her Head, and Bosome fill" the Shepherdess shows that both her mind [Head] and heart or soul [Bosome] are aware of the virtue of the pastoral green itself.

Therefore, if Clora were to approve this portrait of herself as superiour over the others, then the speaker would control both the dangerous real world elements of time and love through art. Time would be eliminated and love controlled within the characteristics of an ideal pastoral state. The speaker's soul could thereby enjoy its ideal existence of unity, of wholeness, without denying love. Although the reconciliation is not effected within the course of the poem, the tone dictates that the speaker expects that Clora will accept what he has "contriv'd".

If the first stanza is omitted from the discussion of tone for the time being, as the circular movement of the poem's structure allows, one finds that stanzas two, three, four, and five alternate in tone as well as in image. In stanzas two and four, the rhythm of an incantation produces a tone of fear and awe, exaggerated to the same degree as the images. In these verses one cannot take the parody through hyperbole seriously. Marvell expects the reader to laugh outright at these scenes. On the other hand, stanzas three and five provide a complete contrast in image, in language, and therefore, in tone, yet the effect is equally playful. The rhythm is languorous, thus adding to the sense of motionlessness in the images. The words chosen are those of gentle soft consonants and lingering vowels. Again, it is the exaggeration which makes the reader smile.

The demonstrative pronoun, "These", in the first line of stanza six abruptly brings the humourous, light tone of the poem to a halt, and, for the first four lines of the stanza, the tone is one of complete seriousness:

These Pictures and a thousand more,
Of Thee, my Gallery do store;
In all the Forms thou can'st invent
Either to please me, or torment:

The exaggeration, the imaginative images have gone, and flat statement remains. Tone, therefore, is used to indicate the importance of these lines in relation to the serious theme of reconciliation which is conveyed in this poem. Clora is, by way of tone, both cause and redeemer of the speaker's condition. The reader is forced to recognize this fact through Marvell's placing of serious meaning and tone in the midst of playfulness. The rest of the stanza is cast in a tone of mock seriousness, as the speaker exaggerates Clora's influence through an outlandish comparison:

For thou alone to people me,
Art grown a num'rous Colony;
And a Collection choicer far
Then or White-hall's, or Mantua's were.

As in stanza six, the demonstrative pronoun is again used in the last verse to draw the attention of Clora, and the reader, to the importance placed on the final portrait.

But, of these pictures and the rest,
That at the Entrance likes me best:
Where the same Posture, and the Look
Remains, with which I first was took.
A tender Shepherdess, whose Hair
Hangs loosely playing in the Air,
Transplanting Flow'rs from the green Hill,
To crown her Head, and Bosome fill.

In comparison to the tone used to describe the other portraits, stanza seven omits hyperbole. In this humourless stanza, the tone is not wistful as described by Professor Legouis¹³ because the pensiveness is decidedly anticipatory in light of the tone of the first stanza.¹⁴

Due to the stress on the imperative verb form, the first stanza of 'The Gallery' opens with revealing confidence:

Clora come view my Soul, and tell
Whether I have contriv'd it well.
Now all its several lodgings lye
Compos'd into one Gallery;
And the great Arras-hangings, made
Of various Faces, by are laid;
That, for all furniture, you'll find
Only your Picture in my Mind.

The confident tone displayed in the first two lines is not lost in the rest of the stanza. There, the rhythm, the momentum of the lines suggests an element of excitement, of confident anticipation. Even the last two lines, meant to flatter Clora, do not, by way of tone, suggest that they are spoken by a grovelling suitor. The speaker's confidence contrasts humourously with the exaggerated pictures which he presents in the following verses, and it is also devastatingly ironic considering the danger in which his soul lies. The speaker's confidence must arise from a feeling that he has "contriv'd" the

¹³Legouis, Andrew Marvell: Poet, Puritan, Patriot, p. 30.

¹⁴Warnke, "Play and Metamorphosis in Marvell's Poetry", p. 23. (Mr. Warnke suggests that the tone in the last verse is 'transcendent'). Such a tone is hardly imaginable, especially here, where the image is in no way transcendent.

Gallery "well", and that Clora will agree that the Shepherdess' portrait is the best. It is this confidence which enables the speaker to "beckon Clora in" ¹⁵.

It is not merely the Mannerist style, therefore, that dictates the polished distance between an urbane speaker and his subject. The speaker is confident of controlling Clora through the artistic means of the gallery. Although his possession of an ideally innocent love is not attained within the poem, the tone indicates that he is fairly well assured of a positive reply from Clora. Thus there is very little involvement of the poet and no emotional intensity.

Tone is used in 'The Gallery' therefore, to indicate to the reader the serious motive of the speaker's actions within the subject matter of the poem. Tone also suggests Clora's answer, and hence dictates the degree of emotional intensity and involvement of the poet. In this poem where the success appears to be assured for the future, the poem is lacking in emotional power.

In the poem 'Young Love', the speaker appeals to his beloved to aid in his search for a means to control dangerous time and adult sexuality, although this appeal is projected quite strongly as an unabashed seduction of a child by an older and more experienced male speaker.

¹⁵Toliver, Marvell's Ironic Vision, p. 117.

As a result, critics have formed two lines of opinion concerning this lyric. On one hand, the poem is considered to voice the poet's appeal for innocent love, and thus, for a control over time ¹⁶, and on the other, it is viewed as a seventeenth century Lolita ¹⁷.

Although it is not the concern of this study to resolve such controversies, it is difficult to discuss such a poem in terms of tone unless both sides are considered. Since Marvell was a master at adapting classical conventions such as this "seduction of a 'green' girl, a girl too young for sexuality . . ." ¹⁸ it is not sufficient to say that the poet was unable to maintain the mask of a lusting seducer and gave way to his more personal rationale for the necessity of a "young" love. Nor, from the other point of view, can one be fully satisfied with Professor Legouis' despairing remark that the distinction between love and lust "hardly saves the situation" ¹⁹.

Within the subject matter it appears that neither the poet's search for an ideal love nor his use of the tradition is clearly prevalent. One would assume, therefore, that Marvell is ironically playing lust against love, 'carpe diem' time against natural time, in order to create some kind of tension to strengthen the poem. Unfortunately, no such tension is created, and the poem appears to be, as Professor Legouis has indicated, a "rather incoherent piece" ²⁰.

¹⁶For example: Berthoff, The Resolved Soul, p. 122-3; Toliver, Marvell's Ironic Vision, p. 162-164; Hyman, Andrew Marvell, p. 29, 31.

¹⁷For example: Legouis, Andrew Marvell: Poet, Puritan, Patriot, p. 31; Colie, "My Ecchoing Song", p. 52-53; Leishman, The Art of Marvell's Poetry, p. 166.

¹⁸Colie, "My Ecchoing Song" p. 52.

¹⁹Legouis, Andrew Marvell: Poet, Puritan, Patriot, p. 31.

²⁰Ibid.

Nevertheless, "Young Love" is included in this study because the theme of reconciliation is not negligible within the subject matter, and it shall be seen that tone indicates that it is this theme, rather than the traditional seduction, which motivates the poem.

In the first stanza, the speaker urges the child to love him before time puts her "aged Father" on guard for his daughter's virtue; in other words, before time makes her a sexual adult. This traditional fooling of the 'senex' is related to the dangers of the natural world, especially that of time, through the reference to "cold Jealousie and Fears"²¹. The father of the "little Infant", the lovers' opponent, perhaps, therefore, represents the natural world, for in stanza two we are told that "young Love" could beguile "old Time".

Once time has been tricked, the lovers "Sportings are as free/ As the Nurses with the Child." Not only are they free from suspicion, but they are also released from the dangerous effects of time and of adult sexuality.

Following the convention in the third stanza, the carpe diem theme is used to seduce the child. The speaker tells the child, in making the distinction between lust and love, that her "fair Blossoms are too green/ Yet for Lust, but not for love." Within the context of this poem, the distinction becomes just another tactic of persuasion, but seen as part of Marvell's lyrical canon, the difference being posited is that between the dangerous adult love

²¹"Jealousie" and "Fears", it will be remembered, were characteristic of personified Fate in 'A Definition of Love'. Just as Fate (time, the natural world) prevents the union and perfect love in that poem, so would the "aged Father" in this.

of the time-driven natural world and the innocent, ideal love which holds no threat to the integrity of the soul. The use of the word "green" is not only conventional, but also brings to mind the poet's personal use of green as a symbol of wholeness, innocence, and safe retreat from the natural world.

Stanza four omits the theme of reconciliation, but in the following stanza it reappears, the speaker implying that time, which necessarily leads to death, also leads inexorably to adulthood. He presses, therefore, the necessity of love in the present, a love that makes "Virtue", which achieves "a conjunction of the minds before opposition of the stars can be organized"²². Through the innocence of such a pre-sexual love, they would gain freedom from "doubtful Fate", from time, and achieve, not only "happiness"²³, but also the virtue of an ideal love. Given that virtue is one of the speaker's aims, his plea to the child is qualified, and the poem thus voices more than a hedonistic quest.

The crowning of the infants, in order to frustrate attempts to usurp the throne, is a meditational analogy reflecting the speaker's hope that in claiming pre-sexual love, the dangers of future time will be temporarily eliminated. By crowning one another with "Love", therefore, the lovers could frustrate time, which leads to adult love, jealousy, fear, and death -- the "Rivals" of their ideal love. Unlike Donne's canonized lovers, Marvell's lovers are not elevated beyond the reach of the dangers of the natural world. Although they might possibly control these dangers through innocent love, that love itself is subject to time's eventual power. As Ann E. Berthoff puts

²²Toliver, Marvell's Ironic Vision, p. 163.

²³Leishman, The Art of Marvell's Poetry, p. 166.

it, the lovers can, at best, create a "monarchy of young love . . . a morning kingdom where battle with the tyrant can be delayed."²⁴

Even the speaker's highest hopes depend entirely on the answer of the little "Infant". She would have to crown him with her innocence in order for such a control over time and sexual love to be possible. But within the poem no such assent is given, and thus the attempt to control time and its creatures through pre-sexual love is not resolved.

The tone of 'Young Love' is difficult to pinpoint in relation to the theme of reconciliation, because the poet's emphasis is not clear. In terms of the subject matter, one can never be sure whether it is primarily a poem of seduction or of an attempt to control the natural world. Thus the urgency of tone indicated in the first stanza through the imperative verb form and emphasis on time adverbs could relate to both:

Come little Infant, Love me now,
While thine unsuspected years
Clear thine aged Fathers brow
From cold Jealousie and Fears.

Pretty surely 'twere to see
By young Love old Time beguil'd:
While our Sportings are as free
As the Nurses with the Child.

The convention expressed in this poem undermines the seriousness of the theme of reconciliation and the urgency of the tone because there is a hint of self-mockery in the convention itself and in the reasons behind its expression of urgency. This seems to be indicated in the first line of stanza two, which reveals what appears as a rather shaky reliance on the theme of reconciliation as part of the speaker's traditional argument:

"Pretty surely t'were to see/ By young Love old Time beguil'd:". Similarly,

²⁴Berthoff, The Resolved Soul, pp. 122-123.

in the first two lines of stanza three the urgency of the 'carpe diem' theme, and its place within the argument, lends itself more to the urgency of lust than to the need to control time in order to regain innocence:

Common Beauties stay fifteen;
Such as yours should swifter move;
Whose fair Blossoms are too green
Yet for Lust, but not for Love.

The second two lines of the stanza, however, apply in substance to the theme of reconciliation. The tonal change in the last line, where the caesural **pause** emphasizes the ending phrase, is toward a touch of tenderness and longing, as well as seriousness, to guide the reader back to the theme of reconciliation.

This seriousness is again dropped in the fourth stanza, where the swift rhythm caused by the inversion of the verb 'does prize', and harshness in the choice of words, join with the images to create a sense of the speaker as the experienced seducer of a green girl. The intensity, the urgency of tone remains, but, at this point, the argument he uses is extremely weak. Thus, the self-mockery of the convention again seems to brush the surface:

Love as much the snowy Lamb
Or the wanton Kid does prize,
As the lusty Bull or Ram,
For his morning Sacrifice.

In stanza five the tone is noticeably gentler. The warning is in the subjunctive mood: that time "may" take her away is in contrast to the line in stanza three where she was told that her beauty "should" quickly vanish. Through the adverbs "Now" and "before", and through the reiteration of nouns like "time" and "Need", the stanza maintains a sense of urgency in the tone, but overall it is less demanding and more persuasive. The first phrase -- "Now then love me . . .", -- suggests the tone of a plea, quite in contrast to the first line of the poem.

The speaker then puts forward his strongest argument:

So we win of doubtful Fate;
And, if good she to us meant,
We that Good shall antedate,
Or, if ill, that Ill prevent.

This stanza calls for contrast with stanza four, for each is a debating point in the poem. Whereas this stanza is heavily punctuated, stanza four maintains a swift rhythm, indicating the seriousness, the thoughtfulness of stanza six in comparison to the weakness of the other. As far as substance is concerned, stanza six is a clever, witty epigram which nevertheless conveys a serious and comprehensible point, whereas stanza four seems to say only that Love is not fussy about age!

The seriousness, therefore, of stanza six, prepares the reader for the meditational tone of the last two stanzas, where the speaker summarizes his position and reiterates his need for this love:

Thus as Kingdomes, frustrating
Other Titles to their Crown,
In the craddle crown their King,
So all Forraign Claims to drown,

So, to make all Rivals vain,
Now I crown thee with my love:
Crown me with thy Love again,
And we both shall Monarchs prove.

Through the length of the sentence, the complicated syntax, and the punctuation which calls the reader to thought, the meditational tone is made apparent. Most important with regard to the whole poem is the colon at the end of the second line in the last stanza. This punctuation mark qualifies the cadence of the following line and softens the imperative verb form so that the tone of the speaker's final request is not demanding, but rather, is the tone of a plea.

The first four verses of the poem thus indicate the urgency felt by the speaker, but the real reason for that urgency is not clear. One gets a strong impression that this intensity arises from the demands of the convention, from the lust of a posed speaker rather than from an emotional need to control time and thus to avoid sexual love. The self-mockery inherent in the convention undermines the seriousness of the speaker's sense of vanishing time but does not effect the sense of urgency itself. From stanza five on, the quality of tone changes to become gentler, more persuasive, more serious. Lust becomes a less apparent motive; in fact, it vanishes from the substance of the poem and is replaced by a meditation on time and Fate, and the possibility of controlling these and thus reaching "Virtue" through innocent love.

The seriousness of the theme of reconciliation is thus echoed in the tone which therefore is used to emphasize the difference not only between lust and love for a child, but also between adult sexual love and innocent pre-sexual love. The subject matter may confuse, but an examination of the tone indicates that Marvell's main interest lies, not in using the convention in a new way, but rather, in voicing his desire to find a means of reconciling the real with the ideal in a new way.

In both 'The Gallery' and 'Young Love', the involvement of the poet is not apparent. Even these lyrics which do not give a definite conclusion to the attempt in the subject matter indicate that in Marvell's poetry, emotional intensity is not to be found if the tone does not work in contrast with the theme of reconciliation, nor if the tone indicates the possibility of successful reconciliation of the real with the ideal.

Part Two: The Failure Of The Attempt To Reconcile The Real
With The Ideal

Although 'To His Coy Mistress' is also a poem of persuasion in which the attempt to reconcile the real with the ideal is not completed within the subject matter, it will be discussed with 'A Picture of Little T.C. in a Prospect of Flowers' in this section, because in both these lyrics there is a dominant sense of failure. Through tone, Marvell's creation of a poetic distance great enough to allow for an intense emotional exploration and expression of man's failure to reconcile the real world with the ideal which is not dulled by sentimentality is exemplified in these two poems.

Whereas 'Young Love' is perhaps one of Marvell's least successful poems, 'To His Coy Mistress' is undoubtedly one of his most successful. The poet ensures himself against being confused with the speaker through the title, and proceeds to explore intellectually the speaker's claim that world and time can be conquered by the force and dynamism of sexual love. Because of this detached approach to the argument by the poet, and because there is much within the poem which suggests that even the speaker does not fully endorse the philosophy he wishes his mistress to accept, the poem cannot be regarded as a "total celebration of the claims of physical passion"²⁵ nor can one assume the existence of a "historical mistress".²⁶

The poem has three parts, following the poetic logic of an "if . . . but . . . therefore" argument.²⁷ The first part of the poem poses the hypothetical actions of lovers in an ideal world - a world free from the destruction of time, unconfined by the limits of space. The lovers' actions are minimal: the speaker's love would be "vegetable"; he would find consummation of that love in the never-ending praise of her heart. Although the speaker is not subject to the confines of physicality and time in this proposed world, yet he would dwell forever on his mistress' physical being, which, as Mr. Hyman notes, is ironically "absurd"²⁸.

²⁵Martz, The Wit of Love, p. 161.

²⁶H.M. Richmond, The School of Love: The Evolution of the Stuart Love Lyric (Princeton: Princeton University Press, 1964), p. 17.

²⁷J.C. Maxwell, "Marvell and Logic", Notes and Queries, XVII (1970), 256.

²⁸Lawrence W. Hyman, "Marvell's 'Coy Mistress' and Desperate Lover", Modern Language Notes, 75 (1960), 9.

The speaker intends that his mistress recognize that he is mocking the Petrarchan and Neo-Platonic traditions of love lyrics, the world that the imagination of lovers would like to create. He exaggerates space to the point of the ridiculous: imagining his mistress finding "Rubies" at the edge of the "Indian Ganges", while he himself, the wan, complaining lover, would lament his love by the common Humber river of Northern England while watching his love grow "Vaster than Empires". Time, too, is explored and expanded to its limits, the "long Love's Day" lasting until the "last Age". This also adds to the humour of the stanza, in that it forms the hyperbole by which the speaker assesses the value, in commercial terms, not of love, but of his lady's physical attributes ²⁹: "For Lady, you deserve this State;/ Nor would I love at lower rate."

In praising his mistress' physical being, the speaker is once again guilty of exaggeration. As was previously noted, it is the praise of a temporal being in a limitless context, in an ideal world formed from the pretence that the limitless possibilities of the subjunctive are actual, are indicative. Francis Berry points out that: "this play at 'choosing within the subjunctive' is . . . 'set against' a knowledge of unalterable indicatives . . ." ³⁰.

²⁹ Colie, "My Ecchoing Song", p. 55.

³⁰ Francis Berry, Poet's Grammar: Person, Time, and Mood in Poetry, (London: Routledge & Kegan Paul, 1958), p. 106.

These indicatives, the reality of time and space, as the speaker would have his mistress realize, are brutally set out in the second paragraph of the poem. He presents her with a barren view of the effect of time, of death, of life after death: a view which is aimed at creating a fear of time, a fear which is all the more keenly felt by the speaker's negation of spirituality and emphasis on materialism. His cruel and sardonic method of persuasion is to force her to believe that since the prospect given in the first paragraph is unreal, and that the future is a spiritual void and a physical corruption, she has no better choice available but to grasp the present moment.

But the speaker's own beliefs are ambiguous, for Marvell ironically plays the consequence of a materialistic viewpoint against the subtle Christian reference to the Anglican burial committal of "dust to dust, ashes to ashes". Such irony gives this paragraph its final brutal twinge of cruelty, and heightens the intensity of the speaker's physical desire -- which the poet himself does not seem to condone.

That the speaker believes that the only valid response to an impermanent, material life is to grasp the momentary intensity of sensation through sexuality and lust is, therefore, dubious. It is quite certain, however, that that is exactly what he wishes his mistress to believe. Thus, in the third and final paragraph, the speaker anticipates, for her, the possibility of defeating time, or, as Dr. Toliver says, of "forgetting" the dangers of time through a "personal defiant passion." ³¹

³¹Toliver, Marvell's Ironic Vision, p. 159.

The last paragraph does not express "consummated love's triumph over time", as Douglas Bush has written ³². Each image is expressive of a sense of desperation, of violence, or of dissolution and death. There is no "triumph"; there is no human love involved. Neither of these exists in a world void of spirit. The only means by which the lovers can defeat time is to outstrip it in a race to their own end, to use their time up, devouring it in the orgasmic moment.

Marvell uses the Elizabethan analogy between sexual intercourse and death throughout the final paragraph:

Now therefore, while the youthful hew
Sits on thy skin like morning dew
And while thy willing Soul transpires
At every pore with instant Fires,

These opening lines, again echoing the Cavalier praise for the lady, combine and contrast through the imagery, the concerns of the persons involved and of the poem: youth and innocence [the "youthful hew", "morning dew", and the transpiring Soul] ³³; sexuality and lust [the mistress perspires in anticipation of lust, the "instant Fires" and "willing Soul"]; time [the adverbs "Now" and "while"]; and dissolution and death [the Soul "transpires" at "every pore"].

³²Douglas Bush, English Literature in the Earlier Seventeenth Century 1600-1660 (Oxford: Clarendon Press, 1962), p. 173.

³³This image brings to mind the image of the dewdrop-soul in 'On a Drop of Dew', in which poem, the transpiration is only possible because of the soul's purity. The transpiration of the soul is a Neo-Platonic concept, but is used here also in terms of the sexuality-death analogy mentioned above.

These lovers are not likened to cooing doves but to birds of prey. Rather than "Languish in [Time's] slow-chapt power", the speaker urges his mistress to join him, to "at once our Time devour", by concentrating a lifetime of living in "one Ball" of passion and strength, into a moment of sensation through sexual union. The violence of the next two lines is understandable in the light of Marvell's lyrical canon. Sexual passion, for Marvell, always results in destruction and dissolution of the Soul's integrity³⁴, and in 'To His Coy Mistress', which may appear to endorse sexual passion, the danger inherent in sexuality is not forgotten. The brutal, rapacious tearing and "rough strife" take on further intensity because if the mistress were to agree to the lover's proposal, they would be acting within the knowledge of their own hurried destruction.

Thus, the final lines of the poem express, not victory, not ecstatic triumph, but an acceptance of the human condition: the ultimate power of time in the real world. The Sun image cannot, in the light of the preceding lines signify triumph. This is no Shakespearean theme of immortality through the birth of a son, nor are the lovers Joshuas³⁵. Rebirth is not

³⁴See 'Little T.C.', 'The Desperate Lover', 'The Fair Singer', and the Mower poems.

³⁵Bruce King, "Irony in Marvell's 'To His Coy Mistress'", *Southern Review* V, (1969), 689-703.

For discussions on the Sun image see: Lawrence A. Sasek, "Marvell's 'To His Coy Mistress'", *Explicator*, XIV (1956), 47.

Walter A. Sidelow, Jr., "Marvell's 'To His Coy Mistress'", *Modern Language Notes*, LXXI (1956), 6-8.

John J. Carroll, "The Sun and the Lovers in 'To His Coy Mistress'", *Modern Language Notes*, LXXIV (1959), 4-7.

John H. Roberts, "Marvell's 'To His Coy Mistress'", *Explicator* I (1942), 17.

Robert Daniel, "Marvell's 'To His Coy Mistress'", *Explicator* I (1943), 37.

Hyman, "Marvell's 'To His Coy Mistress'", p. 8-10.

one of Marvell's themes, and it certainly does not fit within a poem in which spirituality has been rejected. Similarly, how could they be Joshuas when the argument has rejected the possibility of Divine Aid and even the promise of an afterlife?

For a valid interpretation of the Sun image, one must consider Marvell's use of the sun in his other poems. There, it is either a burning scorching force as in 'Damon the Mower', or, as in 'On a Drop of Dew', the sun is a force of dissolution. In this poem, as we have seen, the dissolution is destructive because it is the result of sexual passion rather than of Divine love. Should the lovers agree to accept the expenditure of their life-energy in 'one Ball' of passion and intensity as the only alternative to living subject to time, they would, in fact, be consumed by a hotter sun, by a swifter passage of time.

The lovers, although they could thus escape momentarily the tyranny of time -- by making time move to their chosen life span -- still would not have complete control over time, and therefore could realize no characteristic of the ideal world within their existence. A true reconciliation of the natural world and the ideal world cannot be achieved through sexual passion.

Any discussion of the tone of 'To His Coy Mistress' must consider the ironies of the poem itself. First of all, the speaker's endorsement of his own argument is ambiguous. Secondly, the mistress herself does not, within the poem, accept the argument. In the last paragraph the imperative verb form shows that the speaker is only anticipating what could happen should she accept. Hence the attempt to reconcile the real world to the ideal is definitely inconclusive. As Francis Berry points out, there is also a hint

that the persuasion will not be successful, for the lady is addressed only once as "thou" and all the other times, as a mere "you"³⁶. The poet himself, therefore, in light of his other poems, the speaker's ambiguous position, and the definite use of "you" throughout the poem, has deftly removed himself from an argument with which he would not agree. Therefore the poem appears to be an intellectual exploration of the possibility of using direct sexual passion as a means of controlling the characteristics of the natural world, with the additional irony that the limits of sexual passion's viability in this respect were pre-conceived by the poet before the exploration commenced.

The question arises, therefore, as to the seriousness of the argument itself, for one must consider this issue before attempting to discuss the tone of the poem. The answer to the question is likely to be affirmative, but only in so far as the speaker is presenting the argument like an actor would present his lines -- with as much feeling and conviction as he can muster. It is important to his purpose of winning the unwilling mistress that his tone should be in accord with the points in his argument.

In the first paragraph the point which the speaker is making, is that the world which lovers would like to have is unattainable and unreal. Hence, through hyperbolic images he builds a view of a world unlimited by time and space. Thus, in lines three to twelve the langourous tone created by studied punctuation, long vowel and soft consonant sounds is exaggerated. But as Douglas Bush notes: "emotion is so interpreted with apparent levity that hyperbole . . . becomes rational . . ." ³⁷.

³⁶Berry, Poet's Grammar, pp. 110, 117.

³⁷Bush, English Literature, p. 173.

We would sit down, and think which way
To walk, and pass our long Loves Day.

These two lines provide a good example of Marvell's use of punctuation and the connective "and" to convey the leisurely pace of this dream world. In the following lines:

Thou by the Indian Ganges side
Should'st Rubies find: I by the Tide
Of Humber would complain. I would
Love you ten years before the Flood:
And you should if you please refuse
Till the Conversion of the Jews.
My vegetable Love should grow
Vaster than Empires, and more slow.

we find that thirty-one of the fifty-one words have a long vowel sound. In the sixty-five syllables in the passage, there are at least fifty soft consonants, and in all the words any plosive or hard sounding consonants are softened by the sounds preceding or following.

In the next section of the first paragraph, where the speaker turns his attention to the lady herself, the use of the listing or cataloguing is intended to build up a tone of suspense, of excitement; but this is as exaggerated as what he is actually saying. The change here to a faster rhythm is quite incongruous with the subject matter.

The last two lines of the first part of the speaker's argument clarify the undertone of the whole paragraph:

For Lady you deserve this State;
Nor would I love at lower rate.

As in the preceding passages, levity and exaggeration combine so that the speaker, in his conclusion, reveals his ironic mockery of the tone of a Cavalier love poet. This is the controlling tone of the first passage, but the last two lines suddenly reveal a sardonic bitterness through the irony.

As his argument moves to a presentation of harsh reality, the sounds of words, as do the images, contrast sharply with those in the first paragraph.

But at my back I alwaies hear
Times winged Charriot hurrying near:

The sharp, rough consonants of 't', 'k', and 'r', the majority of short vowel sounds and monosyllabic words are ushered in by the insistent word "But". Image and sound convey a tone of impatience and, of apprehension. This is followed by two lines in which long vowels and more polysyllabic words are used:

And yonder all before us lye
Desarts of vast Eternity.

But the soothing spell of the first paragraph has been disrupted and these sounds do not convey the same tone. The long sounds are used with the image of eternal nothingness, of barrenness, and thus the resulting tone is one of forlorn hope and melancholy.

As if snapping out of personal reflection on the condition of the real world, the speaker turns his attention again to his mistress, laying, with sudden harshness of tone, a bare, cold fact at her feet: "Thy Beauty shall no more be found". He then goes on to exaggerate the 'carpe diem' theme beyond its normal poetic usage in order to frighten, rather than to persuade, the lady into grasping the moment:

Nor, in thy marble Vault, shall sound
My ecchoing Song: then Worms shall try
That long preserv'd Virginitie:
And your quaint Honour turn to dust;
And into ashes all my Lust.

This passage begins with a light joke, but the levity of the tone is incongruous with the coldness of the image and results in macabre humour. He then moves into the horrifying images of corruption and physical decay with the relish of a sadistic torturer. This tone is conveyed by way of the extending sounds of the words: "Worms", "shall", "try", "long", and "Virginity", and by the slow rhythm. This rhythm picks up in the next two lines with the biting, hard consonants, short vowel sounds, and repetition of the word "And" at the beginning of the two lines, so that lines twenty-seven to thirty of the poem appear to have the momentum of an incantation. This is all the more horrifying in that it is one designed not to soothe, but to build up a sense of sadistic cruelty in the speaker's tone.

The concluding rhyming couplet, as Louis Martz says, has "a sardonic tone of excessive politeness . . ." ³⁸, but is void of the levity found in the first paragraph:

The Grave's a fine and private place,
But none I think do there embrace.

The humour here is as bleak as the spiritless reality which he has presented, the empty flippancy as cruel as the meaning of the preceding lines.

The third paragraph begins in an almost cheery, business-like tone, as though, like a good life-insurance salesman, the speaker has invoked in his client worry of future misadventures to the point that he feels it is an advantageous time to produce the contract.

Now therefore, while the youthful hew
Sits on thy skin like morning dew,
And while thy willing Soul transpires
At every pore with instant Fires,
Now let us sport us while we may;

³⁸Martz, The Wit of Love, p. 167.

This tone is created by the repeated use of "Now" and "while", as well as by the punctuation and syntax of this part of the sentence. The tone changes in mid-sentence, with the result that the closing clause ends the sentence with intensity of feeling:

And now, like am'rous birds of prey,
Rather at once our "Time" devour,
Than languish in his "slow-chapt" pow'r.

The language has changed from the gentle Platonic-Cavalier images and sounds to the harsh, dark violence and desperation of image and sound similar to those of the second paragraph. The tone, therefore, returns again to that of a demand, for the stress lies on the severe words: 'Time', 'devour', and 'slow-chapt'.

The intensity is doubled in the next two lines where, although the image is not harsh, the tone conveyed is one of concentrated, controlled emotion, underlined with serious urgency:

Let us roll all our Strength, and all
Our sweetness, up into one Ball:

The repeated 'l' sounds, the syntax, the stress on the words "all" and "one", create this sense of concentrated intensity -- an intensity which is released in the passionate violence of the following image:

And tear our Pleasures with rough strife,
Through the Iron gates of Life.

Here again harsh consonants and the soaring, joyless exuberance of the rhyme bring out a tone of desperation which leads finally to the abrupt, cynical conclusion:

Thus, though we cannot make our Sun
Stand still, yet we will make him run.

Thus the tone of 'To His Coy Mistress' is not, in itself, as complex as one would expect in a poem built around ironies which create a great distance between the poet and the subject matter, and yet maintain a moving intensity of emotion. The intensity of emotion arises out of the inevitable failure of the proposed solution to Time's tyranny, and it is with this that the poet is involved. Marvell is not involved in the argument, nor in its validity, but he is involved in the idea that an attempt to escape Time through sexuality eventually leads to total entrapment in Time. Taking the ironies previously discussed into consideration, the general tone of the poem is, oddly, comic, for the whole argument is beyond the point. Such ironic humour does not detract from the emotional intensity of the poem but rather contributes to it.

In relation to 'Young Love' and 'The Gallery', 'To His Coy Mistress' obviously exceeds both in emotional intensity, and the reason must be that in this poem the proposed attempt to reconcile the real world with the ideal is condemned as a failure before it has been made, and because the levity of the poem is incongruous with that sense of failure. The tone itself, however, is used only to make the speaker, his true purpose, and the argument itself appear to be valid, and thus to detach the poet from one of his darkest awarenesses.

On first reading of 'The Picture of little T.C. in a Prospect of Flowers', one is delighted with the pictorial representation of T.C.'s innocence and "simplicity" safely nurtured by the "green Grass", wild flowers and roses of the pastoral garden; with the imaginative flourish through which the speaker foresees the child's future; and with the speaker's command which

seems to make possible the pleasant dream of controlling nature and time. The last stanza, however, with its severe reminder of mortality, conveyed through what appears to be a cliché, is surprising because of the idyllic situation and polished language of the preceding stanzas.

Obviously the poem makes use of the popular Renaissance theme of 'carpe diem': the last stanza points explicitly to this motif. There is, however, more to this poem than an imitation of Robert Herrick's application of 'carpe diem' ³⁹, because T.C. is reminded of her mortality for quite different reasons than to love her retiring admirer. ⁴⁰ The 'carpe diem' conflict of time and beauty is extended beyond conventional limitations to become an unresolved conflict between stasis and development. By controlling the characteristics of the real world through T.C.'s innocence, the speaker hopes to create the ideal quality of permanent beauty free from decay, but discovers the conflict within his own proposal: without development through time there can be no beauty. The warning in the last stanza is not as sudden as it appears on a first reading, because throughout the poem Marvell prepares for this development through the imagery and structure.

³⁹J.L. Simmons, "Marvell's 'The Picture of Little T.C. in a Prospect of Flowers'", Explicator, XXII (1964), Item 62. (Because biographical findings show that little T.C.'s younger sister died in infancy, Mr. Simmons feels that the poem is merely imitating Herrick's use of the theme).

⁴⁰Colie, "My Ecchoing Song", pp. 52-54. (Miss Colie discusses the poem from the point of view of the 'carpe diem' theme).

Attention is focussed immediately in the first stanza on the emblematic picture of a girl-child lying in the grass, surrounded by flowers which she "tames", and with which she "playes":

See with what simplicity
This Nymph begins her golden daies!
In the green Grass she loves to lie,
And there with her fair Aspect tames
The Wilder flow'rs, and gives them names:
But only with the Roses playes;
And them does tell
What Colour best becomes them, and what Smell.

Idyllic pastoral wholeness, innocence, and chastity are introduced by identifying T.C. with nature.⁴¹ She is described as a "Nymph" -- as part tree-part woman, one of chaste Diana's maidens. T.C.'s innocence is also that of youth, for she is just beginning her "golden daies". The child's wholeness is implied by the epithet which blends her into the garden scene, and by her "simplicity" which shows her to be without complexity, without the variation of "Aspect" which destroys wholeness and which is exemplified by Clora in 'The Gallery'. Nature's innocence, on the other hand, is implied in the mixture of grass and flowers, both wild and cultivated, in a setting which does not suggest the luxuriant enforcement condemned in 'The Mower against Gardens'. Nature's wholeness, although suggested by such a setting, is also received from T.C.: "She is a tamer of wildness and a creator of decorum . . . [and therefore functions] like pastoral artists in giving nature its correct form".⁴² In

⁴¹John Creaser, 'Marvell's Effortless Superiority', Essays in Criticism, XX (1970), 405-406.

⁴²Toliver, Marvell's Ironic Vision, p. 168.

the first stanza, therefore, Marvell presents to us the ideal state and existence: that of nature, and that of a human being. But even here, the reality subtly undercuts the dream.

Both T.C. and the setting are subject to time. Little T.C. "begins her golden daies", the implication being that "golden daies" pass in time, as did the ideal Golden Age. She lies in "green Grass", the conventional symbol for youthful flesh, which brings to mind the conventional association with the theme of mortality.

T.C.'s controlling abilities depend upon her own "fair Aspect". She is thus made part of the pastoral scene, through the beauty which she has in common with the flowers, but, like the flowers, she is also subject to mutability. T.C. is, therefore, "an aspect and an interpreter . . . of the green world" ⁴³.

The picture as a whole is, as Rosalie Colie points out, "an exact poetic parallel to pictures of children ringed with emblematic flowers indicating the transience both of childhood and beauty . . .". ⁴⁴ Generally, and specifically, therefore, the ideal world of little T.C., and the child herself, is shown to come under the tyranny of time. The 'carpe diem' theme is thus part of the poem from the outset.

On the surface T.C.'s actions are not extraordinary, but through her rule over nature Marvell is telling us several things. The present tense

⁴³War-ke, "Play and Metamorphosis in Marvell's Poetry", p. 27.

⁴⁴Colie, "My Ecchoing Song", p. 106.

of the verbs in stanza one indicates that T.C. is successful in imposing order on nature. Her success, however, relies on her "simplicity", on her innocence, on her intimate connection with "unspoiled nature".⁴⁵ Time, to which both T.C. and nature are subject, may change this relationship: her simplicity may become complexity; her innocence, experience. This suggestion becomes more positive in the following verses. R.D. Brett touches on another facet when he says that "from the viewpoint of her age, her command over nature seems almost magical".⁴⁶ It is magical, in the sense that it is an ideal situation that a child -- a limited mortal -- could control the unruly side of nature. It is an Eden situation, for T.C. is accredited with naming the flowers, just as Adam named the creatures. The identification of T.C.'s actions with those of Adam is a projection of the speaker's fancy. His imaginative desire that such controls could be placed on nature, thus reconciling the real world with the ideal, does not allow him -- at this point -- to make more than the ideal connection between T.C. and Adam. The appearance of the 'carpe diem' theme in this same stanza, however, forces the reader's awareness of Adam's fall and subsequent loss of dominion and control over nature, of time's tyranny in T.C.'s garden, and, therefore, of the child's incapability to exercise the Adamic powers. T.C. is not in Eden: her garden retreat remains within the real world.

⁴⁵Swardson, Poetry and the Fountain of Light, p. 96.

⁴⁶Brett, "Ironic Harmony", p. 131.

Although as an innocent "Nymph" T.C. relates to nature and the speaker can view her as the "Darling of the Gods", she is subject to time and therefore will develop into a woman and relate to love. Then she will have become the "Enemy of Man". In the second stanza, the speaker imagines the adult T.C. of the future, a figure not unlike the stern virgin, Maria, in 'Upon Appleton House':

. . . this is She whose chaster Laws
The wanton Love shall one day fear,
And, under her command severe,
See his Bow broke and Ensigns torn.
Happy, who can
Appease this virtuous Enemy of Man!

T.C.'s development in time will bring the loss of her connection with the garden, for although she will remain chaste, she will no longer be an "Aspect" of nature. From controlling nature within the garden to vanquishing "wanton Love" outside, T.C.'s domain is extended.⁴⁷ Outside the garden, however, the speaker is awed by the "Prospect" of her "command severe", of the combatant ruthlessness of her chastity. T.C.'s virginity thus offsets her sexuality⁴⁸ from which, in stanza three, the speaker retires.

O then let me in time compound,
And parley with those conquering Eyes;
Ere they have try'd their force to wound,
Ere, with their glancing wheels, they drive
In Triumph over Hearts that strive,
And them that yield but more despise.
Let me be laid,
Where I may see thy Glories from some shade.

T.C.'s sexuality is not that of a coy lady for it is understated, or rather,

⁴⁷Toliver, Marvell's Ironic Vision, p. 168.

⁴⁸Hyman, Andrew Marvell, p. 29.

merely implied by the destructive imagery which is not only a "parody of petrarchanism", ⁴⁹ but also very much in line with Marvell's attitude toward love.

The speaker, therefore, "wants to negotiate his own safety . . . to become [her] ally . . ." ⁵⁰ before the destructiveness of adult sexuality characterizes T.C. By retiring while she is still a "Nymph", and by remaining in the pastoral shade, he is attempting to avoid the effect time will have on T.C. The truce suggests a desire to maintain a connection only with T.C.'s "Nymph" qualities, even though it is made clear that both fate and time decree that she must leave the garden, that both her innocence and "simplicity" will be destroyed in time and replaced with a violent will toward chastity and an inclination toward sexuality. The implication that these future characteristics are part of a degeneration from the "Nymph" and "Darling of the Gods" stage in T.C.'s life is thus made quite clear.

It is understandable that, contrary to the traditions of the 'carpe diem' theme, the speaker is "not tempted, denies temptation, and retires from the competitive 'carpere' . . ." ⁵¹. Once T.C. has become the violent representative of adult love and also, therefore, of time's inexorable effects, the speaker wants no part of her. Although the last two lines of the stanza suggest to Toliver that the shade must be protected by the poet while T.C. exercises her "conquering Eyes" outside the garden ⁵²,

⁴⁹Warnke, "Play and Metamorphosis", p. 26.

⁵⁰Berthoff, The Resolved Soul, p. 125.

⁵¹Colie, "My Ecchoing Song", p. 53.

⁵²Toliver, Marvell's Ironic Vision, p. 168.

in light of the developing motif of mutability through time, it is more probable that the speaker's retirement is an intimation of the effect of time in leading not only to his own death⁵³ but to the death of all natural things. The implication of death in these lines prepares the reader for the explicit warning of death in the last stanza.

The two stanzas foreseeing the future of little T.C. dwell upon the effect of time within the natural world, thus picking up the 'carpe diem' motif of the first stanza and developing it toward its natural end -- death. Stanza four, however, is linked to the ideal situation also established in the first stanza in which T.C. as an "Aspect" of the garden has certain controlling powers over the natural scene:

Mean time, whilst every verdant thing
It self does at thy Beauty charm,
Reform the errours of the Spring;
Make that the Tulips may have share
Of sweetness, seeing they are fair;
But most procure
That Violets may a longer Age endure.

Although the speaker's command suggests that he believes that the power possessed by T.C. could actually ensure beauty and harmony and control time -- and thereby create an ideal world -- the other elements of the stanza create a different conclusion. First of all, it should be noted that the speaker does not demand that T.C. create an ideal world with complete permanence of beauty. He does not ask for stasis such as seen in the poem 'Bermudas': the flowers here are "verdant" -- living, growing, and developing. The last

⁵³Bradbrook and Lloyd Thomas, Andrew Marvell, p. 51; Berthoff, The Resolved Soul, p. 126.

line reveals that he does not deny the eventual decay of beauty, whereas the first line makes it clear that the speaker is aware that he is 'in time' as is T.C. Expressed in this stanza, therefore, is really only the speaker's wishful hope that beauty could be longer lasting -- given in such strong terms because he is already aware of the futility of that hope.

This awareness comes from his knowledge that T.C. does not have the Adamic powers he has imaginatively conferred upon her -- a knowledge which was made apparent in the preceding two stanzas. The speaker's sense of futility is, however, aggravated by his growing recognition that while he would protect beauty from the ravages of time, the role of time in the development of beauty is a necessity.

With respect to this conflict between development and stasis, the last stanza offers more than the explicit 'carpe diem' warning:

But O young beauty of the Woods,
Whom Nature courts with fruits and flow'rs,
Gather the Flow'rs but spare the Buds;
Lest Flora angry at thy crime,
To kill her Infants in their prime,
Do quickly make th' Example Yours;
And, ere we see,
Nip in the blossome all our hopes and Thee.

Once again T.C. is seen as a "Nymph", for he addresses her as "young beauty of the Woods". Here, however, the intimate connection of T.C. and nature suggested by the epithet does not lead to a eulogy on the child's ability to reform the natural world, but rather to the grim view of T.C. and flowers as "symbols of transience".⁵⁴ The traditional 'carpe diem' compromise is missing in this

⁵⁴Colie, "My Ecchoing Song", p. 93

stanza which recognizes that Flora's power is dominant; that the real world traits of mutability and even death are inescapable; and that outside the imagination the idyllic condition of beauty cannot be maintained.

T.C. is not asked to "Reform the errors of the Spring", but merely to "Gather the Flow'rs, but spare the Buds". Not only is time seen as dominant, therefore, but its movement is also recognized as a necessary law of nature which cannot be transgressed. Beauty must be allowed to develop from "Buds" to "Flow'rs" and from "blossome" to "fair Aspect". What the speaker hopes for is at least a pause in the process at the point of "Beauty", before decay begins and death ends the development.

Between a linear view of time in the development motif of the "Prospect of Flowers" and the ideal stasis of a "Picture" which evades time, the speaker finds a compromise which reflects his hopes of giving beauty a "longer Age". The cyclical manner in which T.C. is addressed in the poem -- a motif also seen in 'The Gallery' -- gives the impression of stasis while permitting development.

The conflict in the speaker's mind between development and stasis remains unsolved. Not only is the impossibility of a perfect reconciliation of the real world with the ideal made clear in his awareness of T.C.'s inability to control nature and time, but he also has been forced to recognize that even if she were capable of controlling time completely, it would do more damage than good to the scheme of things. Without time in the natural world there would be no life -- not to mention beauty! Hence the speaker's retirement from T.C.'s "Glories" and from time's effects has been seen as suggestive of his own death; and, if T.C. did not allow the buds time to become flowers, not only would they die, but so would she and his hopes.

Like the flowers, unless T.C. is exposed to time, she is not a "verdant thing"; and "hopes" cannot even exist -- let alone be fulfilled -- without the possibility of a future.

Therefore, the speaker's awareness of the necessity of time and development as a prerequisite for life and beauty is a cruel enlightenment in the face of his desire for a reconciliation of the real world with the ideal through controlling time to the point of stasis. His sense of the important role of development undermines the attempt to control the real world, and forces his recognition of man's inevitable failure to create qualities of the ideal in a limited, patterned reality.

Despite the seriousness of the subject matter of this lyric, because of the playful mockery with which the speaker establishes distance between T.C. as his subject and his reaction to her, the tone is generally gay.

Through syntax and punctuation the tone of the speaker's first reaction is that of surprise in seeing a potentially dangerous female in a pose of innocence. As he watches the child at play, describing what she is doing, there is a quality of gentle fondness in the tone, but this note of paternal affection is playful in the last three lines of stanza one:

But only with the Roses playes;
And them does tell
What Colour best becomes them, and what Smell.

In this light bantering tone, the speaker laughs at T.C.'s refined taste and at the presumptuousness of her game which he identifies with the Adamic action. The tone of the first stanza pays no heed to the 'carpe diem' found in the imagery, and therefore it appears as though the speaker is unaware, at this point, of the darker elements in what he describes.

The heraldic fanfare of the first two lines of stanza two begins the mock heroic motif of the poem through the absurd contrast of the innocent play of a child with the "high cause" which the speaker imagines this "Darling of the Gods" will take up on reaching adulthood. A teasing note of mock envy in the last two lines -- "Happy, who can/ Appease this virtuous Enemy of Man!" -- again suggests that the speaker sees only the humour in addressing a very young child in such lofty and strong terms, and does not yet sense the reality of what he is saying.

The speaker's plea for truce in the first line of the third stanza has a tone of urgency because of the omission of punctuation. Exaggerated images, however, force the prevalence of a mock heroic tone rather than serious intent on the part of the speaker. Although the mock heroic motif continues in the contrast of the child and image, the speaker's tone begins to reveal unease brought on by a growing awareness of the reality in what he is saying:

Ere they have tried their force to wound,
 Ere, with their glancing wheels, they drive
 In Triumph over Hearts that strive,
 And them that yield but more despise.

Repetition of the word "Ere" at the beginning of the lines and violent imagery create a more sober tone through the veneer of playful flattery. Nor does the speaker quite recover from his discovery of danger despite the mock relief and bantering tone of the last two lines: "Let me be laid,/Where I may see thy Glories from some shade". The hint of death in these lines and the heavy masculine rhyme endings do not permit gaiety.

As a result, the exaggeration of the child's game by the speaker in the following stanza does not create the same tonal effect as was achieved in the first stanza.

Reform the errours of the Spring;
 Make that the Tulips may have share
 Of sweetness, seeing they are fair;
 And Roses of their thorns disarm:
 But most procure
 That Violets may a longer Age endure.

While giving the appearance of the speaker's belief that by commanding T.C. to perform her game she will have control over nature, the imperative verb form also works with the strong, rather harsh rhyme endings of the last two lines to create, not a positive tone, but rather, an ironic, almost bitter note. The sarcasm of the speaker's command is not so much directed toward T.C., who he knows is incapable of actually reforming the real world, as toward his own desire for permanence which contradicts his acknowledgement of the necessity of the movement of time.

His realisation of the insolvable conflict between stasis and development, and therefore of the failure to reconcile the real world with the ideal is difficult for him to accept fully. In the last stanza, he turns to address the child -- as though she were a "tyrannical nymph"⁵⁵ -- with the sharp, edged tone of bitterness conveyed by the clipped words, rapid rhythm, and hard consonant sounds:

But O young beauty of the Woods,
 Whom Nature courts with fruits and flow'rs,
 Gather the Flow'rs, but spare the Buds;
 Lest Flora angry at thy crime,
 To kill her Infants in their prime,
 Do quickly make th' Example Yours;
 And, ere we see,
 Nip in the blossome all our hopes and Thee.

⁵⁵Berthoff, The Resolved Soul, p. 129.

Addressed to a child, in itself this warning would be harsh, but given with such sardonic humour it is cruel. The humour, created through the images and based on hyperbole, this time is subtle. Rather than the buffoonery of mock heroic gallantry seen earlier in the poem, the exaggeration in the first two lines of this stanza which elevates the child to the position of a fairy queen receiving homage from Nature is not great enough to produce laughter. While one may smile at the image itself, the sarcasm of the preceding stanza is apparent here as well. Similarly, the warning of Flora's retribution also has a touch of this grim humour which enforces the bitterness and makes obvious the speaker's awareness of futility.

The gaiety of the cliché which concludes the poem has not the same lightness of tone as seen in the opening verses, although it appears as though the speaker is attempting to recover his earlier distance from his subject and his reaction to her. The change in tone from open bitterness to a gaiety -- which should not be confused with levity -- suggests the speaker's slow acceptance of the condition of development which governs life in the natural world and his own rather inadequate compromise of regarding development in cyclical terms.

The speaker's attempt to ignore the seriousness of the 'carpe diem' elements and the potential danger and violence of T.C. with a mask of levity and imagination is not successful. He becomes aware of the real change which womanhood will bring to the innocent child in stanza three; in stanza four he realizes the impossibility of achieving the controls on nature which he hopes for and imagines because of his new awareness that beauty presupposes development; and, because development presupposes death, in the last stanza his disappointment is revealed through the bitter tone of an unresolved warning of death directed toward the child.

Aesthetic distance is masterfully achieved in this poem. Through tone, Marvell has created a speaker who himself struggles to be detached from T.C. and all which she represents and brings to mind by treating her with humour, but who cannot maintain this stance when he discovers that his own hopes are founded on an insolvable paradox. The speaker is distanced further from the subject by the overall irony that the profound ideas which he is expressing could never be understood by a child. In this manner Marvell uses the surface tone of the poem to explore his own reactions to the failure to reconcile the real world with the ideal and yet divorces himself from the poem itself.

It could be said, therefore, that the poet's attitude is reflected in that of the speaker. Usually, as has been seen in other poems included in this study, Marvell's attitude is reflected in the tension created in the contrast of surface tone and the subject matter. In this poem however, even these tensions which occur only in the first two stanzas and can be seen only if one is aware of the irony of the substance are used to develop the attitudes of the speaker rather than the poet.

This is not to say that Marvell was not emotionally involved with the issues which this poem holds. As we have noted in the lyrics previously studied, the tensional contrast between tone and subject matter was primarily a means of achieving distance from subjects with which Marvell was deeply concerned. In this poem, the presence of the speaker is so strong that the expression of emotion appears to come only from him. The poet, by using tone to create the character of the speaker in such a way that he detaches himself completely from the poem, has revealed great emotional involvement and an attitude which coincides with that of the speaker.

Thus, taking all the poems discussed in this chapter into consideration: 'The Gallery', 'Young Love', 'To His Coy Mistress', and 'The Picture of little T.C.', one can conclude that the degree of intensity and emotional involvement is directly related to the theme of reconciliation, but that it is the use of tone as a distancing effect that paradoxically reveals the intensity and emotional involvement of the poet.

CHAPTER FIVE

CONCLUSION

An examination of the relationship between the basic theme -- the theme of reconciliation -- and the surface tone of these poems, reveals that tone plays an important role in the lyrics of Andrew Marvell. The urbanity and objectivity of this poet's style is in part due to this subtle and often unobtrusive element which has been largely ignored and considered secondary to the interesting images and arguments in the poems. This study has shown that although the tone is not obvious nor easily identified, it is used by the poet in conjunction with the subject matter to highlight facets of the poems which otherwise would not be noticed and to create tensions important to the reader's understanding of the poet's attitude.

Further, the degree to which the attempt to reconcile the real world with the ideal is successful affects the poet's involvement in the subject matter of the poem because of the relationship between tone and theme.

'Clorinda and Damon' and 'Musicks Empire', poems in which the attempt to reconcile these opposites is successful, and 'Upon a Drop of Dew' and 'A Dialogue between the Resolved Soul, and Created Pleasure', in which the attempt is assured to be successful -- each reveals a tone which reflects the happy ending and is used without contrast to the substance of the poems. These poems were shown to lack any significant tension, to be more or less

poetic exercises, and to hold no indication of the poet's involvement. This result was also discovered in 'The Gallery' where tone worked with the subject matter to indicate future success not expressed by the words themselves.

The importance of tone used in contrast to the subject matter as a sign of the poet's involvement was first noted in 'The Definition of Love', another poem in which the attempt to reconcile the real world with the ideal is successful. However, the stanza in which this tensional contrast between substance and tone was to be found was not concerned with the achievement of the ideal but rather with the real world and the limitations placed on man by Fate.

Subsequent examination of poems dealing with the partial success and the failure of the attempt to reconcile the real and the ideal, discovered that the poet's involvement was intensified because of the tensions created through the contrast between the seriousness of the subject matter and the tone used to express it. The greater the failure of the attempt, the more intense the poet's emotional involvement; the deeper involved the poet is, the more he uses tone to detach himself from the theme of reconciliation in the poem.

The speaker's concern lies with the real world, its characteristics and limitations. Frequently we saw that Marvell employs an ironically humorous tone when describing this concept of reality. Sometimes the humour is light, as in the first three stanzas of 'The Garden' where Marvell, by poking fun at the speaker's revulsion and rejection of society, carefully disguises his own concerns and attitudes toward the real world; or in 'The Gallery' where exaggeration creates laughter despite the seriousness

of the situation he is humourously describing. But ironic humour, when used to describe a bleak reality, becomes macabre and intensifies the sense of horror with which that reality is viewed, such as that described in 'To His Coy Mistress' and 'The Definition of Love'. Except for the verses of Fate in 'The Definition of Love', the ironic Marvellian humour is not found in the poems showing a successful reconciliation of the real and the ideal, but is most apparent in the two poems on the failure of that attempt: 'To His Coy Mistress' and 'The Picture of little T.C. in a Prospect of Flowers'.

Because the theme in these two poems shows a failure to reconcile the real with the ideal, they are the most bleak of Andrew Marvell's poems, despite -- and in part because of -- the predominant use of a humourous tone. The lightness of tone indicates the necessity Marvell felt for achieving poetic distance from the subject matter.

Tone is also employed in these poems to create a speaker as a definite character, not merely as a mouthpiece. By creating a speaker through tone, Marvell is able to express emotion within the poem, but also to detach himself as poet from the actual poem. All expression of feeling helps to define the character of the speaker by appearing to be that belonging to the speaker who himself is reacting to reality and striving to maintain objectivity.

There is a difference, however, in the way in which Marvell has used the speakers in 'To His Coy Mistress' and 'The Picture of little T.C.'. Whereas in the former poem the reader is made quite aware that the attitudes expressed by the speaker are not those of the poet, it is impossible to identify the speaker's attitude as separate from that of the poet in the latter. Despite the danger of sentimentality, however, Marvell remains detached from this poem through the poetic distance created by the reader's

clear awareness of a speaker.

The poet's use of tone in creating a speaker results in greater aesthetic distance especially in these poems which show the unsuccessful attempt to reconcile the real with the ideal. Again we see that tone indirectly reveals Marvell's personal involvement because he uses it to enable the poet to take an objective and detached stance.

Andrew Marvell's primary use of tone is, therefore, to achieve poetic distance from the substance of the poems by using tone in contrast to the theme of reconciliation, and by employing it to create a speaker.

Because tone is used mainly to detach the poet from the subject matter, it is difficult for the reader to employ the surface tone as a means of assessing the poet's attitude toward his subject. One must go beyond the surface tone and examine the relation of tone and substance before discovering that tone only indirectly indicates attitude which in fact lies in the tensions created between tone and substance.

If we look briefly at the four religious poems, 'Upon a Drop of Dew', 'A Dialogue between the Resolved Soul and Created Pleasure', 'The Definition of Love', and 'The Coronet', we find that in the first two poems the tone is not used in contrast with the subject matter, that no tension is thereby built up, and as a result, there is no sense of the poet's involvement. The reverse is found to be true of the last two: that there is contrast to tone and theme which creates tension, and therefore, there is a sense of the poet's emotional involvement. From this we can see that Marvell's attitude was not that of Neo-Platonist. His concern was with finding a means of reconciling the real with the ideal while he lived within the real world -- an attitude revealed in the tensions of 'The Definition of Love' and 'The Coronet'. The poet does not seriously consider the Neo-Platonist rejection

of the real world, which is proposed in the other two poems, as we can see by the lack of emotional involvement. A study focussing on the use of tone, makes this attitude much more apparent.

Tone is often used to emphasize parts of poems which indicate Marvell's attitude toward the theme of reconciliation as it is being expressed in the content.

When faced with poems such as 'Young Love' or 'The Coronet', which have two different viewpoints expressed evenly throughout the substance, the reader cannot discern which of these the poet accepts. An examination of tone in these poems revealed that the intense passages are those in which a facet of the theme of reconciliation is being advanced and emphasized above the others. Marvell's attitude is therefore not that of the lusting seducer in 'Young Love', but of a man striving to gain "Virtue" through innocent love. In 'The Coronet', Marvell's personal view of writing poetry as a valuable means of partially attaining connection with the ideal while existing as an earthly man was similarly discovered.

Certain aspects of the theme of reconciliation are illuminated through Marvell's use of tonal changes. In 'The Garden', the tone moves from humour to detachment and back to humour, resulting in the isolation of the central verse as the most detached and impersonal with regard to tone. Tone is thus used to make it apparent that the central stanza of the poem, the one concerned with the Mind as creative intelligence, is in fact the climax of the poem. By emphasizing this verse through tonal changes, Marvell clearly indicates the importance he places on the role of the Mind in man's attempt to reconcile the real world with the ideal.

The same tonal technique is used in 'The Nymph Complaining'. In this poem the tone changes from being highly emotional to being objective and calm, thereby showing that the Nymph has indeed found a way to reconcile the dreadful real world situation with the ideal. Marvell uses tone here to express again his belief that the Mind -- creative imagination and memory -- can be employed in bringing reality closer to the ideal.

'An Horatian Ode' has puzzled many critics because they are unable to come to an irrefutable conclusion as to Marvell's attitude toward Cromwell. Throughout the poem, the tone is objective and detached and is therefore continually in contrast with the violent scenes and images. The tension which this contrast creates indicates that Marvell was in fact deeply involved in trying to make his historical reality -- which included Cromwell -- emotionally acceptable to himself.

No study of Andrew Marvell's lyrics is complete without a thorough investigation of tone and its uses. We have seen that this poet's subtle application of tone reveals a great deal about the substance of the poems, and that tone and subject matter are indeed inter-dependent. Since most of Marvell's poems are beautiful, intricately constructed works of art, each must be considered as a whole made up of equally important elements. Examining tone as part of that whole makes possible a better understanding of what the poem is saying and Marvell's attitude towards it.

This thesis has been a study of tone in relation only to a basic theme found in Marvell's poems. No doubt other in depth studies of tone would result in new discoveries and affirm more strongly Marvell's stature as one of the finest English poets of the seventeenth century.

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ABSTRACT

This thesis is a study of the relationship of tone and theme in the lyrics of Andrew Marvell in order to determine the poet's particular use of tone and the role it plays within the poem examined.

With the intention of limiting the scope of the thesis while allowing for a comprehensive study of each poem, the lyrics selected are those which reveal an integral development of the most frequent and basic theme of Marvell's poetry -- the theme of reconciliation. In keeping with this purpose, the method of study for each poem is threefold. An in depth discussion of the application of the theme of reconciliation is followed by a close examination of the surface tone. The discoveries about tone and theme lead to a discussion of their relationship which finally reveals Marvell's use of tone in the lyric studied.

By so examining a broad selection of the lyrics, this study concludes that tone is used in direct relation to the degree of success or failure of the attempt to reconcile the real world with the ideal; that it is employed by the poet primarily to create aesthetic distance from that in which he is emotionally involved; and, that in the relationship of tone and theme, an indirect indication of the poet's attitude is found and certain subtle nuances of the substance are brought to the surface.

These findings clearly suggest that, in conjunction with an awareness of theme or substance, a study of tone and its uses is necessary to a better understanding of Andrew Marvell's lyrics.