

his heart, the lamentation of the poor, and the sympathetic grief of the Club, with many other little touches, designed to wake this feeling, which cannot be enumerated here. The delicacy of Addison's pathos is as noticeable as the delicacy of his humour. He does not dwell, for example, on any of the harrowing incidents that accompany death.

The Ludicrous.—"He is the great English example of polite ridicule. The poignancy of his sarcasm is so disguised and softened by elegance of language, ingenuity of wit, and affectation of kindness, that he is often pointed out as a crowning instance of amiable humour." Mr. Minto is of the opinion, however, that not a single paper can be pointed out that does not contain some stroke of malice, that the character of Sir Roger De Coverley, is really a caricature of rusticity. As a motive for this it has been pointed out that Addison was a Whig and that the chief supporters of the Tory party were the Country Squires. Yet it must be conceded that if Addison meant to be satirical, if he meant to bring Sir Roger into general contempt by the malicious exposure of his weaknesses, he would scarcely have invested him with so many good qualities of head and heart, that despite his eccentricities he wins our esteem. We would not therefore feel inclined to give so much prominence to the malicious element in his humour. It may be further remarked that his ridicule is never aimed at individuals but at classes, and as Tickell observes he employed wit on the side of virtue and religion.

Melody.—Addison has devoted great attention to Melody, many of his defects in clearness are attributed to his great regard for this quality of style. Johnson remarks that he avoids, "all harshness and severity of diction; he is therefore sometimes verbose in his transitions and connections, and sometimes descends too much to the

language of conversation." In connection with this subject, the student can study Prof. Bain's rules for Melody.

We have thus presented to the reader a detailed though brief analysis of Addison's style. No claim is made for originality of treatment; our only aim being to introduce to the students of English Literature a philosophical method of analyzing an author's style. In the majority of English text-books on the Subject, heretofore, an author's style has been despatched with a few vague generalities that exact little exertion from the editor, and impart little information to the reader.

QUESTIONS IN ENGLISH ANSWERED.

The following questions in English Grammar have been received from subscribers, the first two from a correspondent at Fork's Road.—We have answered them briefly as possible.

1. When does the verb "will" take the infinitive after it without the preposition *to*?

Ans.—When it is used as an auxiliary of tense.

2. Explain why "Mason" in the sentences, "I will not obey," and "A reader will probably undervalue, &c.," regards 'will obey' as a complex, and 'will undervalue' as a simple predicate; or in other words why he considers 'will' in the first sentence as a verb of incomplete predication, and in the last, as a part of the simple predicate.

Ans.—The verb 'will' has not exactly the same force in the second and third persons that it has in the first. We cannot make so strong an assertion respecting the attention of another, as we can respecting our own. Hence some grammarians would say that 'will obey' gives an idea of absolute futurity, and 'will undervalue' of simple futurity; or in other words the verb 'will' in the last sentence is a mere auxiliary of