

# Francis Bacon and His Contemporary Prose Writers

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## I. The Stream of English Prose until Bacon's Time

English prose has been used for various purposes. Prose works exist since the Old English period. *The Anglo-Saxon Chronicle*, an Old English work, is a historical recording starting from the first century until 1154, the year when King Henry II came to the throne. King Alfred (849-r. 871-99) is said to have written a part of it. As the greatest prose work of the Middle English period, we have *Ancrene Wisse*, that is, Anchoresses' Rule. It is a book of advice for a community of three anchoresses, written around 1230. Another example is the translation by John Wycliffe (c. 1330-84) of the Bible. It was the earliest English translation, and was later used to help make the Authorized Version in 1611. Next comes the age of "romance" and it is the beginning of literary prose. *Morte D'Arthur* by Sir Thomas Malory (? 1410-71) is said to be the "England's first book in poetic prose." (Legouis 61) William Caxton (? 1422-91), who set up the first press in the country, printed Malory's works and did the translations himself. Both represent 15th century prose. As another example of excellent prose, we have *The Paston Letters*, a collection of letters preserved by a Norfolk family, written between c. 1420 and 1504. After these comes the Renaissance prose in Modern English.

The prose of Bacon's age became the means to express various activities of the Renaissance spirit. It was used for religion, science, and literature. In this sense, they were inevitably experimental. For example, early translators of the Bible had to find vernacular phrases or sentences for biblical words. The first translation of the New Testament by John Wyclif, though he was earlier than the Renaissance, shows signs of his efforts in the Latin construction. But his English became a model of the Authorized Version in 1611. Bacon's *Essays* has a peculiar style; it is a collection of practical wisdoms to be successful in life. The sentences are full of pithy, proverbial statements and very different from the modern notion of essays. But it has a claim to be the first essay in English language. In a similar sense, we can say that *The Advancement of Learning*, marks the start of academic and philosophical prose.

Thus the prose began to be used for many purposes compared with that in the former age. It is because of the development of the human society which needed prose as the

means for various aims. Thus English Renaissance brought about new proses which had not been seen so far. The present paper studies how the new proses have appeared and what characteristics they have. The writers we study here are Francis Bacon (1561-1626) and his two contemporary romance writers, John Lyly (? 1554-1606) and Thomas Nashe (1567-1601).

## II. Renaissance and Its Spirit

The period signified by the word "English Renaissance" is "from about 1509 to 1660, the reign of the Tudor Henry VIII and his children and the first two Stuarts, and the revolutionary government of the Commonwealth." (Kermode 505) When Henry VIII (1491-1547) succeeded the throne in 1509, it was still the age of great navigations. Europe was still enlarging its geographical knowledge by explorations. Ferdinand Magellan (? 1480-1521), a Portuguese navigator, started to circumnavigate the globe in 1519. His voyage proved that the Earth was round and revealed the American continent as a new world. Spanish conqueror Francisco Pizarro (? 1476-1541), after searching the coast of Ecuador and Peru for the fabled Inca empire, conquered Peru in 1531-35.

Starting in Italy in the fourteenth century, the Renaissance movement arrived at England as late as the reign of Henry VIII. Since then England saw a flourishing cultural evolution throughout the period. One of the reasons that the English Renaissance started together with his reign is ascribed to the king himself. He is the king who "remains legendary on account of his six wives." (Drabble sv 'Henry VIII' ) His first wife was his brother Arthur's widow Katherine of Aragon. The couple had six children who died young except one daughter Mary (1516- r. 53-58). Henry, desiring a male heir, wished to marry Anne Boleyn, but Pope Clement VII resisted his demands. This led to Henry's break with Roman Cathoric Church and the establishment of the Church of England. The king, after his secret marriage (1533) to Anne Boleyn, issued the Act of Supremacy (1534), which declared the king to be the head of the new Church detached from Rome. Although the motive was thus personal, his movement was in accordance with that of other religious reformers in denying the Papal authority.

A little earlier, Martin Luther (1483-1546) opened his battle against the Pope in 1517 by nailing his ninety-five theses to the church door at Wittenberg. He had visited Rome in 1510 as a monk and had been shocked by the spiritual corruption in high ecclesiastical places. His resistance towards the Roman Cathoric Church was triggered by the sale of indulgences which was started in Saxony. He protested the sale as it implied buying divine forgiveness with money.

Luther insisted on placing man in direct communication with God by way of the church. Through the Middle Ages people did not doubt teachings of the Biblical words which were taught by churchmen. Luther refused the way and claimed the right of one's own reading of the Bible. It was necessary, therefore, for each man to be able to read the Bible in vernacular. Thus Luther began to translate the Bible, written in Hebrew and Greek, into German. This was a revolution. Luther's movement was

followed by the reformers in other European countries. In England, William Tyndale (? 1495-1536), who had started a translation in about 1522, met with Luther and began printing his English translation of the New Testament in 1525. This was followed by Miles Coverdale's translation of the Old Testament in 1535. The religious revolution thus began to lessen the power of the church, and instead to encourage liberation of the human spirit.

Another element to further the spirit and to enlarge the mind of people was the role of humanists. Sir Thomas More (? 1477-1535) was an early English humanist who had contact with a continental humanist Desiderius Erasmus (? 1467-1536). More's *Utopia*, a political essay written in Latin was a search for a better society. The enlightening role was played by translators, too. Sir Thomas North (? 1535- ? 1601) translated Plutarch's *Lives*, which provided Shakespeare with the materials of his tragedies: *Julius Caesar*, *Antony and Cleopatra*, and *Coriolanus*. John Florio (c. 1553-1625) translated Montaigne's *Essais*, which is likely to have tempted Bacon to write *The Essayes or Counsels, Civill and Morall*. Homer's *Iliad and Odyssey* were also translated in verse by George Chapman (? 1559-1634).

Scientific development is another important factor when we think of the mind of the Renaissance age. Italian astronomer, Galileo Galilei (1564-1642) discovered a physical law about the velocities of falling objects. He received hostility because it contradicted the accepted teaching of Aristotle. Other discoveries of his, such as satellites of Jupiter, led him to believe in Copernicus who had developed a revolutionary theory about the motion of planets, contrary to the accepted theory of Ptolemy. In England, the physician William Harvey (1578-1657), discovered the function of the heart and the circulation of blood.

There are thus various activities in the Renaissance age. But there is something common in them : the inquiring spirit — a spirit to question and to search for truth. People wanted to know truths by themselves, doubting the authoritative and received teachings and knowledge. Navigators wanted to know the truths about the earth, astronomers about the heavenly bodies, religious reformers about the Bible, and humanists about human culture. Renaissance was the age when man began to study about himself and the things around him.

The spirit reveals itself in literature too. Shakespeare was interested in the reality of a human being. The fact is testified in the titles of his plays; most of his 37 dramas bear the names of people, high and low, young and old, practical and philosophical. Romeo and Juliet are young persons in love; Hamlet is a philosophical man; Othello is an envious man; and King Lear is a passionate old man. Bacon's concern was in learning, that is, to improve the state of learning. He believed in the power of learning and wanted to progress the poor state of learning. From such a motive he wrote *The Advancement of Learning*. Another work in prose *The New Atlantis* was also written to give a concrete notion to his idea. There, Bacon described an imaginary academic institute called "*Salomon's House*" which was engaged in "the study of the Works and Creatures of Gods." (NA 229)

In the following section, therefore, we will study how the Renaissance spirit is discovered in the prose works of the period. The works we read are: Bacon's *Essayes*, *The Advancement of Learning*, John Lyly's *Eupheus*, and Thomas Nashe's *The Unfortunate Traveller*.

### III. Prose by Bacon, Nashe and Lyly

(i) Francis Bacon: *The Essayes or Counsels, Civill and Morall* (1st edition: 1597, 2nd: 1612, 3rd: 1625) and *The Advancement of Learning* (1605)

Bacon wrote *Essayes* in 1597 and it was a new genre at the time in English literature. The genre was first developed by Michel de Montaigne (1533-92) when he wrote his first two books of *Essais* in 1580. Bacon probably received some hints from Montaigne. He revised and enlarged it twice, in 1612 and 1625. The 58 essays in the last edition are full of practical advice. *The Advancement of Learning* was published in 1605. It is a philosophical treatise consisting of two books. Bacon's dedicatory epistle to King James I mentions that the first book is "concerning the excellency of learning and knowledge, and the excellency of the merit and true glory in the augmentation and propagation thereof: the latter, what the particular acts and works are, which have been embraced and undertaken for the advancement of learning; and again, what defects and undervalues I find in such particular acts." (Adv 5)

The following are several passages from the two works. So as to help the understanding of the extracts, the relevant essay's title is written in the brackets between the essay number and the page number; in the same way, the editor's brief analysis of the contents of *The Advancement of Learning* is added in square brackets in front of the extract.

From *Essayes*:

- (1) Men feare *Death*, as Children feare to goe in the darke: And as that Natural Feare in Children, is increased with Tales, so is the other. Certainly, the Contemplation of *Death*, as the *wages of sinne*, and Passage to another world, is Holy, and Religious; But the Feare of it, as a Tribute due unto Nature, is weake. Yet in Religious Meditations, there is sometimes, Mixture of Vanitie, and of Superstition. You shal reade, in some of the Friars Books of *Mortification*, that a man should thinke with himselfe, what the Paine is, if he have but his Fingers end Pressed, or Tortured; And thereby imagine, what the Paines of *Death* are, when the whole Body, is corrupted and dissolved; when many times, *Death* passeth with lesse paine, then the Torture of a Limme: For the most vitall parts, are not the quickest of Sense. (2 "Of Death" 9)
- (2) *Ambition* is like *Choler*; Which is an Humour, that maketh Men Active, Earnest, Full of Alacritie, and Stirring, if it be not stopped. But if it be stopped, and cannot have his Way, it becommeth Adust, and thereby Maligne and Venomous. So *Ambitious Men*, if they finde the way Open for their Rising,

and still get forward, they are rather Busie then Dangerous; But if they be check't in their desires, they become secretly discontent, and looke upon Men and matters, with an Evill Eye; And are best pleased, when Things goe backward; Which is the worst Propertie, in a Servant of a Prince or State. (36 "Of Ambition" 115)

From *The Advancement of Learning*:

- (3) [Discredits to Learning from the Follies of the Learned...] There be therefore chiefly three vanities in studies, whereby learning hath been most traduced. For those things we do esteem vain, which are either false or frivolous, those which either have no truth or no use: and those persons we esteem vain, which are either credulous or curious; and curiosity is either in matter or words: so that in reason as well as in experience there fall out to be these three distempers (as I may term them) of learning: the first, fantastical learning; the second, contentious learning; and the last, delicate learning; vain imaginations, vain altercations, and vain affectations; and with the last I will begin. (Adv 25)
- (4) [Of Invention: of Sciences and of Speech] The invention of speech or argument is not properly an invention: for to invent is to discover that we know not, and not to recover or resummon that which we already know: and the use of this invention is no other but, out of the knowledge whereof our mind is already possessed, to draw forth or call before us that which may be pertinent to the purpose which we take into our consideration. So as to speak truly, it is no invention, but a remembrance or suggestion, with an application; which is the cause why the schools do place it after judgement, as subsequent and not precedent. Nevertheless, because we do account it a chase as well of deer in an inclosed park as in a forest at large, and that it hath already obtained the name, let it be called invention: so as it be perceived and discerned, that the scope and end of this invention is readiness and present use of our knowledge, and not addition or amplification thereof. (Adv 122)

In these passages Bacon's attitude towards the matters he is discussing is very analytic. He is challenging and criticizing the common views. His topics are abstract, therefore his arguments require the reader to have sufficient knowledge and calm consideration. The reader is supposed to know or to have thought of the matters himself. In order to grasp the meaning of his words, he has to know something about the friar's writings about death; he has to know about the functions of four humours to determine a person's qualities; he has to be a learned and intellectual man himself. Otherwise he cannot follow Bacon's argument. This is an academic prose for intellectual people.

As for individual sentences, some are long and others are short. But considering the syntax, they are mostly paratactic and not complicated. That is, even a long sentence

is made up of a series of short coordinate clauses. For instance, the first sentence in (4) is syntactically analysed into three coordinate clauses as follows, where the “[ ]” shows a clause:

[The invention of speech or argument is not properly an invention:] for [to invent is to discover that we know not, and not to recover or resummon that which we already know:] and [the use of this invention is no other but, out of the knowledge whereof our mind is already possessed, to draw forth or call before us that which may be pertinent to the purpose which we take into our consideration.]

Thus most of his sentence has a syntactically understandable structure.

Another characteristics of his prose is in his clever use of imagery. Bacon’s imagery is not for ornamentation but for practical purpose to help the reader understand the argument. A few examples are seen in the above extracts too: the children’s fear of darkness in (1) and the chase of deer in (4).

Bacon’s prose is thus intellectual in contents and paratactic in structure. It is a prose suitable for logical consideration. It may be called an academic prose. In *The Cambridge History of English Literature* (Vol. VIII), A. A. Tilley describes the new movement of the prose in the beginning of the 17th century as follows, but the observation will apply not only to the prose of restoration period but also to Bacon’s prose:

...at the restoration, men began to feel the need of an instrument upon which the everyday performer might play — an instrument suited to an age of reason, possessing, before all things, the homely virtues of simplicity, correctness, lucidity and precision...

The new prose was the work of a multiplicity of causes, all more or less reflecting the temper of the age. One of these was the growing interest in science... (368)

“The temper of the age” was alike in Bacon’s days, too, as we saw in the beginning. Bacon was one of the forerunners, and therefore, he needed a new prose to meet his needs. The academic prose is to grow into various directions; for instance to John Dryden’s (1631-1700) critical prose in the 17th century or Daniel Defoe’s (1660-1731) satirical prose.

(ii) Thomas Nashe: *The Unfortunate Traveller* (1594)

The story begins with the scene of a war camp of Henry VIII who crossed the English Channel to attack France. The main character is Jack Wilton, who is “a certain kind of an appendix or page belonging or appertaining in or unto the confines of the English court” (UT 210) The first episode is about a trick Jack plays on the victualler of the camp. It is told like this:

- (5) There was a lord in the camp, let him be a lord of misrule if you will, for he kept a plain alehouse without welt or guard of any ivy bush, and sold cider and cheese by pint and by pound to all that came....

He, and no other, was the man I chose out to damn with a lewd moneyless device; for, coming to him on a day as he was counting his barrels and setting the price in chalk on the head of every one of them, I did my duty very devoutly and told his aley honour I had matters of some secrecy to impart unto him, if it pleased him to grant me private audience. (UT 211)

Jack tells a lie and the victualler goes bankrupt in the end. Starting with such an episode, Jack narrates series of episodes which he has seen while he travels to Germany, or to Italy. The story is made up of a sequence of separate episodes. Thus it is said to belong to a genre called "picaresque narrative." M.H. Abrams quote this romance as "The first, and very lively, English example" (130) of picaresque narrative. As he says, this is "the escapades of an insouciant rascal who lives by his wits and shows little if any alteration of character through the long succession of his adventures." (130)

On the whole, Nashe's description is concise. Generally his sentences are relatively short, and the syntax is not complicated. There are inserted clauses but they are not so large as to prevent fluent reading. Therefore, just as we are listening to a narration, each statement is easy to follow. The story proceeds with speed and does not stay long in one scene. Nashe does not tell much about, for example, the appearance of the persons or their psychology, if they are unrelated to the progress of the story. Therefore, the readers may not have clear images of the characters. The author does not pay much attention to such problems; he writes so that the reader may become curious to know what will happen next. We have an example below; Jack Wilton starts traveling with his master, the Earl of Surrey. During their travels, they exchange their names. Nashe's description is brief but concrete:

- (6) By the way as we went my master and I agreed to change names. It was concluded betwixt us that I should be the Earl of Surrey and he my man, only because in his own person, which he would not have reproached, he meant to take more liberty of behaviour. As for my carriage, he knew he was to tune it at a key either high or low or as he list. (UT 246)

Thus Nashe states what happens with speed. We do not know at all what appearance they had after changing their names or what they felt then. Nevertheless, his description is not too short for the latter story. After that they go to Venice; a new story begins with equal speed and brevity:

- (7) To cut off blind ambages by the highway side, we made a long stride and got

to Venice in short time where, having scarce looked about us, a precious supernatural pander, apparelled in all points like a gentleman and having half a dozen several languages in his purse, entertained us in our own tongue very paraphrastically and eloquently, and maugre all other pretended acquaintance would have us in a vilent kind of courtesy to be the guests of his appointment. His name was Petro de Campo Frego, a notable practitioner in the policy of bawdry. (UT 248)

This is the first event for them. As is expected from the above opening, there follows a bigger event which is the main body of the episode in Venice. It is an intrigue by “a pernicious courtesan...named Tabitha.” (UT 248) The intrigue fails in the end and it is the finale of this episode:

- (8) So it happened (as iniquity will out at one time or other) that she [Tabitha], perceiving my expense had no more vents than it should have, fell in with my supposed servant, my man, and gave him half a promise or marriage if he would help to make me away, that she and he might enjoy the jewels and wealth that I had. (UT 248)

Thus one of the features of Nashe's romance is in his description of occurrences. It is a speedy and brief description. Another feature is in the construction of the romance. The whole story of *The Unfortunate Traveller* is composed of a sequence of short episodes like above one. It is interesting that there is little interrelationship between them. The reader, therefore, can forget one episode and then start reading another; but in every episode he finds Jack Wilton. This romance is therefore similar to a frame-story like Chaucer's *The Canterbury Tales*. In *The Canterbury Tales* there are a lot of characters, but in *The Unfortunate Traveller* it is Jack Wilton alone who proceeds to tell the series of short stories. There is more fun an individual episode than, for instance, in the development of Jack's thoughts through the romance. Nashe's speedy and concise description appears to be working effectively for such a construction.

(iii) John Lyly — *Euphues: The Anatomy of Wit* (1578)

This is a prose romance by John Lyly. It was published when Lyly was still in early twenties and was followed two years later (1580) by a second part *Euphues and His England*. The word “Euphuism,” which means an affected style of writing or speaking, comes from this work. It is because the work is filled with a peculiar way of expression. The construction of the story is not much paid attention to; on the contrary the way of expression is well considered. It is the reason the romance “achieved great success, and continued to be read even after Lyly's reputation was dimmed.” (Kermode 1422)

In the beginning of the story, Lyly introduces the main character Euphues as follows:

- (9) THERE dwelt in Athens a young gentleman of great patrimony, and of so comely a personage, that it was doubted whether he were more bound to nature for the lineaments of his person, or to fortune for the increase of his possessions....This young gallant of more wit than wealth, and yet of more wealth than wisdom, seeing himself inferior to none in pleasant conceits thought himself superiour to all in honest conditions, in so much that he thought himself so apt to all things that he gave himself almost to nothing but practising of those things commonly which are incident to these sharp wits: fine phrases, smooth quips, merry taunts, jesting without mean and abusing mirth without measure. (Eu 89)

So Eupheus's birthplace is Greece, not England. We understand also what kind of young man Euphues is and what the word "wit" in the subtitle signifies. The story that follows does not contain big incidents but only daily occurrences to Euphues. He travels to Naples, the town of temptation. The first occurrence is the meeting with an old gentleman. He, seeing Eupheus's wit, laments his wantonness and advises him. The next is the encounter with Philautus, a young gentleman in the town, and the two soon become close friends. One day, Philautus takes Eupheus to his fiancée's house. Eupheus, first treated coldly by the beautiful lady Lucilla, Philautus's fiancée, wins her heart by a witty speech which he does before her and other ladies there. Lucilla's transfer of her affection leads to the breakdown of the intimacy between Eupheus and Philautus. But some time later, Lucilla changes her mind again and decides to marry Curio, another gentleman of Naples. Her father Ferardo, who had expected her daughter to marry Philautus, was greatly annoyed to hear the strange decision of Lucilla. He tries to persuade her in vain. Eupheus is thus forsaken and he experiences the same misery with Philautus. This catastrophe, however, recovers their friendship again at the end of the story.

Lyly composes almost all sentences with rhetorical techniques. The most conspicuous one is parallelism: parallel structure between phrases or sentences. Let us see a short example from the scene of Euphues's arrival at Naples:

- (10) It happened this young imp to arrive at Naples (a place of more pleasure than profit, and yet of more profit than piety), the very walls and windows whereof showed it rather to be the tabernacle of Venus than the temple of Vesta. (Eu 90)

The parallel structures of this sentence will be clearly seen by rewriting the relevant passages in the following parallel lines:

a place of more pleasure than profit,  
and yet of more profit than piety

the tabernacle of Venus  
than the temple of Vesta.

Not only the parallel structure, but also two sets of alliteration are seen: “place/pleasure/profit/piety” and “tabernacle — Venus/temple — Vesta.” These structures produce a rhythm and melody, thus making the expression like a verse. They are the characteristics and effects of Lyly’s parallelism. The following is another example of such verselike sentences. It is from the words of the old gentleman in Naples who is giving advice to Eupheus. The alliterate sounds are italicized:

- (11) Descend into thine own *conscience* and *consider* with thyself the great difference between *staring* and *stark* blind, *wit* and *wisdom*, *love* and *lust*. Be *merry* but with *modesty*, be *sober* but not too *sullen*, be *valiant* but not too *venturous*. Let thy attire be *comely* but not *costly*, thy diet wholesome but not excessive.... (Eu 94)

The multiple parallel structure ornamented with alliteration is not exceptional but abundantly seen. It is the basic structure on which Lyly composes his sentences. Another stylistic feature is the use of metaphor or simile, which are again his favorite figure of speech. The following are the words of Lucilla when her affection is gradually changing from Philautus to Eupheus:

- (12) For as the bee that gathereth honey out of the weed when she espieth the fair flower flieth to the sweetest; or as the kind spaniel though he hunt after birds yet forsakes them to retrieve the partridge; or as we commonly feed on beef hungerly at the first, yet seeing the quail more dainty change our diet; so I, although I loved Philautus for his good properties, yet seeing Euphues to excel him I ought by nature to like him better. By so much the more therefore my change is to be excused, by how much the more my choice is excellent; and by so much the less I am to be condemned by how much the more Euphues is to be commended. Is not the diamond of more value than the ruby because he is of more virtue? Is not the emerald preferred before the sapphire for his wonderful property? Is not Euphues more praiseworthy than Philautus, being more witty? (Eu 111)

In the beginning, we see a simile; Lucilla justifies her change of mind by the examples of “bee” “spaniel” and “we.” In the final part, we see a metaphor; Euphues’s preference is compared to those of “diamond” and “emerald.”

*Eupheus* is written in conversational style, that is, the direct speech of the characters which make up the story. There is sometimes speech to other characters in the story: from Eupheus to Lucilla, from Lucilla to her father, etc. Other times there is speech to

themselves, namely monologues like Lucilla's one in (12). There is a narrator who explains to the reader the situation or the plot of the story but he appears shortly and only to connect the speeches. Lyly probably tried this method to give his work a realistic atmosphere. For example, the psychology of the characters are like that of living men although the descriptions are unnaturally decorated. Look at the following extract of Ferardo's words when he laments on Lucilla's folly. The movement of the father's emotion is very realistic:

- (13) Lucilla (daughter I am ashamed to call thee, seeing thou hast neither care of thy father's tender affection nor of thine own credit), what sprite hath enchanted thy spirit that every minute thou alterest thy mind? I had thought that my hoary hairs should have found comfort by thy golden locks, and my rotten age great ease by thy ripe years. But alas I see in thee neither wit to order thy doings, neither will to frame thyself to discretion; neither the nature of a child, neither the nurture of a maiden; neither (I cannot without tears speak it) any regard of thine honour, neither any care of thine honesty. (Eu 147)

This is a description of a real human feeling. Can we not say that there is a bud of realism here, which in the 18th century becomes the main stream in novels of Deffoe and Swift?

Another noteworthy point is a movement to satirism. According to Legouis, *Eupheus* is intended to satirize flippant Oxford students: "beneath the disguise is an Oxford undergraduate corrupted by the Italianate society of London." And he says further, "The book was a satire on England, and provoked protests from the Universities and from the ruffled ladies." (84) Thus, thematically *Eupheus* has again a similarity with Swift's *Gulliver's Travels*, in which "under the cloak of fantastic stories he satirized the politics of his day." (Legouis 216)

#### IV. Conclusion

The most remarkable feature of the Renaissance time is in its inquiring spirit. The spirit reveals itself in diverse human activities: scientific, religious, literary, and artistic. In English literature, Renaissance writers realized this in their own genres. Their inquiring spirits are realized in their experiments. Shakespeare made his experiments in drama; Bacon, Nashe and Lyly in their prose works. Bacon's experiment is seen in the creating of an academic prose; Nashe's in his romance structure and Lyly's in his prose style, realism and satire. Some of their experiments succeeded and became the model of later writers as in the case of Bacon, while others did not and died away as in the case of Lyly. Generally, however, their characteristics remained and grew up in later literary works.

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