

may we not believe that his hearers paid him this fine homage, not only on account of the heavenly wisdom of the words, but also on account of the winning manner, the tact and the gentleness of the preacher.

The studies of a theological course have to do mainly with the matter of the pulpit ministration. Sacred Rhetoric has to do with the manner of those services, but it is not always easy to distinguish between matter and manner. How is a preacher to make the most of what he has? The mind is a storehouse and its contents must be displayed to advantage for the Work's sake.

Two men attend the same college. They are good friends, and each one knows the mental measure of the other. They go out into the world, one to succeed and the other to fail. From his enforced and unpleasant obscurity, or even idleness, the unsuccessful man looks out upon his *quondam* classmate. In his soul he feels that he knows as much as this more fortunate fellow. The whole difference seems to consist in certain tricks of manner and very superficial graces; and unless the disappointed man is very sweet-souled indeed he will contemplate those traits with bitterness, and he will look with jaundiced eye upon the public which formulates the verdict. We admit that there is such a thing as unrewarded effort and unmerited failure, and we also grant the possibility of an apparently fortuitous concurrence of events aided by the glamour of a trick of trade giving a man a position above his deserts, but men usually get what they are worth. The arrogance of self-esteem despises the things that it lacks. Rhetorical graces are not meretricious. They are sterling coin in the commerce of letters. What need is there for the amusing variety of pronunciation which characterizes the pulpit, although not so much now as was the case twenty-five years ago. The monotone is seldom justifiable. It is not pleasant to the healthy ear. How comes it that it is more common in the pulpit than on the platform or at the bar. The so-called "holy tone," which many men adopt in prayer, has some rhythm but no reason. The falsetto is excusable in caricature, but some good men drop into, or more correctly speaking, climb up into it every time they preach. Speech should resemble the scimitar that cuts, more frequently than it should resemble