Upon Appleton House (Excerpt)

POEM TEXT

1
Within this sober frame expect
Work of no foreign Architect,
That unto caves the quarries drew,
And forests did to pastures hew;
Who of his great design in pain
Did for a model vault his brain,
Whose columns should so high be rais'd
To arch the brows that on them gaz'd.

2
Why should of all things man unrul'd
Such unproportion'd dwellings build?
The beasts are by their dens exprest,
And birds contrive an equal nest;
The low-roof'd tortoises do dwell
In cases fit of tortoise-shell:
No creature loves an empty space;
Their bodies measure out their place.

3
But he, superfluously spread,
Demands more room alive than dead;
And in his hollow palace goes
Where winds as he themselves may lose.
What need of all this marble crust
T'impark the wanton mote of dust,
That thinks by breadth the world t'unite
Though the first builders fail'd in height?

4
But all things are composed here
Like nature, orderly and near:
In which we the dimensions find
Of what more sober age and mind,
When larger sized men did stoop
To enter at a narrow loop;
As practicing, in doors so straight,
To strain themselves through Heaven's Gate.

5
And surely when the after age
Shall hither come in pilgrimage,
These sacred places to adore,
By Vere and Fairfax trod before,
Men will dispute how their extent
Within such dwarfish confines went;
And some will smile at this, as well
As Romulus his bee-like cell.

6
Humility alone designs
Those short but admirable lines,
By which, ungirt and unconstrain'd,
Things greater are in less contain'd.
Let others vainly strive t'immure
The circle in the quadrature!
These holy mathematics can
In ev'ry figure equal man.

7
Yet thus the laden house does sweat,
And scarce endures the Master great,
But where he comes the swelling hall
Stirs, and the square grows spherical;
More by his magnitude distress'd,
Than he is by its straightness press'd;
And too officiously it slights
That in itself which him delights.

8
So honour better lowness bears,
Than that unwonted greatness wears.
Height with a certain grace does bend,
But low things clownishly ascend.
And yet what needs there here excuse,
Where ev'ry thing does answer use?
Where neatness nothing can condemn,
Nor pride invent what to contemn?

SUMMARY

Don't expect this solemn building to show off the work of any foreign architect—the kind of designer who would make

artificial caves from quarries, cut down forests to make fields, and use the fantastical convolutions of his own brain as a model, building a house with columns so high that those who looked up at them would have to strain and arch their eyebrows.

Why on earth does anyone build such excessive, disproportionate homes? The animals make houses that fit their bodies. Birds build nests that are just their size; tortoises live in low-roofed boxes of tortoiseshell, perfectly suited to them. No animal likes a lot of empty space: their bodies are the measure of their homes.

But a guy who builds an excessively big house is asking for more room than his mortal body really needs. He'll end up wandering through an echoey palace so big that the winds themselves, let alone a person, might get lost in there. What's the point of building all these marble encrustations around the wandering dust speck that is a human being? Big houses are as prideful as the Tower of Babel, only they sprawl outward rather than upward.

Here at Appleton House, though, everything is shaped to nature's plan, neat and elegant. It's the size of a house from more thoughtful, serious times long ago, when tall men had to bend down to get through their small doors—as if they were practicing to get through the narrow gate that leads to Heaven.

Surely, when later generations come to visit the house where the great Vere and Fairfax once lived, visitors will be stunned that such noble people lived in such a tiny place. Some will think it's almost funny—as funny as Romulus, the founder of Rome, living in a little hut, small as a bee's wax cell.

Only a humble designer could have come up with this modest but beautiful house, in which great souls (which can't be contained anyway) can live in a small space. Let other designers foolishly try to square the circle in architecture: this impossible geometrical feat can only be achieved in a person's character, not in the physical world.

Yet, when the master of this house enters its door, the house must strain to contain his greatness. And, what do you know, the architecture of the hall solves the squared-circle problem: the square hall rises into a round dome, making it seem more as if the house is expanding to fit the master than as if the Master were squished into too small a house. But the house doesn't need to worry about being insufficient: its master loves it.

An honorable soul, you see, can enjoy a small house far better than a lowly soul can fill a too-big house. A tall spirit can bend gracefully to fit in a small space, but a little spirit seems foolish when it tries to make itself look bigger. But then, why make any apologies for the size of a house that's so perfectly designed? A house so neat no one could fault it, and so lovely that even the proudest person couldn't criticize it?

THEMES

GRANDIOSITY VS. HUMILITY

"Upon Appleton House" is what's known as a "country house poem," a poem in praise of a wealthy patron's fabulous abode. In the eight-stanza introductory excerpt covered in this guide, Andrew Marvell couches his praise for Appleton House (the home of his employer Lord Fairfax) in what at first might seem odd terms: mostly, his speaker observes that Appleton isn't very big. But Appleton's modest proportions, the speaker goes on, reflect the Fairfax family's enduring good character. The sensible man doesn't try to puff himself up with a house too grand for him, but lets his own fine qualities ennoble his house, instead. A house can reveal a personality, this excerpt suggests, and the family trait Appleton embodies is a wise humility.

Appleton House, the speaker observes, doesn't get above itself. It's not some sprawling palace with columns so high that observers have to "arch [their] brows" to see the tops. In this, it's a more charming and suitable place to live than any manor that "superfluously spread[s]" itself over too much space, as if the owner could show how important he was via the size of his house. Perhaps, the speaker suggests, those who build gigantic houses are a bit insecure: they're trying to give the "wanton mote of dust" that is their own little life more importance than it really has.

Instead, Appleton's modest scale and "sober frame" (or subdued shape) suggest the Fairfax family's wisdom, humility, and quiet self-confidence. Designed on "short but admirable lines," Appleton elegantly *fits* the people who live in it, suggesting that they don't need to overcompensate with marble halls and vaulted galleries. The house may be small, but it's neat and close-fitting as a tortoise's shell, with everything in its right place: no one could "contemn" (or look contemptuously on) it for a lack of "neatness," and everything it contains "does answer use" (that is, perfectly serves its purpose). Its exquisite, shipshape smallness reveals the Fairfaxes' good taste, wise humility, and self-assurance.

In fact, Appleton's very humility only shows off the Fairfaxes' *inner* greatness to better effect. Later visitors, the speaker flatteringly says, will one day make "pilgrimage[s]" to Appleton in honor of the people who lived there, and they'll marvel that such great souls could fit into such a little house. Far from diminishing the family, then, little Appleton works like the setting for a jewel, its unobtrusive humility both reflecting and highlighting the Fairfaxes' best qualities.

Where this theme appears in the poem:

- Lines 1-8

- Lines 9-16
- Lines 17-24
- Lines 25-32
- Lines 33-40
- Lines 41-48
- Lines 49-56
- Lines 57-64

THE ELEGANCE OF NATURE

Appleton House, this poem of praise suggests, is charming because it wisely follows the order of nature. Just as a nest is only big enough for a bird and its nestlings, Appleton House is just the right size for a human being. It respects the land it rests in, too: rather than reshaping the landscape around it to some harebrained design, Appleton fits neatly and quietly into its surroundings. Nature, in this poem, teaches people all they needs to know about grace, style, and modesty.

Appleton's architect, the speaker suggests, was wise enough to look to the natural world when he planned the house's shape and scale. For, just as "birds contrive an equal nest" (that is, they build nests just big enough to fit them) and tortoises live in "cases fit of tortoise-shell" (shells exactly their size), people should live in houses without a lot of superfluous "empty space." The cavernous rooms of a "hollow palace," in the speaker's opinion, are *unnatural*; in nature, all is "orderly and near," not excessive and grandiose.

What's more, the house's grounds respect the landscape. Rather than transforming "quarries" into artificially picturesque "caves" and hacking down forests to turn them into quainter "pastures," the architect who designed Appleton fit the house into the world around it, making it a harmonious part of its northern English terrain. (This respect for the landscape also shows Appleton to be a particularly *English* place: no suspicious "foreign Architect" has imposed some unnaturally French vision on the grounds.)

By following in nature's footsteps, Appleton House thus both expresses and respects nature's elegance—a choice that the speaker implies other country-house architects should take better note of.

Where this theme appears in the poem:

- Lines 1-8
- Lines 9-16
- Lines 25-26

LINE-BY-LINE ANALYSIS

LINES 1-4

Within this sober frame expect
Work of no foreign Architect,
That unto caves the quarries drew,
And forests did to pastures hew;

"Upon Appleton House" is what's known as a "country house poem," a poem praising a noble family's stately home. Such poems were often written in honor of a poet's patron: pay a poet, and they just might be so grateful that they'd write you a poem about how fabulous your house was (and, by extension, how fabulous *you* were).

This flavor of poem came into its own in early 17th-century England through the work of writers like Emelia Lanier and Ben Jonson. Andrew Marvell wrote "Upon Appleton House" in the early 1650s, though, some years later—and by then, England and its nobility had been through some trying times.

Marvell moved to Appleton to work as a tutor for the young Maria Fairfax. Maria was the only child of Lord Thomas Fairfax and his wife Anne de Vere, a family that played a major part in the English Civil War (of which you can find a brief overview in the Context section of this guide):

- Both Fairfax and de Vere came from famous military families and had brave and warlike temperaments themselves. Thomas Fairfax was a famous Parliamentarian general; Anne, a noted heckler.
- Though Fairfax fought alongside Oliver Cromwell, he was appalled by Cromwell's determination to execute King Charles I and largely withdrew from public life in the wake of that earthshaking beheading.
- With the war over and Cromwell installed as Lord Protector of the country, the Fairfaxes thus retired to Appleton, their country home in Yorkshire, to live as quiet a life as possible.

The poem that Andrew Marvell would write about Appleton would thus end up being about much more than the house's charms and the Fairfaxes' benevolence. Over the course of this long poem, Marvell transforms Appleton into a cultural, political, and even spiritual ideal: a place where "Right" triumphs over hidebound and false "Religion" and humanity humbly learns from nature. In short, the Appleton of this poem becomes a bastion of goodness and order, a retreat from a damaged and fallen world that is, as the speaker says at the end of the poem, "not what it once was."

This guide will examine the poem's eight opening stanzas, in which the poem's speaker begins a kind of guided tour of Appleton, praising what he feels might be the house's greatest

virtue: its humility.

In these first lines, the speaker introduces Appleton by describing what it *isn't*: alien and artificial. "No foreign Architect" could have designed this place, the speaker declares. If he had, he would certainly not have given the house its "sober frame," its modest and unassuming shape.

A suspicious foreign architect would also have made his mark on the grounds. Rather than leaving the stone "quarries" from which the house's walls were mined as they are, he'd have sculpted them into picturesque "caves"; rather than preserving the "forests" that surround the estate, he'd have chopped them down to make artificial "pastures."

One of Appleton's first virtues, then, is that it doesn't *lie*. Rather than imposing some kind of fanciful (and suspiciously Continental) ideal on the landscape, trying to make Yorkshire look like a dream of ancient Greece, Appleton sits quietly and naturally in its surroundings.

Such modesty, the first lines suggest, is praiseworthily British. *Let some decadent Frenchman build a pretentious, artificial house*, the speaker seems to say; *the steady English Fairfax family knows better than to impose its own petty daydreams on nature*. For nature, this poem will suggest, is the wisest designer—or nature's designer is.

LINES 5-8

Who of his great design in pain
Did for a model vault his brain,
Whose columns should so high be rais'd
To arch the brows that on them gaz'd.

Not only did Appleton's architect refrain from tinkering too much with the grounds, the speaker observes, but he also didn't make another "foreign" mistake: reaching into his imagination, not his surroundings, for design inspiration.

The speaker makes this point through a striking metaphor:

> Who of his great design in pain
> Did for a model vault his brain,
> Whose columns should so high be rais'd
> To arch the brows that on them gaz'd.

This image of a dramatically vaulted (or arched) brain as a model for a house suggests an out-of-control imaginative whimsy. The "foreign Architect," grimacing theatrically in his creative "pain," gives birth to an absurd building that uses his brain as both setting and model. He thus builds the kind of house that can only reflect *him*, imposing his own ego on the land. The brain, this image suggests, is a fine and private place, the imagination full of sky-high possibility—but it's no model for a home. A house should fit into the world, not embody its builder's grandiose dreams.

And "grandiose" is really the word for this imaginary palace. It's so big that you can't look up at its heights without your eyebrows rising and your eyes bugging out. Notice the speaker's little pun here: the viewers' eyebrows "arch" to match the palace's soaring arches. Once again, the architect imposes his own ideas on the outside world, making even the viewers' bodies conform to his dream.

Just as the imagined architect reshapes natural landscapes to his own fancy, then, he designs buildings that simply don't reckon with reality. The brain contains infinite space; the world does not. It's all well and good to dream of a fantasy palace, but to live in one smacks of self-aggrandizing delusion.

The imagined brain-palace stands in contrast with the "sober frame" of Appleton, painting a picture of the real house by showing what it isn't. Appleton is pointedly *not* outlandish, *not* unnatural, *not* "foreign." In this, the speaker hints, it stands up to a fashion for foolish and artificial grandeur.

Here at the end of the first stanza, the poem displays a "sober frame" to match Appleton's:

- The poem will use regular octaves—eight-line stanzas—throughout. (There are 97 such octaves in the full poem; here, we'll look at the first eight.)
- Those octaves are written in iambic tetrameter—that is, lines of four iambs, metrical feet with a da-DUM rhythm, as in "Within | this so- | ber frame | expect."
- And those lines travel in pairs: each octave uses four rhymed couplets.

The square shape—with four beats per line and four couplets per stanza—gives this long, sprawling poem the sturdiness of a stone wall.

LINES 9-16

Why should of all things man unrul'd
Such unproportion'd dwellings build?
The beasts are by their dens exprest,
And birds contrive an equal nest;
The low-roof'd tortoises do dwell
In cases fit of tortoise-shell:
No creature loves an empty space;
Their bodies measure out their place.

Having pictured the kind of house that Appleton *isn't*—a fanciful, excessive, way-too-big one that should have stayed in its designer's imagination, where it belongs—the speaker pauses in exasperation to reflect that only people, of all the creatures, build "such unproportion'd dwellings."

The "beasts," the speaker observes, are wiser: animals all live in houses perfectly fitted to them. They "are by their dens exprest"; their houses, be they nests or shells, reflect their size. The diacope of "tortoise" in lines 13-14 evokes the link between the tortoise itself and its "shell," or home:

> The low-roof'd tortoises do dwell
> In cases fit of tortoise-shell:

When the speaker wittily describes the "cases fit of tortoise-shell" in which tortoises live out their lives, this gestures at the idea that someone has *designed* those "cases."These animal homes reveal both the wisdom of the animals and the wisdom of *their* architect: an artful God.

If nature is designed by the wisest of architects, then, people would do well to learn from the other creatures, none of whom "love an empty space." The human *body*, not the infinite brain, should "measure out" the size of a home. By analogy, people shouldn't consider themselves so very different from the beasts; there's plenty to learn from the tortoise and the bird.

LINES 17-24

> *But he, superfluously spread,*
> *Demands more room alive than dead;*
> *And in his hollow palace goes*
> *Where winds as he themselves may lose.*
> *What need of all this marble crust*
> *T'impark the wanton mote of dust,*
> *That thinks by breadth the world t'unite*
> *Though the first builders fail'd in height?*

In building houses far too large and grand for themselves, the speaker goes on, people only reveal their own insecurity and egotism. A person who "superfluously" spreads his house over acres, the speaker says, "demands more room alive than dead." In other words, he builds a home far in excess of his body's requirements. This macabre line reminds readers that the body's final house is a neatly fitted coffin—and suggests that those who build massive mansions either ignore that fact or are trying their level best to forget it.

A man who lives in such a house, the speaker says:

> [...] in his hollow palace goes
> Where winds as he themselves may lose.

In other words, his house is so vast that not only he, but the winds themselves can get lost in it. The imagery of the "hollow palace" haunted by forlorn winds evokes a cavernous, drafty, cheerless space, too big to fill, too big to heat, too big to *live* in.

What on earth, the speaker rhetorically asks, is the point of all this excess? The "wanton mote of dust" that is a fleeting human life can hardly need all this "marble crust" to contain it. That image presents grandiose marble ornament as a kind of scab, a lumpy encrustation over the open wound of fear and insecurity.

Those who build such houses are making an old, old mistake. They:

> ...think[] by breadth the world t'unite
> Though the first builders fail'd in height [...]

The speaker here alludes to the story of the Tower of Babel:

- In this story from the biblical book of Genesis, arrogant humanity tries to build a tower so high it will reach the heavens. God, displeased by the builders' presumption, smites them inventively, giving them all different languages so that they can no longer communicate.
- Gigantic houses, the speaker suggests, are trying to do horizontally what the Tower of Babel tried to do vertically. By covering an excessive sweep of ground, they presume too much, trying to make their builders far more important than they really are.

The allusion, alongside the image of the owner wandering alone in his "hollow palace," also suggests that pretentious houses are *isolating*. They're cut off from nature, cut off from the human body, cut off from the reality of death, and cut off from the rest of the world. And if they think their houses will make the "wanton mote[s] of dust" that are their lives more lasting or more important, they think wrong.

LINES 25-32

> *But all things are composed here*
> *Like nature, orderly and near:*
> *In which we the dimensions find*
> *Of what more sober age and mind,*
> *When larger sized men did stoop*
> *To enter at a narrow loop;*
> *As practicing, in doors so straight,*
> *To strain themselves through Heaven's Gate.*

The first three stanzas of the poem described the kind of house that Appleton *isn't*: a pompous, unnatural place with far too many rooms. Now, at last, the speaker describes what Appleton *is*. Unlike the imagined palace of the "foreign Architect," Appleton learns from its surroundings: it's as "orderly and near," as neat and ship-shape, as nature itself.

Rather than chasing fashions, Appleton looks to the past. Its "dimensions" are those of a "more sober age and mind," a more level-headed era. (Notice that this is the second time the speaker has described Appleton as "sober": this is a house with a personality, and that personality is sensible and temperate.)

In the 1650s, when Marvell was living at the house, much of Appleton's structure dated from the 16th century (though Fairfax would improve the house in the late 17th century). The speaker's feelings here are thus rather like those of a modern-day person looking back wistfully at the architecture of the 19th century: *Those were the days!*

Back when Appleton House was first built, the speaker observes:

> [...] larger sized men did stoop
> To enter at a narrow loop;

Readers who have visited a 16th-century European house will recognize this image of little doors and low ceilings, design choices that made homes easier to heat.

Such modest architecture, the speaker suggests, wasn't merely practical, but spiritually instructive. When "larger sized men" had to duck to get through their doorways, they were practicing to enter the narrow gates of Heaven. Here, the speaker alludes to two famous Bible passages:

- In the Gospel of Matthew, Jesus declares that "strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it." In other words, the door to heaven is narrow and obscure, hard to find and hard to enter.
- And in the Gospel of Mark, Jesus introduces a similar idea in a parable: "It is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of God."

The image of tall men practicing to enter Heaven by squeezing through a low door presents Appleton's humble scale as an image of humility, generosity, and good sense. The Fairfaxes aren't the kind of people who use their wealth to build giant houses, trying to persuade themselves they're very important and will never ever die.

For neither the first nor the last time, then, a compliment to Appleton becomes a compliment to the family that lives in it. House and character mirror and shape each other.

The speaker's nostalgia for the good architectural sense of the 16th century also looks back to an important historical moment for the Fairfaxes: the dissolution of the monasteries.

- Appleton House was built with stones and land taken from Nun Appleton Priory, a religious house confiscated by King Henry VIII during his 16th-century quest to consolidate power and wealth for his new Church of England.
- As the speaker will later recount, the Fairfaxes gained not only a home from this episode, but an ancestor: Isabella Thwaites, a young woman promised in marriage to Sir William Fairfax, Thomas Fairfax's great-great-grandfather.
- As the speaker tells it, Sir William liberated Isabella from a pack of corrupt nuns who sweet-talked her into joining the Priory. (Whether that's exactly how Isabella would have told the story is difficult to say.) His family would later acquire the very land the Priory once stood on.

Looking back with fondness at both the house's early architecture and the family lore, the poem makes a quiet claim for the virtues and victories of the Protestant church. Even the house's modest design might hint at pro-Protestant sentiment: 17th-century Protestantism tended toward plainness, while the Catholic church reveled in grandeur and ornament.

LINES 33-40

> *And surely when the after age*
> *Shall hither come in pilgrimage,*
> *These sacred places to adore,*
> *By Vere and Fairfax trod before,*
> *Men will dispute how their extent*
> *Within such dwarfish confines went;*
> *And some will smile at this, as well*
> *As Romulus his bee-like cell.*

The modest, "sober" Appleton House, the speaker has suggested, reflects well on both the earthly and spiritual lives of the Fairfaxes. Here, the speaker expands on that praise and adds a little direct flattery to boot. One day:

> [...] the after age
> Shall hither come in pilgrimage,
> These sacred places to adore,
> By Vere and Fairfax trod before,

In other words, later generations will make pilgrimages, holy journeys, to visit this house in honor of its past residents. (To a modern reader, this would be something like reverently visiting Harriet Tubman's house or the HMS Victory: places where a trace of long-ago heroism lingers on.) The speaker doesn't only flatter Lord Fairfax's family here, but his wife's. Born Anne de Vere, Lady Fairfax came from a military family with a pedigree just as long and illustrious as her husband's.

Those who visit Appleton in later years, the speaker says, will marvel that such a modest house contained such glorious souls. Not only does Appleton reflect the family's humility and good sense, then, but it also sets off their inner greatness, as a plain gold band shows off a sparkling jewel.

To some, this modest home will seem as incongruous as the "bee-like cell"—the one-roomed hut practically as small as a bee's wax chamber—in which Romulus, the legendary founder of Rome, was said to have lived. Greatness is often found in the most modest of surroundings, the allusion suggests.

Of course, modesty is relative. Readers shouldn't forget that the happy little hall the speaker describes is still the seat of a noble family. Appleton House might not be as ostentatious as some stately homes, but it's no thatched cottage, either.

LINES 41-48

> *Humility alone designs*
> *Those short but admirable lines,*
> *By which, ungirt and unconstrain'd,*

Things greater are in less contain'd.
Let others vainly strive t'immure
The circle in the quadrature!
These holy mathematics can
In ev'ry figure equal man.

Appleton's "short but admirable lines," the speaker reiterates, are an indication of a humility that belongs both to the house itself and to the people who designed it and live in it. The house's small size is no impediment to the great souls of Fairfaxes and de Veres. Spiritual qualities like virtue, prudence, and wisdom are always "ungirt and unconstrain'd"—that is, unrestricted—by their surroundings.

To give form to this point, the speaker alludes to the knotty old geometry problem of squaring the circle:

- To "square the circle" is to draw a square with the exact area of a circle using only a compass and a ruler—an impossible task, as it turns out, due to the peculiar mathematical tricksiness of circles.
- Writers since classical Greece have used the squared circle as a metaphor for that which can't be done, spoken, or comprehended: in other words, as an image for the transcendent.
- For instance, Dante Alighieri famously uses the squared circle at the end of his *Divine Comedy* to depict an encounter with God, suggesting God's glorious, transcendent *ungraspability*.

Here, the speaker uses the idea to suggest that trying to embody or display greatness in the physical world is a fool's errand:

> Let others vainly strive t'immure
> The circle in the quadrature!
> These holy mathematics can
> In ev'ry figure equal man.

The "holy mathematics" that make the square equal the circle, in other words, can only be worked out figuratively, within a person's soul. Here, the four-sided square might be read as the traditional four virtues (temperance, fortitude, justice, and prudence) and the circle as an image of perfection. In this metaphor, a person can "square the circle" by embodying the virtues, and thus match themselves to something transcendent, sacred, and perfect. That, the speaker suggests, is just what the Fairfaxes do, rather than trying to puff themselves up with a fancy house.

LINES 49-56

Yet thus the laden house does sweat,
And scarce endures the Master great,
But where he comes the swelling hall
Stirs, and the square grows spherical;
More by his magnitude distress'd,
Than he is by its straightness press'd;
And too officiously it slights
That in itself which him delights.

Appleton's small size, the speaker has declared, can't constrict the Fairfaxes' souls. In fact, its very modesty reflects their greatness, revealing the humility that makes them noble people. Now, the speaker goes one step further, picturing the house *responding* to the Fairfaxes in a moment of surreal personification.

As Lord Fairfax enters Appleton's front door, the house takes on a personality. Overawed, it "sweat[s]" with strain and anxiety. The *house*, not Fairfax, is worried about size and scale, afraid that it simply can't accommodate so great a "Master."

Now it's Appleton's turn to resolve the impossible problem of the squared circle. If Fairfax squares the circle in himself by embodying the cardinal virtues, the house squares the circle in a more literal way:

> But where he comes the swelling hall
> Stirs, and the square grows spherical;

To picture what's going on here, you'd have to know that Appleton's square entry hall was topped with a round cupola. The speaker here pictures the circular dome rising from the square room, both making room for Fairfax's great soul and reflecting it with its own shape.

On the one hand, this is just a witty way of linking Appleton to the family that inhabits it, suggesting that the house's solid design says something about the way they are. On the other, there's something dreamlike in this moment. The house's personification (and its strange, almost cartoonish flexibility) blurs the relationship between inner and outer, material and spiritual. As Appleton swells to admit its master, it stops being a solid place made of stone and becomes an idea, matching its physical form to Fairfax's spiritual being. As the poem goes on, the permeable barrier between the inner and outer worlds will become a major theme.

The personified house also develops a *relationship* with Fairfax:

> And too officiously it slights
> That in itself which him delights.

In other words, the house is more worried about being a fit for Fairfax than Fairfax is worried about fitting into his house. "Too officiously" (or overeagerly), Appleton falls over its own feet trying to make room for its master. But it needn't worry: Fairfax "delights" in the house just as it is.

Appleton, then, isn't just a sober place that displays its owners' virtue. It's also a happy and beloved home, one that Lord Fairfax is proud of.

LINES 57-64

So honour better lowness bears,
Than that unwonted greatness wears.
Height with a certain grace does bend,
But low things clownishly ascend.
And yet what needs there here excuse,
Where ev'ry thing does answer use?
Where neatness nothing can condemn,
Nor pride invent what to contemn?

Appleton's small scale, this stanza concludes, offers an example of a general principle: the honorable aren't fazed by a low roof or a small space, which can only frame them elegantly; little souls, by contrast, look silly when they try to make themselves grander.

Now, though, the speaker backs up a little. These eight introductory stanzas have explained why Appleton's modesty is its greatest virtue, describing how the house both reflects well on the Fairfaxes and forms a simple backdrop for their gleaming moral excellence. Here, for a moment, the speaker shows a flicker of self-consciousness:

> And yet what needs there here excuse,
> Where ev'ry thing does answer use?
> Where neatness nothing can condemn,
> Nor pride invent what to contemn?

In other words, *Why should I go on and on about why Appleton's small stature is a good thing, when everything in it is so self-evidently elegant and neatly designed?* Appleton, then, is much like the "tortoise-shell" to which the speaker drew an analogy earlier in the poem: "like nature," it's "orderly and near," perfectly designed, perfectly compact.

These first eight stanzas depict Appleton as a place where spiritual virtues and natural beauty mirror and match each other. This house is a humble, "sober" one, certainly. But its very sobriety reveals its wisdom and its simple elegance—and, as the speaker will go on to wistfully say over the course of this long poem, those fine qualities make Appleton a place as close to Eden as anyone can get in a troubled, fallen world.

SYMBOLS

APPLETON HOUSE

Appleton House plays a complex symbolic role in this poem. It represents the Fairfax family themselves, the family's virtues, and a more general ideal of elegance, virtue, and wisdom.

For a stately home, Appleton isn't particularly big or particularly grand. But that, the poem's speaker argues, is precisely what makes it so lovely. Fitting into its surroundings rather than imposing itself on them, matching its inhabitants as neatly as a shell matches a tortoise, Appleton embodies a wise modesty that the speaker wishes were more readily found in the world.

In this, Appleton also becomes the mirror and the symbol of the Fairfax family who live in it. Like Appleton, the Fairfaxes are modest and humble; like Appleton, their very humility is part of what makes them so great.

Where this symbol appears in the poem:

- Lines 25-32
- Lines 33-40
- Lines 41-48
- Lines 49-56
- Lines 57-64

POETIC DEVICES

ANALOGY

Drawing a witty analogy between people and the animal kingdom, the speaker neatly makes the point that huge, echoey houses are outright *unnatural*.

Exasperated by the thought of those "foreign Architect[s]" who build absurdly grand houses, the speaker asks why humanity is the only living creature that decides it needs a bunch of empty space around it. By contrast:

> The beasts are by their dens exprest,
> And birds contrive an equal nest;
> The low-roof'd tortoises do dwell
> In cases fit of tortoise-shell:

Every beast and bird, in other words, makes itself a home that fits as closely as a comfy sweater. The image of tortoises wearing "cases fit of tortoise-shell," in particular, calls up the idea of design and intention. By presenting the shell as a made-to-measure "case," or box, the speaker suggests that the tortoise (or its creator, at least) shows exquisite taste. (The metaphor also winks at humanity's *use* of nature: elegant tortoiseshell boxes are not always found on the backs of the tortoises those shells belonged to.)

"No creature loves an empty space," the speaker concludes; "their bodies measure out their place." By analogy, human beings should be contented with a house on a human scale—perhaps not so tight as a tortoise's shell, but certainly modest. For people are creatures too, the speaker suggests, and they have much to learn from the natural world.

Where Analogy appears in the poem:

- **Lines 9-16:** "Why should of all things man unrul'd / Such unproportion'd dwellings build? / The beasts are by their dens exprest, / And birds contrive an equal nest; / The low-roof'd tortoises do dwell / In cases fit of tortoise-shell: / No creature loves an empty space; / Their bodies measure out their place."

METAPHOR

The speaker's metaphors generate strange, dreamlike images and odd little jokes, enriching this poem's praise of Appleton and the Fairfaxes with witty visions.

In the second stanza, for instance, the speaker describes the neat and humble homes of tortoises:

> The low-roof'd tortoises do dwell
> In cases fit of tortoise-shell:

Presenting tortoise's shells as tortoiseshell boxes, the speaker makes a metaphor that doubles back on itself—for "cases" (little decorative boxes) made of tortoiseshell are, of course, made from a tortoise's shell. No tortoiseshell snuffbox or ornamental writing case was ever so neatly designed as the shells they were made from, this image suggests: nature's designer was wiser and more artful than any human artisan.

Unwisely, however, many architects neglect to be humble in the face of nature, building absurdly ostentatious houses that should have stayed in the dreamworlds they were born in. The speaker looks upon such homes with scorn:

> What need of all this marble crust
> T'impark the wanton mote of dust,

A lavishly carved marble hall, here, is nothing more than a "crust," like the gnarled shell of a barnacle. Such a hall seems an absurdly grand place to "impark" (or house) the aimless, wandering, transient "mote of dust" that is any mortal soul. Fancy, pompous design, the speaker suggests, only attempts to conceal the human reality that no one is really *that* important, and everyone will die someday.

Appleton House doesn't make that mistake: its design is as modest and humble as its inhabitants, the Fairfaxes. But the Fairfaxes are also great and noble, the speaker suggests—and the house knows it. In the seventh stanza, an almost surreal personification presents the house nervously standing on its tiptoes, trying to make itself big enough to fit its master's soul:

> Yet thus the laden house does sweat,
> And scarce endures the Master great,
> But where he comes the swelling hall
> Stirs, and the square grows spherical;

Overawed and sweating, the house seems like a sweet, nervous teenager here, doing its best to impress. Lord Fairfax's response—he "delights" in the house just as it is—suggests that house and master don't just mirror each other, but have a loving relationship.

Where Metaphor appears in the poem:

- **Lines 13-14:** "The low-roof'd tortoises do dwell / In cases fit of tortoise-shell:"
- **Lines 21-22:** "What need of all this marble crust / T'impark the wanton mote of dust,"
- **Lines 49-56:** "Yet thus the laden house does sweat, / And scarce endures the Master great, / But where he comes the swelling hall / Stirs, and the square grows spherical; / More by his magnitude distress'd, / Than he is by its straightness press'd; / And too officiously it slights / That in itself which him delights."

IMAGERY

This excerpt's imagery helps to summon up a vision of Appleton House by describing all that the house *isn't*. Unlike certain other country houses the speaker could name, Appleton doesn't try to make up for the owners' insecurities with soaring pillars, vast rooms, and pricey marble embellishments.

Those houses are the sort designed by whimsical "foreign Architect[s]" who think that size is everything. Such builders design houses around columns "so high" that they "arch the brows that on them gaz[e]." That is, they force people to bug out their eyes and arch their eyebrows as they try to catch a glimpse of the house's soaring heights. In this image, the building's architecture bends people to its will, rather than shaping itself to its inhabitants. The arched "vault[s]" above those columns insist that people arch their eyebrows to take them in!

Such ostentatious architecture isn't just uncomfortable and demanding, but also empty, lifeless, and rather sad. In the vastness of a "hollow palace," the speaker says, a person might well get lost, wandering around forever with only cold drafts for company. The lavish "marble crust" around that hollowness presents ornamentation as a kind of lumpy excrescence, like a scab over a wound.

Appleton, by contrast, learns from the natural world. Like a "low-roof'd tortoise," it doesn't contain an inch of wasted space, but keeps itself "orderly and near," with a place for everything and everything in its place. Even its low doors prepare "larger sized men" to make their humble way through "Heaven's Gate," a famously narrow door.

Its smallness also shows its owners to best advantage:

> Height with a certain grace does bend,
> But low things clownishly ascend.

In other words, a modest house can suit a great soul perfectly well. A vast and ostentatious house, by contrast, only makes its insecure inhabitants look like fools.

Where Imagery appears in the poem:

- **Lines 7-8:** "Whose columns should so high be rais'd / To arch the brows that on them gaz'd."
- **Lines 13-14:** "The low-roof'd tortoises do dwell / In cases fit of tortoise-shell:"
- **Lines 19-20:** "And in his hollow palace goes / Where winds as he themselves may lose."
- **Line 21:** "all this marble crust"
- **Lines 29-30:** "When larger sized men did stoop / To enter at a narrow loop;"
- **Lines 41-42:** "Humility alone designs / Those short but admirable lines,"
- **Lines 59-60:** "Height with a certain grace does bend, / But low things clownishly ascend."

ALLUSION

In these first eight stanzas, allusions to classical history, Bible stories, mathematics, and garden design support the speaker's philosophy of architecture—and thus the speaker's praise of Appleton House.

Appleton House, the speaker suggests, is beautiful in part because no whimsical "foreign Architect" has meddled with it. Such architects think nothing of bending a house's grounds to their own will, transforming quarries into picturesque caves and chopping down forests to create dainty pastures. Here, the speaker alludes to 17th-century Continental fashions in landscape design, in which artifice was all the rage: artificial grottoes, artificial lakes, artificial woods, artificial meadows. Appleton, by contrast, settles into its landscape. It doesn't even try to disguise the working quarries from which its stones were mined.

The house is thus both a natural and a *humble* one—and in more ways than one. Ostentatious architecture, the speaker says:

> [...] thinks by breadth the world t'unite
> Though the first builders fail'd in height [...]

The speaker is alluding to the biblical story of the Tower of Babel, in which a bunch of prideful people try to construct a tower that will reach Heaven:

- God, not liking this much, confuses them by giving them all a different language so they can no longer understand each other.
- Those who build gigantic houses, then, are making the same error, spreading outward rather than driving upward. They, too, will be rewarded only with isolation as they rattle around in their empty marble halls.

Appleton, meanwhile, models modesty for its inhabitants. Those who want to enter the house must "stoop / To enter at a narrow loop" (that is, to duck through low doors)—excellent practice for "strain[ing] themselves through Heaven's Gate," as two famous Bible stories suggest:

- In the book of Matthew, Jesus says: "strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it." In other words, the door to heaven is narrow and obscure, hard to find and hard to enter.
- Similarly, in the book of Mark, Jesus says that "it is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of God." Here, getting to heaven means being willing to surrender earthly wealth and status.

Being modest, humble, and generous (as Appleton's "sober frame" suggests its inhabitants must be) doesn't mean being small of soul, however. Just as "Romulus," the legendary founder of Rome, lived in a "bee-like cell," a tiny little hut as small as a bee's wax chamber, the noble Fairfax family live in a modest house that only shows off their excellence more clearly.

Appleton's very modesty, in other words, reflects both its owners' inner greatness and their outer humility—an apparently paradoxical combination that actually makes perfect sense:

> Let others vainly strive t'immure
> The circle in the quadrature!
> These holy mathematics can
> In ev'ry figure equal man.

Here, the speaker alludes to the ancient problem of "squaring the circle," constructing a square with the exact area of a circle using only a compass and ruler. This, it turns out, is impossible—and writers since ancient Greece have used the problem as a figure for what can't be done or said. In particular, the squared circle was a common medieval metaphor for the united human and divine natures of Christ.

People can go on trying to literally, physically solve this problem, the speaker suggests, but the only real solution is to take it metaphorically: to imagine the squared circle as an image of an *inner* ideal, in which the practice of the four square cardinal virtues (prudence, justice, fortitude, and temperance) leads one toward the perfection of the divine (as represented by the circle).

Where Allusion appears in the poem:

- **Lines 2-4:** "Work of no foreign Architect, / That unto

caves the quarries drew, / And forests did to pastures hew;"

- **Lines 21-24:** "What need of all this marble crust / T'impark the wanton mote of dust, / That thinks by breadth the world t'unite / Though the first builders fail'd in height?"
- **Lines 29-32:** "When larger sized men did stoop / To enter at a narrow loop; / As practicing, in doors so straight, / To strain themselves through Heaven's Gate."
- **Lines 39-40:** "And some will smile at this, as well / As Romulus his bee-like cell."
- **Lines 45-48:** "Let others vainly strive t'immure / The circle in the quadrature! / These holy mathematics can / In ev'ry figure equal man."

VOCABULARY

Sober frame (Line 1) - Stern, sensible shape.

Unto caves the quarries drew (Line 3) - That is, disguised quarries (or rock mines) as artificial caves.

Forests did to pastures hew (Line 4) - That is, cut down (or "hewed") forests to make bare fields.

Did for a model vault his brain (Line 6) - That is, modeled an architectural plan on the fanciful shapes of his own mind.

Unrul'd (Line 9) - Free, at liberty. This word could also suggest that humanity is out of control, not *ruled* by good sense—or that humanity isn't using a *ruler* properly, not measuring its houses correctly!

Unproportion'd (Line 10) - Out of proportion—in this case, way too big.

Exprest (Line 11) - Expressed. That is, you can tell the size of a beast by the size of its den.

Contrive (Line 12) - Create, design.

Fit (Line 14) - Fitting, suitable.

Superfluously (Line 17) - Excessively, unnecessarily.

T'impark (Line 22) - To house, to contain.

Wanton (Line 22) - In this context, "wanton" might mean several things: playful, wandering, and self-indulgent.

The first builders (Line 24) - That is, the architects of the Tower of Babel, whose prideful plan to reach the heavens with their tower was punished by God.

Loop (Line 30) - Doorway. Here, the word also alludes to a Christian parable in which Christ declares that it's harder for a camel to pass through the eye of a needle than for a rich man to get into heaven.

Straight (Line 31) - Narrow, tight.

Hither come in pilgrimage (Line 34) - That is, come here to pay a respectful visit.

Vere and Fairfax (Line 36) - The ancestors of the present Fairfax family. Like the Fairfaxes, the Veres (Lady Fairfax's side of the family) were noted for their military prowess.

Dispute (Line 37) - Argue about.

Dwarfish confines (Line 38) - Tiny little spaces.

Romulus (Line 40) - The legendary founder of Rome. He was said to have lived in a tiny, unpretentious hut, the "bee-like cell" the speaker describes.

Ungirt (Line 43) - Not bound; free from restriction.

T'immure (Line 45) - A contraction of "to immure," meaning to wall up or enclose.

The circle in the quadrature (Line 46) - Here, the speaker alludes to the ancient (and, as it turns out, impossible) mathematical problem of "squaring the circle," finding a square with the exact area of a circle using only a compass and ruler. As the next lines suggest, people also used squaring the circle as a metaphor: for the union of Christ's divine and human nature, for the combination of any mortal body with divine virtues, or for impossibility itself.

Scarce (Line 50) - Scarcely, barely.

The square grows spherical (Line 52) - Here, the speaker "solves" the problem of squaring the circle by referring to Appleton House's design: the square hall rises up into the circular dome of a cupola. He also suggests that the house is somehow responding to its master here, "swelling" into this shape to contain Lord Fairfax's greatness.

By its straightness press'd (Line 54) - That is, "constrained by its narrowness."

Too officiously (Line 55) - Overeagerly, overenthusiastically.

Unwonted (Line 58) - Unsuitable, ill-fitting.

Ev'ry thing does answer use (Line 62) - That is, "everything is convenient and neat."

What (Line 64) - Anything.

FORM, METER, & RHYME

FORM

"Upon Appleton House" is written in steady octaves (or eight-line stanzas), each built from four rhymed couplets. This guide is focusing on only the first eight stanzas here, but the poem goes on for a very long time: all told, it's 97 stanzas long.

This combination of neat, tight stanzas—"like nature, orderly and near"—and grand scale suits the speaker's praise of Appleton House and of the Fairfax family. Appleton and the Fairfaxes, the poem will suggest, are both modest and noble. The house's unassuming dimensions form a humble backdrop

for the family's long and storied history.

After the passage we examine here, the speaker slips into tour-guide mode, pointing out the many lovely sights in the house and its grounds and describing the history that made Appleton great—including a dramatic incident in which an earlier Lord Fairfax rescued (or abducted, according to one's point of view) his bride, young Isabella Thwaites, from a convent of scheming nuns. The poem closes with a section in praise of Maria, the Fairfax family's only child, sole heir, and brightest hope.

METER

"Upon Appleton House" is written in iambic tetrameter. That means that each line is built from four iambs, metrical feet with a da-DUM rhythm. Here's how that sounds in the first lines of stanza 8:

> So hon- | our bet- | ter low- | ness bears,
> Than that | unwont- | ed great- | ness wears.

This stately, regular rhythm makes the poem feel as sturdy as Appleton House's foundations.

Of course, this long, long poem doesn't plod along in perfect iambs the whole way through. Occasional variations lighten and enliven the meter. Listen to what happens in the *next* line of stanza 8, for instance;

> Height with | a cer- | tain grace | does bend,

The meter here bends as gracefully as the noble souls the line describes: the first foot is a trochee, the opposite of an iamb, with a DUM-da rhythm.

Notice, too, that this poem uses an old-fashioned pronunciation of words that end in *-ed:* "composed," for instance, is pronounced with three syllables, *com-POSE-ed*. Where the poet doesn't want that extra syllable pronounced, he'll use a contraction: "rais'd," "unrul'd," "unconstrain'd."

RHYME SCHEME

Each octave (or eight-line stanza) of "Upon Appleton House" uses four rhymed couplets, like so:

> AABBCCDD

This rhyme scheme make the speaker's voice feel light, quick, and sharp. The orderly couplets reflect an orderly mind: this is a speaker who values economy, humility, and wit over grandiose elegance. The neat rhymes also echo what the speaker has to say about nature's wisdom and elegance: just as a bird matches its nest or a tortoise matches its shell, the lines match each other.

An occasional slant rhyme—like "unrul'd" and "build" in lines 9-10—keeps the rhyme scheme from sounding monotonous, adding a little musical variation. Note, though, that some rhymes that might sound slant to a modern reader (such as "age" and "pilgrimage" in lines 33-34) were probably perfect in Marvell's 17th-century English accent.

SPEAKER

The poem's speaker is a cross between a philosopher, a historian, and a tour guide. Over the course of the poem, this speaker sings the praises of Appleton House itself and of the Fairfax family, telling tales from the history of both. In these introductory verses, though, the speaker is mostly laying out a philosophy of architecture, interleaved with some tasteful flattery. Appleton House's modest dimensions, the speaker argues, make a fitting and elegant backdrop for a family that's great of soul.

Readers could reasonably interpret the speaker here as Marvell himself. This is, after all, a poem of admiration and gratitude written for the family that employed him. Marvell worked at Appleton House as a tutor for the Fairfaxes' only child and heir, Maria—a young woman whose beauty, intelligence, and promise the speaker will lavishly praise at the end of this long poem.

SETTING

Readers may not be surprised to discover that "Upon Appleton House" is set in and around Appleton House, the Fairfax family's country estate in Yorkshire. The speaker makes much of how tastefully modest this house is. However, it's still a country house, a large and noble dwelling with a stately pedigree. Much of the poem will be taken up in loving descriptions of the house's grounds and history.

In these lines, the speaker is particularly taken with the way that Appleton House fits into its surroundings, following nature's lead. The house itself, he observes, is just the right size for the family that lives in it, as suited to the Fairfaxes as a shell is to its tortoise.

This idea of nature (and nature's divine "architect") as the best and wisest designer will inform much of the rest of the poem. The house's lovely gardens, the speaker will claim, both mirror and nurture human virtue—in particular, the virtue of the lovely and intelligent Maria Fairfax, the family's only child and sole heir.

Later in the poem, the speaker will also suggest that the house's beautiful grounds carry echoes of its history, summoning up recent memories of the English Civil War, as well as earlier echoes of the Elizabethan era (during which the Fairfax and Vere families did distinguished military service) and Henry VIII's dissolution of the monasteries in the 16th century (through which the Fairfaxes gained their estate). Through it all, the speaker says, Appleton has been a beacon of virtue,

standing proudly against false religion and corrupt governance.

More than that, though, Appleton and its grounds will become an image of a very English Eden, a place a little bit less spoiled than the chaotic world around it.

CONTEXT

LITERARY CONTEXT

Andrew Marvell (1621-1678) was a famously elusive writer. In his political commitments and his poetry alike, he never stuck to one tradition or another.

For instance, Marvell's famous "To His Coy Mistress" is one of the greatest examples of a *carpe diem* poem (that is, a poem in which a speaker tries to convince a lady to sleep with him)—a form for which the Cavalier poets were famous. But unlike Cavalier contemporaries such as Richard Lovelace, Marvell didn't root his love poetry in loyalty to the British monarchy (and the aristocratic, pleasure-loving lifestyle that went along with it). Rather, he had Parliamentary sympathies, albeit flexible ones: he was quick to conform to the government of Oliver Cromwell after King Charles I's overthrow and quick to become a monarchist when King Charles II returned from exile and resumed the throne.

Marvell wrote "Upon Appleton House" around 1651, right after the end of the wars, when he was employed by the Fairfax family as a tutor for their daughter Maria. The poem, like most country house poems (that is, poems written in praise of a patron's stately home) was never intended for wide publication. "Upon Appleton House" was meant as a private tribute to Marvell's employers, in which Marvell suggested that the Fairfaxes' wisdom and goodness made Appleton a sane, humble, beautiful retreat from a corrupt and dangerous world.

The poem was nevertheless published posthumously in 1681, when a woman who claimed to be Marvell's wife (but was probably his hard-up housekeeper) printed an assortment of his manuscripts in the hopes of collecting some royalties. Since then, "Upon Appleton House" has become the most famous of country house poems. It also shows the marks of the cerebral Metaphysical tradition of poets like John Donne and George Herbert: when the speaker delves into Appleton's grounds, he finds in them a very Metaphysical conceit (or elaborate extended metaphor) for a well-ordered mind.

HISTORICAL CONTEXT

Andrew Marvell made his clever, adaptable way through one of the most dramatic episodes in English history: the English Civil War. In this earthshaking conflict, the Parliamentarians (or Roundheads, so named for a characteristic bowl-cut hairdo), led by Oliver Cromwell, rose up against the Cavaliers, forces loyal to King Charles I and to the monarchy in general:

- Cromwell's Roundheads wanted increased parliamentary power as a curb on kingly tyranny.
- Charles's Cavaliers believed in the "divine right of kings," the idea that kings and queens were appointed by God and should exercise power accordingly.

This clash came to a dramatic climax in 1649 when Cromwell's forces tried, convicted, and beheaded Charles I for treason. This execution was a huge shock to the country and the world; Britain would never be the same. And Cromwell's stand against tyranny would start to look ironic when he began to exercise dictatorial power in his role as "Lord Protector." His authority and popularity soon waned, and England invited Charles I's exiled son Charles II back to the throne in 1660, ushering in an era of courtly luxury, elegance, and wit.

Thomas Fairfax, the owner of Appleton House and Marvell's employer, was a famous general in the Parliamentarian army, and he played a major part in Cromwell's victory. But he was appalled when Cromwell moved to execute King Charles I as a traitor and refused to take part in this plan. (His wife Anne also got in trouble for heckling the court that convened to try the king.)

The Fairfaxes thus inhabited an in-between place in the Civil War, neither Royalists nor full-throated Parliamentarians. In this, they resembled Marvell himself, who navigated a dangerous time by swearing his allegiance to whichever side happened to be dominant at the moment. This was a tricky strategy, one that he pulled off through brilliance, usefulness, and fast-talking.

If Marvell held deeper political convictions than his actions suggest, they're hard to trace in his poetry. Though the tone and subject matter of his work often make him sound a lot like a Cavalier poet, he wrote verse in praise of Cromwell, too. What's more, he was close friends with the more actively anti-monarchical John Milton, whom he rescued from prison after Charles II resumed the throne.

MORE RESOURCES

EXTERNAL RESOURCES

- More Upon Appleton House — Learn about the afterlife (and decline) of Appleton House. (https://thegardenstrust.blog/2017/05/13/nun-appleton/)
- A Brief Biography — Learn more about Marvell's life and work via the Poetry Foundation. (https://www.poetryfoundation.org/poets/andrew-marvell)
- Marvell's Legacy — Learn more about Marvell's enduring influence in this review of a recent biography.

(https://www.theguardian.com/books/2010/nov/06/andrew-marvell-nigel-smith-review)

- Portraits of Marvell — See images of Marvell himself (with skeptical expression and fabulous hair) via London's National Portrait Gallery. (https://www.npg.org.uk/collections/search/person/mp02994/andrew-marvell)
- More on Marvell — Visit the British Library's website to learn more about Marvell's life and times, and to see images of some of his manuscripts. (https://www.bl.uk/people/andrew-marvell)

LITCHARTS ON OTHER ANDREW MARVELL POEMS

- The Garden
- The Mower to the Glow-Worms
- To His Coy Mistress

HOW TO CITE

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