

# Marvell's Green Thought(s): The Paradoxes of Marvell's Nature Poetry

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*This paper interprets the “green” poetry of Andrew Marvell (1621-1678). It discusses the main features of the Renaissance pastoral, especially the standard elements of the genre and its ethical aspects. Methodologically, it combines ecocritical reading with the philosophical concepts of harmony, based on Pythagorean harmonic lore. It shows the paradoxes of Marvell's treatment of the pastoral, especially the dramatic contrast between the meditative and comforting aspect of the pastoral genre and the impossibility of reconciling the harmonious ethos of the natural world with the plagues of human love and its finality.*

## Keywords

Renaissance English literature; Andrew Marvell; metaphysical poetry; garden poetry; ecocriticism

## Introduction

Andrew Marvell (1621–1678) is a rare phenomenon in the context of seventeenth-century English poetry: an active politician known for his willingness to change his political allegiances as occasion demanded, but also a remarkable poet who represented a tradition, which by the time of the publication of his poetry (1681) was already viewed as outdated. He is usually classified as a metaphysical poet, but his work can also be understood as a transition between the poetics of the earlier part of the century dominated by the Donnean idiom and that of the latter half of the century shaped by the work of Dryden and Butler.<sup>1</sup> This transitional status of Marvell's work can be demonstrated by numerous features, especially by his choice of genres and by the treatment of the “core” Renaissance genres, such as that of the pastoral.

His nature and garden poems represent a small, but substantial body of texts thematizing the natural world as the ideal space for meditation and retreat from the business of city life. The present essay discusses the contexts of Marvell's pastoral poetry and the shifts and paradoxes in his treatment of this genre. Methodologically, it combines an ecocritical reading with some of the philosophical contexts of the late Renaissance, especially the concepts of harmony. In that sense, its goal is to offer a recontextualization of Marvell's "green" poetry.

### ***Such was that happy garden-state: The pastoral and its philosophical and ethical issues***

Our perception of the Renaissance pastoral is often overshadowed by the Romantic view, i.e., by understanding the genre as a predominantly nostalgic longing for a lost harmonious co-existence of nature and humanity, especially in an alienated urban landscape.<sup>2</sup> Nevertheless, the key goal of the Renaissance pastoral was *ethical*: the poet imitated "Nature" by putting forward a pattern to be followed. As Todd A. Borlik has shown in his recent study of ecocriticism and early modern literature<sup>3</sup>, the omnipresent didactic strain of Renaissance literature also shaped the basic "value" of pastoral writing: "The value of pastoral, according to Puttenham and Sidney, rests in its capacity to spark ethical reflection" (Borlik 141). The author thus draws our attention to all the realities that are at odds with the simplicity of rural life, be it in relation to economic issues of pre-capitalist economy, environmental problems or the general equilibrium of a sane human life:

[...] the Renaissance pastoral is ethical in a much broader sense in that it also invites lay readers to question lifestyles driven by the acquisition of wealth and status, considers issues of environmental justice and land management, and idealizes pre-capitalist economic relations, all the while presenting implicit or explicit critiques of environmental degradation through nostalgic appeals to a (perhaps chimerical) golden age of ecological stability. (Borlik 141-142)

Ultimately, of course, the pastoral serves as a reminder that nature was to be understood as the second book of Revelation, as St Augustin suggested already in his *Enarrationes in Psalmos*.<sup>4</sup>

However, the observable reality of the natural world is not the ultimate limit of poetry: in fact, both Puttenham and Sidney recognize that poetry can produce images of things that go well beyond the given reality, but if it does so, *the ethical impulse is still present*: by putting forward things “altogether strange and diuerse, of such forme & qualitie (nature alwaies supplying stufte) as she neuer would nor could haue done of her selfe”<sup>5</sup>, the poet not only reaffirms the position of humanity in the scheme of cosmos (i.e., the middle position between the reality below, in the “sublunary world”, and that of the celestial one), he is given the mission of organizing all reality. For Sidney, the “right Poets” are the ones who “most properly do imitate to teach and delight, and to imitate borrow nothing of what is, hath been, or shall be: but range, onely rayned with learned discretion, into the *divine consideration of what may be, and should be*” (Sidney 155).<sup>6</sup> In that sense, poetry can re-harmonize the aspirations of both nature and man<sup>7</sup>, because it also re-affirms his/her creative potential and freedom in relation to the rest of the (mute) Creation.

Within this context, it is not surprising that the Renaissance pastoral fulfils two seemingly divergent roles: i.e., it becomes a *space for meditation*, but also *for consumption*<sup>8</sup>, since it is there to represent the divine order of the universe as well as the “happy garden-state” of “pre-lapsarian” humanity whom God gave the earth to be “replenished” and “subdued”:

[...] Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for meat. And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for meat: and it was so. (Cf. Gen 1,28-30.)

In fact, the biblical allusion stresses two moments: the garden of Eden is not just the “original” state of humanity, it is also a constant reminder of the type of existence for which the human species is destined, i.e., a beautiful, secure place where a sympathetic co-existence with the rest of Creation is not only possible, it is, in fact, humanity’s “real” destiny. Not surprisingly, therefore, the location of the garden of Eden, as Mircea Eliade noted, was repeatedly set in the very centre of the Earth.<sup>9</sup>

The basic quality which defines the classical Renaissance *locus amoenus*, i.e., the setting for a Renaissance pastoral, was thus tamed, “embellished” nature (*bella natura*), the very opposite of the “wild”, dark forces of nature, as well

as the busi-ness and ills of urban life. In Christopher Marlowe's *Passionate Shephard to His Love*, arguably the "most classical" of Elizabethan pastoral poems, the idyllic setting seems to provide everything for one to be able to enjoy and "consume" a comfortable and pleasant life. Such a setting becomes the ideal welcoming scenery for a successful and harmonizing act of human love. The alliteration and the inner orchestration of the poem focuses on the idyllic nature and an essentially timeless character of the event:

Come live with me and be my love,  
And we will all the pleasures prove,  
That valleys, groves, hills, and fields,  
Woods, or steepy mountain yields.

The stanzaic division of the poem resembles an eroticized litany, amplifying and intensifying the magnetism of the setting: Marlowe literally "zooms" the focus starting from the lovely countryside accompanied by "melodious birds", moving onto the bed and her lover's beautiful dress and the "accessories" he wants her to wear. All of that should contribute to celebrating the wonderful fertility of the surrounding environment:

And we will sit upon the Rocks,  
Seeing the Shepherds feed their flocks,  
By shallow Rivers to whose falls  
Melodious birds sing Madrigals.

And I will make thee beds of Roses  
And a thousand fragrant posies,  
A cap of flowers, and a kirtle  
Embroidered all with leaves of myrtle;

A gown made of the finest wool  
Which from our pretty lambs we pull;  
Fair lined slippers for the cold,  
With buckles of the purest gold;

A belt of straw and Ivy buds,  
With coral clasps and amber studs:  
And if these pleasures may thee move,  
Come live with me, and be my love.

The final stanza provides a climax of this eroticized pastoral scenery, one that invites to the games of love:

The Shepherds' Swains shall dance and sing  
 For thy delight each May-morning:  
 If these delights thy mind may move,  
 Then live with me, and be my love. (Norton Anthology 1020)

The "idyllic nature" of the scene re-emphasizes the fundamental distinction that defined the old pastoral: namely the tension between the peacefulness of the *otium* (i.e., leisure) and the liberation from every *neg-otium*, i.e., from the frenzy of daily busi-ness.<sup>10</sup> The "subhuman" realm reflects the order of the universe which humans should follow both morally, i.e., as its ethos, but also embrace personally as the *otium* for which they are destined, i.e., as a place of *meditation* and *consumption*.

Such a context is fundamentally also the context for the nature and garden poems of Andrew Marvell. However, the basic poles of the old Renaissance pastoral (idyllic, timeless *vs.* frenzied and perverted; tame, embellished nature *vs.* wilderness; the ideal setting for a love life and social life *vs.* the confused solitariness of the urban setting) as well as the ethical context of the genre undergo a dramatic shift.

### ***Living alone in paradise: The shape of Marvell's gardens***

Marvell's poem "The Garden" thematizes the basic polarity between the frenzied "uncessant labours", the futile pursuit for success and the stultifying social life ("Society is all but rude/To this delicious solitude") as well as the context of the "original", "pre-lapsarian" state of humanity, in which Adam experienced both joy about the "idyllic" garden-state, but lacked "an help meet for him" (Gen 2:20). However, for Marvell, the idyll is the very opposite of this ideal: it is a world "without a mate". The whole argument is turned upside down:

Such was that happy garden-state,  
 While man there walk'd without a mate;  
 After a place so pure and sweet,  
 What other help could yet be meet!  
 But 'twas beyond a mortal's share

To wander solitary there:  
Two paradises 'twere in one  
To live in paradise alone.

How well the skillful gard'ner drew  
Of flow'rs 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.  
How could such sweet and wholesome hours  
Be reckon'd but with herbs and flow'rs!  
(stanza 8 and 9; Marvell 101-102)

The “happy garden-state” thus becomes just a solitary projection of an ideal, but endangered world in which the only counterpart is the natural world. This point is stressed by the numerous allusions to the stories and myths involving a process of metamorphosis/transformation from the human state into forms of “sub-human”, “green” existence. It suggests that the ultimate point of *culture*, i.e., the man-made world, was to melt and metamorphose “backwards” to “nature”:

When we have run our passion's heat,  
Love hither makes his best retreat.  
The gods, that mortal beauty chase,  
Still in a tree did end their race:  
Apollo hunted Daphne so,  
Only that she might laurel grow;  
And Pan did after Syrinx speed,  
Not as a nymph, but for a reed. (Stanza IV, Marvell 100)

The pastoral world does not find its climax in making the place fit for love as in Marlowe's *Passionate Shephard*, but in a surprising *paradox*: it is to be transformed into a mute, solitary and timeless world of the “idyllic”. The pastoral equilibrium has seemingly been established, but the price for such a metamorphosis is high. In fact, this idyll shows more cracks and fissures than it seems, mainly due to its irreconcilable paradoxes between the ideal

“green world” and the challenges of social and amorous interaction, as we can see in the other garden poems.

In “Upon Appleton House”, the Fairfax estate represents a paradisiacal garden, which is excluded from the outside world, and thus no longer serves as the *central*, guiding ethical principle setting the pattern (as in classical pastoral): it is consciously no more than a *periphery*. In fact, the poem does not just abound in descriptions of the ideal shape of the garden, but also in the extraordinary, and purely imaginative goings-on in the garden:

Let others tell the paradox,  
 How eels now bellow in the ox;  
 How horses at their tails do kick,  
 Turned as they hang to leeches quick;  
 How boats can over bridges sail;  
 And fishes to the stables scale.  
 How salmons trespassing are found;  
 And pikes are taken in the pound. (Stanza 60, Marvell 90)

The garden is thus neither the centre of the world as the garden of Eden, nor the ethical pattern showing the “ideal” to be imitated: it is a fragile, escapist image to be torn apart by the presence of an intruder. In fact, the tenor of the poem dramatically changes with the entrance of Lord Fairfax’s daughter, Maria. Her resplendent beauty turns the reality of the garden upside down: “nature” no longer reveals and unfolds its beauties to the poet, but does the very opposite: it starts celebrating the girl as the pattern of beauty hailed by the surrounding “nature”. As she becomes the ideal embodied in the gardens, through her the whole of nature becomes transparent like the crystalline sphere in the heavens:

See how loose Nature, in respect  
 To her, itself doth recollect;  
 And everything so whisht and fine,  
 Starts forthwith to its bonne mine.  
 The sun himself, of her aware,  
 Seems to descend with greater care;  
 And lest she see him go to bed,  
 In blushing clouds conceals his head. (stanza 83)

Stanzas 86 and 87 intensify the focus on the central theme: Maria “vitrifies” nature, she seems greater and more important than the entire *uni*-verse. In fact, the ethical idea of *uni*-verse, i.e., that which rotates around a single centre (cf. Latin *unus* “one” and *vertere* “turn”), seems to be the greatest “scandal” of this poem: she re-orders the *uni*-verse in such a way that it follows the pattern that has been set by herself:

Maria such, and so doth hush  
The world, and through the evening rush.  
No new-born comet such a train  
Draws through the sky, nor star new-slain.  
For straight those giddy rockets fail,  
Which from the putrid earth exhale,  
But by her flames, in heaven tried,  
Nature is wholly vitrified.

‘Tis she that to these gardens gave  
That wondrous beauty which they have;  
She straightness on the woods bestows;  
To her the meadow sweetness owes;  
Nothing could make the river be  
So crystal-pure but only she;  
she yet more pure, sweet, straight, and fair,  
Then gardens, woods, meads, rivers are. (86-87; Marvell 96-97)

In this sense, the ethical aspect of the old pastoral is *per*-verted: nature no longer in-forms the ideal of human dwelling, but the natural world reflects the “beauty” of the girl. It is no longer the world of correspondences based on Pythagorean harmonic lore. Marvell thus does not present Nun Appleton as the sum of the pastoral, bucolic ideal, but as a playful projection liberating the world from the ethical and philosophical seriousness of the old world. Ultimately, the state of reality created by making Maria the pattern seems to be preferable and “more decent” than the “garden state” of old:

‘Tis not, what once it was, the world,  
But a rude heap together hurled,  
All negligently overthrown,  
Gulfs, deserts, precipices, stone.

Your lesser world contains the same,  
 But in more decent order tame;  
 You, heaven's centre, Nature's lap,  
 And paradise's only map. (Stanza 96, Marvell 99)

If the map of paradise (i.e., the garden, from the Greek παράδεισος) is to be re-drawn, the paradox of the poem is completed: the girl stands at the centre of the pastoral landscape and projects herself into the estate which, as a result, becomes "paradise's only map"<sup>11</sup>. The quiet idyll of the place is literally overshadowed by the presence of the girl: she becomes the ethos and thus also the organizing principle of Nun Appelton.

In fact, this interaction between quiet, seemingly idyllic nature, the contemplating poet and the various female intruders presents the third and most important issue in relation to Marvell's "green" world: the impossibility of reconciling the pastoral ideal with the emotional confusion of love.

### ***Furor hortensis*: The mower series and the world beyond gardens**

Nicholas A. Salerno's valuable study "Andrew Marvell and the *Furor Hortensis*"<sup>12</sup> discusses Marvell's Mower series in the context of the contemporary debates about the degree of artifice in designing gardens and improving nature's works. He stresses the fact that this debate cannot be reduced only to the realm of aesthetics, because its implications are manifold and significance wide-reaching (cf. Salerno 105). Indeed, the issue at stake was the concept of nature as a God-given reality which needs to be respected, since the respect and knowledge thereof – as we have seen – helps reveal the eternal divine order of Creation. Once it is possible to meddle with the "natural", i.e., given, core of reality, this "nature" loses both its normative ethical orientation, but also its capacity to be understood as a source for *lex naturalis*.

The first poem of the Mower series is driven with the strong moral of the *furor hortensis*, i.e., against the "violence" of the gardens. As the title suggests ("The Mower against Gardens"), the mower complains about human corruption of nature and their "plain and pure" fruits. Man projected his dominion into the natural world to such a degree that he/she can no longer experience the vital, surprising nature of a truly "natural" world:

Luxurious man, to bring his vice in use,  
Did after him the world seduce,  
And from the fields the flowers and plants allure,  
Where nature was most plain and pure.  
He first enclosed within the gardens square  
A dead and standing pool of air,  
And a more luscious earth for them did knead,  
Which stupefied them while it fed. (Marvell 105)

This dynamic of the natural world is represented also by references to pagan deities and supernatural creatures: they have been “tamed” and “their statues polished” to fit into the unnatural, artificial and “luxurious” world of the gardens. Nevertheless, the “enforced” order of such a man-made world cannot stop their energy and vitality, since the primeval forces of nature will prevail anyway:

‘Tis all enforced, the fountain and the grot,  
While the sweet fields do lie forgot,  
Where willing nature does to all dispense  
A wild and fragrant innocence;  
And fauns and fairies do the meadows till  
More by their presence than their skill.  
Their statues polished by some ancient hand,  
May to adorn the gardens stand:  
But, howsoe’er the figures do excel,  
The gods themselves with us do dwell. (Marvell 105-106)

The other poems of the Mower series, however, deal with a deeper cause of alienation from the equilibrium of nature: that of love. For “Damon the Mower”, the consumptive pastoral of his life is disturbed by the plagues of life. Indeed, Damon seems to identify totally with his idyllic life which seems perfectly sympathetic as in older pastoral: nature responds to pretty much all the needs he has:

I am the Mower Damon, known  
Through all the meadows I have mown.  
On me the morn her dew distils  
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. (stanza 6, Marvell 107)

However, this balanced state of his life fails to find its ultimate peace and reconciliation: "Juliana's scorching beams" and the destructive, consuming pain of his love destroy everything. Indeed, it is this love that causes confusion and ultimate estrangement from the sympathetic pattern set by "nature": this "natural" life becomes impossible because of the "cultural" alienation of love. Juliana re-creates the world, whereby she effectively destroys it:

How happy might I still have mowed,  
 Had not Love here his thistles sowed!  
 But now I all the day complain,  
 Joining my labour to my pain;  
 And with my scythe cut down the grass,  
 Yet still my grief is where it was:  
 But, when the iron blunter grows,  
 Sighing, I whet my scythe and woes.' (stanza 9, Marvell 108)

The point of the "story" of the poem in the two final stanzas (10-11) expands on the initial contrast: the mower accidentally cuts himself into his ankle and falls. The instrument of conquest thus paradoxically becomes the instrument of his fall (cf. Jajtner 189) and his love for Juliana does not present the climax of his identification with the surrounding environment, but effectively alienates him from his pastoral, "idyllic" coexistence with nature which used to define his "original", "pre-fallen" identity. Human love, therefore, no longer serves as the ultimate, fully "conscious" expression of the ethos of nature (as in *Passionate Shepherd*), but becomes its ultimate destruction, because the tension between the two elements seems irreconcilable.

The sophisticated conceit of the poem exploits the contrast and tension of the main motifs of the poem (scythe, harvesting, love) and unites them in the final climax: the wound caused by an unrequited love is related to that of the scythe. At that moment, the scythe is introduced as a symbol of death:

[...]  
 While thus he threw his elbow round,

Depopulating all the ground,  
And, with his whistling scythe, does cut  
Each stroke between the earth and root,  
The edged steel by careless chance  
Did into his own ankle glance;  
And there among the grass fell down,  
By his own scythe, the Mower mown.

‘Alas!’ said he, ‘these hurts are slight  
To those that die by love’s despite.  
With shepherd’s-purse, and clown’s-all-heal,  
The blood I staunch, 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.’ (Marvell 108)

Indeed, the Mower comes to understand that his profession, which used to satiate all the needs he had, becomes the final, terrifying omen of his life.

The following two poems “The Mower to the Glow-Worms” and “The Mower’s Song” expand on this theme. In the former, the quiet and comforting light of the glow-worms cannot fully become the agent of peace and quiet, because it is overshadowed by the light Juliana casts on the scene. The pastoral scenery accommodates both meditation and quiet rest, yet its crucial paradox is the treatment of the central theme of light: the light “displaces” the mower and he is thus unable to find the ultimate comfort the idyll would seem to suggest:

Ye glow-worms, whose officious flame  
To wand’ring mowers shows the way,  
That in the night have lost their aim,  
And after foolish fires do stray;

Your courteous lights in vain you waste,  
Since Juliana here is come,  
For she my mind hath so displac’d  
That I shall never find my home. (Marvell 109)

The pastoral idyll is broken precisely at the moment in which the classical one – as we have seen above – climaxes, i.e., where the balanced idyll of the natural equilibrium serves as the scenery only to be “fully” completed by the presence of a human couple. In other words, it becomes the projection of the ideal, i.e., the original “home” of the human race. Nevertheless, in “The Mower to the Glow-Worms”, “home” is not to be found, however much the pastoral itself, i.e., as a genre, strives to transform the world into a “home”.

“The Mower’s Song” expands on the basic theme explored in “The Mower to the Glow-Worms”: the “greenness of the grass” reflects the hopes of the Mower. His “Juliana”, however, prevents identification with the pastoral world of “fresh and gay meadows”:

My mind was once the true survey  
Of all these meadows fresh and gay,  
And in the greenness of the grass  
Did see its hopes as in a glass;  
When Juliana came, and she  
What I do to the grass, does to my thoughts and me.  
When Juliana came, and she. (Marvell 109)

The impossibility of reconciling the “green” peace of the meadows and the hopes it stimulates with the confusion caused by Juliana’s presence in the mower’s world becomes the central theme of the poem: the greenness representing both hope and comfort is ruined, in much the same way as the mower represents the agent of “ruin and fall” for the innocent grass:

But what you in compassion ought,  
Shall now by my revenge be wrought;  
And flow’rs, and grass, and I and all,  
Will in one common ruin fall.  
For Juliana comes, and she  
What I do to the grass, does to my thoughts and me.

And thus, ye meadows, which have been  
Companions of my thoughts more green,  
Shall now the heraldry become  
With which I shall adorn my tomb;

For Juliana comes, and she  
What I do to the grass, does to my thoughts and me. (Marvell 110)

The *furor hortensis* here is thus not only the “anti-garden” view favouring the “natural” before the “artificial” (cf. Salerno 103 ff.), the problem is much deeper. Unlike the ever-refreshing greenness of the grass, the human element is final; the quiet retreat into the natural world is broken by the plagues of loving and, of course, the act of mowing violates the original unrestrainedness and spontaneity of the “natural” world. The original ethical reflection of the Renaissance pastoral thus shifts its centre: it is no longer just a confrontation of the ideal with the broken reality, it identifies the state of brokenness with the state of a twofold, not a singular reality, i.e., the human and the natural, and its resulting alienation. In that sense, the poems go beyond the Sidneyean idea of “imitating nature”: Marvell’s poetic world becomes an imaginative creation whose “pastoral” reference is thematic, but the core elements of the original genre have been displaced.

However, because of this displacement, Marvellian pastorals re-contextualize the whole genre of the pastoral. By presenting the two worlds as separate, it can “spark ethical reflection” within a much more modern context, mainly that of the progressive encroachment of the human world on the natural one, on the rights of the natural world, and the dynamic interaction between the green world and the human one. As ecocriticism shows, such an “alienated” reflection of the natural world may help us reassess the distress and longing of the Earth (Cf. Garard 33-58, also Love 65-88).

## Conclusion

As we have seen, the progression of the “green thought(s)” in the nature poems of Andrew Marvell describes a full circle: he sticks to the basic elements of the pastoral, explores its inner structure and finally shifts it in such a way that transforms some of the essential aspects, especially its ethical dimension.

While the classical Renaissance pastoral was driven by the sympathetic relationship between the natural world and the human, the world of Marvellian green poetry understands them as two separate categories belonging to different orders of reality. Marvell also transforms the nostalgic element of the old pastoral: rather than nostalgia for the original sympathy of the human and sub-human, his poetry seems to long for the lost organic unity of the

uni-verse, in which the order of "Creation" was defined by the great chain of being and the poetic of correspondences (Cf. Heninger 339). The great poetic appeal of the poems is driven precisely by this impossibility of arriving at the type of reconciliation typical for the older pastoral.

However, once this impossibility of reconciling the human and the natural world has been constituted, it opens up a new opportunity for environmental and ecocritical reflection, especially critical assessment of human intervention in the natural world, as well as the actual limits of language representation of the natural world in the classical pastoral.

In that sense, the ecocritical reading of Marvell's poems may make us more aware of the essential paradoxes of "green thoughts" in the modern world, i.e., the longing for the lost analogy between the human and the natural world as well as the autonomy of culture as a "man-made" world.

When Marvell's was published for the first time in 1681, it might have represented a bygone era and an outdated tradition. Critical assessment with the challenges of the modern world, including the issues of environmental awareness, however, may help refresh some of his artistic as well as philosophical insights.

### Notes

1. "Andrew Marvell stands on the frontier of two sharply severed periods, between the lyric dream that was dying and the common sense that was coming to birth, between John Donne and John Dryden, between the kingdom of poetry and the kingdom of prose." Lucas, F. L. *Authors Dead and Living*. (London: Chatto & Windus, 1926), 16.
2. "Classical pastoral was disposed, then, to distort or mystify social and environmental history, whilst at the same time providing a locus, legitimated by tradition, for the feelings of loss and alienation from nature to be produced by the Industrial Revolution." Garrard, Greg. *Ecocriticism: The New Critical Idiom*. (London: Routledge, 2004), 39.
3. Borlik, Todd, A.: *Ecocriticism and Early Modern English Literature: Green Pastures*. Routledge: London, 2011.
4. "Liber tibi sit pagina divina, ut haec audias; liber tibi sit orbis terrarum, ut haec videas. In istis codicibus non ea legunt, nisi qui litteras noverunt; in toto mundo legat et idiota." *Enarrationes in Psalmos*, 45, 7 (PL 36, 518).
5. Puttenham, *The Arte of English Poesie*, 308-310.
6. S. K. Heninger provides interesting commentary on this topic: "The golden world of the poets cannot be wholly fantastical, but must relate to the brazen world of nature. Art must be cogent to the reality it presumes to interpret." Heninger, S.K. *Touces of Sweet Harmony: Pythagorean Cosmology and Renaissance Poetics* (San Marino: Huntington Library Press, 1974), 307.
7. Cf. Jajtner, T.: *Concepts of Harmony in Five Metaphysical Poets*, 55-56.

8. Borlik thus distinguishes between a *contemplative* and *consumptive* type of the pastoral. Cf. Borlik, 146.
9. "Paradise, where Adam was created from clay, is, of course, situated at the center of the cosmos. Paradise was the navel of the Earth and, according to a Syrian tradition, was established on a mountain higher than all others. According to the Syrian Book of the Cave of Treasures, Adam was created at the center of the earth, at the same spot where the Cross of Christ was later to be set up." Eliade, Mircea. *Cosmos and History: The Myth of the Eternal Return*. (Transl. W. R. Trask. New York: Harper Brothers, 1959), 16-17.
10. "Classical literary accounts of the Golden Age focused on the concept of *otium*, the ease and peacefulness of the era when man and the natural world existed in undisturbed sympathy. This ease was made possible by the spontaneous bounty of fertile nature, which fed and nurtured its human denizens out of flowing spring of creativity. [...] The quality of life in the Golden Age is most often characterized by the absence of law, coercion, ambition, external restrictions, or appetitive acts that take from one man to enrich another - in other words, the absence of all those activities that comprise *negotium*, business, the denial of ease and placidity." Friedman, Donald M. *Marvell's Pastoral Art*. (London: Routledge, 1970), 10.
11. I have discussed this topic in my earlier monograph *Concepts of Harmony in Five Metaphysical Poets* in the context of Pythagorean cosmology: "Making Nun Appleton the centre of the universe and "paradise's only map" is perverting the order of Pythagorean cosmology in an exclusive sense. The measure of the world is *res cogitans* projecting, and in many ways creating (ποιεῖν) the otherwise foreign world. This kind of poetics of correspondence, however, by making man the universe sui generis with a double sense of infinity can only ascertain the position of man within a carefully laid-out space, a garden, hortus, secluded from the outer world." (Jajtner 188-189).
12. *Studies in English Literature 1500-1900*, Vol. 8, No. 1, The English Renaissance (Winter, 1968), pp. 103-120.

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