

beginning or in the end, subordinate and matter-of-course expressions in the middle." It would occupy too much space here to define the various kinds of sentences—the student will find them fully explained in Bain or Minto. Addison employs almost exclusively the loose sentence. From his languid temperament he avoids making the effort necessary to the construction of periodic or antithetical sentences. The loose sentence moreover was well suited to his taste for melody and simplicity in style. From an ostentation of ease he sometimes misplaces his clauses—for example, in the Third Paper, notice the displacement of the clause, "Upon the death of his mother," in the sentence, "The knight seeing his habitation reduced, &c." From the same cause, notice the ambiguity of the clause, "Because it seems he was but nine years old when his dog killed him," in the second paragraph of the Eighth Paper.

*Qualities of Style, Simplicity.*—This is one of the most prominent features of Addison's prose style. DeQuincy has animadverted severely on Addison's superficiality. Addison was obliged to be superficial from the end he had in view. The object of the *Spectator Papers* was proclaimed to be the bringing of "Philosophy out of closets and libraries, schools and colleges to dwell in clubs and assemblies, at tea-tables and coffee-houses." The simplicity of his style rendered this philosophy more acceptable to unlearned readers. Dr. Johnson remarks on Addison's style: "His prose is the model of the middle style; on grave subjects not formal, on light occasions not grovelling, pure without scrupulosity, and exact without apparent elaboration; always equable, always easy, without glowing words or pointed sentences. Addison never deviates from his track to snatch a grace, he seeks no ambitious ornaments, and tries no hazardous innovations."

*Clearness.*—We have already seen that from an affectation of polite ease his meaning is sometimes ambiguous, and another cause of weakness in this respect, is that he does not make any great use of contrast in order to define his views the more accurately. This defect is not noticeable to any appreciable extent in the Sir Roger de Coverley Papers, where his language is in general felicitous, and his ideas readily apprehended.

*Strength.*—From what has been said already, it will be clearly seen that strength is not one of the characteristics of Addison's style. "It is always equable, always easy," as Dr. Johnson remarks. From his language resembling that of polite conversation, and from its diffuseness, the truth of the above estimate is readily seen.

*Pathos.*—Addison's command of this quality is seen to advantage in the last paper, where he describes the death of Sir Roger de Coverley. Pathos is but another name for the tender emotion that is produced by the recital or verbal representation of touching events. "The stimulents of the tender feelings are," according to Bain, "objects of special affection, displays of active goodness, humane sentiments, pain and misery and pleasure, especially such as are gentle rather than active. In highly pathetic situations the modes are combined." Death with mysterious fascination calls forth tender emotion, as shown by Gray's Elegy. We may notice some of the sources of pathos in the last of the Sir Roger de Coverley Papers. The death of a friend excites tender feelings within us. We learn then with emotion of the death of Sir Roger, whose society has afforded us so much pleasure. This effect is heightened by the delicate strokes of the author's invention, the homely simplicity of the butler's letter, the references to Sir Roger's consideration for his servants, the innate geniality of