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An analysis of the styles of Addison and Steele in the "Spectator" papers

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AN ANALYSIS OF THE STYLES OF ADDISON AND STEELE IN THE "SPECTATOR" PAPERS

A THESIS
SUBMITTED TO THE FACULTY OF ATLANTA UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS

BY

ZELMA INEZ TURNER

DEPARTMENT OF ENGLISH

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R-i iv p-98
A discussion of the styles of Addison and Steele generally leads to a subsequent qualification or rating of the comparative genius of the two artists. Usually an effort is made either to prove the superiority of Addison to Steele or to show that in several instances Steele is equal or superior to Addison. The writer proposes to do neither of the above, but rather to point out and discuss the stylistic qualities of the essayists as they contributed to the general style of the Spectator.

The first chapter attempts to show how the temper of the times was conducive to and creative of a milieu for the birth of the Spectator. Writers of this period were compelled, in some measure, to adhere to current literary conventions, while they provided interest, entertainment, and diversion for their readers. Consequently, the several significant factors that were directly responsible for the development of a style which met public approval furnish the material for our first discussion. The second chapter is an effort to point out and illustrate the mechanical devices employed by each author with especial attention given to the effect of these devices on their general style. The larger elements of the style of Addison and Steele, that evolved from the fusion of the various mechanics and devices, are analyzed in the last chapter. Thus the entire discussion is of an analytical nature, by means of which the writer attempts to give an overall picture of the styles of Addison and Steele as exemplified in the Spectator.

The writer wishes to express sincere appreciation and gratitude for the patience, guidance, encouragement, and helpful suggestions of Mrs. Lucy
Clemmons Grigsby and Dr. Thomas D. Jarrett, who contributed much toward the development of this thesis from its origination to the form in which it now appears.
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CHAPTER I

PHENOMENA THAT INFLUENCED THE STYLES OF
ADDISON AND STEELE

The appearance of Addison and Steele's Spectator could not have been better timed; precursory essayists had made journalism popular, bans on printing had been lifted, the public was receptive, and the writers themselves were well experienced in the problems of life and in the art of writing. Steele, in the Tatler, produced the first literary criticism appearing in periodicals and first revealed the possibilities of the periodical as literature; the Spectator followed the lead of the Tatler, and the two publications are unquestionably superior to all preceding English periodicals, the Spectator even excelling the Tatler in its quality of literary journalism. While it is a generally accepted fact that the great success of the Spectator was caused by the skill and ingenuity in style employed by Addison and Steele, there is still a question concerning the factors that caused the writers to develop certain techniques. One of the most influential phenomena was the temper of the times.

Before the time of the Spectator, English society had not always been able to enjoy freely periodical literature. One of the major factors which caused retardation in the development of this genre was the enactment in 1662

1 Walter Graham, English Literary Periodicals (New York, 1930), p. 70.
2 Ibid., p. 68.
3 Ibid., p. 70.
of the Printing Act which completely stopped the printing of all periodicals except the official London Gazette, the Term Catalogue of London booksellers, and the Transactions of the Royal Society.\textsuperscript{1} It was not until the Revolution of 1688 that there was a less rigorous enforcement of this prohibitory measure.\textsuperscript{2} After that time, except for a slight decrease with the imposition of the stamp duty by Queen Anne in August, 1712, the number of periodical publications grew steadily from year to year.\textsuperscript{3} The Printing Act had done its part in hindering the growth of periodical literature, but as the eighteenth century dawned, the prohibitory effects of the Act were lessened.

Another obstruction to the growth of the periodicals was the system of patronage which caused the failure or success of a writer to be completely dependent upon his ability to gain the favor of a person of wealth or power;\textsuperscript{4} however, the rise of the provincial newspaper in the closing years of Queen Anne's reign prepared the way for the breakdown of the old system.\textsuperscript{5} In the time of Defoe, it was plain that a market was rising for periodical literature which might enable a writer to gain support from a class below the seat of patrons.\textsuperscript{6} A perspicuous explanation is given by Boas and Hahn who say:

\begin{itemize}
  \item \textsuperscript{1}Ibid., p. 16.
  \item \textsuperscript{2}Ibid.
  \item \textsuperscript{3}Ibid., p. 17.
  \item \textsuperscript{4}J. L. Stephens, England's Literature and Society in the Eighteenth Century (Duckworth, 1931), pp. 69-70.
  \item \textsuperscript{5}Ibid.
  \item \textsuperscript{6}Ralph Boas and Phillip Hahn, Social Backgrounds of English Literature (Boston, 1933), p. 168.
\end{itemize}
Literary England in the eighteenth century was London with its varied interest.... The reading public had increased greatly and it was now possible for a man to support himself by writing pamphlets, essays, and books. The day was gone when an author's sole opportunity for financial success was... the favor of a patron.1

That after the Civil War there came an epoch in which the nation began making rapid strides in wealth and refinement, a period when the monied classes found themselves with leisure hours and began seeking intellectual amusement, meant that authors became cognizant of the fact that they might look for readers beyond the aristocratic patrons.2 There is a clear distinction made of three main social groups that the Spectator endeavoured to instruct and to entertain. The first group was composed of the monarchial element which retained old ideas and principles of absolutism, which fed its imagination on sentiments of decayed chivalry and fashionable debauchery, and which preserved the old traditions of wit, gaiety, and elegance of style. There was a second group made up of austere republicans who were opposed to all principles of government except their own and who were gloomy fanatics in their appreciation of religion and morality. The third group was the largest and most important of the three. It came between the two extreme parties and was comprised of the unorganized body of the nation; it was grouped round all customs and traditions, was rapidly growing in wealth and numbers, and was conscious of the rise of new social principles but perplexed as to how to reconcile these with time honored methods of religious, political, and literary thought.

1Ibid.

The Spectator sought to write for all three classes, to divert their attention from the great political tension, and to bring about a synthesis of social and religious ideas.¹

The class between the two extremes, however, composed the majority of the Spectator's reading public. These middle class merchants, stock jobbers, statesmen, and men of letters formed various clubs that frequented coffee-houses;² the coffeehouse was the modern newspaper, club, and business office in one, and provided a fertile field for the distribution of opinion. Such favorable changes in the literary conditions were conducive to the success of the Spectator, which came at a time when literary barriers were few and when the reading public was great.

Along with the middle class reading public, the women of the eighteenth century "were taking an increasing share in the amusements of society" and also in the reading of books.³ It is true that as a whole, their education was "sadly to seek;"⁴ nevertheless, some literature was written for them and there were evidences of intelligence in their "country house letters."⁵ Addison and Steele devoted many of their papers to women; they pleasantly satirized them, laughed at, chided, and flattered them. For example, some of the essays written to improve a habit or custom of the females that the

¹Ibid., pp. 20-21.
²J. L. Stephens, op. cit., p. 38.
³Boas and Hahn, op. cit., p. 152.
⁴Ibid.
⁵Ibid.
"Spectator" did not think proper are: "Female Head-dress," "Clarinda's Journal of a Week," "History of a Female Republic," "Female Dress," "Female Party Spirit Discovered by Patches" and "Catalogue of a Lady's Library;" feminine readers also enjoyed the sentimental love stories, the beautiful allegories, the tales, quips, and fables.

At the time of the writing of the Spectator, there was not an abundance of literature that anyone could read for enjoyment, for the nation was slow in recovering from a state of intellectual and spiritual torpor into which license, ribaldry, cynicism, irreverence, and debauchery had plunged it. There was a dearth of polite literature in England such as existed in France and Italy; the books were chiefly of a controversial or religious character. It was inevitable that the literary taste was correct, for all of the forms which the court favored were devoid of beauty, vitality, love and honor. Saintsbury says that we are so accustomed to talk of the "Queen Anne men" and to associate them with the first decade of the eighteenth century, that we are likely to forget the literary barrenness of that great period and especially its earliest years. Thus the great middle class and the women of the early eighteenth century were in need of pleasant entertaining literature. The situation required a writer who could use his genius to

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3. Ibid.

reach and interest the needy public.

This is the stage upon which some able stylist of literary genius must appear and through proper technique and appeal "lay the foundations of sound opinion among the people at large" and show the compatibility of humanity, religion, morality, and various principles of government. Even when the Tatler was projected, the middle class was engrossed in business and politics and was indifferent to the pleasures and advantages of literature. It was, then, the problem of stylists to devise a means of reaching that group and of cultivating the taste of the great middle class mass that was "constantly increasing" and that had much time for pleasure.

Steele showed his keen discernment in his ability to see early in a new economic and social movement that the rise of the mercantile class to wealth and greater social influence was creating a larger reading public and that the demands of the people for instruction and culture afforded an excellent opportunity for an enterprising journalist. On the other hand, much of the success of the Spectator is attributed to Addison's love of the coffeehouse, where he met his public and from which inclination we are indebted for many of the most charming Spectators.

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1 W. J. Courthope, op. cit., p. 21.
2 Thomas B. Macaulay, op. cit., p. 10.
5 Thomas B. Macaulay, op. cit., p. 11.
From the success obtained by Addison and Steele, it is evident that they knew what characteristics were expected by their readers. They knew the literary taste of the century and were able to supply all demands. First of all, the readers wished to be entertained. "It was a novel experience for the reader to be provided...with entertainment that pleased his imagination without offending his sense of decency or his religious instincts."¹ Addison and Steele charmed the public into becoming first a reading and then a thinking public.² The audience was entertained by the novelty, the variety, the good humor, and literary power that Addison and Steele exhibited. People were ready for a simple and easy form of reading matter and were won by the delightful innovations of the Spectators.³ Addison and Steele pooled their stylistic techniques to charm, interest, and entertain their readers.

Lack of floridness and flowery expression was typical of the classicism or pseudo-classicism which dominated English literature during the greater part of the century.⁴ Note the simplicity and ease with which the Spectator makes the following observation:

Our friends very often flatter us, as much as our own hearts. They either do not see our faults, or conceal them from us, or soften them by their representations, after a manner that we think too trivial to be taken notice of. An adversary, on the contrary makes a stricter

¹ J. Courthope, op. cit., p. 69.
³ Boas and Hahn, op. cit., p. 171.
search into us, discovers every flaw and imperfection in our tempers.\footnote{1}
The passage is typical of the Spectator's classic avoidance of ornate expression. Among the many classic writers who influenced Addison and Steele's essays, their favorites are Horace, Virgil, Ovid, Juvenal, Aristotle, Homer, Pindar, and Theocritus.\footnote{2} The fact that Addison and Steele prefaced each of the 555 Spectator papers with an adequate classic quotation sufficiently proves their versatility in the classics. But they went further to frequently quote, translate, and make reference to the classicists in order to authenticate an idea or criticism, and they sometimes inserted a little Latin poem of their own. Addison and Steele were typical of their era, for the general inspiration of eighteenth century prose was Latin.\footnote{3}

Another important characteristic which was expected by the eighteenth century reader was the didactic tone. Stephens quotes Fielding's remark, that "Steele's comedies are almost as good as a sermon," as applicable to a wider range of literature.\footnote{4} Raymond Havens compares the miscellanies of Dryden and Dodsley and finds that in the age of Pope, the literature has become didactic.\footnote{5} A study made by Clapp of the Bibliothèque Universelle des

\footnote{1}{Joseph Addison, "Spectator" 399, p. 579.}
\footnote{2}{Boas and Hahn, op. cit., p. 170; also see the Spectator.}
\footnote{3}{A. D. Tubberville, English Men and Manners in the Eighteenth Century (Oxford, 1929), p. 3.}
\footnote{4}{Op. cit., p. 74.}
\footnote{5}{Raymond Havens, "Changing Taste in the Eighteenth Century," PM L A, XLIV (March, 1929), 531.}
Romans or Universal Library of Novels in order to critically review the eighteenth century novel, shows conclusively the abundance of attention given to moral literature and conduct in the eighteenth century. The following selected group of titles taken from the Library illustrates the moral trend:

1. "The Art of Pleasing in Conversation"
2. Virtue and Vice
3. British Moralist
4. Gentlemen and Ladies Instructor
5. Several Moral and Entertaining Novels
6. Polite Amusements
7. Entertaining Moralist
8. Moral Tales for Children
9. Blossoms of Morality for Instruction of Young Ladies
10. Pleasing Incitement to Wisdom and Virtue

The Spectator continues to typify its era as it adds moral instruction to Latin inspiration, for the same adherence to topics concerning virtue, morality, and etiquette as found in the novels is present to a great extent in the essays of Addison and Steele.

In addition to Latin inspiration and didacticism in literature the eighteenth century audience admired restraint in his literature. They were far away from the "emotion, instinct, and intuition" that were the sources of the romantic ardor of the nineteenth century; they had little of the "humanitarian passion," of nature, and religious enthusiasm that manifested itself in some writing in the latter years of the age.² Havens classes both

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² Carl H. Grabo (ed.), Romantic Prose of the Early Nineteenth Century (Atlanta, Charles Scribner's Sons; 1927), xv.
"the love of God himself and the love of God's out of doors" as unfashionable in the eighteenth century.\textsuperscript{1} It should be said, however, that Addison's sensitiveness to natural scenery was a little above typical eighteenth century reaction to uncultured beauty.\textsuperscript{2}

As one reviews the distinguishing features of the eighteenth century, he easily discerns parallels between the characteristics of the age and the style of Addison. Because of the emotional nature of Steele, there are sometimes deviations from the ordinary restraint; yet because of variety in public taste, because of the dire need of the public for diverting, entertaining literature, and because of the accepted fact that in any situation there are exceptions to any general rule, the writer has found no record of negative reaction to Steele's manifestations of emotion and sentiment in that dignified, conservative, moderate era. In spite of Steele's sentimentality and Addison's superficiality,\textsuperscript{3} early eighteenth century readers accepted the Spectator as authoritative.\textsuperscript{4} They liked the solving of problems by common sense, the academic polish and elegant phrasing coupled with a simple style, the classic allusions, quotations, and imitation, the vivid, pointed satire, the moral tone, the reflective thought, the witty humor, the pleasant literary criticism,

\textsuperscript{1}Op. cit., p. 515.

\textsuperscript{2}W. J. Courthope, \textit{op. cit.}, p. 27.

\textsuperscript{3}William A. Minto, \textit{A Manual of English Prose Literature} (Chicago, 1887), p. 385. In a periodical such as the Spectator, superficiality and dilution were out of place; an instructor like Addison was now wanting whose remarks, because they were now superficial, might be easily understood.

\textsuperscript{4}J. L. Stephens, \textit{op. cit.}, p. 73.
and even the sentimental touches that the eighteenth century stylists, Addison and Steele, gave to their appreciative audience.

The "Spectator" knew what his public liked to read, and in order to make his observations entertaining, drew heavily upon the stylistic devices used by earlier essayists. Before beginning the journalistic enterprise, Addison and Steele made themselves acquainted with all methods and devices of Dunton, Defoe, and other successful predecessors. There was no doubt in their minds as to the tone of the publication or the kind of subject matter that should fill the columns of the Spectator. Lacrosse, Dunton, and Defoe had popularized reform of manners and morals. Matters of human conduct and social regulation had long been the subject of discussion by writers of periodicals.

If Addison and Steele followed the lead of precursory essayists, the question arises as to how the earlier techniques influenced their styles. Montaigne originated the model of the familiar, discursive essay; the use of the first person aided him in obtaining a conversational tone. Other essayists who adopted the use of the first person are Edward Ward in his London Spy, 1698-1700, Defoe in the Review, 1704, Swift in the "Pickerstaff

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1 Walter Graham, op. cit., p. 68.
2 Ibid., p. 69.
4 Walter Graham, op. cit., p. 51.
5 Cecil A. Moore, op. cit., p. 46.
Pamphlets,"¹ and Steele in the Tatler.² Montaigne himself speaks in his essays; Swift and Steele assume the role of "Isaac Bickerstaff," and Steele and Addison become the "Spectator." The influence of the first person appeal as employed by Ward, Defoe, Swift, and Steele and the conversational, personal, familiar tone of Montaigne are readily discerned in the Spectator. Note the manifestation of the friendly personal appeal in the following comment:

It is my custom to take frequent opportunities of inquiring from time to time what success my speculations meet with in the town. I am glad to find, in particular, that my discourses on marriage have been well received.³

The reference to Isaac Bickerstaff has a humorous meaning for students of eighteenth century literature who recognize the effect of the jocularity obtained through Bickerstaff upon the humorous sayings and adventures of the Spectator. Swift created Bickerstaff in order to satirize the public's faith in astrology; his most famous prediction was the foretelling of the death of Patridge, a famous contemporary astrologer. The whole town joined in the joke and was in convulsions of laughter.⁴ But before the days of Bickerstaff, John Dunton's Athenian Mercury, 1690, lightly satirized the superstitions of society through his "Notes and Queries" section. The public sent in questions and Dunton employed wit and humor in his answers. The following question and answer was in one number of the Mercury:

Question: why rats, toads, ravens, screech owls, etc. are ominous, and how they come to foreknow fatal events.

¹Ibid., p. 127.
²Ibid., p. 235.
⁴Thomas B. Macaulay, op. cit., p. 73.
Answer: If the querist had said unlucky, he might easily have met with satisfaction. A rat is so because he destroys good Cheshire cheese, and makes dreadful ravages on a good flitch of bacon. A toad, because it is poisonous...A raven is such a prophet as our almanak makers foretelling things after they are come to pass.

An obvious similarity between the satirical humor of Swift and Dunton and that of Addison and Steele may be seen in the following passage:

In the midst of these, my musings, she desired me to reach her a little salt upon the point of my knife, which I did in such a trepidation and hurry of obedience that I let it drop by the way; at which she immediately startled and said it fell toward her....The lady...said to her husband, with a sigh, "My dear, misfortunes never come single."

"Do not you remember," says she, "that the pigeon house fell the very afternoon that our careless wench spilt the salt upon the table?"

"Yes," says he, "my dear"; and the next post brought us an account of the battle of Almanza.

Other precursory periodicals which made use of satire are the Review, "where men...were censured" in the section called "Advice from the Scandalous Club," and the Tatler, which ridiculed "gallant young men of honor" who received "satisfaction" from an insult only by engaging in a duel, or passionate lovers who could neither eat, sleep, nor think because of their ardor. The Spectator also poked fun at extremely fervent young love; often the "love casuist" was employed by the Spectator to give readers advice on

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1 Walter Graham, op. cit., p. 34.
4 Richard Steele, "Tatler" 1, ed. Cecil A. Moore, op. cit., p. 236.
5 "Tatler" 25, p. 236.
their problems; the "casuist" gives the following counsel to a lovelorn young maiden who asks:

when Mr. Fondle looks upon me for half an hour together and calls me an angel, is he not in love?
Answer: "No."

May I not be certain he will be a kind husband that hast promised to keep me in coach and six?
"No."

whether I am a better judge of his merit than my father and mother?
"No."

What should I say when he asks me to marry him?
"No."

whether I am not old enough to choose for myself?
"No."

Another stylistic device used by earlier writers which influenced the styles of Addison and Steele is the moral tone. English society was in the process of recovering from the ill effects of the immoral literature of the Restoration and literature of reform was favorably accepted. The public was pleased with the gently satirical humorous mode that the Spectator used to condemn immorality and abuse of etiquette. Samuel Johnson compares the Spectator with Casa's book of Manners and Castiglione's Courtier because of the purity and elegance of all three and because of the effort of the earlier writers to regulate moral and polite behaviour in Italy, as the Englishmen were to do at a later period. He also compares the Spectator with the Royal Society, which was instituted after the Restoration to divert the attention

1Richard Steele, "Spectator" 425, p. 612.


of the people from public discontent. The success of the Spectator he attributes to the supplying of "cool inoffensive reflections," "the writing of merriment with decency," and the teaching with "justness of argument and dignity of language." The Jovial Mercury, 1693, included moral paradoxes, such as "An atheist if not a fool is the most pernicious creature in the world" and "Duelling, a kind of madness." Certainly there is presented a hint of the "tempering of morality with wit." The Ladies Mercury, 1694, was concerned with the delights of "conjugal felicity." The Post Angel, 1700, was divided into five parts, each part containing a "spiritual observation" in marginal comments. Such subjects as the sympathy of souls, divine titles, and the Tower of Babel were discussed. Aitken points out Jeremiah Collier, a moralist whose "Short Views of the Profaneness and Immorality of the English Stage" greatly influenced Steele; Collier prepared society for the high moral tone of Bickerstaff in the Tatler. It should be mentioned that only Collier's moral tone affected the Tatler and Spectator; his cumbrous, uncompromising style of writing was not influential.

The way in which Defoe's Review made war on the vice and folly of the

1 Ibid., p. 594.
3 Ibid., p. 70.
4 Ibid., p. 59.
6 W. J. Courthope, op. cit., p. 133.
works of Addison and Steele;¹ Defoe condemned the vagaries of Englishmen² and gossiped on manners and morals in the way of the later Tatler and Spectator.³ It may be plainly seen that the moral tone of the Spectator did not have its precedents. In order to prevent its readers from falling into vice, the Spectator refers them to a letter written by a bachelor of loose morals; the following passage is taken from the letter:

I am now in the fifty sixth year of my age and having been the greatest part of my days a man of pleasure, the decay of my faculties is a stagnation of my life...I write this like a criminal to warn people to enter upon what reformation they please to make in themselves in their youth, and not expect they shall be capable of it from a fond opinion some have often in their mouths that if we do not leave our desires, they will leave us.⁴

In the "Beauty and Loveliness of Virtue," the "Spectator" says:

Temperance and abstinence, faith and devotion, are in themselves perhaps as laudable as any other virtue; but those which make a man popular and beloved, are justice, charity, munificence, and in short, all the good qualities that render us beneficial to each other.⁵

The "Spectator Club" of Addison and Steele has some beginnings in earlier periodicals. In 1708, the British Apollo, "Perform'd by a Society of Gentlemen," showed early signs of the "club idea."⁶ A small periodical, The Weekly

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¹ Walter Graham, op. cit., p. 61.
² W. J. Courthope, op. cit., p. 133.
⁴ Richard Steele, "Spectator" 260, p. 372.
⁵ Joseph Addison, "Spectator" 243, p. 71; see also "Spectators" 261, 263, 274, 276, 569, 588, and 522.
⁶ Walter Graham, op. cit., p. 46.
Comedy, "as it is daily acted at most coffee houses in London," presented a "Dramatis Personae" of twelve, some of whom anticipate distantly the characters of the notable "Spectator" group. There is Snarl, a retired Captain who is a precursor of Captain Sentry; Truck, a merchant, who is vaguely similar to Sir Andrew Freeport; Squabble, a lawyer, is somewhat akin to the Templar; and Prim, a beau, has some characteristics of Will Honeycomb. Defoe's Review made use of the club idea, and there is the suggestion of a club in "Tatler" 132, dated from Sheer Lane. The members of the club of the Weekly Comedy and of Defoe's Club lacked the flavor, easy wit, humor, character development, and charm of Addison and Steele's baronet, Sir Roger de Coverley, and his friends.

The serial type of essay, found in the Spectator was begun in earlier periodicals. It was discovered in the Nomos Ridentes, 1690; the Gentleman's Journal was an important serial publication of the seventeenth century, and the continued essay in the Tatler is a highly developed form. Examples of the serial essay found in the Spectator are the successive compositions on the philosophies, experiences, and eccentricities of the members of the

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1 Ibid., p. 52, "Spectator" 2.
3 Hugh Walker, op. cit., p. 102.
4 Walter Graham, op. cit., p. 53.
5 Ibid., p. 57.
6 Cecil A. Moore, op. cit., p. 228.
"Spectator Club," with Sir Roger as the center of attention. Other "Spectator" papers that were written in a series are "Criticisms on Milton's Paradise Lost," "Pleasures of the Imagination," "Criticisms of the Italian Opera," and "Essays on True, False, and Mixt Wit."

The parallels between the Spectator and the writings of earlier essayists are hardly coincidental; Addison and Steele, using their own genius and profiting by the failures and successes of others, gave to the Spectator the stylistic devices of a personal, familiar, natural tone, the effective use of the first person, appealing wit and satirical humor, a pleasing moral tone, the club idea, and the perfection of the serial essay. An apt summary is given by Cecil Moore who says: "Steele and Addison are pioneers in the informal essay only in the sense that their work showed a vast improvement over the work of their predecessors."¹

The techniques of earlier essayists and eighteenth century literary tastes are not the only factors that influenced the styles of Addison and Steele; the writers' personalities contributed much to the composition of their essays. Since the characteristics and personal qualities of the writers are quite different, it is best to consider separately the effects of each personality upon the attitude toward or treatment of ideas. Such a study will serve as a basis for a later detailed comparison of styles. Steele's personality and character seem to be puzzles to literary historians. The contrast of the delicacy of Steele's sentiments and his deep respect for piety on one hand with his addition to mundane pleasures on the other made him a very

¹Ibid., p. 230.
notable character.¹ The intrigue with his publisher's daughter that resulted in the illegitimate Elizabeth, his chronic thriftlessness, habitual drunkenness, and general dissipation and weakness of character are somewhat inconsistent with his deep affection for wife and children, loyalty to his friends, and, above all, the extremely high aim of all of his writings.² The following observation is perspicuous in pointing out the advantage of Steele's character to his work:

What the age needed was a writer to satisfy the natural desires for healthy and rational amusement and Steele with his strongly developed two fold character was the man of all others to bridge over the chasm between irreligious licentiousness and puritanical rigidity.³

Steele was not unqualified to do the work he had planned; his varied experiences and knowledge of the town, coupled with his training and wide reading made him a "rake among scholars and a scholar among rakes."⁴ Although we do not approve of Steele's questionable morals, and may shrink from some of his literary expedients, we must bear in mind that life and literary work are all of one piece, that virtue and vices, blemishes and beauties are so inextricably bound together that Richard Steele's writings would have been impossible had Steele himself been either a better man or a worse one.⁵

¹ Andrew Lang, History of English Literature (New York, 1933), p. 397.
² G. A. Aitken, op. cit., vxx.
³ W. J. Courthope, op. cit., p. 97.
⁴ Thomas B. Macaulay, op. cit., p. 72.
⁵ Hugh Walker, op. cit., p. 112.
A glance at the early life of Steele reveals his first training as having been received from a famous teacher of Greek, a certain Nathaniel Foy, Vicar of St. Bride's who was devoted to the classics. While in the home of his uncle, Gascoigne, Steele combined work with pleasure by reading the books that he had to dust, consequently increasing his knowledge of literature. Steele's master at Charterhouse could be depended upon to enforce the rule that scholars should not fail both morning and evening to begin and end their studies with the Latin prayers and should read none but approved Greek and Latin. Thackeray reports that Steele was not much of a scholar either at Charterhouse or at Oxford, but Minto represents him as having gained some celebrity as a scholar. Whether or not Steele's scholarship was good is relatively unimportant here; the primary concern lies in the knowledge that he did receive classical training which influenced his style as an essayist. His most frequently used terms are words like "particular," "circumstance," "ingenious," or "condition" which are strict Latin words; even the title, Spectator comes from the Latin word specto, to look. In his essays one sometimes finds an untranslated term inserted in the sentence such as: "...and

2 Ibid.
4 William M. Thackeray, English Humorists of the Eighteenth Century, ed. Stark Young (Chicago, 1911), pp. 92, 94.
while he pleads at my bar, none come to him for counsel but in forma pauperis,\(^1\) or at other times he translates and uses Latin epigrams for effect as in "Spectators" \(^2\) and \(^3\).

Several writers believe that Steele's checkered "pleasure loving" army career awakened his moral sensibilities and caused him to try to improve himself and others by the writing of a moral guide, The Christian Hero.\(^2\) Walker says that The Christian Hero shows what Steele would "fain have been;"\(^3\) he is referred to as having a "sinning and repenting character,"\(^4\) and as having spent his life in "calculating what was right and doing what was wrong."\(^5\) "The Christian Hero" did not lose his method of writing moral guides for the behaviour of his fellow men. As has been indicated, the "hero's" teachings were well accepted. In one number of the Spectator, he tells his audience:

I have upon several occasions, that have occurred since I first took into my thoughts the present state of fornication, weighed with myself in behalf of guilty females, the impulses of flesh and blood, together with arts and gallantries of crafty men; and reflect with some scorn that most part of what we in our youth think gay and polite, is nothing else but a habit of indulging a pruriency that way.\(^6\)

To the typical moral tone of Steele may be added his "goodnaturedness,"

\(^1\) "Spectator" 534, p. 760.
\(^2\) Willard Connely, op. cit., pp. 48-49; Andrew Lang, op. cit., p. 397.
\(^3\) Op. cit., p. 112.
\(^4\) William Minto, op. cit., p. 392.
\(^5\) Thomas P. Macaulay, op. cit., p. 68.
\(^6\) Richard Steele, "Spectator" 274, p. 393.
which is also seen in his style. Steele is praised for his enduring friendship to one who was superior to him and to whom he was obsequious and never resentful. He is spoken of as the "most affectionate of men and the most generous," who always "adored children." Again and again he is lauded for his warmheartedness and lovableness. The story of Sir Roger de Coverley's amiability, pleasantry, good nature, gaiety, heartiness, benevolence, and lovable eccentricity are qualities given to him by the good natured Steele; the rustic idiosyncrasies and the quirks in Sir Roger's "Tory Squire" nature are attributed to Addison.

Perhaps it was Steele's sympathetic good nature that caused him to be emotional and sentimental. Moore calls him an incorrigible sentimentalist who often delighted in depicting misery and producing tears, and who wrote touching appeals for the various classes of want and suffering. He was "a creature of ebullient heart," and with him impulse and sentiment were always stronger motives for action than reason, principle, or even interest.

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1 Samuel Johnson, op. cit., p. 534.
6 W. J. Courthope, op. cit., p. 89.
Steele had great pity for suffering and was always indignant at wrong. Dobson says of Steele's sentiment and emotion as evinced in his work:

For words which the heart finds when the head is seeking; for phrases of glowing with the white heat of a generous emotion; for sentences that throb and tingle with manly pity or courageous indignation — we must turn to the essays of Steele.\(^1\)

Steele is certainly true to his reputation of "delighting in depicting misery and producing tears" in the "Miseries of Prostitution," the "Story of Rhynsault and Sapphira," and the "Story of Basiluis Valentine and his Son."

In the "Miseries of Prostitution," Steele tells a touching story of a beautiful young woman with an agreeable shape, fine neck and bosom, who, because of hunger, was forced to become a prostitute. He says that the young woman had newly come to town, had fallen into cruel hands and had finally come under the discipline of "one of those hogs of hell whom we call bawds."\(^2\) The sentimental story turns into a didactic treatise on bawds who through deceptive means seduced beautiful young women into prostitution.\(^3\) In "Rhynsault and Sapphira," Steele treats his story so as to draw tears and produce emotion. He says of the unhappy Sapphira who submits to Rhynsault in order to save her husband from death:

The next morning the unhappy Sapphira attended the governor, and, being led into a remote apartment, submitted to his desires. Rhynsault commended her charms..., bid her return, and take her husband out of prison;...what she found when she came to the goal — her husband executed by the order of Rhynsault!\(^4\)

\(^{1}\) Austin Dobson's "Richard Steele," The Nation, XLIV (July, 1886), p. 314.


\(^{3}\) Ibid.

\(^{4}\) "Spectator" 491, p. 702.
The essays, "The Miseries of Prostitution," which has been discussed, "On Presentation," "Mischief of Mothers not Nursing Their Children," and "On Want of Charity in the Wealthy—Charity Schools" are few of the essays in which Steele's humaneness is shown. He was a great lover of people in general and especially of children and the underprivileged. He could direct an appeal for the object of his defense in the sentimental tones of "The Miseries of Prostitution" or in the indignant mood of "Mothers, on Nursing Their Children."

Steele's humaneness did not interfere with his frankness. He openly chided himself for his own shortcomings. It is said that the "Miseries of Debt and Bankruptcy" is written with himself in mind. Steele also openly chided his public. When he was greatly aroused over some situation, he forgot Addison's purpose of "tempering morality with wit" and gave an open attack. There is no parallel allegory, no story, no humorous satire in Steele's observations concerning cruel schoolmasters. He says bluntly:

I have very often with much sorrow bewailed the misfortunes of the children of Great Britain, when I consider the ignorance and undiscerning nature of the generality of school masters. The boasted liberty we talk of is but a mean reward for the long servitude, the many heartaches to which our childhood is exposed in going through grammar school; many of the stupid tyrants exercise their cruelty without any manner of distinction of the capacities of children, or the intention of parents in their behalf.

The excerpt reflects Steele's humaneness and his indignant attitude toward the wrongs of the era. Steele goes on to say frankly, and with ideas far in advance

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1 Hugh Walker, op. cit., p. 109.

2 "Spectator" 157, p. 230.
of his time, that many children are simply incapable of learning Aristotle, Tully, or Virgil, and that is the duty of the schoolmaster to discern the fitness or unfitness of a child for the classics.¹

It may be concluded that Steele's dual personality, his affability, humaneness, sentimentality, and frankness were influential in shaping his style and in his giving to the essay a distinct moral tone, a tolerant approach to vice, an effusive racy tempo, an insignant tone, a revelatory frank style, and an appealing technique of arousing sympathy or a deep feeling of pleasant sentiment.

In order to reach a basis for the comparison of styles, it is necessary to determine the stylistic technique that resulted from Addison's personality. Just as Steele's dual personality has caused divided opinion among biographers, Dobree tells us that Addison too is somewhat of a trial to literary historians who wish to portray him as he really was. Dobree is of the opinion that there is something puzzling, even baffling about him; there are so many little points, trifling events, each seemingly insignificant that add up to much unexplained material.² Dobree refuses to accept what one writer calls "Lord Macaulay's proof that Addison would in a future state sit at the head of all Whigs in Heaven," Macaulay included.³ Addison is accused of possessing an irritable

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¹ Ibid.
³ "Richard Steele," Living Age, CXX (January, 1874), 159.
temper;¹ his modest shyness is referred to as "sullen taciturnity."
² The general concensus, however, is that Addison was exceptionally virtuous, had a perfect temper, and was a sincere and devout christian.³ Addison's moral christian characteristics were reflected in his essays; he is never factious, never hasty, never indignant but is generally pious and calm.⁴

Like Steele, Addison was a student of Charterhouse, and later, of Oxford University; he took his master's degree at Magdalen; he early gained fame as a scholar.⁵ It is commonly agreed that Addison's classical training tended more toward study of the Latin poets than toward Greek literature;⁶ his study of Ovid was of great use in developing his critical faculty, for definite reflections of the style of Ovid are seen in Addison's "True and False Wit," and another paper in the Spectator is a direct imitation of a jeu d'esprit of Lucian.⁷ Another effect of Addison's training is seen in the use of a dignified, moderate, simple style.

Moore terms some of Addison's essays "lay sermons" because of the way in

¹ William Hinto, op. cit., p. 164.
² Samuel Johnson, op. cit., p. 562.
³ Dictionary of National Biography, I, 124-125; Eva Tappan, op. cit., p. 163.
⁵ Ibid., p. 576; 64.
⁶ W. J. Courthope, op. cit., p. 31.
⁷ Ibid.
which he reproves the conduct of society and proposes amelioration of its evils.\(^1\) This style of writing may be traced first to the fact that Addison's father was a minister who impressed his son with a sense of deep piety and an inclination toward the ministry.\(^2\) Reasons of modesty or of politics caused Addison to change from his early inclination,\(^3\) but the early training, as his writings reveal, had taken effect.

Addison's desertion of the ministry resulted in a period of travel which was financed by the Whigs to better prepare him for political service.\(^4\) While traveling, Addison was developing a highly critical attitude toward works of art and was familiarizing himself with French language, customs, and manners.\(^5\) In France he met the great Boileau, a literary critic and writer, who disapproved of what Addison calls "false wit" and who greatly influenced his critical theory. The following explanation is given by Courthope:

Addison...set himself to correct this depraved fashion by establishing in England, the standards of good breeding and common sense which Boileau had already popularized in France. Nothing can be more just and discriminating than his papers on the difference between true and false wit. He was the first to endeavor to define the limits of art and taste in his essays on the "Pleasure of the Imagination."\(^6\)

"Addison's profession and practice were at no great variance;"\(^7\) the most

\(^3\) Dictionary of National Biography, I, 125.
\(^4\) Eonamy Dobree, op. cit., p. 221.
\(^5\) W. J. Courthope, op. cit., p. 49.
\(^6\) Ibid., p. 80.
\(^7\) Samuel Johnson, op. cit., p. 567.
outstanding feature of his personality, his impeccable stoic-like virtue, is exemplified in his discourses. His excellent paraphrase of the Twenty-third Psalm appears in the essay, "Happiness of Dependence on the Supreme Being;" his hymn, "The Spacious Firmament," is featured in the composition, "Means of Strengthening Faith." However, he admits in the "Pleasures of the Imagination" that he is exalted only over what is "great," "uncommon," or "beautiful." Generally, he is cold and lacks outward manifestations of pain, impulsiveness, and sentiment; he is sometimes called a "Christian Stoic." He writes with calm feeling, dignified composure, and intelligent reasoning. In one of his papers he notes that: "In a word the true spirit of religion...composes the soul; it banishes indeed all levity of behaviour, all vicious and dissolute mirth, but in exchange, fills the mind with a perpetual serenity." He assumes somewhat the tone of eighteenth century Deists when he says:

The Heaven and the earth, the stars and planets move and gravitate by virtue of this great principle within them...The several instincts in the brute creation do likewise operate and work towards the several ends which are agreeable to them by this Divine energy.

One cannot escape the imperturbability, placidity, dignity, and appeal to reason in the passages. There is an appeal to the mind that, typical of the

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1 "Spectator" 441, and 465, pp. 632, 665, respectively.
2 "Spectator" 411, p. 593.
3 Bonamy Dobree, op. cit., p. 257.
4 Ibid.
5 "Spectator" 494, p. 706.
6 "Spectator" 571, p. 810.
era, must composedly and serenely solve its moral problems by reason. In "Spectator" 571, Addison continues to speak of "His God's influence upon our minds," those "secret comforts and refreshments" and "inward satisfactions" that "outward senses are too gross to comprehend."

From the time of Addison's schooldays, he possessed a reserved nature. At Oxford, he is said to have gone for long walks alone and to have shown a diffident, meditative, retiring attitude. 1 His letters are not at all revelatory, but are finished compositions; there is an absence of dramatic incident in his life. 2 Minto believes that his non-dramatic life results in a deficiency of energy, passion, and strength in his writing, in little spontaneity, and no depth of sentiment. 3 Certainly there is no emotion nor encouragement of emotion in others in Addison's religious admonishings. Even in Blois, he had no love affairs or was too discreet to confide them to the Abbe. 4 It is an accepted belief that Addison was too shy to talk with strangers or in crowds, and that he never spoke in Parliament; yet he is reported to have been a charming conversationalist. 5 His timidity and shyness perhaps helped him to keep his friends and make few enemies, 6 yet he seems to have

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4 Bonamy Dobree, op. cit., p. 224.
5 Eva Tappan, op. cit., p. 150; Arthur L. Cross, op. cit., p. 797; Samuel Johnson, op. cit., p. 562.
6 Thomas B. Macaulay, op. cit., p. 64.
been "cold and lonely." Dobree suggests that his reserve was caused by his high regard for public opinion, and his wish for public esteem. He admits his own reserve and denounces a lack of that quality in others. In speaking of Cardinal Wolsey, he says:

This lively old Gascon has woven all his bodily infirmities into his works and after having spoken of the faults of others, published to the world how it stands with himself in that particular. Had he kept his own counsel, he might have passed for a much better man...In works of humor, especially when a man writes under a fictitious personage, the talking of one's self may give sound diversions; but I would advise every other writer never to speak of himself, unless there be something very considerable in his character.

And it is certain that Addison "kept his counsel" and never in the Spectator openly spoke of himself nor of the woman he loved. He was truly in theory and in style the silent "Spectator." This paper, "Spectator" 562, seems somewhat of a key to his reasons for elusiveness in his nature and in his writings.

Johnson says that Swift is responsible for the preservation of one slight lineament of Addison's character: When Addison found any man invincibly wrong, he would flatter the man's opinion by acquiescence and sink him yet deeper into absurdity. This artifice of mischief, says Johnson, was admired by Steele and approved by Swift. Addison transferred his use of wit to the Spectator, and showed himself a master in the art of concealed,

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1 William M. Thackeray, op. cit., p. 63.
2 Bonamy Dobree, op. cit., p. 205.
3 "Spectator" 562, p. 801.
4 Samuel Johnson, op. cit., p. 566.
perverted satire that seemingly praises as it ridicules. If we are to accept the judgment of the critic, Minto, Addison ridicules the rustic Tory ideas and principles of Sir Roger, who retains his feudal ideas and who does not want a learned rector in the Parish. While he praises Sir Roger's good nature and high esteem, Minto says that Addison makes the knight thoroughly rustic, autocratic, self-important, ignorant, and credulous, and brings him into several ridiculous situations.¹

Joseph Addison, well versed in the classics, virtuous and devout, dignified, reserved, aloof, shy, modest, and a wee bit malevolent, gave to the Spectator "lay sermons," easy to read, simply styled essays, classical allusions, translations, and expressions, restraint and reserve in tone, and tactful wit and satire.

A study of the background of the styles of Addison and Steele as manifested in the Spectator reveals that the authors were influenced by the stylistic technique of the earlier essayists, by the literary taste of the eighteenth century, and by their own individual personalities.

CHAPTER II
MECHANICS OF STYLE

In analyzing the styles of Addison and Steele in the Spectator, one must examine not only the phenomena that influenced the styles, but also the mechanics employed. A study of these mechanics reveals certain similarities and differences in the techniques used by the two essayists, which caused them to obtain certain stylistic effects, and helps to determine the relation of the mechanics employed by them to the general style of the Spectator.

Steele, whose style, like his personality, is generally a matter for controversy, first claims our attention. Some critics praise him for having rescued learning out of the hands of pedants and for having discovered the true method of making it lovely to all mankind;1 others agree that he is truly at home in the Spectator, and though they do not rank him as a great stylist, they say that in his own way he is master of the essay.2 On the other hand, there is the argument that Steele is dependent upon Addison for the few merits which he exhibits, and that the multiplicity of words, redundancies, and diffusiveness make him a thoroughly inferior writer.3 Macaulay grudgingly allows him a small degree of merit, but declares that his "air of common speech," "lack of pure diction," and general "incorrectness" of style were untimely, for England needed "a pure literature."4 In this study no

1 G. A. Aitken, op. cit., p. 1.
2 Dictionary of National Biography, XVIII, 1023.
attempt is made to prove or disprove prevailing criticism, but to analyze in
an effort to determine how certain stylistic effects were obtained, the
mechanics of style which he employed.

A study of Steele's diction seems to warrant the writer's initial con-
sideration, for "words are the only symbols by which literature is conveyed
from one mind to another," and the study of them is an important part of the
analysis of style.\(^1\) A fuller explanation of the same idea is given in this
statement by Walter Raleigh in his study of the relation of words to style:

> With words literature begins and to words it must return. Coloured
by the neighborhood of silence solemnized by thought, or steeled by
action, words are still its only means of rising above words...So the
elementary passions, pity and love, wrath and terror, are not in them-
selves poetical. In no other way can suffering be transformed to pathos,
or horror reach its apothesis in tragedy.\(^2\)

Walter Pater, the nineteenth century esthete, joins William Hazlitt and Robert
Louis Stevenson, noted nineteenth century authorities on style, in emphasizing
the importance of the "right term," the "apt choice," and the necessity of
"proper application of words."\(^3\)

Because "the general inspiration of eighteenth century prose was Latin,"\(^4\)

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1 Edith Rickert, *New Methods for the Study of Literature* (Chicago, 1927),
p. 73.


3 Walter Pater, *Appreciations with an Essay on Style* (New York, 1889),
Early Nineteenth Century* (Atlanta, 1927), p. 4.

4 Hugh Walker, *op. cit.*, p. 3.
and because of Steele's own classical training, some attention should be given to the influence of such backgrounds upon Steele's diction in order to determine the frequency of his employment of Latinized words. The writer realizes that a conclusive statement concerning Steele's use of such words may be made only on the evidence of a very thorough and detailed study of his essays; however, a small experiment produced the following results: With no special study having been given to their contents, three pages from Steele's essays were surveyed.  

Omitting the conjunctions and articles, and counting the recurring prepositions, verbs, and pronouns only once, a page of one hundred twenty-nine words showed the use of thirty-nine words which contain or which are of Latin stems, origin, or derivation. Fifteen of the English terms closely resemble the Latin words, and the remaining twenty-four are a combination of two Latin words, or of a Latin suffix or prefix and a word of another language. With the use of the same method, one hundred seventy-seven words on the second page examined showed the use of fifty-five terms of Latin derivation. Twenty-six of the words are transferred to the English language practically as they are in Latin; each of the remaining twenty-nine is composed of a combination of two Latin words. The third page considered contains one hundred twelve words, thirty-eight of which are of Latin origin; seventeen of the thirty-eight appear in English with little change, and twenty-one are

1 "Spectator" 426, p. 613; "Spectator" 234, p. 335; "Spectator" 532, p. 756.

2 "Spectator" 426, p. 613.

3 "Spectator" 234, p. 335.
made up of two or more Latin words. The following paragraph from "Spectator" reveals the frequency of the usage of words derived from Latin.

> You very often hear people, after a story has been told with some entertaining circumstance, tell it over again with particulars that destroy the jest, but give light into the truth of narration. This sort of veracity, though it is impertinent, has something amiable in it, because it proceeds from the love of truth even in frivolous occasions. If such honest amendments do not promise an agreeable companion, they do a sincere friend.

This passage of fifty words shows a frequency of about fifteen words from Latin; they are: circumstance, entertaining, particularly, destroy, narration, very, veracity, frivolous, amiable, proceeds, occasion, amendment, agreeable, companion, and sincere. Six of the words are practically the same in both Latin and English; they are:

<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>particula</td>
<td>particular</td>
</tr>
<tr>
<td>narro</td>
<td>narration</td>
</tr>
<tr>
<td>amicables</td>
<td>amiable</td>
</tr>
<tr>
<td>frivolus</td>
<td>frivolous</td>
</tr>
<tr>
<td>Verax-versus</td>
<td>veracity and very</td>
</tr>
</tbody>
</table>

The remaining nine are combinations of two Latin words, such as:

<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>circum-around = sto-stand = circumstance</td>
<td></td>
</tr>
<tr>
<td>stvvo-build = de-from = destroy</td>
<td></td>
</tr>
<tr>
<td>pro-before = cedo-go = proceed</td>
<td></td>
</tr>
<tr>
<td>sin-without = a word akin to Latin, caries-rottennes = sincere</td>
<td></td>
</tr>
</tbody>
</table>

Occasionally Steele employs a Latin word or expression to promote humor or to further emphasize his idea. In a "Letter on the General Notion Men Have

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1 "Spectator" 532, p. 757.
2 "Spectator" 234, p. 335.
of the Fair Sex," Steele makes the following humorous comment and does not bother to translate his little Latin reference: "...and the question being put, it was by maid, wife, and widow resolved nemine contradicente, that a young sprightly journeyman is absolutely necessary in their way of business..."1 In "Sir Roger in Love," Steele makes a humorous antithetical statement concerning Sir Roger and the widow when he says: "Though he has so much command of himself as not directly to mention her, yet according to that passage of Martial which one knows not how to render in English, Dum tacet hor loquitur," which he translates as; "Still he can nothing but of Naevia talk."2 Steele is superior in his use of Latin words when he bases an entire essay upon the Latin word, indoles. He declares that there is no English translation of the term but makes his meaning clear as he writes in defense of boys who are forced by cruel schoolmasters to learn Tully, Aristotle, Virgil, and Seneca when they have no indoles or natural disposition for the study of classics.3

Steele portrays a simple level of usage; he scarcely gets beyond such words as "animadversions," "valetudinarians," or "taciturnity." One, two, and three syllable common words comprise the greater portion of all of his essays. When he uses an uncommon term, it is usually in order to arouse curiosity, such as the referring to the letters by his public as his "readers' animadversions" or referring to people who enjoy parading their illness as

1 "Spectator" 298, p. 428.
2 "Spectator" 12, p. 22.
3 "Spectator" 131, p. 222.
"valetudinarians." Ordinarily, he avoids esoteric words.

Very often Steele uses idiomatic expressions which also help to obtain the simplicity and the conversational tone of his essays. The following group of "everyday" expressions was selected desultorily from his essays:

For all this lady was bred at court, she became an excellent wife and brought ten children.¹

What gives the unhappy man this peevishness of spirit is his estate is dipped.²

In the meantime, the captain's equipage [attendant] was very loud that none of the captain's things be placed...³

what we are obliged to hear by being hasped up with thee.⁴

...he [Capt. Sentry] has quitted a way of life.⁵

The man who would make a figure must get over false modesty.⁶

His person is well-turned and of good height.⁷

...when the Duke of Monmouth danced at court such a woman...was taken [smitten by his charms] with him.⁸

One readily discerns Steele's adeptness in the use of metaphor, similes, antithesis, and other figures of speech. He employs figurative language which does its part in "enlivening morality with wit" and in giving zest to the essays. He tells the mothers in "Mischief of Mothers not Nursing Their Children," that if one will nurse her young, "Her children will be like giants,

¹"Spectator" 91, p. 17.

²"Spectator" 111, p. 174.

³"Spectator" 132, p. 198.

⁴Ibid.

⁵"Spectator" 2, p. 5.

⁶Ibid.

⁷Ibid.

⁸Ibid.
whereas otherwise they are but living shadows, and like unripe fruit."²

In this passage Steele employs respectively a simile, a metaphor, and another simile to compare and contrast children nursed by mothers and those fed by 'wet nurses.' In "Sir Roger's Ancestry," he contrasts the ladies of his day and his great, great, great grandmother by the employment of a simile: "My grandmother appears as if she stood in a large drum, whereas the ladies now walk as if they are in go carts."² For an example of the author's skillful use of antithesis, one may turn to "The Club" where Steele says of the very learned and industrious Templar that "the time of the play [afternoon theatre] is his hour of business."³ Steele praises the beauty and the intelligence of the "perverse widow" by the use of the antithetical statement, "If her form makes you hope, her merit makes you fear."⁴ He continues to compliment the lady with the metaphor, "As her speech is music, her form is angelic."⁵ In his essay "On Valetudinarians," he personifies reason, noting that our "reason lies asleep beside us;"⁶ and in "Contentment and Poverty," he condemns thriftless persons as he declares that "Certain it is they both unlike nature when she is followed by Reason and Good Sense."⁷ Steele colors his essays and

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¹ "Spectator" 246, p. 350.
² "Spectator" 9, p. 17.
³ "Spectator" 2, p. 6.
⁴ "Spectator" 12, p. 22.
⁵ Ibid.
⁶ "Spectator" 143, p. 212.
gives them punch with an occasional figure of speech.

Another exemplification of Steele's efficacious diction is found in his use of "apt words." "Spectator" 474, a "Letter Complaining of Country Manners and Conversation," is revelatory of his adeptness. The bulk of the essay is concerned with excessive "bumpers" that often indulged in by the writer's "necessitous" neighbors. Many of the quests, he says, seem to measure their fame or pleasure by their "glass." The strong drink itself is "drench" and the drinkers are "roarers."\(^1\) In "Sir Roger's philosophy," a gentleman is a "man of condition" or a "man of fine parts," but if he does not conduct himself as a gentleman should, he is a "man of ill parts." When Sir Roger becomes somewhat heated upon the subject of the "gentlemen of fine parts," he is "bewildering himself in good starts."\(^2\)

Despite his apt choice of words, Steele sometimes falls into redundancy; occasionally, perhaps it is for effect, but at other times, the repetition results from carelessness. He speaks of the Spectator as "necessary equipage" for the tea table;\(^3\) the rich French gentlewoman's coach was drawn in pomp and "equipage;"\(^4\) Sir Roger's servants are the "equipage" of his estate;\(^5\) selfish gentlemen of wealth are in shining circumstance and "equipage."\(^6\) Any act

\(^1\) "Spectator" 474, p. 678.
\(^2\) "Spectator" 6, p. 13.
\(^3\) "Spectator" 216, p. 250.
\(^4\) "Spectator" 260, p. 372.
\(^5\) "Spectator" 107, p. 165.
\(^6\) "Spectator" 6, p. 13.
which Steele does not approve is "barbarous" women who refuse to nurse their children are "barbarous;"¹ cruel schoolmasters are "barbarous;"² licentious young men of the city are "barbarous."³ The word fine occurs many times in the essays: "gentlemen of fine parts," "fine gentlemen,"⁴ "fine taste,"⁵ and the "fine widow"⁶ are a few of the objects that Steele ridicules or praises by the application of this adjective. The term "perverse widow" occurs seven times in the "Roger de Coverley Papers."

Steele's idiomatic redundant diction is balanced with the variety gained by a considerable use of Latin words, the pert use of figures of speech, and the colorful employment of "apt" words.

The analysis now turns to a study of Addison's diction. Samuel Johnson says that Addison did not imitate any ancient writer but formed his style from the general language. He speaks of Addison's style as being "familiar but not coarse, elegant but not ostentatious."⁷ Tappan, Lang, and other critics label Addison's style as simple, sweet, and clear.⁸ Hazlitt calls Addison's writing

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¹ "Spectator" 246, p. 350.  
² "Spectator" 157, p. 230.  
³ "Spectator" 324, p. 471.  
⁴ "Spectator" 6, p. 13.  
⁵ Ibid.  
⁶ "Spectator" 113, p. 172.  
⁸ Eva Tappan, op. cit., p. 162; Andrew Lang, op. cit., p. 404.
a case of "sacra simplicitas." Steele himself once compared his style and
Addison's to a trumpet and a lute. One would expect, then to find in
Addison's essays an easy, simple, yet elegant, harmonic diction. Addison does
not make an extended use of idioms, and his slips of grammar are not numerous;
ocasionally one finds such negligent usages as, "In proportion as either of
these two qualities are wanting..." or "more preferable." As a whole, how-
ever, he maintains a fair degree of correctness in grammar.

Addison's diction is very simple. Even when his writing is philosophical
and his meaning somewhat vague, as in "The Pleasures of the Imagination," he
never rises above "natural philosophy," "vastness and immensity," "embellish-
ments or art," or perfect similitude." In his "Chriticism on Milton's Para-
dise Lost," Addison expertly handles the comparison of the characters of
Milton, Homer, and Virgil, without rising above his simple level. He is
elegant, esthetic, and poetic, but he maintains a familiar style.

In making a study of Addison's use of words of Latin descent, the same
experiment which was made with three pages from Steele's essays was employed
with pages from the writings of the former. The first page, containing one
hundred forty-five words, exhibited thirty-three of Latin origin; twelve are
transferred from Latin to the English language almost without change; the
remaining twenty-one terms have a Latin prefix or suffix or are composed of

1 William Hazlitt, English Literature and Society, (New York, 1913),
p. 73.

2 W. J. Courthope, op. cit., p. 151.

3 "Spectator" 285, p. 400.

4 "Spectator" 262, p. 374.
two Latin words.\textsuperscript{1} A half page containing sixty-nine words consisted of twenty-two from Latin.\textsuperscript{2} Little change from the original language is seen in nine; the remaining thirteen are results of combinations of two words. A third page exemplified fifty-eight of one hundred fifty-three words as of Latin origin.\textsuperscript{3}

An illustrative paragraph is taken from one of the papers on "Criticism on Milton's Paradise Lost."

We may likewise observe with how much art the poet has varied several characters of the persons that speak in his infernal assembly. On the contrary, how has he represented the whole Godhead exerting itself toward men in its full benevolence under the three fold distinction of a Creator, a Redeemer, and a Comforter.\textsuperscript{4}

With the omission of articles and recurring prepositions, the passage contains thirty-nine words, fifteen of which are of Latin descent; very little change is seen in six of them. They are:

<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>vario</td>
<td>vary</td>
</tr>
<tr>
<td>infernus</td>
<td>infernal</td>
</tr>
<tr>
<td>contra</td>
<td>contrary</td>
</tr>
<tr>
<td>distinguo</td>
<td>distinguish</td>
</tr>
<tr>
<td>creo</td>
<td>creator</td>
</tr>
<tr>
<td>artis</td>
<td>art</td>
</tr>
</tbody>
</table>

The remaining nine words from Latin are: observe, several, persons, assembly, representative, exert, benevolence, Redeemer, and Comforter. Each page analyzed showed approximately one-third of the words as of Latin origin.

\textsuperscript{1} "Spectator" 55d, p. 796.

\textsuperscript{2} "Spectator" 235, p. 336.

\textsuperscript{3} "Spectator" 273, p. 392.

\textsuperscript{4} Ibid.
Addison makes frequent use of Latin words to give force to some of his expressions. In "Various Ways of Managing a Debate," one method was "by the point of the sword" and the author gives the inscription which appeared on the guns of a confident King — Ratio ultima regum "The Logic of Kings." In one number of the "Criticism on Milton's Paradise Lost," Addison discusses the digressions of the poet, Lucan and refers to them as diverticula. Like Steele, his colleague, he uses the expression Nemine Contraqicente as if it has become a common expression in the language. He names the title page of a volume which was designed to direct patients to the proper "Spectator" paper "which would be beneficial in curing them of their distemper" — Remedium efficax et universum or (Effectual Remedy Adapted to all Capacities). It should be said, of course, that the word "Spectator" comes from the Latin word specto, to behold. It is said that Addison's readers were delighted with the respect he showed for their intelligence in his frequent use of Latin terms.

In "Spectator" papers 58-63, Addison gives his opinion concerning "false wit," "mixt wit," and "true wit." He completely condemns the former, makes some allowances for "mixt wit," and states that it is permissible to use "true wit" if it is not employed too frequently. Morris analyzes Addison's explanation of "mixt wit" and concludes that it is what Samuel Johnson calls

1 "Spectator" 239, p. 342.
2 ibid.
3 "Spectator" 297, p. 426.
4 "Spectator" 547, p. 778.
"conceits." In his discussion of mixed wit, Addison condemns puns, anagrams, quibbles, and "sentences or poems cast in figures." He praises Virgil, Lucretius, Catullus, and Boileau for not falling into this error; yet Addison himself uses "mixt wit." As he condemns "mixt wit" he personifies Truth, Good Sense, Humor, Mirth, and False Humor in an effort to show the origination of "False wit;" in his allegories, Love, Hate, Avarice, Envy, Truth, and such qualities are often personified. A pert example of Addison's ability to employ figures of speech is found in "Sir Roger's Visit to Westminster Abbey." Sir Roger makes the following antithetical statement: "In the poetical quarter, I found there were poets who had no monuments and monuments that had no poets." Addison is often extremely poetic and harmonic as in his "Vision of Maraton," "Vision of Mirzah," and "Pleasures of the Imagination;" yet he somehow reaches that harmony and rhythm with little use of figurative language.

Addison is commended for his outstanding characteristic of "choiceness." It is not hard to discern his efforts to polish his phrases with just the right term. In "Vision of Mirzah" he uses such expressive words as "exceeding sweet," "unexpressibly melodious and captivating strain." In all of Addison's

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1 Robert L. Morris, "Addison's "mixt wit,"" Modern Language Notes, LXVII (January, 1942), 666.
3 "Spectator" 159, p. 233.
4 "Spectator" 26, p. 45.
5 William Finto, op. cit., p. 3d1.
6 "Spectator" 159, p. 233.
esthetic allegories, one finds such words as "sublime," "delightful," or "pleasing." The essayist admonishes man to make his pleasures wide so that he may "retire" into them with safety.\(^1\) Any disease to him is a "distemper."\(^2\) In Addison's lighter papers he is superb in word choice. In the one on "Female Passion for China ware," he calls it "perishable commodity," "brittle ware," "frail furniture." In "Party Patches" the hostile women are "Amozans," or "fantastical coquettes."\(^3\) A woman's fan according to Addison is her "weapon."\(^4\) It is his great ability to properly apply appropriate terms that makes his essay either a sublime, esthetic creation or a masterful, poignant satire.

Despite Addison's ability to use "apt" words, he sometimes is guilty of a sameness of expression. Minto, commenting critically, says: "Were we to judge from the papers on Milton, we should pronounce Addison's command of language rather under, than above the average of eminent literary men;" yet he offers the suggestion that it is perhaps Addison's "choiceness" that leads him into redundance.\(^5\) Hamm analyzes the papers on "Pleasures of the Imagination" and concludes that the essays are unusually superficial and that Addison never gets past saying that "the Pleasures of the Imagination arise from what is great, uncommon, or beautiful." He believes that the eleven essays are nothing

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1 "Spectator" 411, p. 593.
2 "Spectator" 547, p. 778.
3 "Spectator" 81, p. 131.
4 "Spectator" 102, p. 158.
more than a repetition of the first statement; while Hamm's criticism is somewhat extreme, an analysis of this critical series reveals some sameness of expression and gives us an idea as to the basis of his criticism. The following results were obtained from a careful count of recurring words and of frequently occurring synonymous terms:

- beauty 14
- pleasing 7
- delight 5
- uncommon 6
- beautiful 15
- pleasure 14
- delightful 5
- variety 3
- new 5
- pleasant 7
- surprising 3
- strange 4
- astonishment 3
- great 7
- greatness 3
- magnificent 3
- refreshing 2
- wonder 2
- remarkable 4
- curiosity 2

Steele's word choice is idiomatic and often redundant; yet he shows his ability to make adept use of his classical training and to choose colorful, pertinent, forceful, yet simple, expressions. Addison's diction rings clear, correct, simple and often sweet; his mistakes in grammar are few. He is somewhat repetitious in his choice of words in critical and philosophical papers; in his lighter essays, his diction is fresh, appealing, and pertinent.

Pater states that style is "in the right way" when its word choice makes

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for sentence unity; he would have writers give attention to the building of each single sentence. Stevenson explains that a properly constructed sentence by successive phrases comes first into a "knot," and then after a moment of suspended meaning, solves and clears itself. Rickert declares that the study of "thought patterns" is even more important for the understanding of style than is the study of vocabulary. She explains that an author has control over his word choice, but that he must make and remake his sentences so as to bring them into agreement with his subconscious preferences and norms. She points out the fact that the method of expression in sentences depends entirely upon the thought pattern and style of the author.

Steele makes great use of the loose sentence, some use of the balanced sentence and rhetorical questions, and small use of the periodic sentence.

Examples of Steele's very loose sentences are as follows:

But to me who am so whimsical in a corrupt age as to act according to nature and reason, a selfish man in the most shining circumstance and equipage appears in the same condition with the fellow above mentioned, but more contemptible in proportion to what man he robs the public of and enjoys above him.

We were now arrived at the upper end of the gallery, when the Knight faced toward one of the pictures, and, as we stood before it, he entered into the matter, after his blunt way of saying things as they occur to his imagination, without regular chain of thought.

4 "Spectator" 6, p. 13.
5 "Spectator" 9, p. 17.
Steele, as may be seen, makes no effort to polish his sentence or rearrange it so as to put the thought in a prominent place for emphasis. His incoherent addition of modifiers makes him verbose and takes away the unity of the thought. His sentences sound as if he has given his public the first hurried draft.

While Steele's essays are composed mainly of loose sentences, it should not be assumed that he could not adequately balance a sentence or use proportion where he desired, as for example:

Shame of poverty makes Laertes launch into unnecessary equipage, vain expense and lavish entertainments; fear of poverty makes Iarus allow himself only plain necessaries, appear without a servant, and he himself a laborer.

It is very melancholy consideration that a little negligence can spoil us, but great industry is necessary to improve us.

Close examination of his essays reveals very little use of the periodic sentence; he employs this construction chiefly for occasional relief. Infrequently he ties Stevenson's "knot" with a pert expression which he immediately proceeds to unravel with more loose sentences. In general, Steele's scarce periodic sentences are not effective. Note the weak simple sentence in "Spectator" 259. The essay begins:

There are some things which can not come under certain rules, but which one would think could not need them. Of this kind are outward civilities and salutations.

After this one, there is not another in the entire paragraph of two pages.

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1 "Spectator" 114, p. 174.
2 "Spectator" 157, p. 230.
3 "Spectator" 259, p. 37.
An example of a weak periodic sentence used at the beginning of a paragraph is as follows:

It is this, in a word, which fills the town with elderly fops and superannuated coquettes.

Canidia, a lady of this latter species, passed by me yesterday in a coach.

The reader then peruses two and one-half pages before reaching another periodic sentence.

Rhetorical questions are sometimes used for persuasiveness and direct appeal; the device is never over-used. The writer finds no instance where Steele writes more than three questions in succession with a fourth or fifth query in another part of the paragraph. The following interrogations are addressed to the rich in an appeal for schools for poor children:

Would you do an handsome thing without return? Do it for an infant that is not sensible of the obligation? Would you do it for public good? Do it for one who would be an honest artificer. Would you do it for the sake of Heaven? Give it to one who shall be instructed in the worship of him for whose sake you gave it.

Usually Steele shows skill in the device of rhetorical questions and shows more parallelism and proportion than he does in the writing of loose sentences.

He seems to never tire of using series of words, phrases, and clauses as mechanical devices. His series, however, are not always parallel, as the following passage exemplifies:

You may easily imagine what appearance I made who am pretty tall, rid well and was well-dressed, at the head of a whole county, with music before me, a feather in my hat, and my house well bitted.

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1 "Spectator" 301, p. 432.
2 "Spectator" 294, p. 422.
3 "Spectator" 113, p. 172.
In this citation, he shows more mastery of balance and parallelism:

While perhaps he enjoys the satisfaction of luxury, of wealth, of ambition he has lost the taste of good will, friendship, of innocence.  

In the use of series, as with other devices, Steele is sometimes eloquent and sometimes idiomatic.

His idiomatic style occasionally gave rise to an ungrammatical sentence which he did not stop to polish or revise. The two following expressions are examples of Steele's careless sentence structure: "Will Honeycomb, a gentleman who, according to his years should be in the decline of life, but having ever been careful of his person, and always had a very easy fortune..."  
"and I find there is not one of the company but myself, who rarely speaks at all, but speaks of him as that sort of man"....

Steele seems to have been totally unaware of antecedents and proper reference. The following excerpt is one of many occurrences of faulty reference:

Reason should govern passion but instead of that you see, it is often subservient to it, and as unaccountable as one would think it, a wise man is not always a good man.

This degeneracy is not only the guilt of particular persons, but also at some times of a whole people; and perhaps it may appear upon examination that the most polite ages are the least virtuous. This may be attributed to the folly of admitting wit and learning as merit in themselves. By this means it becomes a rule not to so much regard what we do, as how we do it. But this false beauty will not pass upon men of honest minds and true taste.

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1 "Spectator" 6, p. 13.
2 "Spectator" 2, p. 5.
3 Ibid.
4 "Spectator" 6, p. 1h.
In keeping with his often crude sentence construction, Steele's consciousness of harmony and cadence was not greatly developed; however, his ability to produce certain tones or sound effects is notable. In his abuse of certain practices, Steele could acquire a racy tempo and oftimes employed the use of series to heap crisp, biting words upon the group that offended. Note the effect of the words in the once mentioned passage: "Of luxury, of wealth, of ambition — of good will, of friendship, of innocence." A pathetic, pleading, yet accusive tone is produced in the appeal to the rich for support of the school which was quoted above, or Steele could employ touching words and phrases to awaken sentiment. In "Spectator" 266, he wishes to have society feel responsible for young prostitutes who have no means of living other than selling their bodies. He must have given some attention to words for sound effect. He says her eyes were "wan and eager," her dress "thin and tawdry." The expressions are parallel in rhythm and touching in feeling. He also says: "The poor thing sighed, curtsied and with a blessing...turned from me." The vehement defender of boys from "barbarous pedagogues" now speaks with a gentler strain.

The survey shows that many of Steele's sentences are poorly constructed, lack clarity, and are in some cases incoherent; it shows that he is no master of harmony and cadence, but is often rambling and verbose. The study also shows, however, that Steele sometimes makes use of a variety of sentences, achieves potency and effectiveness in his essays by his pertinent use of words, phrases, and clauses in series, rhetorical questions, and choice words, and that he could give to a sentence the tone appropriate to a mood.

Addison, like Steele, generally exhibits a loose style in his essays; yet in the looseness, he is careful to arrange and construct his sentences so as
to give them a finished effect. Note careful construction of the following sentences:

On the fifth day of the moon, which according to the custom of my forefathers I always kept holy, after having washed myself and offered up my morning devotion, I ascended the high hill of Bagdat, in order to pass the rest of the day in meditation and prayer.¹

It is certain the country people would soon degenerate into a kind of savages and barbarians, were there not such frequent returns of a stated time, in which the whole village met together, with their best faces and in their cleanest habits to converse with one another upon different subjects, hear their duties explained to them and join together in adoration of the Holy Being.²

Generally, Addison's loose sentences are parallel, well-constructed, and seldom guilty of faulty reference. In both of the sentences cited, he carefully places the major thought so that portions of it come at the beginning and at the end of the sentence; the less emphatic thought falls in the center. If one should leave out the less important part of the first sentence the emphasis would fall on the first and last portions: "On the first day of the moon...I ascended the high hills of Bagdat in order to pass the rest of the day in meditation and prayer." The same test may be given successfully to the second sentence. In other words, he begins and ends with emphasis.

Addison sometimes falls into ambiguity in his sentence structure, and his clauses sometime fail to modify properly the correct antecedent, as may be seen in the following passage:

whether it be that we think it shows greater art to expose and turn to ridicule a man whose character seems so improper a subject for it, or that

¹ "Spectator" 159, p. 232.
² "Spectator" 112, p. 171.
we are pleased by some implicit kind of revenge to see him taken down and humbled to our own rank who had so far raised himself above us....

The last dependent clause "who had so far raised himself above us" seems to modify "rank," when it should be placed so as to modify "him." Minto points out the following ambiguous statement: "The prettiest landscape I ever saw was one drawn on the walls of a dark room, which stood opposite on one side to a navigable river, and on the other to a park." He wonders how Addison could see a picture in a dark room and what the river and park had to do with the picture.

Addison preferred the flowing, lucid, effect that was obtained through the use of the loose sentence, but he also shows mastery of the periodic sentence. He often makes a direct thrust or ties Stevenson's "knot" in a precisely stated opening sentence. The following examples are notable:

Censure, says a late ingenious author, 'is the tax a man pays to the public for being eminent.'

There is not so variable a thing in nature as a lady's headress.

Nothing is so admired and so little understood as wit.

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1 "Spectator" 256, p. 367.
2 "Spectator" 114, p. 598; William Minto, op. cit., p. 385.
4 A choice word appears again.
6 "Spectator" 98, p. 154.
7 "Spectator" 58, p. 95.
Hypocrisy at the fashionable end of town is very different from hypocrisy in the city.¹

He was skillful in making a brisk, challenging opening statement; this art was popularized later by Hazlitt in his essay, "On Familiar Style." He makes greater use of the periodic sentence than Steele does and thus secures greater variety.

Addison sometimes uses the balanced sentence, but seldom does he write a balanced contrast. His avoidance of the balanced contrast helps to make his writing smooth and devoid of sharpness.²

An example of Addison's harmonic sense of balance is found in the following clauses:

Music is certainly a very agreeable entertainment but if it would take the entire possession of our ear, if it would make us incapable of hearing sense, if it would exclude arts..., I must confess I would allow it no better quality than Plato has done.³

And he transfers his sense of smooth balance to his rhetorical questions in the use of which he also shows proficiency. In this illustration, he is almost poetic:

...Are not these, O Mirzah, habitations worth contending for? Does not life appear miserable that gives thee opportunity of earning such a reward? Is Death to be feared, that will convey thee to so happy an existence?⁴

¹"Spectator" 399, p. 579.
²William Minto, op. cit., p. 386.
³Joseph Addison "Spectator" 18, p. 32.
⁴"Spectator" 159, p. 233.
Rhetorical questions are not numerous in Addison's essays; only occasionally does he use this device for appeal.

The following passage, the first paragraph in the first essay on the "Pleasures of the Imagination," will serve to illustrate Addison's ability to use harmony and cadence. The same paragraph will then be employed to further point out his ability to build a coherent paragraph. The passage is:

"Our sight is the most perfect and the most delightful of all our senses. It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action without being tired or satiated with its proper enjoyments. The sense of feeling can indeed give us a notion of extension, shape, and all other ideas that enter at the eye except colors; but at the same time it is very much straitened and confined in its operation, to the similar bulk and distance of its particular objects. Our sight seems designed to supply all these defects, and may be considered as a more delicate and diffusive kind of touch that spreads itself over an infinite multitude of bodies, comprehends the largest figures and brings into our reach some of the most remote parts of the universe."

In the above paragraph, Addison shows his sensitively tuned ear; he portrays adequately a nineteenth century rule of style suggested by Stevenson, who says that in prose there should occur successive phrases that differ in length and rhythm, and that alliteration is not out of place if expertly used. The first sentence produces varied rhythm which gives the sentence a pleasing sound; "most perfect" changes to "most delightful." There is perhaps conscious repetition of the letter E. The second word sight and the last word sense in the first sentence, produce just enough alliteration to

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1 Spectator" 411, p. 593.
3 Ibid., p. 217.
catch and please the ear of the reader. In the second sentence the effective compound predicate is composed of a series of parallel verb phrases that gain variety through the perhaps conscious change in the accent pattern of the first and second predicate verbs — fills and converses — and the repeated accent pattern of the second and third predicate verbs that are alliterative — continues, converses. The third and fourth sentences are constructed with an awareness of symmetry. The D sound prevails in the last sentence and again contributes moderate alliteration. The esthetic value is enhanced by Addison’s usual choiceness of words. He appeals to the esthetic sense and to the imaginative eye of the reader. The words, "perfect," "delightful," "variety of ideas" "enjoyments," "delicate," "diffusive" are all agreeable to the ear and appealing in tone. His musical ear is never dormant but especially is it active in his visions of "Public Credit," "Of Marraton," and "Of Mirza," his "Dream of a Picture Gallery," and in the "Pleasures of the Imagination."

Reference should be made to Addison’s frequent use of the words "novelty" and "variety." In "Spectators" 411-421, he says that what is "uncommon" (also what is "great" and what is "beautiful") appeals to the imagination. Thorpe explains the essayist’s love of "novelty," "uncommonness," and "newness" as having been influenced by the French critic, Boileau, and some of the Englishman’s predecessors such as Aristotle, Longinus, Hobbes, and Dennis. Thorpe points out Addison’s efforts to use the elements of newness and surprise in his essays and mentions "Spectator" 267, in which Milton is praised for the novelty and variety of his incidents and characters.¹

Attention should now be turned to the first paragraph taken from the "Pleasures of the Imagination," "Spectator" 411, as it exhibits Addison's adeptness at paragraph building. Examination of the passage shows that each sentence is coherent and well constructed; there is no confusion of thought, no faulty references; the emphasis is placed where it may be easily discerned. In the first sentence, which is periodic, Addison pointedly and briefly ties Stevenson's "knot;" the second is a loose sentence that has perfectly balanced phrasing; the third is balanced, and the last is loose in structure. The unity and coherence of the paragraph are excellent. The first sentence tells us that "our sight is the most perfect and most delightful of all our senses." The second explains how our sight is the most perfect by telling what it does for us; the third contrasts the sense of sight with the sense of feeling and proves the superiority of the former. The last statement summarizes the merits of the sense of sight and in turn develops adequately the "knot" tied in the first sentence.

It is difficult to find a paragraph in which Steele gives such attention to variety in sentence structure or shows a conscious effort to balance his phrases and arrange his words to fit into a particular pattern.

Steele's freshness is obtained somewhat through his various methods of paragraph development. Some of the methods employed for variety are description, illustration, details, comparison and contrast, analogy, and definition. He is at his best in development through character description, as he builds up vivid illustrations and gives minute details. Note how he builds the following paragraph by a description of the "soft gentleman;"

But the next heir that possessed it /the estate/ was this soft gentleman ...; observe the small buttons, the little boats, the laces, the slashes
about his clothes, and, above all, the posture he is drawn in (which to be sure was his own choosing); you see he sits with one hand on a desk, writing and looking...another way, like an easy writer or a sonneteer, he was one of those who had too much wit to know how to live in the world; he was a man of no justice, but great good manners; he ruined everybody that had anything to do with him, but never said a rude thing in his life; the most indolent person in the world, he would sign a deed that passed away half of his estate with his gloves on, but would not put his hat on before a lady if it were to save his country. He is said to be the first that made love by squeezing the hand.  

It is noticeable that Steele develops the paragraph mainly by portraying the soft gentleman, but the passage also contains a shorter reference to three sisters, an account of the debt left on the estate by the "soft gentleman," and a reference to Sir Andrew Freeport. Despite his discursiveness, Steele's descriptive ability helps him to develop unified paragraphs.

Steele also employs the method of giving illustrations to substantiate his observation and thus constructs an effective paragraph. He shows great ability in the art of applying illustrations, for he draws upon his store of tales and fables and upon his own lively imagination. "On the Art of Making Interest with Men in Power" begins with the following paragraph:

I have been considering the little and frivolous things which give men access to one another and power with each other....You see in election for members to sit in Parliament, how for soluting rows of old women, drinking with clowns, and being upon a level with the lowest part of mankind, in that wherein they themselves are lowest, their diversions will carry a candidate....Pride, in some particular disguise or other, is the most ordinary spring of action among men. You need no more than to discover what a man values himself for; then of all things admire that quality, but be sure to be failing in it yourself. I have heard or read of a secretary of state in Spain who served a prince who was happy in the elegant use of the Latin tongue. The King showed the secretary a letter he had written, and under color of asking his advice, laid a trap for his applause. The honest man read it and mended the phrase in some expressions. Mr. Secretary, as soon as he came home, sent for his eldest

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1 "Spectator" 9, p. 17.
son, and communicated to him that the family must retire out of Spain; for said he, the king knows I understand Latin better than he does.¹

Sometimes Steele formed a paragraph by giving the particulars, details, or circumstances concerning an object, person, or incident. In a "Tour Through the Metropolis," he uses details in his explanation of how he spent the afternoon. He progresses from one incident to another:

I went afterward to Robins and saw people who had dined with me at the five-penny ordinary, give bills for the value of large estates. But before five in the afternoon, I left the city, came to my common scene of Convent Garden, and passed the evening at well's in attending the discourse of several sets of people...on the subject of cards, dice, love, learning and politics. The last subject kept me till I heard the bellman who cried, "Past two o'clock."²

Steele often clarifies his thought or clinches his idea with a paragraph of comparison and contrast. In "Spectator" 3, paragraph 2, he shows the contrast in behaviour between a good man of "fine parts" and an "ill man of fine parts;" he then shows the likeness of the "ill man of fine parts" to Scarecrow, the beggar. The comparison serves to make for perspicuity in the development of the paragraph.

A strained analogy is used in "Spectator" 246, when Steele, in an effort to discourage women from hiring "wet nurses" because of the probable transmission of poor health, bad temper, and negative passion, makes the following comparison: "Do we not observe that a lamb sucking a goat changes very much its nature, nay even its skin and wool into the goat kind?³ The entire

¹ "Spectator" 394, p. 572.
² "Spectator" 454, p. 650.
³ "Spectator" 246, p. 350.
paragraph is composed of a series of such unhappy analogies.

Often when Steele wishes to make some practice ridiculous, he defines and explains the word which names it in a way that makes the action completely absurd. In "Spectator" 325, his definition of the term Mohock and explanation of their "sacred" activities is cleverly done. In the first paragraph of "Spectator" 157, he seriously uses illustrations and details to define the term indoles. Most of the time, he uses several methods to develop his paragraph. As is true with his variety in sentence structure, the reader should not judge Steele upon the strict development of his paragraph, for he builds them according to his own inclination, rather than by following a well thought out plan. It is not difficult, however, to detect the variety and change in the construction of paragraphs as one reads the essays.

As has been indicated, Addison always makes an effort to maintain variety. Especially is the statement true as regards his attention to paragraph formation. He uses various methods of paragraph development, in order to efficaciously satirize, praise, or criticize the conduct of his public. "Hypocrisy, Various Kinds of It" is a well written essay in which Addison makes use of several methods. The first paragraph illustrates his adroitness in comparison and contrast. He begins:

Hypocrisy at the fashionable end of town is very different from hypocrisy in the city. The modest hypocrite endeavors to appear more vicious than he really is; the other kind of hypocrite is more virtuous. The former is afraid of everything that has the show of religion in it.... The latter assumes a face of sanctity and covers a multitude of vice under a seemingly religious deportment.

1 "Spectator" 399, p. 579.
Addison says that his paper will be concerned, not with the two kinds of hypocrisy mentioned, but with a third kind; the second paragraph defines this type; he illustrates his ability to use the method of definition:

But there is another kind of hypocrisy, which differs from both of these, and which I intend to make the subject of this paper; I mean that hypocrisy by which a man does not only deceive the world, but very often imposes on himself; that hypocrisy which conceals his own heart from him, and makes him believe he is more virtuous than he really is.¹

Further in the paper, Addison constructs a paragraph by the use of details, as he tells his readers the things they must consider in order to "come at a true knowledge" of themselves.

In order, likewise, to come at a true knowledge of ourselves, we should consider how far we may deserve the praises and approbations which the world bestow upon us, whether the actions they celebrate precede from laudable and worthy motives, and how far we are really possessed of the virtues which gain us applause among those with whom we converse....²

The essay concludes with a paragraph developed by two examples which illustrate the reaction of the two kinds of hypocrites which he has discussed thoroughly in his paper. Note his adroitness in the use of illustrations:

I shall conclude this essay with observing that the two kinds of hypocrisy I have here spoken, namely, that of deceiving the world, and that of imposing on ourselves, are touched with wonderful beauty in the hundred thirty-ninth psalm. The folly of the first kind of hypocrisy is there set forth by reflection on God's omniscience and omnipresence, which are celebrated in as noble strains of poetry as any other I ever met with....³

The other kind of hypocrisy, whereby a man deceive himself is intimated in the last two verses where the psalmist addresses himself to the great Searcher of hearts, "Try me, O God! and seek the ground of my heart. Prove me and examine my thoughts...."

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¹ Ibid.
² Ibid., p. 72.
³ Ibid., p. 74.
For the study of Addison's descriptive ability in the art of paragraph construction, one turns to his many visions and dreams of various characters of mythology. Much of the discussion in the vision or dream is given to the description of the characters and much to description of scenes. A considerable degree of imagination was necessary to draw the figure of "Public Credit" in the essay of that name, and to draw the picture of the "Great Beyond" in the "Vision of Mirzah." A short selection from his extended description of this region will perhaps suffice for illustration:

He then led me to the highest pinnacle of the rock and placing me on the top of it, 'Cast thy eyes eastward,' said he, 'and tell me what thou seest,' 'I see,' said I, 'a huge valley and a prodigious tide of water rolling through it.' 'The valley that thou seest,' said he, 'is the vale of misery, and the tide of water...is part of the great Tide of Eternity.' 'What is the reason,' said I, 'that the tide I see rises out of a thick mist at the other?' '...examine,' said he, 'this sea that is bounded with darkness at both ends and tell me what thou discoverest.'

In an early number of the Spectator, Addison employs the use of analogy in his paragraphs to convince his readers of the superiority and of the authoritativeness of the periodical when he asserts:

It was said of Socrates that he brought philosophy down from Heaven, to inhabit among men; and I shall be ambitious to have it said of me, that I have brought philosophy out of closets and libraries, schools and colleges to dwell in clubs and assemblies, at tea tables and in coffee houses.

He continues his argument by using analogy as he writes, "Sir Francis Bacon observes that a well written book compared with its rivals and antagonists, is

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1 "Spectator" 159, p. 232.
2 "Spectator" 10, p. 18.
like Moses's serpent, that immediately swallowed up and devoured those of the Egyptians.\footnote{Op. cit., pp. 18-19.}

An examination of Addison's essays shows his unusual dexterity in building a paragraph that clearly and forcibly accomplishes its purpose and that follows a definite pattern in its method of development; Steele's compositions portray his knowledge of the various forms of paragraphs and show his ability to generally combine several methods in each.

In the various criticisms made concerning the Spectator, the writer has found none that accuse the periodical of being monotonous. In order to further determine the secret of variation in the papers, attention should be given to the mechanics of the structure of the entire essay. Pater says that the true literary artist has an architectural conception of his work which foresees the end in the beginning, never loses sight of it, and in every part is conscious of the rest until the last sentence unfolds and justifies the first. Stevenson believes that, in a sense, Addison is superior to the great Carlyle. He explains his statement by pointing out the superior structural technique of Addison. First of all, he states that Addison never allows neatness of fabric and structure to suffer because of intricacies of the argument; secondly, that he keeps his argument brief, clear, and charming, so that his pattern remains fit and strong.\footnote{Op. cit., p. 203.}

Steele and Addison often aided the structure of their essays and obtained unity of pattern by the apt application of a story, fable, or experience for...
emphasis and for a strong conclusion; or they obtained unity and coherence of structure by writing the entire essay in the form of an allegory, an apologue, a character sketch, an experience, a letter or letters, or perhaps a fable. Boas and Hahn say of the variations in technique of the Spectator that the public could read "a gently, satirical essay, a pleasantly discursive criticism, a whimsical character sketch, a short tale, or a pleasantly sentimental reminiscence."¹ Johnson praises Addison and Steele for their many topics varied with elegant fictions and refined allegories.² Courthope, Macaulay, Aitken, Tappan, Lang and other critics commend the Spectator for its "freshness and variety."

Steele's most engaging contributions in the building of essays are his character sketches, his brief narrations of a tale or fable to augment his idea, and the sentimental revelation of some experience. Reference has been made to his humorous paragraph in which he gives a character sketch of one of the Roger de Coverley ancestors. "Spectator" 2 is composed of a series of character sketches. His knowledge of coherent construction of an entire unit is shown, to some degree, in "Spectator" 2, which contains six paragraphs, each one devoted to the description of a member of the club. Each portion is unified in the sense that it discusses, if somewhat desultorily, one person—his eccentricities, habits, and philosophy. There is no introduction and no conclusion. The essay begins: "The first of our society is a gentleman of worcestershire, of ancient descent, a baronet, his name Sir Roger de Coverley."


At the end of the sixth paragraph, in which the clergyman is characterized, the composition concludes with a tacked on last sentence: "These are my ordinary companions." There is shown a comprehension of emphasis, for the sketches are arranged in order of the importance of the members of the club; Sir Roger's sketch, as it should, comes first and is of the greatest length. There are no introductory sentences, no transitional statements, no clinching remarks, no summary. The structural unit is obtained entirely by the means of a succession of witty, humorous, engaging sketches of character. The absence of mechanics of composition is forgotten, so successful is Steele in making the essay a charming, unified work.

Not only is Steele adept in building character for the development of an essay but he also shows his capacity in constructing a composition from an interesting story or experience. "A Journey to London" is a detailed account of the happenings in the stagecoach that conveyed the "Spectator" to the city.\(^1\) First of all, the narrator gets the attention of his audience by creating a group of amusing characters who were to take the trip, one of them being "a gentleman who had studied himself dumb from Sir Roger de Coverley's."\(^2\) The first two paragraphs introduce the audience to the people of the story. The next section of the essay contributes to the interest of the narrative through the use of lively repartee that takes place between the passengers, one of whom ridicules the "Spectator" for having fallen asleep and having taken no

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\(^1\) "Spectator" 132, p. 198.

\(^2\) The "Spectator," we remember, is very silent and is a man of learning.
part in the talk. After three paragraphs of lively conversation, the "Spectator" brings the narrative to a close by having the stagecoach arrive in London. The conclusion of the essay is effective because of the re-emphasis of the thought through the Quaker's final commendation of the "Spectator" for his "peaceable demeanor." Steele engages several skills in the forming of his narrative essay; he uses his ability to briefly describe character, makes his writing amusing, and strongly concludes his story with a lesson concerning the value of silence. The combination of all the devices results in a jolly, coherent, unified essay.¹

For variety, often a "Spectator" paper was made up of one, two, three or more letters, sometimes from one person and sometimes from several. "Spectator" 401 has the following introduction: "I shall publish for entertainment of this day, an odd sort of a packet, which I have just received from one of my female correspondents." The essay contains three letters, the first from Amoret. In the first letter Amoret asks the "Spectator" to help her regain the love of Philander, the man she jilted; the second gives Amoret the terms upon which Philander says he will forgive her; the last portrays the contrition of Amoret and begs for Philander's forgiveness. The essay, a story of a love affair, is cleverly developed through the use of three letters. The essayist writes a novel, entertaining, unified essay by the utilization of the missives.

Like Steele, Addison uses variety in the construction of his compositions, but he achieves unity. As has been indicated, he builds well planned essays; his criticisms are exceptionally well written.

¹"Spectator" 132.
For a discussion of his mechanics in the structure of an entire essay, the paper on "Tragedy and Tragic-comedy" may serve as an illustration. In the first paragraph he produces his argument, that virtuous and innocent persons do not necessarily have to triumph in tragedy; he then points out the absurdity of poetic justice by citing illustrations from everyday life and by naming and discussing tragedies of noted dramatists in which the favorite does not find happiness or is allowed to die. In the second paragraph he passes to the subject of tragic-comedy and effectively, briefly, and completely annihilates it with one stroke. He considers comedies, he says, too absurd to discuss. The third paragraph begins with the transitional sentence, "The same objections which are made to tragic comedy may in some measure be applied to all tragedies...." This sentence ties the second paragraph to the third. He then explains his objections to the double plot, and the next paragraph begins as follows: "There is also another particular which may be reckoned among the blemishes...." Here he gives his objections to the "rantings" of the hero, concluding the criticism with a challenge to the reader. He quotes what he considers a natural, compassionate speech at the end of the third act of Oedipus, and what he considers a blasphemous, irreverent recitation at the end of the fourth act; he then urges his readers to see the tragedy and to notice which speech receives the greatest applause. Thus, one can easily summarize the argument: he does not approve of the invariable rendering of poetic justice in tragedy; he sees nothing in tragic comedy; he dislikes the use of the double plot; he thinks that heroes rant meaninglessly. His argument is introduced and developed in logical sequence with the help of transitional sentences, and although he himself fails to summarize his argument,
he concludes with a challenge to his readers. Consequently the essay exhibits unusual competence in the maintenance of structural unity through the development of his discourse by the means of argumentation.¹

Frequently an essay was produced by Addison that was constructed from an allegory. "Public Credit" well illustrates such a production. The "Spectator" gets his idea by visiting a bank and reflecting while there on the decay of public credit and the defective methods used to restore it. The following night, he has a vision of the beautiful virgin, "Public Credit." Addison first makes his setting by adorning the walls with the Magna Charta, Act of Uniformity, Act of Toleration, Act of Settlement, and Act of Parliament for the establishment of public funds. After giving the setting, he describes Public Credit, "a greater Valetudinarian than any I ever met with, ...subject to momentary consumptions and in the twinkling of an eye...would wither into a skeleton." The paper concludes after credit faints on the entrance of "Tyranny, Anarchy, Bigotry, and Atheism" but becomes well and happy on seeing "Liberty, Monarchy, Moderation, and Religion." The author logically proceeds from his introduction to the setting of the allegory; he then describes and delineates his² characters, goes into the story, and finally leads the readers to the moral. The work shows planning and thought and is harmoniously written around the central theme of Addison's idea of public economy. The setting, characters, and situations are well blended in order to convey the thought.

¹ "Spectator" 40, p. 81.
² "Spectator" 3, p. 61.
Like Steele, Addison frequently makes effective use of letters supposedly written by the readers. "Spectator" 393 is designed to encourage the public to appreciate nature in its spring beauty. Addison, as has been pointed out, was above the eighteenth century level in his appreciation of nature's natural beauty. The purpose of the essay is revealed as Addison pretends that he has a letter from one of the "Spectator's" friends who finds himself in Denmark at the opening of spring. The epistle is composed in order to emphasize the beauty of spring in England by having the writer relate the dismal scene of the season in Denmark. The missive is just long enough to give Addison a beginning, for he builds the essay by reminding his audience of their beautiful country and of their duty to worship the "great Author of nature." The letter serves as an introduction, and the remaining part of the discourse grows out of it; the thought begins in the introduction and is developed by the pointing out of nature's beauties and the final admonition to find God in nature, an idea which serves as a strong conclusion. Addison's compositions prove that he "foresees the end in the beginning" and consciously strives for variety, brevity, unity, and charm.

Steele is discursive, rambling, verbose, redundant, incoherent, and unpolished in diction and in general structure; yet his store of classical knowledge and his imaginative, inventive mind aid greatly in giving punch to his diction and freshness and fascination to his entire essay. Addison's loose, flowing style now and then results in vagueness of thought; intermit-tently, he is guilty of sameness of expression, but as practically all critics

1 W. J. Courthope, op. cit., p. 45.
agree, his exemplification of simple, easy, choice diction, polished, "correct," coherent structure, and novel, varied, surprising touches have made his style immortal.
CHAPTER III

ELEMENTS OF STYLE

While there is little chance for disagreement among critics concerning the mechanics of style employed by Addison and Steele, disputation is great in the consideration of the elements of their style. "The eighth volume of the Spectator contains, perhaps the finest essays, both playful and serious, in the English language," asserts Macaulay, in an effort to prove that without Steele, Addison writes better humorous and serious papers. In further support of Addison, Nimmo declares that, "Without Addison, the Spectator would have been confined to the age. Steele himself would have been a more inferior writer had it not been for the high example of Addison." On the other hand, Leigh Hunt says he "prefers open-hearted Steele to Addison and all his essays;" Hazlitt ranks the Tatler above the Spectator because it is "most amusing and agreeable;" and Dr. Johnson makes his decision in favor of Steele's writings. And so the dispute goes on, but does not disturb Lang, who says that "it is scarcely just to draw a distinction which may rest only

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3 George S. Marr, op. cit., p. 32.
4 The Tatler is practically Steele's own work; Addison made only a few contributions after Steele had begun the periodical.
6 George S. Marr, op. cit., p. 33.
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on individual taste."\(^1\)

Although recognition must be given to the opinion of critics on the styles of both Addison and Steele, the analysis in this study pertains to the larger elements of style in the writers as they combined to make up the general qualities of style in the **Spectator**.

In some instances there is no great discrepancy in the components that make up the style of each of the essayists. This contributes to the consistency that is often found in the **Spectator** and to its recognition as a unified work. There is for instance, an element of originality in both Addison and Steele, although Steele shows some superiority.\(^2\) The famous club of which Sir Roger de Coverley is the most prominent member is undoubtedly due to Steele's inventive genius. In the creation of the members, Steele is perpetually conscious of his technique. He makes Sir Roger gay and cheerful, but he cleverly speaks of Sir Roger's "singularities in behaviour" and of his being crossed in love by the "perverse widow." Thus Steele has created a character whose "singularities" and unrequited love will serve as a basis upon which to build humorous essays. While the **Spectator** is not polemical, Steele consciously makes Sir Roger a Tory squire, then gives birth to Sir Andrew Freeport, a middle class whig merchant. The varying philosophies of the two men are often made use of in satirically ridiculing the existence of political differences and are often used to promote a humorous discussion. Steele

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continues until he has sketched five very different personalities, the squire, the templar, a captain, a beau, a merchant, and a clergyman. The successful utilization of the various ideas, observations, and actions of the members for the purpose of promoting entertainment, diversion, and variety in the Spectator shows that, in the origination of the club, Steele was a careful, conscious technician.

Steele was an adventurer in essay forms. Through important innovations in the types of compositions found in the Spectator he displays originality and an awareness of the importance of variations in the style of composition. We have discussed the engaging use of fictitious letters in one essay, an experience in another, or at other times a fable or an allegory. The use of the various methods of essay writing, afterward so well perfected by Addison, is traced to the originality of Steele who early learned the technical value of the employment of diversity in the construction of essays.

While Addison's inventive genius is probably less than Steele's, the former is by no means unoriginal in method. "The Spectator" himself was conceived and drawn by Addison. He showed ingenuity and originality in failing to give the "Spectator" specific characteristics and a particular line of conduct. He skillfully created the personage so as to allow for the writings from the pens of the various contributors, all of whom assumed the role of the

2 Thomas B. Macaulay, op. cit., p. 83.
3 George Marr, op. cit., p. 33.
"Spectator" in their essays. Addison's artful and original planning made it possible for the Spectator to have no limit in range of style and method of writing.

Another phase of essay writing in which Addison shows originality in technique is his literary criticism. He veers away from the type of heavy discussion which was employed by or typical of earlier literary critics; instead he adopts, somewhat, the method of the later nineteenth century criticism in his use of informality, avoidance of critical principles, and employment of individual taste in setting forth his views. All of these methods are utilized in the writing of his "Criticism of Milton's Paradise Lost," the "Ballads of Chevy Chase," and the "Pleasures of Imagination." His original use of individual taste in the praise of the "Ballads of Chevy Chase" drew criticism from his classically devout eighteenth century contemporaries, who were accustomed to the method of employment of fixed critical principles.¹

Addison followed the lead of Steele in the artful use of diverse types of essays, yet he exercised his own power of invention by adding original touches to each type of writing. The originality and ingenuity in the methods used by Addison and Steele were instrumental in giving the Spectator variety, interest, and fascination.

Originality was not the only stylistic quality which both writers employed to make the Spectator a success. Several references have been made to the simple mode of expression maintained by the two essayists and the superiority of Addison's mechanics has been discussed. The lack of ornateness may be seen

¹ Samuel Johnson, op. cit., p. 387.
through the selection of short portions from various types of writing in the *Spectator*. Steele for example, kept his plain-spoken attitude in his frank attacks, his didactic treatises, and his lighter humorous papers. He gives his readers a bit of advice in the following way:

I do not pretend to be the best courtier in the world, but I have often on public occasions thought it a very great absurdity in the company, during the royal presence to exchange salutations from all parts of the room, when certainly common sense should suggest, that all regards at that time should be engaged, and can not be diverted to any other object, without disrespect to the sovereign.¹

He directs his frank attacks in a similar unadorned manner:

How many children do we see daily brought into fits, consumptions, rickets, merely by sucking their nurses when in a passion or fury...The first question that is generally asked a young woman that wants to be a nurse...is answered by her having an ill husband, and that she must make shift to live.²

Even when he writes an allegory, little change is made in the general simple style:

Methought I was on a sudden placed in the plains of Boeotia, where, at the end of the horizon, I saw the mountain Parnassus rising before me. The prospect was of so large an extent, that I had long wandered about to find a path which should directly lead me to it, had I not seen at some distance a grove of trees, which, in a plain that had nothing else remarkable enough in it to fix my sight, immediately determined me to go thither.³

Addison likewise maintained a simple style regardless of the subject he was treating. For example, in one of his "lay sermons" he notes that:

There is not, in my opinion, a more pleasing and triumphant

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¹ "Spectator" 259, p. 371.

² "Spectator" 246, p. 350.

³ "Spectator" 514, p. 731.
consideration in religion, than this of the perpetual progress which the soul makes towards the perfection of its nature, without ever arriving at a period in it. To look upon the soul as going on from strength to strength, to consider that she is to shine forever, with new accessions of glory and brighten to all eternity.  

Further, his criticism, despite the topic discussed, is never esoteric and affected. He says of the Opera:

 Arsinoe was the first opera that gave us a taste of Italian music. The great success this opera met with produced some attempts of forming pieces upon Italian plans which should give a more natural and reasonable entertainment than what can be met with in the elaborate trifles of that nation. This alarmed the poetasters and fiddlers of the town who were used to deal in a more ordinary kind of ward, and therefore laid down an established rule, which is received as such to this day. 'That nothing is capable of being well set to music that is not nonsense.'

And if he is light in his serious papers it is only to be expected that his humorous essays are clear and graceful. In a jocular satire he says plainly:

 There is not so variable a thing in nature as a lady's head-dress: Within my own memory I have known it rise and fall above thirty degrees. About ten years ago it shot up to a very great height, insomuch that the female part of our species were much taller than the men.

We see then that Addison and Steele employed the element of simplicity in their style and wrote for the masses; in the qualities of originality and simplicity there is similarity in the technique of the two.

Other outstanding elements of style that are found in the discourses of both essayists are humor and satire. As has been pointed out in Chapter I, the differences in the personalities of the writers deeply affected their treatment of identical elements of style and resulted in aimable humor and

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1 "Spectator" 111, p. 169.
2 "Spectator" 18, p. 32.
3 "Spectator" 98, p. 154.
goodnatured satire from the pen of Steele and often satiric humor and poignant satire from the pen of Addison. Sometime the humor or satire is light, free, and easy; at other times the writers change their technique and become more serious in their treatment. Note Steele's skillful method of promoting humor through light satire, as he laughs at Sir Roger's love affair with the "perverse widow." In his musings to the Spectator he says:

She has certainly the finest hand of any woman in the world....I have been fool enough to carve her name on the bark of several of these trees; so unhappy is the condition of men in love to attempt the removing of their passion by the methods which serve only to imprint it deeper. She certainly has the finest hand of any woman in the world.

Steele here builds his humor upon a pleasant ridicule of Sir Roger's love affair. There is amiable satire of all lovers who "attempt the removing of their passion by the methods which serve only to imprint it deeper." He mockingly has Sir Roger become repetitious in his speech and incoherent in his conversation when thoughts of the widow fill his mind. The elderly gentleman who still suffers from pangs of young love and who admits that thoughts of the widow have a "whimsical effect upon his brains" was a likely object of humor for Steele, who playfully, yet effectively, ridiculed his singular actions.

Steele uses a similar technique in "Spectator" 109 and throws in a bit of raillery that could have come only from his pen. Sir Roger and the "Spectator" are in the picture gallery and the Squire is acquainting his friend with the de Goverley history and ancestry. Sir Roger becomes embarrassed as he reports that the estate when once lost was retrieved by a gift from a citizen of his own name, a de Goverley who was "not at all akin to us," but who was said by Sir Andrew Freeport to be an illegitimate descendant. Note Steele's

1 "Spectator" 113, p. 172.
humorous yet lightly satiric manner as he has Sir Roger say, "We winked at the thing, indeed, because money was wanting at that time." There is certainly no mistaking of the essayist's purpose. His audience laughs, of course, at the good man's embarrassment and unwillingness to admit kinship to the illegitimate de Coverley whose money he gladly accepted, but Steele gets a jocularly sarcastic thrust in as he very definitely tells society that even the honorable, kindly squire closed his eyes to immorality when a fortune was involved. Here Steele bases his humor upon a satirization of the weakness of a mercenary society. There is humor of a very pleasant and amiable nature in many of Steele's essays, yet the efficaciousness of that humor depends, almost invariable, upon his ability to laugh with his audience as he employs light, facetious satire.

Addison, too, becomes a master of humor through the employment of light satire, but even in that lightness, there is a certain poignancy, a sarcasm that is deceiving in its easiness. He does not laugh at such insignificant features as Sir Roger's odd ancestors or his love affair, but strikes more keenly. Note the seeming seriousness, the humorous implications, and the polished pointed satire of the following passage in which Addison derides Sir Roger's respect for learning:

As I [The Spectator] was walking with him [Sir Roger] last night, he asked me how I liked the good man [the parish clergyman] ... and without staying for my answer, told me that he was afraid of being insulted with Latin and Greek at his own table, for which he desired a particular friend of his at the University, to find him out a clergyman rather of plain sense than much learning, of a good aspect, a clear voice, a sociable temper, and if possible, a man that understood a little of backgammon.  

1 "Spectator" 106, p. 163.
When one thinks of Addison's training and his devotion to the classics, he knows that the essayist's observation concerning the Tory Squire is not quite amiable in its humor. Addison continues to ridicule the presumptuousness of the squire:

At first settling with me I made him a present of all the good sermons which have been printed in English, and only begged of him that every Sunday he would pronounce one of them in the pulpit.¹

The "Spectator" Addison, then becomes especially malevolent when he states:

I could heartily wish that more of our country clergy would follow this example; and, instead of wasting their spirits in laborious composition of their own, would endeavor after a handsome elocution, and all those other talents that are proper to enforce what has been penned by greater masters. This would not only be more easy to themselves but more edifying to the people.²

The humor of the essay is acquired solely through Addison's satire of Sir Roger's singularities. The fact that Sir Roger presented the clergyman with "all of the good sermons printed in English" with the hope that "every Sunday" he would use one of them might have caused Addison's readers to laugh at the squire's eccentricity, but at the same time, this humor is gained through the not at all good-natured satire of the dogmatic attitude of the Tory land-lord. And to make the situation more ironic, Addison employs the method of ridiculing by praising the squire for his overbearing dogmatic action.

Reference should be made to the technique used in the earlier mentioned "Ladies Head-dress," "Ladies Library," and "Exercise of the Fan;" all are superbly humorous essays in which the amusement is advanced by satire so light,

¹ Ibid.
² Ibid.
skillful, and smooth in performance that only the wit is observed.\(^1\)

Sometimes Addison and Steele's satire was not an appeal to the ludicrous; it was of a more serious nature, but so tempered with wit as to be well accepted. Swift, a man of vigorous spirits, found the mild and social character of satire in the Spectator "too feminine for his taste."\(^2\) Again and again critics repeat the panegyric bestowed on Addison by Macaulay, who spoke of him as "the great satirist who alone knew how to use ridicule without abusing it, and who without inflecting a wound, effected a great social reform."\(^3\) Addison is more effective, pointed, and ironic in satire than is Steele; "the essence of Addison's humor is irony."\(^4\)

Steele's more serious satire draws from his audience not a laugh, but a flicker of amusement as he employs mild wit or light ridicule. In one discourse, he attempts to reform his readers' economy through the utilization of serious satire:

Laertes and Irus are neighbors whose ways of living are an abomination to each other. Irus is moved by the fear of poverty, and Laertes by the shame of it. Though the motive of action is of so near affinity in both, and may be resolved into this, "That to each of them poverty is the greatest of all evils," yet their manners are widely different. Shame of poverty makes Laertes launch into unnecessary equipage, vain expense, and lavish entertainments; fear of poverty makes Irus allow himself only plain necessities, appear without a servant sell his own corn, attend his laborers and be himself a laborer. Shame of poverty stirs up Irus to make

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\(^1\) Spectator 102, 37, 98.

\(^2\) W. J. Courthope, op. cit., p. 110.


\(^4\) W. J. Courthope, op. cit., p. 182.
every day some farther progress from it.\textsuperscript{1}

In another work, his mockery of the perpetually ill people who delight in publishing their indispositions is grave, but gentle:

That part of our life which we ordinarily understood by the word conversation is an indulgence to the social part of our make; \ldots{} cares, distresses, diseases, uneasinesses and dislikes of our own are by no means to be obtruded upon by our friends.\ldots{} Valetudinarians should be sworn before they enter into company, not to say a word of themselves till the meeting breaks up.\textsuperscript{2}

Steele's method of satire in the above passage is serious, open, and frank, yet somewhat gentle; his satire does not contain the irony and veiled polished sarcasm that is obtained by Addison.

Addison's serious attacks are more witty, more elegant, and more polite; yet on the whole, they are more sarcastic and more poignant. He exemplifies the habit applauded by Swift and Steele of piling ridicule upon ridicule until the subject sinks into absurdity.\textsuperscript{3} "The Lady's Library" is written in a seemingly serious vein and in a charming manner; however, Addison satirically lists the following things that made up the furnishing of the library:

At the end of the folios (which were finely bound and gilt) were great jars of china placed one above another in a very noble piece of architecture. The quartos were separated from the octavos by a pile of smaller vessels, which rose in a delightful pyramid. The octavos, were bounded by tea-dishes of all shapes, colons, and sizes.\ldots{} That part of the library which was designed for the reception of plays, pamphlets, and other loose papers, was enclosed in a kind of square, consisting of one of the prettiest grotesque works that ever I saw, and made up of scaramouches, lions, monkeys, mandarins, trees, shells, and a thousand other odd figures of china ware.\ldots{} I found there were several other counterfeit books upon the

\textsuperscript{1} "Spectator" 114, p. 174.

\textsuperscript{2} "Spectator" 142, p. 212.

\textsuperscript{3} Thomas Macaulay, op. cit., p. 65.
upper shelves, which were carved in wood, and served only to fill up the number...

Even in his criticism Addison sometimes employs the art of piling one ridiculous situation upon another, while he writes in a seemingly serious manner.

A short selection from "Absurdities of the Modern Opera" will suffice to illustrate his method:

As I was walking in the streets about a fortnight ago, I saw an ordinary fellow carrying a cage full of little birds upon his shoulder, and as I was wondering with myself what use he would put them to, he was met very luckily by an acquaintance who had the same curiosity. Upon his asking him what he had upon his shoulder, he told him that he had been buying sparrows for the opera. Sparrow for the opera! says his friend licking his lips; what, are they to be roasted? No, no, says the other; they are to enter towards the end of the first act and fly about the stage.

In the satire upon false economy, Steele frankly tells all the Laertes' and Irus' of England that they will never find contentment in living too lavishly and wastefully nor in being afraid to enjoy some of this world's comforts; he openly tells the valetudinarians to stop spoiling good conversation by discussing their cares and distresses in public. Addison uses a different method; he never tells the Leonoras of England that their libraries are beautiful, but useless; he does not say in "Spectator" 5 that the opera is absurd; instead he cleverly outlines the details concerning the library and the opera so that both are objects of exactly no merit. Addison with his veiled shafts of wit effects a more deadly blow than Steele who has no polish or elegance with which to make his candid and unreserved attacks.

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1 "Spectator" 37, p. 61.
2 "Spectator" 5, p. 11.
Both Addison and Steele were concerned with the conduct of their public and, as has been indicated, employed humor and sarcasm in their efforts to obtain desired reform. But these are not the only qualities of style found in the essayists. In their perpetual efforts to effect reform, Steele and Addison employed certain other techniques in their essay writing. In Steele, one finds a didactic element, and in Addison the same purpose is effected by utilization of a philosophic element. There is an outstanding evidence of didacticism in the tone of the following passage:

Yes, certainly marriage is an institution calculated for a constant scene of as much delight as our being is capable of. Two persons who have chosen each other out of all the species...have...bound themselves to be goodhumored, affable, discreet, forgiving, patient and joyful with respect to each other's frailties and perfections, to the end of their lives.1

And in another essay:

The truth is, we generally make love in a style and with sentiments very unfit for ordinary life; they are half theatrical, half romantic. By this means we raise our imaginations to what is not to be expected in human life; and because we did not before hand think of the creature as subject to dishumor, age, sickness, impatience, sullenness, but altogether considered her as an object of joy.2

Here we see Steele employing an undisguised, open manner of instructing his eighteenth century public in their moral conduct. He leaves his art of skillful jocularity and ridicule to assume a method of didacticism. Steele's didacticism often became too evident and was so overdone that his essays were sometimes made less effective.

Addison attains a philosophic attitude in his effort to ameliorate evil.

1 "Spectator" 490, p. 700.

2 "Spectator" 479, p. 685.
One can see the philosophic element in his discussion as he compares the counsel and rules of Socrates with the teachings of Christ. He is interested in the effect of the teachings upon the mind of man only as they will make him reason and seeks to accomplish his purpose through his method of rationally and calmly presenting his views. The philosophic treatment is seen in the following essay in which Addison treats religion philosophically:

Whoever reads this abstract of Plato's discourse on prayer, will, I believe, naturally make this reflexion. That the great founder of our religion, as well by his own example, as in the form of prayer which he taught his disciples, did not only keep up to those rules which the light of nature had suggested to this great philosophic but instructed his disciples in this duty, as well as other. ¹

In all of Addison's "lay sermons" and in many of his other serious papers he often goes into a philosophic vein. The diversity in treatment of morality caused a diversity in the technique of appeal of the essayists. Steele, in his didactic manner of moralizing, made his appeal to the temporal man. Addison's philosophic appeal was to the intelligent spirit of man that would solve its moral problems by reason.

It has been noted in Chapter I of this study that Steele's emotional personality caused him to write with pathos, sentiment, and frankness. A review of his writings shows that the employment of pathetic, sentimental, and frank tones results in an over all element warmth in his style. The quality of warmth gives strength to Steele's appeal. "That impulsiveness of feeling...made him the most powerful and persuasive advocate of virtue in fiction," states Courthope.² We refer again, to Dobson's explanatory comment that Steele

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¹ "Spectator" LIII, p. 175.
reaches the heart instead of the head, writes with a generous emotion, and portrays pity and indignation. Note the element of warmth in the following appeal for the reform of a custom:

Pardon me, oh Pharamond, if my griefs give me leave, that I lay before you, in the anguish of a wounded mind, that you, good as you are, are guilty of the generous blood split this day by this unhappy hand. Oh that it had perished before that instant! Know then, that I have this morning unfortunately killed in a duel the man whom of all men I most loved....Alas, in the Dominion of Pharamond, by the force of a tyrant custom, which is misnamed a point of honor, the duellist kills his friend, and the judge condemns the duellist, while he approves his behaviour.

An analysis of the above passage shows that Steele has made use of impulsiveness, indignation, and pathos to skillfully give his essay a strongly appealing, persuasive tone. Steele was pleased when someone confessed having wept pleasantly over his touching little stories. At other times the essayist's ardor is directed in the channels of vindication of the unfortunate members of society, the poor, the lame, or the blind. Sometimes his zeal evinced itself in defense of the women of his day. However, whatever the subject or situation, Steele could effectively give warmth and power to the composition.

Addison veered away from the technique of employing warmth and force in order to accomplish his purpose. His personality, as indicated in Chapter I, was reserved and shy. He was intimate with none of his many friends. Thackeray refers to his "chiselled features, pure and cold," and declares him to be

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1 "Dobson's Richard Steele," p. 315.
2 "Spectator" 84, p. 136.
3 Cecil Moore, op. cit., p. 234.
"one of the lonely ones of the world."¹ The shy reserved nature of Addison caused a certain restraint and calmness in his writings which promoted a prevailing larger element of coldness in the author's treatment of subjects. There is a definite lack of passion in the writings of Addison. Note the element of coldness even in the extremely humorous and pointedly satiric "Exercise of the Fan:"

Women are armed with fans as men with swords and sometimes do more execution with them. To the end, therefore, that ladies may be entire mistresses of the weapon which they bear, I have erected an academy for the training up of young women in the "Exercise of the Fan."²

There is a certain detachment in the tone of the author. He calmly wields the sword of humorous sarcasm while he maintains a serious unattached manner. He does not follow the method of Steele who joins in the fun and who laughs as loud as his jolly audience; he seldom attacks or condemns as does Steele; throughout the performance Addison remains aloof and cold. Reference may again be made to Addison's "lay sermons" wherein one finds no zeal nor passion, but the utilization of a calm, conservative approach to any subject. The subject "On prayer" receives no more enthusiastic treatment than does "A Lady's Library" or "Ladies Head-Dresses." Addison advises his readers against deceptive religious zeal and impulsive conversation and consciously employs a certain coldness and detachment as a prevailing element in his own writing.

But there was yet another quality of style through which Addison made his appeal. While Steele effected the technique of warmth, Addison was busy


² "Spectator" 102, p. 47.
polishing his words, phrases, and clauses so as to achieve a certain beauty of style. Steele himself makes the following explanatory comment concerning the discrimination in their styles:

The elegance, purity, and correctness in his Addison's writings were not so much my purpose as, in any intelligible manner as I could to rally all those singularities of human life...which obstructed any thing that was truly good and great.¹

It is clear then that Steele made little, if any, effort to effect the style of Addison. "Elegance is the ruling quality of Addison's style and he sacrifices everything to the unctuous junction of syllables and the harmonious combination of ideas."² "It was his principal endeavor to avoid all harshness and severity of diction."³

Chapter II attempts to point out Addison's great consciousness of the mechanics of words, his integration of Latin references, his choiceness of expression, his attention to elegance in diction and in phrasing, and his special effort to acquire balance and harmony. Addison's effort to acquire perfection in his mechanics contributed to a greater element of aestheticism that permeates many of his essays. The element is employed in the allegories in which he sometimes becomes poetic. First of all, Addison chooses names for characters always with an eye to harmony: "'Araton," "Yaratilda," "Aurelia," "Theodosius," "Constantia," and "Leonora" all poetic names in sound, are some of Addison's characters in fiction. He describes the scene that confronted

¹ William Minto, op. cit., p. 394.
² Ibid., p. 391.
³ Samuel Johnson, op. cit., p. 389.
Maraton in his vision of Yaratilda, who was no longer alive:

He had no sooner got out of the wood, but he was entertained with such a landskip of flowery plains, green meadows, running streams, sunny hills, and shady vales, as were not to be represented by his own expression, nor as he said, by the conception of others. This happy region was peopled with innumerable swarms of spirits, who applied themselves to exercises and diversions according as their fancies led them. Some of them were tossing the figure of a colt; others were pitching the shadow of a bar; others were breaking the apparition of horse.

The first thing that gives music to the passage is Addison's perhaps conscious use of liquid consonants, L, N, R, and sibilant consonants, S and soft C: sooner, such, flower, plains, green meadows, running streams, sunny hills, shady vales, expression, region, some tossing, shadow, and apparition are words that contain such consonants and that give softness, delicacy, breath, and beauty to the visionary scene. The P sound also furnishes softness and is used to attain mild alliterative value: plains, expression, happy, peopled, spirits, applied, pitching are all probably consciously selected. The sibilant consonant, S, is employed in obtaining gentle alliteration: running streams, sunny hills, shady vales, and swarms of spirits.

Much of the rhythm is obtained through his selections of terms with the same number of syllables in his word series and in arranging them so as to have the accent fall on the first syllable in each three-syllable expression: sun'-ny hills, run'-ning stream, sha'-dy vales, and flow'-ery plains. In the last statement, the verbs -- pitching, breaking, and tossing are equal in rhythm and give movement and life to the passage. We next notice Addison's

1 "Spectator" 56, p. 92.
sentence structure when his attention is directed not so much toward mere correctness of mechanics as toward a general acquisition of melody, beauty, and variety. In the passage quoted, the first is a loose, flowing sentence that makes use of a parallel series of words; the second is more compact and has only one dependent clause, while the third statement is harmoniously divided into three balanced clauses. Of such nature is Addison's fastidious technique in the careful and conscious employment of elegance, harmony, and melody so as to achieve a delicate, esthetic element in his writing.

The study of the qualities of style of the two essayists reveals similarity in the elements of originality and simplicity; it shows that Addison's stylistic elements of aestheticism, coldness, poignant satire, and witty humor combined with Steele's warmth, didacticism, goodnatured satire, and amiable humor produced not incongruity, but pleasing variety and delightful entertainment for a public and critics that readily acclaimed the superiority of the Spectator to any periodical which preceded it.¹

SUMMARY

The styles of Addison and Steele were actuated, to a great extent, by the temper of the times. After 1688 the middle class in England rose to positions of power in the state and made its influence felt among all classes. Merchants, financiers, and statesmen became more cultured and had much time for leisure. The new era aimed at a compromise between the aristocratic temper of moral freedom of the Restoration period and the Puritan spirit, which the excesses of the commonwealth had brought into repute; it was the task of Addison and Steele to reconcile the opposite tendencies. This task was effected psychologically through the stylistic genius of the competent essayists, who through their personal distinction and delicate tact were able to bring about a synthesis.

Middle class patrons frequented the coffeehouses with other members of London society, and it was there that public opinion was formed and to the coffee house group that a successful writer must make his appeal. Early eighteenth century literature, to a certain extent, was reactionary to the coarse, licentious literature, of the preceding period; the works were extraordinarily chaste in expression and highly polished; the classical school demanded restraint and correctness and was generally inspired by Latin. A review of the writings of the period shows a fondness for moralism and an undisguised didactic trend. In the main, the styles utilized by Addison and Steele were in accord with literary trends. Various classes found equal enjoyment in the Spectator, for there is the polished speech, conventional restraint, philosophic reasoning, and classical influence of Addison that appealed to the refined classic taste of all England; there is the sentiment,
family affection, and homely expression of Steele that brought the simple joys of sadness, regret, and memory to a people that for generations had known only empty chivalry, cynicism, and libertinage.

In order to achieve a style that would appeal to the public, it was necessary that the authors get a perspective on the stylistic techniques used by their predecessors. The personal essay of Montaigne, Edward Ward's London Spy, Defoe's Review, Swift's "Rickerstaff Pamphlets," and Steele's Tatler are some of the most outstanding in a host of earlier writings that greatly influenced the style of the Spectator.

In a very large measure the success of the Spectator was dependent upon the personality and character of the writers. Addison was sedate, retiring, conservative, fastidious, virtuous, extremely careful of his moral reputation, and well trained in Latin. Steele was emotional, sentimental, goodnatured, aggressive, respective of virtue, trained in the classics, and idiomatic in expression. Addison's personality, temperament, and training resulted in a classical avoidance of florid diction, adherence to Latin influence, reservation in his mode of expression, skillful engagement of tact and finesse in the employment of humor and satire, and artistic attention to elegance and good taste in writing. Steele's temperament and training are displayed in his homely, undignified method of expression, his adherence to a simple, yet Latinized style, his intuitive appeal to the sensibilities through sentiment and pathos, and his use of tender persuasive humor, frank attacks, and superficial satire. Indeed the varying personalities of the writers provided great variety in the style of the Spectator.

Variety in purpose and in temperament prompted some differences in
mechanics of style as employed by the essayists. Both Addison and Steele showed classic influence in their lack of ornateness and in their typical utilization of Latin derivatives, translations, and references. Each in his own way shows mastery in choosing colorful, forceful words that successfully convey a mood or that add humor or sarcasm to the discourse. Steele, however, is often idiomatic and careless, while Addison shows care and polish. Both sometimes fall into redundancy. In sentence structure, as in diction, Addison gives the greater attention to correctness. Addison's paragraphs, almost invariable, show a consciousness of the topic sentence, the central idea, unity, coherence, emphasis, and variety in paragraph development. There is little, if any, effort on the part of Steele to polish or logically arrange his paragraphs; yet, he like Addison, makes use of a variety of methods of paragraph development. The structure of the essay, as a whole, proves to be an artistic creation from the pen of Addison; in spite of his discursiveness and often crude expression, Steele also writes an effective essay. Both writers show great innovation and consciousness of the importance of variety in their utilization of letters, apologies, fables, epigrams, translations, character sketches, and allegories for the construction of entertaining essays.

In the composition of various types of essays, separate and distinct larger qualities of style in each writer's work can be determined. An overall element of creativeness and invention is wielded by the two in their building of characters and creation of situations that enable them to smoothly integrate sarcasm or skillfully moralize and at the same time provide entertainment. Both employ humor — Steele's is aimable and Addison's satiric. In the works of the two writers, there are evidences of satire, which when
employed by Steele, are open and good-natured and when used by Addison become veiled, clever, poignant, and implicatory. There is a philosophic element in Addison's appeal to the mind—to the intelligent soul of man, while Steele uses the didactic element in his direct appeal to man's moral or emotional nature. Addison's use of elegance and harmony results in an over all aesthetic effect to which Steele lays no claim.

Such great variety and felicity in the styles of the two men is indeed an asset to the Spectator, and it may safely be said that to have provided society day after day for more than two years with a species of entertainment, which more than two centuries later retains all its old power to interest and delight, is an achievement unique in the history of literature. The engaging style of the Spectator has been compared to a perennial stream which flows down from generation to generation. There is exhibited an easy, graceful, elastic movement and at the same time aptitude, simplicity, and precision which causes critics to rate the compositions of the essayists as superior in technique to some of the best writings of Queen Anne's time.

The momentous stylistic success of the Spectator is totally dependent upon the contributions of both essayists. Addison's polish and elegance is balanced by Steele's homely expression; Steele's emotion is relieved by Addison's reserve and restraint; Steele's didactic element is mitigated by Addison's philosophic approach. Their exceptionally distinct methods of handling humor and satire give innovation in that area; Addison's artistic esthetic effects are always well accepted and applauded. So that today "there is a corner for both in all men's likings." There is an equal and famous companionship, for the combined defects and merits in the style of the two have
served to contribute to a more complete entertainment of the world through the well rounded, superbly styled Spectator.
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