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# "Where nature was most plain and pure": The Sacred Locus Amoenus and its Profane Threat in Andrew Marvell's Pastoral Poetry

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“Where nature was most plain and pure”:  
The Sacred *Locus Amoenus* and its Profane Threat in Andrew Marvell’s Pastoral Poetry

by

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A Thesis submitted to the faculty of  
Gardner-Webb University  
in partial fulfillment of the requirements  
for the degree of Master of Arts  
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## Introduction and Literature Review

Andrew Marvell is one of the many poets of the Early Modern Era who participates in the long tradition of pastoral literature. Like many writers during this era, Marvell inscribes himself within the tradition by borrowing and refashioning conventions, archetypes, and motifs from the vast material of pastoral literature that many believe begins with Theocritus. He addresses many of the dichotomies in his pastoral literature that various scholars and critics have recognised as being integral to the mode from its early beginnings, including *otium* and *negotium*, art and nature, and consciousness and unconsciousness. However, one dichotomy, which is recurrent in pastoral literature from Theocritus to Marvell, is discussed far too little by literary scholars and critics--the opposition between the sacred and the profane. This dichotomy can be found in some of the seminal texts of pastoral literature, and it is fundamental to Marvell's four mower poems and his lyric "The Garden."

The objective of this thesis is twofold. First, the recurring convention of the sacred *locus amoenus* and its loss by way of a profane threat is to be surveyed by finding and analyzing archetypal examples from a few select pieces of ancient literature. These pieces include: the story of Eden in the Genesis account of the Bible, the account of the golden age as presented in Hesiod's *Works and Days*, and the Arcadia of Virgil's Eclogue 1. The *locus amoenus* found in these works can be characterized as a sacred space, comprised of a sanctified, pastoral state that is enjoyed by the figures involved. Also, this sacred locus, as will become evident as the texts are discussed, is usually elusive and temporary. With the intrusion of the profane, the sanctified, pastoral state becomes a thing of the past.

Second, these archetypal examples are to inform an examination concerning five of Marvell's pastoral poems: "The Mower Against Gardens," "Damon The Mower," "The Mower

to the Glowworms,” “The Mower’s Song,” and “The Garden.” The sacred locus in these poems, like those of its archetypal ancestors, is also comprised of a sanctified, pastoral state. Yet, it is differentiated by the role of the mind in its creation, making the sacred locus simply a subjective vision on behalf of the mower and the speaker of “The Garden” that is impressed by them upon the reality outside of their minds. In turn, the mower sequence contains a refashioning of the typical narrative of loss that will become evident in chapter 2, for the profaning of the sacred within it occurs through a profaning of the mower’s mind. In “The Garden,” however, a further reformulation to the narrative of loss is made because the sacred is protected from the profane via the protection of the speaker’s mind in the *hortus conclusus* (enclosed garden). Consequently, integral to the study of Marvell’s pastoral poems is attention to the binary structure between the sacred and the profane present in some of their textual ancestors.

What will become clear through this structural examination is the way the narratives of the mower sequence and “The Garden” categorize and utilize the binary in different ways, creating two juxtaposed narratives. The mower poems create a sequence in which the subjective vision of the sacred *locus amoenus* is profaned, and thereby lost, by a contamination of the mower’s thoughts, leaving the mower in an unbearable objective reality. Conversely, in “The Garden,” the speaker’s subjective vision of his sacred *locus amoenus* is safe with the protection of his mind in the garden and continues to make the objective world outside of his mind tolerable by remaining on a continuum with it. And finally, this multifaceted examination will reveal the way the literature is constantly borrowing and remaking structures and archetypes from other literature. However, though the topic of this thesis has not been given enough emphasis, the argument of this paper does not exist within a vacuum. Many scholars have addressed these poems and Marvell’s pastoral poetry in general.

To survey the scholarship surrounding both Andrew Marvell's pastoral poetry and the pastoral tradition as a whole is too large a task for the scope of this literature review. Therefore, the result of this chapter will be a brief survey of some of the pertinent scholarship written specifically about Marvell's pastoral poetry, and not the pastoral tradition as a whole. Likewise, since the intent of this paper will primarily address the four mower poems and "The Garden," most of the scholarship accounted for in this chapter predominantly addresses these five poems. Though there are a few exceptions, like Annabel Patterson's article "Bermudas and the Coronet: Marvell's Protestant Poetics," which do not specifically deal with the five poems analyzed in this paper, all of the sources referenced in this section will be relevant to the study as a whole.

First, it is of utmost importance to understand the various ways scholars have approached Marvell's pastoral poetry. If one were to read the totality of criticism and commentary on all of his pastoral poems, then it would become quite clear to the researcher that various scholars approach the topic from different angles and by using different methods. All of these various angles highlight and emphasize different aspects of the poetry, which, when read as one total body of criticism, do not leave many stones unturned. For the purpose of this literature review, the varying methods will be divided into three primary categories: the method concerned with finding traditional influences, the method concerned with historical context, and the method that borrows from another discipline or theory in order to create a distinct reading of the poems. Sometimes a scholar's work will reside in more than one camp, but usually he/she gravitates more toward one of the three in the list. Also, despite the fact that some scholars seem more concerned with Marvell's influences from older texts and others more with his influences from his particular context, both use their approach to return to the poems and illuminate their readings.

As previously stated, each of these three methods of handling Marvell's pastoral poetry highlight and emphasize different subtleties and aspects of the text. However, they also tend to illuminate the world of the text's production or the theory being used as part of the methodology. Scholars often oscillate between moving outward toward the historical context and external theories or backward toward older texts before shifting their focus to move inward toward the text via reading and explication. In regard to the study of this thesis, the methodology will initially move backwards and provide some archetypal examples of a sacred *locus amoenus* and its movement toward loss occurring within a few ancient texts. Subsequently, it will shift and move primarily inward toward the text of the poems in structuralist fashion. This will hopefully culminate in a small, yet worthwhile, contribution to such a vast and interesting pool of scholarship. But, in order to accomplish this goal, the scholarly context must first be set up by providing information about and examples from the three previously mentioned camps.

The first set of scholarship mentioned above is the camp containing scholars whose approach focuses primarily on locating traditional influences. In this case, traditional means from a particular literary, religious, or philosophical tradition—Platonism, for example. These influences from various traditions are wide ranging, being both Christian and non-Christian (Pagan). The fact that scholars find an abundant amount of influential material from a wide range of sources in Marvell's pastoral poems attests to the broad scope of the poet's learning and to his ability to incorporate and synthesize his learning into his art.

Within the category of those concerned with textual influences from various traditions are those who address Marvell's use of pastoral conventions. For instance, in "Andrew Marvell's Mower Poems and the Pastoral Tradition," A. D. Cousins argues that Marvell "engages with the pastoral tradition by way of authorial rivalry refigured as connoisseurship" (523). Cousins traces

the inscription, reflection, and *renovatio* motifs through a range of pastoral literature, beginning with the Classical poets of antiquity. His analysis of these motifs then leads into an examination of Marvell's subversive use of them. This type of motif, or convention, analysis is common amongst scholars who address pastoral poetry. Another example is Patrick Cullen's article "Imitation and Metamorphosis: The Golden-Age Eclogue in Spenser, Milton, and Marvell," in which Cullen denotes conventional elements of the ancient golden age eclogue, Virgil's Eclogue IV being the example *par excellence*, and then describes their later uses in pastoral poems from Spenser, Milton, and Marvell.

In similar fashion, David Kalstone, in "Marvell and the Fictions of Pastoral," addresses Marvell's pastoral poetry and the pastoral tradition by analyzing how Marvell refashions the figure of Polyphemus from Theocritus' *Idylls*. However, Kalstone also relates the Polyphemus character, who precipitates a literary type of the lovesick rustic, to Virgil's Corydon of the *Eclogues*. Finally, through an examination of the mower poems, Kalstone concludes that Marvell simultaneously takes on the pastoral masque while critiquing the pastoral mode as a whole. This concept of Marvell's participation in, yet critique of, the pastoral tradition is also present in Judith Haber's chapter "Complaints Themselves Remedies: Marvell's Lyrics as Problem and Solution," of her book *Pastoral and The Poetics of Self-Contradiction: Theocritus to Marvell*. Haber argues that by both using pastoral conventions and exposing their limitations, Marvell positions himself in close proximity to Theocritus, who did the same thing in his pastoral poetry with heroic conventions. Hence, even if her assertion does not require Marvell to have necessarily read and been directly influenced by Theocritus, it does make Marvell seem imitative of one of his pastoral predecessor's techniques.

Thus far, the scholarship addressed has been concerned with Classical pastoral conventions. The next set of scholarship contained in the first camp contains those who are concerned with Marvell's influence from the biblical tradition, both pastoral and theological. In her chapter "Cultural 'Day's Residue': The Level of Myth," from her book *Pastoral Process: Spenser, Marvell, and Milton*, Susan Snyder focuses primarily on the narrative of the fall of man in the Genesis account of the Bible. Her argument is that the story of the fall is one of a lost complete state of being, which is then followed by a state of fragmentation. In turn, she proposes that this is the archetypal myth refashioned in the narrative comprised of the four mower poems. Though Snyder's book ultimately interprets the Edenic myth, and also the poems, through the lens of psychoanalytic criticism, the conception of the fall in the garden as an archetypal story for pastoral poetry is foundational to her argument.

Yet, Snyder is only one of the scholars who discern an influence from the Genesis account in Marvell's pastoral poetry. In her article "Marvell's 'Garden,'" Margaret Ann Carpenter also finds the Genesis account, along with commentaries on the first chapter of Romans and Early Modern gardening manuals, to be integral for understanding "The Garden." Her complex argument asserts that the final stanza of "The Garden" corrects previous attitudes in the poem as expressed in the first eight stanzas by presenting a gardening art that pertains to both nature and supernature. The fact that Carpenter not only emphasizes the influence of biblical archetypes and conceptions but also of Renaissance gardening manuals links her to the group of scholars concerned with historical context. However, essential to her argument is the notion of Adam as gardener—thus, her emphasis regarding the influence of the Genesis account also categorizes her in the camp of those focused on traditional influences.

Despite the fact that scholars often read influences from the Genesis account in Marvell's pastoral poetry, some propose that the biblical influences in the mower poems and "The Garden" do not stop there. One of the primary pieces of scholarship within this category is Geoffrey Hartman's article "Marvell, St. Paul, and The Body of Hope." Similarly to Carpenter, for Hartman, the book of Romans plays a significant role as a source of influence for Marvell. Hartman opines that Marvell makes use of the *lumen naturale* (light of nature) conception from Romans I. 20, and spends a portion of his article explaining the eschatological function of nature as expressed in the poem. Hartman also acknowledges the allusion to "all flesh is grass" from the book of Isaiah in "The Garden," demonstrating more of the rich biblical influence in Marvell's pastoral poetry.

Moving forward, while some scholars address Marvell's use of conventions from both pastoral and biblical traditions, other scholars have noted other religious and philosophical influences. In "Neoplatonism in Marvell's 'On a Drop of Dew' and 'The Garden,'" Joan F. Adkins argues for a Neoplatonic reading of both of the poems included in the title. For Adkins, these two poems contain the Neoplatonic commonplaces of the struggle for mystical vision and the ascent of the soul. Adkins references Plotinus' *Enneads* heavily, using it as a guide to interpret the Neoplatonic elements of the two poems. By doing this, Adkins reveals Marvell's deep Neoplatonic influence, a commonplace aspect of Renaissance poetry.

Another scholar who can be credited with revealing yet another influence in Marvell's pastoral poetry is John M. Potter. In his article "Another Porker in the Garden of Epicurus: Marvell's 'Hortus' and 'The Garden,'" he reads Marvell's "Hortus" and "The Garden" as expressions of the Classical Epicurean garden. He does this by comparing these poems to the *Odes* of the Roman poet Horace, an undoubtable influence on the pastoral mode as a whole.

Potter concludes, “The paradoxes, puns, and Horatian exaggerations create a tone which is not deadly serious or philosophically abstract, but, like Horace's, seriously witty and playfully philosophical” (137). According to him, the Epicurean *Odes* of Horace are integral influences for Marvell and his pastoral poem “The Garden,” an influence other scholars have failed to give due examination.

The second camp of scholarship is comprised of those who are not primarily concerned with reading the pastoral poems in light of older, traditional texts, but rather reading the poems in regard to the historical context in which they were written. These scholars are also necessarily concerned with influence while reading the poems. However, unlike the scholars mentioned in the previous section, they primarily focus on influences concerning the historical context of the text's production. These scholars often focus on debates, issues, and conventions of the Early Modern era in order to illuminate the world in which the poems were written, and thus the poems themselves. In other words, for them, context is key.

An example of a scholar and piece of scholarship from this camp is Nicholas Salerno's article “Andrew Marvell and the *Furor Hortensis*.” In this article, Salerno contextualizes the mower poems and “The Garden” by reading them in light of the nature vs. art debate occurring in the place and time of their composition. Salerno argues that Marvell's poems comment on this debate by the differing outcomes of the mower in the mower poems and the speaker in “The Garden.” He proposes that the ordering of the garden in the poem “The Garden” reflects the ordering of life on behalf of the speaker, interpreting this poem to be in favor of using artifice to improve upon nature. Contrarily, the mower's inability or refusal to use artifice to improve nature exemplifies his inability to rightly order his life. Thus, the mower is thrown into angst, confusion, and ultimately into death.

Another example of a scholar who takes a highly contextual approach is Andrew Barnaby in his article “The Politics of Garden Spaces: Andrew Marvell and the Anxieties of Public Speech.” In this article, Barnaby asserts that Marvell's poetry provides an important witness to what he perceives to be the anxieties of public life during the time of revolution in England. A lot of this article examines the relationship between signification and reality as presented in Marvell's poem “The Garden,” which entails the speaker's search for an un-fallen, Edenic language. Finally, Barnaby examines Marvell's paradoxical relationship to the burgeoning Neo-Classical understanding of epistemology and the limitations of the individual. As a result, Barnaby's approach can be characterized as one that emphasizes understanding the contextual issues happening during the production of the text in order to also understand the text.

For some scholars, such as Louis Martz, Marvell's poetry is related to its historical context, not simply because it “contemplate[s], from various angles, the deepest issues of the age” (52), but because of its imbrication of types of poetry common to its era. For Martz, Marvell's poetry is Mannerist, Cavalier, and Religious all interwoven into one rich and complex art. For others, like Allan Pritchard, historical dating is one of the main historical issues concerning Marvell's poetry, especially the dating of “The Garden.” In “Marvell's 'The Garden': A Restoration Poem?” Pritchard addresses the question of whether or not “The Garden” should be considered a Renaissance poem or a Restoration poem. Pritchard finds similarities in Marvell's poem with the poetry of both Katherine Philips and Abraham Cowley, which he believes helps to illuminate any reading of it. By finding similarities in both Philips and Cowley's poetry, Pritchard concludes that the dating of “The Garden” might be later than some have suspected.

A scholar whose historical research is always in-depth and illuminating, Annabel Patterson addresses Marvell's relationship toward Puritan aesthetics in her article "Bermudas' and 'The Coronet': Marvell's Protestant Poetics." Patterson avers that both "Bermudas" and "The Coronet" are "intentionally reflections of and contributions to the development of Protestant aesthetics in Seventeenth century England" (478). To develop the historical context of the topic of Christian aesthetics, she first goes back further than Marvell's era, citing Athanasius, Augustine, and Calvin on the Psalms. For Patterson, the question Marvell engages is the appropriate mode of artistic aesthetics within his Puritan context. By doing this, she positions herself as a scholar who reads the poems while focusing on contextual issues.

An instance of a piece of scholarship that is primarily contextual in its approach but also contains some elements relating it to the previous camp is Andrew McRae's article "The Green Marvell." In his article, McRae denotes some of the environmental issues and debates during Marvell's era, which he claims, "contributed to a culture within which human use of natural resources were exposed to unprecedented scrutiny" (126). By doing this, McRae positions himself as a scholar who is interested in the context of the text's production. However, he also acknowledges the fact that influence from contextual happenings are in unison with the poet's use of pastoral traditions and conventions. While discussing the word 'nature' in Marvell's poetry, he says, "A range of influences press upon this word: from the contemporary debates outlined above, to the literary resources of the pastoral mode" (126). McRae's article thus takes into account context and tradition, leaving his article, like Carpenter's mentioned above, related to both of the previously discussed camps.

Finally, the last camp of scholarship is made up of scholars who read the poems while borrowing terms or ideas from external disciplines or theories that influences their readings. The

emphasis of the scholarship written by these scholars is neither the influences traceable in the poems from older texts and traditions nor the historical context in which the poems were written per se. Instead, these scholars attempt to provide insightful readings by using methodology or conceptions from other disciplines, such as music or psychology. If historical context or influence from traditional texts plays a role in their reading of the poems, then it is secondary to the main emphasis of their work.

An example of a piece of scholarship residing in this camp is Elaine Baruch's article "Theme and Counterthemes in "Damon the Mower." As the title signifies, Baruch borrows terms from Music theory in order to create a fresh reading of Marvell's poem "Damon the Mower." Her argument is that while other poets write airs, Marvell writes fugues, which necessarily incorporate themes and counterthemes. Her methodology, however, is still partially concerned with influence because she argues that Marvell borrows themes from Stanley's "Acanthus Complaint" and Tristan's "Les Plaintes d'Acante" to incorporate into his poem. But, she also argues that Marvell incorporates religious counterthemes, which creates the musical analogy to a fugue. Consequently, though part of her methodology relates to the previous camps in regard to its concern with influences, the primary aim of her article is to relate "Damon the Mower" to a musical conception, that of the fugue.

Another example of a piece of scholarship that fits into this camp is Michael Schoenfeldt's article "Marvell and the Designs of Art." In this article, Schoenfeldt is concerned with the visual aspect of Marvell's poetry. Specifically, he is interested in the way that visual apprehension leads to cognition and perspective in the poems. For instance, he uses the example of Marvell's poem "The Gallery," in which "Marvell imagines the soul, the most private and inward space of an individual, as an external and comparatively public place: a picture gallery"

(87). Schoenfeldt avers that Marvell's use of visual aspects in his poetry exposes the limitations of our singular perspective and exemplifies how our perspectives are shaped by art and questions of aesthetics. In turn, Schoenfeldt illuminates an aspect of Marvell's poetry that many have recognized but not given due examination. For him, Marvell's poetry, including the pastoral poetry, can be analyzed in terms of questions regarding visual aesthetics.

Lastly, John Disanto's article "Andrew Marvell's Ambivalence Toward Adult Sexuality," provides an example of a piece of scholarship that attempts to read the poems psychologically. Though scholars usually do not interpret the speaker of Marvell's poems to be Marvell himself, Disanto does with no reservation. This allows him to make incredibly distinct speculations about the poet's personal life and sexuality. Disanto argues that after reading Marvell's poems as one total body of work, including the pastoral poems, in which desire for the female appears to frustrate and alienate the speaker, they can be interpreted as reflecting the poet's own sexual predilections and difficult experience. Thus, Disanto's close readings of the poems are focused on building a psychological speculation concerning Marvell's own complex and ambivalent sexuality.

In conclusion to this section, as is now evident after surveying some of the scholarship pertinent to Marvell's pastoral poetry, the dichotomy between the sacred and the profane has not been given as much emphasis as it is due. Neither has enough attention been given to how the dichotomy is worked out within the standard narrative of the loss of the sacred *locus amoenus*. It exists in the narratives of the ancient pastoral literature and is highly relevant for understanding both the narratives of Marvell's mower poems and his lyric "The Garden." Therefore, the aim of this thesis is to fill in that gap in the pool of scholarship by engaging such a topic. To fully

complete this task though, the archetype of the sacred *locus amoenus* and the narrative of loss usually accompanied with it must first be examined in some examples from antiquity.

## Archetypal Examples

In this section, the literary context for understanding the archetypal sacred *locus amoenus*, along with its usual fate of being lost via the profane, in Marvell's poems will be established. The three examples that will be examined in this chapter are the story of Eden found in the King James Version of the Bible, the version of the golden age found in M. L. West's translation of Hesiod's *Works and Days*, and the Arcadia found in Paul Alper's translation of Virgil's Eclogue 1. Though it is certainly possible Marvell did not read all of these examples, their relevance to understanding not only his pastoral poetry but also the binary structure in question (sacred/profane) within it is undeniable. After briefly examining the aforementioned examples from ancient myth and poetry, a recurring archetype of the sacred *locus amoenus* will in turn become evident. In these examples, this sacred space is threatened and then lost by being profaned; albeit, this profaning happens via a different way in each one--something that is also relevant to Marvell's poems. After discussing the texts in this section, the poems that will be examined in the following chapters will be well informed by all of them, allowing for a deeper understanding of the way Marvell borrows and refashions from older works.

If a sacred place or time is enjoyed in pastoral literature, then it is more-than-likely a temporary endeavor. Essentially, the narrative often goes as follows: a figure or figures dwell within a sacred, pastoral locus in which they either live close to the gods or are in relationship with some form of divinity, enjoy a benevolent nature or lush landscape, and reside in blissful harmony of mind and body. However, a profane intruder, which can assume various forms depending on which text is being read, threatens this locus and ultimately leads to its permanent loss. This standard narrative is integral to Marvell's pastoral poetry that will be examined in the next chapter. In this chapter though, as the sacred *locus amoenus* is discussed in each work, it

will become clear that the movement toward its loss is recurrent. But, before beginning with the story of Eden, it is imperative to first define the terms “sacred,” “profane,” and “*locus amoenus*” as they will be used in this thesis.

During the course of this study, the term “sacred” is simply defined as that which is associated with the pastoral world in a sanctified state. It is sanctified because it is set apart from what can be associated with normal reality. This state is one close to the divine, and includes a special relation to nature and perfect bliss. For some sacred spaces, the presence of the gods or of divinity precipitates the latter two characteristics. Also, this sanctified state is relevant to both time (predominately the past) and place (in particular, lush, bucolic landscapes). This inclusion of time and place likens the sacred *locus amoenus* to what Mircea Eliade calls “the primordial sacred space,” while discussing Taoism in *The Sacred and The Profane* (154). The primordial sacred space, as he explains, is a “privileged space, a closed, and sanctified world” occurring at the earliest times (154).

Moreover, as the profane assumes different forms and manifestations depending upon which text is being read, so it is the same with the sacred. Though there are characteristics of the sacred *locus amoenus* that are common amongst many examples in pastoral literature, each poet’s ideal sanctified state is also idiosyncratic, with varying differences to that of another. Finally, if the sacred is that which is associated with the sanctified pastoral state, then it must be stated that the term “profane” means anything in opposition to or threatening to this particular state. This means the profane is in juxtaposition to the sacred. Although these definitions are simplistic when compared to the definitions of the sacred and the profane espoused by many religious scholars and pertinent thinkers, they are conducive for the purpose of this thesis.

The final term that demands to be defined is “*locus amoenus*.” In the chapter “The Ideal Landscape” of his book *European Literature and The Latin Middle Ages*, E. R. Curtius denotes the use of *amoenus* in Virgil’s lines, *Devenere locos laetos et amoena virecta/ Fortunatorum nemorum sedesque beatas*, from *The Aeneid*. He then states: “In the first line the word *amoenus* (‘pleasant, lovely’) is used. It is used as Virgil’s constant epithet for ‘beautiful’ nature” (192). He then goes on to explain, “The commentator Servius connected the word with ‘amor’ (the relationship, that is, between ‘love’ and ‘lovely’)” (192). Hence, for Curtius, the *locus amoenus* can basically be defined as the lovely, or pleasant, place. This is the definition that is most favorable for this study and the definition that will be used in this thesis. That being said, the notion of a “sacred” *locus amoenus* indicates a lovely, or pleasant, place that is sacred, or in a sanctified state apart from the normal workings of objective reality. Perhaps the best way to further define this notion of a sacred *locus amoenus* is to give examples, beginning with the story of Eden in the Genesis account of the Bible.

The narrative of Adam and Eve’s life in and subsequent banishment from Eden is well known now and was undoubtedly well known in Early Modern Era England. Found in chapters 2 and 3 of Genesis, the structure of the story follows the basic pattern that is outlined above. Adam and Eve reside within an original, sacred garden in which God is present, they may freely eat of any fruit of the garden (except from the tree of the knowledge of good and evil), and the only thing resembling work is the naming of the animals. Unfortunately, this original state does not last, for they are soon persuaded by the most crafty of all creatures, the serpent, to eat of the tree of the knowledge of good and evil, whereupon God both dispenses curses upon the man, woman, and serpent and banishes them from the garden. Finally, God “place[s] at the east of the garden of Eden Cherubims, and a flaming sword which turned every way, to keep the way of the tree of

life” (*King James Version*, Gen. 3.24). The fall, as this is commonly called, enacts a permanent loss of the sacred garden and transfers man into a new, arduous state of existence that is from thence forward the normal reality in which human beings live.

The garden of Eden is a paragon of an archetypal sacred *locus amoenus*. First, the text indicates that God dwells in the garden: “And they heard the voice of the Lord God walking in the garden in the cool of the day” (Gen. 3.8). Second, by using the term “garden,” the text conjures up images of a floral and lush landscape. Third, God’s indication that Adam “mayest freely eat” of any tree suggests nature requires no arduous tilling in order to be enjoyed (Gen. 2.16). And fourth, though God places man in the garden “to dress it and keep it,” any reader might easily notice that any work done in the garden is still devoid of toil, as this aspect of work is not introduced until God punishes man’s disobedience toward his command (Gen. 2.15). According to Genesis, the garden, which is denoted as being in a place (thus, the description of the rivers) and time (the distant past), is the original, sanctified place in which man dwelled in harmony with God and nature. It is analogous to a lush and temple-like state of primordial existence. Yet this sacred locus is short-lived until Adam and Eve are banished for eating the forbidden fruit from the tree of the knowledge of good and evil.

The history of interpretation of the fall is long and replete with many re-interpretations. Saint Augustine interprets Adam and Eve’s eating of the fruit in the garden, thus causing the fall of man, as the original sin that imputes sin and guilt onto all of their progeny, which is all of humanity (422). John Calvin, in his commentary on Genesis 3, asserts, “man, after he had been deceived by Satan, revolted from his Maker, became entirely changed and so degenerate, that the image of God, in which he had been formed, was obliterated.” He then avers, “the whole world, which had been created for the sake of man, fell together with him from its primary original,”

denoting how man's sin altered both man and the entire cosmos (Calvin). Many Christian commentators throughout history have interpreted Genesis 2 and 3 in these terms, or within what Susan Snyder calls "orthodox commentary" (79). Snyder claims "[orthodox commentary] focuses on the perfect moral uprightness of prelapsarian Adam and Eve and on the deliberate, willed turning away from God that threw them and all succeeding generations off their proper human course" (79).

However, Snyder also provides examples of an alternative interpretation of the fall of man that perceives the story to be about growth from innocence to experience (99-112). She points out a "persistent tendency to understand this ur-myth in terms of a single individual's transition from childish simplicity and unawareness to the turmoils and griefs of adulthood" (112). Additionally, many others have moved from interpreting the story of the garden and the fall of man within the realm of "orthodox commentary." For example, in his article "The Themes of Genesis 2-3," Jonathon Magonet analyzes the recurring themes of separation and nakedness he finds in the story. He first discusses the many separations that occur within the narrative, including man's separation from the ground, his distinction between the animals, and the enmity that arises between him, the female, the animals, and God. He then moves on to discuss Adam and Eve's realization of their nakedness, which he interprets to mean "a state of defencelessness and helplessness, without possessions or power," instead of simply being unclothed (43). Magonet concludes by contending that "there are more dimensions and ambiguities in the events described here than one single term [(fall)] could suggest" (45).

Furthermore, as Philip S. Alexander points out in his article "The Fall Into Knowledge: The Garden of Eden/Paradise in Gnostic Literature," one gnostic tradition has interpreted the opening of Adam and Eve's eyes after eating the fruit as a "*spiritual* enlightenment," a

frustrating of the evil Archons' plan to withhold knowledge from the creatures (98). This tradition does not emphasize a moral uprightness of the first parents, which is then marred by disobedience, but rather Adam's placement in the garden as a means to contain him and rob him of true knowledge of the world (95). In this interpretation, there is no fall, for eating the fruit produces the positive effects of enlightenment instead of the negative effects of being plunged into a taxing state of life.

The common thread in all of these interpretations, though, is that there is an obvious change in existence after the eating of the fruit--albeit, the nature of the change may differ amongst them. In keeping with the intents and purposes of this thesis, though, the change is best interpreted as a loss of a sanctified, pastoral world. In other words, in continuity with the texts that will later be examined, the narrative is one of loss, not of gain. Unlike before, the serpent is resigned to its belly and to eating dust, woman is delegated sorrow in bearing children, along with subjection to her husband, and man is made to toil in his labor and harvesting of the earth. Not to mention the fact that enmity now exists in the various relationships present in the text, including between man and God. Along with the state of existence, the physical place is lost as well, for God thrusts Adam and Eve out of the garden. The sacred *locus amoenus*, where God walks, fruit of trees are free for the taking, and strife appears to be absent, is now a memory of the past for them and for subsequent humanity.

If the profane is to be understood as that which opposes or is a threat to the sanctified state, then the eating of the fruit of the tree of the knowledge of good and evil must be a product of some profane intrusion. And, indeed, this is surely the case. This act of disobedience to God is induced by the serpent, an undoubtedly profane intruder into the garden. God instructs the first two humans not to eat of the tree of the knowledge of good and evil lest they die, making the

serpent's enticement of "ye shall not surely die" antithetical to the divine's commandment (Gen. 3.4). In this regard, the serpent, whether interpreted as Satan or simply the most crafty of all beasts, is a profane threat, for his enticements are counterproductive to sustaining the sanctified existence in the garden through obedience to the divine. The text is clear that by eating the fruit, Adam and Eve disobey God's command, thus bringing about God's judgment in curses and a loss of the garden. Even in one of the earliest archetypal expressions of the sacred *locus amoenus*, a binary structure is present in the text--that which is in accord with the sanctified state (the sacred) and that which is antithetical to it (the profane).

Another ancient text that provides an example of a sacred *locus amoenus* is the Greek poet Hesiod's *Works and Days*. Hesiod's description of life for the first people made of gold is in some ways similar to that of Adam and Eve's in the garden. The short account goes as follows:

The race of men that the immortals who dwell on Olympus made first of all was of gold. They were in the time of Kronos, when he was king in heaven; and they lived like gods, with carefree heart, remote from toil and misery. Wretched old age did not affect them either, but with hands and feet ever unchanged they enjoyed themselves in feasting, beyond all ills, and they died as if overcome by sleep. All good things were theirs, and the grain-giving soil bore its fruits of its own accord in unstinted plenty, while they at their leisure harvested their fields in contentment amid abundance. (40)

Hesiod makes it clear that these people of gold were the first of those made by the Olympians, much like Adam and Eve were the first people created by God in Genesis. The time of the golden race, also in continuity with the Genesis story, is in the distant past. Nature is benevolent toward man, as the text explains that the work of harvesting nature's bounty is done in "leisure" and in "contentment amid abundance" (40). And finally, any reference to action worthy to be

considered as work is not characterized as laborious. In other words, there is no cursed earth during either the golden age or before Adam and Eve are cursed and banished from the garden.

Though not a *locus amoenus* in the typical sense--it is not a specific, bucolic locale like Virgil's Arcadia--the golden age contains highly similar characteristics. For instance, it is marked by *otium*, a quality typically associated with the pastoral lovely place. In his book on Theocritus, *The Green Bower: Theocritus and the European Pastoral Lyric*, Thomas G. Rosenmeyer defines *otium* as "vacation, freedom, escape from pressing business, particularly a business with overtones of death" (67-68). Rosenmeyer's definition is rather broad. When discussing pastoral poetry, the term "*otium*" has come to be associated with the leisure enjoyed by literary shepherds and other pastoral figures. An example can be found in Matthew C. Augustine's article "Borders and Transitions in Marvell's Poetry," in which he discusses Marvell's poem "The Garden" as a pastoral poem that "treats a common problem, that of *otium* and *negotium*, leisure and engagement, retirement and activity" (52). For Augustine, the term is simply related to leisure and retirement.

Undoubtedly, *otium*, or leisure, is a defining quality of life in the golden age. As Donald Friedman notes in the chapter "Shepherds and Mowers" of his book *Marvell's Pastoral Art*, "The golden age was innocent not so much because of its natural beauty as because the earth gave of its bounty so generously that man was not driven by any desire for achievement or acquisition" (97). West's translation used above even uses the word leisure while describing how the fields were harvested, while the collecting of the fruits dispensed by nature is described antithetically to anything resembling toil and sweat. Also, the text explains that the golden race lived in a carefree mode of existence, devoid of a cursed ground, the worries of business, and the looming thought of a painful death. Overall, life seems to be merry and simplistic for the people

during this time of the distant past. Hesiod's golden age, however, is still not a typical *locus amoenus* since it is not filled with descriptions of a lush and beautiful nature. But, despite this absence, the connection between the two holds up due to the leisure and simplicity that can be associated with both. Describing this original state of existence as a lovely, or pleasant, place in time is by no means an outlandish description.

Furthermore, like the garden of Eden, Hesiod's golden age is a sacred space. First, life for the original race in his account is set apart in a sanctified reality against what can be described as any form of normal reality. Harvesting fields requires strenuous work, ills and death are present and worrisome, and hands and feet are ever changing with work and age rather than "ever unchanged" (40). Second, Hesiod makes this point clear by beginning his description with the assertion that these people "lived like gods" (40). An obvious observation to anyone reading *Works and Days*, whether ancient or modern, is that humans do not live like the gods of Greek mythology. Yet, Hesiod describes that the golden race was not only the first created by the Olympians but also like the divine beings in its way of life. The golden race lives with "carefree heart, remote from toil and misery," describes the poet (40). Hence, the golden age is a sacred *locus amoenus* insofar as it can be defined as a sanctified, original time in which the inhabitants were like the gods, enjoyed a benevolent nature, and lived in bliss of mind and body.

Unfortunately, the fate of the golden age coalesces with that of the garden of Eden, but by a different profane threat. Whereas in the story of the garden of Eden, the sacred *locus amoenus* is lost due to an action resulting in God's punishment, in Hesiod's story of the golden age, time is the agent of change. The text implies that although the golden race lived like gods and did not experience the effects of age or a painful death, they did indeed die. "Since the earth covered up that race, they have been divine spirits by the great Zeus' design," says Hesiod, before describing

the much more inferior silver race created second by the Olympians (40). The silver race does not “live like gods” and “resembled the golden one neither in body nor in disposition” (40). This race is unrestrained toward one another, suffers in life, and dies much earlier (40-41). As time proceeds, each race created by the gods at the death of the preceding one gets worse and worse. The golden age then becomes nothing but a memory and a tale for the Greek Hesiod and Roman Ovid.

Interestingly, no action on the part of the golden race precipitates the loss. It simply occurs by way of all of the members of the golden race dying and then being replaced by the silver. In this regard, the profane threat to the golden age is the simple duration of time. In the garden of Eden, before Adam and Eve eat the forbidden fruit, death does not seem to be a present aspect of existence. Perhaps if Adam and Eve had not eaten of the tree that God commanded them to restrain from, then they would have remained in the sanctified state in the sacred locus forever. However, this is not true of Hesiod’s golden age. The sacred *locus amoenus* in *Works and Days* succumbs to the force of a commonplace threat to the longevity of any good thing experienced in life--time’s winged chariot.

The final example of a sacred *locus amoenus* and its regrettable loss to be examined is found in Virgil’s first Eclogue. In this seminal poem, a dialogue occurs between two shepherds--the settled, relaxing Tityrus and the exiled, mournful Meliboeus. The poem consists of each shepherd speaking and responding to one another in turn. Meliboeus begins by addressing the fact that Tityrus is relaxed under a beech tree, “[tuning] woodland musings on a delicate reed,” while he and others have been exiled from their home (11). To this, Tityrus responds that it is a god, presumably Rome’s ruling Octavian, which grants him and others the peace that Meliboeus now finds him enjoying. Meliboeus inquires as to what god grants this to him and Tityrus

responds that it was Rome, leaving Meliboeus to lament the fact that while he is exiled and others might acquire his fields, Tityrus will enjoy the pastoral life he once did. The poem ends with Tityrus inviting Meliboeus to stay with him for the night “Couched on green leaves,” where there will be “apples ripe/ Soft roasted chestnuts, plenty of pressed cheese” (15).

The narrative of Eclogue 1 keeps in line with the theme of loss found in the story of the garden of Eden in Genesis and the account of the golden age in Hesiod. The difference, however, is that the sacred *locus amoenus* is lost for only one of the figures in the poem; it is actually gained for the other. The qualities of the lovely, pleasant place found in this poem are typical of those found in pastoral literature. First, *umbra* (shade), a recurring motif in pastoral literature, is enjoyed by Tityrus as he is found “lazing in the shade” while “under the spreading, sheltering beech” (11). Second, *otium*, the characteristic leisure of literary shepherds, is also enjoyed by Tityrus, allowing him to spend time making music on his reed. Third, while describing the rustic life he will now miss, Meliboeus provides a list of the beauties and serenities of the natural and animal worlds, including streams, hallowed springs, murmuring bees, and moaning turtledoves in elm trees (11).

The sacred aspect of this *locus amoenus* can be characterized by its set apart reality from that of the newly excavated Meliboeus. While Tityrus will now enjoy the life of leisure, making music, and the charms of the natural and animal worlds, Meliboeus’ new state of existence consists of the hardships of leaving that way of life “for thirsty lands--/Africa, Scythia, or Oxus’ chalky waves/ Or Britain, wholly cut off from the world” (15). Divinity also makes an appearance in the poem and plays a vital role for the pleasant state of existence now occupied by Tityrus. A god, “upon whose altar/ A young lamb from [his] folds will often bleed,” is who Tityrus claims gave him his peace. Also, while discussing the “hallowed springs” in Meliboeus

list of the serenities of life in Arcadia, Alpers states: “The springs are sacred not because the exile longs for them, but because, as Servius says, they are dedicated to local deities” (*Singer of The Eclogues* 85). These sacred springs can represent the interconnectedness between the local deities, nature, and the pleasant life that Meliboeus now leaves for lands, and perhaps other deities, unfamiliar to him. One paradox of this poem, though, is the fact that the same source is responsible for both Tityrus’ peace and Meliboeus’ sorrows.

In the *Eclogues*, Virgil borrows and refashions much of Theocritus’ *Idylls*. But, be that as it may, Virgil introduces an aspect into his pastoral poetry that is completely absent in the pastorals of Theocritus. In Eclogue 1, readers find that the political happenings in the city affect the lives of the rustics in Arcadia. Alpers denotes the political forces when he states:

Eclogue 1 is a dialogue between two friends who formerly shared a way of life, but whose destinies are now diametrically opposed. Meliboeus has had his farm expropriated and given to a veteran of Octavian’s armies, while Tityrus is able to enjoy the ease that one expects to be the lot of every (literary) shepherd. (66)

Meliboeus, once a shepherd and partaker of a similar existence to that of Tityrus’ in the poem, has been subjected to a mandate to leave his fields for one of the ruling Octavian’s veterans. In turn, it becomes clear that Virgil’s pastoral setting is not out of reach of the politics and affairs of the city. For Tityrus, this is positive, as Rome grants him the life he now has, while for Meliboeus, this is negative, as it has cost him his home and previous way of life.

Thus, the paradox of the poem is found in the dual effect of the mandate from Rome for some to leave their homes and fields in order for veterans to acquire them. The profaning of the sacred *locus amoenus* for Meliboeus is the intrusion of political power that previously seems devoid in his life. The shepherd cannot be derided for looking back fondly on the home he once

enjoyed before being thrust by an intruding mandate into a new, woesome state of wandering. Like Adam and Eve, who were cast out of the garden and from their original way of life, he has been exiled from an original state. On the other hand, the mandate from Rome is beneficial for the other shepherd, Tityrus. As a result, Tityrus claims that the benefactor is “A god to [him] forever” (11). For him, this god, whether Octavian or the city Rome itself, is the bestower of life in the sacred *locus amoenus*, where his state of existence has moved from arduousness to bliss. The resulting disparity is one of the reasons scholars who write about the pastoral mode are quick to analyze this poem.

Many scholars have addressed this Eclogue, while offering plenty of great insights. For example, Erwin Panofsky’s keen observation:

In Virgil’s ideal Arcady human suffering and superhumanly perfect surroundings create a dissonance. This dissonance, once felt, had to be resolved, and it was resolved in that vespertinal mixture of sadness and tranquility which is perhaps Virgil’s most personal contribution to poetry. With only slight exaggeration one might say that he ‘discovered’ the evening. (33)

Any reading of Eclogue 1 can be enriched with this comment in mind. For Snyder, the poem offers a glimpse into the workings of fondness in retrospect. She avers, “Eclogue 1 illustrates the very operation of nostalgia, in that it is Meliboeus rather than Tityrus who idealizes the Arcadian landscape: the one whose paradise is lost rather than the one who remains secure in it” (176-177). In other words, it is not until after losing his home and his fields that Meliboeus begins to idealize them and his former life amongst them.

Recently, Ken Hiltner, in the chapter “What Else Is Pastoral” of his 2011 book *What Else Is Pastoral: Renaissance Literature and The Environment*, combats an earlier reading by Alpers.

According to Alpers, the essence of pastoral poetry is the representative anecdote found in the lives of shepherds (“What Is Pastoral” 449). He claims that though their fates are juxtaposed, Meliboeus and Tityrus are responsive to one another because they are connected in that they are both representative in pastoral’s central fiction--the lives of shepherds (“What Is Pastoral” 452). In this regard, allegory is central to Alpers’ notion of pastoral, for the lives of shepherds represent the lives of all men. In response to this idea, Hiltner claims that “even Virgil’s politically suggestive first Eclogue is very much environmentally preoccupied.” Further, he states: “In addition to the concealed political allegory that interests Alpers and many other critics, Virgil’s first Eclogue, in a pivotal moment in the history of pastoral, raises and answers a surprisingly modern question: what is environmental consciousness?” (Hiltner). While the allegorical lives of shepherds are key for Alpers, Hiltner urges critics not to abandon the fact that descriptions of landscape are also essential to the pastoral mode.

For this thesis though, the important aspects of Eclogue 1 are the sacred *locus amoenus* Tityrus enjoys, and its loss through political power experienced by Meliboeus. Whether the latter’s unfortunate fate is interpreted as creating a dissonance or a nostalgic impulse, a representative anecdote or a catalyst for environmental consciousness, there is an opposition of experience when compared to that of Tityrus. When compared to the events that transpire in the story of the garden of Eden and in the golden age, it is Meliboeus’ fate that is most comparable. However, the profane threat does not assume the form of either sinful disobedience or the irreversibility of time but rather the effects of the previously absent political happenings of the city.

In conclusion to all that has just been discussed in this section, the most important thing to be gained from briefly sketching over these examples is the archetypal base they form in

regard to the sacred *locus amoenus* and its loss. In each one of these ancient examples, the sacred space, including the presence of divinity, a special relationship to the world, and a life of bliss, is endangered by various forms of profane threats. In turn, the sacred *locus amoenus* fades away into a memory of the past. This loss enacts a new, and distinctly less pleasant, state of existence. Finally, this archetypal base must inform any reading of Marvell's mower poems, for the narrative formed by them is explicitly related to all of the excerpts from ancient texts just discussed.

## The Mower Poems

Reading Marvell's mower poems as a sequence--"The Mower Against Gardens," "Damon the Mower," "The Mower to the Glowworms," and "The Mower's Song" --is a similar experience to reading the examples provided in the previous chapter. Like them, the narrative created by these poems contains a sacred *locus amoenus* that is lost by being profaned. In fact, a binary opposition between the two antithetical categories of sacred and profane is integral to the mower poems and provides one of the primary structures for their analysis. If the mower poems are examined as episodes in a narrative and attention is given to the sacred/profane dichotomy, then they can be interpreted similarly to the texts that form the archetypal base. However, in order to understand the mower poems, it is vital to recognize that the sacred *locus amoenus* Damon originally resides in is a product of his uninterrupted mind's imagination. He perceives the world and nature, along with his place in them, through a lens of harmony. The loss of the sacred locus comes about through a disruption of his mind by the profane threat, thus jeopardizing his ability to sustain his original vision of himself in the world.

This interpretation of the mower sequence is unique in that it focuses on a dichotomy that is often overlooked--sacred/profane. Numerous scholars and critics have analyzed and interpreted the mower poems, with many emphasizing different aspects and coming to different conclusions. For instance, Cullen, in the chapter "The Amorous Pastorals" of his book *Spenser, Marvell, and Renaissance Pastoral*, opines, "The pastoral world Damon the Mower inhabits does not [...] ask to be seen in terms of Eden, nor does his experience ask to be seen in terms of Adam's," in contradistinction to the pastoral world of "The Garden" (183-184). For him, "Damon the Mower" is a witty poem about what the human mind does in the "throes of love": it blows out of rational proportion the commonplaces of the situation (Cullen 191).

Another scholar, Lawrence Hyman, in the chapter “Love Poems” of his book on Marvell, focuses on the relationship between nature and emotions while discussing the mower poems. He notes that before the scientific revolution, objective fact and subjective feeling had not been acutely distinguished, which explains the connection between the external world and the mower’s internal feelings found in the poems (Hyman 16-17). He is not surprised that Marvell (who he apparently believes speaks through the mower) “[sees] the universe as a mirror of his own purposes and feelings” (17). Cullen interprets the mower poems as a witty take on the typical love-sick rustic akin to Virgil’s Corydon, while Hyman contextualizes by interpreting them in light of commonplace thought during the time of their composition. Though both of these scholars make insightful points, the focus of this thesis attempts to provide a new analysis of them by combining archetypal criticism and structuralist criticism.

When compared to the work of other scholars, the interpretation of the poems most closely aligned with that of this thesis is made by Susan Snyder, who interprets each one “as a stage in a psychological journey” (48). Some scholars aver that the mower poems should not be read in continuity with one another, or as even containing the same speaker. However, Snyder’s approach, and the approach found in this thesis, not only analyzes the poems in the order in which they were originally published in the 1681 folio *Miscellaneous Poems* but also as if each one is inherently connected, assuming the mower in each of the poems is the Damon of “Damon the Mower.” The difference, though, is that while the “psychological journey” that occurs en route from innocence to experience is the key focus for her, the focus of this study is the recognizable narrative of loss created by examining the poems through the lens of the sacred and the profane.

To begin with, the loss of the sacred locus in the mower poems, similarly to the archetypal examples, enacts a change from a harmonious and blissful state of existence to a burdensome state. In the first poem of the sequence, the mower, since his mind is still in its original state, envisages his life as within a sacred *locus amoenus*, allowing him to scorn those who profane it by tampering with nature. But, by the end of the last poem in the sequence, the sacred *locus amoenus* once enjoyed is only a memory, and death, despite its futility, is his only consolation. Moreover, another point of continuity between the mower sequence and the archetypal examples from chapter 2 is important to mention. As in the story of Adam and Eve in the garden, the golden age account in Hesiod, and the dialogue between the two shepherds in Virgil's first Eclogue, the catalyst for change is the intrusion of the profane. In this case, however, an important distinction is in order, for the profane threatens the sacred locus by way of entrance into the mind of the mower. In turn, two things will become evident throughout the rest of this chapter: first, the mower's sacred *locus amoenus* is a projection onto nature and the world by his unaltered mind, and, second, the profane threat that engenders its loss is the passionate desire aroused in the mower's mind for Juliana.

The first poem in the sequence is "The Mower Against Gardens." In this poem, the mower postures himself against the art of gardening, revealing his disposition toward those who tamper with nature. As the diatribe against the art of gardening develops in the poem, a list of offenses is provided. For instance, "Luxurious man," who is later characterized as "that sovereign thing and proud," first seduces the flowers and the plants from the fields where nature "was most plain and pure" (40). He then encloses them into "A dead and standing pool of air," tampers with the nutriment, taints the roses with "strange perfumes," and turns the onion root of a tulip into a coveted commodity by exchanging it for a meadow (40).

Yet, perhaps most devastating of all, he has also tampered with the natural process of procreation, for “He grafts upon the wild the tame” (40). This leads the mower to lament that “No plant now knew the stock from which it came” (40). Nicholas A. Salerno, in his article “Andrew Marvell and the *Furor Hortensis*,” provides an enlightening comment on this apparent vice in the gardening art:

The mower is, however, much less angered by these experiments with flowers than he is by the latest developments in the grafter's art. Altering the reproductive processes of fruit trees was the most serious of luxurious man's vices, for man was thereby tampering with the creation of life itself. Since the creation of life was peculiarly the province of God, the mower calls the grafter's knowledge "forbidden." (109)

As Salerno remarks, interfering with the natural processes of the creation of life equates to luxurious man attempting to gain the knowledge of God and assume the role of creator. This presumptuous act is surely an offence against the divine creator according to anyone who defends the normal method of procreation and esteems the natural as sacred, as indeed the mower does.

Moreover, the diction used in “The Mower Against Gardens” to describe what man has done in his gardening art contains sensual and sexual overtones, which is juxtaposed to the diction that describes the forgotten fields. Words like “seduce,” “allure,” “luscious,” and “forbidden,” are pitted against the terms “plain,” “pure,” and “fragrant innocence” used to describe the untampered with fields (40). Friedman, commenting upon lines 5-8 of the poem, picks up on the use of diction for emotional emphasis in the poem and states: “The diction of these four lines is almost an exercise in the expression of disgust” (125). By describing the air enclosed in the garden as “dead” and “standing,” only then to label the “more luscious earth” as

so fertile that it is stupefying (“which stupefied them while it fed”), the mower’s predilection toward disgust for artificiality and attempts to improve upon the natural is explicit (40).

According to the mower’s perspective, nature is profaned when man assumes that it is his prerogative to interfere with its natural processes or use it for his personal gain, whether in terms of riches or forced aesthetics. Enclosing nature within a garden, tampering with the nutriment in order to change the coloring of the flowers, selling the tulip’s root for gain, and grafting in order to produce fruit are all ways that man has either disrupted or vainly used the regular processes of the natural world. Consequently, the mower expresses an antipathy for luxurious man, for all of these aspects of the gardening art reflect his pride and presumptions--that is, they reflect man’s sins. Nature remains sacred for the mower, on the other hand, in its original and untampered with state. In the fields, before being seduced by man into the garden where it will be profaned, nature is still “plain and pure,” two terms the mower apparently believes are coterminous (40). As a result, the binary structure between the sacred and the profane becomes evident as the sentiments of the mower are revealed throughout the lyric. He admires that which he perceives as sacred--namely, the natural--while he finds disgust in what he believes to be the profaning of the natural--attempts by man to improve upon the natural through artifice.

If the mower poems are read in continuity with one another, then here the mower makes his assessment against luxurious man and tampering with nature from the vantage of a perceived special place in nature. The mower’s sense of his residence within the sacred *locus amoenus* has not yet been frustrated because his mind is still in its original state. In this poem, the mower still recognizes harmony between himself and the natural world of the fields, where “fauns and fairies do the meadows till” and “The gods themselves with us do dwell” (40-41). In other words, he is still at one with the plain and pure, thus sacred, form of nature. Snyder is correct when she

comments, “The sweet fields and willing nature that he praises against the elaborate artifice of Luxurious Man are all incorporate in ‘us,’ as in the last line: ‘The *Gods* themselves with us do dwell” (51). Though the pride and pomp of prideful man has caused him to profane nature through artifice, the mower abstains from such practice and instead admires the natural, making the sins of prideful man profane but non-threatening. In effect, his disgust toward the profaning of nature is characteristic of one whose existence is believed to be within a sanctified pastoral locus found in the natural world.

However, as evident in the next poem in the sequence, this perception of himself in the world is short-lived. With the introduction of Juliana in “Damon The Mower,” desire for the female other enters his thoughts and produces a contamination of his mind. It is in this poem that the primary change from perceived residence in the sacred *locus amoenus*--marked by fellowship with divinities, a special relationship to the natural world, and bliss of mind and body--to a state of despair and confusion occurs. After the appearance of the profane threat in the form of desire for Juliana in his thoughts, the mower’s perceived reality of life in the lovely, sacred place is lost. Though the narrative of loss is standard concerning the conventional sacred *locus amoenus*, the nature of the profaning in this poem, like the nature of the sacred locus, contains a refashioning of the convention, for the profaning takes place in the mind of the mower. In the archetypal examples, an objective change occurs external from those involved (though this does not negate the internal changes as well, i.e. Adam and Eve become sinful). Sin affects the world of Adam and Eve, time affects the state of existence for each race in Hesiod, and a new political mandate causes Meliboeus to leave his home, all of which are objective realities. But here, the change is all in the mind of the mower. The loss of the sacred locus is a product of the loss of a particular

way of seeing himself in the world, a new element that will become evident as the next three poems are discussed.

At the beginning of “Damon the Mower,” the narrator introduces Damon’s predicament: “Hark how the Mower Damon sung/ With love of Juliana stung!” (41). Next, Damon’s internal desires and torments are associated with the external phenomena around him:

While everything did seem to paint  
 The scene more fit for his complaint.  
 Like her fair eyes, the day was fair,  
 But scorching like his amorous care;  
 Sharp, like his scythe, his sorrow was,  
 And withered, like his hopes, the grass. (41)

In the first line, the word “seem” implies that these associations are purely a product of the mind. Also, as Friedman points out, “[‘paint’] is used quite explicitly to direct our attention to the way nature, allegedly, falls in with the moods and critical dilemmas of its creatures by rearranging itself to suit them,” with “allegedly” being the key term in the comment (129). The mower’s mind is not so displaced yet as to disallow him to commit the pathetic fallacy. In the following stanza, Damon begins to speak and describes the effects of the blistering heat he believes is wrought by Juliana’s presence. The meadows are sunburned, the grasshopper no longer pipes but seeks out shade, and the frogs wade in the brook instead of dancing, while “Only the snake, that kept within,/ Now glitters in its second skin” (41).

In stanza 3, the subjectivity of the mower’s perception continues to reveal itself, as Juliana, not the month of July, is affirmed as the reason for the intensity in heat. In actuality, July is the probable cause of the scorching of the fields, but Damon, again, links his internal self to

the outside world. He then imitates the grasshopper and frogs in pursuit of respite from the blaze: “Tell me where I may pass the fires/ Of the hot day or hot desires,/ To what cool cave shall I descend,/ Or to what gelid fountain bend?” (41). But, no relief is found for Damon, as the only thing around not affected by the heat is the coldness found in Juliana’s disregard for him. Her posture toward Damon and the pastoral gifts he brings are clear by the mower’s remarks at the end of stanza 5: “Yet thou, ungrateful, has not sought/ Nor what they are, nor who them brought” (42). Damon’s complaint of Juliana’s disregard toward him and his gifts sheds light on the fact that with desire comes the possibility of anguish and despair through rejection. At the same time, however, since the poem is mainly told through the lens of the mower (the narrator has been pushed aside for the moment), it is not clear whether or not Juliana is actually cold toward him, or that he only sees her in this way. It is quite possible that she is passive, and the truth is in the latter.

Nonetheless, in response to anguish in love, Damon delves into a mode of braggadocio, revealing his clownish delusion through boasts about his self-perceived special relation to nature, his petty accomplishments, and his appearance. In stanza 6, he announces with pomp, “I am the mower Damon, known/ Through all the meadows I have mown” (42). Following this, he likens himself to the center of the universe and of nature:

On me the morn her dew distills  
 Before her darling daffodils,  
 And if at noon my toil me heat,  
 The sun himself licks off my sweat;  
 While, going home, the evening sweet  
 In cowslip-water bathes my feet. (42)

Linda Anderson, in her article “The Nature of Marvell’s Mower,” rightly picks up in these lines self-glorification: “Damon’s self-definition as ‘the mower’ suggests that he prefers to define himself only in terms of his most self-glorifying role, just as he defines nature in terms most favorable to himself” (134). At this point, he has yet to realize that seeing himself in these terms will soon be impossible. Damon’s assertions, along with his claim to superiority over the shepherd in stanza 7, and his defense of appearance and remark about being the center of the fairy ring in stanza 8, are symptomatic of a rustic clown akin to Theocritus’ Polyphemus and Virgil’s Corydon. In them is found Damon’s fleeting vision of life concerning himself, his work, and his relation to the world before the awakening of his desire for Juliana. More than just a defence against the rigidity of his object of passion, his purports reflect the way he envisages his life as the central figure within a sacred *locus amoenus*.

With the beginning of stanza 9, though, Damon realizes a change has occurred, and his golden age is gone: “How happy might I sill have mowed,/ Had not Love here his thistles sowed!” (43). Love, in the mower’s case, means passion for an indifferent shepherdess, and had it not entered his mind with the arrival of Juliana, then he would not be in the state he now finds himself. Presently, he anguishes over her and complains all day during his work, joining his labor to his pain. (43). Mowing has become toilsome for him, providing him no peace in his woes (43). Like in the story of Eden and the myth of the golden age, work morphs from a light task to an arduous one after the change enacted by the loss of the sacred locus is rendered. Concerning the mower, frustrations in desire foment into frustrations in work.

In stanza 10, the narrator once again chimes in, and Damon does not speak again until the final stanza. The narrator details how Damon slices his ankle by accident with his scythe, a product of “careless chance” (43). Regarding this stanza, it must be mentioned that a paradox

happens, being that Damon is cut down by his scythe much like the grass he mows. The Biblical allusion to “All flesh is grass” from Isaiah 40.6 is explicit in the lines, “And there among the grass fell down/ By his own scythe the mower mown,” collapsing the fate of the grass at the hands of the mower and the fate of the mower at the hands of his own disrupted mind into one (43). Damon’s mind is thrown into disorder by his love/lust for Juliana, and this leads to his “fall,” a word that conjures up images of the fall of man in the garden of Eden.

In the final stanza, Damon posits that there is only one outlet for the wounds caused by Juliana:

With shepherd’s purse and clown’s all-heal  
 The blood I stanch and wound I seal.  
 Only for him no cure is found  
 Whom Juliana’s eyes do wound.  
 ‘Tis Death alone that this must do;  
 For, Death, thou art a mower too. (43)

In this scene, the mower portends his own ending in the last poem in the sequence. He finds that the external wound can be assuaged by simple remedies, while the internal disruption requires far more drastic measures in death. His original vision of life in the sacred *locus amoenus* begins to dissipate like morning fog in this poem, leading him both to a realization of his ultimate fate and a newfound clarity on his actual role as a destroyer of nature. From this point on, the perspective of the mower appears to emanate from a fallen vantage.

The third poem in the sequence is “The Mower to the Glowworms.” In this poem, the mower utilizes a metaphor between the guiding light of lamps and that of glowworms to express how concretely Juliana has displaced him via displacing his thoughts. The first stanza develops

an image that exemplifies the harmonious relationship between the nightingale and nature's lamps, a harmony he no longer finds between himself and nature:

Ye living lamps, by whose dear light  
 The Nightingale does sit so late,  
 And studying all the summer night  
 Her matchless songs does meditate (43-44)

The glowworms provide the nightingale the needed light to study its songs. Conversely, the glowworms meditate the songs of the nightingale. The relationship between the two is portrayed as genial.

In the next stanza, the glowworms are said to “Shine unto no higher end than to presage the grass's fall” (44). Frank Kermode, in his notes on this poem, associates this stanza with a quote from Pliny's *Natural History*, ““Glowbards never appear before hay is ripe upon the ground, nor yet after it is cut down”” (296). The analogy between guiding light and the glowworms' light continues to be revealed: the glowworms evidently serve the mowers by indicating when to cut down the hay. In the following stanza, the metaphor begins to inflate, as the glowworms' function is expanded to both the fields and to life itself. That is, they appear to serve as both guiding lights for mowing and as guiding light away from any *ignes fatui* (deceptive things):

Ye glowworms, whose officious flame  
 To wand'ring mowers shows the way,  
 That in the night have lost their aim,  
 And after foolish fires do stray (44)

The image of wandering in the night implies being led into chaos, perhaps by a profane threat like passion for a shepherdess. As Friedman notes while discussing this stanza: “Darkness stands always for disorder and evil” (137). Yet, for those who are wandering, there is still hope of finding the way via guidance from the light. The inflated metaphor is on full display at this point of the poem: as the mowers who need guidance in the fields must follow the light of the glowworms, those who are tempted and wandering in life must follow the light, whether it be faith, reason, or purification of the mind, in order to get back on the right track. Unfortunately for Damon, this is no longer an option.

In the concluding stanza, Damon makes it clear that the fires from the glowworms shine in vain concerning him, “Since Juliana here is come,/ For she my mind hath so displaced/ That I shall never find my home” (44). Though the glowworms still provide light for the nightingale and for other mowers, his ability to see and follow the light has now been jeopardized. Juliana has eclipsed the light for him and become the only object his mind can give utter focus and attention to. The resulting effect is a mind so displaced that it can no longer function in its original way. Although he once perceived his life as one with nature in its sacred state, “plain and pure,” when he lived amongst divinities, a willing nature, and worked in happiness, his mind’s fixation on Juliana has made this perceived life illusory. Like the shepherd Meliboeus of Virgil’s first Eclogue, his sense of home is now gone along with his original vision.

“The Mower to the Glowworms” is an episode from a new stage in the mower’s process of loss. In the poem “Damon The Mower,” Juliana is introduced and change from one state to another occurs. But, in that poem, Damon still does not seem to understand how disconnected he is from the sacred *locus amoenus*. Although he hints toward the consolation of death at the end of the poem, there are points in the poem where he attempts to retain and revitalize his earlier

perception through pompous assertions and the pathetic fallacy. In “The Mower to The Glowworms,” he has lost all hope, recognizing that his mind can no longer imagine such a life after the threat Juliana brings. In his article “Marvell’s Mind and The Glowworms of Extinction,” N. K. Sugimura argues that this poem emphasizes that man and nature can only be reconciled through “a renunciation of the individual (rational) mind” (242). In other words, it is individuation through the rational mind that separates man from nature. However, though oneness with nature was incorporate in his original vision of life in the sacred *locus amoenus*, the mower’s desire is only ostensibly a reconciliation between him and nature. His true desire is to return to the time when his mind could impress such a reality onto nature, a hope of return he now recognizes is futile.

The fourth and final poem in the sequence recapitulates the narrative up until this point and adds the grave conclusion. “The Mower’s Song” begins with the mower reminiscing on his life before Juliana:

My mind was once the true survey  
Of all these meadows fresh and gay,  
And in the greenness of the grass  
Did see its hopes as in a glass (44)

On these lines, Kermode notes that “Green was traditionally the color of hope,” suggesting a former geniality between the mower and the grass of the fields (296). The mower believes his mind and the meadows were at one time in a harmonious relationship. This relationship consisted of a mutual mirroring--the mower’s mind reflected nature and nature reflected his mind. Thus, in “Damon the Mower,” before his passion for Juliana has completely tarnished his original perception, the outside world seems to paint his inward feelings.

In the two final lines of the stanza, the change brought by Juliana is associated with a scythe cutting down the grass: “When Juliana came, and she,/ What I do to the grass, does to my thoughts and me” (44). This refrain continues throughout the poem as a constant reminder that it is with Juliana’s arrival that the mower’s thoughts have been cut down. Yet, it is not just thoughts that are cut down by her, but an entire way of thinking about and perceiving the world. Moreover, she herself did not drive the scythe into Damon’s mind, but rather an awakening of passion for her did.

The next two stanzas are dedicated to the mower’s revelation that he is not one with the fields. He interprets the disparity between his thoughts and the fields as betrayal because he believes that nature has divorced itself from him. While he “with sorrow pine[s],” nature continues on what seems to be its natural course during the warm part of the year, growing luxuriant and blooming flowers (44). The scene no longer paints itself, albeit through his imagination, to fit his moods. This leads him to declare the meadows as “unthankful” and quarry if they could “A fellowship so true forego,/ And in [their] gaudy May-games meet,/ While [he] lay trodden under feet?” (45). Of course, nature itself has not changed, it never did actually reflect the mood or inner-workings of the mower. That aspect of nature was simply part of his vision of life in the sacred *locus amoenus* created in his mind’s imagination. It is he who has changed through the displacement of his mind by the profane.

The final two stanzas of the poem consist of the mower’s declarations of revenge upon the flowers and the grass (45). But, although a clownish attempt at revenge, for nature could not possibly willfully divorce itself from him, his words also show a feeble attempt to be reconciled to his original vision, one that held in it a special relation to the fields. In order to negate his new reality, Damon plans to follow the fate of the grass he cuts down with his scythe. In turn, he and

nature will reflect one another again, for both “Will in common ruin fall” (45). The impossible return “home” by an internally disrupted mind leads to an externally destructive attitude toward nature. In the last lines of the poem, Damon announces that the meadows, “which have been/ Companions of my thoughts more green,” will now adorn his tomb, “For Juliana comes, and she,/ What I do to the grass, does to my thoughts and me” (45). The refrain changes in the last two stanzas from “When Juliana comes” to “For Juliana comes,” signifying the imminence of the threat (45). With an intolerable attitude toward his new, burdensome reality, which is really just objective reality devoid of his former subjective vision, the mower sequence ends with Damon’s suicide.

The drama involving the mower concludes in tragic form. Damon’s desire is to go back to the golden age of his mind--that period when it, unaltered by the intrusion of the profane threat of desire for an indifferent object of passion, could still perceive himself as the primary figure in a sacred *locus amoenus*. However, with the permanent corruption of his mind also comes a permanent loss of his imagined sacred locus. The only hope left for him is no longer found in the genial green of the grass but in the black hope that dissolution of the self will return him to harmony. Essentially, Damon is one expression of the many figures in pastoral literature who experience a loss of the sacred locus through a profane threat. Albeit, for the mower, the loss of the sacred locus coalesces with a loss of an imagined reality, creating an intolerable objective reality that culminates in his death.

Consequently, the mower sequence is Marvell’s new spin on the archetypal sacred *locus amoenus* and its typical loss that appears in the texts examined in chapter 2. Furthermore, Marvell goes even further in his refashioning of these conventions in the poem examined in the next chapter. In “The Garden,” the narrative of loss is eradicated and the full potential of an

imagined sacred locus is found, for in the speaker of the poem's repose in the physical garden,  
his mind remains safe from any profane threat.

“The Garden”

As previously mentioned, the only poem to be analyzed in this final chapter is Marvell’s lyric “The Garden.” In this poem, the binary between the sacred and the profane examined in the previous two chapters is also present and provides yet again an important lens for analysis. As in the case of the previous example from chapter 3, the sacred is comprised of that which is in accord with the sanctified pastoral vision furnished in the mind of the speaker of the poem. While, on the other hand, the profane consists of that which is antithetical or threatening to his sanctified pastoral vision. However, although “The Garden” is in continuity with the narrative examined in chapter 3, and for that matter, with the texts from chapter 2, in regard to containing a binary structure between the sacred and the profane, the narrative contains an outcome that is much more optimistic.

In comparison with the mower sequence, the nature of the sacred locus in this poem is the same--both poems present a speaker who, through the mechanizations of his mind, formulates a subjective vision that is imposed onto an objective reality. But, unlike that of the mower sequence, and of the archetypal examples, the sacred *locus amoenus* in this poem is not lost by an intrusion of a profane threat. The speaker’s mind is protected because he has retreated to the enclosed space of the garden, a *hortus conclusus*, away from the world. In turn, though the binary opposition between the sacred and the profane is upheld within this poem, Marvell refashions the typical narrative concerning the sacred *locus amoenus*. While the narrative usually progresses into a loss of the sacred locus, creating a burdensome, and in the mower’s case, an intolerable reality, the narrative of “The Garden” ends with the speaker’s vision of a sanctified pastoral space uncontaminated by the profane. Thus, unlike for Damon, the speaker’s vision and the objective reality he lives within, i.e. the reality outside of his mind, remain on a continuum.

Finally, as evident by the last stanza of the poem, life is all the more tolerable because his vision and the world are never separated.

The argument of the last chapter proposes that the mower projects a vision of himself as the primary figure within a sacred *locus amoenus* onto reality, a vision that is soon disintegrated by the awakening of passion for Juliana in his thoughts. Categorically, the images and descriptions in the mower sequence can either be labeled aspects of the sacred or the profane. For example, while his vision of life within the sacred *locus amoenus* is still intact and impressed upon reality, the mower perceives a mirroring of himself and the outside world, with nature reflecting his internal feelings. This means for the mower, being at one with nature is an aspect of the sacred, for it is an important part of his vision before the entrance of the profane. After the entrance of love/lust for Juliana in his mind, the mower can no longer reconcile his original vision of the sacred locus, which is highly subjective, with what he observes to be the objective reality in nature. Thus, the arousal of lust in his mind can be categorized as profane, and its subsequent effects--for instance, a newfound severance from nature--all aspects of life after the profaning of his mind's vision.

The outworking of the sacred/profane binary in the mower poems, like in the archetypal examples, consists of a contamination of the sacred by the profane. In other words, one cannot be sustained in the presence of the other. For the mower, the destruction of the sacred means the eradication of a vision, or a loss of perception, through an amorous arousal for a shepherdess in his thoughts. Afterward, Damon comes to the intolerable revelation that his previous perception was nothing but an illusion, an *imagined* reality--the continuum between his subjective vision and the outside world is severed by the profane. Hence, though he might attempt to return to the golden age of his mind through a dissolution of being, his vision of the sanctified pastoral world

is permanently vanquished with the fixation of his thoughts on Juliana. The narrative created by the mower poems is, in turn, analogous to the narratives of loss of the sacred *locus amoenus* found in Genesis, Hesiod, and Virgil.

However, though the mower sequence contains both the same binary structure and a narrative akin to the ancient examples discussed in chapter 2, it is also a new refashioning of the archetypal examples due to the implementation of the role of subjectivity in the perception of the sacred locus. That is, the sacred *locus amoenus* of the mower is simply a subjective reality furnished in his mind, which is then integrated into his perception of the outside world. The same is also true of “The Garden.” While the speaker of this poem does retreat to an actual, physical garden, his experience there is interpreted through an imaginative lens of a sacred *locus amoenus*. Despite this point of relation in the nature of the sacred locus, two points of dissonance must be pointed out. First, while the mower privileges the untampered with nature of the fields as sacred, the speaker of this poem privileges the enclosed garden, where nature has been improved with artifice, as sacred. Second, the narrative of “The Garden” reveals a new outworking of the sacred/profane dichotomy, one that is divorced from the typical narrative of loss.

By retreating into an enclosed garden, the speaker’s mind remains safe from the profane threats in the outside world, threats that will become clear as the poem progresses. In the *hortus conclusus*, he not only can enjoy nature that has been ordered through artifice but also is guarded from contact with others. Thus, he is protected from all that he deems antithetical to the garden and his experience there, making them profane: the world of *negotium* and the world of passion. The speaker’s retreat into the garden creates a safe space for him to envisage himself as an Adam-like figure in a sacred garden, leading to a comparison between the physical garden he is in and the mythic Eden before the creation of the *femme fatale*. At the level of objectivity, the

speaker has found repose in a physical garden, while at the level of his own subjectivity, he is in the primordial garden of Eden.

In the last stanza of the poem, after readers have traversed a wide spectrum of real experiences interpreted through an imaginative lens, the speaker comments on the floral sundial constructed by the gardener, for the physical garden itself is laid out as a sundial, and an image of a bee “comput[ing] its time,” with a pun on “thyme” (49). And as evident by this stanza, though the poem ends with reference to an aspect of the objective, material world (the floral sundial), this does not negate the fact that the speaker’s subjective vision remains unaffected by the profane. Though what the speaker considers profane is acknowledged, nowhere in the poem is his mind contaminated by it. As the mower in “The Mower Against Gardens” acknowledges the profanity of tampering with nature without being affected by it, so the speaker in the garden acknowledges the profane worlds of society and passion without being affected by them. In the concluding stanza of the poem, “The Garden” ends with an optimistic speaker who does not taste the burdensome reality Damon finds after the pollution of his mind. Contrary to the mower’s experience, the continuum between the subjective vision of the sacred locus encapsulated in the speaker’s mind and the objective world outside of his mind is never severed within the sanctuary-like space of the garden.

“The Garden” begins by invoking the pastoral convention of retreat. The speaker decries the world of vain action and pointless pursuit, the world of *negotium*:

How vainly men themselves amaze  
 To win the palm, the oak, or bays,  
 And their uncessant labors see  
 Crowned from some single herb or tree,

Whose short and narrow-verged shade  
 Does prudently their toils upbraid (47)

To understand this passage fully, it is important to apprehend some of the symbols provided in it. In his essay “Knowledge and the World of Change: Marvell’s ‘The Garden,’” Friedman points out that the palm, oak, and bays are “the classical (and therefore classic) reward for military victory, the civic crown for valour, and the traditional prize of the poet” (80). According to Friedman, “Marvell is not criticizing courage or poetry but the ways in which men seek to outdo each other to win an honour that is symbolized by the leaves or fronds of a tree” (80). The speaker of the poem ridicules the unnecessary means of competition in order to enjoy such a miniscule piece of nature, while nature can be enjoyed freely through repose in the garden. With the speaker’s criticism in mind, the lines, “While all flowers and all trees do close/ To weave the garlands of repose!” can be read as a counter to the “narrow-verged shade” provided by the palm, the oak, and bays (47). This disposition suggests the rewards of the vain pursuits of men are outweighed by the easily attainable pleasures of the garden--the single leaves won in the world of action are judged insufficient when compared to all the flowers and trees experienced in the garden.

In the subsequent stanza, the speaker’s predilection toward *otium* over *negotium* is coupled with a preference for solitude over society. After stating that he has found both “Fair Quiet” and “Innocence” within the garden, the speaker avers, “Mistaken long, I sought you then/ In busy companies of men.” (47). Amongst others in society, people strive in vain and compete with one another in order to win a small symbolic prize that is plucked from nature and used for the prideful intents of man. Conversely, in the garden, nature can be enjoyed in solitude (an important point later) and devoid of the vain pursuits of men in a collective setting, for the sacred

plants of “Fair Quiet” and “Innocence” grow abundantly and require no competition in order to be enjoyed (47). In the final couplet of the stanza, the speaker contends, “Society is all but rude/ To this delicious solitude,” creating a decisive juxtaposition between society (a profane world) and the solitude of the garden (47). Essentially, the repeated moral of the first two stanzas is that solitude in the natural beauty of the garden is a far more worthy pursuit than the pursuits of life amongst “the busy companies of men” (47). Concerning the binary in question, these stanzas exemplify a categorization in the mind of the speaker of the busy world of competition in society, in which nature is only delighted in by its symbolic value, as profane. The garden space, however, away from society, where plants are enjoyed for themselves and not simply for their symbolic connotations, assumes the role of a sacred space.

Following this section of the poem, and despite the speaker’s initial justifications, the next stanza introduces another aspect of the speaker’s impetus for retreat into the garden, revealing even more of his desire to evade the worlds outside of the *hortus conclusus*. In his essay, “The Pastoral of the Self,” Renato Poggioli rightly picks up on this fact and keenly observes, “Up to the second stanza of his poem Marvell treats his own withdrawal into the garden as a flight from society. But in the following stanzas he claims that the main motivation of his escape is to find rest and relief from the labors and sorrows of love” (175). Along with society, love, including all of the complexity it might bring, is now added to the list of unwelcome guests in the serenity of the garden. The couplet, “No white nor red was ever seen/ So amorous as this lovely green,” suggests the primacy of the beauties of the garden over the beauties of any mistress because “‘white nor red’ stands for all the worlds, both real and conventionally literary, of passionate lovers,” (Marvell 48; Friedman 84). The colors white and

red, symbolizing the world of passion, are juxtaposed in this couplet to the “lovely green” of the garden, the place that has taken on a sacred garment in the mind of the speaker (48).

Further in the poem, Stanza 4 continues the theme of retreat into the garden from the world of passion: the speaker interprets the myths of Apollo’s hunt for Daphne and Pan’s race for Syrinx as pursuits of nature instead of sexual delight (48). Scholars usually see in this stanza a twisting of these myths on behalf of the speaker in order to fit his own interests. For instance, in his essay “Marvell’s Garden,” Hyman opines that the reed and laurel that represent defeat for the lovers become the palm and bays that are the symbols of victory for runners, leading him to state: “Marvell thus twists the legends around to fit his argument” (17). Another scholar, Margaret Carpenter, in her essay “Marvell’s ‘Garden,’” recognizes that the speaker’s interpretation of the myths is anomalous when compared to standard commentary on them and adds, “Either the speaker is ignorant of this very general knowledge or he is twisting mythology to fit his own purposes by making it serve to justify his denial of human love for his love of nature” (160). Both of these scholars are correct. The speaker reformulates the meanings of these myths into didactic stories about the primacy of nature over lustful passion. Behind these reformulations, though, is an obvious disdain for the world of love and passion, a world that he has barred himself from in the garden. Along with categorizing the world of competition in society as profane, the speaker’s vision also lumps the world of love and passion into the same category. These two worlds are juxtaposed to the vision of the sacred *locus amoenus* within the garden, where the pleasures of solitude among the flowers is preferred.

In stanza 5, a distinct change in the content of the poem occurs. The speaker shifts from giving his reasons for retreat into the garden to explaining his experience in it, albeit, through a heightened imaginative lens. But, before moving on to discuss this stanza, a few summative

comments are required about the first four. Like previously stated, in the speaker's highly subjective perception, the worlds of society and passion are both profane and in opposition to the lovely, sacred space of the garden. Interestingly, both of these profane worlds have a distinct similarity: they necessitate contact with others. In the world of society, life among others produces competition and vanity. Concerning the world of love and passion, contact with another human can produce amatory feelings and lustful thoughts, which can then lead into a frustration of desire, as in the case of the mower. In turn, both of these profane worlds contain profane threats that could potentially disrupt the speaker's mind--competition, along with the vanity it produces, and lust for another could tempt to overtake his thoughts.

If this were to happen, as the latter does for the mower, then sustaining his perception of the sacred *locus amoenus* would become impossible, as the sacred cannot coexist with the profane. Fortunately, both of these worlds are evaded by retreating into the enclosed space of the garden. And, as will become clear, the garden's importance is twofold: it is simultaneously the physical place of retreat that protects this vision and the place that is imagined to be Eden, the space in which the sacred *locus amoenus* is envisaged. The material garden is the place of physical retreat that protects the non-material, subjective vision impressed upon itself (that is, upon the material garden).

With the introduction of stanza 5, the speaker proceeds to describe his experience in the garden. The scene provided is similar to life in the garden of Eden and during the golden age, portraying his enjoyment of what he imagines to be a beneficent nature:

What wondrous life is this I lead!

Ripe apples drop about my head;

The luscious clusters of the vine

Upon my mouth do crush their wine;  
 The nectarine and curious peach  
 Into my hands themselves do reach;  
 Stumbling on melons as I pass,  
 Ensnared with flowers, I fall on grass. (48)

The “wondrous life” the speaker leads involves a harmonious relationship with nature, much like Damon’s perceived life before the corruption of his mind. Though the fruits are probably easily accessible within the garden, the speaker’s mind impresses an exaggerated vision onto his experience, convincing himself of the personal beneficence of the fruit. In this regard, the speaker’s perception is turning the material garden into a sacred *locus amoenus* and his real experience there into an analogy of Adam in the garden of Eden. The real and the imagined are working on a continuum.

This stanza is oftentimes a key point of focus for scholars when addressing this poem. It is this stanza of orgiastic sensuous delight, juxtaposed with the following stanza of mental activity, which makes the most sense of William Empson’s statement, “The chief point of the poem is to contrast and reconcile conscious and unconscious states, intuitive and intellectual modes of apprehension” (119). For Hyman, the imagery of the fruits and the fall onto grass is paradoxically both overtly sexual and completely innocent (18). According to him, the speaker is the androgynous Adam of legend who “contain[s] both sexes in himself,” leading him to proclaim, “the ‘fall’ on ‘grass’ is not a descent into hell, but an innocent, sensuous, altogether pleasant experience” (18). Patrick Cullen, in his essay “The Christian Lyrics: Pastoral and Anti-Pastoral,” finds in this stanza an admixture of both pagan and Christian meanings, interpreting the speaker’s fall on grass as both the climax of his sensuous experience in the garden and an

implication of the need of spiritual regeneration (158-159). According to Cullen, “the completion of the speaker’s relationship to the garden in terms of classical *otium* is, from the Christian perspective, a means to a higher end” (159).

However, when considering stanza 5, it is imperative to remember an integral characteristic of the archetypal sacred *locus amoenus*. One of the primary aspects of the sacred *locus amoenus*, and indeed of any *locus amoenus*, is that it is a place of bliss. This is true for Adam and Eve, for the golden race, for Meliboeus, and for Damon before their sacred loci dissipate. Moreover, this bliss includes both the body and the mind--the body does not participate in burdensome toil, and the mind is free from the anxieties of anything resembling normal reality. In the speaker’s imaginative vision of his experience in the garden, the same is also true. He interprets the ease with which he can grasp the fruit as the fruit itself reaching into his hand, allowing his body to remain free from toil while also enjoying nature’s delights. Furthermore, after discussing the next stanza, it will become clear that the imagined sacred locus of the speaker not only includes bliss concerning the body but also the mind.

Though the speaker’s mind has been active up until stanza 6 impressing its vision onto his garden experience, it now turns from any recognition of the physical world toward contemplating new worlds and new forms. From “pleasure less,” meaning the sensuous delights of the fruits, the mind is said to withdraw into itself and its happiness (48). As the ocean was then thought to contain an underwater replica of things in the world, the mind here is said to contain its own resembling kinds (48). Yet, the withdrawal into the mind transcends its mirror of the material world and creates “Far other worlds and other seas,” while “Annihilating all that’s made/ To a green thought in a green shade.” (48). The theme of retreat is continued here as the speaker couples his physical retreat from the outside world into the garden with a retreat of the

mind away from the material world. However, the mind's retreat from the physical world is only temporary, for the poem will end with the speaker's attention on material realities--the floral sundial and the bee's work, both of which exist in the physical garden of his repose. Stanza 6 simply exemplifies that the mind's retreat from the material world, where it will find bliss through pure creation, is possible in a space that is safe guarded from the profane.

Being secluded from the outside world, the garden is an ideal place for contemplation, an attribute that is on full display in this stanza. Also, it is an ideal place for the expression of the imagination. As Rebecca Bushnell avers in the chapter "Labor, Pleasure, and Art" of her book *Green Desire: Imagining Early Modern English Gardens*:

The poem achieves the highest sublimation of the garden experience: this speaker need not lift a finger there, even to gather the fruit, because ripe apples "drop about his head," the grapes "crush their wine" on his mouth, and the nectarine and peach "into my hands themselves do reach," for his work lies purely in creating "green thoughts," the pattern of the garden of the mind. (104)

Bushnell's quote emphasizes that the only work to be done in the garden is that of the mind in its creation. The floral abundance and enclosed nature of the garden makes it doubly conducive for the powers of the mind. One, its seclusion and serenity make ripe conditions for the workings of the imagination and for determined contemplation. This is evident in the poem by the speaker's interpretation of his experience there through an imaginative lens and by his contemplation of new worlds. And two, the garden is the place where imagination and contemplation are expressed in the material world. The vision, or contemplated form, in the mind of the gardener is expressed in the pattern of the flowers and fruits he grows. This will be an important observation

during the discussion of the end of the poem. For now, though, it is imperative to understand that the garden space lends itself to the workings of the mind.

The mower, in contradistinction to the speaker in the poem presently being discussed, either does not recognize or does not acknowledge this aspect of the garden. In the first poem of the mower sequence, Damon divulges a strong antipathy toward gardens, seeing them as a product of the profane. Through his perspective, nature is profaned when it is tampered with in any form or fashion, leading him to esteem the naturalness of the fields as an aspect of the sacred. In "The Garden," however, the ordering and enclosing of nature is seen from a different perspective--the sacred/profane binary is reworked concerning art vs nature. The enclosed and ordered nature of the garden both preserves the mind's vision and is a material expression of it. Outside of the *hortus conclusus*, the mower finds no preservation of mind, precipitating a loss of his perception of life in a sacred locus. Though he might categorize the natural fields as sacred, he is not barred from the world of passion there, and his sacred locus is profaned as his thoughts are overtaken with lust at the appearance of the shepherdess Juliana. Subsequently, mind and nature are severed and the reflection between the two passes with his vision. Inside of the *hortus conclusus*, the speaker of the garden is barred from the outside world where profane threats lurk, protecting his mind and its vision. Furthermore, mind and nature are ever harmonious in the garden, for the order of the garden reflects the thoughts and order of the mind. What was considered profane by the mower, is, in this poem, considered sacred.

In stanza 7, the speaker goes from describing his contemplation of new forms to providing a poetic image of a spiritual ascent, utilizing an analogy between his soul and a bird:

Here at the fountain's sliding foot,  
Or at some fruit tree's mossy root,

Casting the body's vest aside,  
 My soul into the boughs does glide:  
 There like a bird it sits and sings,  
 Then whets and combs its silver wings,  
 And, till prepared for longer flight,  
 Waves in its plumes the various light. (49)

This stanza develops a Platonic image of the soul leaving the chains of the body and moving upward toward the divine. The point of the image is that along with the enjoyment of an ordered nature and the workings of the mind, the garden is also conducive for spiritual ascent. At this point in the poem, the garden functions very much like a sanctuary for the speaker, a place for repose and spiritual fulfillment.

Concerning the Platonic imagery of stanza 7, the temptation to interpret this stanza as a culminating of final disregard for the material world must be combatted. In her essay on the Neoplatonism of Marvell's "On a Drop of Dew" and "The Garden," Joan Adkins finds in the soul's separation of the body in this stanza a representation of "the last stage of its upward journey to the Absolute" (90). Indeed, the image here does represent a stage in the ascent to the Neoplatonic Absolute, but it does not suggest the last stage. The final conclusion to the ascent to the divine is not yet enacted, for recognition of the material world is not left altogether. And, as Friedman advises, this is not a point to be disregarded:

Thus the religious tone of the stanza is maintained and brought to its complete expression; it is no less important to recognize that the soul is left in the world of phenomena. The "various light" signifies the earth; and its illumination of the soul's "plumes" indicates that the soul still contemplates the creation that surrounds it. (97)

To suggest that an ascent of the soul from the material takes place at this point in the poem is undoubtedly correct. Yet, the soul only moves as far up as the boughs of the trees (“My soul into the boughs does glide”), never completely leaving the sanctuary of the garden (49). And it is paramount to remember that this Platonic imagery is simply the speaker’s imaginative interpretation of his spiritual experience in the garden. Akin to the way he imagines the easy access to the fruit as nature’s beneficence, the speaker imagines the sense of spiritual elation he finds as his soul transcending the body to go perch upon the boughs. While portraying his soul leaving his body and moving upward, the image also suggests that his spiritual elation has not caused his mind to lose all recognition of the material world. The “various light” of the physical world is not swept away by the white light of the divine.

The primary point of interest for this study concerning stanzas 5-7 is how they exemplify the imaginative work of the speaker’s mind upon his experience within the physical garden. The common thread in all of these stanzas, as has been repeated again and again in this chapter, is how the objective reality and experiences in the *hortus conclusus* are interpreted through his subjective vision. If divorced from the speaker’s imagination, then the actual events that take place in the garden seem to go as follows: the speaker flees to find respite in the garden away from the complexities of society and of love, where he enjoys the fruit of an ordered version of nature, contemplates a bit, and attains some fulfillment in his retirement. Yet, at the same time, due to the fact that his mind’s imagination is free from the profane threats of the outside world, this experience is perceived by him as a sensual enjoyment of a beneficent nature, a transcending of the material world via a creation of a new world in the mind, and a Platonic movement upward of his soul away from the cell of his body. As a result, the coalescing of the actual

garden experience and the vision of a sacred locus contained inside of his mind supplies for him a paradise that he relates to life in Eden before the presence of Eve.

The beginning of the second-to-last stanza reveals in the speaker a misogynistic judgement of the original profane threat in the first garden: “Such was that happy garden-state,/ While man there walked without a mate” (49). The man who he refers to is mankind represented by the first man, Adam, while the mate is undoubtedly Eve. Though this couplet could be taken to imply that after more than one dwells in paradise, a community of people is formed and paradise is no more, the point here seems to be more on the exclusion of a specific kind of person--the female. Like his interpretation of the myths of Apollo and Pan, the speaker misinterprets the original profane threat in the garden of Eden. The creation of Eve, according to any straightforward exegesis of the Biblical text, is not what causes the loss of the sacred *locus amoenus* in the first garden, but rather it is the eating of the fruit of the tree of the knowledge of good and evil after the goading of the serpent, an act that is prohibited by the divine. But like his misinterpretation of the Classical myths, this misinterpretation reveals the speaker’s judgement of the profane concerning his own imagined sacred locus. The garden his vision has morphed into a sacred *locus amoenus* is barred from the profane world of passion, and is thus barred from the presence of any female. Consequently, no temptation to have the mind corrupted by desire for another is a possibility if such an object of passion is absent.

Further in the same stanza, the emphasis of the exclusion of the world of passion is expanded to include the world of society, both of which are previously noted as being the profane worlds disallowed in the serenity of the garden space. Whereas the first part of the stanza implies an aversion to the presence of the female in the sacred *locus amoenus*, at this point in the stanza, the speaker implies that any form of communal existence is also detrimental to it as well.

He goes so far as to suggest that living alone in paradise was doubly paradise in the original sacred garden: “Two paradises twere in one/ To live in paradise alone,” while also explaining that such a lovely, solitary existence was “beyond a mortal’s share” (49). As the penultimate stanza of the poem, this section can be seen as a condensed portrayal of the speaker’s ideas concerning the overarching binary of this study.

From one perspective, this stanza affirms the notion that contact with others is antithetical to the sacred *locus amoenus*, both the original one and the speaker’s now perceived one. Thus, the speaker retreats from the outside world, where contact with men in society might lead to vanity and a mind consumed with busyness and contact with a female might precipitate a mind consumed with thoughts of lust. Since both are considered profane threats that could disrupt his vision of his sacred locus, the worlds of which they are a part are also deemed by him as profane. From another perspective, it is evident by this stanza that the speaker’s vision equates the garden with the opposite category, the sacred. For him, it is the sanctuary-like place where a version of nature that is both luscious and ordered can be enjoyed in solitude, all of which are apparently aspects of the sacred. Hence, the speaker’s uninterrupted perception turns his solitary time spent amidst the fruit and the flowers of the *hortus conclusus* into an Edenic experience.

After stanza 8, where the outworking of the sacred/profane binary concerning the speaker’s vision of the sacred *locus amoenus* is summed up nicely by his remarks, stanza 9 enacts both a conclusion to the poem and a return to full apprehension of the material world. In this final section of the lyric, the speaker comments upon the physical garden while revealing that it is in the design of a sundial and also noting the work of the bee upon the flowers:

How well the skillful gardener drew  
Of flowers and herbs this dial new,

Where from above the milder sun  
 Does through a fragrant zodiac run;  
 And as it works, th' industrious bee  
 Computes its time as well as we! (49)

These first three couplets of the 9th stanza have important implications concerning the rest of the poem. First, although the speaker provides images and scenes in the poem that seem to imply a complete retreat from the physical world into the mind and into the realm of the divine, this section demonstrates the fact that the speaker still recognizes and enjoys the material world as well. He does not retreat so far into his own subjectivity as to lose all contact with the objective world outside of his mind.

Second, the fact that the speaker's experience in the garden does not conclude with an absolute disregard for the objective world outside of his mind affirms the notion that his heightened vision and the objective world outside of his mind remain a continuum. In this continuum, that which is outside of the mind of the speaker is affected by his mind; the objective reality is interpreted by him through an imaginative lens, morphing the material garden into a sacred *locus amoenus*. Concerning Damon, his vision and the world outside of his mind is severed because his mind is interrupted by the profane threat of lust for Juliana. For the speaker of this poem, since the outside world is barred in the garden and the profane does not disrupt his mind, this severing of the continuum between the subjective vision and the material world does not occur. While it appears in stanzas 6 and 7 that a disconnect between his vision and the material world might come about through retreating too far into one, and therefore forfeiting the other, the last stanza affirms a preservation of continuity between the two.

Third, and finally, the fact that the garden is constructed in the shape of a sundial attests to the unity between the mind and the material world within the *hortus conclusus*. The garden is where nature and art are reconciled in harmony, or where the patterns conjured up within the mind can be expressed in the objective, physical world--something the mower either fails to see or believes is an unauthentic relationship. For instance, the flowers themselves that make up the sundial are a part of the material world. Yet, they are in an unnatural shape when considering how they might grow within the mower's "sacred" fields. Their assimilation into the form of a sundial is a construct of the mind of man, particularly the gardener, which has been made a reality outside of the mind. By being made of both aspects of physical nature and of the thoughts of man, the garden represents a perfect unity between the two. The speaker is goaded to say, "How well the skillful gardener drew/ Of flowers and herbs this dial new," in opposition to Damon's indictment of the gardening art, because when he looks around the garden, he sees an ordered nature reflecting his ordered thoughts (49). While in the mower sequence, the gardening art is categorized as profane, here, it is an aspect of the sacred, for it both exemplifies the continuum between subjective vision and the objective world and preserves it. The speaker is guarded in the enclosed garden from the outside, and thus profane worlds, which allows him to envisage the garden as a sacred *locus amoenus* akin to Eden without any interruption. At the same time, the physical garden in which he is encamped reflects the critical unity between the mind and the material world for such a sacred locus.

"The Garden" ends with the speaker asking a question in an optimistic and confident tone, in opposition to Damon's grave and insecure tone at the end of the mower sequence:

How could such sweet and wholesome hours  
Be reckoned but with herbs and flowers? (49)

Here, the speaker's question concerns the bee mentioned in the previous couplet, the one that is said to "compute its time as well as we!" (49). However, the question is also just as pertinent for himself as the solitary enjoyer of the garden. Regarding both himself and the bee, he asks how else time should be passed and reckoned other than within the sacred space of the garden.

Missing from this conclusion, when compared to the conclusion of the mower sequence, is a mind thrown into chaos, an overt antipathy toward that which is initially thought to be sacred, and a final, tragic act of desperation. Throughout this poem, though the profane is recognized on the part of the speaker--namely, the worlds of society and passion that reside outside of the *hortus conclusus*--the threats that lurk within these worlds never affect the speaker's mind. Therefore, his sacred locus vision does not dissipate, like Damon's, but remains on a continuum with the physical garden. While Damon seeks revenge on the fields, fields he believes have betrayed him but have really not changed at all, the speaker of this poem concludes with an admiring attitude toward the garden he believes to be sacred. Finally, although this poem continues the sacred/profane dichotomy integral to all of the narratives concerning the sacred *locus amoenus* examined in this thesis, "The Garden" discontinues the typical narrative of loss.

## Conclusion

With both the mower poems and “The Garden,” Marvell continues the ongoing process of literary invention by way of borrowing and refashioning. As is now evident, he utilizes a well-established set of pastoral commonplaces to formulate his own pastoral poetry--the dichotomy between the sacred and the profane, the archetype of the sacred *locus amoenus*, and the movement of the narrative toward the loss of the sacred locus. Yet, his utilization of these pastoral commonplaces involves creation through reformulation, or refashioning. In other words, Marvell’s use of the sacred/profane opposition and its relation to the standard narrative of the archetypal sacred *locus amoenus*, consists of both continuity and discontinuity when compared to the story of garden of Eden, Hesiod’s account of the golden age, and Virgil’s Eclogue 1.

As evidenced in the second chapter, the sacred/profane opposition plays a pivotal role in the standard narrative of loss recurrent in the archetypal examples. That which is in accord with the sanctified pastoral state is categorized as sacred, and that which is antithetical to the sanctified pastoral state is categorized as profane. The narratives created in the archetypal examples depend upon this categorizing binary. In each one, the sacred *locus amoenus*, consisting of everything in accord with the sanctified pastoral world, is threatened by that which is categorized as profane, or antithetical, to it. Likewise, the same is also true of the poems discussed in chapters 3 and 4.

Marvell, writing over a century later, infuses this oppositional categorization into his own pastoral poetry, also using it as the primary structure upon which the narratives of the mower sequence and “The Garden” depend. In turn, this borrowing on his behalf exemplifies the way primary, oppositional structures are constantly being appropriated and re-used in literature, even if the external narratives attached to them are changed. Thus, utilizing the sacred/profane

dichotomy allows Marvell to position his poems in continuity with the archetypal examples. At the same time, however, he also distinguishes his poems from them, much like they distinguish themselves from one another, by refashioning how the sacred and the profane are either expressed or categorized.

Although the sacred/profane opposition is recurrent in all of the archetypal examples, forming one of the primary underlying structures, that which constitutes the sacred and what constitutes the profane is different in each one. This is exemplified in the variances in the sacred loci, despite having characteristic similarities, and in the variances of the profane threats in each text. Though there are definitive characteristics of the sacred *locus amoenus* found in each expression of it, each is also distinct and nuanced when compared that of the other texts. Also, the profane is distinct in each of its expressions, never categorized the same way in one text as it is in another. While the profane consists of disobedience to a divine rule in the story of the garden of Eden, it consists of the unobstructed passage of time in Hesiod's account of the golden age and of the intrusion of political matters in Virgil's Eclogue 1. In like fashion, that which constitutes the sacred and the profane in Marvell's mower sequence and "The Garden" is distinct when compared to the archetypal examples and to one another.

For instance, in both the mower poems and "The Garden," proximity to divinity is an aspect of the sacred, much like it is in the archetypal examples. Yet, in each poem, this proximity to the divine takes a unique form when compared both to the archetypal examples and to one another. In his vision of the sacred locus, Damon dwells in the natural fields with the gods, while in his vision, the speaker of "The Garden" experiences an ascent of the soul toward the divine. Moreover, in Marvell's poems, the profane does not consist of disobedience toward a divine rule, the continuous movement of time, or the intrusion of a political mandate. In the mower sequence,

the profane consists of the arousal of passion in the mind of the mower, while in “The Garden,” the profane consists of the worlds of passion and of society outside of the *hortus conclusus*.

This concept of borrowing and refashioning is also evident when comparing the categorization of the gardening art in the mower sequence and in “The Garden.” Though the sacred/profane dichotomy is present in both, the application of it to the gardening art is differentiated via the perception of the main figure in each poem. The mower’s perception categorizes the naturalness of the fields outside of the garden as sacred and the tampered with nature inside of the garden as profane. Conversely, the perception of the speaker in “The Garden” views the world outside of the garden as profane and the ordered nature inside the garden as sacred. In effect, the dichotomy remains the same in each one and provides an important lens for understanding both poems, but it is refashioned concerning expression and categorization.

Furthermore, a similar statement can be made about Marvell’s use of the archetypal sacred *locus amoenus*. Concerning this archetype, Marvell’s poems are both in continuity and discontinuity when compared to the archetypal examples. The sacred *locus amoenus* found in the mower sequence and in “The Garden,” like that of its predecessors, is highly conventional. As in the archetypal examples, the sacred locus in Marvell’s poems is comprised of a sanctified, pastoral world, a world set apart from normal reality. Moreover, in the archetypal sacred *locus amoenus*, those who dwell within it experience a special relationship to the natural world, close proximity to some form of divinity, and bliss of mind and body, all of which the mower and the speaker in the garden experience in their sacred loci. In turn, all of the definitive characteristics of the archetypal sacred *locus amoenus* are present in that of the mower sequence and “The Garden.”

But, although Marvell borrows and utilizes this ancient archetype, he refashions two important aspects of it. First, the nature of the sacred *locus amoenus* in his poems is somewhat different from that of the preceding examples. In the mower sequence and in “The Garden,” it is purely a subjective vision that is impressed upon reality. And second, although the narrative of the mower sequence is in continuity with the narratives of the archetypal examples, “The Garden” enacts a new spin on this narrative. The movement toward loss of the sacred locus, which, for Damon, means a contamination of the mind by the profane, is replaced with the sustained vision of an uncorrupted mind. The speaker’s subjective vision and the objective world outside of his mind remain on a continuum, enacting an even further reformulation than that of the mower sequence.

To sum up, the overarching binary that is the primary focal point of this study weaves a common thread through all of the pastoral literature previously examined, from Genesis through Marvell. Moreover, it provides an indispensable lens for understanding the archetypal sacred *locus amoenus* and the typical narrative of loss that also accompany the texts found in this study. Lastly, the recurrent use and constant revision made to this binary within the pastoral tradition reveals the way literary invention often proceeds through a mode of borrowing and refashioning previously utilized structures.

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