Passage 1:

But Henry Clay had a plan, a plan[[1]](#footnote-1) for another Great Compromise to preserve the nation. For an hour he outlined its contents to Daniel Webster in the warmth of the latter's comfortable home[[2]](#footnote-2), and together they talked of saving the Union. Few meetings in American history have ever been so productive or so ironic in their consequences[[3]](#footnote-3). For the Compromise of 1850 added to Henry Clay's garlands as the great Pacificator[[4]](#footnote-4); but Daniel Webster's support, which insured its success, resulted in his political crucifixion[[5]](#footnote-5), and, for half a century or more, his historical condemnation.

Anadiplosis – By structuring the sentence in the way that he did, it allows for the author to provide emphasis towards the importance of the event that was going to occur thanks to Henry Clay, and also helps to improve the syntax of the statement. In addition to this, the element helps to improve the flow of the sentence by adding a rhythm to how the sentence is read.

Chronographia – By adding the description of Daniel Webster’s home, it allows for a substantial connection with the reader and their emotions. It also makes the reader feel relation with the scene that is being described by the author and gives a sense of depth and emotion that otherwise would not be present.

Articulus – Articulus is used in this sentence to give a rhythm to how it is perceived by the reader, and to give a clear cause and effect and present the irony on display to the reader in plain view.

Characterismus – By describing Henry Clay as “The Great Pacificator” it gives a description of him and his ideals to an audience that potentially may not be entirely familiar with his character and provides much needed background information about him.

Hyperbole – Daniel Webster was not crucified, his political career was never able to recover enough to get the presidency nomination he desired after his speech for the compromise instead of succession, and at the cost of his political career was able to help start the process of ending slavery.

Passage 2:

There could be no mistaking he was a great man, looked like one, talked like one, was treated like one and insisted he was one[[6]](#footnote-6). With all his faults and failings, Daniel Webster was undoubtedly the most talented figure in our Congressional history: not in his ability to win men to a cause, he was no match in that with Henry Clay; not in his ability to hammer out a philosophy of government, Calhoun outshone him there[[7]](#footnote-7); but in his ability to make alive and supreme the latent sense of oneness, of Union, that all Americans felt but which few could express.[[8]](#footnote-8)

Articulus – By using Articulus, Kennedy adds a sense of rhythm to the sentence that would not be present otherwise and adds a description of the congressman’s character that provides the reader with added context to who he is.

Polysyndeton – Kennedy uses Polysyndeton to add a sense of rhythm and flow to the sentence and connect the sentence together in a more cohesive way that makes it easier for the reader to follow and comprehend.

Contrarium – Contrarium is used to express how Webster’s ability to express many of the thoughts and feelings that Americans were also thinking at the time in a perceivable and understandable fashion was what really set his speeches apart from his fellow congressmen.

Passage 3:

Certainly, that striking appearance was half the secret of his power, and convinced all who looked upon his face that he was one born to rule men[[9]](#footnote-9). Although less than six feet tall, Webster's slender frame when contrasted with the magnificent sweep of his shoulders gave him a theatrical but formidable presence[[10]](#footnote-10). But it was his extraordinary head that contemporaries found so memorable, with the features Carlyle described for all to remember: "The tanned complexion, the amorphous crag-like face[[11]](#footnote-11); the dull black eyes under the precipice of brows, like dull anthracite furnaces needing only to be blown; the mastiff mouth accurately closed[[12]](#footnote-12)." One contemporary called Webster "a living lie, because no man on earth could be so great as he looked[[13]](#footnote-13)."

Peristasis – The use of Peristasis allows for Webster’s intimidating presence to be communicated to the audience in a more effective way. This is also done to communicate the effectiveness of his public speaking abilities, and how they were amplified by how he was perceived by other representatives.

Ethopoeia – By employing the use of Ethopoeia, Kennedy is able to employ the description of Webster’s “slender frame” in a more descriptive way for the reader to visualize. This balances the other descriptions of his character with that of his statute and how he was perceived by other people.

Prosopographia – Prosopographia is employed to provide a vivid description of Webster’s character and is done to further display the stature that Webster presents himself with to others and in order to further build upon the impression of his character by the audience.

Effictio – The use of Effictio to describe Webster’s Character allows for the audience to gain a vivid picture of Webster and how he looks to the room when giving a speech.

Icon – By employing the use of Icon, Kennedy is able to describe of Webster in a more descriptive way for the reader to visualize. This balances the other descriptions of his character with that of his statute and how he was perceived by other people.

Passage 4:

Realizing after months of insomnia that this might be the last great effort his health would permit[[14]](#footnote-14), Webster stimulated his strength for the speech by oxide of arsenic and other drugs and devoted the morning to polishing up his notes. He was excitedly interrupted by the Sergeant at Arms, who told him that even then-two hours before the Senate was to meet[[15]](#footnote-15), the chamber, the galleries, the anterooms, and even the corridors of the Capitol[[16]](#footnote-16) were filled with those who had been traveling for days from all parts of the nation to hear Daniel Webster. Many foreign diplomats and most of the House of Representatives were among those vying for standing room[[17]](#footnote-17). As the Senate met, members could scarcely walk to their seats through the crowd of spectators and temporary seats made of public documents stacked on top of each other[[18]](#footnote-18). Most Senators gave up their seats to ladies and stood in the aisles awaiting Webster's opening blast.

Prolepsis – Webster’s use of Prolepsis displays to the reader how his increasing age has led him to no longer be reasonably capable to give speeches. This displays how much his desire to explain his point on the topic of succession and how it will affect the nation has led him to attempt to push himself like this.

Ecphonesis – The Seargent at Arms exclamation to how many individuals had travelled to see Webster’s speech displays to the reader how impressive of a speaker that Webster was, and how his legacy and importance has been perceived by everyone that travelled to watch him speak.

Tricolon – The use of Tricolon by the Sergeant at Arms allows for the reinforcement of how important and impressive Webster’s speaking abilities were for every part of the Capitol building to be filled with individuals wanting to hear him orate.

Peristasis – The use of Peristasis allows Kennedy to reinforce how impressive Webster’s speaking abilities were, if members of the house of representatives and the foreign diplomats were there to witness Webster give an address to a crowd.

Pragmatographia – By describing how crowded the Senate building was, Kennedy reinforces Webster’s speaking abilities again in order to further describe to the reader how impressive his oration abilities were in order to draw such a large crowd of spectators.

Passage 5:

He had spoken but for a short time when the gaunt, bent form of Calhoun, wrapped in a black cloak[[19]](#footnote-19), was dramatically assisted into his seat, where he sat trembling, scarcely able to move, and unnoticed by the speaker[[20]](#footnote-20). After several expressions of regret by Webster that illness prevented the distinguished Senator from South Carolina from being present[[21]](#footnote-21), Calhoun struggled up, grasping the arms of his chair, and in a clear and ghostly voice proudly announced, "The Senator from South Carolina is in his seat.”*[[22]](#footnote-22)* *Webster was touched, and with tears in his eyes he extended a bow toward Calhoun[[23]](#footnote-23),* who sank back exhausted and feeble, eyeing the Massachusetts orator with a sphinxlike expression[[24]](#footnote-24) which disclosed no hint of either approval or disapproval.

Eutrepismus – The use of Eutrepismus allows for Kennedy to introduce Calhoun and his figure by breaking it up into multiple descriptions.

Asyndeton – Asyndeton is used in order to establish the rhythm of the sentence and allows for Kennedy to build upon how Calhoun is described to the reader.

Litotes – Litotes is used by Kennedy to describe how the Senator was struggling to express any notion about his presence, and how he was eventually able to overcome his inability to move to express his presence to Webster.

Pathopoeia – Pathopoeia is used by Calhoun to exert how he is present at the function, much to Webster’s disbelief.

Aposiopesis - Aposiopesis is used by Webster to exclaim how Calhoun’s presence at his speech moved him to tears. As he was not expecting the senator to be able to be present at the event, due to his older age and not being in the greatest physical condition.

Metaphor – Kennedy used the phrase “sphinxlike expression” to describe Calhoun’s expression towards Webster’s actions of addressing him and allows for Kennedy to explain Calhoun’s reaction to having his presence reacted to in such a way.

Passage 6:

And Daniel Webster was not as great as he looked. The flaw in the granite was the failure of his moral senses to develop as acutely as his other faculties[[25]](#footnote-25). He could see nothing improper in writing to the President of the Bank of the United States-at the very time when the Senate was engaged in debate over a renewal of the Bank's charter-noting that "my retainer has not been received or refreshed as usual.[[26]](#footnote-26)" But Webster accepted favors not as gifts but as services which he believed were rightly due him.[[27]](#footnote-27) When he tried to resign from the Senate in 1836 to recoup speculative losses through his law practice, his Massachusetts businessmen friends joined to pay his debts to keep him in office. Even at his deathbed, legend tells us, there was a knock at his door, and a large roll of bills was thrust in by an old gentleman, who said that "At such a time as this, there should be no shortage of money in the house[[28]](#footnote-28). “Webster took it all and more. What is difficult to comprehend is that he saw no wrong in it, morally or otherwise. He probably believed that he was greatly underpaid, and it never occurred to him that by his own free choice he had sold his services and his talents, however extraordinary they might have been, to the people of the United States[[29]](#footnote-29), and no one else, when he drew his salary as United States Senator. But Webster's support of the business interests of New England was not the result of the money he obtained[[30]](#footnote-30), but of his personal convictions. Money meant little to him except as a means to gratify his peculiar tastes[[31]](#footnote-31). He never accumulated a fortune. He never was out of debt. And he never was troubled by his debtor status. Sometimes he paid, and he always did so when it was convenient, but as Gerald W. Johnson says, "Unfortunately he sometimes paid in the wrong coin, not in legal tender-but in the confidence that the people reposed in him[[32]](#footnote-32).

Anthypophora – The question in the sentence prior about Webster’s flaws led to the author answering the question himself about how Webster’s main flaw was his inability to recognize the moral dilemmas that would arise from his decision-making process.

Adhortatio – The use of Adhortatio is unintentional by webster and is sent in questioning as to why his salary had not been sent as usual, without realizing the senate was currently debating on whether or not the bank should exist at all.

Dirimens Copulatio – The use of Dirimens Copulatio allows for Kennedy to justify how he is able to take many of these donations and supportive contributions with a clear conscious. By doing this it further supports Webster’s ability to take these contributions without letting it affect his political standing.

Aganactesis – Aganactesis is used by the gentleman in the story to display how Webster had support during his entire career. With the gentleman having been moved by Webster’s actions during his time as a senator that he is willing to cover the fees by

his medical bills and other debts.

Brachylogia – Kennedy uses Brachylogia to add a change of flow to the sentence describing how Webster inability to realize the sacrifice he had made to the people of the United States by becoming a senator in the first place.

Antithesis – This statement displays the use of Antithesis by commenting on how despite receiving large sums of money from these individuals, it did not sway his political position, and in fact had no effect on what position is was on issues relating to the benefactors.

Proecthesis – Webster’s use of money only to fund his desires is displayed as a justification for why he would accept money from conflicting interests without hesitation. This is later built upon by giving further justifications for why Webster should accept the funds.

Exuscitatio – By using Exuscitatio, Johnson intends to display how Webster’s actions led to him paying with his perception of how people viewed him, due to taking money from these benefactors.

Passage 7:

But this "profound selfishness", which Emerson was so certain the speech represented[[33]](#footnote-33), could not have entered into Daniel Webster's motivations. "Had he been bidding for the Presidency[[34]](#footnote-34)," as Professor Nevins points out, "he would have trimmed his phrases and inserted weasel words upon New Mexico and the fugitive slaves.[[35]](#footnote-35)” The first precaution of any aspirant for the Presidency is to make sure of his own state and section; and Webster knew that his speech would send echoes of denunciation leaping from Mount Mansfield to Monomoy Light.[[36]](#footnote-36)" Moreover, Webster was sufficiently acute politically to know that a divided party such as his would turn away from a politically controversial figures and move to an uncommitted neutral individual, a principle consistently applied to this day. And the 1852 Whig Convention followed exactly this course. After the pro-compromise vote had been divided for fifty-two ballots between Webster and President Fillmore, the convention turned to the popular General Winfield Scott. Not a single Southern Whig supported Webster. And when the Boston Whigs urged that the party platform take credit for the Clay Compromise, of which, they said, "Daniel Webster,[[37]](#footnote-37) with the concurrence of Henry Clay and other profound statesmen, was the author," Senator Corwin of Ohio was reported to have commented sarcastically, "And I, with the concurrence of Moses and some extra help, wrote the Ten Commandments.[[38]](#footnote-38)"

Irony – While not intentional by Emerson while crafting his statement, given what has been described about Webster’s character so far, it is ironic to the reader that one would consider his words in such a negative light, when he was trying to express his point of view on the subject.

Hypothetical – The use of a hypothetical statement by Nevins implies that running for the presidency was not a part of Webster’s motivations for this speech, as by giving this speech, he effectively killed any chance he would have in gaining his party nomination for the ballot.

Paralipsis – Paralipsis is used by Nevins to further point out to Emerson how Webster’s speech was not helping his chances for the presidency, as how he crafted his speech would have been much different due to the need to gather support and remain a rather uncontroversial candidate in order to gain his party’s backing and support.

Appositio – The use of Appositio by Nevins is to further emphasize the amount of people within his own state he upset by giving the speech he did, instead of a more neutral one because he felt it was the right thing to do, and not to support any chance at the presidency he would’ve had.

Comma – The use of the Comma is done to add a break within the sentence and make the flow appear more natural to the reader.

Horatian – Senator Corwin uses this form of sarcasm to exclaim how the party attempting to take credit for the Clay compromise is rather stretching the bounds of how it was truly created. With Daniel Webster and Henry Clay having done a vast majority of the work creating the compromise.

Passage 8:

"Mr. President, sir..." A burly, black-haired Senator was speaking to a nearly empty chamber in 1850[[39]](#footnote-39). Those who remained, including a nervous Senator who had just termed the speaker quarrelsome, saw his great muscles tighten and his sweeping shoulders become icily erect, and heard his hard, cold voice rasp out the word "sir" like a poisoned dart from his massive, Romanesque head.[[40]](#footnote-40)

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1. Anadiplosis - The repetition of the last word (or phrase) from the previous line, clause, or sentence at the beginning of the next. [↑](#footnote-ref-1)
2. Chronographia - Vivid representation of a certain historical or recurring time (such as a season) to create an illusion of reality. [↑](#footnote-ref-2)
3. Articulus - Roughly equivalent to "phrase" in English, except that the emphasis is on joining several phrases (or words) successively without any conjunctions [↑](#footnote-ref-3)
4. Characterismus - The description of a person's character. [↑](#footnote-ref-4)
5. Hyperbole - Rhetorical exaggeration. Hyperbole is often accomplished via comparisons, similes, and metaphors. [↑](#footnote-ref-5)
6. Articulus – similar to membrum except that the emphasis is on joining several phrases (or words) successively without any conjunctions. [↑](#footnote-ref-6)
7. Polysyndeton – Employing many conjunctions between clauses, often slowing the tempo or rhythm. [↑](#footnote-ref-7)
8. Contrarium - Juxtaposition of contrasting words or ideas [↑](#footnote-ref-8)
9. Peristasis - A description of attendant circumstances: time, place, occasion, personal characteristics, background, education, habits, etc. [↑](#footnote-ref-9)
10. Ethopoeia - The description and portrayal of a character (natural propensities, manners and affections, etc.) [↑](#footnote-ref-10)
11. Prosopographia - The vivid description of someone's face or character. [↑](#footnote-ref-11)
12. Effictio - A verbal depiction of someone's body, often from head to toe. [↑](#footnote-ref-12)
13. Icon - A figure which paints the likeness of a person by imagery. [↑](#footnote-ref-13)
14. Prolepsis - Speaking of something future as though already done or existing. A figure of anticipation. [↑](#footnote-ref-14)
15. Ecphonesis - An emotional exclamation. [↑](#footnote-ref-15)
16. Tricolon - Three parallel elements occurring together in a series. [↑](#footnote-ref-16)
17. Peristasis - A description of attendant circumstances [↑](#footnote-ref-17)
18. Pragmatographia - The description of an action [↑](#footnote-ref-18)
19. Eutrepismus - A figure of division, and of ordering. [↑](#footnote-ref-19)
20. Asyndeton - The omission of conjunctions between clauses, often resulting in a hurried rhythm or vehement effect. [↑](#footnote-ref-20)
21. Litotes - understatement is used to emphasize a point by stating it differently. [↑](#footnote-ref-21)
22. Pathopoeia - A general term for speech that moves hearers emotionally. [↑](#footnote-ref-22)
23. Aposiopesis - Breaking off suddenly in the middle of speaking, usually to portray being overcome with emotion. [↑](#footnote-ref-23)
24. Metaphor – A comparison made by referring to one thing as another. [↑](#footnote-ref-24)
25. Anthypophora - A figure of reasoning in which one asks and then immediately answers one's own questions. [↑](#footnote-ref-25)
26. Adhortatio - A commandment, promise, or exhortation intended to move one's consent or desires. [↑](#footnote-ref-26)
27. Dirimens Copulatio - A figure by which one balances one statement with a contrary, qualifying statement. [↑](#footnote-ref-27)
28. Aganactesis - An exclamation proceeding from deep indignation. [↑](#footnote-ref-28)
29. Brachylogia - Omission of conjunctions between a series of words. [↑](#footnote-ref-29)
30. Antithesis - Juxtaposition of contrasting ideas [↑](#footnote-ref-30)
31. Proecthesis – When a justifying reason is provided. [↑](#footnote-ref-31)
32. Exuscitatio - Stirring others by one's own vehement feeling [↑](#footnote-ref-32)
33. Irony - the contrary of what one says, often for the purpose of derision, mockery, or jest. [↑](#footnote-ref-33)
34. Hypothetical – statement of a thing that is not currently occurring but is a potential. [↑](#footnote-ref-34)
35. Paralipsis - Stating and drawing attention to something in the very act of pretending to pass it over. [↑](#footnote-ref-35)
36. Appositio - Addition of an adjacent, coordinate, explanatory or descriptive element. [↑](#footnote-ref-36)
37. Comma – The grammatical item. [↑](#footnote-ref-37)
38. Horatian – An amusing remark on the more Juvenalian side of sarcasm. [↑](#footnote-ref-38)
39. Topographia - Description of a place. [↑](#footnote-ref-39)
40. Enargia - Generic name for a group of figures aiming at vivid, lively description. [↑](#footnote-ref-40)