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

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 bring tempo and connect the sentence together in a more cohesive way that

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[[8]](#footnote-8). 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[[9]](#footnote-9). 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[[10]](#footnote-10); the dull black eyes under the precipice of brows, like dull anthracite furnaces needing only to be blown; the mastiff mouth accurately closed[[11]](#footnote-11)." One contemporary called Webster "a living lie, because no man on earth could be so great as he looked[[12]](#footnote-12)."

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:

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. 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." But Webster accepted favors not as gifts but as services which he believed were rightly due him. 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. “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, 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, but of his personal convictions. Money meant little to him except as a means to gratify his peculiar tastes. 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.

Passage 5:

Realizing after months of insomnia that this might be the last great effort his health would permit, 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-the chamber, the galleries, the anterooms and even the corridors of the Capitol 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. 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. Most Senators gave up their seats to ladies, and stood in the aisles awaiting Webster's opening blast.

Passage 6:

He had spoken but for a short time when the gaunt, bent form of Calhoun, wrapped in a black cloak, was dramatically assisted into his seat, where he sat trembling, scarcely able to move, and unnoticed by the speaker. After several expressions of regret by Webster that illness prevented the distinguished Senator from South Carolina from being present, 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." Webster was touched, and with tears in his eyes he extended a bow toward Calhoun, who sank back exhausted and feeble, eyeing the Massachusetts orator with a sphinx-like expression which disclosed no hint of either approval or disapproval.

Passage 7:

But this "profound selfishness," which Emerson was so certain the speech represented, could not have entered into Daniel Webster's motivations. "Had he been bidding for the Presidency," as Professor Nevins points out, "he would have trimmed his phrases and inserted weasel words upon New Mexico and the fugitive slaves. 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." Moreover, Webster was sufficiently acute politically to know that a divided party such as his would turn away from 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, 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."

Passage 8:

"Mr. President, sir..." A burly, black-haired Senator was speaking to a nearly empty chamber in 1850. 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.

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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. Peristasis - A description of attendant circumstances: time, place, occasion, personal characteristics, background, education, habits, etc. [↑](#footnote-ref-8)
9. Ethopoeia - The description and portrayal of a character (natural propensities, manners and affections, etc.) [↑](#footnote-ref-9)
10. Prosopographia - The vivid description of someone's face or character. [↑](#footnote-ref-10)
11. Effictio - A verbal depiction of someone's body, often from head to toe. [↑](#footnote-ref-11)
12. Icon - A figure which paints the likeness of a person by imagery. [↑](#footnote-ref-12)