

Cambridge University Press

978-0-521-44206-0 - Pastoral and the Poetics of Self-Contradiction: Theocritus to Marvell

Judith Haber

Index

[More information](#)*Index*

- absence
 in Shakespeare, 94–95
 in Theocritus, 13–14, 15, 20–22, 31–35
 in Virgil, 41
- Alpers, Paul, 38, 47, 112, 118, 161n.1, 192n.50
- antipastoral, as term, 1–2
- Apology for Poetry, An* (Sidney), 54, 65–66, 182n.57
- Arcadia* (Sannazaro), 54–56, 57, 59, 64, 77, 95, 127, 194n.61
- Arcadia* (Sidney), *see* *New Arcadia*; *Old Arcadia*
- art, powers and limitations of
 in Marvell, 118–19, 140–41
 in Sannazaro, 56, 59, 194n.61, 195n.72
 in Sidney's *Old Arcadia*, 54
 in Virgil, 42–47, 49–52, 118–19
- Astrophil and Stella* (Sidney), 87, 184n.69
- Baruch, Elaine Hoffman, 190n.37
- Berger, Harry, Jr., 32, 147, 148, 165n.24, 166n.15, 200n.113
- Berthoff, Ann, 6, 191n.39
- Bredbeck, Gregory W., 163n.15
- Callimachus, 12, 154, 165n.2
- Carey, John, 192n.45
- carmina*, 10, 48
- Coleman, Robert, 171n.8, 171n.9
- Colie, Rosalie R., 98, 109, 130, 131, 142, 148, 186n.7, 194n.66, 197n.90
- conclusion, *see* endings
- connection, *see* separation and connection
- crucifixion imagery, in Marvell, 145, 147, 149, 164n.18, 199n.102
- Cullen, Patrick, 112, 189n.29, 189n.31, 193n.56
- “Damon the Mower” (Marvell), 17, 111–23, 190n.35
- “Remedies themselves complain” and, 1, 10, 189n.30
- Upon Appleton House* and, 136, 141, 144, 146, 197n.89
- Davenant, William, *Gondibert*, 139
- death
 metaphoric, in Marvell, 120–21, 144
- resurrection motif and, 84–85, 86, 95–97, 122
- sex and, in Sidney, 67–68
- Derrida, Jacques, 165n.22
- Diana* (Montemayor), 54, 56–57, 63–64, 85, 95
- dirge, 59–60, 95, 122, 189n.30
- displacement, *see* separation and connection
- Donno, Elizabeth Story, 102, 120
- Edelman, Lee, 164n.15
- Eliot, T. S., 124, 194n.67
- Empson, William, 17, 45, 110, 192n.43
- endings, 10–11, 153, 160
- Gay and, 202n.15
- Marvell's Mower poems and, 100–01, 120–23, 146
- Marvell's *Upon Appleton House* and, 136, 151–52
- Sidney and, 4, 83–88
- Theocritus and, 24–27
- Virgil and, 41–42, 47, 50–51
- eroticism, *see* sexuality

Cambridge University Press

978-0-521-44206-0 - Pastoral and the Poetics of Self-Contradiction: Theocritus to Marvell

Judith Haber

Index

[More information](#)

214

Index

- Faerie Queene, The* (Spenser), 79–83, 85,
92–93, 95–96, 120, 156
- fall, harmless, in Marvell
in “The Garden,” 109–10
in Mower poems, 99, 101–04, 106,
115
in *Upon Appleton House*, 134, 140, 142,
143, 145, 147
see also innocence, desire for, in
Marvell
- farewell to pastoral, 41–42, 153, 156–57,
160
- Fish, Stanley, 162n.8
- flowers, catalogue of, in Virgil, 44–47,
94, 115
- Friedman, Donald M., 101, 107,
125–26, 131, 188n.19, 199n.102
- Frost, Robert, “The Need of Being
Versed in Country Things,” 154
- “Garden, The” (Marvell), 108, 109–10,
145–46, 197n.89
- Gay, John, 10, 153–60
see also *Shepherd’s Week, The*
- “glancing back” technique, 120–21,
127, 138, 140–41, 148–49
- Goldsmith, Oliver, 159
- Gow, A. S. F., 169n.48
- Greenblatt, Stephen, 162n.8
- Halperin, David M., 8, 165n.3
- Heliodorus, *An Ethiopian History*, 85
- heroic and bucolic
in Marvell, 127, 132, 142, 145
in Sannazaro’s *Arcadia*, 55
in Theocritus, 12–15, 24, 25–27, 29,
30–31, 36
in Virgil, 36–37, 191n.39
see also Theocritus, *Idylls*
- Hesiod, 33
- historicism, 2–7
- Homer, *Iliad*, 16
- homeroticism, 163n.15
- individual and community, 62–66, 105,
172n.11
see also separation and connection
- innocence, desire for, in Marvell
Fairfax’s garden retreat and, 132–36
Mower poems and, 106–08, 116–17
nuns in *Upon Appleton House* and,
129–32
- Shakespeare and, 195n.73
speaker in *Upon Appleton House* and,
128–29, 137–38, 142–47, 149–50
- interweaving
of artifice and the natural, 159–60
of connection and separation, in
Virgil, 37–38, 40–41, 42–43, 52,
105
of correction and reflection, in
Marvell, 149–50
of listener and singer, in Theocritus,
33–35
of Sidney’s pastoral oppositions,
92–97, 109
Virgil’s catalogue of flowers and,
44–47, 115
- Jenkyns, Richard, 163n.12
- Johnson, Samuel, 159
- Kalstone, David, 55, 56, 176n.10,
191n.41
- “Lament for Bion” (attributed to
Moschus), 170n.54, 177n.19,
177n.20
- Leach, Eleanor Winsor, 173n.15
- Leishman, J. B., 187n.12
- Lentricchia, Frank, 162n.8
- Levao, Ronald, 180n.36
- Lewis, C. S., 181n.43
- Lindenbaum, Peter, 185n.75
- Lindheim, Nancy, 76, 181n.44
- love
desire for unity in Sidney and, 67–70
displaced rustics of Virgil and, 37–38
heroic and bucolic in Theocritus and,
31–32
individual and community in Sidney
and, 62–66
lyric and drama in Sidney and, 59–62
Montemayor’s *Diana* and, 64
separation in Marvell and, 102–03,
114
see also sexuality
- lyric and drama, relation between
in Sidney’s *Old Arcadia*, 59–62, 67–77,
79
in Virgil, 77
- MacCaffrey, Isabel G., 130, 131, 134,
194n.65

Cambridge University Press

978-0-521-44206-0 - Pastoral and the Poetics of Self-Contradiction: Theocritus to Marvell

Judith Haber

Index

[More information](#)

Index

215

- McCoy, Richard C., 76, 78, 87
- McWhir, Anne, 202n.13
- Marcus, Leah S., 2, 6, 164n.17, 196n.81
- Marenco, Franco, 183n.61
- Marvell, Andrew
 circular movement in, 110–11, 122–23
 critical views of, 6–7, 106, 123, 124–26, 140
 crucifixion imagery in, 145, 147, 149, 164n.18, 199n.102
 desire for innocence in (*see* innocence, desire for, in Marvell)
 development of pastoral and, 98, 153
 “glancing back” technique in, 120–21, 127, 138, 140–41, 148–49
 harmless fall in (*see* fall, harmless, in Marvell)
 Mower poems of, 10, 98, 110–11, 122–23 (*see also* under works, *below*)
 progress of speakers and, 111, 123, 124
 puns and, 120, 192n.50, 192n.53
 relation of poet to own creations in, 104, 108–09, 118–19, 121, 136–42, 147, 148–49
 self-definition in, 17, 106–07, 115–17, 119
 separation and connection in, 9–10, 98–106, 110–23, 133–36
 Theocritus and, 10, 17, 106, 116–17, 119, 121, 151–52, 190n.36, 191n.42
 Virgil and, 104–05, 112–15, 117–19, 121, 151, 188n.22, 197n.89
 works: “The Coronet,” 146;
 “Damon the Mower,” 1, 10, 17, 111–23, 136, 141, 144, 146; “The Garden,” 108, 109–10, 145–46, 197n.89; “The Mower against Gardens,” 106–09, 112, 114, 123, 126, 131; “The Mower’s Song,” 110–11, 114, 122–23; “The Mower to the Glo-worms,” 99–106, 123, 136; “The Nymph complaining for the death of her Faun,” 110, 137, 145–46, 193n.59; “The Picture of little T. C. in a Prospect of Flowers,” 132, 193n.55; “The unfortunate Lover,” 193n.59; *Upon Appleton House*, 10, 110, 121, 124–52, 153
see also “Damon the Mower”; *Upon Appleton House*
- master singer, absent, 22, 32–35, 41
 metaphor
 Marvell’s Mower poems and, 103, 105–06, 110, 120–21, 186n.7
 Marvell’s *Upon Appleton House* and, 103, 130, 134, 137–38, 141, 142, 144
 purity and, 2–3
 Sidney and, 58
 Virgil and, 52
- Milton, John, 11
 “Lycidas,” 153
Paradise Lost, 153, 202n.10, 202n.14
Paradise Regained, 202n.10
- mirror structure
 in Marvell’s “Damon the Mower,” 113, 116–17, 119–20, 122
 in Marvell’s “The Mower against Gardens,” 108, 109, 193n.59
 in Marvell’s “The Mower to the Glo-worms,” 101, 102–04
 in Marvell’s *Upon Appleton House*, 148, 149, 151
 in Shakespeare’s *The Winter’s Tale*, 94
 in Sidney’s *Old Arcadia*, 83
 in Theocritus, 24, 31–32, 173n.21
 in Virgil, 43–44
see also self-reflexivity
- Montemayor, Jorge de, *Diana*, 54, 56–57, 63–64, 85, 95
- Montrose, Louis Adrian, 2–4, 5, 11
- Motley, Christopher P., 178n.26
 “Mower against Gardens, The” (Marvell), 106–09, 112, 114, 123, 126, 131
 “Mower’s Song, The” (Marvell), 110–11, 114, 122–23
 “Mower to the Glo-worms, The” (Marvell), 99–106, 123, 136
- narrative, and pastoral genre, 53, 56–57, 62, 84–86, 95
see also *Old Arcadia*
- New Arcadia* (Sidney), 89–91, 97, 178n.21, 181n.39
- Old Arcadia* (Sidney), 53–97, 129, 130, 193n.56
 comparison with Spenser’s *Faerie Queene*, 79–83
 desire for union in, 67–77, 78–79
 individual and community in, 62–66

Cambridge University Press

978-0-521-44206-0 - Pastoral and the Poetics of Self-Contradiction: Theocritus to Marvell

Judith Haber

Index

[More information](#)

216

Index

- lyric and drama in, 59–62
 self-contradiction and, 9, 53–54, 57, 65–66, 86–88, 97, 129
 unsatisfactory conclusion of, 83–88
 O’Loughlin, M. J. K., 149
- Page, T. E., 171n.8
- passion, *see* love
- pastime, in Sidney, 57–58, 89, 124, 136, 146
- pastoral genre
 historical development of, 7–11
 narrative and, 53, 56–57, 62, 84–86, 95
 proliferation of forms and, 53
 Theocritus’ relation to, 7–8, 12–13
- pastoral romance
 Sidney and, 9, 53, 57, 84–87, 91–92, 95
 Virgil and, 53–54
 see also *Old Arcadia*
- Patterson, Annabel, 2, 4–6, 161n.2, 165n.21, 198n.93, 201n.3
- pharmakon*, 10, 26, 48, 165n.23
- Philips, Ambrose, 155
- political criticism, 5–7
- Pope, Alexander, 155
- Pope–Philips controversy, 155, 159
- prose and poetry
 Sannazaro’s *Arcadia* and, 55, 56
 Sidney’s *Old Arcadia* and, 57–58
- puns
 Marvell and, 120, 192n.50, 192n.53
 Sidney and, 60–61, 182n.57
- purity
 Marvell and, 107–08, 109–10, 137–38, 140, 142, 144
 pastoral metaphor and, 2–3
 Shakespeare and, 93–94
 see also innocence, desire for, in Marvell
- Purney, Thomas, 159
- Putnam, Michael C. J., 173n.19, 174n.28
- Pygamlion, 69–70
- reality and fiction
 Gay’s satire and, 155–56
 Marvell and, 106, 118–22, 137–41, 145–51
 in Sannazaro’s *Arcadia*, 55
 in Sidney’s *Old Arcadia*, 58, 87–88
 Virgil and, 44–52, 175n.35
- recognition scene, 84–86
- referentiality, and political criticism, 6–7
- refrain
 function of, 18–19, 60–61, 167n.26
 in Marvell, 110–11, 189n.30
 in Theocritus, 18–19
 in Virgil, 48–49
- Renaissance, the, history of pastoral as ending at, 10–11, 153–54
- resurrection motif, 84–85, 86, 95–97, 122
- Ricks, Christopher, 140, 185n.3
- Ringler, William, 59, 184n.72
- Robertson, Jean, 175n.1
- Rogers, John, 193n.54
- Rosenmeyer, Thomas G., 13–14, 15, 23
- Rudenstine, Neil, 65–66, 71, 180n.38
- Sannazaro, Jacopo
 Arcadia, 54–56, 57, 59, 64, 77, 95, 127, 194n.61
 Piscatorial Eclogues, 176n.11
- Schiller, Friedrich von, 172n.13, 185n.1
- Segal, Charles, 14–15, 19, 166n.10
- self-cancellation, 9, 53, 54, 66–67
- self-consciousness
 in Gay’s *The Shepherd’s Week*, 155
 historicist critics and, 2–7
 in Marvell’s Mower poems, 10, 98, 108, 116, 122
 in Marvell’s *Upon Appleton House*, 10, 129, 136–42, 144, 145, 147, 148, 151
 in Sidney, 4, 10
 in Spenser’s *Faerie Queene*, 80
 in Theocritus, 12, 29–30, 32, 35
 in Virgil, 49, 118
 see also self-contradictoriness; self-definition; self-reflexivity
- self-contradictoriness
 Marvell’s *Upon Appleton House* and, 124–29, 143
 narrative and, 57, 62
 of pastoral genre, 1–2, 53, 54, 153–54
 Sannazaro’s juxtapositions and, 55–56, 57
 Sidney’s *Old Arcadia* and, 9, 53–54, 57, 65–66, 86–88, 97, 129
- self-correction, 11, 149–50
- self-definition
 in Marvell’s Mower poems, 17, 106–07, 115–17, 119

Cambridge University Press

978-0-521-44206-0 - Pastoral and the Poetics of Self-Contradiction: Theocritus to Marvell

Judith Haber

Index

[More information](#)

Index

217

- in Theocritus, 17, 22, 27, 116–17
 in Virgil, 17, 44
see also self-consciousness; self-reflexivity
- self-reflexivity
 form and, 5–6
 Marvell and, 10, 148, 192n.3
 pastoral genre and, 8–9, 11
 in Sidney's *Old Arcadia*, 60–62, 77–79
 in Virgil, 8–9, 10, 42–44, 48
see also mirror structure; self-consciousness
- separation and connection
 in Gay, 157–58
 in Marvell, 9–10, 98–106, 110–23, 133–36
 in Montemayor, 57
 in Sidney, 62
 in Theocritus, 24–27, 31, 32–35, 38
 in Virgil, 37–38, 40–41, 42–43, 52, 105
- sexuality
 death and, in Sidney, 67–68
 displacement in Marvell and, 102–03, 107–08, 109–10
 in Gay's *The Shepherd's Week*, 154–55
 heroic and bucolic in Theocritus and, 24–28
 innocence in Marvell and, 110, 145–46
 interweaving of opposites in Virgil and, 45–47
see also love
- Shakespeare, William
As You Like It, 173n.19, 179n.31
King Lear, 97
A Midsummer Night's Dream, 195n.73
The Two Gentlemen of Verona, 95, 96
The Winter's Tale, 85, 93–95, 96–97, 195n.73
- Shepherd's Week, The* (Gay), 10, 153–60
 allusion and, 154, 157–58, 159–60
 target of satire in, 155–56
- Shiels, Robert, 159
- Sidney, Sir Philip
 ambivalence about “lyric.” 124, 136, 146
 continental predecessors of, 54–57
 Marvell and, 98, 109, 129, 130, 193n.56
 pastime in, 57–58, 89, 124, 136, 146
- prefatory letter to Countess of Pembroke, 88–89
 puns and, 60–61, 182n.57
 self-representation in, 77–79, 87–88, 89–90
sententiae in, 90
 structure of pastoral romance and, 53
 works: *An Apology for Poetry*, 54, 65–66, 182n.57; *Astrophil and Stella*, 87, 184n.69; *New Arcadia*, 89–91, 97, 178n.21, 181n.39; *Old Arcadia*, 9, 53–97, 129, 130
see also *Old Arcadia*
- Smith, Bruce R., 164n.15, 167n.17
- song
 in Marvell's Mower poems, 103, 114, 118–19, 189n.30
 in Sannazaro's *Arcadia*, 56, 59
 in Sidney, 58–66
 in Theocritus, 30–35
 in Virgil, 37–39, 41–43, 48–50
see also art, powers and limitations of; dirge
- song-contest, 29–35, 155, 158
- Spenser, Edmund
The Faerie Queene, 79–83, 85, 92–93, 95–96, 120, 156
The Shepheardes Calendar, 53, 54
- Swan, Jim, 186n.8, 199n.104
- symbolism
 bucolic vs. heroic perspectives on, 23–24
 in Marvell, 102, 112, 188n.23, 189n.31, 198n.95
see also metaphor
- Tennyson, Alfred, Lord, 123
- Theocritus
 absence in, 13–14, 15, 20–22, 31–35
 allusions of Virgil to, 17, 36, 37, 39, 40, 41–42, 48
 critical views of, 7–8, 13–15, 201n.6
 distinctions between Virgil and, 36–37, 38
 Gay and, 155, 159, 160
 heroic and bucolic in, 12–15, 24, 25–27, 29, 30–31, 36
 Marvell and, 10, 17, 106, 116–17, 119, 121, 151–52, 190n.36, 191n.42
 mirror structure in, 24, 31–32, 173n.21

Cambridge University Press

978-0-521-44206-0 - Pastoral and the Poetics of Self-Contradiction: Theocritus to Marvell

Judith Haber

Index

[More information](#)

218

Index

- paradoxical irony in, 8, 13–15, 29, 48, 106
- pastoral genre and, 7–8, 12–13
- pharmakon* in, 10, 26, 48, 165n.23
- the present in, 13, 15–16, 21–24
- self-consciousness in, 12, 29–30, 32, 35
- self-definition in, 17, 22, 27, 116–17
- self-representation in, 169n.50
- Theocritus, *Idylls*
- Idyll One*, 14, 15–20, 95, 115–17, 153, 167n.30, 177n.19
- Idyll Two*, 10, 48, 165n.23
- Idyll Four*, 20–25, 41
- Idyll Five*, 155
- Idyll Six*, 119, 173n.21
- Idyll Seven*, 25, 27, 29–35, 36, 37, 39, 41
- Idyll Ten*, 27–28, 40, 41–42, 188n.10
- Idyll Eleven*, 10, 24, 26, 39, 44–45, 117, 189n.30
- Trench, R. C., 123
- Turner, James, 197n.90
- unity, idea of
- in Marvell's Mower poems, 108, 113, 122
- in Marvell's *Upon Appleton House*, 142–43
- in Sidney's *Old Arcadia*, 66–77, 78–79, 84–85
- in Spenser's *Faerie Queene*, 79–83
- in Virgil, 43–47
- see also separation and connection
- Upon Appleton House* (Marvell), 10, 110, 121, 124–52, 153
- critical views of, 6, 124–26, 140
- description of house in, 125–29
- description of Maria in, 147–50
- Fairfax's garden retreat in, 132–36
- harmless fall in, 134, 140, 142, 143, 145, 147
- incoherence of introductory stanzas in, 125–29
- nightingale in, 103
- nuns in, 129–32
- progress of speaker in, 124, 194n.64, 195n.72
- Van Sickle, John, 25
- Virgil
- Aeneid*, 156
- allusions to Theocritus in, 17, 36, 37, 39, 40, 41–42, 48
- carmina* in, 10, 48
- catalogue of flowers in, 44–47, 94, 115
- distinctions between Theocritus and, 36–37, 38
- Marvell and, 104–05, 112–15, 117–19, 121, 151, 188n.22, 197n.89
- mirror structure in, 43–44
- pastoral romance as extension of, 53–54
- relation of poet to own creations in, 42–44, 47, 77
- self-definition in, 17, 44
- as target of Gay's satire, 155
- transformation of pastoral in, 8–9
- Virgil, *Eclogues*
- Eclogue One*, 39, 104–05, 186n.6
- Eclogue Two*, 4–5, 7, 37, 38–40, 43–47, 50; Marvell's "Damon the Mower" and, 112, 113, 114, 115, 117–19, 121; Marvell's *Upon Appleton House* and, 141; Shakespeare's *The Winter's Tale* and, 94; Sidney's *Old Arcadia* and, 88; Spenser's *Faerie Queene* and, 82
- Eclogue Three*, 51, 202n.15
- Eclogue Four*, 115, 191n.39
- Eclogue Five*, 17, 95, 177n.19
- Eclogue Seven*, 37, 201n.5
- Eclogue Eight*, 48–51, 54, 165n.23, 176n.11
- Eclogue Nine*, 41, 51–52
- Eclogue Ten*, 40–42, 153, 188n.22
- Wallace, John M., 197n.88
- Warnke, Frank J., 197n.85
- Williams, Raymond, 162n.7
- Winter's Tale*, *The* (Shakespeare, William), 85, 93–95, 96–97, 195n.73
- Wood, Nigel, 201n.6, 202n.15