without translation into the vulgar tongue, the vnlearned are but like children at *Iacobs* well (which was deepe) without a bucket or some-thing to draw with: or as that person mentioned by *Esay,* to whom when a sealed booke was deliuered, with this motion, *Read this, I pray thee,* he was faine to make this answere, *I cannot, for it is sealed.*

A highly artifical but influential style was that of John Lyly, named *euphuism* from the hero of his prose romances. It was characterized by long periodic sentences, with abundant tropes and figures of rhetoric, classical allusions, and improbable analogies from the natural world. Shakespeare parodied it in *Love's Labour's Lost* (c.1595) and elsewhere: see EUPHUISM. A more restrained style, formal but somewhat less manered, was achieved by Sir Philip Sidney in his *Arcadia* (1581) and *Defence of Poetry (*1579-80). The Elizabethans could also produce fresh colloquial prose, especially in controversies like the Marprelate phamplets (1588-9) and in tales of low life like those of Robert Greene (1558-92) and Thomas Deloney (?1560-1600). The excitement of English as an emerging literary language in its own right brought exuberance to contemporary writing. Francis Bacon (1561-1626) criticized the tendency of the periodic style to mask sense with rhetoric. His own style was sometimes rhetorical, but produced greater simplicity, combined with balance and antithesis, in his *Essays (*1597-1625). In the early 17c, preference for the Latin of Seneca and Tacitus rather than Cicero helped to bring more brevity and precision into English prose, as seen in the work of Thomas Overbury (1581-1613) and John Earle (?1601-1665), and in the learned, allusive prose of the *Anatomy of Melancholy* by Robert Burton (1577-1640).

Restoration and Enlightment prose 。The Restoration period saw the emergence of a distinctly native prose style, whose seeds were sown in the polemical writings of the Civil War. The new prose was simpler and less ornate, further from Latin syntax, more familiar in tone, though still polished and urbane. The beginnings of journalism strengthened the closer relationship between writer and reader; the political prose of Hobbes and the critical prose of Dryden are typical. Prose was increasingly used for instruction as well as for persuasion and entertainment. The members of the Royal Society (founded in 1662) were expected to prefer 'the language of artizans, countrymen, and merchants, before that of wit and scholars'. The polite, familiar style was further developed in the early 18c by Addison, Defoe, Steele, and Swift. The following is from Defoe's *An Essay upon Projects* (1697) (5a), relating to the establishing of an English equivalent of the Académie française (see ACADEMY):

I had the honour once to be a Member of a small Society, who seem'd to offer at this Noble Design in England. But the Greatness of the Work, and the Modesty of the Gentlemen concern'd, prevail'd with them to desist an Enterprize which appear'd too great for Private Hands to undertake. We want indeed a *Richlieu* to commmence such a Work: For I am persuaded, were there such a *Genius* in our Kingdom to lead the way, there wou'd not want Capacities who cou'd carry on the Work to a Glory equal to all that has gone before them. The *English* Tongue is a Subject not at all less worthy the Labour of such a Society than the *French,* and capable of a much greater Perfection. The Learned among the *French* will own, That the Comprehensiveness of Expression is a Glory in which the *English* Tongue not only Equals but Excels its Neighbours; *Rapin, St. Evermont*, and the most Eminent *French* Authors have acknowledg'd it: And my Lord *Ros-common*, who is allow'd to be a good Judge of *English,* because he wrote it exactly as any ever did, expresses what I mean, in these Lines;

'For who did ever in French *Authors see*
The Comprehensive English Energy?
The weighty Bullion *of one* Sterling *Line,*
Drawn to French Wire *wou'd through whole Pages shine*.

And if our Neighbours will yield us, as their greatest Critick has done, the Preference for Sublimity and Nobleness of Stile, we will willingly quit all Pretensions to their Insignificant Gaiety.'

'Tis great pity that a Subject so Noble shou'd not have some as noble to attempt it: And for a Method, what greater can be set before us, than the Academy of *Paris?* Which, to give the *French* their due, stands foremost among all the Great Attempts in the Learned Part of the World.

With the rise of the essay and the novel in the 18c, prose took the assured and accepted place in literature that it already held in legal, commercial, and other uses. Critical responses, both casual and professional, which had previously been mainly confined to poetry, came to be applied to literary prose as well. In addition, a good prose style was considered a desirable accomplishment for the cultivated, and attention to models of 'good writing' in essays, letters, etc., became more and more a required part of education. However, in the late 18c there was a return to the periodical Latinate style. Johnson wrote with involved syntax and the frequent use of classical words, and Burke (1729-97) in political prose and Gibbon (1737-94) in historical prose followed a similar style. At the same time, a comparable prose was developing in North America, and is enshrined in the Declaration of Independence of July 4 1776 (signed by John Hancock on behalf of the Congress), which opens