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LTPR190P – Ursell

14 June 2012

Topic #4

Vegetable Gold: Gardens as Transition Points

The presence of the garden within Milton's *Paradise Lost* and Marvell's poetry is that of a dual presence as it is not a static figure. The garden does not separate the living and non-living. Both Milton's and Marvell's gardens do not have definite boundaries between the two; the garden signifies a transition point, for a continuous transformation between living, as foreshadowing its own deconstruction, and non-living, as preparing for its own recreation. This undefined label, neither living nor non-living but an element of both that is always fluctuating, is represented by the implication that nothing is as it seems. This denies the assumption that there is something static below the surface that can be defined. Within *Paradise Lost*, Satan brings in an illusion, and the fact that there is an illusion causes a decay of the living. The decay is not a finite death as there remains a potential return, or recreation which promotes the duality of the garden. Death has not yet appeared in its full reality, but the precipice before death is the state of non-living, or the living death. Milton's garden can fall, in the sense that it is originally "pure" since there is the presence of a threat within it. The garden symbolizes the presence of change and denies the immobility of a static reality. This reality encompasses the living and the non-living. The garden stands at the gateway between the two, letting representatives of both flow through it as its "gate" remains open. *Paradise Lost* portrays the garden as living, but on the precipice before the fall into non-living because of the potential threat within the living. It is shown as a transient zone that is in between the two states, but inclined downwards. This is due to the representation of life as a flower and the innate flaw within this metaphor due to the repetition of what was supposedly living and pure in one object, into that of a flawed or corrupt image. For Marvell, on the other hand, the transition to the living, and the boundary itself, is a type of ascension

The motion of change and ascension as well as the probability of descent is represented as the plant life within the garden. In book five of *Paradise Lost*, Raphael sets up a hierarchy of beings that deconstructs as soon as it is said. The rise and fall of “from whom/ All things proceed and up to him return” (V, 469-470) connects the “thing” to God as both a living creation and the non-living spiritual based being who will rise up once more to its previous heights. The denomination of Adam as one of many things and then the pronouncement that “one first matter all” (V, 473) denies the presence of the living within Adam. The hierarchy that Raphael is seeking to set up is based on a relationship between creator and the created. The emphasis of the repetition of the “all” in creation denies a difference. This difference is mitigated, especially in that there is not a complete descent, to the living, but rather a springing motion. Adam is the lesser being descended from the Almighty, but he also returns to him.

The language struggles to place Adam amidst the “things,” as outside of God, but the absence of the “thing” in “created all” denies this label. The caesura before such a statement of entirety in “If not depraved from good, created all” (V,470) is repeated in the following line before “One first matter all”(V,471), within which the emphasizes the similarity in rhyme to tie the “thing” and “matter” together. However, this “thing” is represented as living, as it is included in the “things that live of life” (V,474). This separates the created “thing” as living from the Almighty, despite the “created all.” The fact that this distinction is ambiguous causes an amorphous quality to the distinction between living and non-living which is show as a type of spectrum in that there are “various forms, various degrees” (V,473), which uses degrees in the sense that there are similarities and yet differences. Though Raphael is trying to set up solid distinctions between forms, this implies the absence of distinction and a kind of meshing into equality of the self as both living and non-living. The failed hierarchy is emphasized by the effort to create an immobility in Adam as the creation that is subverted. This “thing” is represented as “nearer to Him placed” however the implication is that the specific position is subverted by “or nearer tending” (V,476). Tending is a non-static action that references the mobility of gardening, as well

as a choice implicit in the natural. It is a part of the self that only sometimes chooses to be near to Him, although it is also sometimes elsewhere.

The flickering between the two states has to do with the transience between “thing” as the defined living matter, and the undefined non-living. This movement around a set position is repeated in “Each in their several active spheres assigned/Till body up to spirit work in bounds/ Proportioned to each kind” (V, 477-479). Not only is there a recognition of the mobility that denies the established hierarchy Raphael is trying to present, in “Till body up to spirit” (V,477), but the spirit “bounds” despite its body. There is a separation implicit between the two that connects to the multiple directions of the lines. The bounding is limited by proportion, true, but this limitation is mitigated by the “kind.” The mobility of man's kind has already been established, so by essentially stating that Adam can only move as much as is natural, there is no limitation on movement. This binding and releasing connects to the multiplicity of man's nature. There is the initial stability in God's role for him, of which obedience Krutch defines as a type of non-living in his statement that “Life is rebellious and anarchical, always testing the supposed immutability of the rules which the non-living changelessly accepts” (Krutch, 314). However, as soon as this non-living status is set up it begins to break down with the promise of change which gradually forms into a living status through Adam' and Eve's fall. Adam is placed at the precipice in the “assigned/ Till” (V,477-478). The stressed emphasis on “till” creates an image that he has one status only until this changes. The stresses of the line emphasize the precipice and then the evolving motion in that “up,” “work,” and “bounds” are all emphasized as such. This mobility within transformation is continued in the plant metaphor for life.

The plant metaphor creates an image of continuous transformation and constant ascension. From the “green stalk, from thence the leaves/ more airy, last the bright consummate flower” (I,480-481). The caesura before each transition emphasizes the fact that, though the plant is constantly changing, its present state is also indefinite. At one state it is a whole, even while there is the presence

of change. This, as a metaphor for humans, represents the presence of life and non-life. Even the flower is not the final state as flowers decay or are eaten. This implies an idea of difference that does not include a dualist split. The description of the flowers as consummate utilizes multiple interpretations to exemplify this duality. The Oxford English Dictionary defines consummate as “of a thing, complete, finished,”¹ which portrays an ending zone with no further possibility, but this term is also read as the moment in which things turn backwards in a cycle of birth, growth and decay that can only renew itself. The denial of the finality in ending is portrayed with the continuation of the symbolic flower. Instead the flower and “their fruit” (IV, 482) become sublime and the root of access to the living, both literally and figuratively. By the eating of the apple, man not only becomes disobedient, and thus living, but he “to vital spirits aspire, to animal” (IV, 484). The apple is the beginning of the transition from an instinct and emotionality separate from reason into that of “sensation, voluntary motion and, in humans, reason.”² The fruit is thus tied to the forbidden fruit of knowledge, which is the epitome of access to reason through knowledge of death. The fruit “give both life and sense” (IV, 485), which implies an absence of both previously. The absence of life does not denote death, as the original parents have no knowledge of death, but it portrays a non-life in the stasis and absence of animal spirits as the original state of creation.

Once the human has received this “life and sense” (IV, 485), there is a pause before the “fancy” that emphasizes its importance, despite the continuation of the line into understanding. This repeats the negation of distinct duality in that fancy holds at its root fantasy, which, when applied to “understanding” causes one to question this knowledge as it appears to be based on illusion. The fruit as a promoter of the living also instigates the non-living within Satan. There is a promotion of the descent after the rise since, throughout the ascendance of man through his supremacy over nature, there

1 "consummate, adj.". OED Online. March 2012. Oxford University Press. 3 June 2012
 <<http://oed.com/view/Entry/39983?rskey=nNWCjO&result=1&isAdvanced=false>>.

2 Ed. Wallis, Faith. *Medieval Medicine: A Reader*. University of Toronto Press,, 2010. pg 550.

is an underlying foreshadowing of the inevitability of his fall. The presence of the non-living in Satan denotes a failed boundary between the two. Satan has created a different representation of the non-living since, although he is not the obedient individual of Krutch's interpretation, he seeks to promote the immobility and static nature of the early construction of reality, before things changed. The metaphor continues the image of ascension through the deconstructed hierarchy of Raphael, but the flower as the final point emphasizes the prospective decay and fall in its "spirits odorous breathes" (V,482). This "odorous" smell is reminiscent of Satan's arrival in Eden. Although the scent is, in itself, without corruption, it holds the possibility for a transition to the non-living symbolized by Satan's presence. Scent acts as a guiding force for his entrance into the gardens. The smell of the garden causes the agent of deconstruction to travel "many a league/ Cheered with the grateful smell" (IV,164-165).

Satan is an amorphous figure as he is both living and a promoter of the non-living. He is disobedient and he marks the transition into the living with a knowledge of death. This knowledge is not the actuality of death, but rather an understanding of suffering as he remarks "Worse; of worse deeds worse suffering must ensue" (IV, 26) which ties the living to the suffering man will later experience. The non-living within Satan is present in the fact that he was once divine without knowledge of death, and that he seeks to recreate this aspect of himself. The non-living is a mentality in which he immerses himself. The garden symbolizes the setting in which he seeks to transmit this ideology by deconstructing the changing forces, which conversely enacts a transformation of man into a living being. The boundary between the two states is too fluid for a solid differentiation to exist, as the "gates" between the two are open, and the borders can easily be jumped over, as Satan shows. Even the boundaries within the garden are not effective separations from the human, in their transient state, and Satan, as seeker of non-living.

The "blissful bower" emphasizes the garden's representation of a fluid boundary since it does not fully make a distinction between living and non-living. The living flowers are represented as a

material wall. The “Laurel and myrtle” (IV, 6994) are separated from the growth of “what higher grew” (IV, 694) in a manner that makes them distinct from the growth, and connected more to the “roof/ Of thickest covert” (IV, 692-69) and the “verdant wall” (IV, 697) that is “fenced up.” This turns the flower into an immaterial object that denies the life metaphor of Raphael. The shrubbery is almost mechanical in their descriptions. Although their growth becomes walls and roofs, this is not the living represented but the non-living, as the “Crocus and hyacinth with rich inlay/ Broidered the ground more colored than with stone of costliest emblem” (IV,700-702). The inclusion of an internal metallic nature somehow corrupts the living nature of the bower, creating a weakness in its quality as a border image. The non-living metallic quality subverts the living flower by creating a type of fluidity that allows the desire for the non-living in Satan to cross over into the sacred space. The signifier of the “more colored” indicates an excess that is beyond the boundary of living versus non-living. In being more than the non-living of the metallic emblem, it exceeds the borders of its definition. To be “more colored” (IV, 702) emphasizes the artificiality and non-life, of an area that is supposedly brimming with the life of the flower.

The bower has been set up by God to be a space only for the living. The bower “was a place/ Chos'n by the sov'reign planter” (IV, 691). The use of the term “sov'reign” to describe the power of the Almighty, implies the state of living as based on God's ideal stasis of placement. However, this is also subverted as soon as it is dictated. Although the “reign” demands an obedience to structure in its definition of the living, the subsequent “planter” references the plant metaphor of life as fluid. The fluidity of definition goes both ways, from non-life to life, as well as from living to non-living. The obedience as static is dictated in that “Other creature here/ Beast, bird, insect or worm durst enter here none” (IV,703-704) of which obedience labels them as the non-living of God's desire. This is denied with Satan's later presence as “squat like a toad close at the ear of Eve” (IV, 800). The implementation of the “odorous” (IV, 695) as an aspect of the flower is reminiscent of Satan's first sense perception of

the garden. This sense is the sign of the super-fluidity of the boundary zone in that the garden is “living,” but it also welcomes in the desire for non-living.

The description of the garden and the bounty of the bower is excessive. There is too much which suggests a soporific quality. Milton forces the overwhelming to the extent that it lessens inhibitions. The area is too pleasurable and too immersed in the plant life that there is an expectation of a decay. Thus nature, in its excess, has a kind of corrupting influence upon us. Giamatti has argued that “Milton is also, by allusion, echo, and implication, preparing us for the fall,”³ and this is present in the lessening of a boundary between the nature as living and the “fall” as a transition. Amidst the description of the living garden there is a falsity in a sense of slowness, or immobility, that denies the integrity of the living and leaves it susceptible to the non-living's entrance. A description of the garden in:

“from that sapphire fount the crispèd brooks
Rolling on orient pearl and sands of gold
With mazy error under pendent shades
Ran nectar...” (IV, 237-240)

promotes a sluggishness and a lack of vitality. Despite its label as living, this is God's interpretation of living whereas the immobility indicates the non-living. The language itself denies mobility as “crispèd,” according to the Oxford English Dictionary, means “having a surface curled into minute waves,”⁴ or in other words, rippled. The “pendant” as drooping, and the aimlessness of the mazy error, creates a purposelessness and lack of living that is reflected by the repetition of the metallic, or material, within the description as “orient pearl and sands of gold” (IV,238). This draws in the non-living into what is ostensibly living. The profusion of this living causes one to question the integrity of this life in that it seems to be a compensation for a hidden fault.

³ Giamatti, A. Bartlett. *The Earthly Paradise and the Renaissance Epic*. London: W.W. Norton & Company, 1966. pg 302.

⁴ "crispèd, adj.". OED Online. March 2012. Oxford University Press. 4 June 2012

<<http://oed.com/view/Entry/44549?redirectedFrom=crispèd>>.

The “mazy error” is an opening to a non-living in that it questions the profusion of life by describing it as an error. This error suggests the fall, as it implies an innate innocence that has made a mistake, thus assuming the transition from non-living to living. The super-fluidity of the two states references the fall as the weakness of structure. The error is seen through the perception of the “mazy,” which permeates the poem. Mazy as aimlessness denies the structure and leaves room for a transition, which is enacted through the presence of Satan as the non-living desire. This insinuation of the non-living amidst the living is suggested by the description of the serpent as “wove with Gordian twine” (IV348), which again references the mazy through the twisting representation. Although the serpent, separate from Satan, was innocent, this foreshadows what he will eventually enact in the midst of this living being. The “mazy” acts as a signifier for what is latent. Giamatti claims that “The Serpent sleeping, in whose mazy folds/To hide me' (IX, 161-162) is an image of 'unawakened evil.’”⁵ However, I see this as an intertwining of the living animal amidst the non-living illusion that Satan desires. The caesura between the sleeping Serpent and the “mazy,” creates a break between the two so as to wrap the folds around the living and previously mobile animal. The connection to the brook, of book four, via the repetition of the mazy description, symbolizes the latent corruption, or amorphous distinction that the natural garden strives to create, within the garden. The serpent's mobility emphasizes the absence of mobility within the brook. The serpent, as distinct from Satan, is alive whereas the sluggish brook falls into the non-living category in comparison. The separation between the two states, despite the apparent permeation of the living, suggests a lack of energy within the garden is a potential corruption. The garden as a boundary has surface appeal, but the potentiality for corruption weakens the structural divide between living and non-living.

The split between the living and the non-living is emphasized in the paradoxical duality of the fruit representation. This is not the forbidden fruit, as that fruit is not directly described, but the fruit in

5 Giamatti. Pg 305

nearest proximity. The “ambrosial fruit/ Of vegetable gold. And next to life/ Our death” (IV, 219-221) is not a golden fruit but rather a lifeless object that is tied to the living vegetable. This is representative of the amorphous quality of the garden as neither one or the other. The description of life within the vegetable fruit as gold is insidious. The plant is metaphorically representative of life so that, to portray the vegetable as a non-living gold denies the living. Gold is an artificial element that, as an art form, imitates the living rather than creating it. This indicates a sinister element in making the vegetable, which later becomes the “supper fruits” (IV,331), of Adam and Eve decayed. This is the poisoned apple with its dichotomy between life giving and the non-life, as the appearance of the living is denied by the “gold.” Bush argues that in the metallic within the vegetable as fruit “each word is altered and quickened by the other.”⁶ Although his statement is framed around a context of the “gold” as a brightening of the Natural through a balancing, the gold is an element of the contagious quality of the Tree of Knowledge. The connection through contagion is indicated by the enjambment between “And next to Life/ our death” (IV, 220-221) which enacts a continuum of the living to the non-living without boundaries. This links the supposedly “good fruit” to the suspect fruit. The gold is not an aspect of the vegetable, but rather something gained from the nearby forbidden fruit. By making the purity of the symbolic life artificial, Milton permeates the garden with, what Giamatti calls “a corrupt aura.”⁷ The fruit of the Tree of Life is an emblem for the living of the rest of the garden so that, any other time that fruit is mentioned in the poem there is a reinforcement of this individual metallic non-life that supersedes the living nature of the plant life.

Satan's presence on the Tree of Life is another paradoxical moment in that it combines the living with the figure of the desire for non-living, which alters the aspect of living, forcing a transformation. The depiction of the non-living within the living creature as an internal subversion is present in the repetition of Satan's possession of the animal in “Thence up he flew and on the Tree of

⁶ Bush, D. *Paradise Lost in Our Time*. Cornell University Press, 1945. pg 95.

⁷ Giamatti. pg 305.

Life,/The middle tree and highest there that grew,/ Sat like a cormorant” (IV, 194-196). Satan presents an amorphous figure as he moves through flight, but forces this movement into immobility by seating the bird. Even though he seeks the stability he believes is within the non-life of the non-changing period of before, he is unable to make a full distinction from that within his actions. The “Thence up he flew” (IV, 194) indicates the mobility of the plant metaphor for life, but as Satan is the subject matter, this also deconstructs the upward with a premonition of the fall. The reference to the animal cormorant, is also a stillness. Not only is said seabird not in flight, but there is an unnatural quality to its stillness and its inhabiting demon deconstructs the living quality of the bird with Satan's desire for the non-life's static hierarchy. By inhabiting the living bird, Satan is striving to enforce this non-life. However the “like a cormorant” (IV, 196) and its repetition in “squat like a toad” (IV, 800) references the living animal but fails to be totally living. Instead, it enacts the living while in actuality it is something else. The line goes on to state that there was “not true life” (IV, 196) within Satan, his intentions and thoughts “devising death” (IV, 197) fill him with a false life, or a non-life which denies the physical interpretation of such living and indicates that the state of living versus non-living is permeable. By indicating that he had not “regained” true life, there is implied the possibility of gaining something that he had lost'; which means that at one point in time Satan was a true living being. This possible transition from non-living to living is not singular to Satan as the tree is defined as “that life-giving plant” (IV, 199). This ascension promotes the upward mobility of the living until we remember that the fruit from this tree is innately corrupt as a “vegetable gold” (IV, 219). The Tree of Life is not in itself causing the knowledge of death that its neighbor does, but the corruption inherent to its fruit sets the scene for the fall and deconstructs the boundary between living and non-living.

The soil of the garden indicates the presence of both the living and the non-living at the same time. The soil, as a connection to the plant as life metaphor is the symbolic chaos from which “created all” (V, 470). Soil is the matter from which everything is generated, both the living and non-living. It is

represented as a birthing state in “Out of the fertile ground He caused to grow” (IV, 216), as well as the state which the non-living return to, as Adam bewails that “it were but right/ And equal to reduce me to my dust,/ Desirous to resign and render back” (X, 748-749). Although he and Eve have gained the life through the transition from their previous non-life, Adam still points out the communal beginnings. The presence of this state of both non-living and living base in the presence of the soil within the garden, brings both of those states past the supposed boundaries of the garden gates. Soil as both the beginning and the end of living and non-living promotes the idea of cyclical deconstruction and subsequent recreation. The absence of a caesura between “fertile soil He caused to grow” (IV, 216), despite the flow of the line, changes the meaning from, a growth out of the said soil, into a creation of the soil itself. The soil becomes a being that is created, rather than solely the material out of which all things come. This ties the immaterial base substance to the living creation, which is emphasized by the descriptive “fertile.” To be fertile is an aspect of the living, since it implies the ability to reproduce. The boundary between non-living and living is transcended, but the reduction “to my dust” (X, 749) emphasizes the descent implicit in the presence of the soil.

There is a morbid quality in Adam's realization of the tie between the living and the non-living within him. He states “That dust I am and shall to dust return” (X, 770), which emphasizes the garden's absence of true borders as this dual creature can exist within it. The internal statement of “I am” is a statement of the living as this indicates a conception of life and identity separate from a material “this is.” When placed in conjunction with dust, not only does it enliven the dust, but it acts in a similar manner as the paradoxical “vegetable gold.” It creates an unequal balancing that demands the presence of both the living and non-living with a predisposition for the non-living. By restating his inner aspect as communal Edwards states that, Adam represents an understanding of life in the garden as non-competitive and non-hierarchical.⁸ The garden denies the necessity of hierarchical distinction in “From

⁸ Edwards, Karen L. *Milton and the Natural World*. July 2005. Cambridge University Press.. 5 June 2012. <http://books.google.com/books/about/Milton_And_the_Natural_World.html?id=ATvDN17q-vIC>.

darkness to promote me or here place in this delicious garden” (X, 745-746). Adam states the need for mobility in order to transform sufficiently to breach the gates of the garden, but his earlier declaration that he was “mold me Man” (X, 744) brings in the lifeless but life sustaining soil/dust/clay image. His presence in the garden is representative of both living and non-living. The living and non-living within Adam negates the need for a hierarchical structure. There is a cycling between the two states as promoted by the garden setting. The garden is the setting of the fall to a living state in *Paradise Lost*, with the latent potential for a rise to a non-living creation in the metaphor of the plant.

The upwards structure of Marvell's *The Garden* emphasizes the transience of the garden within *Paradise Lost* by providing an opposite movement. Milton's epic covers the deconstruction of the non-living structure through the fall, and Marvell's poem continues the representation of mobility as an ascension, or lack of downwards movement. Both formative directions argue for an interpretation of the garden setting as a place of transience between open borders, in which the living and non-living are present at the same moment in time. The original parents, rather than starting out in a situation of higher status above all else, as in “Two of far nobler shape erect and tall,/ Godlike erect” (IV, 288-289), which emphasizes the higher status on the metaphorical plant, are in Marvell placed at a lower starting point. Thus, rather than foreshadowing the fall, there is a predisposition for rising. The relationship to the fruit indicates this transition in placement. Now, the apples drop and “Into my hands themselves do reach” (*Garden*, 47). Instead of being the corrupt deconstructed “vegetable gold,” (IV, 220) the apples now have agency in reaching for the man. This reaching downwards, is a movement past the set boundaries that the Almighty is trying to promote, by denying the structure of a boundary between the apple and the previously non-living man. The fact that he was once higher, indicates the attainability of that position, despite the present placement below. The lines “Here at the fountain's sliding foot/ Or at some fruit-trees mossy root” (*Garden*, 49-50) place man at the literal post-fall position as beneath what he has previously been above, but the reference to the plant metaphor in “some fruit-trees mossy root”

(*Garden*, 50) indicates the mobility of said position. The garden's mobility is in the “sliding foot” (*Garden*, 49) as a reference to Milton's deconstruction. This implies that there is an inevitability innate to the garden, of the transformation from non-living to fallen living, and creates the possibility of rising back to that previous position in the rise of “into the boughs does glide” (*Garden*, 52). There is a sloping motion to both actions; “sliding” and “gliding” both imply a natural movement that takes little to no instigation, and thus the descent, as well as rise, is the logical consequence of man's respective position. The natural quality of these movements denies the boundaries of the garden and indicates that it is a place where both can be present, as the living and the non-living cycle from one state to the other.

The presence of a bird in Marvell's *The Garden* emphasizes the static quality of Satan's cormorant in *Paradise Lost*, which indicates the difference in the non-living versus the mobile living of Marvell's “longer flight” (*Garden*, 55). The bird directly references the “sat like a cormorant” (IV, 196) of Satan's control. However, in Marvell's poem, the birds sitting is a momentary act that immediately shifts to the subsequent action. Satan continues to have his bird sit in inaction after his flight, whereas Marvell's bird “sits, and sing,/ Then whets, and combs its silver wings;/ And, till prepared for longer flight” (*Garden*, 53-55). The stream of action within the bird is a preparation for flight, of which the mobility indicates the living quality. The repetition of slight pause with caesura and then the words “and” or “then” indicate a flurry of motion with the bare minimum of static sitting in between. There is an up and down quality to the meter of the line. The bird is not confined to the non-living structure that Satan strives to promote, but rather it is preparing to move upwards and ascend past the lower point in which it is placed. There is a destination point in mind that is framed in the plant as the symbol of living. The “to” in “To a green thought in a green shade” (*Garden*, 48) is an aspect of movement from a separate situation. The “to” connects the starting point and the ending with the necessity of mobility as a willful action in contrast to the free falling of Satan and Adam in *Paradise Lost*. The ending point, in Marvell, is a state of living as the “green thought and green shade” (*Garden*, 48) are symbolic of the

contemplation of life and its actuality. The destination point for which man is ascending to is the living state from the non-living state.

There is a re-creation as a return to the living enacted by the transformation within Marvell's poem. This recreation is a shift from the non-living to the naturalized living. Rees verbalizes this when she argues that "Their origin is heavenly... but they can be naturalized in the contemplative garden environment."⁹ It is by planting the plant metaphor for life within the garden that the transition from the divine non-living within Adam and Eve's imitation of the Almighty, to that of the living. The definition of the "Plant" has changed with the location the surrounding words represent. In "Your sacred Plants, if here below,/Only among the Plants will grow" (*Garden*, 13-14) changes the plant from a non-living stasis within the heavenly diaspora, to the living once it is planted within the garden. The "growth" is thus a representation of the transformation to the living state. By planting the "vegetable gold" as a symbolic representation of divine intent, one assumes the fall and expects the returning growth of the new living plant that recreates itself.

The poetry of Milton and Marvell both indicate that the garden acts as a place of mixing, where the non-living and the living can be present at the same time. However this mixing has different predispositions in Milton compared to Marvell that imitate the falling versus rising action of the cycle of living. If this cycle is implicit to the garden, what is the effect of exiling Adam and Eve from its boundaries? This implies a type of forced state of living that denies the cycle to the non-living, but if, as we have established, the garden boundaries do not actually keep anything separate, is there an internal non-living through the memory of the previous state which enforces the mind body separation? Marvell states the transition to life is due to the soul's departing the body in the lines "Casting the body's vest aside,/ My soul into the boughs does glide" (*Garden*, 51-52), which ultimately becomes the "longer flight."

9 Rees, Christine. "The Poet in the Garden." *The Judgment of Marvell*. London: Pinter Publishers, 1989. pg 182.

