

**DIRECTORATE OF DISTANCE EDUCATION
UNIVERSITY OF NORTH BENGAL**

**MASTER OF ARTS-ENGLISH
SEMESTER -I**

**RENAISSANCE STUDIES
CORE 101
BLOCK-2**

UNIVERSITY OF NORTH BENGAL

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RENAISSANCE STUDIES

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BLOCK-2 RENAISSANCE STUDIES

Introduction to the Block

In This Block, We Will Understand The Work Of Marlowe - Doctor Faustus And Francis Bacon.

Unit 8 Deals With The Marlowe - Doctor Faustus And The Two Text Of Doctor Faustus.

Unit 9 Explains English Faustbook Also Differences And Variations Of Faustbook.

Unit 10 Deals With Various Aspects Of Doctor Faustus And How Doctor Faustus Emerges As A Great Tragedy.

Unit 11 Deals With The "Of Garden And Of Truth" By Francis Bacon. Also About The Plantation Of Garden And Concept Of Truth.

Unit 12 Deals With The "Of Studies And Of Travel" By Francis Bacon Also Its Ability, Study, Education, And Experience.

Unit 13 Deals With The "Of Friendship" By Francis Bacon Also About Solitude & Friendship And Fruits Of Friendship.

Unit 14 Deals With The "Of Unity In Religion" By Francis Bacon Also Learns About The Human Society And Religion And Fruties Of Religion.

UNIT-8: MARLOWE- DOCTOR FAUSTUS

STRUCTURE

- 8.0 Objectives
- 8.1 Introduction
- 8.2 Doctor Faustus
- 8.3 The two texts of Doctor Faustus
- 8.4 Let Us Sum Up
- 8.5 Keywords
- 8.6 Questions For Review
- 8.7 Suggested Readings and References
- 8.8 Answers to Check Your Progress

8.0 OBJECTIVES

After learning this unit based on “Marlowe- Doctor Faustus”, you can gain knowledge of about the following important topics:

- Doctor Faustus.
- The two texts of Doctor Faustus.

8.1 INTRODUCTION

Doctor Faustus, complete D’s History of Tragical. Faustus, Christopher Marlowe’s tragedy in five acts, written in 1604 but performed for the first time about ten years earlier. Marlowe’s play followed by the first translation of the medieval legend on which the play is based into English in just a few years. In Doctor Faustus Marlowe tells Faust’s story, the doctor-turned-necromancer, who is making a pact with the devil to obtain knowledge and power. Subtly and vividly depicted are both Doctor Faustus and Mephistopheles, who is the agent of the devil in the play. Marlowe explores the grandiose philosophical aspirations of Faustus, showing them to be vain, self-destructive, and ridiculous. Doctor Faustus’ Tragical History of Life and Death, commonly referred to as Doctor Faustus, is Christopher Marlowe’s Elizabethan tragedy

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based on German stories of Faust's title character. It was published sometime between 1589 and 1592, and between 1592 and the death of Marlowe in 1593 it could have been performed. Two different versions of the play were written in the Jacobean era, many years later. The powerful influence of the play's early performances is shown by the myths that arose rapidly around them that actual devils once appeared on stage during a performance, "to the great amazement of both actors and spectators," a sight that was said to have driven many spectators insane. During the three years between October 1594 and October 1597, the Admiral's Men performed Doctor Faustus 24 times. On November 22, 1602, Philip Henslowe's diary recorded a payment for contributions to the play to Samuel Rowley and William Bird, indicating a revival soon after that date. The powerful influence of early productions is shown by the legends that developed rapidly around them. In *Histriomastix*, his polemic against the drama in 1632, William Prynne documents the tale that actual devils once appeared on the stage during Faustus' set, "to the great amazement of both actors and spectators." Some people are supposed to have been driven mad, "distracted by that terrifying vision." John Aubrey reported a related story that in direct response to this event, Edward Alleyn, The Admiral's Men's lead actor, dedicated his later years to charitable endeavours, such as the creation of Dulwich University.

Check your Progress-1

1. Doctor Faustus's role in the play is all about?

8.2 DOCTOR FAUSTUS

During the medieval period, the Faust legend was born in Europe and has since become one of the most popular and often treated myths in the

world. The story is believed to have its earliest origins in the magician Simon Magus' New Testament account. Many references to the Bible's sorcery and magic have always led people to see the study of magic as an invitation to eternal damnation for the soul. The story of a man who sold his soul to the devil in order to obtain supernatural powers caught the popular imagination and spread rapidly during the early part of the fifteenth century in Germany. Probably the original Faust was lost forever. He was nicknamed Heinrich Faust, Johann Faustus, and Georg Faust in various legends. But whatever his first name was, obviously this Faust was a practitioner of several magical arts. A series of stories, including some originally told about other magicians from ancient and medieval sources, began to gather around him. Faust was credited to one of the most widely read magic texts of the time, and many other books made him an authority. Later in the fifteenth century, about 1480, another German magician gave the story more credence by naming himself "Faustus the Younger," capitalizing on the current mythical cycle of the older Faust. This later Faust was a well-known German mystic and explorer who was considered to be a sorcerer by many of his contemporaries and likely practiced some kind of black magic. This Faust died after a sensational career during a mystery flying exhibition which he put on in 1525 for a royal audience. It was generally believed that the devil had taken him home. Popular superstition caused many more stories to grow up around Faust's name because of his fame and mysterious disappearance, thereby solidifying the myth and supernatural image of Faust's legendary character. During the seventeenth century, additional tales with supernatural features started to bind themselves to the Faust tradition, and these stories were finally collected and published as a Faust-Book. Faust's biography, *Historia von D. Johann Fausten* was written in 1587 in Frankfurt, Germany, based on the mysterious life of Faust the Younger, but including many of the fanciful mythical tales. It was translated into English that same year as *Doctor John Faustus's Account of the Damnable Life and Merited Death*. The famous magician's deeds and pact with the devil are recounted in both these common versions of the Faust-Book, along with much religious moralizing about his sinfulness and utter damnation. In reality, the story's morality is illustrated in the English translation title. The myth

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took on a permanent form in these versions. When the Renaissance arrived in northern Europe, Faust became a symbol of free thinking, anticlericalism, and opposition to the dogma of the church. The legend's first significant literary portrayal was that of Christopher Marlowe, an English dramatist.

Sadly, Marlowe permitted his drama's structure to adopt the Faust-Book's basic structure, thereby adding one of the play's structural difficulties. The first part of the book revealed Faustus' determination to make a pact with the devil, and the large middle portion of the Faust-Book covers individual and unrelated scenes that depict Faustus using his magic to commit all sorts of senseless pranks. The Faust-Book finally ends with Faustus waiting for the final hour of his life before the agents of the underworld drive him off to eternal damnation. Until the mid-seventeenth century, Marlowe's version of the legend was popular in England and Germany, but gradually the Faust tale lost much of its appeal. Nevertheless, the story has been kept alive in German folk traditions and has been the popular subject of many years of pantomimes and marionette shows. In Germany, the end of the 18th century was a period somewhat close to the Renaissance. Before long, the old story of Faust was remembered with its unique approach to the problems of the time. The German playwright Lessing wrote a legend-based play, but many generations ago the manuscript was lost and its substance is hardly known. The famous German author Johann Wolfgang von Goethe, one of the rare giants of world literature, is perhaps the most familiar presentation of the Faust legend. A brief outline of Goethe's Faust may demonstrate similarities and differences in this famous theme's handling. Heinrich Faust, a learned scholar, thinks that he was not satisfied or pleased with any of his many accomplishments. He longs to learn the truth and the sense of life. In hopes of finding a way to overcome human limitations, Faust turns to sorcery. Faust is willing to make a pact with the devil if Mephistopheles comes to him, but has some provisions in his contract. Only if the devil will provide him with such a rewarding experience that he will want the moment to last forever can he surrender his soul. But at the same time, this encounter will have to mix extreme opposite emotions like love and hate. Therefore, Faust recognizes that

one of upward striving is his essential nature, and if the devil will help him strive upward sufficiently, then Faust will be one with Christ. The standard twenty-four years of servitude is not listed. Throughout Part I of Goethe's story, Faust tries to find salvation by way of emotional involvement with the aid of the devil. He has a thrilling yet tragic relationship with the lovely and chaste Gretchen that ends in her shame and death, but this experience chastens Faust a bit. In Part II, through temporal successes and access to all that the world can offer in terms of ideas and outsourced gratifications, he seeks to fulfil his desire. He achieved an important position at the Imperial Court, learned a lot from the figures of the classical antiquity, woos Helen of Troy, won great victories, and was renowned for his public works, but none of these things gave him complete satisfaction that transcended human limitations. The devil is there to claim his soul as Faust's death comes, but a group of heavenly angels descends and brings him triumphantly to heaven. The key philosophical difference between the interpretations of Marlowe and Goethe lies in the final scene of the play, where Marlowe's Faustus is pulled into the horrors of hell, whereas Goethe's Faust is welcomed to heaven by God's grace in gratitude for his relentless quest for knowledge of goodness and reality and his admirable willingness to believe in the presence of something greater than himself.

In addition, Goethe presented Gretchen's figure. The love story of Faust-Gretchen occupies most of Part I of the play, while Marlowe was limited to displaying tricks performed by Dr. Faustus. Goethe's great tragedy struck Europe-wide a responsive chord and reinforced the fresh interest in the story of Faust. It has inspired many creative thinkers since his time and has been the central theme of outstanding works in all realms of speech. In music, for instance, the Faust legend has provided painters such as Ferdinand Delacroix with fruitful subjects. Musical works based on the story of Faust include the cantata of Hector Berlioz, *The Damnation of Faust*, and the opera of Charles Gounod, *Faust*, and the opera of Arrigo Boito, *Mephistopheles*, and the *Faust Symphony* of Franz Ligt. Even the movie picture used the ancient story because in 1925 a film version of Goethe's *Faust* was made in Germany. More notably, however, the legend has remained the subject of many poems,

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plays, and dramatic works, including Thomas Mann's novel *Doctor Faustus* and Lawrence Durrell's literary morality play *An Irish Faustus*. Each successor artist has recast the rich Faust legend in terms of his own time's intellectual and emotional atmosphere, and over the past few centuries this story has developed into an archetypal tale of our ambitions and the dilemmas we face in an effort to understand our place in the universe. The Faust story, like all stories, has a lot to teach the reader in all its forms, because the tale has maintained its relevance in the modern world. The history of the origin of the myth and its extension into wider realms of ethics and philosophy is also a human intellectual history.

Marlowe lived for Western Europe in a time of great change. Recent advances in science have reversed the old ideas of astronomy and physics. America's discovery had changed the world's European conception. A powerful influence on English literature and art has been the increasingly accessible translations of classical texts. Christian and pagan worldviews connect in complex and often paradoxical ways with each other, and in many of Marlowe's plays there are signs of that complicated interaction. Britain was in the midst of a long period of stability and peace, having endured decades of civil war. The dramatic rise of England to world power was not least of the great changes of Marlowe's time. In 1558, six years before Marlowe's birth, when Queen Elizabeth came to power, England was a weak and unstable state. Torn by internal strife between Catholics and Protestants, a tattered economy and weak government, England was vulnerable to the conquest of the continent by its stronger rivals. By the time of Elizabeth's death in 1603, she had converted Western Europe's weakness into a rank-first power, ready to become the world's most powerful country. When the young Marlowe came to London to pursue a life in the theatre, England's capital was a major centre of trade, reading, and music. When time went on, the economic, cultural, and creative importance of the city became even greater when London began its transformation from an unremarkable backwater nation's hub to one of the most exciting metropolises in the world. Drama reached a golden age to be crowned with Shakespeare's glory. Marlowe was a brilliant blank verse innovator,

iambic pentameter unrhymed lines. Shakespeare anticipates the richness of his dramatic poetry, and some suggest that the contributions of Shakespeare owed tremendous debt to the influence of Marlowe. *Doctor Faustus*, like Tamburlaine's earlier novel, is a game of deep questions about morality, religion, and the relationship between man and both. Britain has been a Christian state since the time of Queen Elizabeth I's father, Henry VIII. Although there were religious and doctrinal differences between the English Church and the Roman Catholic Church, the latter also retained from the latter a wealth of culture, thinking and tradition. Christianity was a combination of divergent and often conflicting forces, from Near East religious traditions, the legacy of ancient Greco-Roman thought and institutions, cultures of mystery, and superstition and sorcery in Northern Europe. Witchcraft and witchcraft were part of the prevalent belief systems that predated Christianity in Europe. These early ideas in magic from folk medicine are inextricable. A combination of magic and herbal medicine was used by women in particular to cure common diseases. But as Christianity progressed, and other belief systems were either assimilated or dismissed, magic practitioners began to be seen as evil. St. Augustine, perhaps the most powerful Christian philosopher since St. Paul, proclaimed all sorcery to be the work of evil spirits in the fifth century CE, to differentiate it from the true "magic" of the Christian rite and sacrament. The sorcerer's perspective has irrevocably changed. Magic was devil-worship, and those who practiced it were excommunicated and executed outside the system of church practice and belief. There was no reversal of this oppressive and abusive custom in the Protestant Reformation. Yet magic continued to hold on to the imaginations of people, and in traditional mythology there appeared to be benevolent and vague perceptions of magic. Scholarship conceptions made the picture even more complicated, particularly after the Renaissance. Scholars took subjects not deemed science by the standards of today into their studies: astrology, alchemy, and demonology. Some of these topics blurred the lines between appropriate intelligence acquisition and dangerous heresy. As this modern Christian sorcery tradition progressed, some reasons became popular. When Christ was rejected, instead a sorcerer would give his soul to the devil, obtaining in this world, here and now, forces of trade. Most

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Christian tales contain these bargains, and one of the most popular developed around the early sixteenth-century German astrologer Johann Faustus, the historical guy. From an earlier German play about Faustus, Marlowe took his plot, but he turned an old story into a powerhouse of a novel that has received widely different interpretations since its first publication. Marlowe's Doctor Faustus was, though not the last, the first good version of the story. The great German writer Johann Wolfgang van Goethe gave the story his biggest version in Faust in the nineteenth century. The name of Faustus is part of our language. "Faustian bargain" has come to mean an earthly profit offer at a high moral and religious cost, or even any option of short-lived benefits and a price hell. Marlowe's plays' chronology is unclear. The composition of Doctor Faustus may have preceded Tamburlaine immediately, or may not have arrived until 1592. There were printed two versions of the play, not during Marlowe's lifetime. The 1604 edition is shorter and was considered the definitive text until the twentieth century. The 1616 version is longer, but other playwrights have generally assumed that the additions were written. The scholarship of the twentieth century suggests that the B text is actually closer to the original, though with some censorship perhaps. The Penguin Books version used for this study guide uses the longer B text as the basis while adding clearly superior portions of A. Doctor Faustus, Wittenburg's brilliant German scholar, protests against the limitations of human intelligence. He has learned from modern academic disciplines all he can know, or so he thinks. All these things left him sad, so now he's turning to sorcery. There comes a Better Cross and an Evil Angel, reflecting the choice of Faustus between Christian consciousness and the road to damnation. The latter urges him to abandon this search of magic, and he is tempted by the latter. Faustus discovers the fundamentals of black arts from two fellow writers, Valdes and Cornelius. He's pumped about the strength he's going to have and the amazing things he's going to do. He calls Mephostophilis to the lord. We set out the terms of their contract, portraying Satan with Mephostophilis. To return for twenty-four years of power, Faustus will sell his soul, with Mephostophilis fulfilling his every wish. In a comic relief scene, we hear that some magic knowledge has been gleaned by Faustus' servant Wagner. He uses it to persuade his servant to be Robin

the Clown. Faustus has reservations before the time comes to sign the contract, but he sets them aside. Mephostophilis comes back, and Faustus, writing with his own blood, signs away his soul. Upon his leg, the words “Homo fuge” appear, and Faustus is trapped in terror. With a dance of angels, Mephostophilis distracts him. Faustus asks for a daughter, Mephostophilis refuses a request, but he does give knowledge-filled books to Faustus. It’s been some time. Though he has seen many wonders, Faustus blames Mephostophilis for depriving him of heaven. He succeeds in tormenting Mephostophilis, he cannot mention God in the heart, and the devil is escaping. Again the Good Angel and the Evil Angel arrive. The good angel advises him to repent, and he is told to stick to his wicked ways by the bad angel. Returning to torment Faustus, Satan, Belzebub and Mephostophilis. He is cowed by them, choosing to talk and no longer think about Christ. With a pageant of the Seven Deadly Sins, they reward him, and then Satan promises to give Faustus heaven. Meanwhile, one of the magic books of Faustus has been given to Robin the Clown. From a chariot drawn by dragons, Faustus has conquered the heavens and the earth and is now traveling to Rome, where St. Peter’s feast is about to be celebrated. Mephostophilis and Faustus, portrayed as an arrogant, unholy man, are waiting for the Pope. We play a series of tricks, using spells to mask themselves before we depart. The Chorus returns to remind us that Faustus returns home where he gains broad renowned for his vast knowledge of astronomy and his skills. Elsewhere, Robin the Clown has also mastered magic and is using it to please his friend Rafe and summon Mephostophilis, who seems not too pleased to be named. Faustus performs illusions at Charles V’s court that please the King. He humiliates a knight named Benvolio as well. As Benvolio and his friends try to avenge the humiliation, they are wounded and cruelly transformed by Faustus’ devils so that horns grow on their faces. Faustus swindles a Horse-course and Faustus plays a terrifying trick on him when the Horse-course returns. Instead Faustus leaves to represent Vanholt’s Duke. Both meet Robin the Clown, his brother Dick, the Horse-course, and a Carter. All of them were swindled and harmed by the magic of Faustus. We go to the Duke’s court to settle Faustus scores. Until Robin the Clown and his group of ruffians arrive, Faustus entertains the Duke and Duchess with frivolous hallucinations. To the

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joy of the Duke and Duchess, Faustus plays with them, bestowing them with sorcery.

The twenty-four years of Faustus are running out. Wagner tells the audience he believes that Faustus is planning to die. He's fulfilled his will, leaving everything to Wagner. But even as death comes, Faustus spends his days with the other students feasting and drinking. Faustus summons a spirit to take the form of Helen of Troy for the amusement of his fellow scholars. An old man comes in later, urging Faustus to repent. Alternatively, Faustus opts for fun and asks Mephostophilis to give him Helen of Troy, to be his love and comfort over the last few days. Mephostophilis accepts readily. Faustus later tells his scholar friends that he's cursed, and that his strength came at his soul's cost. The scholars are worried, leaving Faustus to fulfil his destiny. Mephostophilis taunts Faustus as the hour draws near. To his damnation, Faustus blames Mephostophilis, and the devil openly takes credit for it. The Good and Evil Angel is coming, and Faustus is betrayed by the Good Angel. Hell's gates are open. Faustus is taunted by the Evil Angel, naming the hideous tortures seen there. The clock hits 11. Faustus, regretting his decisions, offers a final, frenzied monolog. The demons are joining at midnight. When Faustus appeals for salvation from God and the devil, the demons are pulling him away. The school friends later find the body of Faustus, torn to pieces. This is the epilogue. The Chorus argues that Faustus is gone, losing his once-great potential. The Chorus warns the audience of remembering his fall and the lessons it provides.

Check your Progress-2

1. Faust was well-known for?

8.3 THE TWO TEXTS OF DOCTOR FAUSTUS

During the latter half of the twentieth century, text critics confidently declared the resolution of a widely recognized textual question as one of the most intractable in early modern English dramatic literature that of Christopher Marlowe's *Dr. Faustus*' A and B texts. For the first time, in 1950, W. W. Greg, one of the great literary scholars of his day and a standard-bearer of the "scientific" *New Bibliography*, succeeded in showing to his own satisfaction the authenticity of the 1616 quarto or B text and the derivative and secondary existence of the 1604 quarto A text of most scholars of the next quarter-century. By his account, the A text had been memorially reconstituted by actors and therefore lacked manuscript authority; in addition, it had been reduced for provincial quality and was marked throughout by sloppy revisions as well as omnipresent signs of "memorial corruption." Since the early 1970s, every major element of Greg's case for the validity and temporal importance of the B. The additions to the play paid for in 1602 by the theatrical businessman Philip Henslowe, which Greg thought must have been lost, were firmly identified as constituting the third and fourth acts and part of the fifth of the B text. Alternatively, the external proof that Greg thought B's purpose was shown to demonstrate that of the detailed arguments of A. Greg for the superior. B, in other words, includes material written in 1602, and it also appears that further changes were performed to prevent fines for heresy under the Abuse Act, which became law in 1606; in fact, sporadic readings throughout much of the text were drawn from the 1611 A reprint, which was evidently used during the B printing process. But how much earlier, and how much more real, than B is A? Are any of the textual sediments in B early enough to attract editors and critics in their substantive quality rather than exposing the early success and reception history of the play? Alternatively, editors refused to provide strong evidence on these topics with strong opinions. In the first of the latest A-text versions, David Ormerod and Christopher Wrotham declared that, generally speaking, there is enough in support of the A-version to establish a presumption in favour of validity, and it is now up to their critics to prove the opposite

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for every line and reading that is being challenged. Several strongly parallel passages B has some superior readings, but these can be put down to intelligent editorial emendation rather than access to Marlowe's supposed manuscript. In a similar vein, Roma Gill wrote that the revised and censored B text is mostly of historical interest rather than practical use in the preparation of Dr. Faustus' modern edition. The A text provides more than sufficient material for recovering the play performed in 1594. Neither Ormerod nor Wrotham nor Gill provide any clarification of the facts on which their opinion of the utter lack of authority of the B text rests. And yet the clear evidence that B is a sedimented text embodying large-scale revisions as well as repression and editing does not remove the possibility that its textual sediments could include a layer of substantive meaning as early as possible. Three years after the publication of Gill's Oxford edition in 1990, Eric Rasmussen developed a very different pattern when he wrote, at the same time as the Revels plays edition that he co-edited to "Doctor Faustus" with David Bevington, *A Textual Companion*. In this modestly named monograph, which is by far the most important recent contribution to the textual criticism of this play, Rasmussen is the most significant one. He also solves the issue of Doctor Faustus' A and B texts in a way that has been considered completely compelling by recent textual critics. The argument of Rasmussen, which seems to be significantly backed by his very detailed analysis of the textual evidence, is articulated in a sufficiently authoritative manner: since the A-text clearly emerges from the foul papers of the authors, it must now be viewed as the primary authority text. Scholars who are primarily interested in Christopher Marlowe will have to focus solely on the A-text, which retains the original version of what might be his greatest accomplishment as a playwright. Since the B-text tends to be at several distances from the hand of Marlowe. They are three quarters, probably one or more playbooks, one translation, and countless non-authorial revisions, it is severely weakened in authority. In citing the views of the scholars who led the way in Doctor Faustus' current wave of translations, I avoided mentioning my own 1991 A-version edition: the explanation is not so much. This statement has proven curiously invisible even to textual critics, who consider other parts of the same introduction worthy of

comment, despite its obvious relevance to issues of critical editorial practice. Perhaps it may have seemed too paradoxical to be readily assimilated although any sense of paradox should be dissipated by the distinction between text and version. I think it is more likely that a statement that so directly contradicted an existing consensus could only be made legible by more emphatic language, in a context that was more theorized than I could offer. In the second half of this article, the same textual proof I provided within 1991 will re-surface, appropriately increased, but not before more pressing issues have been discussed. While Eric Rasmussen has made significant contributions to our understanding of the textual problem in *Doctor Faustus*, in my view his resolution of this problem is no more definitive and irrefutable than Greg's diametrically opposed solution had been more than four decades earlier. In this article, I intend to argue that Rasmussen simply misinterpreted the facts which led him to believe that A was printed out of an authorial manuscript, while at the same time ignoring other evidence that indicates that B, in several passages, offers readings that are obviously earlier and more genuine than those retained by A. Next, I will show that the arguments put forward by Rasmussen in support of his assertion that "the printers of A1 *Faustus* had as their copy the original foul papers of Marlowe and his collaborator" tend to be far less convincing in close consideration than might be indicated by a cursory reading of his *Textual Companion*. I will then shift to several parallel passages in which the comparative analysis of the texts A and B further weakens Rasmussen's "foul paper theory" and conclude with an alternative hypothesis about the existence of the manuscript from which the text A was written. The facts I want to examine now will appear to be in a particular way deceptive. I assume that the passages discussed in the following three parts of this essay indicate that the B text provides readings in some cases that are faster and more reliable than those of the closely parallel passages in A. But what could that mean? It is generally accepted that B had to be printed from a transcript in which different levels of what I called textual sedimentation were merged into a more or less coherent sequence; as Rasmussen writes, this transcript would have been based on "an interleaved manuscript in a number of different hands, with different layers of introduction, revision, playhouse annotation, and

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ensorship.” Can anything be said about this manuscript’s nature? First and most clearly, if the manuscript included the scenes written by Marlowe’s A-version partner, they were discarded as being replaced by the modified or completely new scenes written by the writers of the 1602 additions; what remained were the Marlovian scenes of the play those in which the texts A and B were strongly parallel.

First, the points at which the use of the underlying manuscript is observable by Bowers’ hypothesis are those at which B1 agrees with A1 against A3 readings that is, points where the underlying manuscript provided the copyist with readings similar to those of A1. The conditions of early modern manuscript transmission and printing allow us to present at least minor differences in word selection and spelling between A1 and this underlying manuscript as a matter of near certainty. Nevertheless, as the underlying text is a theoretical rather than a living document, its places of divergence from A1 in word choice or spelling are not, by definition, completely, if at all, available. Words and spellings in B1 that vary from both A1 and A3 could do so for one of many reasons: theatrical reworking, revision, censorship, or printing-house alterations or, finally, the conservation of the underlying manuscript’s readings. On the other hand, the larger divergences between A1 and B1 that include one or more lines and which cannot be attributed plausibly. Where A is no less obviously secondary; these passages are the key proof of my argument to B over A regional priorities. B1’s agreements with A1 against A3 showing that the copyist referred to the underlying manuscript only occur in three scenes. When we add these scenes to those where there are major differences, it can be seen that there is positive evidence of the use of the underlying manuscript in each Marlovian B-text scene except V. This is an interesting result, because although the lack of positive signs of the use of the underlying text in a particular scene cannot be taken as evidence that it has not been used, the B-version of V. I shows clear signs of a comprehensive revision, not only in removing the last entry and speech of the Old Man, but also, more precisely, from TLN B: 1804 to 1843. Although the transcript was most likely based on A3 and the underlying document in the rest of the

sequence, as elsewhere in B's Marlovian scenes, for these forty lines at least their source text must have been the manuscript of the reviser.

I have no adequate answer to the further question of how similar this underlying manuscript might have been to the original authorial manuscript of Marlowe. From the proof of the stage directions, Eric Rasmussen concluded that the text from which B1 was printed must have been of theatrical origin; although one of the features he describes as characteristic of playbooks repeated stage directions in TLN B: 1126 appears in a scene revised in 1602, the mid-scene right-margin entrances which are also indicative of a playbook manuscript, It is now possible to explain the equivocal existence of the proof I must review. Whether or not Rasmussen is right in believing that the evidence available allows for strong distinction between authorial and theatrical manuscripts, B's regional interests over A would seem to make claims of A's authorial provenance difficult to maintain. If, that is, B's readings turn out to be demonstrably earlier and more accurate in some passages than A's, it would seem to conclude barring groundless speculations about authorial revision that at least A must be based on a later and derivative manuscript in those passages. But while this may very likely be the case, it "follows not inherently by force of argument" (TLN A: 211), compositional negligence may result instead from the deficiencies of A. If the text of A whatever the root of its source manuscript, authorial or theatrical has been distorted during the printing process in certain passages, and if in each of these passages B offers a demonstrably better document, one that cannot be credited to the writer whose hand is visible elsewhere in the B-text, it is possible to draw some very distinct conclusions. B's underlying manuscript could have preserved Marlowe's work in a state similar to the author's original because it was itself older than the manuscript from which A was written; A could have been printed from a manuscript that survived to become the underlying manuscript of B, except for scenes by Marlowe's collaborator; B's underlying manuscript could be later than the book. The play may have been published on 18 December 1592 in the Stationers' Register, although the documents are unclear and appear to indicate a dispute over the rights to the game. A subsequent reference to the Stationers'

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Register, dated January 7, 1601, attributes the play to the bookseller Thomas Bushnell, the first edition publisher of 1604. Bushnell sold his rights to the play on September 13, 1610, to John Wright. There are two known early texts by Doctor Faustus, referred to as the A-text and the B-text: The A-text was written in 1604 it includes several historical references that could only have been introduced after the death of Marlowe. It is generally accepted, however, as the earliest surviving version of the play. Always assumed that the 1604 edition was similar to the play as it was originally played in the lifetime of Marlowe, simply because it was older. By the 1940s, after Leo Kirschbaum and W's influential research. W. Greg came to be known as an abbreviation of the 1604 version and the 1616 version as the original full edition of Marlowe. Kirschbaum and Greg saw the A-text as an "evil quarto" and assumed the B-text was related to Marlowe himself. Scholarship has swung the other way since then, according to Charles Nicholl, most scholars now find the A-text more authoritative, albeit abbreviated and dishonest. The B-text was written in 1616 It is 676 lines shorter than the A-text—almost half as long again The scene of Faustus' visit to the papal court is much longer and contributes to the anti-Catholic aspect of the play The scenes with the imperial court's cynical Knight and the Horse-Courser also appear much longer Mischief-making devils more often. It is generally accepted that the variations and additions in the B-text are not Christopher Marlowe's work, but are those commissioned by Samuel Rowley? In 1604 and a collaborator whose name might have been William Borne, Bird or Boyle. They were paid for doing this work by the theatre manger Philip Henslowe. The 1616 edition omits 36 lines but adds 676 new lines, which makes it about a quarter longer than the 1604 version. There are some minor but important changes in the wording among the lines shared by both versions; for example, "Never too late, if Faustus will repent" in the 1604 text becomes "Never too late, if Faustus will repent" in the 1616 text, a change that offers a very different possibility for Faustus ' hope and repentance. The name of the devil summoned by Faustus is another distinction between texts A and B. Text A generally refers to "Mephistopheles," whereas the version of text B typically refers to "Mephostophilis." In each case, the name of the devil refers to Mephistopheles in Faustbuch, the original work that appeared in

the English translation around 1588. The connection between the texts is unclear and many modern editions print either. As an Elizabethan playwright, Marlowe had nothing to do with the production and had no influence over the performance play, and scenes could be removed or shortened, or new scenes could be inserted, so that the subsequent publications could change the original script versions.

Check your Progress-3

1. The A Text was introduced in?

2. About what Faustus is unhappy and so what did he decided?

8.4 LET'S SUM UP

Faustus is unhappy with his health, legal, logic, and theological studies, so he decides to turn to the dangerous practice of necromancy, or sorcery. He's got his assistant Wagner calling the two German magic experts, Valdes and Cornelius. Faustus tells them he has wanted to experiment with necromancy, and he wants them to show him some of the basics. Faustus starts experimenting with magical incantations when he is alone in his house, and then Mephistophilis emerges in the shape of a hideous demon. He is sent back by Faustus, asking him to reappear as a friar. Faustus learns that Mephistophilis is not created by his conjuring, but that devils appear immediately when someone curses the trinity. Faustus sends Mephistophilis back to hell with the offer that he will sell his soul to Satan if Faustus is offered twenty-four years of absolute

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power. A Good Angel and a Bad Angel appear to him early in his study as Faustus starts to despair; each urges Faustus to follow his advice. Mephistophilis appears and Faust agrees to sign a contract with the devil in blood, even though there are many omens that warn him not to allow this bond. As the voice of the Good Angel proceeds to warn him to repent, Faustus starts to repent of his contract. Both Mephistophilis and Lucifer appear and parade the seven deadly sins before Faustus in order to divert Faustus. After that, Mephistophilis brings Faustus to Rome and takes him to the private chambers of the pope, where the two become invisible and play on the pope and some innocent friends.

After this chapter, Faustus and Mephistophilis go to the court of the German emperor, where Alexander the Great is conjured up. Faustus also makes a pair of horns appear suddenly on one of the knights who was suspicious about the powers of Faustus. Faustus is next seen selling his horse to a horse-course after this episode with the suggestion that the man should not drive the horse into the mud. The horse-course later enters the study of Faustus and accuses Faustus of fraudulent dealings because the horse in the middle of a lake had turned into a bundle of hay. Faustus returns to his study after performing many magical tricks such as cultivating fresh grapes in the dead of winter, where he conjures up the appearance of Helen of Troy at the behest of his fellow scholars. An old man appears and tries to make Faustus hope for redemption, but Faustus is unable to. He realizes that turning away from the bad and asking for forgiveness is now too late. The clock strikes eleven when the scholars depart, and Faustus learns that within an hour he has to give up his soul. Faustus sinks deeper and deeper into depression as the clock marks every passing period of time. When the clock strikes twelve, in the middle of thunder and lightning, angels emerge and cart Faustus off to his eternal damnation. The chorus declares that war, passion, or proud deeds will not affect this game. Alternatively, it will address Dr. John Faustus' good and bad luck, who is born from base stock in Germany and who goes to Wittenberg University where he studies theology and divinity. He excels so much in theological matters that he eventually gets bloated with pride, leading to his downfall. In the end, Faustus turns to a necromancy and sorcery study

8.5 KEYWORDS

1. Collaborator: A person who works jointly on an activity or project or an associate.
2. Abbreviation: A shortened form of a written word or phrase used in place of the whole word or phrase.
3. Tortures: The action or practice of inflicting severe pain on someone as a punishment or in order to force them to do or say something.
4. Strife: Angry or bitter disagreement over fundamental issues or conflict.
5. Mephistophilis: Name of the demon.

8.6 QUESTIONS FOR REVIEW

1. When Philip Henslowe's diary recorded a payment for contributions to the play?
2. When did Faustus died?
3. Musical works based on the story of Faust includes?
4. By the time of Elizabeth's death in 1603, she had converted Western Europe's weakness into?
5. Mephostophilis taunts Faustus as?

8.7 SUGGESTED READINGS AND REFERENCES

1. Leo Kirshbaum. "Doctor Faustus'. A Reconsideration" Critics on Marlowe Judith O'Neill ed. George Allen and Unwin Ltd. 1969. pp. 801
2. Nicholas Brooke. "The Moral Tragedy of Doctor Faustus" "Critics on Marlowe" pp.93 - 94.
3. Ibid, p.105.
4. Lily B. Campbell. "Doctor Faustus: A Case of Conscience" PMLA 67.2 1952. pp. 223 - 24.

5. Christopher, Marlowe. Doctor Faustus. Madras, Macmillan. 1976. pp.6 - 8.

8.8 ANSWERS TO CHECK YOUR PROGRESS

1. (Answer for Check your Progress-1 Q.1)

Doctor Faustus who is the agent of the devil in the play. Who is making a pact with the devil to obtain knowledge and power.

2. (Answer for Check your Progress-2 Q.1)

Faust was a well-known German mystic and explorer who was considered to be a sorcerer by many of his contemporaries and likely practiced some kind of black magic.

3. (Answer for Check your Progress-3 Q.1)

The A-text was written in 1604 It includes several historical references that could only have been introduced after the death of Marlowe.

4. (Answer for Check your Progress-3 Q.2)

Faustus is unhappy with his health, legal, logic, and theological studies, so he decides to turn to the dangerous practice of necromancy, or sorcery.

UNIT - 9: ENGLISH FAUSTBOOK

STRUCTURE

- 9.0 Objectives
- 9.1 Introduction
- 9.2 English Faust book
- 9.3 Difference between two Faust book
- 9.4 Variations of Faust book
- 9.5 Let Us Sum Up
- 9.6 Keywords
- 9.7 Questions For Review
- 9.8 Suggested Readings and References
- 9.9 Answers to Check Your Progress

9.0 OBJECTIVES

After studying this unit, you should be able to:

- What you will learn in this unit how Doctor Faustus emerges as a great tragedy.
- The focus is on how it is modelled after a Christian morality play and how the play transcends the morality ethos within its structure to become a great human tragedy.
- Doctor Faustus is called essentially a Christian play by virtue of its medieval form. On the other hand; it is called inevitably a Renaissance play, for the as portions of Doctor Faustus are those of the Renaissance, The Christianity the play presents are that of the division between the Catholics.
- Protestants and the Renaissance the play illustrates is that of the English mind divided between religion and secular ambitions.
- The tragic complexity of Doctor Faustus has to be understood in terms of the interacting influences of these divisions.

9.1 INTRODUCTION

Notes

Doctor Faustus was inscribed aimed at the Admiral's Men and was staged in 1588. Its first Quarto edition was published in 1604. Several reprints of this Quarto appeared subsequently with some interpolations. However in 1616, an enlarged edition of the play was published containing many comic scenes absent in the 1604 edition. Contemporary editions of Doctor Faustus depend on both the 1604 and 1616 versions of the play.

Doctor Faustus admits that medieval morality only elaborates for it, which, in a dramatic way, gives the dramatic and thematic emphasis of the play. As morality terminates the play, this question inevitably arises, where Marlowe was required to write about a dramatic tradition so subject to repetition for over a century. Doctor Faustus is not the typical protagonist of the morality game, even though the play ends him this way. The rationale for interpreting the play in the context of medieval Christianity may have been the dramatic existence of Doctor Faustus at that level. Drama talk, Leo Kirshbaum outspoken:

What difference does it make that in the context of the play, Faustus is a wretched creature, who leaves higher values to lower values? That Satan and Hell are omnipresent, powerful and terrible realities - these are the values that govern the play. When you watch plays you have to accept them temporarily. You do not need to accept them eventually. But you should not interpret drama in the absence of your philosophy, or religion or religion. You cannot do this if you listen to it as a play, as a unit, as a progressive action, as a quasi - morality, in which the characters of the play accept, which the playwright uses in his preface and epilogue. And which therefore the audience must understand and accept.

While 'the play is the thing', it is also not a matter of totality. Nicholas Brooke argues:

The game is not just

Putting a frost book on stage. . . Is Faustus, and is not in control of the events that destroyed him; But Marlowe does not clarify his view on the matter, and if at one moment he seems to apply one approach, at another he clearly implies the opposite.

9.2 ENGLISH FAUST BOOK

At any rate, for Nicholas Brooke, Doctor Faustus's one fully Christian conclusion is not convinced when he does not demand God's mercy but invests with boundless aspirations and self - defense for the extinction of the human state. has been done. The play pushes into dramatic action and the predicate is the idea of a renaissance inspired by secular virtue that eventually goes to Aristotle. The notion of a Tudor king or Italian prince, for example, compared Aristotle's description of the illustrious man, or even of the great man. The Solid Man, the one who is the great patron of the sublime art of wealth, honor, popularity and so on, and who is superior to all the limits of lesser men, of all earthly 'objects'. . . He must be firm in his quest for greatness. . . He will not tolerate any opponent in his area of influence. . . An understanding of Aristotle illuminates to a great extent what it is that Faustus is trying to achieve; The subjective - objective of self - expansion is equated with the objective ideal of Aristotelian greatness, and not only Mephostopheles and Lucifer are treated like antagonists, but Faustus himself is aiming in that state.

Marlowe Elizabethan brings the world into a renaissance attitude dominated by medieval values of Christianity. Whether or not Marlowe accepted this attitude is a moot point, as he aspired to become a playwright to elevate the theatrical universe by the tide of new influences taking root in the Elizabethan world. Originally, it was a clash of perspectives - a world limited and defined by the rigor of medieval thinkers and a world of natural rules and renaissance of human thought, based on demonic truths. The shift can be seen from the shift from older scholarly studies of logic, natural philosophy, and medicine to jobs in law, medicine, and theology, requiring multiple social duties consisting of grammar, rhetoric, history, and ethics. The emphasis of the new studies is primarily on linguistic and figurative human skills, not on unbroken divine truths. Many Renaissance thinkers, Erasmus, were at the forefront of them, calling for the re - awakening of human self - consciousness and awareness of the universe around it. In the immediate context of the Elizabethan world, their concern is to prevent the institutional decay of Christianity which is under the burden of external traditions and the power of the autocratic Church. With the revision of the Scholastic curriculum, they wanted to reform Christian society

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through the revival of classical education. In fact, for Erasmus, the revival of classical education was a proposal for the restoration of virtue. Based on a vast sense of human value and possibility, the Renaissance mind explored cosmic reality beyond factual words. For them, the aesthetic dimension is as central to man as factual or rational. The exclusion of beauty underlines the basic existence of man, and as, the pursuit of truth is the pursuit of beauty, one cannot be divorced from another. The spirit of the Renaissance is characterized by a spirit of inquiry towards everything that concerns man and rebellion against anything that denies human reality.

Check your Progress - 1

1. Discuss how irony constitutes the chief element in the characterization of Faustus.

2. What is renaissance mind explored.

9.3 DIFFERENCE BETWEEN TWO FAUSTBOOK

In effecting this change, Marlowe had to attempt to reconcile the traditions of medieval Christianity with the rise of the Reformation, on the one hand, and the two with the revival of continental Renaissance humanism and fascinating classical education and literature. other. Additionally, there was freedom from the harshness of fundamental verses in linguistically and lyrically blank verses and its liberating verses. Everything Marlow wrote was poignant, as he could not separate his personal views from his dramatic reflections. A very attractive personality and a powerful playwright, he is an important part of a larger tradition of Elizabethan drama - tragedy, in particular, which was taking shape in his time. Marlowe is judged with a sense of regret that he died

young and that his talents left many masterpieces unwritten, especially given the fact that Shakespeare, similarly gifted, achieved greatness with long years of life. Could do. On the four hundredth anniversary of Marlow, Harry Levine reassured

Marlow's importance as follows:

Marlow must follow the question of history, which Shakespeare possesses, but all is reversed. Yes, he is for all time, we must agree with Ben Johnson. And Marlow then, was it primarily for his age? Certainly, he caught the intensity of it, kept its rhythm, and dramatized its dilemmas as no Elizabethan writer had done before, and as all would do to some extent after this...

Marlow's production was meteoric in its development, and also in its expression. In that sense, its end was not untimely, and it is pointless to sentimentalize.

Now on his pieces and unwritten master works. Shakespeare needed maturity to express maturity, although he could not mature without accepting the earlier youthful stance that Marlowe permanently made. As the insofar he must be young forever, we are inclined to feel as we want to read him again.

An understanding of this emerging tradition is essential to Marlow's dramatic efforts and clear view on achievement!

In their play the biggest difference between the two powerful magicians is that there is no clear suggestion at any point in *Tempest* that Prospero's powers are the source of evil, while Faustus' powers spring disproportionately from his relationship with Satan. Prospero is never called upon to repent nor does he have to sacrifice something as his soul to gain his soul - however, he needs them at the end of the play to return to the world of ordinary humans Have to leave. This abandonment allows Prospero a happy ending, while neither Marlow nor Faustus can survive their final tragedy. Drama and poetry are two different forms, but when they are connected in a literary endeavor, the power produced exceeds their individual strengths. As we read *Doctor Faustus*, what we primarily get is a sense of poetry, though the powerful tragic drama never loses its impact. In fact, the poem increases the impact of tragedy in *Doctor Faustus*. Great poetry and drama come to essentially the same thing: a perspective on the human condition. The effect on the reader or viewer,

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either through dramatic intervals of thought or through the rhetoric of the poem, is far - reaching. Doctor Faustus touches us deeply. In doing so, the agonizing struggle and the irreversible rhetoric of words merge inseparable. Doctor Faustus reflects the division in the English mind during the Elizabethan period between the traditional religious ethos and the new ambiance of critical and aesthetic values. The religious provincialism the church presented as ideologically acceptable to the Elizabethans but provided no practical guide in coping with the desires of the emerging secular culture. Marlowe makes Faustus a product of historically and culturally determined desires, and history, no matter what it might portend for the intensely self - conscious Renaissance man, is a part of Marlowe's dramatic statement and tragedy of Doctor Faustus. History for the Elizabethans did not simply entail a division of religious and secular concerns for there is a greater schism within the Christian religion in Elizabethan England that Marlowe's play does not escape, though, under the broader conflict of religious and secular values, the former does not gain serious dramatic cognizance. The ideological conflict between the Catholics and the Protestants was a part of Marlowe's learning at Cambridge. Critical perception of Doctor Faustus, largely centered around the ideology of the medieval morality but the possibility that Faustus's religious revolt could ideologically have been shaped by English Protestantism, not merely by Renaissance aspirations, was not seriously considered. The movement of the Reformation synchronized with the Renaissance in opposing the dehumanization implicit in the ideological formulations of institutional Christianity. English Protestantism, deriving inspiration from John Calvin, besides opposing several religious practices of the Orthodox Church, propounded the rebellious doctrine of justification by Faith or conscience as against the institutional mediation or determination of the individual's faith. Further, Protestantism believed in absolute predestination and the notion of the elect. Though the concept of human sin, as a flight from God in the exercise of choice, is the same to the Protestants as it is to the Orthodox Church, Calvinist Protestants and anti - Calvinist champions of the Roman church differed diametrically in the possibility of divine mercy for the sinner. The Orthodox Church presented the idea of an ever benevolent. God waiting to save the repentant at any time, Protestantism

advocated the idea of a sinner as being a born reprobate through predestination whose predicament is one of endless despair from which there is no escape.

In his ruminations about the possibility of divine grace to him, after he signs the pact with the devil, Doctor Faustus reflects the divergent positions of the Catholic and the Protestant positions. The religious controversy was so near Marlowe at Cambridge where he was a student when the defenders and opponents of the Calvinist faith like William parkin's and his follower, William Barret, on the one hand, and opponents like Peter Barro on the other, entered into endless polemics. Lily B. Campbell calls Doctor Faustus' despair a case of a torturous Protestant conscience while the possibility or impossibility of divine grace for Faustus holds the dramatic tension in the play:

It is the continuing struggle of conscience, the conflict between hope and despair, where hope would lead him to God again and despair would keep him from salvation, which makes the suspense of the play. The outcome remaining in doubt till the eleventh hour, the tension continues throughout the play and gives it its peculiar dramatic compulsion.

Faustus' despair, either in itself or in juxtaposition with his religious hope or Renaissance aspirations presents the rich complexity of the Elizabethan mind fluctuating among several alternatives without being able to affirm or reject anything decisively.

Check your Progress - 2

3. What difference does it make that in the context of the play?

4. Discuss the conflict between hope and despair.

9.4 VARIATIONS OF FAUST BOOK

Doctor Faustus shows the split in the English mind during the Elizabethan period between traditional religious ethos and the new surroundings of critical and aesthetic values. The theological potential offered by the Church was ideologically acceptable to the Elizabethans but was no practical guide in combating the wishes of an emerging secular culture. Marlowe makes Faustus a product of historically and culturally determined desires, and history, no matter what it may portray for an intensely self-conscious Renaissance man, is one of Marlowe's dramatic statements and the tragedy of Doctor Faustus is part of. In fact, history for Elizabeth has not only recorded a division of religious and secular concerns because Elizabeth is a great scholar within Christianity in England that Marlowe's play does not completely escape, though religious and secular values. Under the broader conflict, the former does not receive serious dramatic treatment. The ideological conflict between Catholics and Protestants was a part of Marlowe's learning at Cambridge. The serious notion of Doctor Faustus was largely centered around the ideology of medieval morality, but the possibility that Faustus's religious rebellion could have been ideologically shaped by English Protestantism, and not just by Renaissance aspirations, was seriously considered. The movement of reconciliation with the Renaissance in opposition to the dehumanization inherent in the ideological formulation of institutional Christianity. English Protestantism, taking inspiration from John Calvin, proposed the rebellious doctrine of justification by faith or conscience, in addition to opposing many religious practices of the Orthodox Church, against institutional mediation or determination of the individual's faith. Furthermore, Protestantism believed solely in prophecy and in the notion of election. However, the concept of human sin, as God's flight in the practice of election, is the same for Protestants as it differs in the possibility of divine mercy for the Orthodox Church, Calvinist Protestant, and anti-Calvinist champions of the Roman Church for the sinner. The Orthodox Church presented the idea of a virtuous God waiting to save repentance at any point in time, Protestantism gave birth

to the idea of the sinner as the prophet, whose prediction is an endless disappointment in which there is no escape from

In his view of the possibility of divine grace for him after signing a treaty with the devil, Doctor Faustus refers to different positions of Catholic and Protestant positions. The religious dispute was with Marlow in Cambridge, where he was a student, when defenders and opponents of the Calvinist faith on the one hand, such as William Parkin's and his followers, on the one hand, William Barrett, and Peter Barro on the other, entered endlessly. Were. The Art of Debate. Lily b Campbell describes Doctor Faustus' disappointment as a case of a violent Protestant conscience, while the possibility or impossibility of divine grace for Faustus places dramatic tension in the play:

It is the struggle of conscience, the struggle between hope and despair, where hope will bring him back to God and despair will save him from salvation, which remains the mystery of the play. The result of doubt remains until the eleventh hour, tension continues throughout the play and its strange dramatic compulsion.

In fact, Faustus's despair, in juxtaposition with himself or with his religious hope or aspirations of the Renaissance, presents Elizabethan's rich complexity of mind without being able to confirm or reject the fluctuations between multiple choices.

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Christianity certainly erases in its absolute approach to enlightenment as contemplation, driving many scholars into the ways of the world. Faustus, like many Renaissance - inspired scholars, betrays a utilitarian weakness for knowledge. This has made the dissolution of humanism far easier than orthodox Christianity. "Faustus' makes him very poor" - This is the tragedy of Doctor Faustus and his age.

Knowledge's nuisance Faustus intended has serious personal overtones for him. The new aesthetic and intellectual game plan emphasize the improvement of their identity by newly felt desires and ambitions, culturally very well decided by their learning and occupation and constitutes their existence. Their succession requires fundamental changes in the improvement and improvement of their thought processes and beliefs. But Faustus simply walks by himself, one who is entangled in orthodoxy, and uncontrollably drives himself back. Heterodoxy is easy to desire but difficult to cultivate and more difficult to assimilate.

From the very beginning of the play, it is clear that Faustus is sadly too weak or too distracting to make the changes he establishes for himself and for which he is otherwise equipped with the qualities of his mind, temperament, and training. The deep scholar he is, Faustus is afraid that his scholarship may, under his real effect, thwart his desires. He substitutes "conceit" for resolution and imagination for hard facts of knowledge. Faustus has no reaction to what Good Angel has to say, but Evil Angel's words are always delicious. While he "needs to read, read scripture" as Good Angel indicates his absurd inclination, he is easily "glued" with the words "Evil with Conceit" with the words of Evil Angel. Desire and conceit do not generate a determination. As Valdes tells him and as Faustus repeatedly tells himself, he has to "persevere, but Faustus cannot unlearn all his learning, though, at the same time, he does not realize his learning. Finding. The victim of a tragic divide between contemplation. And the functional needs of learning in his time, Marlowe's Faustus has to begin his education after the end of his education. Na has more of a teacher. Occasionally enough,

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Mephistopheles, the great champion of Christian heterodoxy, begins to teach Faustus. Not the virtues of religious rebellion, but those of orthodox religion that Lucifer calls his rebellion of "pride and humiliation." Gave birth to Faustus and that hell is not a land of freedom and aspirations, but simply "the loss of the joys of heaven" and its "everlasting bliss".

Act I establish Faustus' tragedy. The subplot of Wagner, the scholars, and the clown dramatizes Faustus's predicament in very crude terms. The clown "would give his soul to the devil for a shoulder of Mutton" and would raise the devils effortlessly.

What Faustus aspires through his studious revolt is farcical

Act II unfolds Faustus' tragedy in greater detail. The egocentric self - temptation of Act I gives way to an agonizing conflict between the religiously constituted self and the aberrations of its human impulses. In the opening soliloquy of Scene, I, of Act II, Faustus defines his tragedy
Now, Faustus, must Thou needs be damned and canst thou not be saved.

.....

Despair in God, and trust in Beelzebub: Now go not backward: no, Faustus, be resolute: Why waver's thou? O, something sounded in mine ears, 'Abjure this magic, turn to God again!' Ay and Faustus will turn to God again. To God? He loves thee not; The god thou Servest is thine own appetite... Wherein is fixed the love of Beelzebub: To him, I'll build an altar and a church, and offer lukewarm blood of newborn babes (II, I, 1 - 15)

Faustus has damned himself through his egocentric indulgences and is beyond repair. The incorrigible state makes Faustus despair in God, despair that makes him continue his self - indulgence for which the king of devils provides the fascination and the means. Despair is not the resulting state of his self - indulgences but has rather shaped his self - pursuits. Faustus' state of mind transcends his mental frame and is, possibly, rooted in his particular religious persuasion. The new protestant faith of the Elizabethans experiences a chasm between God and his worshippers, having repudiated the intermediary role of the Holy Roman Church and its order of the saints, rituals and other processes of salvation. In the skeptical mood about the Catholic Church's religious practices, faith in God and His Justness came to be intertwined with

certain despair in God. Despair reflects a fear of God and the want of a satisfying or self - fulfilling experience of Him. Faustus's despair and his refusal to believe in his salvation, as the orthodox church would ordain him, leading to the kind of blasphemy he makes, is closely associated, as critics like C. Lily, B. Campbell and C.L. Barber view, with the protestant "casuistry". The protestants looked upon conscience as a more effective way than the prescribed rituals, of reaching God. Marlowe does not champion the protestant's path to God but uses blasphemy in the Faust legend for dramatizing heroic possibilities of the Renaissance - inspired aspirations. Significantly, Faustus does not express faithlessness in God. He wants to be like Him, and, as despair sets in, he only feels that God would not love him and wonders whether He could harm him after he has deserted Him for the company of Mephistopheles.

As despair leads to the self - indulgent belief that divine providence, as well as the divine wrath, cannot reach him, Faustus signs the pact with the devil giving away his soul in return for his services.

However, Faustus' pact with the devil is as self - indulgent as his rejection of divinity, both being subject to human vacillation. As Faustus fluctuates between despair and repentance, so does he flee from the devil, and surrender to the devil alternately renewing his contact with the devil after every bout of repentance. The pattern of self - willed despair and damnation becomes so intense and pervasive that in a given moment, he feels despairingly damned 'and also, self - assuredly, defiant of divinity. His "blood congeals" when he signs the pact and feels his arm inscribed with a divine warning - "Homo fudge", Man flee, but there is the self - assurance that his senses have deceived him and, even if he were not deceived, he would not flee from the pact.

If divinity is unsatisfying and, thus frustrating, so is the devil unable to answer or give every, thing he asks for. If he could retain his faith in God in spite of despairing and rejecting Him, he would stick to the devil for whatever it could give him for there is no alternative to God and the devil; he is born and bred in the realm of God but has chosen to live defiantly and voluptuously in the realm of the devil.

The morality structure of the play minus the morality kind of a submissive hero but one with an individualistic conceit builds up the

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tragedy of Faustus. It is not Faustus' sinful conceit that gives the particular kind of tragic agony to the play. In his conceit, Faustus looks askance at God and conventional Christianity as to why they seek the abject surrender of man and thus degrade him particularly when the man is made in the image of God and craves to be like Him on the earth: "Be thou on earth as Jove in the sky." Marlowe lends justification to this human aspiration in the evolution of the Faustus character. Faustus' impulsiveness, conceding a certain measure of human fallibility, is the intensity of the human bitterness - Marlowe holds out for a dramatic statement. Marlowe's reported atheism has nowhere touched the point of faithlessness in God but faith in God to Marlowe, as to Faustus as well, could be born of the excellent human potentialities, that should, essentially, reflect divine omnipotence. Nicholas Brooke writes: The dramatic tension of the Faustus story as Marlowe presents it lies primarily in the fact that Faustus is determined to satisfy the demands of his nature as God had made him be himself a deity and that is forbidden: and it can only be achieved by a conscious rejection of the God who created him in his image but denied him (as much as Lucifer) fulfillment of that image.

Consequently,

...Faustus's self - damnation is wholly positive, achieved by an assertion not a failure of Will ... Faustus's Hell is not a place of torture, it is Hell only in that it is an absence of heaven. It is an extreme of anti - God whose nature is deliberately opposed to the Angels' joyous submission to the service of omnipotent Heaven is the subjection of self, Hell in this sense is the assertion of self...Marlowe's philosophical position is that man has certain overriding desires whose realization is denied by any form of servitude, and the order of God is, as Milton's Satan observed, an order of servitude.

The tragedy in Doctor Faustus gains strength in this rigidity of protest. The protest is made in the agonizing awareness that it entails the deprivation of heavenly joys. Faustus cries out in desperation:

When I behold the heavens then I repent, and curse thee, wicked Mephistopheles, because thou hast deprived me of those joys.⁹ (II, ii, 13)

Faustus's rebellion is a desperate one for it loses more than it gains. But Faustus "is resolved" and shall "never repent". He sees no reason either to "die" or to "basely despair". For all its deprivation, his human condition has its promise:

Have not I made blind Homer sing to me Of Alexander's love and Oenone's death? And hath not he, that built the walls of Thebes, With the ravishing sound of his melodious harp, Made music with my Mephistopheles? (II, ii, 25 - 30)

Even Christ cannot save Faustus, as Lucifer says, as His "justness" precludes those like Faustus who are assertive of their worth. Faustus belongs to Lucifer who championed a similar protest against God earlier and experiences heavenly deprivation but pursues his freedom. The dramatic causes provided through Faustus's ambitions and the temptations of the devil do not stand out as significantly as contributory causes as does Faustus's self - determination to protest against God.

The original Faust Book on which Marlowe bases his play did not have serious theological or human implications. Marlowe gives Faustus both a theological and human motivation. Faustus experiences spiritual pain and intense suffering caused by the nature of both his religious and human impulses. There is an irony implicit in the very combination of religious and human impulses.

A doctor of divinity and a master of several human sciences like Medicine and Law, Faustus is fully aware of the nature and indispensability of religious faith on the one hand, and the nature and possibilities of human excellence and achievement on the other. Religious faith is a positive and humble acceptance of human possibilities and the formulation of a concept of a power superior to man and omnipotent in itself. Similarly, non - religious human learning is based on the concept of human reason as the regulator of human affairs. Pride, both religious and secular, should adhere to the formulations that shape religious faith and human learning. There is no scope for any human achievement in religion and godly power in human learning.

The basic irony of Faustus's aspirations is one of misplacement. He misplaces human learning in the realm of religion and the power of religion in the realm of human learning and achievement. He wishes to be "divine in the show" and would "live and die" in Aristotle's works.

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Logic has "ravished" him: The divine show, Faustus wants, is not of god but of man. Similarly, logic which has ravished him by its analytics should produce "miracles". Medicine, which has saved several cities from plague and cured several maladies, should help him to "heap up" gold and should make Men "live eternally" and also "raise the dead" to life. Law does not suit human excellence and only divinity comes nearest to it but divinity does not recognize human excellence but presupposes human sin:

If we say that we have no sin, we deceive ourselves, and there is no truth in us. Why, then, be like we must sin, and so consequently die? Ay, we must die an everlasting death. What doctrine call you this, Che sera, sera...., What will be, shall be. Divinity, adieu! (I, i.42 - 47)

The belief in religion is an admission of human sinfulness and religion must be dispensed with but Faustus does not consider whether there is any human failure outside the realm of religious formulations of sin and, further, as Douglas Cole points out, Faustus arrives at his fatalistic conclusion by joining together two premises which themselves are glaring half - truths for each of the propositions he cites from the Bible is drawn from contexts and passages which unite the helplessness of the sinner with the redeeming grace of God. "For the wages of sine is death but the gift of God is eternal life through Jesus Christ our Lord". . . "If we acknowledge our sins, he is faithful and just to forgive our sins to cleanse us from all Unrighteousness."4

Phoebe Spinrad observes that Faustus' translation of Che sera, sera could just as easily have been, "What shall be". In the first, there is a rejection of will; in the second, an affirmation at least of the "possibilities of the will". Faustus is indeed refusing to consider his "being" in God, but by disposing of the question along with the answer, he is betraying the humanist goal of seeking the truth of "being" outside of religious systems.

Faustus' achievements through his pact with the devil are in an inverse proportion to the magnitude of his ambitions. Ironically, Faustus's fatalistic interpretation of the scriptural assertion that what shall be will become a matter of self - conscious choice. Further, the choice becomes a repetitive pattern of continual willfulness in the face of an agonizing awareness that the God he rejects is the one he continues to cherish.

Necromantic books are "heavenly". The magician he wishes to be is a "mighty God". He rebels against God but the divine consciousness characterizes even his rebellion. God, always, continues to be the measure of all things for Faustus.

9.5 LET US SUM UP

The confluence of Renaissance and Reformation influences, particularly the reform sought by English Protestantism of the time, greatly enhances and refines the dramatic universe of Doctor Faustus. Marlowe's use of Renaissance and Reformation aspirations is neither axiomatic nor ideological, but one of conceptual intellectual sensibility. In the possibilities of Faustus's multi-layered conflict, Marlowe acquires Doctor Faustus a historical character, which makes the play without creating an interplay of historical forces. Without the Renaissance, and the Reformation, Doctor Faustus would remain a simple morality play. The Renaissance makes it a human tragedy of Christian morality, a tragedy that was missing from morality theatrical tradition. The Reformation and English Protestantism deep understanding of religious belief and conscience and the right of the individual to a particular type of religious experience make the human physician tragedy a human tragedy, which is gruesome and tragically vocal.

9.6 KEYWORDS

1. Protestantism: Sixteenth century religious reformation movement consisting of distinct mainstream strains like Lutheran (Martin Luther) Calvinist (John Calvin) and the Anglican. Despite differences, the different strains of Protestantism believed in the concept of justification by grace through faith and reject the primacy of the Pope, emphasize the individual faith and accept the Bible as the prime authority. These mainstream Protestant movements stress the supreme authority of The Bible and the possibilities of salvation only to those who accept Christ and practice infant baptism. The radical groups like the Baptists, and

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- the Quakers practice adult baptism limiting faith to those who practice it and believe in a critical understanding of religious faith.
2. Reformation: The Reformation, also known as the Protestant Reformation, a religious revolution that took place in the Western Church in the 16th century.
 3. Fatalistic: relating to or characteristic of the belief that all events are predetermined and therefore inevitable.
 4. Sinfulness: against the rules of a religion or morally wrong.
 5. Irony: the expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect.

9.7 QUESTIONS FOR REVIEW

1. Discuss Doctor Faustus as essentially a Renaissance tragedy.
2. Examine Doctor Faustus as a study in the duality of Christian faith.
3. Illustrate the ideas in Doctor Faustus that present a meeting point for the movements of Renaissance and Reformation.
4. Give a critical appreciation of Doctor Faustus as dramatic poetry.
5. Discuss Marlowe's contribution to the growth of dramatic poetry in English.

9.9 SUGGESTED READINGS AND REFERENCES

1. Leo Kirshbaum. "Doctor Faustus". A Reconsideration" Critics on Marlowe Judith O'Neill ed. George Allen and Unwin Ltd. 1969. pp. 801
2. Nicholas Brooke. "The Moral Tragedy of Doctor Faustus" "Critics on Marlowe" pp.93 - 94.
3. Ibid, p.105.
4. Lily B. Campbell. "Doctor Faustus: A Case of Conscience" PMLA 67.2 1952. pp. 223 - 24.

5. Christopher, Marlowe. Doctor Faustus. Madras, Macmillan. 1976. pp.6 - 8.

9.10 ANSWERS TO CHECK YOUR PROGRESS

1. Describe in your own word.
2. The aesthetic dimension is as central to man as factual or rational. The exclusion of beauty underlines the basic existence of man, and as, the pursuit of truth is the pursuit of beauty, one cannot be divorced from another. The spirit of the Renaissance is characterized by a spirit of inquiry towards everything that concerns man and rebellion against anything that denies human reality.
3. Faustus is a wretched creature, who leaves higher values to lower values? That Satan and Hell are omnipresent, powerful and terrible realities - these are the values that govern the play. When you watch plays you have to accept them temporarily. You do not need to accept them eventually. But you should not interpret drama in the absence of your philosophy, or religion or religion.
4. The conflict between hope and despair, where hope would lead him to God again and despair would keep him from salvation, which makes the suspense of the play. The outcome remaining in doubt till the eleventh hour, the tension continues throughout the play and gives it its peculiar dramatic compulsion. Faustus' despair, either in itself or in juxtaposition with his religious hope or Renaissance aspirations presents the rich complexity of the Elizabethan mind fluctuating among several alternatives without being able to affirm or reject anything decisively.

UNIT - 10: VARIOUS ASPECTS OF DOCTOR FAUSTUS

STRUCTURE

- 10.0 Objectives
- 10.1 Introduction
- 10.2 Magic and devil
- 10.3 Fear and Faith
- 10.4 Let Us Sum Up
- 10.5 Keywords
- 10.6 Questions For Review
- 10.7 Suggested Readings and References
- 10.8 Answers to Check Your Progress

10.0 OBJECTIVES

After studying this unit, you should be able to know:

- This unit discusses how Doctor Faustus emerges as a great tragedy.
- Attention is focused on how a Christian morality game is framed after it and how they play.
- Surpassing the ethics ethos within its structure to become a great human tragedy.
- The play received more recognition as a poem than a play, mainly due to the use of blank verse in place of poetry.
- Marlow gives blank poetry more freedom of language and imagination and the ability to present diverse ideas and emotions to the play.

10.1 INTRODUCTION

Renaissance and Reformation play. It is also viewed as a psychological play and magical extravaganza. The character of Doctor Faustus itself is subject to varied focus — a thoughtful scholar, a devout Christian,

magical trickster, and a seeker after egoistic trifles or after simple sensuous pleasures. The theater history of Doctor Faustus illustrates the diversity of focus in staging the play. Doctor Faustus was primarily written as a playscript for the Elizabethan audiences. The standardization of the play as text entailed several attempts, following the initial production. The first recorded performance of the play was on September 30, 1594, at Rose Theater by the Admiral's men with Edward Allen playing the lead role of Faustus. There are possibilities, William Tyreman notes, that the piece was sold to the Earl of Pembroke's Men, one of the many professional acting companies of London. It might have also been acted by them at the Court. However, the script passed into the hands of Lord Admiral's Men, possibly through purchase by Lord Howard of Effingham. It was also staged at the Theatre in Shore ditch any time between 1588 and 1593, either by Pembroke's Men or by Lord Admiral's Men. The morality framework and the intensely Christian theme notwithstanding, in writing Doctor Faustus, Marlowe had in mind the predominant purpose of entertaining the Elizabethan audiences who would care more for a spectacle than for a moral story. William Tye man records an early impression of the play as noted in Sir John Melton's Astrologaster of the Figure Caster of 1620.

shaggy - hair 'd Devils runner roaring over the stage with Squibs in their mouths, while drummers make thunder in the tiring - house, and the twelve - penny Hirelings (i.e. stage - hands) make artificial Lightening in their Heavens.

The state of the popular Elizabethan mind was such, Tyrde man notes that there was even a rumor among the credulous that the actual demons participated in the stage action. Edward Allen, who also played Tamburlaine and the Jew of Malta, evoked instant identification from the audience with his "barnstorming" acting. Faustus was lost in Allen and it was Allen who mattered to everyone. His popularity was such that he had to be recalled from his retirement on account of Queen Elizabeth's admiration for him. Thomas Heywood found him to be "peerless" and Thomas found him making good any shortcoming in the text. However, in the succeeding years, his acting was condemned as unreal though he was recognized for his essential theatrical hold on the audience. The essential intellectuality of the play might not have been lost on the

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Elizabethan audience, though they were largely attuned to the popular taste for spectacle and high rhetoric. The Elizabethan stage conventions and practices, largely developed in terms of the audience's proclivities. Even before the Elizabethan stage conventions could render the play strikingly physical, Marlowe himself initiates a visual thrust in the making of Faustus' character. Phoebe S. Spinard observes:

..... Faustus is not a visionary but a visualizer. Most of his accomplishments are described in terms of seeing, whether in reading books or in viewing the geography of the earth and sky from Mephostophilis' dragon drawn chariot. His plans, too, are focused visually on concrete objects the projects he will accomplish with his magical powers, the gifts he will obtain from the spirits even his possible refuges from the devils in his final soliloquy.

Further, Spinard observes, Faustus calls for a visual response from the audience as when the devil in Helen's disguise is presented to him and when he finds Christ's blood streaming in the firmament. On both occasions, Marlowe seeks to put the audience on a visual track through Faustus' words. Faustus "cannot grasp what he cannot see" and uses "outward shows as a substitute for thought." Marlowe's Elizabethan Faustus is a correlative effort for the Elizabethan audience's proclivities. Marlowe was writing theatre as much as drama in *Doctor Faustus*.

However, the tendency to be the article is partly correlated with the dramatic and rhetorical strain in *Doctor Faustus*, and, at times, it is simply let loose as in the middle sections of the play. The fact is that the dramatic word and its rhetorical force and the visual spectacle stand on the same footing in Marlowe's play. The same is true of the Elizabethan theatre in general. The visual dominates the verbal but the rhetorical dramatic word is the organizing principle. This is the Renaissance element characterizing the Elizabethan drama. Writing of themes and conventions of Elizabethan tragedy, M. C. Bradbrook asserts that the "essential structure of Elizabethan drama lies not in the narrative or the characters but words". Through "word play" and "word patterns", the Elizabethans build their drama on words. Faustus with all his human learning, wanted to be divine in show and asks Mephostophilis "what means this show" for all that he presents. For Russell, Marlowe's play is "visual as well as intellectual, physical and metaphysical, responsible

and popular”. Russell writes: For Marlowe both words and actions are important. He was sometimes content with action and no words as crucial moments of his drama. Helen who ravishes Faustus and “sucks forth” his soul only passes over the stage in silence.... Marlowe was not fond of the rhetorical elaboration of Seneca, Kyd or early Shakespeare.... Marlowe did not pursue comparisons so nimbly, and seldom developed an intricate argument, he preferred to build to progress, retaining each element within the final large impression.

He further writes:

Reliance on visual effect is perhaps most impressive in elevation to individual characterization, for besides maintaining a typically Renaissance complication of meaning and situation, a show implied a kind of density in character portrayal. It was not accidentally that Alleyn was framed for majestic parts The actor of Tamburlaine, Faustus and Barbara’s had to be able to hold the center of large stage pictures and make a clear physical statement; nervous subtleties or minute physical realism were required for neither words nor gestures.

Visual explicitness underwritten by a clear thematic perspective was required of Doctor Faustus or a typical Malvina play on the stage. Perhaps, the resources of Elizabethan theatrical organization or abilities were inadequate for Marlow’ s theatre. The Victorians who revived interest in Marlowe who was almost forgotten for nearly 200 years after the closure of theatres in London in the middle of the seventeenth century, cared more for Marlow’ s poetry than for his drama or theatre.

Check your Progress - 1

1. Discuss how irony constitutes the chief element in the characterization of Faustus.

2. Illustrate the use of dramatic irony from the text of Doctor Faustus.

10.2 MAGIC AND DEVIL

In Marlowe, the poet was born in a Renaissance love of rhetoric. The language weapon Renaissance was mainly used to explore human aspirations and elevate man to centrality in the universe. Marlowe's achievement in Doctor Faustus was noted by Ballet Giamatti.

... Marlowe's Doctor Faustus believes that God - like power of language and shows us how words can climb and inspires us to touch the heights within our heads. But all the time, Marlowe is in control. He knows a lot about the power to shape words

This Faustus is not the only one who wanted to become a magician; Marlow aimed to reduce it. Faustus fails because he chose a black art for magic. Marlow chooses poetry to achieve the power of magic through the majesty and power of the language and its words. However, the power to be obtained requires a change in the structure of the verse used. The earliest theatrical form of Miracle plays uses the complex stanza form but as the theatrical discipline began to gain maturity, the rigor of the stanza form gradually favored diversification of the verse forms and their total simplification, almost possible, for spoken speech.

Faustus' achievements through his pact with the devil are in an inverse proportion to the magnitude of his ambitions. Ironically, Faustus's fatalistic interpretation of the scriptural assertion that what shall be will become a matter of self - conscious choice. Further, the choice becomes a repetitive pattern of continual willfulness in the face of an agonizing awareness that the God he rejects is the one he continues to cherish. Necromantic books are "heavenly". The magician he wishes to be is a "mighty God". He rebels against God but the divine consciousness characterizes even his rebellion. God, always, continues to be the measure of all things for Faustus.

The irony of Faustus' revolt does not end with its divine awareness. Lucifer and Mephostophilis whom Faustus courts, share the ironic predicament of Faustus - - Rejecting God but cherishing Him. Mephostophilis describes Lucifer's revolt against God as not heroic but as one of "pride and insolence" and hell is the absence. The play presents

a course of regenerative irony, for Faustus having strained the delicate irony of human condition has set it on a course *sui generis*. The theological formulation of sin could never be farther than human truism. The greater the man tries to be, the less he becomes in fact. Douglas Cole writes:

Doctor Faustus is a man who of his conscious willfulness brings tragedy and torment crashing down upon his head, the pitiful and fearful victim of his ambitions and desires. The irony with which Marlowe habitually invests the downfalls of his protagonists is here wrought to its finest and sharpest point; it is an irony based on theological concepts of sin and damnation, and dramatically expressed in two major patterns of action: the repetitive pattern of moral choice leading to the alternative of spiritual destruction and the pattern of contrast between Faustus' grand imaginative designs and the actual, vacuous accomplishments of his magical career.⁶

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No dramatic character could be a creation of such an enduring irony as Faustus is. His is the paradoxical case of a revolt against something that constitutes his very being. Irony builds up the character of Faustus and the play so forcefully that the greater the revolt of Faustus is against God, greater still is his divine awareness. Irony builds up not merely the paradox of Faustus' revolt but, also through the paradox, intensifies Faustus' self-awareness and his sense of the human condition.

Now, Faustus, must thou needs be dammed? And canst thou not be sav'd. What boots it, then, to think of God or heaven? Away with such fancies, and despair; Despair in God, and trust in Beelzebub.... Abjure this magic, turn to God again! To God? He loves thee not. The God thou serv'st is thine own appetite, Wherein is fix'd the love of Belzebub. To him, I'll build an altar and a church.⁷ (II, i 1 - 15)

The tragic dilemma in Faustus does not rest in his choice between God and the devil but in their inseparable coexistence within his human condition. Fear of God and damnation and the trust of the devil emanate from the human condition. God is the heavenly joy of human limitations and the devil is the appetite of human aspirations. The heavenly joy lies for man in a condition of human limitation and a tragic torment awaits in the human state of promise and excellence. Both god and the devil define man in a mutuality and confront him with an acute tragic dilemma as to whether he be content with the humanly limiting bliss or contend tragically with the magnificence of human promise and possibility.

The tragic dilemma is all the more tormenting for there is no truly human resolution of this dilemma. God calls upon him to return to Him but the devil manipulates him to retain his contractual bond with him.

The party of God and the devil in the centrality of man, however, is only a stage in the human predicament of Faustus and does not last long. Faustus has not rejected one in favor of the other but has replaced God by the devil, with the divine awareness constituting his being, remaining more or less intact.

The divine awareness is a sense of humility and veneration towards a superior being. What Faustus gave as a devout soul to God, he would now give to the devil raising an altar and building a church. He would

complete the bond with the devil using the same words, "Consummatum est", Christ used in completing the "work of redemption on Calvary". However, the devil does not redeem Faustus from his divine awareness but rather intensifies it and generates deep despair:

.....whither should I fly? If unto God, he'll throw me down to hell.⁸ (II, i. 75 - 76)

The devil is no less despairing of Faustus' ambitions of divine power on earth. Neither could Faustus give the whole hearted commitment to the devil nor could the devil keep up the obligations of the contract. Both despair of god, reject Him and lead a life of distraction as wounded rebels rather than as defiant fighters. The analogy between the man and the devil ends there for the loss is gruesome for Faustus who can only fall back on his despair whereas the devil could live on the thoughts of avenging their defeat as ineffectual angles.

The signing of the pact with the devil starts unfolding the fundamental irony of Faustus' aspirations. Faustus signed the pact only to undo himself totally. The pact signed to gain absolute power on earth only leads to Faustus' mental disintegration, for what he gets through the pact is only increased despair in God as well as in the human condition. Mephistophilis would not answer Faustus' query about hell for it reminded him of his own tortured state of being. He wouldn't answer Faustus' question about the creation of the earth as well, for the creator is his bitter enemy nor could he give Faustus a wife, for marriage, is a divine sacrament. Ironically, the show of the Seven Deadly Sins, he arranges is what he could give and what Faustus could relish vicariously. The period of contract of twenty - four years turns out to be not only a denial of Faustus' aspirations but one of the progressive degradations of Faustus as a man. Douglas Cole writes:

In not choosing God in his desire to be as God, Faustus has provided not only for his destruction but also for his degradation. Instead of reaching the stature of demi - God or even commander of the world, Faustus becomes an imperial entertainer. The restless scholar hemmed in by the limits of mortality gains his satisfaction by playing the practical jokes on the papal court: the man who looked forward to controlling the lives and

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the power of all the earthly rulers now becomes the magician of the emperor, building castles in the air, and presenting spirits that resemble great men of the past.⁹

Further, the fascinating devil providing allurements turns out to be a tormentor threatening punishment as Faustus attempts to seek divine grace which amounts to disobedience to the devil.

The devil is a temptation, distraction, and sovereign power but doesn't stand by the contractual obligations. Faustus who aspired to rule the world cannot even insist on the devil's obligations much less abrogate the contract for its breach but meekly assures obedience without insisting on the same from the devil.

Thou traitor, Faustus, I arrest thy soul, For disobedience to my sovereign Lord.

Sweet Mephostophilis, entreat thy lord to pardon my unjust presumption, and with my blood again I will confirm My former vow I made to Lucifer.¹¹ (V, i, 74 - 81)

Faustus asks Mephostophilis to torment the old man who agonizes him with his advice. Mephostophilis' reply is significant.

His faith is great; I cannot touch his soul; But what I may afflict his body with I will attempt, which is but little worth.¹² (V, i, 85 - 90)

Implicitly, Faustus could be tormented, for his faith in God is so shaky, but not the old man. Obedience to the devil and faithlessness to God bring the same fate. In fact, the devil heaps degradation whereas God could only pose a serious limitation on his human condition. Further, faith in God could be such a terrifying human strength that the devil would not dare to touch him. If the human condition is limiting, the limitation is a virtue, and a divine blessing too. Faustus should not have despaired in being Faustus and a man but should have felt supreme confidence in his human state.

This realization couldn't be farther from Faustus but the human will rather suffer its choice than retract meekly even if the choice is degrading and torturous.

At best, Faustus can distract himself from the gravity of willful choice with whatever appeals to the baser human instincts. He asks for Helen

but Mephistophilis can only give him a devilish shadow of Helen in whom we can read his predicament.

Sweet Helen, make me immortal with a kiss - Her lips suck forth my soul: see, where it flies! Come, Helen, come, give me my soul again. Here will I dwell, for heaven is in these lips, and all is dross that is not Helena., Brighter art thou than flaming Jupiter When he appeared to hapless Semele: More lovely than the monarch of the sky in wanton Arethusa's azured arms.¹³ (V I, 95 - 100)

Imagery builds up the irony of Faustus' predicament. Douglas Cole sums up the ironical thrust in Faustus' passions: -

Helen, whose beauty caused Troy to burn, will do the same for Faustus; the immortality offered by the kisses of a demon lover is an eternity in hell; the soul that is sucked forth cannot be given back again; hell not heaven is in these lips; the flames of Jupiter that destroyed admiring Semele are the flames of this Helene's abode which will destroy a hapless Faustus; wanton Faustus, like Arethusa, will hold the burning sun in his arms but not without fiery pain.¹⁴

The apostrophe to the devil in Helen's form is a desperate attempt to heighten his predicament and allow it to reach its logical end where the nature of his undoing comes in full force to his realization.

But Faustus' offense can ne'er be pardoned; the serpent that tempted Eve may be saved, but not Faustus ¹⁵ (V, ii, 13 - 15)

In ruminations about the possibility of divine grace to him after he signs the pact with the devil, Doctor Faustus reflects the divergent positions of the Catholic and the Protestant positions. The religious controversy was so near Marlowe at Cambridge where he was a student when the defenders and opponents of the Calvinist's faith like William Parkin's and his follower, William Barret, on the one hand, and opponents like Peter Barro on the other, entered into endless polemics. Lily B. Campbell calls Doctor Faustus' despair a case of a torturous Protestant conscience while

the possibility or impossibility of divine grace for Faustus holds the dramatic tension in the play:

It is the continuing struggle of conscience, the conflict between hope and despair, where hope would lead him to God again and despair would keep him from salvation, that makes the suspense of the play. The outcome remaining in doubt till the eleventh hour, the tension continues throughout the play and gives it its peculiar dramatic compulsion.

In fact, Faustus' despair, either in itself or in juxtaposition with his religious hope or Renaissance aspirations presents the rich complexity of the Elizabethan mind fluctuating among several alternatives without being able to affirm or reject anything decisively.

10.3 FEAR AND FAITH

In the course of Greek drama, tragedy acquired a high seriousness both in its purpose and treatment of materials and reckoned with the concerns of the whole community and strove to raise fundamental questions about human existence and also to provide deep psychological insight into the metaphysical and epistemological processes of the world and human life. Aristotle, the Greek philosopher in the fourth century B.C. after examining Greek drama of his time very minutely, offers a definition of tragedy and its constituent elements in his treatise on a drama called *Poetics*. For him, “tragedy is a representation of an action which is important, complete and limited in length. It uses language made beautiful in different ways and in different parts of the play. It is enacted not recited and by arousing pity and fear, it gives an outlet to emotions of this type.”

Aristotle uses the medical metaphor, namely, catharsis to describe the function of the tragedy which is to purge the emotions of pity and fear in the audience. On seeing a tragedy the audience unburdens the constricting emotions that inhibit the understanding of their own life.

The elements of tragedy, according to Aristotle, are plot, character, diction, ideas music and spectacle. The plot must have a beginning, middle, and end. The moving devices of the plot are peripeteia and anagnorisis. Peripeteia entails an ironic frustration of purpose on the part

of the protagonist who is not only a man of noble birth but blessed with outstanding qualities, producing an opposite result from the one intended. The increasing failure of the protagonist is on account of the tragic error or hamartia. Essentially, the protagonist moves or is driven towards anagnorisis, the discovery of the true situation. The progression of the plot displays both verbal and dramatic irony. Verbal irony occurs when the actual intent of the speaker or the writer is expressed in words that carry the opposite meaning. Dramatic irony enables the spectator or reader of a play to know more than its character. The irony is tragic since the audience or the reader understands the predicament of the protagonist who indulges in self - delusory assertions.

Now, Faustus, must Thou needs be damn'd and canst thou not be saved.

.....

Despair in God, and trust in Belzebug: Now go not backward: no, Faustus, be resolute: Why servest thou? O, something sounds of the in - mine ears, 'Abjure this magic, turn to God again!' Ay and Faustus will turn to God again. To God? He loves thee not; The god thou serves't is thine own appetite... Wherein is fixed the love of Belize bub: To him, Ill build an altar and a church, and offer lukewarm blood of newborn babes (II, I, 1 - 15)

The was mentioned in the earlier unit

Faustus has damned himself through his egocentric indulgences und is beyond repair. The incorrigible state makes Faustus despair in God, despair that makes him continue his self - indulgence for which the king of devils provides the fascination and the means. Despair is not the resulting state of his self - indulgences but has rather shaped his self pursuits. Faustus' state of mind transcends his mental frame and is, possibly, rooted in his particular religious persuasion. The new protestant faith of the Elizabethans experiences a chasm between God and his worshippers, having repudiated the intermediary role of the Holy Roman Church and its order of the saints, rituals and other processes of salvation. In the skeptical mood about the Catholic Church's religious practices, faith in God and His Justness came to be intertwined with certain despair in God. Despair reflects a fear of God and the want of a satisfying or self - fulfilling experience of Him. Faustus's despair and his refusal to believe in his salvation, as the orthodox church would ordain

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him, leading to the kind of blasphemy he makes, is closely associated, as critics like C. Lily, B. Cam bell and C. L. Barber view, with the protestant "casuistry". The protestants looked upon conscience as a more effective way than the prescribed rituals, of reaching God. Fear of God and damnation and the trust of the devil emanate from the human condition. God is the heavenly joy of human limitations and the devil is the appetite of human aspirations. The heavenly joy lies for man in a condition of human limitation and a tragic torment awaits in the human state of promise and excellence. Both god and the devil define man in mutuality and confront him with an acute tragic dilemma as to whether he be content with the humanly limiting bliss or contend tragically with the magnificence of human promise and possibility.

The tragic dilemma is all the more tormenting for there is no truly human resolution of this dilemma. God calls upon him to return to Him but the devil manipulates him to retain his contractual bond with him.

The parity of God and the devil in the centrality of man, however, is only a stage in the human predicament of Faustus and does not last long. Faustus has not rejected one in favor of the other but has replaced God by the devil, with the divine awareness constituting his being, remaining more or less intact.

English Protestantism, deriving inspiration from John Calvin, besides opposing several religious practices of the Orthodox Church, propounded the rebellious doctrine of justification by Faith or conscience as against the institutional mediation or determination of the individual's faith. Further, Protestantism believed in absolute predestination and the notion of the elect. Though the concept of human sin, as a flight from God in the exercise of choice, is the same to the Protestants as it is to the Orthodox Church, Calvinist Protestants and anti - Calvinist champions of the Roman church differed diametrically in the possibility of divine mercy for the sinner. The Orthodox Church presented the idea of an ever benevolent God waiting to save the repentant at any time, Protestantism advocated the idea of a sinner as being a born reprobate through predestination whose predicament is one of endless despair from which there is no escape.

In not choosing the God in his desire to be as God, Faustus has provided not only for his destruction, but also for his degradation. Instead of

reaching the stature of demi - god or even commander of the world, Faustus becomes an imperial entertainer. The restless scholar hemmed in by the limits of mortality gain's his satisfaction by playing the practical jokes on the papal court: the man

who looked forward to controlling the lives and the power of all the earthly rulers now becomes the magician of the emperor, building castles in the air, and presenting spirits that resemble great men of the past.

The Christian faith in his time was at loggerheads with the new humanist values of material prosperity and pagan aesthetics. There was also the schism between the Catholics and the Protestants within the Christian faith. A scholar of vast learning, unlike many of his contemporaries, Marlowe could not help a critical and even a skeptical attitude towards both the dogmatic and the resurgent ideas current in his time. Skepticism, undoubtedly, represented the intellectual acumen and rigor of the Elizabethan mind. Marlowe's intellectual predecessors are the Latinist Erasmus and the great Thomas More. In the Praises of Folly, written in England at Thomas More's house, Erasmus, formulating the concept of serious - future - the serious or the great as inseparable from the weak or the frivolous - sums up the ironic perspective necessary for the cultural experience of the times. More wrote a companion piece to The Praises of Folly in Latin called Utopia (1515) presenting the tragic - comicality of his times. Irony as a self - defeating human presumption was the structure of medieval Miracle and Morality plays. Marlowe follows the dramatic form these plays but the point of Marlowe's irony is a dilemma on the part of man whether there are infinite possibilities in him or all that he confidently feels about himself is simply a presumption. The essential irony implicit in the Miracle and Morality plays precludes human tragedy while the Marlowe irony makes the human dilemma poignantly tragic. Irony in Anu I - Tragic Dilemma in Doctor Faustus the nature of irony in Doctor is confounded by the fact that Marlowe nowhere articulated either his religious convictions or his humanist yearnings. It is equally difficult to say whether Marlowe suffered within his mind with regard to the Catholic or the Protestant faith or concerning the values of the Christian faith as against the emergent humanist values. Except stating that Marlowe was deeply sensitive to the raging intellectual and religious controversies of his time. it is difficult to say

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what Marlowe's specific persuasions were. Critical perception often centers around Marlowe as a cynical Nietzsche bent on disintitling all orthodoxies. This view has its basis in Marlowe's I "atheist lecture" which led to the charges of Richard Baines, an informer, and Thomas Kyd, against Marlowe for blasphemy before the Lord Keeper. But this perception is very tentative, especially because of Faustus' last soliloquy containing I the most passionate religious faith. Obviously, Marlowe's atheism was polemical against religious obscurantists; and the religious passions of the dying Faustus do 1 betray Marlowe's deep religiosity.

With Marlowe's convictions eluding any definite critical point of view, Marlov's irony has to be credited to his dramatic genius that could evaluate all kinds of experience with unfailing objectivity. What Marlowe presents in Doctor Faustus I are two distinct structures of irony, one based on the teleological concepts of sin and my variation and the other on the self - hitting structures of human possibilities. I Marlowe's specific dramatic achievement lies not only in making one irony intelligible in terms of another but infusing them in such a manner that one heightens the other.

Check your Progress - 2

3. The essence of irony is dilemma: Discuss the statement with reference to Doctor Faustus.

4. Tragic irresolution is the dramatic strength of Doctor Faustus.

10.4 LET US SUM UP

The confluence of Renaissance and Reformation influences, particularly the reform sought by English Protestantism of the time, greatly enhances and refines the dramatic universe of Doctor Faustus. Marlowe's use of Renaissance and Reformation aspirations is neither axiomatic nor

ideological, but one of conceptual intellectual sensibility. In the possibilities of Faustus's multi-layered conflict, Marlowe acquires Doctor Faustus a historical character, which makes the play without creating an interplay of historical forces. Without Renaissance and Reformation, Doctor Faustus would remain a simple morality play. The Renaissance makes it a human tragedy of Christian morality, a tragedy that was missing from morality theatrical tradition. The Reformation and English Protestantism deep understanding of religious belief and conscience and the right of the individual to a particular type of religious experience make the human physician tragedy a human tragedy, which is gruesome and tragically vocal. There stands Christopher Marlowe: a leading explorer of innovative poetry in drama. Poetry that is immediately dramatic and essentially to the human mind and soul presents its soulful ecstasy and struggle and suffering. If Marlowe was not a great dramatic poet like Shakespeare, he is, nevertheless, great at formulating the inevitability of dramatic poetry, in which Shakespeare and others, who followed him, found a model for his dramatic endeavors. If the inevitability of Marlowe discovery and theatrical poetry was not shaped into a quintessential dramatic art of poetry, it was because, as Harry Levine says, Marlowe chose to be himself and let others see it. Left what he could offer them.

10.5 KEYWORDS

1. Arethusa: A nymph in Greek mythology who was pursued by the river God, Alpheus. She flies to Sicily where she takes the form of a spring in Ortygia, an island near Syracuse. Alpheus, flowing under the sea, was there united with her.
2. Fredrick Schlegel: (1772 - 1829): German critic, aesthetician, and writer of romanticism, Schlegel formulates the aesthetic theory of romantic poetry and also the notion of romantic irony.
3. Soliloquy: Coined from Greek solus (alone) and loqui (to speak). Speaking one's thoughts aloud with none to hear, or regardless of the presence of hearers. It is a declamation in this manner by the

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characters. Soliloquies are popular in Marlowe's and Shakespeare's plays.

4. Postmodernism: a broad term to explain the intellectual temper in the West since the Second World War. On the one hand, postmodernism reflects disillusionment with modernist self-consciousness and its realist/naturalist perspectives and, on the other hand, it runs through several contemporary ideas like post-structuralism, Deconstruction, reader-response studies, and new Historicism, etc.
5. Poststructuralism: Rejecting the supremacy of the authorial voice and interpretative human experience, structuralists like Ferdinand Saussure and Levi Strauss and post-structuralists like Ronald Barthes and Jacques Derrida, make literature a linguistic model in which signs are related to one another not through logical connection but through a process, a differentiation. While structuralists explore a structure of functional relationships within linguistic structures, Poststructuralists, focusing on the possibilities of reader response, are engaged in decentering even the functional relationships between the signified and the signifying structures to discern the points of rupture or fission in them. From the traditional liberal humanist approach to the post-structuralist approach, which is essential, deconstructionist, the shift that has taken place is from the predominance of the author, through that of the underlying linguistic structures to the possibilities of the response of the reader.

10.6 QUESTIONS FOR REVIEW

1. Marlowe wrote as much theatre as drama in Doctor Faustus. Discuss.
2. Discuss the textual diversity of Doctor Faustus with reference to its productions during the Elizabethan period.
3. Examine the merits and demerits of modern productions of Doctor Faustus.
4. Examine Marlowe's use of blank verse in Doctor Faustus
5. Give a critical appreciation of Doctor Faustus as dramatic poetry.
6. Discuss Marlowe's contribution to the growth of dramatic poetry in English.

10.7 SUGGESTED READINGS AND REFERENCES

1. Bert O. States. *Irony and Drama: A Poetics* Ithaca. Cornell University Press. 1971 .p.3. 2. *Ibid.*,p.xviii.
2. Marlowe. *Doctor Faustus*, p.5.
3. William Tydeman. *Doctor Faustus: Text & Performance*. 1984. McMillan London. Tyd man discusses the productions of Doctor Faustus since the Elizabethan times to the 1980s and focuses on the problems of acting involved in specific roles and scenes and of staging the play.
4. 2. John Russell Brown, “Marlowe and the Actors” *Drama Review* 8, 4, 1964. Russell discusses the challenges Marlowe imposes on the actors for his plays.
5. 3. Jerzy Grotowski, “Doctor Faustus in Poland” *Drama Review* 8,4 194, pp.121133. Richard, Grotowski presents his theatre script of Doctor Faustus and discusses the critical perspectives of his production.
6. T.S. Eliot, *Christopher Marlowe: A Collection of Critical Essays*. Clifford Leech ed. Prentice Hall, New Jersey 1964. Eliot estimates the quality of Marlovian Verse, compares it with that of Shakespeare and also Marlowe’ s contribution towards the evolution of dramatic poetry in England

10.8 ANSWERS TO CHECK YOUR PROGRESS

Check your Progress - 1

1. In this play Doctor Faustus play’s irony lead role while this leading character holds the same devil who so called claims at these services for all the time. Impact of this will not bring happiness or blessing but damnation.
2. Structural Irons exist as a whole in Faustus. Marlow introduces this structural irony through the traditional use of an unreliable or naïve

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narrator: Dr. Faustus is shrewd, ambitious, and proud of his accomplishments, but refuses to recognize the flawed logic that ultimately damages his soul. Upon graduation, he rejects professions in law, medicine, theology, and philosophy, believing that he is destined for infinitely more satisfying things, such as an omnipotent destiny that holds power and veneration by the masses. Is full of this structural irony is supported by a variety of irony such as dramatic and situational irony throughout the play.

Check your Progress - 2

3. Doctor Faustus boons Marlow in two distinct erections of irony. The greater is Faustus's rebellion against God, the greater still is his divine awareness. Satan did not redeem Festus with his divine awareness, but intensified him and caused deep disappointment.

4. Faustus's hesitation is probably not much of his strength per se, but it does reveal the internal turmoil that Faustus has when deciding which one will get the most fulfillment. On the one hand, he can join Lucifer by selling his soul, and be served by Lucifer's top demon Mephistophele for a period of 24 years. On the other hand, he can live a normal life devoid of magical powers and try to find satisfaction in divinity, which was his field of study. Certainly, the point of the play is that Faustus, being a human being, is so impressed by the greed of great power in Lucifer's seduction and finally seals his fate to fall into hell for eternity. But Focus hesitated to make the decision is clearly one of the saddest parts of the play. We see him slowly slipping into Satan's hands. At one point they say, "My heart is so hard that I can't repent!" While Faustus is given a chance to repent later, he does not take.

UNIT -11: OF GARDEN AND OF TRUTH BY FRANCIS BACON

STRUCTURE

- 11.0 Objectives
- 11.1 Introduction
- 11.2 Plantation of garden
- 11.3 Concept of truth
- 11.4 Let Us Sum Up
- 11.5 Keywords
- 11.6 Questions For Review
- 11.7 Suggested Readings and References
- 11.8 Answers to Check Your Progress

11.0 OBJECTIVES

After learning this unit based on “Of Garden and of Truth by Francis Bacon”, you can gain knowledge of about the following important topics:

- Plantation of garden.
- Concept of truth.

11.1 INTRODUCTION

It would be a very dull and desolate place to live in a world without trees and plants. Nature and its gifts, in reality, help humanity in more ways we can imagine. In this section, Francis Bacon’s essay entitled “Of Garden” provides a detailed insight into how we can cultivate our interest within gardening, mixing and matching with our flowering plants, fruit trees, shrubs, herbs and hedges throughout the year, in line with our climate and seasonal calendar. Bacon inspires in us the love of planting, as well as the landscaping of the garden that is a fascinating hobby worth cultivating. As correctly said, “When gardeners do not grow plants, but the gardeners themselves,” there is definitely a sense of

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wonder in what gardens and gardening can inspire in us. Another famous quote from the English author Rudyard Kipling says, “Gardens are not made by sitting in the shade,” so let’s be motivated and motivate others to go out in the sun, bring our watering cans along, dig in the moisture of the soil, plant small seedlings and grow saplings in life. The essay “Of Garden” has been explained in detail in the following sub - section for the ease of your reading and understanding. Some of the names of the flowering plants and trees may be new to you as Bacon talks about several varieties, most of which are not native to our geographical location; however, you could make an effort to expand your knowledge of these varieties and even try to do so. Which norm do you use to decide if a new piece of information you find is true or false? In this essay, as Svetozar Minkov, associate professor of philosophy, points out, Bacon addresses the question of “whether it is worse to lie to others or to oneself to possess truth or to believe that one possesses the truth but is mistaken and therefore unwittingly transmits falsehoods to one another and to others”. Bacon argues in “Of Lies” that people are naturally inclined to lie to others: “A natural and deceptive love of the lie itself.” So, let’s continue!

Check your Progress - 1

1. What helps humanity in more ways we can imagine?

11.2 PLANTATION OF GARDEN

A garden was first planted by GOD Almighty. And indeed, it is the purest joy of mankind. It is the greatest refreshment for man’s spirits; without which buildings and palaces are nothing but gross handicrafts; and a man will ever see that when ages rise to civilization and beauty, men come to finely create majestically faster than to garden; as if gardening were the greatest perfection. I hold it, there should be gardens in the royal arrangement of gardens, for all the months of the year; in which items of beauty can be seriously then in season. For December, and January, and

the latter part of November, you have to take things that are green all winter: holly; ivy; bays; juniper; cypress - trees; yew; pine - apple - trees; fir - trees; rosemary; lavender; periwinkle, black, violet, and blue; germander; flags; lemon - trees; and myrtles, if stored; and sweet marjoram, moist environment. The mezereon - tree, which then blossoms, follows for the latter part of January and February; crocus vernus, yellow and gray; primroses, anemones; early tulippa; hyacinthus orientalis; chamairis; fritellaria. Violets, particularly the single blue, arrive for March, which are the earliest; the yellow daffodil; the daisy; the blossoming almond tree; the blossoming peach tree; the blossoming cornelian tree; sweet - briar. Follow the double white violet in April; the wallflower; the stock - gillyflower; the cowslip; all - natural flowers and lilies; the rosemary - flowers; the tulippa; the double peony; the pale daffodil; the French honeysuckle; the blossoming cherry - tree; the blossoming damson and plum - trees; the leafy white thorn; the lilac - tree. Pinks of all kinds arrive in May and June, particularly the blush pink; roses of all kinds, except for the musk that comes later; honeysuckles; strawberries; bugloss; columbine; French marigold, flos Africanus; cherry - tree in fruit; ribs; figs in fruit; rasps; vine - flowers; lavender in flowers; sweet satyrian, with white flower; herba muscaria; liliun convallium; apple - tree in bloom. Gillyflowers of all varieties arrive in July; musk - roses; blossoming lime - tree; fruit early pears and plums; jennetings, codlins. Pen of all kinds come in fruit in August; pears; apricocks; barberries; filberds; musk - melons; monks - hoods of all colours. Grapes arrive in September; apples; all - coloured poppies; peaches; peaches; nectarines; cornelians; wardenes; quinces. Programs start in October or early November; medlars; bullaces; roses trimmed or omitted for late arrival; hollyhocks; and so on. Those specifics are for London's climate; but my sense is understood, as the place affords, that you may have ver perpetuum. And because the scent of flowers in the air is much sweeter than in the mouth, so nothing is more suitable for that pleasure than knowing what the flowers and plants are that fragrance the air best. Roses, damask and red, are strong flowers with their odour's; so that you can walk through a whole line of them and find nothing of their sweetness; even if it is in the dew of a morning. Similarly, bays do not produce any scent as they expand. No rosemary; not sweet marjoram.

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What gives the sweetest smell in the air above all else is the violet, especially the white double violet, which comes twice a year; around mid - April, and Bartholomew - tide.

The musk - rose is next to that. Then the dying strawberry - leaves that yield a very sweet, cordial scent. Then the flowers of vines; it's a little powder, like the dust of a bent, which in the first coming forth grows on the cluster. Then sweet - briar. Then wall - flowers, which are very good to place under a window in a parlour or lower chamber. Then there are pinks and gillyflowers, especially the gillyflower of matted pink and clove. Then the lime - tree's flowers. Then the honeysuckles, so they're a little remote. I'm not thinking about bean flowers, because they are flowers in the field. But the ones most delightfully perfuming the wind, not passing by like the others, but being trodden on and crushed, are three; that is, burnet, wildthyme, and watermints. So, if you walk or run, you are to set all the alleys of them, to have the fun. For gardens speaking of those that are not prince like, as we did of buildings, the contents should not be well below thirty acres of ground; and should be divided into three parts; a green in the entrance; a heat or desert in the proceeding; and the main garden in the middle; besides alleys on both sides. And I like the allocation of four acres of land to the green, six to the water, four to each side, and twelve to the main garden. The green has two pleasures: one, because nothing is more pleasing to the eye than the finely shorn green grass; the other, because it will give you a fair alley in the centre, where you can walk in front of a beautiful hedge, which is to enclose the garden. But because the alley is going to be long, and in great heat of the year or day, you should not buy the shade in the yard, going through the green in the morning, so you are, on either side of the green, planting a covered alley on the work of the carpenter, about twelve feet in height, through which you can go into the garden in the shade. As for making knots or figures, with diver's coloured earths, that they may lie beneath the windows of the house on that side of the garden, they are but toys; you may see many times in tarts as good sights. The garden is best to be square, covered with a beautifully arched hedge on all four sides. The arches to be on the pillars of the work of the carpenter, some ten feet high, and six feet wide; and the gaps with the arch's width

between the same length. Over the arches let there be a whole hedge of about four feet high, framed also on the work of the carpenter; and over the upper hedge, over each arch, a little turret, with a belly, enough to receive a cage of birds: and over every space between the arches there is another small figure, with broad plates of round coloured glass gilded, on which the sun can play. But I'm planning to raise this hedge on a bank, not steep, but gently sloping, of about six feet, all set with flowers. I also agree that this square of the garden should not be the entire width of the field, but to leave on either side, appropriately rooted for the variety of side alleys; to which the two covered green alleys will take you. But at either end of this great enclosure, there must be no alleys with hedges; not at the higher end, for letting your prospect out of the green on this fair hedge; nor at the far end, for letting your prospect out of the hedge, through the arches on the heath. I leave it to a variety of devices for the organizing of the ground within the great hedge; however advise that whatever shape you cast it into, first, it is not too busy or full of work. Where I don't like pictures cut in juniper or other garden stuff for my part; they're for children. I like little low hedges, flat, like welts, with some lovely pyramids; and in some cases, nice columns on carpenter's work frames. I'd have the streets as well, spacious and equal. On the side grounds, you may have closer alleys, but none in the main garden. I always wish, in the very centre, a fair mountain, with three ascents and alleys, enough for four to walk upright; which I would have had to be full circles, without any bulwarks or embossments; and the whole mountain to be thirty feet high; and some fine banqueting building, with some perfectly cast chimneys, and without too much glass.

They are a great beauty and refreshment for fountains; but pools marry all, rendering the garden unhealthy and full of flies and frogs. I expect to have two types of fountains: one that sprinkles or spouts water; the other a decent reception of water, some thirty or forty feet long, but without fish, or slime, or mud. For the first, the ornaments of images or marble that are in use do well: but the main thing is to convey the water, as it never persists, either in the bowls or in the cistern; that the water should never be discoloured, green or red or the like; or that any mossiness or putrefaction should be collected. In fact, it must be washed by the hand

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every day. Many steps up to it, as well as some good asphalt, do well. As for the other kind of fountain, which we may call a bathing pool, it may admit a great deal of curiosity and beauty; with which we will not trouble ourselves: like, that the bottom is finely paved, and with images; likewise the sides; and withal embellished with coloured glass, and such lustre stuff; also embellished with fine rails of low statues. But the main point is the same as we described in the former type of fountain; that is, that the water is in perpetual motion, fed by a water higher than the pool, and delivered into it by fair spouts, and then discharged under the surface, by some bore equality, that it remains little. And for fine instruments, arching water without spilling, and letting it grow in various forms of feathers, drinking glasses, canopies, and the like, they are lovely things to look at, but nothing to safety and sweetness. For the heath that was the third part of our story, I would like it to be presented to a natural wildness as much as possible. I would have none of the trees in it, but only some thickets made of sweet - briar and honeysuckle, and some wild vine between them; and the field was set with violets, strawberries, and primroses. Because these are sweet and in the shade thrive. And these are not in any order to be in the sun, here and there. Some with wild thyme; some with pink; some with germander, which gives a good flower to the eye; some with periwinkle; some with violet; some with strawberries; some with cowslips; some with daisies; some with red roses; some with liliun convallium; some with sweet - williams blue; some with bear's - foot: some with bear's - foot; some with sweet - williams red; some with bear's - foot: some with bear's - foot. Part of which heaps are to be pricked on top with the standards of small bushes, and partly without them. Standards to be roses; juniper; holly; barberries but here and there because of their blossoming smell; red currants; gooseberries; rosemary; bays; sweet berries; and so on. But to keep these standards with cutting, they don't grow out of course. You have to fill them with a variety of alleys for the side grounds, private, to give a full shade, some of them, wherever the sun is. You must also frame some of them for cover, so that you can walk like in a gallery when the wind blows violently. And those alleys must also be covered at both ends in order to keep the wind out; and these closer alleys must always be finely gravelled, and there must be no grass because they get muddy.

Similarly, you are to put fruit trees of all kinds in many of these alleys; as well on the walls as in ranges. And generally this would be observed, that the boundaries wherein you plant your fruit trees are fair and broad, and short, and not steep; and set with fine flowers, but thin and scarce, lest they deceive the plants. I'd have some pretty high mount at the end of both side grounds, keeping the wall of the breast enclosure low, to gaze into the fields abroad. For the main garden, I don't deny, but there should be some fair streets on both sides, with fruit trees; and some beautiful tufts of fruit trees, and arbours with seats, set in a decent order; but these should not be set too thick; but to leave the main garden so as not to be close, but the air open and free. For as for the shade, I would have you rest on the side - floor alleys, to walk there, if you are able, in the heat of the year or day; but to bear in mind, that the main garden is for the temperate parts of the year; and in the heat of the summer, morning and evening, or in the cloudy days. Of aviaries, I don't like them, except that they are of such quality as they can be turfed, and have living plants and bushes set in them; that the birds may have more room for natural nesting, and that there is no foulness in the aviary ground. So I made a foundation of a princely garden, partly by precept, partly by drawing, not a design, but a few general lines of it; and I spared no expense in this. But it is nothing for great princes that mostly take advice with staff, with no less expense put their things together; and sometimes add for state and magnificence statues and such stuff, but nothing to a garden's true pleasure. Gardening as an Enriching Experience: The uniqueness of Bacon's essay "Of Garden" is due to the significance it gives to gardens, which in many essay volumes writers most often do not find a place for discussion. A well - tended Garden could be a little sanctuary for our tired souls in the daily humdrum of life, a place to breathe in fresh air and a rest of joy that encourages us to enjoy the little creations of God. Gardens debate derives from Bacons 'own interest in planting and garden design. His insights into gardening can be interpreted during the Renaissance as an extension to French gardening practices. Some of French gardens 'important aspects were water fountains, exotic animal menageries and bird aviaries. Yet Bacon seems to like his garden to be clean and quiet, which is why in his garden plan he only mentions water fountains. It is well known that English and

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French have practiced the art of geometric gardening. In fact, the French themselves were very influenced by Chinese and Italian garden landscaping. If we were to mention some of the world's most beautiful French Renaissance gardens, the names would be: Chateau de Amboise, Chateau de Fontainebleau, Chateau de Villandry, Tuileries Gardens and Luxembourg Garden among others. In the context of modern times, it is important to see the stunning 'Dubai Miracle Garden' in the United Arab Emirates because it is not only aesthetically captivating, but it also happens to be the largest natural flower garden in the world with a million varieties of garden blooms. In India, Chandigarh's 'Zakir Hussein Rose Garden' is one of Asia's largest rose gardens which houses not only a range of roses nearly 1,600 species but also medicinal plants. Closer to home, we have protected areas where orchids such as the Sessa Orchid Sanctuary and Research Centres for Orchids at Tipi in Arunachal Pradesh are grown. You could very well imagine the joy of seeing in a controlled glass house tens of thousands of orchid plants growing.

Landscape Gardening: Bacon makes it a point in his essay "Of Garden" to express his sense of aesthetics, or rather his sense of artistic beauty, which can be extracted from a planned garden or garden landscape. A second set of instructions concerns the plants that are best placed to carry scents into the garden's air as a moving source of delight: "the smell of flowers is far sweeter in the air," and Bacon mentions the fragrance of underfoot crushed herbs among the garden's pleasures. 6 At this point, Bacon turns to the garden complex that he proposes, and here he introduces the main theme of his essays, which he had already indirectly introduced in his opening remarks, indicating its relation with the previous essay *Of Building*. Speaking, he says, of those and this description of the object of his essay is echoed in the final sentences of the essay in which Bacon writes, 'So I made a Platform[^c Platform,' Plan, or of a Princely Garden, Partly by Precept, Partly by Painting, not a Design, but some general Lines of it.' This is the fourth subject, and the prescriptions of Bacon are as follows, and they take the form of a plan which could be drawn in its general outlines. The size and shape of the garden complex, and the whole shall not be much less than thirty acres, and it shall be laid out in three parts: a green garden, a main garden, and a heath, with alleys on both sides, the whole, square and enclosed. The

path is to be four - acre green grass; at the start or exit: a six - acre “heath” or “desert;” there are four - acre roads on either side. The alleys and the hedges provide walkways, shaded from the sun in the summer and shrouded in the winter to protect from the snow. Bacon looks with little favour, as these are trifles, at knot gardens lined with coloured earths and topical work. This is primarily to maximize the esthetical enjoyment of gardening enthusiasts as he himself was in his day. Therefore, Bacon goes on to address the “prince like” gardens that must preferably be thirty acres of land divided into three sections i.e., green entrance leading to a heath and then the main garden that would be flanked by alleys on either side. A well - trimmed green gate is a treat to the eyes and the visitor will be delighted by a “standing” hedge that encloses the main garden. With the aid of professional carpenters, the long stretch of alleys must be shaded from the sun with knotted plants such as vines or climbers growing on supporting frames or pillars at least twelve feet high. Herbs could also be planted with the use of coloured sands in different patterns. According to Bacon, it is possible for the main garden to be square - shaped and to be surrounded by arched hedges that are to be further enclosed by a gentle slope lined with flowers in keeping with the requirements he gives inside. As mentioned above, it must also be flanked by side alleys leading from the ‘shaded alleys’ to the centre of the garden. The main garden’s enclosed area is left to our own varied preferences; while Bacon recommends that the garden should not be choked on juniper or other ornamental trees with cut - out.

He prefers low ornamental hedges, columns on the frames of the carpenter, spacious alleys with a central mount with three paths providing a perfect view of the whole garden and a banquet house for light meals. The side - grounds need a number of alleys that need to be shaded from the sun in sections. Such alleys would also provide shelter from harsh winds like shaded galleries. There must be edges on both sides of the shaded alleys; have fine gravel instead of grass, with small flowers and a few fruit trees. The ends of the alleys would have small mounds from the walls of the tall hedges offering a breast - high view of the enclosed garden. Having fruit trees or tufts with small garden arbours

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or shelters and seats would do well for the main garden. The main garden, above all, must be spacious and airy and not choked with plants and ornamental decorations. The shaded alleys are perfect protective covers against excessive heat or winds and the best time to be in the main garden is in the mornings and evenings or in cloudy weather. Bacon does not like 'aviaries' unless they are huge, dry, not covered with grass and have living plants for birds to nestle and have some room for themselves. Therefore, through his insightful article, we find that Bacon provides his readers with a geometrically separated and a clearly outlined garden plan. In closing, Bacon says what he did in his essay *Of Gardens*, "So I made a Princely Garden Platform, partly by Precept, partly by Drawing, not a Model, but some general lines of it." Not a model of a princely palace, as in his preceding essay *On Building*, but a 'Base,' a garden plot, a diagram of its constituent elements, as in a survey, a draught, or a sketch drawn, followed by a series of exhibitory precepts or prescriptions, all of which serve as a guide for a prince's garden. At the start, in this intention, Bacon seems to waver, or at least he expresses doubts. He didn't spare any costs in his plan, but then he demurs: "Nothing for the Great Princes." They consult the workers, but spend as much, and sometimes they add "statues" and such things for the state (status, pomp, dignity, stabilization) and magnificence, but they are alien to the true pleasure of a garden, pleasures, pure and spirit that Bacon placed close to God in his opening, "God Almighty first planted a garden," Eden, the paradisiacal prototype of all gardens, coloured by the Garden.

Check your Progress - 2

1. What are the varieties of flowers found in the months of July to August?

11.3 CONCEPT OF TRUTH

Who is the truth? Jestling Pilate, he said, and he wouldn't wait for an answer. There may be, of course, the delight in giddiness, and count it as a compulsion to fix a belief; affecting free will in both thinking and acting. And although the sects of such thinkers have vanished, there are still other wits of thought that are of the same veins, though there is not so much blood in them as in those of the ancients. But it is not only the difficulty and effort that men find out from the facts, nor again, that when it is discovered, it imposes on the thoughts of men, that it brings in favour of lies; but it is a true, if corrupt, love of the lie itself. One of the Grecians' later colleges, discusses the matter, and stands up to think what should be in it, that people should lie in love; where they do not make it for fun, as with poets, or for advanced days, as with the merchant; but for the sake of the lie. Yet I can't tell; this same reality is a bare, transparent daylight, which doesn't reveal the world's masks, mummeries, and triumphs, half as majestic and daintily as candle - lights. Maybe the truth comes to the price of a pearl that shows best by day; but it won't rise to the price of a diamond or carbuncle that shows best in different lights. A combination of a lie is always a joy to incorporate. Does any man believe that if they were taken out of the minds of men, vain thoughts, flattering expectations, false valuations, imaginations as one might, and the like, only left the minds of a number of men, poor shrunken things, full of sorrow and unpleasant to themselves? One of the fathers called *poesy vinum daemonum* in great severity, because it fires the imagination; and yet it is only with the shadow of a lie. But it is not the lie which passes through the brain, but the lie which sinks in, and sets there, that does the hurt; as we have said before. But whatever these things are in the depraved judgments and affections of people, yet the truth, which is determined by itself alone, teaches that the inquiry into reality, which is the making of love, or wooing of it, the knowledge of truth, which is its existence, and the belief in truth, which is its enjoyment, is the supreme good of human nature. In the works of the days, God's first creation was the light of the sense; the last was the light of reason; and since that time his Sabbath work is the illumination of his Soul. Then he breathed light

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on the face of matter and chaos; then he breathed light on man's face; and yet he breathes and inspires light on his chosen face. The poet, who embellished the sect, who was otherwise inferior to the rest, said yet excellently well: it is a pleasure to stand on the shore, and to see ships tossed on the sea; a pleasure to stand in the window of a castle, and to see a battle and its adventures below: but there is no pleasure comparable to standing on the viewing ground of truth (a hill not to be commanded, and a hill not to be commanded). Surely, to have a man's mind shift in love, to rest in providence, and to transform to the poles of reality is heaven upon earth. To pass from theological and philosophical reality to the truth of civil enterprise; it will be accepted, even by those who do not, that pure and round dealing is the privilege of the nature of man; and that mixture of falsehoods is like alloy in the gold and silver coin, which can make the metal work better, but it accepts it. For the serpent's goings are these winding, and crooked courses; which goeth on the belly, and not on the feet. There is no sin to cover a man with guilt as to call himself false and perfidious. Therefore, when he inquired the reason, Montaigne prettily said why the word of the lie should be such a disgrace, and such an odious charge? He said, "If it is well weighed, it is as much to say that a man lies as he is courageous toward God, and cowardly toward men. For God faces a lie, and from man it shrinks. Certainly the wickedness of deceit, and the loss of faith, cannot be so strongly articulated that it will be the last peal to call upon the generations of men the judgments of God; it is foretold that when Christ arrives, he can have no faith on earth. Bacon is an example of a real - life situation. He says it will look as it is if the audience sees a performance in daylight on the stage. On the other hand, if candlelight is shown on the same show, it will attract more people; it would certainly give the viewer satisfaction. Lie has a glamorous and shiny cover in the same way, so people like to lie rather than fact. If the reality was mixed with a lie, however, it would give pleasure as well. In contrast, individuals developed their own false beliefs, assumptions, and views. If these things were taken from them, their life would become wretched because they give them hope and some odd pleasure. Is it a lie for poetry? If so, would that be harmful? No, Bacon's not thinking that way. The church's early writers called poetry a wine of the devil. It's because things are distorted

and it's full of fancies. In the world of imagination, it also takes a person; thus, they call poetry a lie that is harmful to people. Bacon admits that the poem is a lie, but the second claim is rejected. He says it's not at all negative. Lies are classified into two categories: short - term and long - term. Poetry tells lies, but it will soon be forgotten by men, so it does not hurt them. Only those lies are negative and it is hard to forget what sinks in the brain. The first thing the Creator had made was the sun.

Then He gave a logical faculty to us. Since then, the human minds have been illuminated. Bacon advises that he should rely on his reasoning whenever a person makes a decision. It would be truth - based. He quotes Lucretius, who says the greatest pleasure in the world is knowing the facts. He becomes conscious of its significance when someone discovers the facts. He also admits his prejudices and dumb expectations. Often, truth nips the pride in the bud that makes a person pitiful. If we do "Of Reality" critical analysis profoundly, we understand that the reality of Bacon has its own meaning. Falsehood brings shame and dignity to the facts. Even those people who don't speak the truth understand its meaning. In addition, the truth is needed not only in the field of theology and philosophy, but in every field of life as well. Bacon refers to Montaigne, who says a liar is always courageous towards God, but cowardly towards people. A liar is directly challenging God by telling a lie. He realizes that on the day of the destruction he has to meet God, yet he is spreading deception. And, in eternal life, he's braves enough to get retribution. We consider ethics at the end of the paper. Bacon is trying his best to convince his readers to speak the truth. The last point he puts forward is the "fear of judgment." In Judgment Day, a thief would be punished, says Sir Francis Bacon. Bacon is investigating the reasons why people don't like the truth. Second, through hard work, reality is gained, and man is always reluctant to work hard. Second, truth is curtailing the freedom of man. More than that, the real reason for man's fear of the truth is that man is addicted to lies that Bacon calls "a natural and deceptive love of the lie itself." Man loves deceit because, Bacon says, honesty is like the bright light of the day and reveals who people really are. In the dim light of lies, they look attractive and vivid. He further continues, "A combination of a lie often brings joy." It's a reality that

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man likes to enjoy illusions that make his life more interesting. With a profound insight of the nature of man, Bacon says that if stripped of false pride and ego, the human mind would contract like a deflated balloon and these men would become weak, sad and sick. Nevertheless, the penetrating wisdom of Bacon does not neglect literary untruth. He says that poetic deceit in the eyes of the priest is a wine of the Devil, yet it is not as dangerous as the other lies. As a literary artist, Bacon highlights this idea with a fitting illustration that poetic untruth is but a lie's shadow. The investigation into reality, knowledge of facts, and belief in truth is contrasted with love enjoyment. Such a comparison gives literary charm to this essay. Bacon further says that the last act of creation was to create a rational faculty, which helps to find the truth, is the finished product of God's blessing, as he says: "... the last was the light of reason... is the illumination of his spirit." Bacon's moral idealism is evident when he advances his argument in favour of truth, asserting that the light of reason is his spiritual illumination. In every matter, man should always adhere to the truth, do the act of charity, have faith in every matter, do the act of charity, and have faith in God. Bacon's deep belief in reality and divinity is thus stated: "Surely it is heaven upon earth to transfer the spirit of a man in charity, to rest in God, and to turn to the poles of truth." Bacon moves judgment from objective truth to subjective truth, which he calls "the truth of civil company." Bacon observes that the persons who do not practice truth acknowledge it is the compelling quality of truth. In these lines, Bacon's idealistic moral outlook is clear when he says: "The simple and round dealing is the glory of man's nature; and that mixture of lies is like an alloy in a corner of gold and silver that can make the metal work better, but it loves it. "Bacon further argues that the liars are like a snake that runs practically on the stomach and not on the hands. Comparative analysis is suitable and persuasive. In addition, Bacon refers to Montaigne, who believes that "a lie faces God and shrinks from man." Bacon argues that deceit is the height of wickedness, and as such, on the day of Doom, will welcome God's Judgment upon all mankind. Therefore, with a tinge of Christian morality, Bacon ends his essay with didacticism.

Check your Progress - 3

1. What is truth?

2. Why gardens should be planted?

11.4 LET'S SUM UP

A full reading of the essay “Of Garden” will give you a good understanding of the different types of flowering plants and trees that add to the beauty of gardens as defined by Francis Bacon as well. Besides expanding your knowledge of different seasonal plants adapted to the English climate, it has also familiarized you with some of the innovative ways in which gardens can be planned, nurtured and developed regardless of their geographical location or climate. Besides the essay’s style and vocabulary, the unit also addresses some of the current themes. It will also encourage you to read some of Francis Bacon’s other realistic essays that are brief and highly informative. In addition, it is hoped that the essay will encourage you to appreciate the art of gardening as well as inspire others to cultivate their interest. This is a lovely art nouveau version of the Renaissance philosopher Francis Bacon’s essay on gardens. Bacon writes of gardens, “it’s the purest of human pleasures. It is the greatest refreshment of the human spirit; without it, buildings and places are nothing but gross handicrafts. He suggests that gardens should be planted so that something green would always remain regardless of the season and goes on listing. His recommendations on plants that produce good scents as well as what kind of fountains should be favoured. He also offers his thoughts on the topiary fad that at the time would have been rife throughout the grander of European gardens: “I don’t like pictures cut out in juniper or other garden stuff for my part; they’re for kids. Little low hedges round, like welts, with some lovely pyramids, I like it well. “A large part of the essay is taken up with

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Bacon's explanation of his ideal garden, and indeed he was a keen gardener and garden designer himself, having apparently masterminded one of his own at his home in Twickenham. Although this 1902 book is a lovely edition, it divorces the garden essay from its "Of Buildings" part, which Bacon intended to precede. So Bacon stated explicitly and precisely what he wrote in his essay *Of Gardens* in his brief conclusion. As in his article, *Of Construction*, he did not propose a detailed verbal template. Rather, he made a "board" for his garden, meaning a "bridge," or a "path," or, more generally, a "plot" or plan of the grounds, a kind of survey of the land in the form of a written outline or map, a draught by which to lay out and plant the garden. He followed in part by statute, by general rules, and in part by "Drawing," by outlining land divisions in a plan. While Bacon's *Essays* were dedicated to the Duke of Buckingham in 1625, it is not clear whether Bacon's garden concept is directed at a specific prince or whether Bacon's garden is an ideal concept in the service of an ideal prince. At the same time, however, Buckingham undertook re - building around York House with the help of Balthazar Gerbier, with a reorganization of the grounds. The truth is the great prose work the Bacon, demonstrating his acute understanding of human beings with their reality and lie attributes. He says at the beginning that people usually don't care about the truth. He gives the example of Pilate, the governor of the Roman Empire, not paying attention to the facts when holding the session with Jesus Christ and saying: "What is the truth? Jestling Pilate said, and wouldn't wait for a response. "He goes on to describe why people don't like the facts. Second, without hard work, the truth is hard to attain and man is always reluctant to work hard. In addition, the truth makes people connected to a certain reality. The independence is reduced. Reality is like a bright day that shows the real self, according to Bacon. Truth is like a pearl that reveals to the naked eye what is visible. Through incorporating unrealistic elements, it cannot reveal anything. Falsehood is capable of showing something in the dark. People lie because their true identity is hidden by it. Bacon rightly says, "A combination of a lie will always bring joy." The mixture of truth and lie makes things interesting and pleases everyone. He says that if everything is viewed as its true colour without any additional praise, positive remarks, or delusions the culture becomes indolent. The same is

true of poets. Through their verse, they add fake praises to reach a higher level of achievement. In every field of civil or business life, honesty is of utmost importance. A little deceit applied to the facts is like having a copper and gold alloy. Working with these metals is safer, but at the same time it makes them impure. Bacon compares lying with a snake creeping on her stomach rather than running on her feet. The false person has to let his head down because, due to his habit of speaking lies, he feels guilty all the time in order to earn business benefits. No shameful act exists except to be a liar. Bacon cites Montaigne who said that “a liar is a person who is bold toward God but cowardly toward people.” He stresses the wickedness of lies by stating that these are the negative attributes of men who will bring God’s judgment upon them. Therefore, by giving a tinge of Christian morality, Bacon concludes his essay with teaching. The article is rich in style and substance. This is a council, both civil and moral, and should be slowly read to understand Bacon’s lucid and condensed prose style. In summary, Bacon persuades people to speak the truth at any expense in this article. He appreciates the people who stick to the facts. His voice is therefore didactic in this essay; style is straightforward and examples are abundant. Clear references from Greeks, Romans, other subjects and specific thinkers show the writer’s experience and knowledge in every area of life. He seems to have examined his observations objectively and then wrote “Of Reality.” In short, for the person who wants success in both worlds, the whole essay is worth reading.

11.5 KEYWORDS

1. Cowardly: In a way which shows a lack of courage.
2. Attributes: A quality or feature of a person or thing, esp. one that is an important part of its nature.
3. Persuasive: Good at persuading someone to do or believe something through reasoning or the use of temptation.
4. Precepts: A general rule intended to regulate behaviour or thought.

5. Dubai Miracle Garden: Largest natural flower garden in the world situated in UAE.

11.6 QUESTIONS FOR REVIEW

1. Explain the key feature of the essay “Of Garden” by Francis Bacon?
2. Discuss some of the emergent themes in the essay “Of Garden”?
3. Describe the “prince - like” garden that Bacon discusses in his essay “Of Garden”?
4. What are the important factors while creating a planned garden as discussed by Francis Bacon?
5. What are the varieties of flowers found in the months of April?

11.7 SUGGESTED READINGS AND REFERENCES

6. Leo Kirshbaum. "Doctor Faustus'. A Reconsideration" Critics on Marlowe Judith O'Neill ed. George Allen and Unwin Ltd. 1969. pp. 801
7. Nicholas Brooke. "The Moral Tragedy of Doctor Faustus" "Critics on Marlowe" pp.93 - 94.
8. Ibid, p.105.
9. Lily B. Campbell. "Doctor Faustus: A Case of Conscience" PMLA 67.2 1952. pp. 223 - 24.
10. Christopher, Marlowe. Doctor Faustus. Madras, Macmillan. 1976. pp.6 - 8.

11.8 ANSWERS TO CHECK YOUR PROGRESS

1. (Answer for Check your Progress - 1 Q.1)

Nature and its gifts, in reality, help humanity in more ways we can imagine.

2. (Answer for Check your Progress - 2 Q.1)

In the month of July, varieties of gillyflowers, musk - roses, genitings, quadlings, lime - tree, pears and plum - trees can be grown followed by apricot - trees, barberries, filberds, musk - melons and monks - hoods (of all colours) in August.

3. (Answer for Check your Progress - 3 Q.1)

Truth is what they can see with their own eyes; for others, it's what they've been taught by a tradition or religion; for others, it's what evidence can support.

4. (Answer for Check your Progress - 3 Q.2)

Gardens should be planted so that something green would always remain regardless of the season and goes on listing.

UNIT–12: OF STUDIES AND OF TRAVEL BY FRANCIS BACON

STRUCTURE

- 12.0 Objectives
- 12.1 Introduction
- 12.2 Ability and study
- 12.3 Education and experience
- 12.4 Let Us Sum Up
- 12.5 Keywords
- 12.6 Questions For Review
- 12.7 Suggested Readings and References
- 12.8 Answers to Check Your Progress

12.0 OBJECTIVES

After learning this unit based on “Of Studies and Of Travel by Francis Bacon”, you can gain knowledge of about the following important topics:

- Ability and study.
- Education and experience.

12.1 INTRODUCTION

Francis Bacon is regarded as a man of the Renaissance. During his life (1561 - 1626) he worked as a lawyer and researcher. Bacon’s most valuable work concerned theories of philosophy and Aristotelian that promoted the scientific method. Bacon served as Attorney General as well as England’s Lord Chancellor and was graduated from several colleges including Trinity College and Cambridge University. Bacon wrote over 50 essays beginning with the name “Of” and continuing the definition, such as Of Reality, Of Atheism and Of Discourse. In of

Studies, Bacon's essay makes many observations that can be translated as the following: Studying is useful for better understanding and offers information that builds experience as well as an increasing personality. Reading provides enjoyment and fun, ornamentation and show, and the ability to succeed. Bacon extended to various fields of study depending on one's goal; for example, mastering language comprehension, learning poetry. Bacon published three editions of his essays (in 1597, 1612 and 1625) and added more essays to the last two. These have become extended plays from earlier editions in many ways. This is the best - known version of the essay *Of Studies* from the *Essays or Counsels, Civil and Moral* edition of 1625. Sir Francis Bacon's essay *Of Studies* is the first essay written in 1597 in the series of ten essays. It was subsequently revised in 1612 with the inclusion, in some vocabulary words, of a few more sentences and ideas. Francis Bacon is one of the seventeenth century's most celebrated prose authors from which the modern age starts. For its culture, philosophy, technology and travel, this period is especially noted. In his works about his nationalism, high aspirations and lofty ideals, he represented the era. His earliest and most important interest in life was to change the approach system in science. He is regarded as 'humanity's best, wisest and noblest, and he is recognised as the founder of English Essay and Modern Prose. Clearly, Bacon's writings on the realities of subjects deal with the moral values of people and matters of state governments. All his essays are full of life's practical wisdom. His style is descriptive, aphoristic, formal, and impersonal. All of them are full of quotable quotes. In this article, Bacon's "Of Travel" discusses travel benefits and advantages. He says travel is part of educating young people, and it's an opportunity for the elderly. Until he / she undertakes a journey, one must learn some knowledge of reading as well as writing language. When conducting a trip, either a teacher or a grave servant will accompany the young people. Through their previous experience, these people will help travellers follow what exercises or training the country can need when traveling to a country like this. This essay is considered the masterpiece of Bacon filled with stylised Latin vocabulary, old and fresh thoughts, the world's rational and important themes and wisdom. The essay is still popular among people of all ages for these reasons. The article takes a didactic

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approach and tells readers of the advantages and uses of studies in one's life. Bacon begins the essay by arguing that when traveling around unknown places, the young soul learns a bit. Even before he started going to school, he learns a lot from the world. The learning process is improved by traveling and the baby gains knowledge very early. Nevertheless, some information needs to be pursued, particularly learning the language of the place where he planned to travel. If he doesn't have enough experience, he shouldn't go there. However, Bacon notes that it is often ideal for young people to travel around the world in the company of a skilled person or mentor, for example, under the guidance of a person who knows the foreign language and has been there before. The tutor must be able to guide the young traveller, by virtue of his knowledge and experience, about where to go and what is worth seeing. On the other hand, the young traveller can fail to perceive the importance and important things when traveling to new places without a knowledgeable tutor. Furthermore, Bacon says it's a strange thing that while traveling across the ocean, the person sees nothing but the blue water and the never - ending sky, but when traveling on the ground, there's so much to observe that it's hard for the traveller to remember each detail. To note down the interesting things and events, he should keep a diary. Here Bacon suggests traveling about the things they should discuss when traveling in their diaries. These include: the courts of the king, in particular the reception they offer to the ambassadors; the royal courts of justice; the scene of the accused's hearing plea; the churches and monasteries and their way of living; the walls and fortifications; the ancient buildings and ruins of the country; the libraries; the schools, the manner in which lectures are given; the recreational areas; anything that appeals to one's soul;

Check your Progress - 1

1. Which is the best - known version of the essay?

12.2 ABILITY AND STUDY

STUDIES are used for fun, ornamentation and strength. A chief use for leisure is confidentiality and retirement; for decoration is discourse; and for skill is business judgment and temperament. For expert men, one by one can execute, and perhaps judge, particulars; but from those learned, the general counsels and the plots and plots of affairs are the best. To waste too much time in studies is sloth; it is affectation to use them too much for ornament; it is a scholar's humour to render decision entirely by their laws. We perfect nature and are mastered by experience: natural abilities are like natural plants, having to be projected, studied; and studies themselves give directions too thinly, except that they are bounded by experience. Strong men are considering studies, simple men are admiring them, and wise men are using them; for they are not teaching their own use; but without them is wisdom, and above them is obtained through observation. Do not learn to refute or confuse; do not believe and take for granted; do not find expression and discourse; but do weigh and consider. Some books are to be tasted, some are to be swallowed, and some are to be chewed and digested; that is, some books are to be read in parts only; some are to be read, but not curiously; and some are to be read in full, diligently and carefully. Many books may also be read by deputy, and extracts made from them by others; but that would only be in the less important cases, and the less important kind of books, otherwise distilled books are like normal distilled waters, glamorous stuff. Reading produces a complete man; lectures a ready man; and writes an exact man. And so, if a man wrote little, he needed to have a great memory; if he communicated little, he needed to have a present wit: and if he learned little, he needed a lot of intelligence, to seem to understand that he didn't. Histories make men wise; clever poets; sophisticated mathematics; profound natural philosophy; spiritual grave; capable of contending with logic and rhetoric. Abeunt's mores studio. No, there is no stoned or impediment in the speech, however suitable studies can be performed; like body diseases, correct exercises can be performed. Bowling is good for stone and reins; lungs and breast shooting; stomach walking smoothly; head riding; and the like. So, if a

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man's wit is wandering, let him learn mathematics; for if his wit is never called away so little in demonstrations, he will start over. If his wit is not capable of distinguishing or noticing variations, let him study the schoolmen, because they are cymini sectors. If he is not inclined to beat things and call for one thing to show and explain another, let him review the cases of the lawyers in 197. So any mental defect can have a special receipt. Below is the first edition version (1597) for comparison purposes. "Studies serve for pastimes, for ornaments, for abilities; their chief use for pastimes is in confidentiality and retirement; for ornaments in discourse; and for the ability to judge; for expert men can conduct, but educated men are more suited for judgment and censorship. To spend too much time in them is sloth; to use them too much for ornament is affectation; to judge entirely by their laws is humour censure. Because they do not teach their use, but that wisdom is gained by observation without them and above them. Write to weigh and understand, not to refute or to believe. Many books are to be eaten, many are to be swallowed, and some are to be chewed and digested: that is, some are to be read only in sections, others are to be read, but strangely, and some are to be read with care and diligence. Reading made a full man, conferred a ready man, and wrote a precise man; thus, if a man wrote little, he needed a great memory; if he conferred little, he required a present wit; and if he read little, he needed a great deal of intelligence to seem to know he didn't understand. Histories make wise men; clever poets; sophisticated mathematics; deep natural philosophy; spiritual grave; capable of contending with logic and rhetoric. We have the concept of learning, awareness and harmony in Francis Bacon's of Studies. From the start of the essay, taken at his book of The Essays, the reader learns that Bacon claims studying has three advantages. Next, many people are studying for fun or private use. To enjoy yourself while not forcing your experience on others at the same time. Furthermore, other ornament analysis indicates their enjoyment is in discourse. To share with others their expertise. Which may lead some critics to conclude that those studying for ornament may simply be very dull and self - absorbed due to the arrogance of mankind. Study's third advantage is capacity. That is to use one study to solve problems realistically and maybe to encourage the student in a more practical way than those

studying for ornamentation. Bacon also argues that it is sloth or lazy to spend too much time studying. The person who spends all their time studying without any other outlet will not really help anyone. Bacon also claims that when it comes to research, there are three types of men. Crafty men condemn study because the simple fact is that somebody who is more learned than them is going to catch them. Simple men admire studies because they know that studies will lead to intelligence growth, and wise men will benefit from studies both personal and business. In general, when it comes to studying and reading, Bacon often suggests that assessing and evaluating what they are reading is more important for a person (or woman) than simply believing or taking for granted what has been learned. Likewise, don't just read for the sake of debate, as a well-read person may like society. We may not really like the person's ideas, however. A person should also only read what is required when it comes to reading. If there is no need for it, they should not waste their time reading whole books. It should be left to experts who need the knowledge to read a book until its end. A little reading on something will be enough for many people. Bacon should not allow too much information. From a chapter in a novel, one can know more than having to read the whole text. Especially when one's rationale is that the target is the discourse. A person will only end up confusing people if they want to speak to others about an idea when others may not have read the whole book. For those who like to talk about their expertise with others. It is an attempt to pursue a person when there is no concern with the subject matter and the individual is passionate about it. For self-worth and pride of their own. Bacon also argues that 'reading makes a full man; conferring a ready man; and writing an exact man.' Therefore, if a man writes a little, he'll need a great memory to memorize everything he's not written, and if the individual converses little, he'll need a present wit to fill the inevitable gaps in his knowledge-sharing ability. And if a man reads only a little, he'll have to seem cunning to know what he doesn't know. In truth, there must be a balance, or those who find themselves educated may be considered foolish by others and as such may be disregarded by society. A target no one would love. Because being neglected or removed from society means that any learned information is not passed on. Allowing the person to have no recourse other than

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continuing to learn or acquire knowledge in private and alone. If anything, Bacon would imply in the essay that anyone can learn it's just a matter of having the right balance and understanding what to learn. If one wants to engage in discussions with others, it is useless to learn something that is exposed to few. Understanding the data, however, may be a delight for the person, and that may be enough in itself. Perhaps they know something that few people know. This can help soothe the ego of a person. Once, while learning, it's better to look for a constructive and balanced approach. Each type of study has its advantages, but when put into action it is most successful. If an educated man puts into action what he has learned, he will lead a more enjoyable life rather than using his knowledge as a device to entertain himself and others. If anything, Bacon would say that using learning as a pleasure or an ornament is actually a waste of an education. Francis Bacon is one of English prose's greatest writers. The Essays are his earliest important work. Simple, brief and plain language. "His writings must be chewed and digested," as Bacon says. Bacon states there are three research applications. Studies give us three forms of advantages. It brings us satisfaction first.

We could spend our time reading books in our leisure time and in anonymity, giving us both pleasure and learning. Second, reading helps us to speak and communicate more effectively with people. Thirdly, studies help us deal more efficiently with our life issues. We can judge matters and issues well. Research allow clinicians to deal with specific cases effectively. There are some drawbacks to the analysis. It will make a man lazy to spend too much time reading books. Another downside is that those who research too much can create a learning series. This assignment should be avoided. Again, our too much study of books can grow in us a tendency to distinguish studies in day - to - day life from their practical application. These poor patterns should be stopped by the scholar. This understanding of books should be driven by life experience. Practical experience lets one adapt them to circumstances in real life. There are cunning and crafty people who think they don't need practical life experience. Simple people admire the learning of books. Yet wise men are using studies and applying them to circumstances of life. Bacon prescribes other study rules. We shouldn't just learn to refute and

disagree with others. We shouldn't blindly believe anything in the books that we read. We ought to have an open mind. Bacon needs book lovers to use their critical judgement and judge the writers 'views impartially. All books should not be read in the same way, according to Bacon. There are different kinds of books and Bacon teaches us how every kind of book can be approached. Most books need to be read in sections, so we can skip the chapters. Many books should be read in full. But it's not important to research these books well. With our curiosity, we could read them. But some other books should be carefully studied and digested because their form and substance in our practical life is very important and useful to us. Deputies are to read some other books because the matter is very small. Now Bacon tells us how our mind's diseases are cured by studies. Reading updates an individual. For the reader, every object has its own meaning. Experience helps us strengthen our understanding. Poetry builds an illusion for us. Math aids in the development of subtlety. Natural philosophy deepens us. On the other hand, we are granted gravity by moral philosophy. The strength of discourse and argument is supported by logic and rhetoric. Studies are thus changing our character and making us more civilized. Research can cure mental illnesses just as physical activities heal body defects. Bowling is great for the kidneys, for example. Lung shooting and feeding walking. Mathematics is likewise a strong treatment for wandering minds. For muddle thought, scholastic philosophy is fine. Law research is an active memory medication.

Check your Progress - 2

1. According to Bacon, in which things we are perfect?

12.3 EDUCATION AND EXPERIENCE

Bacon delves into the different travels we experience in life in "Of Travel." According to him, the greatest advantage of traveling is the training on obtaining space and time on his travels and journeys. They frequently restrict our conception of learning and the development of

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knowledge to mere reading and writing, but travel art adds another dimension to it. He / she must plan hard for it before one begins his / her journey. It includes learning about your travel place, your language and your culture. The era in which Bacon lived had different travel times, so the writer emphasizes the need to plan before traveling. Usually it is recommended for young travellers to have an experienced person's company. Such accompaniment's lived experience will only enhance one's own experience and help deal with different challenges in the same time. Bacon advises the traveller to use the experience and knowledge of others rather than blindly enter new circumstances and locations. This also includes the use, if necessary, of local guides and travel counsellors. In the younger class, TRAVEL is part of education, part of experience in the elder. He who moves to a country before joining the language, goes to school and does not fly. The young men are traveling under a teacher, or a serious assistant, I will do well; so that he is such that he has the language, and has been in the country before; so that he can tell them what things are worth seeing in the country where they are going; what friends they are going to seek; what exercises or discipline the place yields. For otherwise, young men are going to go hooded and look little abroad. It is a strange thing that men should make diaries in sea travel, where there is nothing to be seen, but sky and ocean; but in land travel, where there is so much to be seen, they often ignore it; as if it were a better chance to be reported than observation. Therefore, let the diaries be used. The objects to be seen and noticed are: the courts of kings, particularly when they give audience to ambassadors; the courts of justice, when sitting and hearing causes; and so of ecclesiastical consistencies; the churches and monasteries, with the remaining monuments therein; the walls and fortifications of cities and towns, and so of the heavens and harbours; the antiques and ruins; the libraries; the co - operatives; After all, careful investigation should be made by the tutors, or servants. As for triumphs, masks, feasts, weddings, funerals, executions of wealth, and such plays, it is not necessary to keep people in mind; but they should not be ignored. If you're going to have a young man to put his travel in a small room, and you're going to have to do that in a short time. Next, as has been said, before he goes, he must have some entry into the culture. Therefore, as has also been said, he must

have such an assistant, or tutor, as the country knows. Let him bring some card or book with him, explaining the country he is traveling to; which is going to be a good key to his inquiry. Let him keep a diary as well. Let him not stay long, in one city or town; more or less as the place deserves, but not long; nevertheless, if he stays in one city or town, let him change his lodging from one end to another and from one part of the town to another; which is a great connoisseur. Let him sequester himself, from his countrymen's business, and diet in those places where the nation where he travels is good company. Let him, when he moves from one place to another, give some value individual a recommendation, residing in the place where he moves; that he may use his favour in the things he wants to see or learn. So he can shorten his travels, with a lot of money. As for the acquaintance to be found in travel; what is most lucrative is acquaintance with the secretaries and employed ambassadors 'men: for so, in traveling in one country, he will suck man's experience. Even let him see and see outstanding people of all kinds who are of great name abroad; that he may be able to tell how life fits with fame. These must be stopped with caution and discretion for quarrels. Mistresses, fitness, location, and words are commonly found in them. And let a man watch how he holds company with people who are choleric so quarrelsome; for they will join him in their own quarrels. When a traveller returns home, let him not leave the countries where he has travelled, entirely behind him; but let him maintain letters of correspondence with those of his acquaintance that are of the greatest value. And let his journey appear in his discourse rather than in his clothing or gesture; and let him be instructed in his answers rather than forward to tell stories in his discourse; and let it appear that he will not change his country manners for those of foreign parts; but only poke in some flowers, of which he learned abroad, into his own country's customs. With regard to social events, such as marriages, funerals, feasts, public execution, and victory celebrations, they should not be neglected and ignored, but they should not be mentioned in a travel diary.

Bacon starts the essay by directing travellers to take maximum advantage of some "do's" and "don'ts." First of all, before starting traveling, young travellers must have some basic knowledge. Second, there should be a

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knowledgeable mentor for the young traveller who has deep knowledge of the area. Fourth, the teacher must bring with him some catalogue or book that can support them abroad. Third, the traveller has to have a notebook where he can see all the things worth remembering. Fifth, the traveller shouldn't stay as long as possible in one location. When he stays longer, to get maximum exposure, he must switch the place in the city. Sixth, the traveller does not choose to stop with his own country's people, but rather choose to live with people from another country. Last but not least, for the one he is visiting, the traveller must receive and bring with him the introduction letters from the nobility of his own country. This makes traveling quickly. Secretaries and ambassadors are included in the people whose acquaintance should be pursued when traveling. Such people can provide assistance in visiting specific places, gathering information, and making use of the services one might need. The traveller should always avoid engaging with Bacon in any kind of local quarrel. In addition, the company of mistresses and quarrelsome men should also be careful. In their struggles, these people could grind him. Like most of his essays, Bacon concludes with suggestions on this article. He says he shouldn't forget the country he travelled to particularly the people who helped him during his travels when the traveller returns to his own country. By letters he should develop contact with them. In addition, he must not show his acquired knowledge and awareness during flight. He must, however, act well - managed and disciplined to reflect the new wisdom that he gained during travel. He should not exaggerate the stories and scenes he experiences when traveling, but rather be more descriptive and truthful. Ultimately, a person should not forget the customs and traditions of his own native land after traveling the other country while acquiring the customs and traditions of the country he visited. Actually, he should follow some good things from abroad. He asks for research on popular cuisine, available facilities such as accommodation, place - related communication etc. He continues to recommend that people keep a travel diary that chronicles their lessons and experiences. It provides a true memory of the place and enables the individual through the written word to revisit the place even afterword. He urges people to enjoy the place's history, preserved in its buildings such as temples, mosques, monuments,

courts, palaces and even ruins. You may be able to see demonstrations of fencing or horse shows, but nowadays you are probably not going to run into many “capital executions.” You may also be able to take One to witness the local arts, plays and other activities that are endemic to the place. First, Bacon recommends using a guidebook to navigate the local routes and never exist in any town or country. The trick is looking for the various locations and their pieces. The Importance of Full Immersion in Place One Bacon gives valuable warning is not to get caught up in the company of your fellow countrymen or visitors, but rather to try to engage with the local residents and natives. Try to find out about their place and ask about things to see, what to eat and what to do. This will boost your travel and may uncover some real gems that might otherwise be undiscovered. It is important to separate yourself from the things that are also commonplace and from the comforts that you associate with the familiar and known. The contrast and uniqueness of each new place one visits is necessary to savour. He emphasizes the importance of familiarizing with officials such as ambassadors, etc. while traveling, although this may not be as relevant in the modern age of internet and information accessibility, unlike the age of Bacon. But on your travels it is still advisable to be on good behaviour. Some of the measures to be taken by the traveller include: staying away from quarrels and rapacious men. One must also be aware of the various hazards, including diseases and natural disasters that are present there. According to Bacon, the next and perhaps one of the most important things is to establish ties with these places and their people even after you return home. It is necessary not to lose contact with these countries places when you return home. Once you have returned and resumed your previous ways and activities, it is good to take into account some new ways, practices and habits of the place you have been. It is important for self - growth to benefit from one’s own experience. This enriches our lives and brings to our daily routines more value and meaning that we are used to enjoying at home. Overseas flying wasn’t something that anyone could do during Francis Bacon’s time, and without air travel, it wasn’t something one did for a short holiday on a lark either. It took a long time to get somewhere, so you’d live a while once there. He recommends travellers in this chapter to have a language tutor or a servant who has previously been to the

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place as a guide. Even though you don't have to recruit someone to go with you, this advice can still apply today. Perhaps you know someone who has previously been to the country or town and can give you dos and don'ts. You could set up an itinerary for you by a travel agent. You can hire a local guide or arrange tours at the local tourist office when you get there. The point of Bacon is to draw on the knowledge of the place of others before you go, so you don't end up walking around blindfolded and being unable to fully understand the place while experiencing it. Learning any of the local language you can use before leaving just helps you in the everyday details of getting from point A to point B and finding the absolute essentials: food and drink, a place to sleep, and washing facilities, although Bacon was too sweet to clearly point out these things. He recommends that people keep a newspaper of what they see and experience, which is also good advice. Only so long trips last, and finer detail memories can fade. But, when you write them down, you can re-experience the trip later, through your eyes of first perception. And on the way over there, don't just write down a few things and then drop it. Keep it all over your ride where you'll see all the time new stuff. See historic buildings where "prince courts" and "justice courts" have been housed. See temples, monasteries, buildings, fortifications and city walls, harbours and shipyards, ruins, colleges and libraries. You may be able to see examples of fencing or horse shows, but nowadays you are probably not going to run into many "state executions." You may play and attend talks, see things, and do whatever other activities your guide or friend suggests are "musts" for the venue. In addition to a friend's language tutoring and guidance, Bacon recommends you want a great guidebook to help you get around, which is still good advice today. He also advises not spending too much time in any place — not even in the same part of the city. Experiment with different pieces. And don't separate yourself from your home country with your party of travellers or men. Interact with local residents. Get advice from local residents about what to see and do and where to shop. If you follow the recommendations of local people, your travel will be richer because you will find places you might not have found otherwise. Some advice is never out of style. It was probably easier to get to know the employees of ambassadors for an aristocrat of the 17th century, but they either did not have travel agents or

the internet to find out about destinations. Nonetheless, being on good behaviour when traveling is definitely good advice. As Bacon points out, your buddies won't want to hear you going on and on ad nauseam about your trip when you return. Neither should you abandon your previous lifestyle or follow the traditions of the place from which you have just returned. But you're definitely learning from your past and applying the skills and activities you've learned to better your home life. He advised the traveller would have to keep a diary with him and record his thoughts in it. It will be a strange thing to see in ocean voyages, where nothing except the sky and the water is to be seen. There is so much to be observed and recorded in his diary, however, in land travel, but most of it will be omitted. The enthusiastic traveller should observe and record the courts of princes in his dairy, particularly when they give audience to ambassadors, courts of justice, while sitting and hearing the causes, churches and monasteries, city walls and fortifications, havens and harbours, antiques and ruins, libraries, schools, disputes, houses and gardens, big cities, warehouses. He urged travellers to carry a card or a book that could identify the country he is traveling to. He said that remaining in one town or city for a long time is not advisable and let him move his lodging from one part of the city to another and remove himself from his fellow citizens 'company. Let him see and meet the eminent people in those foreign countries who have great name and fame. In addition, travellers must be cautious of quarrels, quarrelsome people who engage him in quarrels and contagious diseases such as cholera and others. When a traveller returns home, he should not leave behind those nations, but maintain contact with those of his friends, one of the most important ones. Lastly, he instructed the traveller not to change his country manners for those of foreign parts but to prick only some flowers from those who have studied abroad into his own country's customs. Therefore, through his essay 'Of Travel,' Bacon showed all the advantages of travel.

Bacon's essay Of Travel is loaded with good advice, if hard to follow at times. I don't know about you, but most of the countries I've visited are embassies that don't want to allow casual visitors to hang around their meeting rooms. Once his father sent him to France to study civil law and develop his English, Bacon travelled abroad only once. He left around

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the age of fifteen in 1576 or 1577 and returned three years later to receive news of the death of his father. He didn't want to move. He had fragile health and had odd foods and strange beds which he died. He rarely went further than his boyhood home in Gorhambury, a mere 20 miles away, when he returned to London. We should also note that travel was meant to be educational in the day of Bacon, especially for the youth. He does not find traveling for recreation, such as hiking or sailing, or pure rest, as lying under a palm umbrella on the beach. When you work a job with long hours and plenty of pressure, you need this! People travelled for safety in the seventeenth century, often, although the trip itself may be more dangerous than the destination might be able to relieve. Learn the language "He who travels to a country before he gets into the language, goes to school and doesn't travel." Many people around the world nowadays speak at least a little English they didn't do it in the seventeenth century but even so, if you want to get past the Central Tourist Zone, you should at least try. It's always useful to be able to read the signs and it's nice to learn to say "Please," "Thank you" and "Good morning" at least. The more unusual the language, the happier people will be that you've made the effort. "It is a strange thing that men should make diaries in sea travels, where there is nothing to be seen, but sky and ocean; but in land travels, where there is so much to be seen, they often ignore it; as if it were a better chance to be reported than observation. Therefore, let diaries be used. "Bacon realized that the literate officers spent much of their time sitting at tiny tables on those sea journeys. The ship's ceilings are incredibly low! When I'm traveling for a book, I take copious notes; when I'm traveling for pure fun, none at all. Likewise, on field trips, I take hundreds of photos and just the occasional shot or two, usually with my camera, otherwise. "So, as has also been said, he must have such an assistant, or tutor, as the country knows. Let him bring a card or book with him, explaining the country where he is traveling; which is going to be a good key to his inquiry. Let him keep a diary as well. Let him not stay long, in one city or town; more or less as the place deserves, but not long; nevertheless, if he stays in one city or town, let him change his lodging from one end and part of the town to another; which is a great connoisseur. During my thesis study days, I stayed at probably half of the budget hotels in Oaxaca. I highly recommend Las

Golondrinas. I've only tried them all for some reason. By comparison, last time I was there the Tavistock near Russell Square. I stayed at the same hotel in London. This time I'm heading out, venturing into South Kensington for a change of vision. Don't hang with your farmers unless you're just coming in from the field and you're really tired. Do not insist that you eat your daily food at home. That's good advice at all times! Mexico has, predictably, the best Mexican food in the world. It's a fantastic food; try it! And while England is not renowned for its food, they have made a heroic effort to banish the bad old toast and overdone roast stereotypes. I don't like eating, but I love Pret - a - Manger. The English invented the sandwich, and they are still doing their best. Cheddar and chutney, cress and tuna, avocado and rocket hummus. Lovely! The aspect seems to be quite simple. Bacon's next suggestion is a little less so: "As for the acquaintance to be pursued on the journey; what is most valuable is acquaintance with the secretaries and working ambassadors 'men: for so, on the journey to one country, he will suck the experience of many. Let him also see and meet eminent people of all kinds who are of great name abroad; that he may be able to tell how life coincides with fame. "So far, I have not been given an audience by either the President of Mexico or the Queen of England. In my Fulbright year in Mexico, they gave us a dinner at the American Embassy, but otherwise I met no influential people anywhere. I don't feel so at least. Schmoozing eminent people's secretaries may qualify these days as a form of stalking or a trickster strategy for confidence. If you want people to look at you and report you to the local bobby, go for it.

Check your Progress - 3

1. Which things restrict our conception of learning and the development of knowledge?

2. The importance of studies, the essay by Bacon highlights?

12.4 LET'S SUM UP

Francis Bacon argues that studies serve goals such as “delight,” “ornament,” and “power.” According to him, studies help enrich life for both pleasure and practical purposes. According to his point of view, however, Bacon still insists that moderation is necessary to make the most effective studies. He thinks that one shouldn’t study so much that it distracts from applying one’s studies and living. Bacon claims that studies “serve for joy, ornament, and skill.” For delight, Bacon means one’s intimate, private education; for “ornament,” he means, in conversation between and among others, what Bacon labels as “discourse.” Highlighting the importance of studies, the essay by Bacon highlights the role played by studies in the everyday life of an individual. To Bacon, the research is always connected to the practical life application of science. Bacon explains the three main purposes of research at the start of his essay, including studying to obtain pleasure, studies performed to ornament one’s life, and studying to enhance one’s capacity. The writer is the notion that only experienced and well - read people can successfully execute projects, conduct their day - to - day business with competence and lead a safe, stable life. He further notes that reading makes a full man; conference leads to a ready man and writing makes an exact man. And shedding light on the benefits and utility of studies, Bacon also suggests some research demerits as he assumes that learning for an extended period of time can lead to laziness. He also condemns the act of studying from books without having to learn from nature. Moreover, the essay *Of Studies* states the benefits of studies by considering this function as a treatment for human mind defects and the source of improving one’s wit. When explaining the importance of studying in the life of an individual, the essayist introduces the advantages of reading good books to his readers. Many books are meant to be eaten only for Bacon; others are meant to swallow while some books are meant to be fully chewed and digested. Therefore, before studying any book, the readers must choose wisely to improve their knowledge of the world around them. Bacon ends his essay by proposing that studies help a person eradicate the flaws in his / her mind as every

human mind issue is of particular importance to the individual and to the world. Bacon's essay *Of Studies* discusses the importance of studies to their daily lives for individuals. Research plays a vital role in a man's life, from reading books to writing papers, making him educated, clever, and experienced. Bacon's essay is filled with analytical experience, pragmatic approach, and practical knowledge; it is therefore considered to be the students and young people's most valuable essay. While the essay is devoid of any feelings and vivid words, it is; nonetheless, it is a great attempt to teach the readers the value of reading. For *Travel*, Francis Bacon is a convincing essay in which at different instances he uses different persuasive methods along with figurative language to help his point of view. By mentioning two types of audience, Bacon opens the essay: the young travellers and the old traveller, but he mainly emphasizes the former. The author's voice (Bacon) in the essay is an expert who has deep knowledge and travel experience. He knows about what he's thinking about. It seems he has the first - hand traveling experience as he is not referring to any professional authority but guidance through his own experience. Repeatedly, by using the charts, he shows the extent of his comprehension and direction. This indicates he has a lot of knowledge in his panel and is diverse. In contrast, he criticizes the traditional method of documenting every detail in a diary, as well as urging the traveller to have faith in his own mind. Bacon gives useful advice to an inexperienced traveller by using convincing methods, demonstrating that he has the best interest of the young travellers. He insists on the subject matter, none the less, his guidance seems to come from the perspective of the first hand, but he does not allow his observations as subject matter. Bacon gives his advice efficiently. He keeps his orderly and methodical writing, moving logically from one point to another. Bacon once again seems to have foreseen a question at the end of the essay by expressing a realistic concern about the traveller's ways back to his native city. He seems to demonstrate in a sensible way his best intentions for the interests and status of the traveller. A man of many talents, Francis Bacon was the English language's first major essayist. The essay *Of Travel* is part of his remarkable multi - topic essay collection. The relevance of the advice given by Bacon in ' *Of Travel* ' is still intact, such as keeping a travel log, seeking guidance from

experienced people, discovering the place community, etc. Even after five centuries of travel and interaction, the fundamentals remain the same as the world of creation. Bacon can be exquisite with his words to encapsulate them. In his essay, Bacon was able to illustrate and even praise the wealth and importance that travel brings to the intelligence, disposition, attitude and life of a person in general.

12.5 KEYWORDS

1. Encapsulate: Express the essential features of something succinctly.
2. Persuasive: Good at persuading someone to do or believe something through reasoning or the use of temptation.
3. Connoisseur: An expert judge in matters of taste.
4. Ecclesiastical: Relating to the Christian Church or its clergy.

12.6 QUESTIONS FOR REVIEW

1. How Bacon gives useful advice to an inexperienced traveller?
2. According to Bacon what are the types of audience?
3. What makes a full man?
4. What is important for self - growth?
5. Learning any of the local language can use before leaving just helps you in?

12.7 SUGGESTED READINGS AND REFERENCES

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12.8 ANSWERS TO CHECK YOUR PROGRESS

1. (Answer for Check your Progress - 1 Q.1)

Bacon published three editions of his essays (in 1597, 1612 and 1625) and added more essays to the last two. These have become extended plays from earlier editions in many ways. This is the best - known version of the essay Of Studies from the Essays or Counsels, Civil and Moral edition of 1625.

2. (Answer for Check your Progress - 2 Q.1)

We perfect nature and are mastered by experience: natural abilities are like natural plants, having to be projected, studied; and studies themselves give directions too thinly, except that they are bounded by experience.

3. (Answer for Check your Progress - 3 Q.1)

They frequently restrict our conception of learning and the development of knowledge to mere reading and writing, but travel art adds another dimension to it. He / she must plan hard for it before one begins his / her journey.

4. (Answer for Check your Progress - 3 Q.2)

The importance of studies, the essay by Bacon highlights the role played by studies in the everyday life of an individual. To Bacon, the research is always connected to the practical life application of science.

UNIT - 13: OF FRIENDSHIP

BY FRANCIS BACON

STRUCTURE

- 13.0 Objectives
- 13.1 Introduction
- 13.2 Solitude and friendship
- 13.3 Fruits of Friendship
- 13.4 Let Us Sum Up
- 13.5 Keywords
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- 13.7 Suggested Readings and References
- 13.8 Answers to Check Your Progress

13.0 OBJECTIVES

After learning this unit based on “Of Friendship by Francis Bacon”, you can gain knowledge of about the following important topics:

- Solitude and friendship.
- Fruits of Friendship.

13.1 INTRODUCTION

Bacon introduces the text with Aristotle’s views on companionship. He believes that human nature includes business and social interaction. Isolation and loneliness are attributes of either wild beast or god of heaven. Human beings need other men, and anyone who refuses such contact does not do justice to their natural state. Bacon doesn’t judge people in a crowd who feel insecure or head for solitude in the wild. These people find great value in harmony and it helps to discuss deep issues in their mental processes. We embark on a path of self - discovery through their extensive analysis. These hermits in continuous social sequestration are looking for truth and knowledge. Nevertheless, the

consequences of such isolation can be beneficial and harmful, like a double - edged sword. Bacon points to thinkers such as the Canadian Epimenides, the Roman Numa, the Sicilian Empedocles, and Tyana's Apollonius, who postulated ideas peculiar to their period and contemporaries. Their works are tremendously rich in philosophy. Even several religious men, by extended abstention from public life, find great profit and growth. Therefore, voluntary separation from society can also have positive effects. Bacon is trying to distinguish between kinship and the general crowd.

There's a big difference for him between society's strangers and known family. In a crowd, too, a person can feel lonely. Individuals may become fleeting glimpses that are lost if they are not communicating with an individual. If a person is not enthusiastic or involved in a discussion, it becomes an exercise in meaningless monologs and is similar in nature to the undecipherable notes of musical instruments such as cymbals. Bacon uses a Latin adage to fill a big city with great isolation. Citizens are scattered and camped in a large city in distinct areas that are hard to bring back together. Such long distances make friends and relatives different. Therefore, a small town or region is more conducive to fostering friendship. Live together and meeting much more often in smaller townspeople. Therefore, there are strong and united communities in these small cities. According to Bacon, a relationship involves desires and emotions to be involved. They form the basis of any kind of friendship. Emotions are the heart - binding strings. Bacon refers to the heart's ailments when it fails or is suffocated. An intimate and fun chat with one's friends offers the same for a healthy heart. The bonhomie is the cure of anxiety and various heart diseases. Friendship is the pulse panacea. To pump life into a sick person, a true friend acts a secondary valve for the heart. For the burdened and ailing soul, enjoyable and friendly badinage serves as a stress reliever. This elevates a patient's mood of bleak and dangerous loneliness and makes him feel better again. Patients take drugs such as liver sarza, spleen iron, lung sulphur seeds, brain castoreum, etc., but a friend's love and affection are the best cure for heart problems.

1. What are attributes of either wild beast or god of heaven?

13.2 SOLITUDE AND FRIENDSHIP

It is interesting to see what gross errors and extreme absurdities many especially of the greater kind commit, for having a friend to warn them about them; to the great damage of their fame and fortune: for, as St. James says, they are like people who sometimes look into a mirror and forget their own shape and favour. As far as business is concerned, a man can feel, when he wins, that two eyes see no more than one; or that a gamester often sees more than a looker - on; or that a man in rage is as wise as he who spoke in the four and twenty letters; or that a musket can be fired off on the arm as well as on the rest; and such other fondness and high imagination, to think of himself as a whole. But when all is over, the help of good counsel is what sets the company straight. And if any man thinks he's going to take counsel, but it's going to be in pieces; seeking counsel in one thing, in one case, and in another thing, in another; it's nice i.e., better, maybe, than if he asked none at all; but he's running two dangers: one, that he's not going to be counselled faithfully; for it's a rare thing to counsel, except from a true and complete friend. The other, that he will have advice given, harmful and dangerous although with good meaning, and mixed partly with mischief and partly with remedy; even as if you were calling a physician, that is considered good for the cure of the disease you complain about, but is unfamiliar with your body; and can therefore take you in the way of a present cure, but in some other way overthrow your health; And therefore do not rely on scattered counsel; instead of settling and directing, they may confuse and deceive. It will seem to be an ancient sparing speech to suggest that a friend is another himself; for that a friend is far more than himself. Persons have their time and die on several occasions in pursuit of certain things they take to heart; a child's bestowal, completing a mission, or the like. If a man has a true friend, he may be almost certain that those things will continue to be cared for after him. So a man, as it were, has two

lives in his dreams. A man has a body, and that body is confined to a place; but every office of life is offered to him and his deputy where there is affection. Because he can exercise them with his mate. How many things a person with no language or comeliness may say or do he? A man can scarcely assert his own merits with modesty, much less laud them; sometimes a man can't wander around to beg or borrow; and a variety of the like. But all these stuff in a mate's mouth are beautiful, blushing in a man's own eyes. So again, a man's person has many good relationships he can't put off. A man is not in a position to speak to his parents, but as a father; to his wife, but as a husband; to his foe, but on terms: whereas a friend may speak as the case requires, and not as a person. But enumerating these things was endless; I gave the rule where a man could not fitly play his own part; if he had no friend, he must leave the stage.

It was hard for him who spoke it to bring together in a few words more truth and untruth than in that speech, whatsoever delighted in solitude is either a wild beast or a deity. For it is most real that in any person a natural and hidden hate and conversation against society has somewhat of the wild beast; but it is most untrue that it should have any character whatsoever, of the divine nature; except that it continues, not out of pleasure in isolation, but out of love and desire to look for the self of a man, for a higher conversation: as it is found to have been false and untrue; But little can men perceive the isolation and the degree to which it spreads. For a crowd is not a company; and faces are nothing more than a gallery of pictures; and talk but a tinkling cymbal where there is no affection. The Latin adage meeteth with it a little: *Magna civitas, magna solitudo*; because there are dispersed friends in a great city; so that for the most part there is not that fellowship which is in fewer communities. But we may go further, and most sincerely affirm, that desiring true friends is a pure and wretched loneliness; without which the world is but a wilderness; and even in this sense of loneliness, whoever is unfit for friendship in the context of his existence and affections, takes it from the beast, and not from mankind. Bacon opens his essay with a grand statement based on Aristotle's views. It is contrary to human character and mind to find pleasure in solitudo. In rather strong words, he communicates his conviction. Anyone who shuns fellow human

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beings and withdraws into solitude is reduced to a wild beast's level. He's god, the other option. However, Bacon is not entirely dismissive of people who shy away assiduously from the crowd and flee to the woods. Bacon recognizes that it allows the mind to indulge in deep contemplative thought to remain silent and cut off from others. A person rediscovers himself through such a deeply insightful dissection of mind. For the hermit, the reality and knowledge that dawn on the mind of the meditator through such prolonged isolation can be deeply rewarding. The outcome may be controversial as well as beneficial. In the case of Epimenides the Candian, Numa the Greek, Epimenides the Candian, Numa the Roman, Empedocles the Sicilian, and Tyana's Apollonius, the ideas they promoted for the commoners were somewhat non-conformist, but of great philosophical interest. Spiritual people who withdraw from the public eye in and around places of worship are instrumental in bringing to humanity sermons of great spiritual gain. And, after all, voluntary abstention from society isn't always a bad idea. It is necessary to learn to differentiate between a crowd and kinship, between community and friendship. One can also be lonely within a multitude. People's faces can turn out to be brief images, unless the people are involved. A conversation without emotion or emotions can resemble a tinkling cymbal sound—a sterile monolog that hardly causes a ripple. "Magna civitas, magna solitudo," says the Latin adage. This means that in a large city there is tremendous isolation. This is because people live at long distances in places isolated from each other. This makes driving such long distances difficult to meet friends and relationships. Therefore, the large size of the town is an obstacle to people growing friendship with each other. People tend to live a shorter distance from each other in a small town or town. So, they're making friends and living like a well-knit family. We all know how heart ailments can be debilitating and fatal. Pleasant, friendly conversation with a friend brings the heart back to vigor. This increases morale, banishes anxiety, and helps heal the heart patient. There is no panacea for heart disease that the bedside of the sick person could equal the soothing quality of the love of good friends. They unburden the sick person's heart through lively chat and friendly banter and make him feel good again. Nevertheless, drugs or tools are required to correct a failure of

internal organs such as liver sarza, spleen iron, lung sulphur plants, brain castoreum, etc. And Bacon gives examples of the monarchs and queens, and the rich who go to extraordinary lengths to make friends with decent and dignified men. The rich and the powerful with the government's reins in their hands are searching out the society's cream to offer friendship pleasures. The kings and monarchs are offering them generous incentives by riches and honor bestowal to get in the good people. These attempts to foster friendship may sometimes be strong as hand - picked friends may turn violent, damaging their benefactors. There is always a gulf gap between the ruling elite and the subject. The gap is so wide that the usual means cannot be used to cross it. The princes also develop affection for some men. The rulers are increasing their prestige and granting them administrative powers to bring them closer. The goal is to win your friendship. These kindness and eagerness to elevate individuals and hold them in good humour, however, can sometimes trigger unintended harm. This becomes the probability when in his intention the person chosen is fundamentally wicked. For modern languages, the persons joining the sovereign's coterie are called 'favourites' or 'privadoes.' Such people merely add grace and offer a friend to the business. But in what the Romans called these people, the true meaning of the name is evident—'participles curarum' meaning 'sharer of cares.' We are the ones who share the monarch's fear and concerns, not just giving company. These few chosen hand - picked people are called 'curarum participants.' This means 'treatment sharer' or those who share the monarch's fear and anxieties. We are the nearest confidants who give the rulers their guidance. Creating the bond of friendship is this sharing of responsibilities. This custom of co - opting those preferred individuals from among the subjects was practiced not only by frail or emotional leaders, but also by very competent and hard - necked individuals with tremendous strength and political sensitivity. The kings quite graciously treat such coterie leaders' as 'family,' and tell other royalty and bureaucracy members to address them like that. Pompey was known by Sylla, Rome's ruler, as 'Pompey, the Great.' By calling him "Pompey the Great," Sylla lifted his friend Pompey to such great heights that Pompey admired and proclaimed that he was superior to Sylla. So much so that on one occasion when Sylla resented the decision of Pompey, Pompey

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openly told Sylla that more people worshiped the rising sun than the promise of the setting sun that he had more strength and prestige than Sylla. Brutus had made his way slowly to the heart of Ceaser. He was the closest confidant and advisor to Ceaser. As a reward for Brutus 'enduring companionship, Ceaser in his will, after his nephew, had made Brutus his successor. Brutus had cast a spell on Ceaser, the latter's influence was never suspected of being wicked. This was later to become the nemesis of Ceaser. Ceaser had dismissed the senate all but because it was a calamity that some ill omen reported. The dangerous vision of his wife about an imminent danger intensified Ceaser's desire to end the senate. At the last moment, Brutus stepped in to maintain Ceaser's decision to discharge the senate before Culpurina thought something good. So great was the sway of Brutus on Ceaser that in one of the letters of Antonius, mentioned in his speech by Cicero, Antonius disdainfully called Brutus 'venefica'—a witch who had 'enchanted' Ceaser with evil designs. In spite of the mean birth of the latter, Augustus raised Agrippa high in the royal hierarchy. Agrippa's influence had grown ominously in the royal court. He had enviable privilege and power. As Augustus discussed his daughter Julia's marriage with royal counsellor Maecenas, the counsellor offered an uncomfortable advice. He suggested giving his daughter to Agrippa in marriage to Augustus. Nobody else could win her game with Agrippa around. If the emperor did not agree with this, Agrippa would have to be killed. No third option was open. Another example of the risks of water - tight friendship is the relationship between Tiberius and Sejanus. Sejanus charmed Tiberius and became his closest friend. Sejanus started to enjoy unparalleled rights and status as a result. People saw them as an inseparable pair. In a letter to Sejanus Tiberius boldly announced that the nature of their enduring relationship had not been concealed from anyone. The senate felt the atmosphere and devoted an altar to their friendship as if they were as divine as a goddess. Between Septimus Severus and Plautianus, a similar or even closer friendship had grown. Septimus forced his son to marry Plautianus 'daughter. The bond between the two was so deep that he had little problem with the hurtful barbs directed at his father by Platianus 'countenance. Platianus 'latitude has defied logic. His friend's eulogy of Septimius had hits ridiculous levels. He raved about his love for Plautianus in one of his letters to the

Senate, saying that he wanted his friend to survive him in this world. All of the above characters were not novices. We were not like Trajan, or Marcus Aurelius, soft - hearted and noble - minded. Such eminent leaders of the aristocracy of Rome are, in truth, hard - nosed pragmatists. Without enough consideration, caution and confabulation, they did not take any major decision on governance. And, why did they all fawn so bizarrely at their friends? This is explained by the fact that in their quest for earthly fulfilment these powerful people are looking for friendship. Through stating that all these eminent men had access to all the pleasures of life, had families, wealth and power, Bacon reiterates his point. In their partnership with their chums, they failed to draw a row. Later, they were given loss, tragedy and even death by the same adored family.

Check your Progress - 2

1. What are the two dangers according to Bacon?

13.3 FRUITS OF FRIENDSHIP

A major fruit of friendship is the ease and discharge of the heart's fullness and swelling, which causes and induces passions of all kinds. We know that stopping and suffocating diseases are the most dangerous in the body; and it is not much the other way around in the mind; you may take sarza to open the liver, steel to open the spleen, sulphur flowers to the lungs, castoreum to the brain; but no receipt opens the heart, but a true friend; to whom you may express complaints, joys, worries, dreams, doubts, counsels, and anything else. It's a curious thing to observe how high a rate of great kings and monarchs place on this fruit of friendship that we're talking about: so good that they purchase it, several times, at the cost of their own safety and grandeur. For princes, in regard to the distance of their wealth from that of their subjects and servants, it is not possible to gather this fruit, but to render themselves worthy of it, that they raise other people to be, as it were, companions and almost equal to

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themselves, which often leads to inconvenience. Modern languages give the names of favourites or privates to such persons; as if it were a matter of grace or conversation. But the Roman name acquires the true use and origin of it, calling them *participates curarum*; for it is the binding of the knot. And we see clearly that this has been achieved, not only by frail and enthusiastic princes, but by the wisest and most powerful princes who have ever reigned; who have often joined some of their servants to themselves; who have called friends themselves, and have permitted others to name them in the same way; using the word that is received from private people. L. Sylla lifted Pompey to that height when he commanded Rome, which Pompey prevailed over Sylla's overmatch. But when he had brought the consulship against Sylla's search for a friend of his, and Sylla had resented him a little, and began to speak greatly, Pompey turned to him again, and in effect bade him be quiet; for more men worshiped the rising of the sun, than the setting of the sun. Decimus Brutus had developed that concern with Julius Caesar as he laid him down in his testament after his nephew for successor in the remainder. And this was the guy with the power to drag him out to his grave. For when Caesar had discharged the senate for some ill omens, and particularly a vision of Calpurnia; this man raised him out of his chair gently by the leg, telling him he hoped he would not dismiss the senate until his wife had dreamed a better dream. And his popularity seems to have been so great, because Antonius, in a letter recited verbatim in one of the *Philippics* of Cicero, calls him *venefica*, witch; as if he had kissed Caesar. Augustus raised Agrippa to that height, as when he met with Maecenas about his daughter Julia's marriage, Maecenas took the liberty of telling him that he must either marry Agrippa's daughter or take away his life; there was no third way, he had made him so good. Sejanus had risen to that height with Tiberius Caesar, as they were called, and reckoned, as a couple of friends. In a letter to him, Tiberius states, "*Haec pro amicitia nostra non occultavi;*" and the entire Senate dedicated an altar to Friendship, as to a goddess, with respect to the great love of friendship between the two. Among Septimius Severus and Plautianus there was the same, or more. For he compelled his eldest son to marry Plautianus' daughter; and he often maintained Plautianus in doing affronts to his father; and he also wrote these words in a letter to the

Senate: I love the man so much as I wish he would survive me. Now if these princes had been like a Trajan or a Marcus Aurelius, a man might have thought that this had resulted from an abundance of nature's goodness; but being men so wise, of such strength and severity of spirit, and so severe lovers of themselves, as they were all, it proved most clearly that they found their own happiness (although as great as ever happened to mortal men) but as a half - piece, ext. That Comineus notes of his first master, Duke Charles the Hardy, is not to be forgotten, namely, that he would interact with none of his secrets; and least of all, those secrets that disturbed him most. Whereupon he went on to say that towards his latter period, that closeness diminished, and his comprehension a little perished. Comineus mought certainly made the same assessment of his second master, Lewis the Eleventh, whose closeness was indeed his tormentor, if he had been satisfied with it. Pythagoras's parable is dark but true; Cor ne editor; don't eat the head. Certainly, if a man were to give it a hard phrase, those who want friends are carnivals of their own hearts to open themselves up to. But one thing is most admirable with which I will conclude this first fruit of friendship, that is, that communicating a man's self to his friend works two opposing effects; for it reinforces joys, and halves grievances. For there is no man who gives his friend his joys, but he rejoices the more; and there is no man who gives his complaints to his brother, but he grieves the less. So that it is in fact, of action on the mind of a man, of the same quality as the alchemists use to assign for the body of man to their stone; that it works all the opposite effects, but still to the good and advantage of nature. But yet, in the ordinary course of nature, without praying with the aid of alchemists, there is a visible image of this. Because union strengthens and cherishes every natural movement in bodies; and on the other side every violent perception weakens and dulls: and even so it is of minds. The second fruit of friendship, as the first is for the affections, is good and sovereign of understanding. For love does indeed make a fair day in affections, out of storms and tempests; but it produces sunshine in knowledge, out of gloom, and thinking doubt. Neither is this to be understood purely by the faithful advice that a man receives from his friend; but before you come to it, it is certain that whosoever has his mind filled with many thoughts, his wits and understanding explain and

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break up in interacting and speaking with another; he throws his thoughts more easily; he marshals them more organized, he sees how they appear when they speak. It was well spoken to the king of Persia by Themistocles that speech was like Arras's cloth, opened and placed abroad; whereby the imagery appears in figure; whereas they lie in thoughts, but in packs. Nor is this second fruit of friendship, in opening the mind, limited only to those friends who are able to give advice to a man ;they are indeed the best ;but even without it, a man learns for himself, and brings his own thoughts to light, and whets his wits against a rock that does not itself slice. In a word, it was better for a man to relate to a sculpture, or image, than to suffer the passing of his thoughts for smother. Add now, to complete this second fruit of friendship, that other aspect that lies more freely and falls beyond lewd observation; which is a friend's faithful counsel. In one of his enigmas, Heraclitus says well, dry light is always the strongest. And it is certain that the light which one receives from another by counsel is more dry and purer than that which comes from one's own understanding and judgment; which in his affections and customs is ever infused and drenched. So, as there is as much disparity between the advice a friend offers, and a man gives himself, as there is between a friend's counsel and a flatterer's counsel. For there is no such flatterer as the self of a man; and against flattery of the self of a man there is no such cure as the liberty of a friend? Counsel is of two kinds: one about etiquette, the other about trade. For the first, a friend's sincere admonition is the strongest preservative to keep the mind safe. The calling to a strict account of a man's self is a medication that is sometimes too sharp and corrosive. It's a little flat and dead to read good morality books. It is sometimes unfair in our situation to consider our shortcomings in others. But a friend's warning is the best receipt. It is curious to see what gross errors and severe absurdities most especially of the greater kind commit, for having a friend to tell them about them; to the great damage of both their fame and fortune: for, as St. James says, they are like men who sometimes look into a mirror and forget their own form and favour. As far as business is concerned, a man may think, if he wins, that two eyes see no more than one; or that a gamester always sees more than a looker - on; or that a man in anger is as wise as he who has spoken in the four and twenty letters; or that a musket can be shot off on

the arm as well as on the rest; and such other fondness and high imagination, to think of himself as a whole. But when everything is over, good counsel's support is what sets business straight. And if any man think that he shall take counsel, but it shall be in pieces; seeking counsel in one thing, of one person, and in another thing, of another man; it is good i.e., better, perhaps, than if he asked none at all; but he runs two dangers: one, that he shall not be counselled faithfully; for it is a rare thing, except from a true and complete friend, to counsel. The other, that he will have advice given, hurtful and dangerous, and mixed partly with mischief and partly with remedy; even as if you were calling a doctor, that is considered good for the cure of the disease you complain about, but is unfamiliar with your body; and may therefore bring you in the way of a present cure, but in some other way overthrow your health; and so cure your body; But a friend who is fully familiar with a man's estate will be wary of how he dasheth over other inconveniences by promoting some present company. And therefore do not rest on scattered counsels; they are going to distract and deceive rather than settle and steer. After these two noble fruits of friendship peace in affections and protection of judgment, the last fruit follows; which is like the pomegranate, full of many kernels; in all acts and occasions, I mean assistance, and bearing a part. Here the best way to represent the manifold use of friendship to life is to cast and see how many things there are that a man can't do himself; and then it will appear that it was an ancient sparing speech, to say that a friend is another himself; for that a friend is much more than himself. People have their time and die several times in the search for certain things that they take to heart; the bestowal of a child, the completion of a task, or the like. If a man has a true friend, he may be almost certain that after him the care of those things will continue. So a man has two lives in his dreams, as it were. A man has a body, and that body is confined to a place; but where there is affection, all offices of life are offered to him and his deputy. Because by his friend he can exercise them. How many things a person can't say or do he with any expression or comeliness? With modesty, a man can scarcely claim his own merits, much less praise them; sometimes a man can't browse to beg or beg; and a number of the like. But all these things are elegant in the mouth of a mate, blushing in the face of a man himself. So again, the individual of a man has a lot of

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proper relationships that he can't put off. A man is not able to speak to his family, but as a father; to his mother, but as a husband; to his foe, but on terms: whereas a friend can speak as the case requires, and not as the individual sorts. But it was endless to enumerate these things; I gave the rule where a man can't play his own part fitly; if he doesn't have a friend, he can leave the stage. In his writings, Comineus, a writer and diplomat who served under Duke Charles Hardy and later Louis XI of France, said his former master, Duke Charles Hardy, would never share any secrets with anyone. He was especially careful not to reveal any secrets that he considered critical of himself and his policy. But, he was caught up in age. His intellectual faculty slowly degraded. The latter master, Louis XI, who was also a man of reclusive and suspicious nature, can be made a similar judgment. He's also been in complete isolation for his last years. Bacon looks at these examples to highlight the importance of having a friend with whom one can share one's heart's joys and burdens. Pythagoras had a difficult way to describe the risks of a close friendship. He thought a person would seek a worthy friend in front of whom he could unburden his concerns. But he would unintentionally decapitate his own heart by doing this. Such self - surrender before even the closest friend can lead to unwanted harmful consequences. Bacon proceeds to believe that overly loving affection could be a double - edged sword. It could promote happiness in the plus side and that the sadness that is experienced in daily life. These joy can be illusory on the lesser side. It's a fact that no man has shared all his sorrow with his friend and through his grief realistically. Likewise, no person has shared with a friend all the joys and felt more joy. Like the alchemists miracle remedies that, despite warning of adverse effects, palliate pain, friendship can soothe suffering despite the risk of potential harm. A close look at Nature in the same way should reveal that a combination of two factors leads to better and more enjoyable outcomes. There is no question that human friendship has had some curative and embalming effects, despite the risk of it becoming nasty. The other advantage is therapeutic to improve mutual attachment and bond apart. It also sharpens the functions of the brain. Friendship tempers the ill effects of life's winds, bringing joy and cheer to one's life. This helps one to clearly think. This doesn't mean you're not going to get good advice from friends, but what

it means is that things get jumbled up in the mind and there's not always the consistency to understand. And, by putting them into writing, once you express these thoughts to a friend, you get the insight and understanding and become wiser simply by putting these thoughts in an orderly way to make the right decision. This is more effective than meditating a whole day. Arras was a location known for its textiles hand-woven. These tapestries are beautiful and rich. Themistocles once said that in order to be understood, the voice must be heard. This was similar to Arras tapestries that could only be enjoyed when opened and hung up to feast on people's eyes. Likewise, ideas remain locked in the thinker's mind when they are not released for propagation. This is like the tapestry rolled-up lying in the boxes. Citizens are unaware of their great hidden beauty going past them. This second fruit of friendship good judgment and better understanding is not limited to opening your minds to just a few smart friends, though it's best when you do that. Even if the friend may not be wise enough, sharing the thoughts before him is nevertheless helpful. You can understand them by doing this, and possibly give them more lightly. His intellect could be sharpened. It's like the way we rub a blade against a rough stone. Bacon, of course, contrasts the thinker as the rough stone with the device and the not-so-intelligent listener. In short, it means a man better telling a statue of his thoughts than burying them in the mind and suffering suffocation. Bacon goes on to laud the guidance from wise, impartial, well-meaning mates. Such guidance rarely leads to unwanted effects. If a person is driven by his own instincts, perceptions, and feelings, the decision may be distorted, biased, and one-sided. This could result in difficulties. Therefore, one must not be guided by one's own understanding of the situation and seek wise friends 'advice. Heraclitus referred to another man as such independent advice as 'Dry light.' The cleaner it is, the better it can be.

Even as one's own opinion has to be ignored in favour of the advice of an impartial lawyer, in any matter, a sycophant's counsel has to be taken much less seriously than one's own decision. Bacon reminds the reader that the self-reading of an individual might be minimally critical as it is a human tendency that finds no fault with itself. Because of such inherent weakness to feel good about him overlooking the many weaknesses of character and intellect, a person should guard against the temptation to

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go through his own evaluation and cast aside other competent men's wise counsel. A wise friend's advice can be for two main reasons. It may be about the etiquette and actions of a guy, and the second may be about his company. Criticism of a partner helps to keep the mind free from many unwanted thoughts and pressures. Sometimes it can be difficult to keep a balance on one's own self. It is commonly seen that people are not very interested in reading positive morals or good behaviour books. It may not be necessary for some to know from studying the mistakes of others. But the best remedy that works and should be taken is our good friends' punishment. It's interesting to see how people, particularly those who are powerful and wealthy, make mistakes and destroy their fame and fortune because of the lack of good friends' well-meaning, rational and impartial advice. The stronger the individual is, the more likely he will be to commit these errors. St. James warned his followers of such self-deception when one becomes oblivious to one's own flaws and weaknesses. After a few rounds of success, people often lose sight of the difficult realities and their own infirmities. We say that two eyes do not see well than one eye, meaning that they themselves can make the right decision and do not need the guidance of others. We can tell in the same way that a gambler is calling better than others watching the game. He can also argue that a musket can be shot as effectively from the arm as from a rest. Such feelings are born out of arrogance and boastfulness. Such a way of thinking can be extremely damaging in the long run. Both good and experienced advisors correctly weigh the risks involved in a company. Without fear or hesitation, they give their advice to the businessman. A businessman may choose to seek advice on one issue from a friend and another friend on another issue. This is better than not asking for any advice or opting to go through one's own instincts. But a businessman can run some risk by choosing more than one advisor. The advisor may be a little perfunctory in offering his advice, knowing that there are other advisors like him. The other threat may be the potential to get biased or unwanted advice. The advice, disguised as true, can turn out to be dishonest, unless the advisor is extremely good, honest, trustworthy, and smart. Bacon is now talking about another danger from other people's advice.

The counsellor may have a genuine intention to help the troubled person, but may not have been able to properly study the matter. In such a situation, with all the good intentions, he could offer a drastic and disturbing advice. Unfortunately, the recipient's outcome may be negative and even ruinous. This situation is similar to that which occurs when the patient is treated by an inexperienced physician, ignorant of the medical history of the patient. The concerns of the patient were worsened, leading to his death. So, Bacon concludes, a person has to trust a single therapist who knows his business ins and outs. That's because he'd be in a great position to give the right advice using his good business experience. It may be deceptive rather than motivating to seek advice from multiple sources. So far, we have learned from friendship about two main benefits. One is about feelings, the other is about thinking and judging. Bacon speaks in his closing statement about the third advantage he likes to the pomegranate fruit that has so many kernels in it. Friendship is to help and participate in all a friend's actions and occasions. The best way to explain the many applications of friendship is to see how many things one can do and tackle alone in one's life. In ancient times, naming a friend as a copy of one's self was customary. A friend is truly more than himself. Men have many things to accomplish in their lifetime, many aspirations to achieve that are close to their heart, such as devoting themselves to a child or any other ambitions. When a man is blessed with a true, faithful and unselfish mate, after his death the latter will take care of his duties. After the man's death, he may care for his family, run his business, pay off his debts or do all those things that remain unfinished. Thus, the life span of a man becomes prolonged. Next comes the profit received by the authority delegation. A person cannot be present at any given point in time in multiple places. In such a scenario, he may assign the job elsewhere that his friend may be able to visit and do stuff. There are many things a person can't do alone in life be it in farming, trade, educating children, fighting enemies, etc. A good friend comes to his friend's rescue, like a trusted deputy, and smoothest his life. A person tends to become overly boastful when trying to present his own merits to others, attracting derision from others. Instead, with the respect they deserve, he may be too shy to show his own qualities. Similarly, when asking others for a favour, he may feel

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very uncomfortable. A loyal and capable friend best discharges all of these functions. Thus, many compulsory functions in the society can be performed through a friend. A friend might be a great mediator or an intermediary. A buddy can do the job with aplomb and great ease when delivering a message to an adolescent son or a peeved wife or a stern foe. Thus, friendship's benefits are endless. It is unfit for a friendly, cut - off person to live in society.

Check your Progress - 3

1. What is a major fruit of friendship?

2. According to Bacon what is the definition of value of friendship?

13.4 LET'S SUM UP

Bacon points out the value of friendship by definition when he states, "What is delighted throughout solitude is either a wild beast or a deity." In the same section, he builds on this idea by stating that, without mates, the "world is but a wasteland." Bacon's essay focuses on what he terms the "fruit of friendship," of which there are three, and the first is the "fruit of friendship." Bacon lived in an era when men believed our bodies were controlled by "humours" earth, air, fire, and water and when humours in our bodies became unbalanced, we became sick. Bacon needs the balance of humours in the body to balance in the mind, and by unburdening yourself to a mate, you restore balance to the heart. The next part of the essay is a long discussion of relationships and broken friendships in ancient Roman history, and then Bacon articulates the "second fruit of friendship," which is the product of sharing one's problems with a sympathetic partner, and in the process of "communicating and speaking to another," one becomes "more wise than himself." Bacon compares hundreds of kernels of the third fruit of friendship to a pomegranate. Bacon claims that a man can't do many

things for himself praise himself modestly, ask for help that a friend can do without shame to him. These are among the many kernels of friendship that the third fruit embodies.

13.5 KEYWORDS

1. Wasteland: An unused area of land that has become barren or overgrown.
2. Aplomb: Self - confidence or assurance, especially when in a demanding situation.
3. Kernels: A softer, usually edible part of a nut, seed, or fruit stone contained within its shell.
4. Liberty: The state of being free within society from oppressive restrictions imposed by authority on one's way of life, behaviour, or political views.
5. Sylla: Pompey was known by Sylla, Rome's ruler, as 'Pompey, the Great.

13.6 QUESTIONS FOR REVIEW

1. Who can find great profit and growth?
2. What make friends and relatives different?
3. What sets the company straight?
4. Who suggested Agrippa in marriage to Augustus?
5. What lead to unwanted harmful consequences?

13.7 SUGGESTED READINGS AND REFERENCES

1. Leo Kirshbaum. "Doctor Faustus'. A Reconsideration" Critics on Marlowe Judith O'Neill ed. George Allen and Unwin Ltd. 1969. pp. 801
2. Nicholas Brooke. "The Moral Tragedy of Doctor Faustus" "Critics on Marlowe" pp.93 - 94.
3. Ibid, p.105.

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4. Lily B. Campbell. "Doctor Faustus: A Case of Conscience" PMLA 67.2 1952. pp. 223 - 24.
5. Christopher, Marlowe. Doctor Faustus. Madras, Macmillan. 1976. pp.6 - 8.

13.8 ANSWERS TO CHECK YOUR PROGRESS

1. (Answer for Check your Progress - 1 Q.1)

Isolation and loneliness are attributes of either wild beast or god of heaven.

2. (Answer for Check your Progress - 2 Q.1)

One that he's not going to be counselled faithfully; for it's a rare thing to counsel, except from a true and complete friend. The other, that he will have advice given, harmful and dangerous & although with good meaning, and mixed partly with mischief and partly with remedy.

3. (Answer for Check your Progress - 3 Q.1)

A major fruit of friendship is the ease and discharge of the heart's fullness and swelling, which causes and induces passions of all kinds.

4. (Answer for Check your Progress - 3 Q.2)

Bacon points out the value of friendship by definition when he states, "What is delighted throughout solitude is either a wild beast or a deity."

UNIT - 14: OF UNITY IN RELIGION BY FRANCIS BACON

STRUCTURE

- 14.0 Introduction
- 14.1 Objectives
- 14.2 Human society and religion
- 14.3 Fruits of religion
- 14.4 Let Us Sum Up
- 14.5 Keywords
- 14.6 Questions For Review
- 14.7 Suggested Readings and References
- 14.8 Answers to Check Your Progress

14.0 OBJECTIVES

After learning this unit based on “Of Unity in Religion by Francis Bacon”, you can gain knowledge of about the following important topics:

- Human society and religion.
- Fruits of religion.

14.1 INTRODUCTION

In the 16th and 17th centuries, unity in religion was a very topical question. It is particularly the unity of the Church of England with regard to the Catholics and with regard to the Protestant sects that appears to be at the back of Bacon’s mind when dealing with this issue. What is interesting to note is that while the essay deals with the value of church unity, it was the Anglican Church that created a conflict with the Roman Catholic Church. The magnanimous nature of Bacon takes on a different dimension for a modern reader. Bacon begins by emphasizing the importance of unity in religion and then discussing different aspects of unity: implications for individuals within and without the Church;

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definitions of unity (focusing on the limits of tolerance); and different ways of achieving unity. The pragmatism and spiritual inspiration of Bacon go hand in hand in each of these pieces. In particular, the importance of unity in religion As for the practical approach to religion, it comes clearly from the opening sentence, in which Bacon reveals the direct relationship between unity of religion and a stable society: “Religion being the chief band of human society, it is a happy thing if it is well preserved within the true band of unity.” For Bacon continues:” the quarrels and disputes regarding faith are evils unknown to the heathen,” the explanation being that “the religion of the heathen consisted more of rituals and ceremonies than of any continuous belief.” Quarrels] reveals that when reading about important issues, including Christianity, he is used to reviewing classical literature. How Bacon’s pragmatic approach is rooted in religious concepts is apparent at first when Bacon explains why he really needs to talk about the nature of faith: the Christian religion means the need for harmony, where the single God is not divided. In this case, Bacon says:” the true God has this characteristic, that he is a jealous God; and therefore, his worship and faith will not survive any mixture or collaboration.” And he continues: “Therefore, we shall speak a few words about the unity of the church.” Hence, Bacon’s motivation to write about religious unity seems to be driven by philosophical motives.

Check your Progress - 1

1. What appears to be at the back of Bacon’s mind when dealing with this issue?

14.2 HUMAN SOCIETY AND RELIGION

“Religion, being the chief band of human society, is a happy thing, when it is well integrated within the true band of unity.” At first glance, the sentence sparks a utopian ideal in which a single faith dominates man, bearing the same intuitions and opinions of the believers. Yet the essay is

a gross illusion of what is unpleasable in its context. In his essay, Bacon, who had a heavy inclination towards Puritanism, claims that heresies and schisms are negative manifestations that distort human society with ill-fated derision. And he tried to revolutionize a concept where a single religion must be procured and preserved by people. Yet man in his essence has inherent righteousness; it is right and wrong to believe in what he believes. And somebody who conforms to his belief establishes a union with him that leads to a community being created, a religion that is influenced by a commonality of belief that runs inside. According to Psalms 127:1, "Unless the Lord builds the building, his builder works in vain. Unless the Lord watches over the village, the watchmen wait in vain." I Timothy 3:15 clearly explains that, "if I am late, you should know how men will act in the household of God, which is the church of the living God, the cornerstone and foundation of reality." It can be argued that Bacon's essay ignores biblical truths and is more inclined to his own understanding of the uniformity of the church. For instance, on the latter part of his argument, Bacon noted: "And if it happens that way, in that gap of judgment between man and man, do we not think that God above, who knows the soul, does not discern that weak men, in some of their contradictions, mean the same thing; and does he accept both?" These arguments are very different to what the Bible says in Jeremiah 14:14, which speaks of false prophets and religious leaders who give false dreams, divinations, idolatries, and their own minds' delusions. Religious leaders simply have their own agendas and will never compromise with each other. Bacon has presented faith as a result of mixed controversy in all of his essays; and no mixture can accept the veneration and religion. The Church's unity is far from certain as to what overarching principle will prevail. When Bacon learned about God - built faith, he might be immune to it and embrace the biblical fact that lies abound where reality abounds as well. Gabriel Esporlas, a versatile author, aims to become a contributor to the National Geographic magazine for a fitness and health paper or photojournalist. He is a graduate of Adamson College, Manila, Philippines, and Business Administration. He has worked for nearly four years as an abstractor and is currently working as a full - time web copywriter. Gabriel likes to take pictures of nature, read young adult novels, and watch movies. Most of

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England's troubles in the sixteenth century were caused by disagreements about religion, apart from things like plagues and famines. In this article, Bacon supports cohesion, our non-surprise. Everyone in those days believed that in almost the same way everyone should believe the same thing. Nevertheless, in so many ways, Francis Bacon was prescient, it's a bit disappointing that he failed to foresee a suitable pluralism solution. Let everyone believe whatever they want, within broad civil boundaries, and make it impolite to talk to people outside your own religious community about religion. It's working for us. This essay begins with the conclusion that heathens have not suffered from cultural differences. "The explanation was that the heathen's faith consisted more of rituals and ceremonies than of any constant belief." By "constant belief" it must mean "known doctrine." This is the argument of an intellectual. When you read *The Religion of Keith Thomas and the Decline of Magic* (Penguin; 2012), you will get the impression that most ordinary people's religion consists of rituals and ceremonies, along with a vague general sense of a supernatural person watching you. Your religion, connected to the priests and/or shamans of your family, will tell you if someone is with you or against you and how you should act to maintain the good regard of someone. Only dither intellectuals on doctrine. By the way, the book of Thomas is amazing. The edition I referred to is a recently released Amazon paperback, a mere \$18, but also accessible from any university library. If in sixteenth-century England you have the slightest interest in how superstition and science brushed shoulders, you should read it. It's also full of interesting anecdotes. Nonetheless, back to Bacon. He means ancient Greeks and Romans when he says "heathen," not modern shamanic religions. He knows nothing about the above, but inwardly he knows his classics. The essay continues to discuss the fruits of unity, which I find rather dense and unprofitable in two long paragraphs. He makes a point that he often made in the letters of advice he wrote to state ministers that nothing spreads cynicism and scepticism within the church like dissension. Note that "atheism" in his day meant something more like "wild, illegitimate, beyond the limits of decent society," not "lack of belief in gods" as it does today. The atheist of the sixteenth century was a crazy rapist, not a sceptic of science. Early philosophers like Bacon and Raleigh believed in

a Christian god albeit densely populated with angels and demons without the intricate structure of heaven and hell. Their Lord, rather than a divine entity, was almost an image of the good. Nearly; not quite. “As for the fruit of those within; it is peace; it contains endless blessings. It creates faith; it kindles charity; the church’s external unity, it distils into peace of conscience; and it turns the work of writing and reading controversy into treaties of mortification and obedience. “That’s the other side of the coin. And obviously it’s easier for people who agree with you to be generous. Bacon then tries to define the limits of unity, how to determine them. His main point is that “People should be heeded by two kinds of disputes, making God’s church.” The first is going into a lather regarding adiaphora, indifferent things. Is it really important to wear your hat in church or not? The second complicates important things so that no one can understand them. He does not give examples, but this class probably includes the entire consubstantiation vs. transubstantiation business. The important thing is for worshippers to participate in the act of communion; it is not something that the ordinary worshipper needs to worry about what exactly is going on with that bread and wine. Finally, Bacon cautions, “With regard to the means of bringing about peace; men must be vigilant not to break or deface the rules of charity and of human society in procuring or muniting religious unity.” Don’t be like Spain, in other words, converting people by terror and conquest. Despite using Mohammed as his example, Spain’s criticism is clearly implied. “Muniting” is something new for me. This passage in Bacon is unhelpfully quoted by OED as the only example. Circularity! But it describes “munite” as “fortifying, reinforcing, covering.” I suppose I won’t add that term to my vocabulary. It sounds like a robot when saying “unite,” which doesn’t mean the same thing at all. A remark on a philosopher’s actions, quoted below, is almost concealed in “Of Harmony in Religion.” To sum up: the “make of the church of Christ” can be done by problems that mimic theological ones. These things are also, in fact, political, as we are not always told what their content is. Bacon informs us that what is at stake is “good,” but people exercising their cleverness are infected with the material. Too much “subtlety” and “obscurity” raise an issue that depends heavily on and make it a pride contest. The ignorant person doesn’t know how much they agree with

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each other. Only those with “judgment and understanding” see the broader issue and understanding. God accepts opposed ignoramuses as they mean the same thing; Paul warns that there is an abundance of “profane novelties” and “contradictions” of lies as intelligence. Instead of looking at utility, men allow words to govern meaning, and this leads Bacon to wonder about two kinds of errors in creating a knowledgeable whole. There is the simple case of “everyone is stupid,” unable to differentiate properly. It’s all the same in the dark. If we agree that items are directly opposed to each other, there is the more complex case. Whatever is truer can cause conflict: the other is good when the argument is contentious, but it is pushed to an unnecessary subtlety and darkness, so that it becomes something rather clever, rather than significant. A man of judgment and understanding will sometimes hear the difference between ignorant men and know well within himself that those who differ so much mean one thing, yet they would never agree on themselves. And if it happens that way, in that gap of judgment between man and man, will we not think that God above, who knows the soul, will not discern that weak man, in some of his contradictions, wants the same thing; and will he embrace both? Through St. Paul’s warning and precept which he gives concerning the same, *Devita profanas vocum novitates*, ET opposition’s false nominee’s *scientiae*, the essence of such controversies is well described. Men create oppositions that are not; and place them in modern, so fixed terms that, while the context must rule the word, the meaning is governed by the term in turn. There are also two false peacemakers, or units: one, when the peace is established, but on a tacit ignorance; for all colours must consent in the darkness: the other, when it is broken up, on a direct admission of contraries, in fundamental points. For in such things, truth and lies are like iron and clay in the toes of the picture of Nebuchadnezzar; they may break, but they will not absorb. I see this, at least for me, as theology without reading “Jesus” and “peace,” respectively, which tend to refer to religion and politics. Instead, I start with the general problem: we can and do make important things more complicated than they should be, so complicated that we can confuse people about what they really want. The question, though, is that too many fancy attempts to assert authority over an information situation simply lead to a lack of self - knowledge. This is a deadly shortage on a

common scale, and indeed, the crazy political conflicts we see in a number of countries include people who are unable to define their own interests correctly. But the political issue in Bacon's thinking cannot remain political, for this reason: what age does not have people who are absolutely trapped in ideological blinders? Bacon introduces actors above the fray himself: "a man of judgment and wisdom," "Jesus," "St. Paul." "In any given age, there's someone out there who can see the spirit of his time and judge accordingly what people need and want. It sounds mysterious, but prudence is the word for this kind of awareness it's only represented on a slightly larger scale. What is important is that the one who exercises prudence is not drawn in by distinctions that are misleading and useless. In other words, in a way less philosophical, and much more Socratic, he uses the *via negativa*. Through his prudence, however, the philosopher seems to play a more active role than Socrates has ever done. He draws on a consensus in society that already exists in at least some situations. Also, there are issues with political and religious interpretations of this text. For those of us who are concerned with religious tolerance and freedom of conscience, Bacon ends bleakly. If a religion has more claim to "reality," it can only maintain another's life for such a long time "cleave, but... not incorporate". He encourages Christians to achieve peace in a manner consistent with the spirit of charity in the next section in this article, not trying to convert others. As good as that is, it's an open question what it has to do with reality. It is also an open question whether international stability can ever be founded on the simple truth: we fight for what we believe in, and we fight best when we believe in others. In a political community, there is contact between the people and the views that control the culture, and that allows for peace. Strikingly enough, Bacon doesn't talk about this older view of politics, but instead spends a lot of time talking about Christian sentiments promoting factionalism that threatens peace and security. The injunction of Socrates to "do no harm" is the justice of the philosopher. Not every philosopher is Socratic, of course, and agrees with this view of justice. In the strict sense, Bacon's focus on scientific and technological advancement, the manipulation of nature for the sake of usefulness, is certainly not harmless. But I am predisposed to conclude that the "peace" of which Bacon refers to the intellectual life as internal. Reality and lies

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are not going to shrink, but they're not all we've got to work with. We are looking for information, and we can try to find out about our own ignorance. This does not put us beyond falsehood, but it is possible to avoid a kind of strife. At least one can really understand where one stands in comparison to others.

According to my tiny template, I can only give this advice. Men should be heeded by two kinds of controversy, by rendering God's church. The one is, when the contentious point matter is too small and light, not worth the heat and conflict about it, only caused by inconsistency. For, as one of the fathers has noted, the robe of Christ did not have any border, but the vesture of the church was of various colours; whereupon he states, "In veste varietas sit, scissura non sit; they are two things, unity and uniformity." The other is, when the problem of the controversial point is good, but it is pushed to an unnecessary subtlety and complexity, so that it becomes something rather imaginative, rather than significant. A man of judgment and understanding will sometimes hear the difference between ignorant men and know well within himself that those who differ so much mean one thing, yet they would not agree on themselves. And if it happens that way, in that gap of judgment between man and man, will we not think that God above, who knows the soul, will not discern that weak man, in some of his contradictions, wants the same thing; and will he embrace both? Through St. Paul's warning and precept which he gives concerning the same, *Devita profanas vocum novitates, et oppositions false nomine's scientiae*, the essence of such controversies is well articulated. Men create oppositions that are not; and place them in modern, so fixed terms that, while the context must rule the word, the meaning is governed by the term in turn. There are also two false peacemakers, or units: one, when the peace is established, but on a tacit ignorance; for all colours must consent in the darkness: the other, when it is broken up, on a direct admission of contraries, in fundamental points. For in such things, truth and lies are like iron and clay in the toes of the picture of Nebuchadnezzar; they may break, but they will not integrate. Concerning the means of obtaining unity; people must be careful that they do not break and deface the rules of charity and of human society in obtaining or uniting religious unity. Between Christians, there are two swords, the spiritual and the temporal; and both

have their proper office and position in religion maintenance. But we may not take up the third weapon, which is or is like the sword of Muhammad; that is, to spread religion by wars, or through sanguinary persecutions, to force consciences; except in cases of open scandal, blasphemy, or mixture of practice against the state; much less to nourish seditions; to allow conspiracies and rebellions; to bring the sword into the hands of the people; and the preference of the people; For this is nothing more than to splash the first table against the second; and so to treat them as Christians, denying that they are humans. When he saw Agamemnon's gesture, Lucretius the poet, who could bear his own daughter's sacrifice, exclaimed: *Tantum Religio potuit suadere malorum.*

Check your Progress - 2

1. In his essay, Bacon Explained about?

14.3 FRUITS OF RELIGION

The fruits of peace (next to God's good pleasure, which is all in all) are two: the one, those without the church, the other, and those within. For the former; it is certain that heresies and schisms are the biggest scandals of all others; indeed, they are more than manner fraud. Just as in the natural body, so in the spiritual is an injury, or continuity cure, worse than a false humour. So nothing, do so much to keep men out of the church and drive men out of the church as an invasion of unity. And therefore, whenever it comes to that point, whenever one says, "Ecce in the desert," another says, "Ecce in the penetralibus;" that is, when some men seek God, in the conventions of heretics, and others, in a church's outer face, the voice was in constant need of sounding in men's eyes, "Nolite exire," "Do not go out." The physician of the Gentiles (whose vocation's property compelled him to take special care of those without him) said that if a heathen comes in and hears you talking in several languages, will he not think you're mad? And undoubtedly it is little better if atheists and profane people learn of so many discordant and

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contradictory beliefs of religion; it excludes them from the church and lets them sit in the chair of the scorers. It's just a light thing to be vouched for in such a serious matter, but it does express the deformity well. There is a master of scoffing, who sets the title of a book, *The Morris–Dance of Heretics*, in his collection of books of a feigned library. For indeed, each of them has a specific pose, or smile on its own, which can only shift derision in world lings, and depraved politics, inclined to ponder holy stuff. As for the fruit toward the inner ones; it is peace; it includes endless blessings. It establishes faith; it kindles charity; the church's external unity, it distils into peace of conscience; and it turns the task of writing and reading controversy into agreements of mortification and devotion. With regard to the boundaries of unity; the true position of them is exceedingly important. Two extremes seem to exist. For all language of pacification is odious to some zealots. Is that love, Jehu? What do you have to do with peace? Turn yourself behind me. Peace is not the matter, but to obey, and to vote. In comparison, many Laodiceans, and lazy people, feel that they can satisfy points of faith by the middle way, taking part in both, and witty reconciliations; as if they were going to make an agreement between God and man. Such two extremes are to be avoided; which will be achieved if the league of Christians, written by our Lord himself, is articulated in two cross - clauses thereof, soundly and plainly: the one who is not with us is against us; and again, the one who is not against us is with us; that is, if the basic and concrete points of faith are genuinely discerned and separated, not merely from words. This is something that may seem a trivial matter to many, and has already been achieved. But if it were achieved less slightly, more commonly it would be accepted. According to my tiny template, I can only give this advice. People should be heeded by two kinds of dispute, by making God's church. The one is, when the contentious point matter is too small and light, not worth the heat and dispute about it, only caused by inconsistency. For, as one of the fathers has noted, the robe of Christ did not have any border, but the vesture of the church was of various colours; whereupon he states, "In veste varietas sit, scissura non sit; they are two things, unity and uniformity." The other is, when the question of the controversial point is good, but it is pushed to an unnecessary subtlety and darkness; so it becomes

something rather imaginative than serious. A man of judgment and understanding will sometimes hear the difference between ignorant men and know well within himself that those who differ so much mean one thing, yet they would not agree on themselves. And if it happens that way, in that gulf of judgment between man and man, will we not think that God above, who knows the soul, will not distinguish that weak man, in some of his contradictions, wants the same thing; and will he embrace both? Through St. Paul's warning and precept which he gives concerning the same, *Devita profanas vocum novitates, et oppositiones falsi nominis scientiae*, the essence of such controversies is well described. Men create oppositions that are not; and place them in modern, so fixed terms that, while the context must rule the word, the meaning is governed by the term in turn. There are also two false peacemakers, or units: one, when the peace is established, but on an implied ignorance; for all collars must consent in the darkness: the other, when it is broken up, on a direct admission of contraries, in fundamental points. For in such things, truth and falsehood are like iron and clay in the toes of the image of Nebuchadnezzar; they that cleave, but they do not merge. Concerning the means of obtaining unity; people must be careful that they do not break or deface the rules of charity and of human society in obtaining or uniting religious unity. Between Christians, there are two swords, the spiritual and the temporal; and both have their proper office and position in religion maintenance. But we may not take up the third weapon, which is or is like the sword of Muhammad; that is, to spread religion by wars, or through sanguinary persecutions, to force consciences; except in cases of open scandal, blasphemy, or mixture of practice against the state; much less to nourish seditions; to allow conspiracies and rebellions; to bring the sword into the hands of the people; and the preference of the people; For this is nothing more than breaking the first table against the second; and thus thinking men as Christians, denying that they are humans. When he saw Agamemnon's gesture, Lucretius the poet, who could bear his own daughter's sacrifice, exclaimed: *Tantum Religio potuit suadere malorum*. What would he have said if he understood England's powder treason about the uprising in France? He would have been more epicure seven times, and more pagan than he was. For as the eternal sword in religion cases is to be drawn with great care; so it is a

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grotesque thing to put it in the hands of ordinary people. Let the Anabaptists, and other furies, abandon that. It was a great blasphemy when the devil said, “I will ascend, and be like the highest; but it is more blasphemy to personify God, and take him to say, ‘I will descend, and be like the prince of darkness;’ and what is better to bring down the cause of faith to the cruel and execrable acts of the worshiping kings, the murder of men, and the subversion of states and governments? Surely this is to bring down the Holy Ghost, in the form of a vulture or a raven, instead of the image of a dove; and to raise a flag of a bark of pirates and assassins out of the bark of a Christian church. Therefore, it is most important that the church, by doctrine and law, princes by their sword, and all learnings, both Christian and moral, as by their Mercury rod, do forever condemn and send to hell those facts and opinions that tend to support the same; as has already been done to a great extent. The apostle’s counsel should definitely be prefixed in spiritual counsels, *Ira hominies non imp let justitiam Dei*. And it was a curious discovery of a wise son, and no less ingenuously confessed; that those who held and convinced the burden of consciences were, for their own ends, generally engaged in it. It becomes evident in Bacon’s analysis of the fruits of peace that it is impossible to separate rational and spiritual motives. Once he starts to address the two fruits of peace, Bacon addresses another fruit: “pleasing God,” that he terms “all in all.” There, Bacon seems to be committed to the God of the Bible. Given the nature of *The Essays*, it is understandable that this idea is not further thought out by Bacon. Yet it indicates that Bacon’s devotion to God is clear. As Bacon distinguishes between two types of fruits, for “those without” and “those within the church,” he tends to address Anglicans on the one hand, and Roman Catholics and Puritan denominations on the other, believing that Bacon identifies “the church” as England’s church. First of all, the “fruits” are listed for those without the church. In addition, Bacon does not talk of the benefits of peace, but rather of the effects of divisions; the greatest scandal is known to be discord. Such divisions “stop” and “drive people out of the church.” The purpose of Bacon seems to be largely cynical in that his talk of differences matches in with the present religious and political situation. This is made much clearer by his understanding of Jesus ‘words, who warned people of false prophets. Bacon openly quotes from the Bible

here, adding his own explanation: “And therefore whenever that verse comes, that one saith Ecce in the desert, that another saith Ecce in the penetralibus; that is, when some men seek Christ in the covenants of the heretics, and others in the outer face of the church, the voice had need of sounding continually in the ears of men Nolite exire, Do not go out.” Through taking into account Bacon’s assumptions of an imminent coming of the Kingdom of God, the selection of this Bible verse could be better understood.

Another instance of Bacon applying a verse from the Bible specifically to his own case is his quoting of Paul’s following words: “If a heathen comes in and hears you talking in multiple languages, will he not think you’re mad?” Paul wants to make it clear here that when speaking in several languages, it is important for Christians to translate their message[i.e.]. In several languages]; otherwise the Christian faith would be ridiculed by non - believers. Bacon seems to link these terms with the current situation as he comments: “And certainly it is a little easier if atheists and profane people learn of so many discordant and contrary views of religion; he excludes them from the church and lets them sit in the chair of scornors.” However, Bacon says of heretics: “For indeed each group of them has a different p. To “those who are inside” the result of reconciliation is love. Bacon carries this out:” [peace] creates faith; it kindles charity; the outward harmony of the church breaks down into peace of conscience; and it turns the practice of writing and reading conflict into agreements of mortification and devotion.” What can be seen here is that Bacon pays attention to both the state and the citizen. In fact, such terms have a direct connection to the current situation and it can be said that Bacon criticizes divisive writings. Bacon’s words again demonstrate a practical approach to religion in this context. It would bring stability to the absence of conflict within the church. Yet Bacon’s motivations are not purely pragmatic: he seems to have pure moral beliefs in using the concepts of charity and faith.

Check your Progress - 3

1. What did the physician of the Gentiles said?

2. What is another common factor for Bacon's Essay?

14.4 LET'S SUM UP

All but one of the titles of Bacon begin with the “Of” preposition, preceded by the subject under consideration in the essay. For example, “Of Unity in Religion” which explores about religion as “Of Truth” explores the factual essence of truth as “Of Youth and Age” explores the dichotomy between the elderly and youth. Likewise, “Of Empire” proves the utility and ethics of the emerging empire of England. This makes it easy to pick an interesting essay for a casual reader. Essays were first published in 1597 by Sir Francis Bacon. In 1625, Bacon released a second expanded version of Essays, and today many scholars are reading this book. Bacon's novel, consisting of 58 short essays, discusses an eclectic mix of scientific, economic, ethical, and social issues. At the dawn of the essay form, Bacon wrote and is considered one of his inventors, along with his French contemporary Michel de Montaigne. While each of the essays by Bacon discusses a different theme, there are specific themes that can be used to summarize the work by Bacon. Bacon believes his audience will be familiar with a wide range of classical and medieval figures and uses them as examples to demonstrate his points on a regular basis. Another common factor for Essays is Bacon's heavy use of Latin in his writing. With a few exceptions, each of the fifty - eight compositions includes at least one use of a Roman philosopher or historian's Latin expression or a direct quote. The understated humour of Bacon is partly why it remains so popular with Essays. It is important to bear in mind these tonal shifts from subject to subject: not every essay is meant to be serious. Bacon's essay anthology discusses a variety of subjects but never fails to collect informative commentaries on his day's cultural, economic, and philosophical issues. It is impossible to read Bacon without being influenced on such a wide variety of topics by his extensive knowledge. Bacon makes reference in his writing to scores of other prominent philosophers, theologians, and political thinkers. For

example, in his composition “Of Beauty,” Bacon provides a caveat for one of his points with a number of allusions: but this does not always hold: for Augustus Cæsar, Titus Vespasianus, Philip the Belle of France, Edward the Fourth of England, Alcibiades of Athens, Ismael, the sophy of Persia, were all high and great spirits, and yet the most beautiful men of their day. Bacon believes his audience will be familiar with a wide range of classical and medieval figures and uses them as examples to demonstrate his points on a regular basis. Another common factor for Essays is Bacon’s heavy use of Latin in his writing. With a few exceptions, each of the fifty - eight compositions includes at least one use of a Roman philosopher or historian’s Latin expression or a direct quote. In the piece “Of Seeming Wise,” for instance, Bacon writes, “Some are never without a difference and typically amusing men with a subtle blanch the matter; of whom A. Gellius says “hominem delirum, qui verborum, minutiis rerum frangit pondera.” Bacon hopes his audience will have a rudimentary understanding of Latin at least. (Footnotes and endnotes usually include translations in modern editions.)

The tonal change from essay to essay is one of the most interesting aspects of Essays reading in its entirety. When he hops from subject to subject, Bacon bounces from deadly serious to jocular. His voice, for instance, is theoretical and scholarly in “On Reality.” Bacon begins his essay with a lighthearted jab on family life in “Of Marriage and Single Life”: he who has wife and children has given hostages to fortune; for they are impediments to big business, either of virtue or mischief. The understated humour of Bacon is partly why it remains so popular with Essays. It is important to bear in mind these tonal shifts from subject to subject: not every essay is meant to be extreme. Bacon’s essay anthology discusses a variety of subjects but never fails to collect informative commentaries on his day’s cultural, economic, and philosophical issues. This essay was generated by Bacon with interest in understanding the deliberate delay rationale. While he compares delay to risk, he accepts the fact that it is possible to view such circumstances with different priorities and measure the severity of the delay. The aim of this essay was to examine the natural reactions and effects of delays in order to enlighten the public. Bacon tries to define the norm of delay effects and causes by deciphering the human psyche. The audience would most

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likely be intended for those interested in the theory of delays for this piece of literature. The reference of Bacon to mythological figures shows that the general public who interpreted this piece was educated and possibly religious in some form. Through the use of metaphors that are familiar to the average man, it is also obvious that Bacon is focusing his thoughts towards that very social status. The predominant style in this literature is undoubtedly indecisive writing that encompasses the delay's positive and negative aspects. The parallel design demonstrates a balance between the reasons for delay, which eventually does not lead him to criticize or praise delay. The essay by Bacon bears for its entirety a very logical and philosophical voice. He consistently uses metaphors to reinforce his argument and make the community inquiring about the subject appear correct in the assumption. Bacon often personifies the risk of casting man as the catalyst of their meeting against an individual with pause. The language of the writer in his essay consists of long loose sentences that change the subject of his sentences continuously. Such compound - complex thoughts contribute to the overall point of view held by the writer because he can state a fact and then continue his analysis of the subject;

14.5 KEYWORDS

1. Anthology: A published collection of poems or other pieces of writing.
2. Amusing: Causing laughter and providing entertainment.
3. Impediments: A hindrance or obstruction in doing something.
4. Dichotomy: A division or contrast between two things that are or are represented as being opposed or entirely different.
5. Puritanism - The principles of a group of English Protestants who regarded the Reformation of the Church to simplify and regulate the forms of worship.

14.6 QUESTIONS FOR REVIEW

1. It is impossible to read Bacon without being influenced on?

2. In his composition "Of Beauty," Bacon provides?
3. Who warned people of false prophets?
4. What should definitely be prefixed in spiritual counsels?
5. What are the hobbies of Gabriel?

14.7 SUGGESTED READINGS AND REFERENCES

6. Leo Kirshbaum. "Doctor Faustus'. A Reconsideration" Critics on Marlowe Judith O'Neill ed. George Allen and Unwin Ltd. 1969. pp. 801
7. Nicholas Brooke. "The Moral Tragedy of Doctor Faustus" "Critics on Marlowe" pp.93 - 94.
8. Ibid, p.105.
9. Lily B. Campbell. "Doctor Faustus: A Case of Conscience" PMLA 67.2 1952. pp. 223 - 24.
10. Christopher, Marlowe. Doctor Faustus. Madras, Macmillan. 1976. pp.6 - 8.

14.8 ANSWERS TO CHECK YOUR PROGRESS

1. (Answer for Check your Progress - 1 Q.1)

It is particularly the unity of the Church of England with regard to the Catholics and with regard to the Protestant sects that appears to be at the back of Bacon's mind when dealing with this issue.

2. (Answer for Check your Progress - 2 Q.1)

In his essay, Bacon, who had a heavy inclination towards Puritanism, claims that heresies and schisms are negative manifestations that distort human society with ill - fated derision.

3. (Answer for Check your Progress - 3 Q.1)

The physician of the Gentiles (whose vocation's property compelled him to take special care of those without him) said that if a heathen comes in and hears you talking in several languages, will he not think you're mad?

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And undoubtedly it is little better if atheists and profane people learn of so many discordant and contradictory beliefs of religion.

4. (Answer for Check your Progress - 3 Q.2)

Common factor for Essays is Bacon's heavy use of Latin in his writing. With a few exceptions, each of the fifty - eight compositions includes at least one use of a Roman philosopher or historian's Latin expression or a direct quote.