



**FONTES**  **Quellen und Dokumente zur Kunst 1350-1750**  
Sources and Documents for the History of Art 1350-1750

**FRANCIS BACON:**  
*Of Gardens, Essay 46,*

aus: **FRANCIS BACON, *The Essayes or Counsels, Civill and Morall, of Francis Lo. Verulam, Viscount St. Alban* (London: Printed by Iohn Haviland for Hanna Barret, 1625)**

**herausgegeben und eingeleitet von**

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FONTES 18

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[Francis Bacon]

**THE**  
**ESSAYS**  
OR  
COVNSELS,  
CIVILL AND  
MORALL,  
OF  
FRANCIS LO. VERVLAM,  
VISCOVNT S<sup>t</sup>. ALBAM.

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*Newly written.*

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LONDON,

Printed by IOHN HAVILAND, for

HANNA BARRET.

1625.

Essay XLVI. *Of Gardens.*, pp. 266-279

FONTES 18



Anonymous, Francis Bacon, Baron Verulam, Viscount St. Albans, engraving

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## INTRODUCTION:

### “A PLATFORM OF A PRINCELY GARDEN, PARTLY BY PRECEPT, PARTLY BY DRAWING”: FRANCIS BACON’S ESSAY *Of Gardens*, 1625

The design of gardens is a major contribution to the visual arts, as is implicit in Francis Bacon’s initial observation, “*GOD Almighty first Planted a Garden*”. But the garden is not merely seen and experienced spatially. With closed eyes, the garden is, in time, still felt, touched, tasted, heard, and, through the most evocative of the five senses, smelt, and indeed, the garden may be inhabited by lingering invisible presences, and even be mysteriously perceived in ultra sensory ways. In the garden, art does not imitate nature, but she joins with nature, becoming one with her. Thus the open boundaries of garden studies inevitably extend beyond the confines of a *Kunst-* or *Bildgeschichte* or those of a *Kunst-* or *Bildwissenschaft*. All of this is present in Bacon’s essay *Of Gardens*. Garden design is not simply an art form; the garden is part of life, is life itself. Of the garden Bacon writes: “*And, indeed, it is the Purest of Humane pleasures. It is the Greatest Refreshment to the Spirits of Man; Without which, Buildings and Pallaces are but Grosse Handy-works: And a Man shall ever see, that when Ages grow to civility and Elegancie, Men come to Build Stately, sooner then to Garden Finely: As if Gardening were the Greater Perfection.*” When Bacon wrote, the life of man still had an intact relationship to nature and was transacted within nature, of which it was a part.

Bacon’s *Of Gardens*, published in 1625, was not the earliest English text about gardens and gardening. A year earlier Henry Wotton’s *The Elements of Architecture* (London 1624) had included treatments of gardens, fountains, and groves. Wotton was one of the earliest English writers to advocate, in contrast to regularity in buildings, irregularity in the design of gardens. Wotton saw that gardens capture the imagination and the mind, tempting the visitor to explore their spaces, anticipating the elements of surprise and variety of the eighteenth-century landscape garden. In this he must have been influenced by the Italian gardens he knew, from his long residence in Venice and from his travels. Bacon’s approach is far less Italianate.

But neither was Wotton’s the earliest book on gardens in English. Printed herbals had appeared in the sixteenth century, and a book on vegetable gardening in 1603. In 1574 and again in 1576, Reginald Scot published his “perfect” plan or plot of a hops garden (*A Perfite Platforme of a hoppe garden (...) by Reynolde Scot*, London 1576), a work which might be classified as an agricultural treatise, but Scot uses the word ‘platform’ for his plan, that is his ‘plat’ or ‘plot’ of the garden, the same word Bacon uses to identify his “Platforme of a *Princely Garden*”. Gervase Markham’s *Certaine Excellent and New Invented Knots and Mazes for Plots for Gardens (...)* was printed in London in 1623, and again in 1625, and its theme appears in Bacon’s garden. Thomas Hill’s *The Gardner’s Labyrinth containing a discourse of the Gardner’s life (...)*, published in 1577 (and again in 1578, 1586, 1595, 1608) included garden designs. And there were other works: Gervase Markham (1614), a translation of Crispijn van de Passe (1615), William Lawson (1617, 1618, 1623), a translation of Pierre Erondelle (1605, 1621), Edmund Gunter (1624). But all these works were specialized ones, without the amplitude of the considerations of Wotton and Bacon, and both writers’s works belong to the earliest English theoretical statements about the art of the garden.

Bacon's essay *Of Gardens* (46) follows immediately on his essay *Of Building* (46; FONTES 16) in his *Essays* of 1625, where it also appears for the first time. *Of Gardens* is an extension of and a continuation of *Of Building*, and it was, as Bacon makes clear, so conceived. Both embody a plan (B.: "model"; G.: "platform") of, on the one hand, a building complex (*Of Building*), and, on the other, a garden complex (*Of Gardens*). Both embody a princely conception: "a princely palace", "a prince-like garden". Bacon treats of the "Royall Ordering of *Gardens*". At the end of *Of Gardens*, Bacon explains what he has written: not a "Model" of the princely palace, but a "Platforme", an out-of-use word for plot or plan, giving the general outline for "a *Princely Garden*".

#### OUTLINE AND STRUCTURE OF THE ESSAY *OF GARDENS*:

The order of the topics in Bacon's text is:

- (1) *Opening*: Praise of the garden as more perfect than building.
- (2) Gardens for all twelve months of the year.
- (3) Plants for scents in the Garden Air.
- (4) The size and form of the Garden Complex (The Theme identified).
- (5) Layout of the Ground within the Great Enclosing Hedge.
- (6) Fountains and Pools.
- (7) The 'Heath': A Natural Area or Wild-Area.
- (8) The Side Grounds.
- (9) The Main Garden.
- (10) Aviaries.
- (11) *Conclusion*: The Plot of a Princely Garden, by precept and plan, not a model.

(1) *Opening*: Bacon's opening line, "GOD *Almightie* Planted a Garden", is one of his best known maxims. But it does not make the point of the opening, which is to praise the garden, and, to this end, to suggest that a garden may be a more ambitious and perfect undertaking than is the undertaking of buildings – without a garden, "*Buildings and Pallaces* are but Grosse Handy-works". In the same way, the essay *Of Gardens* is the completion of that *Of Building*, of which it is the civilized fulfilment and perfection: "when Ages grow to Civility and Elegancie, Men come to *Build Stately*, sooner than to *Garden Finely*". The Garden: "the purest of human pleasures", "the greatest refreshment to the spirits of man". This established, Bacon moves to his first precept of the "royal", or princely ordering of gardens.

(2) Princely gardens are to be planted with plants in season for all the twelve months of the year: foliage, flowers, or fruits. The phases of the garden pass through time in longer and shorter periods, beginning in late November-December-January, and passing to January-February, then March, April, May and June, July, August, September, and, finally October with the beginning of November.

(3) A second set of instructions concerns the plants that are best for bringing scents into the air of the garden as a moving source of delight: "the *Breath* of Flowers, is farre Sweeter in the Aire", and Bacon includes the fragrance of herbs crushed underfoot among the pleasures of the garden.

At this point, Bacon turns to the garden complex he is proposing, and here he identifies the true theme of his essays, which he had already raised implicitly in his opening remarks, suggesting its connection with the preceding essay *Of Building*. “Speaking”, he writes, “of those [*Gardens*], which are indeed *Prince-like*, as we have done of *Buildings*): and this identification of the subject of his essay is reiterated in the concluding sentences of the essay, where Bacon writes, “So I have made a Platforme [‘plat’, ‘plot’, or ‘plan’] of a *Princely Garden*, Partly by Precept, Partly by Drawing, not a Modell, but some generall Lines of it”.

This is the fourth topic, and Bacon’s prescriptions are as follow, and they take the form of a plan, that might be drawn (“Partly by Drawing”) in its general outlines:

(4) The size and form of the garden complex, and the whole shall not be much under thirty acres, and it shall be laid out in three parts: a green, a main garden, and a heath, with alleys on both sides, the whole, square and enclosed by a stately great hedge. The approach is to be green grass of four acres; at the end or exit (“going forth”): a “heath” or “desart” of six acres; on either side shall be alleyways covering four acres each. The alleys (sometimes trained over “carpenter’s work”) and the hedges provide walkways, shaded in the summer from the sun and covered to shelter from the cold in the winter. Bacon looks with little favour on knot gardens filled with coloured earths and topiary work, as these are trifles.

(5) As for the layout of the ground within the great enclosing hedge, Bacon’s leaves it to the discretion of the maker of the garden (“Variety of Device”), but there are some precepts, which take the form of things to avoid (knots, topiaries) and other features which he rather likes. He advocates a “*Fair Mount*” and “some fine *Banquetting House*”, an artificial mountain thirty feet high with views into the countryside.

(6) Fountains are a great beauty, but pools with stagnant water are not allowed. Even for the “*Bathing Poole*” Bacon requires that the water be ever in motion and not stand still.

(7) The ‘Heath’, a natural area or wild-area is closely described as a natural wilderness. It furnishes a prototype of all wild gardens.

(8) For the side grounds, Bacon wants a variety of alleyways, for shade and shelter.

(9) For the main garden, Bacon will have that things be “set in some Decent Order”, but he does not define a precise plan, although he wants some side alleys, ranged on both sides with fruit trees, the whole left free in the open air. The main part of the garden is to be used in the temperate parts of the year, or in the morning or evening, or on “Over-cast Dayes”.

(10) Bacon seems resigned to aviaries (“I like them not”), and he wants them to be large to afford a natural environment for the captive birds.

(11) In closing, Bacon states what he has done in his essay *Of Gardens*, “So I have made a Platforme of a *Princely Garden*, Partly by Precept, Partly by Drawing, not a Model, but some generall Lines of it”. Not a Model of a princely palace, as in his preceding essay *On Building*, but a ‘Platform’, a plot of the garden, a diagram of its constituent elements, as in a survey, a draught or a sketch drawn, and this accompanied by a series of expository precepts or prescriptions, all of which serves as a guide to laying out a garden fit for a prince. At the end, Bacon appears to waver in this intention, or at least he expresses doubts. He has spared no cost in his project, but then he demurs: it is “Nothing for Great Princes”. They consult the workmen, but spend as much, and

sometimes add “statuas” and such things for state (status, pomp, dignity, stateliness) and magnificence, but these are foreign to the true pleasure of a garden, pleasures, pure and of the spirit, which Bacon placed near to God in his opening, “GOD *Almightie* first Planted a Garden”, Eden, the paradisiacal prototype of all gardens, coloured by the “colours of good and evil”.

*Conclusion:* Thus in his brief conclusion Bacon has stated explicitly and exactly what he has written in his essay *Of Gardens*. He has not proposed a detailed verbal model, as in his essay, *Of Building*. Instead, for his garden, he has made a “Platforme”, by which he means a ‘platform’, or a ‘plat’, or, more commonly, a ‘plot’ or plan of the grounds, a kind of survey of the land in the form of a written outline or sketch, a draught by which to lay out and plant the garden. He has proceeded by precept, by general rules, in part, and, in part, “by Drawing”, by outlining the divisions of the ground in a plan. Although Bacon’s *Essays* were, in 1625, dedicated to the Duke of Buckingham, it is not clear that Bacon’s concept of the garden was aimed at a specific prince or if Bacon’s garden is instead an ideal conception in the service of an ideal prince. Nevertheless, it was at this same time that Buckingham, with the advice of Balthazar Gerbier, was undertaking re-building at York House with a re-organization of the gardens (see *FONTES* 8).

#### LITERATURE ABOUT BACON, *Of Gardens*:

MILES HADFIELD, *A History of British Gardening*, London: John Murray, 1979, pp. 63-65

JOHANNES DOBAL, *Die Kunstliteratur des Klassizismus und der Romantik in England*, vol. 1: 1700-1750, Bern: Benteli, 1974, pp. 553-554

JOHN DIXON HUNT; PETER WILLIS, *The Genius of the Place: The English Landscape Garden 1620-1820*, London: Paul Elek, 1975, p. 51

TERENCE M. RUSSELL, in: *The Encyclopaedic Dictionary in the Eighteenth Century: Architecture, Arts and Crafts*, ed. Terence M. Russell, vol. 1, John Harris, *Lexicon Technicum, incorporating the works of Sir Francis Bacon and Sir Henry Wotton*, Aldershot: Ashgate, 1997, p. 5, 6-10

Francis Bacon’s Water Gardens, designed by him, at his house at Gorhambury in Hertfordshire (1608 ff.) are discussed extensively in:

PAULA HENDERSON, “Sir Francis Bacon’s Water Gardens at Gorhambury”, in: *Garden History*, vol. 19, 1991, pp. 116-131.



## LITERATURE: GARDEN HISTORY / GARTENKUNST:

A large body of historical botanical and garden treatises and literature forms a background to modern garden studies, which, with a long history as a part of architectural history, landscape architecture, and city and regional planning, has emerged as a very active focus of study within the history of art since the 1960s, if not earlier.

The following works are among those offering an overview and introduction to this field of study.

MARIE LUISE GOTHLEIN, *Geschichte der Gartenkunst*, Jena: Diederichs, 1926, 2 vol. (as *A History of Garden Art*, York 1928)

DEREK CLIFFORD, *A History of Garden Design*, London, 2nd ed. 1966 /1962

JULIA S. BERRALL, *The Garden: An Illustrated History from Ancient Egypt to the Present Day*, London 1966

CHRISTOPHER THACKER, *The History of Gardens*, Berkeley 1979 (Zürich 1979)

WILFRIED HANSMANN, *Gartenkunst der Renaissance und des Barock*, Köln: DuMont, 1983

*The Oxford Companion to Gardens*, ed. PATRICK GOODE; MICHAEL LANCASTER, Oxford: Oxford University Press, 1986

The journal *Garden History* (Journal of the Garden History Society) was established in 1972 to collect studies resulting from the ‘new’ interest in the history of gardens.

The long life of gardens (‘Reception’) as opposed to the design and implementation of gardens is emphasized in: JOHN DIXON HUNT, *The Afterlife of Gardens*, London: Reaktion Books, 2004.

*See further:*

[www.kubikat.org](http://www.kubikat.org) : ‘Gartenkunst’ and ‘Gartengestaltung’

*Wikipedia*: ‘History of Gardening’; ‘Gartenkunst’; ‘Storia del giardinaggio’.

*England:*

PAULA HENDERSON, *The Tudor House and Garden: Architecture and Landscape in the Sixteenth and early Seventeenth Centuries*, London 2005

ROY STRONG, *The Renaissance Garden in England*, London: Norton, 1979

EDWARD HYAMS, *The English Garden*, London 1964

H. FRANK CLARK, *The English Landscape Garden*, London 1948 (1980)

*Garden Theory in England:*

HANNO-WALTER KRUFIT, *Geschichte der Architekturtheorie*, München: Verlag C. H Beck, 1985, vierte Auflage, 1995, pp. 291-308

JOHANNES DOBAL, *Die Kunstliteratur des Klassizismus und der Romantik in England*, vol. 1: 1700-1750, Bern: Benteli, 1974, pp. 529-595 (with extensive bibliography)

*The Garden: A Celebration of one thousand Years of British Gardening*, ed. JOHN HARRIS, exhibition catalogue, Victoria and Albert Museum, London 1979 (pp. 117-121)

## AN ANTHOLOGY OF COMMENTARIES TO BACON'S *Of Gardens*

MILES HADFIELD, *A History of British Gardening*, London: John Murray, 1979, pp. 63-65:

“His essay ‘Of Gardens’ (...) was not published until 1625. It is often quoted as a contemporary description of the late Elizabethan and Jacobean garden. Surely it is nothing of the sort; it is Bacon’s vision of “gardens (...) which are indeed prince-like (...) the contents [of which ought] well to be under thirty acres of ground. It must be remembered that this is one of fifty-eight essays which range, with equal confidence and attention to detail, from “Truth” to “The Vicissitude of Things”; one cannot therefore accept that the detail is always accurate. (...)

That was Bacon’s vision of a garden: “not a model, but some general lines of it”. To what extent it resembled the great gardens of his day we shall see when we read descriptions of them by his contemporaries. One notices that Bacon both looks back to the past – to the green at Holdenby, for instance – and surprisingly far into the future – to the school of William Robinson, with its detestation of statues and its advocacy of wild gardens singularly like Bacon’s “heath”.

JOHANNES DOBAI, *Die Kunstliteratur des Klassizismus und der Romantik in England*, vol. 1: 1700-1750, Bern: Benteli, 1974, pp. 553-554:

„Von Francis Bacon stammt ein Essay, in dem er seine Auffassung von der Gartenkunst ziemlich eingehend darstellt: *Of Gardens* (1625). Der Grundgedanke des Gartens als eines „irdischen Paradieses“ ist hier eine Variante auf eine gleichsam zeitlose Vorstellung vom Garten. [...] Hier wird also auf eine typisch Baconsche Weise der paradiesische Vorstellungskreis mit jenen Entwicklungsgedanken verbunden, die Bacon auch von anderen englischen Schriften, in welchen die Auffassung des Gartens als irdischen Paradieses ebenfalls vorkommt, wie in John Gerards etwas früheren *Herball* (1597). Die Auffassung der Natur als „Buch der Natur“ sowie „Buch Gottes“ liegt ebenfalls den Baconschen Vorstellungen zugrunde und beeinflusst wahrscheinlich eine andere Schrift zur Hortikultur, jene von Ralph Austen (1653).

Interessant ist Bacons Essay vor allem als die erste englische Beschreibung einer idealen Gartenanlage – sieht man von Wottons Bemerkungen ab. [...] Wie dort kommt die Verarbeitung der Tradition der Renaissance in einer nachelizabethanischen Phase zum Ausdruck, indem Bacons Garten eine geometrische Anlage ist, die sich aber im ganzen gesehen von einer italienischen ziemlich stark unterscheidet. Im Hauptgarten des aus drei Teilen bestehenden Gartens befinden sich zum Beispiel „a little Turret ... some pretty Pyramids ... a fair Mount ... to be Thrity Foot high, and some fine Banqueting Houses, with some Chimneys neatly cast, and without too much glass“. Die Anlage enthält auch Springbrunnen, die aber mehr der Erfrischung und weniger der “Dekoration” dienen. Im Vergleich zum italienischen Renaissancegarten wird mehr Gewicht auf Vegetation als auf plastisches Beiwerk gelegt.

Wie später eine Reihe von Theoretikern des 18. Jahrhunderts, so kritisiert schon Bacon die „ars topiaria“, also die geometrisch-figürliche Beschneidung von Bäumen und Gebüsch. [...]

Den Hauptgarten umgeben bei Bacon symmetrische Alleen. Der Garten enthält aber auch einen dritten teil, den ‚Heath‘, „a natural wilderness“.

JOHN DIXON HUNT; PETER WILLIS, *The Genius of the Place: The English Landscape Garden 1620-1820*, London: Paul Leek, 1975, p. 51:

“Bacon, like Wotton, inclines towards a more natural garden. His essay, ‘Of Gardens’, urges “diversity” and “variety” in certain parts of a garden’s design and above all in its horticultural profusion. To this he brings his considerable scientific and experimental intelligence, anticipating the more substantial contribution that gardenist members of the Royal Society like John Evelyn would make to the art, and contriving to realize the paradisaal myth of perpetual spring (...) in terms of horticultural skills and knowledge. His vision of a garden is otherwise compounded of old-fashioned items (the mediaeval mount), Tudor features (the knot garden by the house) and some suggestions of more up-to-date Italianate features (the fountains). (...) In his rejection of topiary and in his plea for some eminence from which “to look abroad into the fields”, Bacon is a hundred years ahead of Pope’s satire on trees cut into statues, and his reminder to garden designers to “call in the country”.

TERENCE M. RUSSELL, in: *The Encyclopaedic Dictionary in the Eighteenth Century: Architecture, Arts and Crafts*, ed. Terence M. Russell, vol. 1, John Harris, *Lexicon Technicum, incorporating the works of Sir Francis Bacon and Sir Henry Wotton*, Aldershot: Ashgate, 1997, p. 5:

„Bacon was well qualified to write about gardens. In 1601 he inherited his father’s house at Gorhambury in Hertfordshire. The house had been built between 1563 and 1568 by Sir Nicholas Bacon who, like his son Sir Francis, was Lord Chancellor and Lord Keeper of the Seal. The house, though modest in scale for a man of Bacon’s position, inspired him to realise some of his ideas concerning gardens. About 1608 he set about creating an elaborate water garden in the pond yards on the estate. Bacon’s garden was square and moated and incorporated a lake with “galleries, dining rooms, sleeping chambers, and private garden.”

Bacon’s essay *Of Gardens* is highly evocative and makes a fitting anticipation of writings on gardens and garden subjects (...).”

## THE TEXT OF BACON'S *OF GARDENS*

In the text of Bacon's *Of Gardens*, given below, the Paragraphs have been assigned numbers from one to five, e.g., 'Par. I'. The bold face numbers between square brackets, e.g., '[270]', correspond to the page numbers of the 'London 1625' edition of Bacon's *Essays*, the first edition to contain the essay *Of Gardens*, as no. 46. Digital images of all pages of this edition of the work (as well as those of a number of early editions of it and many other works by Bacon) are found at the website 'Early English Books Online' (EEBO: <http://eebo.chadwyck.com/home>). This is not an electronically readable full text, such as those found at a number of Internet sites.

EEBO is not an open access website, but a subscription site produced by a commercial firm, Chadwyck Healey, in cooperation with public institutions, a site available to members and users of subscribing institutions and libraries and to private subscribers. The Deutsche Forschungs Gemeinschaft has acquired a *Nationallizenz* for Germany and, through the *Nationallizenz*, this website is presently accessible, without cost, in many German libraries. Residents of Germany may register (*private Anmeldung*) for the site through the Nationallizenzen Program of the DFG (*Nationallizenzen für elektronische Medien*) and access the site from private addresses without cost ([www.nationallizenzen.de](http://www.nationallizenzen.de)). The text below is a substantially modernised text, with words, spellings, and punctuation more nearly conforming to current usage. In the absence of a mechanism of searching for variant spellings and variant forms, standard spelling increases the searchability of texts with the non-standard spellings typical of early modern texts. While the original text is rarely available in printed editions, the first edition can be consulted in digital facsimile online at EEBO (*supra*). And the original text is given with a "minimum of editorial interference" in the widely available *The Genius of the Place: The English Landscape Garden 1620-1820*, eds. John Dixon Hunt; Peter Willis, London: Paul Elek, 1975 (first edition), pp. 51-56.

## THE TEXT

### *Of Gardens.*

#### XLVI.

[266] *Par. I.* God Almighty first planted a garden. And, indeed, it is the purest of human pleasure. It is the greatest refreshment to the spirits of man, without which, buildings and palaces are but gross handiworks. And a man shall ever see that when ages grow to civility and elegance, men come to build stately, sooner than to garden finely – as if gardening were the greater perfection. I do hold it, in the royal ordering of gardens, [*that*] there ought to be gardens, for all the months in the year, in which severally things of beauty may be then in season. For December, and January, and the latter part of November, you must take such things as are green all winter: holly, ivy, bays, juniper, cypress trees, yew, [267] pine-apple-trees, fir trees, rosemary, lavender, periwinkle, the white, the purple, and the blue, germander, flags, orange trees, lemon trees, and myrtles, if they be stirred, and sweet marjoram, warm set. There follows, for the latter part of January and February, the mezereon tree, which then blossoms; crocus vernus, both the yellow and the grey, primroses, anemones, the early tulippa; hyacinthus orientalis, chamairis, frettellaria [= *fritellaria*]. For March, there come violets, specially the single blue, which are the earliest; the yellow daffodil; the daisy, the almond tree in blossom, the peach tree in blossom, the cornelian tree in blossom, sweet-briar. In April follow the double white violet, the wallflower, the stock-gilliflower, the cowslip, *flower-de-lices*, [= *fleur de lis*] and lilies of all natures, rosemary flowers, the tulippa, the double peony, the pale daffodil, the French honeysuckle, the cherry tree in blossom; the damson and plum [268 (misnumbered: 269)] trees in blossom, the whitethorn in leaf, the lilac tree. In May and June come pinks of all sorts, specially the blushpink, roses of all kinds, except the musk, which comes later, honeysuckles, strawberries, bugloss, columbine, the French marigold, flos Africanus, cherry tree in fruit, ribes, figs in fruit, rasps, vine flowers, lavender in flowers, the sweet satyrian, with the white flower, herba muscaria, liliium convallium, the apple tree in blossom. In July come gilliflowers of all varieties, musk roses, the lime tree in blossom, early pears and plums in fruit, ginnittings, codlins. In August come plums of all sorts in fruit, pears, apricots, berberries, filberds, musk-melons, monks hoods, of all colours. In September come grapes,

apples, poppies of all colours, peaches, melocotones, nectarines, cornelians, wardens, quinces. In October and the beginning of November come services, medlars, bullaces, roses cut or removed [269 (misnumbered: 270)] to come late, hollyhocks, and such like. These particulars are for the climate of London, but my meaning is perceived, that you may have *ver perpetuum*, as the place affords.

*Par. II.* And because the breath of flowers is far sweeter in the air (where it comes and goes like the warbling of music) than in the hand, therefore nothing is more fit for that delight than to know what be the flowers and plants that do best perfume the air. Roses, damask and red are fast flowers of their smells, so that you may walk by a whole row of them, and find nothing of their sweetness, yea though it be in a morning's dew. Bays likewise yield no smell as they grow, rosemary, little, nor sweet marjoram. That which above all others yields the sweetest smell in the air is the violet, specially the white double violet, which comes twice a year, about the middle of April, and about Bartholomew-tide. Next to that is the musk rose. Then the strawberry-leaves dying, which [*have*] a most [270] excellent cordial smell. Then the flower of vines, it is a little dust, like the dust of a bent, which grows upon the cluster in the first coming forth. Then sweet briar. Then wall-flowers, which are very delightful to be set under a parlour or lower chamber window. Then pinks, specially the matted pink and clove gilliflower. Then the flowers of the lime tree. Then the honeysuckles, so they be somewhat afar off. Of bean flowers I speak not, because they are field flowers. But those which perfume the air most delightfully, not passed by as the rest, but being trodden upon and crushed, are three: that is, burnet, wild thyme, and water-mints. Therefore you are to set whole alleys of them, to have the pleasure when you walk or tread.

*Par. III.* For gardens (speaking of those which are indeed prince-like, as we have done of buildings), the contents ought not well to be under thirty acres of ground, and to be divided into three parts: [271] a green in the entrance, a heath or desert in the going forth, and the main garden in the middle, besides alleys on both sides. And I like well that four acres of ground be assigned to the green, six to the heath, four and four to either side, and twelve to the main garden. The green has two pleasures: the one, because nothing is more pleasant to the eye than green grass kept finely shorn; the other, because it will give you a fair alley in the middle, by which you may go in front upon a stately hedge, which is to enclose the garden. But because the alley will be long, and, in great heat of the year or day, you ought not to buy the shade in the garden, by going in the sun through the green, therefore you are, of either side the green, to plant a covered alley upon carpenter's work, about twelve foot in height, by which you may go in shade into the garden. As for the making of knots or figures, with diverse coloured earths, that they may [272]

lie under the windows of the house on that side which the garden stands, they be but toys: You may see as good sights, many times, in tarts. The garden is best to be square, encompassed on all the four sides with a stately arched hedge. The arches to be upon pillars of carpenter's work, of some ten foot high and six foot broad, and the spaces between, of the same dimension with the breadth of the arch. Over the arches let there be an entire hedge of some four foot high, framed also upon carpenter's work. And upon the upper hedge, over every arch, a little turret, with a belly enough to receive a cage of birds. And over every space between the arches, some other little figure, with broad plates of round coloured glass, gilt, for the sun to play upon. But this hedge I intend to be raised upon a bank, not steep, but gently sloped, of some six foot, set all with flowers. Also I understand, that this square of the garden, should not be the whole [273] breadth of the ground, but to leave, on either side, ground enough for diversity of side alleys, unto which the two covert alleys of the green may deliver you. But there must be no alleys with hedges at either end of this great enclosure: not at the hither end, for letting your prospect upon this fair hedge from the green, nor at the further end, for letting your prospect from the hedge, through the arches upon the heath.

*Par. IV.* For the ordering of the ground, within the great hedge, I leave it to variety of device, advising nevertheless that whatsoever form you cast it into, first, it be not too busy, or full of work. Wherein I, for my part, do not like images cut out in juniper or other garden stuff: they be for children. Little low hedges, round, like welts, with some pretty pyramids, I like well. And in some places, fair columns upon frames of carpenter's work. I would also have the alleys, spacious and fair. You may have closer alleys upon the side grounds, but none [274] in the main garden. I wish also, in the very middle, a fair mount, with three ascents, and alleys enough for four to walk abreast; which I would have to be perfect circles, without any bulwarks or embossments. And the whole mount to be thirty foot high, and some fine banqueting house, with some chimneys neatly cast, and without too much glass.

*Par. V.* For fountains, they are a great beauty and refreshment. But pools mar all and make the garden unwholesome, and full of flies and frogs. Fountains I intend to be of two natures: the one that sprinkles or spouts water; the other a fair receipt of water, of some thirty or forty foot square, but without fish, or slime, or mud. For the first, the ornaments of images gilt, or of marble, which are in use, do well. But the main matter is so to convey the water, as it never stay [= *stand*], either in the bowls or in the cistern, [*and*] that the water be never by rest discoloured, green or red or the like, or gather any mossiness or [275] putrefaction. Besides that, it is to be cleaned every day by hand. Also some steps up to it, and some fine pavement



about it, does well. As for the other kind of fountain, which we may call a bathing pool, it may admit much curiosity and beauty, wherewith we will not trouble ourselves. As, that the bottom be finely paved, and with images, the sides likewise, and withall embellished with coloured glass, and such things of lustre, encompassed also with fine rails of low statues. But the main point is the same which we mentioned in the former kind of fountain: which is, that the water be in perpetual motion, fed by a water higher than the pool, and delivered into it by fair spouts, and then discharged away under ground, by some equality of bores, that it stay little. And for fine devices of arching water without spilling and making it rise in several forms (of feathers, drinking glasses, canopies, and the like), they be pretty things to look [276] on, but nothing to health and sweetness.

*Par. VI.* For the heath, which was the third part of our plot, I wish it to be framed, as much as may be, to a natural wildness. Trees I would have none in it, but some thickets made only of sweet-briar and honeysuckle, and some wild vine amongst. And the ground set with violets, strawberries, and primroses. For these are sweet and prosper in the shade. And these to be in the heath, here and there, not in any order. I like also little heaps, in the nature of mole hills (such as are in wild heaths), to be set, some with wild thyme; some with pinks; some with germander, that gives a good flower to the eye; some with periwinkle; some with violets; some with strawberries; some with cowslips; some with daisies; some with red roses; some with liliū convallium; some with sweet williams red; some with bear's-foot: and the like low flowers, being withall sweet and sightly. Part of which heaps, [are] to be [277] with standards of little bushes pricked upon their top, and part without. The standards to be roses, juniper, holly, berberries (but here and there, because of the smell of their blossoms), red currants, gooseberries, rosemary, bays, sweetbriar, and such like. But these standards to be kept with cutting, that they grow not out of course.

*Par. VII.* For the side grounds, you are to fill them with variety of alleys, private, to give a full shade, some of them, wheresoever the sun be. You are to frame some of them likewise for shelter, that when the wind blows sharp you may walk as in a gallery. And those alleys must be likewise hedged at both ends, to keep out the wind. And these closer alleys must be ever finely gravelled, and no grass, because of going wet. In many of these alleys likewise, you are to set fruit trees of all sorts. As well upon the walls, as in ranges. And this would be generally observed, that the borders wherein you plant your fruit-trees, be fair and [278] large, and low, and not steep, and set with fine flowers, but thin and sparingly, lest they deceive the trees. At the end of both the side grounds, I would have a mount of some pretty height, leaving the wall of the enclosure breast high, to look abroad into the fields.

*Par. VIII.* For the main garden, I do not deny, but there should be some fair alleys ranged on both sides with fruit trees, and some pretty tufts of fruit trees, and arbors with seats, set in some decent order; but these to be by no means set too thick, but to leave the main garden so as it be not close, but the air open and free. For as for shade, I would have you rest upon the alleys of the side grounds, there to walk, if you be disposed, in the heat of the year or day, but to make account, that the main garden is for the more temperate parts of the year, and in the heat of summer, for the morning and the evening, or overcast days.

*Par. IX.* For aviaries, I like them not, except they be of that largeness as they may be [279] turfed, and have living plants and bushes set in them, that the birds may have more scope and natural nesting, and that no foulness appear in the floor of the aviary. So I have made a platform of a princely garden, partly by precept, partly by drawing, not a model, but some general lines of it. And in this I have spared for no cost. But it is nothing for great princes that, for the most part, taking advice with workmen with no less cost, set their things together, and sometimes add statues and such things for state and magnificence, but nothing to the true pleasure of a garden.

## A GLOSSARY OF BACON'S *OF GARDENS*

The numbers between parentheses, *e.g.*, '(270)', refer to the page numbers from Bacon's Essays in the 1625 edition, indicated in the Text of Bacon's *Of Gardens*.

Although botanical names are often elusive in acquired languages, not all names of plants, flowers, fruit, or trees have been included in the Glossary. Instead, a selection of the names has been made mostly from those less familiar or unfamiliar to the compiler. Countless images of plants with their several names are found in the Internet.

ADMIT (275): Receive; arouse.

BARTHOLOMEW-TIDE (269): Bartholomew, one of the twelve apostles, whose festival is held on 24 August, called Bartholomew-day and Bartholomew-tide.

BEAR'S-FOOT (276): Name for a species of Hellebore, especially of the Black Hellebore; also of Bear's-breech or Acanthus, of Lady's Mantle, and of MONKSHOOD – Hellebore: applied to the species of *Helleborus* and *Veratrum*, reputed as specifics for mental disease, including the Christmas Rose and its congeners; the plant; the drug.

BENT (270): A name given to grass of a reedy habit; also to various grass-like reeds, rushes, sedges, etc.

BERBERRIES (268): Bearberry, a procumbent shrub, bearing astringent berries.

BORES (275): Holes; apertures.

BUGLOSS (268): A name of several boraginaceous plants, especially the Small, Corn, or Field Bugloss.

BULLACES (268): Bullace; a wild plum larger than the sloe; the tree bearing this plum.

BULWARKS (274): Literally a substantial defensive work of earth; a rampart, a fortification; here like a bulwark.

BURNET (270): Any plant belonging to the genera *Sanguisorba* and *Poterium*, as the Great or Common Burnet, the Lesser or Salad Burnet, *etc.* Also the Burnet Saxifrage.

CAST (274): Plan; devise.

CHAMAIRIS (267): A variety, or varieties, of iris that blooms twice a year; a dwarf iris.

CODLINS (268): Codling, codlin; a variety of apple, elongated and tapering towards the eye.

CORDIAL (270): Stimulating, invigorating; aromatic.

CORNELIAN TREE (267): Cornel; Cornel-tree or Cornelian Cherry-tree.

CORNELIANS (268): See: CORNELIAN TREE.

CROCUS VERNUS (267): Winter crocus; a genus of hardy dwarf bulbous plants with brilliant flowers, usually yellow or purple.

DESART (271): Desert; uncultivated tract; a wilderness; a desolate and barren area with scanty herbage.

DUST (270): Producing dust or powder.

EMBOSSMENTS (274): Bulgings; projections.

FILBERDS (268): Filberts; the tree bearing the hazelnut, from being ripe on St. Philbert's day, August 22.

FLAGS (267): One of various endogenous plants, with a blade leaf, mostly growing in moist places.

FLOS AFRICANUS (268): A small single French marigold.

FLOWER-DE-LICES (267): Fleur-de-lis; flower-de-luce, a flower of a plant of the genus *Iris*.

FRETTELLARIA (267): Fritillaria; a genus of liliaceous plants, including the Crown Imperial and the Common Fritillary or Snakeshead, found in moist meadows.

GALLERY (277): Covered passage, as loggia.

GERMANDER (267): Literally a ground oak; the name of plants of the genus *Teucrium*, esp. the Common or Wall Germander.

GILLIFLOWERS (268): See WALLFLOWER. From the French for clove, applied to native plants having flowers scented like a clove.

GINNITINGS (268): Jennetings; a kind of early apple; *Jean* or *Jeannet*, in *pomme de Saint-Jean* (after sweeting, etc.)

HANDIWORKS (266): Works of man's hands as opposed to nature.

HEATH (271): Open, uncultivated ground; a bare, more or less flat, tract of land, naturally covered with low herbage and dwarf shrubs, especially with heath, heather, or ling; heath: the name of plants found upon heaths or in waste places.

HERBA MUSCARIA (268): The grape hyacinth; apparently a nearly idiosyncratic usage, exclusive to Bacon.

HYACINTHUS ORIENTALIS (267): Hyacinth; also: Jacinth. Bulbous plant with spikes of bell-shaped flowers.

KNOTS (271): Intertwining figures or parts; interlaced. See Gervase Markham, *Certaine Excellent and New Invented Knots and Mazes for Plots for Gardens (...)*, London 1623 (at EEBO).

LETTING (273): Here, allowing, opening.

LILIUM CONVALLIUM (276): Lily of the Valley (*Maiglöckchen*).

MEDLARS (268): A fruit tree, bearing medlars, a fruit resembling a small brown skinned apple, with a large cup-shaped eye, eaten only when decayed.

MELOCOTONES (268): Spanish for the fruit of the peach tree; a peach grafted on a quince.

MEZEREON TREE (267): Mezereon, mezereum; the shrub *Daphne Mezereon*, also called Dutch Mezereon, with purple or rose-coloured flowers.

MONKS HOODS (268): Here, probably larkspur (*Delphinium*).

MOUNT (274): A fairly large little mountain

OUT OF COURSE (277): Out of line.

PINE-APPLE-TREES (267): Pine trees.

PLATFORM (279): Here, a 'plat' or 'plot' for a garden; see 'Introduction'. A plan (cf. Reginald Scot, *A Perfite Platforme of a hoppe Garden*, London 1576; Gervase Markham, *Certain Excellent and New Invented Knots and Mazes for Plots for Gardens*, London 1623).

RECEIPT (274): *Archaic*; a receptacle (of water); receptacle: that which receives and holds; a containing vessel, place, or space; a repository.

RIBES (268): Red, black or white currants; a genus of plants comprising the currants and gooseberries.

ROYAL (266): in the ordering of gardens befitting of or appropriate to a sovereign; stately, grand, magnificent, finely arrayed.

SEVERALLY (266): Variously, differently; respectively.

SHORN (271): 'Shear/shorn' (*ant.*) – mown, mowed, of grass.

SIGHTLY (276): Visible, conspicuous; here: pleasing to the sight; handsome, beautiful.

STANDARDS OF LITTLE BUSHES (277): A raised element or part: *Gardening*: a tree or shrub growing on an erect stem of full height, not dwarfed or trained on a wall or espalier.

STAY (274): To remain stationary; to stand, as 'standing water'.

STIRRED (267): Moved, that is moved out of the cold in winter; moved to a hothouse or greenhouse.

STOCK-GILLIFLOWER (267): The plant *Matthiola incana*; so called as having a woody stem, in distinction to the clove-gillyflower; see: GILLYFLOWER, WALLFLOWER.

SWEET SATYRIAN (268): An undetermined plant with white flowers.

SWEET WILLIAMS RED (276): Red sweet williams; a species of pink, cultivated in many varieties, bearing closely clustered flowers of various shades of white and red (here, red), usually variegated or parti-coloured.

SWEETNESS (276): Pleasantness, pleasingness, delightfulness, affording delight to mind or feelings.

TARTS (272): Baked pastries, of different ingredients.

TULIPPA (267): Tulip (formerly *tulipa*, *tulippa*).

VARIETY OF DEVICE (273): A possible variation in the pattern, design, or division of the ground (here within the great hedge), open to the choice in the implementation of Bacon's garden plot or plan.

VER PERPETUUM (269): Perpetual spring.

WALLFLOWER (267): A plant of the cruciferous genus *Cheiranthus*, growing wild on old walls, on rocks, etc., and cultivated in gardens for its fragrant flowers. Also called GILLYFLOWER.

WARDENS (268): An old variety of baking pear.

WARM SET (267): Kept away from the cold; placed to receive warmth; see STIRRED.

WATER-MINT (270): An aquatic plant, most often the Bergamot Mint or Brook mint.

WHITETHORN (268): The common hawthorn, so called from the lighter colour of its bark as compared with that of the blackthorn.

WITHALL (275): Withal; along with the rest; in addition, moreover, as well; sometimes 'at the same time'.

Some of the definitions of the headwords are based on ones found in the several lexica contained in *The Encyclopaedic Dictionary in the Eighteenth Century: Architecture, Arts and Crafts*, ed. Terrence M. Russell, Aldershot: Ashgate, 1997, 5 vol. More useful were: *The Oxford English Dictionary*, *The Oxford Classical Dictionary*, Oxford, 1949, and online searches. See further: the 'Glossaries' in *FONTES* 8 and 16.

## BIOGRAPHY OF FRANCIS BACON

Sir FRANCIS BACON, Baron Verulam, Viscount St. Albans (1561-1626), English courtier and statesman (Lord Chancellor of England), lawyer, philosopher, writer, and polymath. In 1592, he wrote: "I have taken all knowledge to be my province." Bacon was one of the founding figures of the scientific revolution, and he is to be counted among the most important figures in the intellectual history of Britain and of the western world. His life and works are treated in depth in general reference works and, increasingly, in Internet sites, many devoted to him. His importance was recognized by his contemporaries, and subsequently by many thinkers, among them John Dryden, Alexander Pope, Giambattista Vico, Immanuel Kant, Leibnitz, Huygens, Voltaire, Robert Boyle, John Locke, and John Stuart Mill.

Born on 22 January 1561 at York House (see *FONTES* 7-8), Francis Bacon was the younger son of Sir Nicholas Bacon, Elizabeth I's Lord Keeper of the Great Seal. At the age of twelve years and three months, in 1573, he matriculated at Trinity College, Cambridge, with his older brother, Anthony, and attended the University for two years. He then spent three years in France and in travel. At the death of his father, in 1579, he returned to England and took up the study of law again, becoming a barrister in 1582. He became a member of Parliament in 1584, where he played a significant rôle. His political career was fostered by the Queen's favourite, Robert Devereux, the second Earl of Essex. When Essex was tried for treason in 1601, after a failed revolt, Bacon was assigned to the prosecution of Essex. In 1603, Bacon was knighted, at the accession of James I. His rise through various positions was rapid. In 1617, he was named Lord Keeper, his father's old position, and, in 1618, he became Lord Chancellor, the highest legal post in the kingdom. In 1621, Bacon was charged with accepting bribes and corruption, and Bacon was constrained to retire into private life, in disgrace, although he had done no more than accept the usual fees of office. Bacon died at Gray's Inn on 9 April 1626.

Bacon's writings and legacy are infinitely more important than his public career. The primary literary result of Bacon's participation in public life are his *Essays*, ten published in 1597, and gradually expanded before his death to fifty-eight essays. The *Essays*, written in a concise and sententious style, are meditations on fundamental aspects of human life. His *De sapientia veterum* of 1609 (*The Wisdom of the Ancients*, 1619), popular in Bacon's day, draws the latent moral and physical lessons from ancient myths. This work has been reprinted as no. 20 in a mythographic series, *The Renaissance of the Gods*, New York: Garland Press, 1976. His *History of the Reign of Henry VII* (1622), an attempt to regain favour with the King, is a classic of Renaissance historiography, notable for its vivid characterization and clear political analysis.

Bacon's works may be divided into three classes – professional, literary, and philosophical and scientific. The professional works include writings on legal topics and English law; the literary works, Bacon's *Essays* (supra), the *Sapientia veterum* (supra), collections of jests, anecdotes, and apothegms, as well as historical works. Bacon's major works in science and logic, *The Advancement of Learning* (1605; as: *De augmentis scientiarum*, 1623) and the *Novum organum* (1620) belonged to his busiest years, as did the *New Atlantis* (published only in 1627). Bacon's ambitions are reflected in his titles: *Descriptio globi intellectualis* (1612; treating in detail the general classification of the sciences) and *Thema coeli* (1612). A brief summarization of his bold and expansive project for a new natural philosophy based on the empirical method, *Instauratio magna*, appears appended to the *Novum organum*, but all of Bacon's work develops similar ambitions.

Bacon's opposition to the widespread reliance on logic and authority of his time, his emphasis on the need for new methods to advance knowledge, and his insistence that investigation should begin with observable facts rather than theories make him a central figure in the history of scientific thought. His importance lies in the general stimulus he gave to scientific inquiry, as in his own claim that he "rang the bell which called the wits together".

Thomas Fowler, the author of important studies of Bacon and editor of his *Novum Organum*, remarks, in the *Dictionary of National Biography* (1, p. 832), the marvellous language in which Bacon clothes his thought. "His utterances are not infrequently marked with a grandeur and solemnity of tone, a majesty of diction, which renders it impossible to forget and difficult even to criticise them. He speaks as one having authority, and it is impossible to resist the magic of his voice. Whenever he wishes to be emphatic, there is the true ring of genius about all that he says. Hence, perhaps, it is that there is no author, unless it be Shakespeare, who is so easily remembered or so frequently quoted. Hence, too, perhaps, it is that there is no author so stimulating. Bacon might well be called the British Socrates."

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*Extensive information concerning Bacon is to be found in internet sites.*

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*See further: "LITERATURE ABOUT FRANCIS BACON"*



## THE DEDICATION OF THE “*Newly written*” *Essays* to the Duke of Buckingham, 1625

The new edition of Bacon’s *Essays*, printed in 1625, was dedicated to George Villers, the Duke of Buckingham, and, but recently, the Marquis of Buckingham, a favourite of King James I and an important protector of Bacon during long periods of his public career.

Francis Bacon was born in London at York House, which later became the property of George Villers, the Duke of Buckingham. In 1618 King James bestowed the honour of Lord Chancellorship upon Bacon, and by this time he had moved into York House, also the home of his father as Lord Keeper. Following Bacon’s imprisonment and subsequent liberation, in 1621, Bacon wished to return to York House, but it was made known to him that Buckingham desired York House for his own use. Unless Bacon surrendered it, he would not be given his full pardon, and, in March 1622, he surrendered York House to Buckingham. By February 1623 Bacon was in financial difficulties. He tried to sell his house Gorhambury to Buckingham, but the Marquis was at that time about to embark for Spain with Charles, the Prince of Wales, to pursue the proposal for the marriage of the King of Spain’s daughter to the Prince. When the provostship of Eton became vacant in April 1623, Bacon applied to the King for the position, which would have given him a position with a small income. But the post was awarded to Henry Wotton, and the King was unable to believe that his former Lord Keeper and Lord Chancellor was suitable for such a humble position. These circumstances form the background to Bacon’s dedicatory letter to George Villers, who retained Bacon’s affections and whose patronage Bacon hoped to regain.

Bacon held favour with Buckingham for many years, and numerous letters between the two men survive (see *The Works of Francis Bacon*, ed. Basil Montagu, London: William Pickering, 1830, vol. 12 (online at GOOGLE Books)). In a letter to his friend Tobie Matthew, in the service of Buckingham, of after 26 June 1623, Bacon mentions his plan to re-publish his *Essays*, including a Latin edition, suggesting that the new essays dated from the years following his fall in 1621.

TO  
THE RIGHT HONORABLE  
MY VERY GOOD LO[rd].  
THE DUKE OF BUCKINGHAM

HIS GRACE, LO[rd]. HIGH ADMIRAL  
OF ENGLAND.

EXCELLENT LO[rd].

SALOMON says; *A good Name is as a precious ointment*; And I assure myself, such will your Graces Name be, with Posterity. For your Fortune, and Merit both, have been Eminent. And you have planted Things, that are like to last. I do now publish my *Essayes*; which, of all my other works, have been most Current: For that, as it seems, they come home, to Mens Business, and Bosoms. I have enlarged them, both in Number, and Weight; So that they are indeed a New Work. I thought it therefore agreeable, to my Affection, and Obligation to your Grace, to prefix your Name before them, both in English, and in Latin. For I do conceive, that the Latin Volume of them, (being in the Universal Language) may last, as long as Books last. My *Instauration*, I dedicated to the *King*: My *History of Henry the Seventh*, (which I have now also translated into Latin) and my *Portions of Natural History*, to the Prince: And these I dedicate to your *Grace*; Being of the best Fruits, that by the good Increase, which *God* gives to my Pen and Labours, I could yield. *God* lead your *Grace* by the Hand.

*Your Graces most Obliged and  
faithfull Servant,*

FR. ST. ALBAN.

## LITERATURE ABOUT FRANCIS BACON

Francis Bacon is a major figure in the intellectual history of the world, and information about him is available through a wide range of reference works and through the Internet. Only selected references are given here. See further, the 'Bio-bibliography' and the anthology of critical texts about Bacon and his essay *Of Building* (*supra*).

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A good online treatment of Bacon's works is found at the *Stanford Encyclopedia of Philosophy* (SEO, an open access site): <http://www.seop.leeds.ac.uk/entries/francis-bacon/> (with extensive bibliography)

## AUSZÜGE AUS BACONS ESSAYS IN DEUTSCHER ÜBERSETZUNG:

### *Über Gärten. XLVI.*

Gott der Allmächtige pflanzte zuerst einen Garten, und in der Tat ist dies die reinste aller menschlichen Freuden. Es ist die größte Erfrischung für den Geist des Menschen, ohne welchen alle Gebäude und Paläste nur große Machwerke sind. Und man wird stets finden, dass Menschen mit dem Fortschritt der Jahrhunderte zur Bildung und Verfeinerung zuvor prachtvolle Bauten aufführen, ehe sie schöne Gärten anlegen, als ob der Gartengestaltung eine höhere Vervollkommnung („*Perfection*“) wäre.

Ich bin dafür, dass man beim Anlegen königlicher Gärten für jeden Monat des Jahres einen besonderen ausführt, in dem saisonbedingt die höchste Schönheit sich entfaltet. [...]

Weil aber der Blütenduft in der Luft, wo er wie trillernde Musik hin und her zieht, weit lieblicher ist als in der Hand, so kann man sich diesen Genuss leicht verschaffen, wenn man diejenigen Blumen und Pflanzen kennenlernt, die die Luft mit den köstlichsten Wohlgerüchen erfüllen. [...] Von denen aber, welche die Luft am köstlichsten durchduften, an denen man nicht wie an den übrigen vorübergeht, sondern sie mit Füßen tritt und zerknickt, gibt es drei an der Zahl: sie heißen Pimpinelle, Thymian und Wasser-minze. Man soll ganze Alleen davon ziehen, will man sich beim Lustwandern den Genuss ihres Duftes verschaffen.

Die wirklich fürstlichen Gärten, von denen ich nur sprechen möchte, wie zuvor von den fürstlichen Bauten, müssen einen Flächenraum von nicht unter dreißig Acre Landes [1 Acre= 0,4 Hektar] Landes einnehmen und in drei Abteilungen geteilt sein: eine Rasenfläche am Eingang, eine Heide oder Wildnis am Ende und in der Mitte der Hauptgarten, außerdem Alleen zu beiden Seiten. Am besten ist es, wenn man vier Acre für den Rasen, sechs für die Heide, je vier für die Seitenanlagen und zwölf für den Hauptgarten ansetzt. [...] Der Garten selbst hat am besten die Form eines Quadrats, dessen vier Seiten mit einer stattlichen gewölbten Hecke umgeben werden. [...]

Gleichfalls sähe ich gern ganz in der Mitte einen gefälligen Hügel mit drei Aufgängen und Alleen, breit genug, daß vier Personen nebeneinandergelassen werden können. Sie müssten sich kreisförmig um den Hügel ziehen, aber ohne alle Bollwerke und Erhöhungen. Der ganze Hügel soll dreißig Fuß Höhe haben, und oben drauf soll ein reizvolles Festhaus (*Banqueting House*) stehen mit einigen zierlichen Schornsteinen und mit nicht übermäßig viel Glass.

Springbrunnen sind eine große Zierde und Erfrischung. Teiche dagegen verderben das Ganze und machen den Garten ungesund und voll von Fliegen und Fröschen. [...] Die Hauptsache ist jedoch, das Wasser so zu leiten, dass es weder im Becken noch in den Behältern jemals stehenbleibe, damit es durch die Ruhe nicht grünlich oder rötlich oder sonstwie färbt, weder moosig noch faulig wird. [...]

Der Heide, die den dritten Teil unseres Grundstückes bildet, möchte ich es soweit wie möglich das Aussehen einer natürlichen Wildnis geben. Bäume sollen gar nicht darin sein; dagegen einige nur aus Hagedorn und Geißblatt bestehende Gebüsche mit etwas wildem Wein dazwischen und der Boden mit Veilchen, Erdbeeren und Primeln bepflanzt. Denn diese sind wohlriechend und gedeihen im Schatten, doch müssen sie hier und dort auf der Heide verstreut, nicht in irgendeiner regelmäßigen Anordnung stehen. Mir gefallen auch kleine Häufchen nach Art der

Maulwurfshügel, wie man sie auf natürlichen Heiden antrifft, die teils mit Feldthymian, teils mit Nelken, teils mit Gamander, dessen Blüte köstlich anzusehen, bewachsen sind. [...]

Die Seitenanlagen müssen von abwechslungsreichen, lauschigen Alleen, die reichlichen Schatten geben, durchzogen werden. Einige müssen so dicht sein, dass sie die Sonne auf keiner Seite durchlassen. So sollte man ebenfalls einen Teil der Alleen als Wetterschutz einrichten, damit man selbst bei starkem Wind wie in einer Loggia darin spazieren gehen kann. Zu dem Zwecke sollen sie auch an den beiden Enden mit Hecken abschließen, um den Wind abzuhalten. [...] An jedem Ende beider Seitenanlagen würde ich eine Hügel von ziemlicher Höhe aufbauen und die Umzäunungsmauer des Grundstücks brusthoch aufführen, damit man auf die Felder blicken kann.

[...] Denn Schatten soll man ja in den Alleen der Seitenanlage finden, um dort, wenn man dazu aufgelegt ist, in der Sommer- und Mittagshitze spazierenzugehen. Dagegen bedenke man, dass der Hauptgarten für die gemäßigteren Jahreszeiten und während der Sommerhitze für Morgen und Abend sowie für betäubte Tage angelegt worden ist. [...]

So habe ich den Plan („*Platforme*“) zur Anlage eines fürstlichen Gartens entworfen, teils durch allgemeine Regeln, teils indem ich nicht ein genaues Modell, sondern nur eine Skizze dazu gezeichnet habe. Dabei habe ich keine Kosten gespart. Aber sie sind ja nicht für große Fürsten, die meistens doch nur Fachleute um Rat fragen und auch nicht billiger zur Ausführung ihrer Pläne kommen. Manchmal fügen sie, des Prunkes und der Herrlichkeit wegen, noch Statuen und dergleichen hinzu, aber die richtige Gartenfreude steigern sie damit nicht.

A first German translation of Bacon's Essays appeared in 1654 (based on the Latin edition): *Fr. Baco's von Verulam Unterhaltungen über verschiedene Gegenstände aus der Moral, Politik und Ökonomie*, Tübingen: J. F. Heerbrandt, 1797. Further translations: 1836, 1877, 1884, 1940, 1970, etc. A German translation in Internet: <http://www.bucheralle.org/656261636E3130/ch269.html> .