

the critic's shafts. We may say that this is true of teachers as a class—not of all of them. There are persons in the profession who ought not to be in it. Teachers who are unfit for their work should be weeded out, and from year to year they leave the profession as their incompetency is discovered by superintendents, principals, and Educational Boards. But those who stand the test of service should not

only be well paid in current coin of the country, but should receive that which is of even more value, the hearty esteem, the friendly social recognition and earnest practical co-operation of their fellow-citizens. Under these conditions would not all teachers reach higher and better results? Could not all do their work better in these favoring circumstances? Who doubts that they would?

ADDISON'S STYLE

In Sir Roger de Coverley Papers.

We purpose in the course of this paper to give some notes or hints upon the best or most convenient method of treating of an author's style. Those who require fuller explanation will find it in Professor Bain's "English Composition and Rhetoric," and in Mr. Minto's excellent "Manual of English Prose Composition," a work which is founded on Professor Bain's.

Style according to Professor Bain, embraces the following topics:—I. The *Figure of Speech*, and the consideration of the *Number* and the *Order of Words*. II.—The explanation of the various *Attributes* or *Qualities of Style*. III.—The *Sentence* and the *Paragraph*. We intend to examine some of the more prominent features of Addison's Style under the above-mentioned heads.

I, Figures of Speech. With reference to Addison's use of Figures of Speech in the Sir Roger de Coverley Papers, his style can be termed neither florid nor bald. Much of the grace and ease of Addison's style is due to the fact that his language closely approximates to the conversation of the polished society of his time. The language of conversation never abounds in the use of figures, and thus we find that figures are not very frequently in-

troduced, but those figures that are occasionally employed, have for this reason a more pleasing and exhilarating effect. His figures are neither elaborate nor far-fetched—the most elaborate, perhaps, is found in the second paragraph of the tenth paper, where the figure of Comparison runs through the whole paragraph.

Diction.—Under this head we may consider not only the number and order of words, but also the choice of words. In Addison's critical works he is thought to have shown rather an inferior power in varying his expressions, but in his *Spectator Papers* his diction is noticeably apt and varied. He avoids the ponderous Latin polysyllables in which writers of his time delighted, and his style is eminently Saxon. With reference to the number of words his style is diffuse, the result of its approaching so nearly the language of conversation. The order of words will be considered in the Sentence.

Sentences.—Prof. Bain has given a singularly apt illustration of the proper position or order of words in a sentence:—"As, in an army on the march, the fighting columns are placed front and rear, and the baggage in the centre, so the emphatic parts of a sentence should be found either in the