Hyman, Lawrence W. “Politics and Poetry in Andrew Marvell.” *PMLA* 73, no. 5 (December 1958): 475-479. Presenting a brief overview of Marvell’s politics, Hyman uses a selection of Marvell’s poetry, including the *Horatian Ode* and *The First Anniversary*, to describe the evolution of Marvell’s political thought. The quality of Marvell’s later political poetry is also evaluated, with special regard given to the possibility that Marvell’s political activity may have had an effect upon his poetic work. Hyman concludes that because Marvell put into act the political ideas he had in his earlier works, he saw no need to write about them further, and are thus those ideas are absent from the later poems.


Raymond, Joad. “Framing Liberty: Marvell’s “First Anniversary” and the Instrument of Government.” *Hunting Library Quarterly* 62, nos. 3 and 4 (1999): 313-350. Raymond begins by cautioning against ‘looking for stereotypical political positions in Marvell’s poems’. In keeping with this philosophy, his approach to Marvell’s *First Anniversary* at first seems decidedly atomistic. Within the context of the poem, Raymond investigates several key political matters: the instrument of government itself, Oliver Cromwell, the Fifth Monarchists, and the nature of republicanism. He then unites his evaluations to assert that *The First Anniversary* should be read as commitment to ideals, rather than to persons or immediate political bodies.

Annotated Bibliography

Arguing that Marvell was trying to ‘transplant the late Cromwell from a world of volatile politics to one of timeless and untainted mythology’, Russell considers the elegy for Cromwell with regard to the concepts of nature, chaos, love, and their mythological origins. The poem’s commentary on the political activity of Charles I and Oliver Cromwell is treated as a struggle between order and chaos—language which was admittedly contemporary to the wider political discourse of the period. The result of this method is that Cromwell’s meaning becomes less a political position, and more a particular role for a Marvellian trope.


In the second of three volumes, Schama covers the turbulent period of the English Civil Wars, focusing upon overarching political situations and the individuals who seem best to represent the matters at debate. Though the relevant portions of the text (the first 250 pages) do not deal explicitly with Marvell, they do cover many of the popular publications of the time, providing a wider context in which to place Marvell’s intellectual work and thought. The death of Charles I and the rise to power of Oliver Cromwell are framed within the context of political, religious and philosophical struggle ultimately exemplified in the publication Hobbes’ *Leviathan*.


Demonstrating the ambiguity of Marvell in his *Horatian Ode*, Wilding presents some of the opposing viewpoints which have been argued on the basis of the poem’s content. Eschewing what he views as a popular the trend to depoliticise the work, Wilding then attempts to unify the contemporary political circumstance and the text; the Levellers’ opposition to the Irish campaign and the purging of Parliament are juxtaposed with the *Horatian Ode*. The conclusion is one of Marvell’s martial encouragement: support for the military junta and an appeal for the elite likewise to conform.