

As the end drew near, his early craving for the sea returned. The stately mansion of power had been to him the weary hospital of pain, and he begged to be taken from its prison walls, from its oppressive stifling air, from its homelessness and its hopelessness. Gently, silently, the love of a great people bore the pale sufferer to the longed-for healing of the sea, to live or to die, as God should will. Within sight of its heaving billows, within sound of its manifold voices, with wan, fevered face, tenderly lifted to the cooling breeze, he looked out wistfully upon the ocean's changing wonders, on its far sails whitening in the morning light, on its restless waves rolling shoreward to break and die beneath the noonday sun, on the red clouds of evening arching low to the horizon, on the serene and shining pathway of the stars. Let us think that his dying eyes read a mystic meaning, which only the rapt and parting soul may know. Let us believe that, in the silence of the receding world, he heard the great wave breaking on a farther shore, and felt already on his wasted brow the breath of the eternal morning.—JAMES G. BLAINE.

An example of the combination of rapid rate with slow rate is found in the following:

There came a dark night when Columbus stood at the lookout alone. Before and behind him stretched the black waters in limitless expanse. The admiral's white head was bent with care. Already they had sailed farther than he had ever dreamed that ship could sail,—and yet no land. What would be the end? What would come of the murmurings and the black looks on every side? Did failure stare him in the face? But, as he raised his head, he thought he caught a glimpse of a light carried by an unseen hand on a distant shore. He shouted, "A light! A light!" He woke the crew. Cries of "Land! Land!" rang from ship to ship. Not an eye was closed again that night. All was excitement, and as the day dawned, land stretched before them! Christopher Columbus had reached his goal. His idea was vindicated, his dream fulfilled! On the virgin soil of a new world, he knelt and gave thanks to God.—College Oration.

LESSON XIV

PAUSING

IN addition to the general law for pauses, mentioned in Lesson XI, it may be well for the student to note a few of the specific cases that fall within that law.

CASE I. — Pause to separate clauses and words in a series.

This case obviously comes very directly under the general law. A clause, by its very name, *incloses*, or contains, a single thought, and should therefore be separated from the clauses that are before and after it. Likewise, in a series of words, each word contains a single idea, and should therefore be treated in a similar manner. Example of pause between clauses:

If, then, the power of speech is a gift as great as any that can be named, /—if the origin of language is by many philosophers even considered to be nothing short of divine, /—if by means of words the secrets of the heart are brought to light, / pain of soul is relieved, / hidden grief is carried off, / sympathy conveyed, / counsel imparted, / experience recorded, / and wisdom perpetuated, /—if by great authors the many are drawn up into unity, / national character is fixed, / a people speaks, / the past and the future, the East and the West, are brought into communication with each other, /—if such men are, in a word, the spokesmen and prophets of the human family, /—it will not answer to make light of Literature or to neglect its study; / rather we may be sure / that, in proportion as we master it in whatever language, / and imbibe its spirit, / we shall ourselves become in our own measure the ministers of like benefits to others, / be they many or few, / be they in the obscurer or the more distinguished walks of life, /—who are united to us by social ties, / and are within the sphere of our personal influence.

—CARDINAL NEWMAN.

Examples of pause between words of a series :

The store, / the office, / the factory, / the farm, / — all contribute to this vast audience.

She was sent to the store to buy eggs, / sugar, / butter, / and coffee.
The charge is utterly, / totally, / and meanly / false.

CASE II. — Pause to mark unusual rhetorical or grammatical constructions.

Under this case come the pauses that we all make when we find *words omitted*, or *words out of their natural order*. The reason for such pauses is clear. For a moment the mind is uncertain just what is meant; that is, the mental image or idea is blurred, and some interval of time, be it ever so small, is needed to make the proper mental adjustment. Such pauses serve to say to the audience, "Now, watch this picture carefully in order to see what it really is." They also serve to hold the idea a little longer before the mind's eye, in order that we may comprehend it more completely. Example of words omitted :

A people / once enslaved / may groan ages in bondage.

NOTE. — The second pause in the above sentence is, of course, due to a different cause.

The night has a thousand eyes,
The day / but one.

Example of words out of their natural order :

She was a Prince's child,
I but a Viking, / wild.

I am now what most folks / well-to-do / would call.

EXERCISES FOR LOCATING PAUSES

Let the student copy the following and locate the pauses by drawing a slanting straight line between the words where the pauses occur. Let those pauses which come under the cases already given be indicated by number at

the top of the line, as, *He came,¹ / but it was too late*; showing that this pause comes under Case I.

The eulogium pronounced on the character of the state of South Carolina, by the honorable gentleman, for her revolutionary and other merits, meets my hearty concurrence. I shall not acknowledge that the honorable gentleman goes before me, in regard for whatever of distinguished talent or distinguished character South Carolina has produced. I claim a part of the honor; I partake in the pride of her great name. I claim them for countrymen, one and all. The Laurences, the Rutledges, the Pinckneys, the Sumters, the Marions, — Americans, all, — whose fame is no more to be hemmed in by State lines, than their talents and patriotism were capable of being circumscribed within the same narrow limits.

In their day and generation, they served and honored the country and the whole country; and their renown is of the treasures of the whole country. Him whose name the gentleman himself bears, — does he suppose me less capable of gratitude for his patriotism, or sympathy for his sufferings, than if his eye had first opened upon the light in Massachusetts, instead of South Carolina? Sir, does he suppose it is in his power to exhibit a Carolina name so bright as to produce envy in my bosom? No, Sir: increased gratification and delight, rather. Sir, I thank God that, if I am gifted with little of the spirit which is said to be able to raise mortals to the skies, I have yet none, as I trust, of that other spirit which would drag angels down. — WEBSTER.

LESSON XV

PAUSING — *Continued*

CASE III. — Pause to mark appositives, parenthetical expressions, direct quotations, and words used independently.

Pauses under this case are used to designate words of different value from those used to convey the regular flow of the speaker's thought. They serve to say to the audience: "Here my thought is interrupted (in the case of appositives or parenthetical expressions) to add some explanatory matter, or (in case of words used independently) to call attention, or (in the case of a quotation) to insert the words of another," and they mark the beginning and end of such interruptions. Examples:

(a) Words in apposition.

Orsino, / noble sir, /

Be pleased I shake off these names you give me.

Cæsar sent his lieutenant, / Titus Labienus, / to attend to these affairs.

(b) Parenthetical expressions.

The time is coming, is almost here, when hanging above many a mantel board in fair New England / — glorifying many a cottage in the sunny south / — shall be seen bound together in everlasting love and honor two cross-swords carried to battle respectively by the grandfather that wore the blue and the grandfather that wore the gray.

— WATTERSON.

You cannot, — I venture to say it / — you cannot conquer America!

— PITT.

Then muttered the mate, / "I'm a man of Devon!" /
And the captain thundered then: /
"There's English rope that bides our necks,
But we all be Englishmen!" — ROBERTS.

I am asked, / "Would you render the judges superior to the legislature?" / I answer, / "No; but coördinate."

(c) Words used independently.

John, / retire at once.

Gentlemen, / I hope I have performed my duty to my client.

The Puritans / — there is a charm in that word which will never be lost on a New England ear.

CASE IV. — Pause for impressiveness.

Oftentimes a speaker wishes to make a mental image, or idea, especially impressive. In such cases, of course, his problem is to hold the mental image for some time before his audience, and in such a way as to increase its vividness. This may be done, first, by clearing the mind, by means of a pause, of all other images; and second, by giving this idea time to become vivid by inserting a pause before any other idea is given. Examples:

You cannot, — / I venture to say it — / you cannot conquer America.

I tell you plainly that the bill, should it pass, cannot be enforced. It will prove only a blot / on your statute book, a reproach / to the year, and a disgrace / to the American Senate. I repeat, / it will not / be executed; it will rouse the dormant spirit of the people, and open their eyes to the approach of despotism. The country has sunk into avarice / and political corruption, / from which nothing can rouse it but some measure, on the part of the Government, of folly / and madness, / such as that now under consideration. — J. C. CALHOUN.

EXERCISES FOR LOCATING PAUSES

Let the student copy the following, mark the pauses, and number them according to the cases under which they come.

Mr. President: The stoutest apostle of the church, they say, is the missionary, and the missionary, wherever he unfurls his flag, will never find himself in deeper need of unction and address than I, bidden to-night to plant the standard of a Southern Democrat in Boston's banquet hall, and discuss the problem of the races in the home of Phillips and of Sumner. But, Mr. President, if a purpose to speak in perfect frankness and sincerity; if earnest understanding of the vast interests involved; if a consecrating sense of what disaster may follow further misunderstanding and estrangement, if these may be counted to steady undisciplined speech and to strengthen an untried arm,—then, Sir, I find courage to proceed. — GRADY.

If I were to tell you the story of Napoleon, I should take it from the lips of Frenchmen, who find no language rich enough to paint the great captain of the nineteenth century. Were I to tell you the story of Washington, I should take it from your hearts,—you, who think no marble white enough on which to carve the name of the Father of his country. But I am to tell you the story of a negro, Toussaint L'Ouverture, who has left hardly one written line. I am to glean it from the reluctant testimony of his enemies, men who despised him because he was a negro and a slave, hated him because he had beaten them in battle.

Cromwell manufactured his own army. Napoleon, at the age of twenty-seven, was placed at the head of the best troops Europe ever saw. Cromwell never saw an army till he was forty; this man never saw a soldier till he was fifty. Cromwell manufactured his own army—out of what? Englishmen—the best blood in Europe. Out of the middle class of Englishmen,—the best blood of the Island. And with it he conquered what? Englishmen,—their equals. This man manufactured his army out of what? Out of what you call the despicable race of negroes, debased, demoralized, by two hundred years of slavery, one hundred thousand of them imported into the island within four years, unable to speak a dialect intelligible even to each other. Yet out of this mixed, and, as you say, despicable mass he forged a thunderbolt, and hurled it at what? At the proudest blood in Europe, the Spaniard, and sent him home conquered; at the most warlike blood in Europe, the French, and put them under his feet; at the pluckiest blood in Europe, the English, and they skulked home to Jamaica. Now, if Cromwell was a general, at least this man was a soldier.

Now, blue-eyed Saxon, proud of your race, go back with me to the commencement of the century, and select what statesman you please.

Let him be either European or American; let him have a brain the result of six generations of culture; let him have the ripest training of university routine; let him add to it, the better education of practical life; crown his temples with the silver locks of seventy years, and show me the man of Saxon lineage for whom his most sanguine admirer will wreath a laurel, rich as embittered foes have placed on the brow of this negro,—rare military skill, profound knowledge of human nature, content to blot out all party distinctions, and trust a state to the blood of its sons,—anticipating Sir Robert Peel fifty years, and taking his stand by the side of Roger Williams, before any Englishman or American had won that right; and yet this is the record which the history of rival states makes up for this inspired black of San Domingo.

—WENDELL PHILLIPS.

LESSON XVI

BEGINNINGS OF GESTURE. POINTING

WE all know that the words we utter are often only part of what we really say. By different movements of the hands, by our attitudes, by the glance of the eye or the flush of the cheek, we add to or subtract from the meaning set down in the mere words. This is but natural; we all do it unconsciously.

Why, then, must we study gesture, you ask. Why not let gesture take care of itself? The question is a just one, and what we really try to do is to let action take care of itself. But every young person, for some unknown cause, — we call it embarrassment, — immediately upon appearing before a larger number of his fellows than usual, seems to lose all naturalness. If he does succeed in *saying* something, as far as action goes, he is struck dumb. His feet seem glued to the floor, and his hands are hopelessly tied to his body. To overcome this peculiar state is the problem that confronts the public speaker. He must observe how people act ordinarily, how he himself acts, and then transfer these movements to his public appearances. By constant practice his embarrassment will disappear, and graceful, forceful expression will succeed.

THE INDEX HAND (THE POINTING HAND)

One of the most common things we do in everyday life is to *point* to things. The position of the hand in this pointing is generally known to public speakers as the *index position*, or the *index hand*.

In the most common form of the index hand, the forefinger is extended, while the other fingers are curved in



FIG. 29. The common index.



FIG. 30. The directing index.

different degrees toward the palm, the thumb resting upon the first joint of the middle finger. The palm is about vertical. See Figure 29. The forefinger should not be absolutely straight, but should rest in an easy curve.

Sometimes, if it is desired to emphasize the directing power of the index, the hand may be turned over until the palm is horizontal and the thumb down. (See Fig. 30.)

When a person becomes very animated, the thumb rises, the degree of animation determining the amount that the thumb is raised.

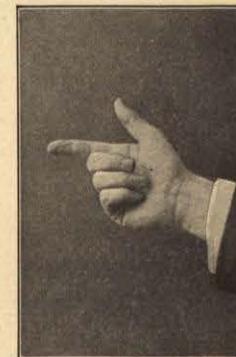


FIG. 31. The animated index.

But when we know how the index hand itself is formed, we have really only the least part of a pointing gesture.

First: Getting ready. — The hand must be moved from the side of the body to the place where we wish to use the gesture. This should be done in a straight line, that is,

the hand should not go in a roundabout way to get to its destination.

Second: The gesture itself. — After the hand has been raised in preparation, there comes a sweep of the arm to the final destination of the gesture.

Third: The finish. — When the hand has reached its destination, there should be a sort of *stroke*, or *definite final impulse*. This should occur on the accented syllable of the emphatic word.

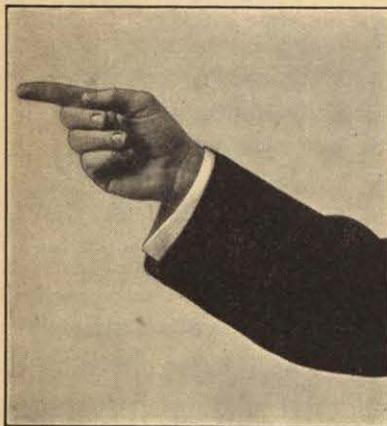


FIG. 32. The completed gesture.

hand. A good rule is to let it fall, — but keep a brake on it. Give it a retarded fall.

CAUTION NO. 1. — In the completed gesture, unless emphatic, avoid a straight arm. Let the arm be broken at the elbow, and also at the wrist. (See Fig. 32.)

CAUTION NO. 2. — In making the stroke, do not turn the hand over, so the palm is horizontal and the thumb up.

CAUTION NO. 3. — Be sure to get the wrist loose. Some speakers use the hand and forearm as if it were one long, straight rod. Get free movement at the wrist. (See Fig. 33.)

CAUTION NO. 4. — Don't poke or punch. Let the stroke be vertical, up and down, and not toward the audience or the thing pointed to.

Gestures made with the index hand are not confined to mere pointing, although all may be traced to this. They are also used in *counting, enumerating, designating; in caution, reproach, and warning*. Examples:

Ordinary Index:

Yonder is the church spire.
There is the very picture he spoke of.
Whose hat is that?

Directing Index:

Go down that street and turn to your right.
Away! Get you gone!

Animated Index:

To prison with him! Not another word!
Sir! There is the door! Never venture
into my house again!

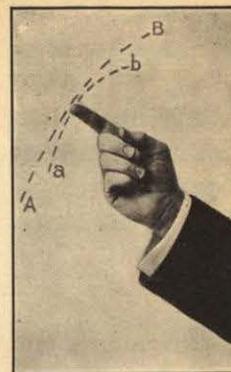


FIG. 33. The right and the wrong way of using the index hand. The small arc *ab* shows the correct path of the finger, in making the stroke of the gesture, the center being at the wrist. The large arc *AB* shows the path of the finger when the wrist is held rigid and the center of the movement is at the elbow. This latter method of using the index is to be avoided.

GESTURES OF THE INDEX HAND IN
DEBATE AND ORATORY

Now, Honorable Judges, here is a point that I wish you to consider.

First, Honorable Judges, it is unsatisfactory. Second, it is contrary to approved principles.

Is it not the same virtue which does everything for us here in England? Do you imagine that it is the Land Tax Act which raises your revenue? that it is the annual vote in the Committee of Supply which gives you your army? or that it is the Mutiny Bill which inspires it with bravery and discipline? No! surely no! It is the love of the people; it is their attachment to their government, from the sense of the deep stake they have in such a glorious institution, which gives you your army and your navy, and infuses into both that liberal obedience, without which your army would be a base rabble, and your navy nothing but rotten timber. — EDMUND BURKE.

Why do we longer delay? Why do we still deliberate? Let us

complete the enterprise already so well commenced ; and since our union with England can no longer consist with that liberty and peace which are our chief delight, let us dissolve these fatal ties and conquer forever that good which we already enjoy—an entire and absolute independence. — RICHARD HENRY LEE.

EXERCISES

36. Form the three kinds of index hand, first with the right hand then with the left.

37. With the right hand in the first form of the index, point one after the other to the floor, the window, and the ceiling. Do this first far to the right, and then nearly in front of you. Do the same with the left hand. When you use your right hand, stand with your right foot forward ; when you use your left, stand with your left foot forward. As you point, say the words, "The floor, the window, the ceiling." Be sure to strike on *floor, win-, ceil-*.

38. Pointing to the wall in front of you near the ceiling, with your right hand, first far to the left, then in the middle, and then far to the right, say, "That corner, the middle, and that corner." Repeat with the left hand, starting at the extreme right. Change your position when you change hands. Strike on *that, mid-, and that*.

LESSON XVII

FORCE

HOW TO APPLY IT

It is evident to everyone that we use force in speaking, — we exert power in sending words out from the vocal organs. The *way* we exert this force is not so commonly observed.

In general, there are three ways of exerting force. *1st.* We may apply it gradually, smoothly, evenly, and gently. *2d.* We may apply it very abruptly, so that the sound seems to burst forth. *3d.* We may apply it as we do in our everyday talk, which is neither gradually and smoothly, nor yet abruptly, but between the two.

We apply force gradually, smoothly, gently, evenly, in such sentiments as *reverence, feebleness, suppressed fear, awe*, etc., and when our moods are *tinged with sadness*. The way force is applied in these sentiments might very well be represented by a gently rolling swell on the sea or a slowly undulating line such as the following. Example :



Evermore all the days are long, and the cheerless skies are gray,
Restlessly wander the baffling winds that scatter the blinding spray,
And the drifting currents come and go like serpents across my way.

Wearily fades the evening dim, drearily wears the night.
The ghostly mists and the hurrying clouds and the breakers' crests of
white
Have blotted the stars from the desolate skies, — have curtained them
from my sight. — ROBERT J. BURDETTE.

Oh, give me the spot that I once used to know
 By the side of the placid old River St. Joe!
 Where the tall grasses nod at the close of the day,
 And the sycamore's shadow is slanting away —
 Where the whip-poor-will chants from a far distant limb
 Just as if the whole business was all made for him.
 Oh! it's now that my thoughts, flying back on the wings
 Of the rail and the die-away song that he sings,
 Bring the tears to my eyes that drip off into rhyme,
 And I live once again in the old summer time;
 For my soul it seems caught in old time's under-tow,
 And I'm floating away down the River St. Joe.

— BEN KING.

So let him lie here to-day, and let our people go and bend with solemn thoughtfulness and look upon his face, and read the lessons of his burial. As he paused here on his journey from the Western home and told us what by the help of God he meant to do, so let him pause on his way back to his Western grave and tell us, with a silence more eloquent than words, how bravely, how truly, by the strength of God, he did it. God brought him up as he brought David up, from the sheep folds, to feed Jacob, his people, and Israel, his inheritance. He came up in earnestness and faith, and he goes back in triumph. As he pauses here to-day, and from his cold lips bids us bear witness how he has met the duty that was laid on him, what can we say out of our full hearts but this, — “He fed them with a faithful and true heart, and ruled them prudently with all his power.”

The Shepherd of the People! that old name that the best rulers have ever craved. What ruler ever wore it like this dead President of ours! He fed us faithfully and truly. He fed us with counsel when we were in doubt, with inspiration when we sometimes faltered, with caution when we would be rash, with calm, clear, trusted cheerfulness through many an hour when our hearts were dark. He fed hungry souls all over the country with sympathy and consolation. He spread before the whole land feasts of great duty and devotion and patriotism, on which the land grew strong. He fed us with solemn, solid truths. He taught us the sacredness of government, the wickedness of treason. He made our souls glad and vigorous with the love of liberty that was in his. He showed us how to love truth and yet be charitable, — how to hate wrong and all oppression, and yet not treasure one personal injury or insult. He fed all his people, from the highest to the lowest, from the

most privileged down to the most enslaved. Best of all, he fed us with a reverent and genuine religion. He spread before us the love and fear of God just in that shape in which we need them most, and out of his faithful service of a higher Master who of us has not taken and eaten and grown strong? “He fed them with a faithful and true heart.” Yes, till the last. For at the last, behold him with hand outstretched to feed the South with Mercy, and the North with Charity, and the whole land with peace, when the Lord who had sent him called him, and his work was done! — PHILLIPS BROOKS on *The Character of Lincoln*.

We apply force very suddenly and abruptly in *great earnestness, joy, defiance, alarm, anger*, etc. Example:

Fight, Gentlemen of England! fight, bold yeomen!
 Draw, archers, draw your arrows to the head:
 Spur your proud horses hard, and ride in blood;
 Amaze the welkin with your broken staves.
 A thousand hearts are great within my bosom.
 Advance our standards, set upon our foes!
 Our ancient word of courage, fair Saint George,
 Inspire us with the spleen of fiery dragons!
 Upon them! Victory sits on our helmets.

— SHAKESPEARE.

And then, besides his irreproachable character, he had what is half the power of a popular orator, he had a majestic presence. A little O'Connell would have been no O'Connell at all. In youth he had the brow of a Jupiter and the stature of Apollo. Sydney Smith says of Lord John Russell's five feet, when he went down to Yorkshire after the Reform Bill had passed, the stalwart hunters of Yorkshire exclaimed, “What, that little shrimp, he carry the Reform Bill!” “No, No!” said Smith, “he *was* a large man, but the labors of the bill shrunk him.”

I remember the story Russell tells of Webster; when a year or two before his death, the Whig party thought of dissolution, Webster came home from Washington and went down to Faneuil Hall to protest, and four thousand of his fellow Whigs came out; drawing himself up to his loftiest proportion, his brow charged with thunder, before the listening thousands, he said, “Gentlemen, I am a Whig, a Massachusetts Whig, a Faneuil Hall Whig, a constitutional Whig, a revolutionary Whig. If you break up the Whig party, sir, where am I to go?” And, says Lowell, “We all held our breath, thinking where he could go. But if

he had been five feet three, we should have said, "Who cares where you go?"

Well, O'Connell had all that; and true nature seemed to be speaking all over him. It would have been a pleasure even to look at him if he had not spoken at all, and all you thought of was a greyhound.

And then he had what so few American speakers have, a voice that sounded the gamut. I heard him once in Exeter Hall say, "Americans, I send my voice careering across the Atlantic like a thunderstorm, to tell the slave holders of the Carolinas that God's thunderbolts are hot, and to remind the negro that the dawn of his redemption is drawing near," and I seemed to hear his voice reverberating and reëchoing back to Boston from the Rocky Mountains.

— WENDELL PHILLIPS, on *Daniel O'Connell*.

The third method of applying force scarcely needs illustration. It is that which we use in our *ordinary thoughts and feelings, for narration, patriotism, gladness, etc.* Example:

It is now forty years since I first saw and heard Abraham Lincoln, but the impression which he left on my mind is ineffaceable. After his great successes in the West, he came to New York to make a political address. He appeared in every sense of the word like one of the plain people among whom he loved to be counted. At first sight, there was nothing impressing and imposing about him. His clothes hung awkwardly on his giant frame. His seamed and rugged features bore the furrows of hardship and struggle. As he talked to me before the meeting, he seemed ill at ease, with that sort of apprehension which a young man might feel before presenting himself to a new and strange audience, whose critical disposition he dreaded. — JOSEPH H. CHOATE.

EXERCISES

39. Give the following words with a gently swelling utterance, and then allow them to die away.

lone	moan	roar	gloaming	foaming	roaming	break
cold	gray	stones	sea	twilight	star	call

40. Give the following words in an utterance that breaks forth all at once.

back	dog	go	pull	cannon	tack
down	peace	turn	strike	false	blasphemer

LESSON XVIII

FORCE — *Continued*

THE AMOUNT TO APPLY

IN LESSON XVII we found that Force is the power we exert in sending out words from the vocal organs. To determine the amount of this force is no easy task, yet in general it may be said that our ordinary force is increased in expressing some sentiments and decreased in expressing others.

But whatever the sentiment, the amount of force used is dependent upon two things:

1. *The speaker.*
2. *The place where he is speaking.*

Not all persons are equal in vocal strength. To gain the same effect, one person must oftentimes use several times the force employed by another. Each person has a scale of his own, and he should not try to imitate that of any other person.

Again, force, as mentioned above, differs with the place of speaking. More force would be needed in a large auditorium than in a small one, and still more would be needed in the open air than in either. What might be a proper amount of force for a large room might be too much in a small room. Nor does the size have all to do with the force that should be used. Sometimes the shape, or the ventilation, affects the amount of force needed.

But taking an average speaker and an average auditorium, each degree of force is suitable for certain sentiments and conditions.

Gentle force is suitable for *stillness, tranquillity, sadness, solemnity, veneration, awe*, etc. Example:

Our way lay from one to another of the most wretched dwellings, reeking with horrible odors, shut out from the sky, shut out from the air, mere pits and dens. In a room in one of these places, where there was an empty porridge pot on the cold hearth, with a ragged woman and some ragged children crouching on the bare ground near it,—where, I remember, as I speak, that the very light, reflected from a high, damp-stained and time-stained house wall, came trembling in, as if the fever which had shaken everything else there had even shaken it,—there lay, in an old egg box which the mother had begged from a shop, a little, feeble, wasted, wan, sick child, with his little wasted face, and his little hot, worn hands folded over his breast, and his little, bright, attentive eyes looking steadily at us. I can see him now as I have seen him for several years; there he lay in his little frail box, which was not at all a bad emblem of the little body from which he was slowly parting—there he lay, quite quiet, quite patient, saying never a word. He seldom cried, the mother said; he seldom complained; “he lay there, seemin’ to wonder what it was a’ about.” God knows, I thought, as I stood looking at him, he had his reasons for wondering. — CHARLES DICKENS, in an After Dinner Speech.

Strong force is suitable for *grandeur, patriotism, scorn, hate, revenge*, etc. Example:

Now, gentlemen, not to weary you, I am about to present a name for your consideration,—the name of one who was the comrade, associate, and friend of nearly all the noble dead whose faces look down upon us from these walls to-night, a man who began his career of public service twenty-five years ago,—who courageously confronted the slave power in the days of peril on the plains of Kansas, when first began to fall the red drops of that bloody shower which finally swelled into the deluge of gore in the late Rebellion. He bravely stood by young Kansas, and, returning to his seat in the National legislature, his pathway through all the subsequent years has been marked by labors worthily performed in every department of legislation.

You ask for his monument. I point you to twenty-five years of national statutes. Not one great, beneficent law has been placed on our statute books without his intelligent and powerful aid. He aided

in formulating the laws to raise the great armies and navies which carried us through the war. His hand was seen in the workmanship of those statutes that restored and brought back “the unity and married calm of States.” His hand was in all that great legislation that created the war currency, and in all the still greater work that redeemed the promises of the government and made the currency equal to gold.

When at last he passed from the halls of legislation into high executive office, he displayed that experience, intelligence, firmness, and poise of character which have carried us through a stormy period of three years, with one half the public press crying “Crucify him!” and a hostile Congress seeking to prevent success. In all this he remained unmoved until victory crowned him. The great fiscal affairs of the nation and the vast business interests of the country, he guarded and preserved while executing the law of resumption, and effected its object without a jar, and against the false prophecies of one half of the press and of all the Democratic party.

He has shown himself able to meet with calmness the great emergencies of the government. For twenty-five years he has trodden the perilous heights of public duty, and against all the shafts of malice has borne his breast unharmed. He has stood in the blaze of “that fierce light that beats against the throne,” but its fiercest ray has found no flaw in his armor, no stain upon his shield. I do not present him as a better Republican or a better man than thousands of others that we honor; but I present him for your deliberate and favorable consideration. I nominate John Sherman of Ohio. — JAMES A. GARFIELD.

Very strong force is suitable for *courage, defiance, alarm, anger, rage*, etc. Example:

Has the gentleman done? Has he completely done? He was unparliamentary from the beginning to the end of his speech. There was scarce a word that he uttered that was not a violation of the privileges of the House. But I did not call him to order. Why? Because the limited talents of some men render it impossible for them to be severe without being unparliamentary. But before I sit down I shall show him how to be severe and parliamentary at the same time. On any other occasion, I should think myself justifiable in treating with silent contempt anything which might fall from the honorable member; but there are times when the insignificance of the accuser is lost in the magnitude of the accusation. I know the difficulty the honorable gentleman

labored under when he attacked me, conscious that, on a comparative view of our characters, public and private, there is nothing he could say which would injure me. The public would not believe the charge. I despise the falsehood. If such a charge were made by an honest man, I would answer it in the manner I shall do before I sit down. But I shall first reply to it when not made by an honest man.

The right honorable gentleman has called me "an unimpeached traitor." I ask, why not "traitor," unqualified by any epithet? I will tell him; it was because he dare not! It was the act of a coward, who raises his arm to strike, but has not the courage to give the blow! I will not call him villain, because it would be unparliamentary, and he is a Privy Councilor. I will not call him fool, because he happens to be Chancellor of the Exchequer. But I say he is one who has abused the privilege of Parliament and freedom of debate, in uttering language, which, if spoken out of the House, I should answer only with a blow. I care not how high his situation, how low his character, how contemptible his speech; whether a privy councilor or a parasite, my answer would be a blow. He has charged me with being connected with the rebels. The charge is utterly, totally, and meanly false! Does the honorable gentleman rely on the report of the House of Lords for the foundation of his assertion? If he does, I can prove to the committee there was a physical impossibility of that report being true. But I scorn to answer any man for my conduct, whether he be a political coxcomb, or whether he brought himself into power by a false glare of courage or not.

I have returned, not, as the right honorable member has said, to raise another storm, — I have returned to discharge an honorable debt of gratitude to my country, that conferred a great reward for past services, which, I am proud to say, was not greater than my desert. I have returned to protect that Constitution, of which I was the parent and founder, from the assassination of such men as the honorable gentleman and his unworthy associates. They are corrupt — they are seditious — and they, at this very moment, are in a conspiracy against their country! I have returned to refute a libel, as false as it is malicious, given to the public under the appellation of a report of the committee of the Lords. Here I stand for impeachment or trial! I dare accusation! I defy the honorable gentleman! I defy the Government! I defy their whole phalanx! — let them come forth! I tell the ministers I shall neither give them quarter nor take it!

— HENRY GRATTAN (Invective against Mr. Corry).

LESSON XIX

GESTURE

THE OPEN HAND WITH THE PALM DOWN

OFTENTIMES we have occasion to use a pointing gesture, and yet we do not wish it to be as definite as the index hand would make it. To supply this need, we use the open hand with the palm down. See Figure 34. If a stroke were made downward with this hand, it might remind one of a paint brush, with the fingers and thumb representing the flexible part of the brush.



FIG. 34. A gesture with the palm of the hand down.

CAUTION NO. 1. — When the gesture is finished, that is, after the stroke has been made, the hand should extend straight out from the forearm or be elevated at a slight angle. Don't let it droop or pitch downward.

This gesture is used to *locate, trace, measure, shape, mold*, etc. From these uses it has been extended in one direction to *caressing, blessing, and protection*, and in another to *reproof, suppression, and restraint*. In the last division, the hand takes a slight angle with the forearm, and the stroke should be stopped a little before the hand reaches the level of the forearm. Examples: