

judgment of doubtful propriety, ought to be generally accepted as no breach of ministerial comity.

The Mightier Will.

BISMARCK is a mighty man; none mightier than he has lived for many a decade, and few in all history. His is a will of iron—one that creates circumstances. When, some six months ago, Dr. Bergeman told him that the Crown Prince had cancer, his answer was, "The Crown Prince must not have cancer." "But—" "I tell you," fiercely interrupted the man of iron, "the Crown Prince *must* NOT have cancer." Why not? For this reason: an incurable disease by the law of the German Empire bars succession to the throne. The doctors bowed, and Frederick III. is emperor. Mightier than the doctors, mightier than the law, and, for the time, mightier than the dread malady, cancer, is the will of Bismarck. For the time—yes, but, unfortunately for Bismarck, and more unfortunately, humanly speaking, for the new emperor and his ambitious wife, there is a will back of nature mightier than that of the iron Chancellor.

Unless—Except.

VERY many educated speakers and writers use these two words indiscriminately as if they were synonyms—interchangeable. It is true some grammarians make no distinction between them, but those now held as high authority, as well as the most precise of our writers, use "except" as a preposition, and "unless" as a conjunction, the one when reference is had to substantives, the other to actions. "I will not let thee go *except* thou bless me." "That they might become such as I am *except* these bonds." A leading clergyman in Chicago is reported in one of the daily papers to have said, "This country will certainly end as Rome

ended *except* something be done to prevent its down-grade movement." In the first and third of these three sentences the reference is to action, and *unless* should have been used instead of the preposition *except*. Webster's rule is, *except* is to be used where reference is had to some exception to a general fact, rule, etc.; *unless*, where reference is had to the fact supposed falling short of or being less than what is necessary in order that the result specified may follow. In practice, this rule and the one we gave above will amount to the same thing.

Voice Defects.

WE sent a reporter to a dozen well-known churches in New York and told him to generalize the faults of delivery which he noted. The reporter is a trained critic. This is what we find in his notebook, under "Voice Defects," in speaking of the elocution of the different clergymen:

A jerkiness.

Too explosive.

Too little explosive.

A slurring of syllables.

Obtrusive precision.

Smallness of range.

Unpleasantly thin.

Accentuation wretched.

Emphasis determined by convenience in breathing rather than by the thought to be expressed.

Art That Hides Art.

It is a very grievous fault in a speaker to seem to care more for his rhetoric than for his thought. The thought must dominate the speaker or he will lose his hold on his audience. Gambetta was a remarkable rhetorician, but he seldom exposed himself to this criticism; yet one of his auditors was once heard to say, "Gambetta should accompany himself on a guitar." Nowhere more than in public speaking, art should hide art, or rather art must be so mastered that it is nature.