

Hey, Orators, You Can Be Melodious Without Being a Poet!

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Introduction

While addressing the topic that speech is a useful art, Lester Thonssen and his colleagues state:

Since the earliest formulations of a theory of speaking, rhetoric has been regarded generally as a useful art. It is largely an instrument of social control. However, some oratory—even though only a fractional part of the total output—seems to go beyond the province of sheer utility. It takes on aesthetic characteristics and, in some instances, becomes an object of beauty, permanence, and penetrating insight into human experience. In short, it approaches a fine art. Furthermore, some of our oratorical judgments—as in the case of Burke’s speech “On Conciliation”—derive to a considerable extent from aesthetic as well as from practical considerations. While holding to the thesis that speech is a useful art, we must yet allow that there may be a point in rhetorical craftsmanship at which oratory as an instrument of power (utility) meets oratory as a manifestation of aesthetic creation (beauty).¹

To have a style that is powerful and aesthetic, or utilitarian and beautiful, an orator needs many species of eloquence. Quintilian well reminds us that, since many species of eloquence flourish, it is extremely foolish to inquire which of them an orator should follow, since every species, if it be but of a genuine character, has its use, and all that people commonly call *ways of speaking* falls under the management of the orator; for he will employ every variety of speech so as to suit, not merely a particular cause, but particular parts of any cause... The same color of diction will not

be observable in his exordium, his statement of facts, his arguments, his digressions, and his perorations. He will be able to speak gravely, austere, sharply, strongly, spiritedly, copiously, bitterly, affably, gently, artfully, soothingly, mildly, agreeably, succinctly, politely; he will not be always alike, yet always consistent with himself.²

In other words, Quintilian says that the orator should strive to be “*great* without extravagance; *sublime*, without audacity; *energetic*, without rashness; *severe*, without repulsiveness; *grave*, without dullness; *plenteous*, without exuberance; *pleasing*, without meretriciousness; *grand*, without tumidity.”³

Many of Quintilian’s aforementioned words seemingly are the property of poetry, a stately phenomenon involving rhythm. A theory of oratorical rhythm comes from Cicero who says, for example,

Let oratory then be... mingled and regulated with regard to rhythm; not prosaic, nor on the other hand sacrificed wholly to rhythm; composed chiefly of the paeon... with many of the other feet which he passes over intermingled with it.

But what feet ought to be mingled with others, like purple, must be now explained; and we must also show to what kind of speech each sort of foot and rhythm is the best adapted. For the iambic is most frequent in those orations which are composed in a humble and lowly style; but the paeon is suited to a more dignified style; and the dactyl to both. Therefore, in a varied and long-continued speech these feet should be mingled together and combined. And in this way the fact of the orator aiming at pleasing the senses, and the careful attempt to round off the

speech, will be the less visible, and they will at all times be less apparent if we employ dignified expressions and sentiments. For the hearers observe these two things, and think them agreeable: (I mean expressions and sentiments.) And while they listen to them with admiring minds, the rhythm escapes their notice; and even if it were wholly wanting they would still be delighted with those other things.⁴

Cicero also says:

Accordingly, if the question is raised as to what is the rhythm of an oration, is every sort of rhythm; but one sort is better and more suitable than another. If the question is, what is the place of this rhythm? it is in every portion of the words. If you ask where it has arisen; it has arisen from the pleasure of the ears. If the principle is sought on which the words are to be arranged; that will be explained in another place, because that relates to practice... If the question is, when; always: if, in what place, it consists in the entire connection of the words. If we are asked, What is the circumstance which causes pleasure? we reply, that it is the same as in verse; the method of which is determined by art; but the ears themselves define it by their own silent sensations, without any reference to principles of art.⁵

In the opinion of Torstgen Petersson, the above quotations suggest “Cicero’s final statement not only of his oratorical idea but also of what he conceived himself to have attained.”⁶

Oratorical Rhythm Can Be Difficult

Rhythm of sentences undoubtedly play a

part in oratory, but it can be one of the most difficult features of style to construct or analyze. Basic language itself can be taxing, for words often are used interchangeably in discussion of rhythm. For instance, *rhythm* often is defined as an ordered, recurrent alternation of strong and weak elements in the flow of sound and silence in speech. *Prosody* often is defined as the rhythmic and intonational aspect of language. *Euphony* often is defined as a harmonious succession of words having a pleasing sound. All three definitions deal with sound, yet they do differ. Robert Baylor and Brenda Stokes also address how words treating rhythm are often used interchangeably even though they distinctly differ in meaning. They report that

“Meter” and “rhythm” are often used interchangeably in discussion of poetry. However, there is a distinct difference in the meanings of the two terms. Whereas *meter* is solely a mechanical measurement of the number and types of feet in a line, rhythm is much more complex. *Rhythm* in poetry is the pattern or quality of movement of the whole line, and can be affected by duration of sounds, punctuation, articulation, and semantic meaning, as well as by meter.⁷

That trying to establish poetic oratory can be quite taxing also appears in the following brief but informative treatise on meter and scansion. Baylor and Stokes report that

Meter (measurement) is based upon the syllable: *quantitative meter* is based on the duration of the syllable, *accentual meter* on the accent or stress of the syllable, and *syllabic meter* on the number of syllables. Since duration of syllables has little significance in English, English poetry is measured by stressed and unstressed sounds, combining the accentual and syllabic systems. The unit of measurement is the *foot*, a group of two or three syllables, one of which is accented or stressed.⁸

They then explain *scansion*, the counting and identifying of syllabic stress. When poetry is scanned, its metrical pattern is shown by marks placed over the individual syllables: [/] for a stressed syllable and [—] for an unstressed syllable. The feet

found in English poetry are *iambic* (a lone); *dactylic* (lone li ness); *trochaic* (lone ly); *amphibrachic* (a lone ness); *anapestic* (by my self); and *amphimaciac* (all a lone). Two feet found only as *substitutions* in series of the above feet are *pondaic* (Stay, stay) and *pyrrhic* (of the).⁹

Baylor and Stokes also state that poetry is usually divided into lines. A line of poetry is a *verse*, not to be confused with *verse* meaning metered poetry, nor with a *stanza*. The number and kinds of feet of a line define the meter of that line, such as *monometer* (one foot), *dimeter* (two feet), *trimeter* (three feet), *tetrameter* (four feet), *pentameter* (five feet), *hexameter* (six feet), *heptameter* (seven feet), *octameter* (eight feet), *nonameter* (nine feet) and *decameter* (ten feet). The line is identified by a combination name derived from the kind of foot and the number of times it is repeated. For example, some common lines in English poetry are *iambic pentameter* (My mis | tress’ eyes | are no | thing like | the sun.); *trochaic tetrameter* (Back and | side go | bare, go | bare.); and *anapestic tetrameter* (The Assyr | ian came down | like a wolf | on the fold.)¹⁰

Other key vocabulary treating rhythm are *rhyme*, including *full rhyme*, *masculine rhyme*, *feminine rhyme*, *slant rhyme*, and *eye rhyme*; *alliteration*, *consonance*, and *assonance*; *metrical silence* and *aesthetic distance*; and *versification*, including *undifferentiated*, *aggregative*, and *integral forms*.

Indeed! Euphony and rhythm of sentences undoubtedly play a part in the communicative and persuasive process, especially in producing emotional effects. Who can deny the beauty of sound in Shakespeare’s iambic pentameter such as “When I do count the clock that tells the time,” or “Shall I compare thee to a summer’s day?” However, most orators would be ill advised to spend much time learning and utilizing a system for scanning their oratorical prose. If they want to establish rhythm to their oratory, without excessive mental labor and loss of time, they should focus on select techniques of rhythm. This article recommends some of these techniques.

A Word of Caution

Before studying and employing the following recommended techniques of rhythm, students of oratory should take some caution. For instance, orators should not

labor over how many techniques to employ in a single discourse. *Quality*, not *quantity* is important. Cicero recognizes the folly of stylistic abuse, saying that the orator “seems like a madman among people in their senses, or like a drunken man among sober men.”¹¹

Alexander Pope agrees with Cicero, observing that stylistic techniques by themselves may have much decorative and rhythmic value, but they are worthless, if the techniques fail to reinforce the orator’s intended thoughts. He says:

False eloquence, like the prismatic glass, / Its gaudy colors spread on every place, / The Face of Nature we no more survey, / All glares alike, without distinction gay; / But true expression, like the unchanging sun, / Clears, and improves whatever it shines upon, / It gilds all objects, but it alters none. / Expression is the dress of thought, and still / Appears more decent, as more suitable; / A vile conceit in pompous words expressed, / Is like a clown in real purple dressed: / For different style with different subjects sort, / As several garbs with county, town, and court. / Some by old words to fame have made pretense, / Ancients in phrase, mere moderns in their sense; / Such labored nothings, in so strange of style, / Amazed the unlearned, and made the learned smile.¹²

In other words, Cicero and Pope contend that oratorical style must be *functional*; it must reinforce thought and never call attention to itself. *Quality*, not, quantity, is supreme!

Also, orators must contribute to the original, or their imitation is at best weak. For instance, Quintilian contends that to imitate the excellences of other orators is proper, just so the borrower knows that an orator’s artistry can never assert itself wholly through simple imitation because

everything that is the resemblance of something else, must necessarily be inferior to that / of which it is a copy, as the shadow of a substance, the portrait of the natural / face, and the acting of the player to the real feeling. The same is the case with / regard to oratorical composition; for in the originals, which we take for our models, there is nature and

real power, while every imitation, on the contrary, / is something counterfeit, and seems adapted to an object not its own.¹³

In other words, orators who want rhythmical oratory must not be mere copycats; they must contribute their own thoughts, too. Orators should adhere to Quintilian's wisdom; namely, that the orator who "shall add to these borrowed qualities excellences of his own, so as to supply what is deficient in his models, and to retrench what is redundant, will be the complete orator whom we desire to see."¹⁴

Recommended Modes of Rhythm

Alliteration

Alliteration is the repetition of the same consonant sound at the beginning of two or more words immediately succeeding each other. Some orators tend to overuse Alliteration, thus creating a jingle which calls attention to itself, not the message; or even creating tongue twisters, thus interfering with articulation and fluency. Perhaps the main advantage of Alliteration is its mnemonic effect. For example, George William Curtis argued that "to prostitute the power of impeachment to a mere party purpose would readily lead to the reversal of the result."¹⁵ Theodore Roosevelt said that "we have come to recognize that franchises should never be granted except for a limited time, and never without proper provision for compensation to the public."¹⁶

Describing the terms of peace, Burton Kendall Wheeler stated that "we can remain at peace if the horrible European debacle of death and destruction ends in the near future."¹⁷ Albert J. Beveridge claimed that the "golden rule of peace is impregnability of position and invincibility of preparedness."¹⁸ And Adlai E. Stevenson said that "these hours of mourning [President J. F. Kennedy] are then but a pause in a process, not a break in purpose or in policy."¹⁹

Anaphora

Anaphora is the repetition of words, phrases, or clauses at the beginning of successive sentences. For instance, while discussing the preservation of the basic structure of constitutional government, Chet Holifield said that "unless the structure is preserved—unless its procedures are safeguarded—unless its laws and decisions are respected, our Government will be

destroyed."²⁰ Stuart Symington said that President John F. Kennedy had "just a little more courage, just a little more stamina, just a little more wisdom, and just a little more character than the rest of us."²¹ And Adlai E. Stevenson said that "never once did he [President Kennedy] lose himself in a maze. Never once did he falter in the storm of spears. Never once was he intimidated."²²

Anastrophe

Anastrophe is the deliberate inversion of the usual, normal, or logical order of sentence parts. For instance, in the French National Assembly, George Jacques Danton said to the governors of Paris, "What care I for my reputation? Let France be free, though my name were accursed! What care I that I am called a blood drinker?"²³ In his funeral oration for Louis Bourbon, James Bossuet

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asked, "That gifts like these come from God, who can doubt? That they are worthy of admiration, who does not see?"²⁴ And in his sermon on "The First Five Minutes After Death," Henry Parry Liddon said, "Like death itself, the solemnities which follow it must come to all of us. We know not when, or where, or how we shall enter in; this only we know—that come it must."²⁵

Antimachus

Antimachus defines something in terms of what it is not, before it defines what the thing is. For instance, in his last desperate plea for conciliation with the American colonies, Edmund Burke said:

The proposition is peace. *Not peace* through the medium of war; *not peace* to be hunted through the labyrinths of intricate and endless negotiations; *not peace* to arise out of universal discord, fomented from principle, in all parts of the empire; *not peace* to depend on the juridical determination of perplexing questions, or the premise marking the shadowy boundaries of a complex government. *It is simple peace,*

sought in its natural course and its ordinary haunts. *It is peace* sought in the spirit of peace and laid in principles purely pacific.²⁶

And John F. Kennedy stated:

What kind of peace do I mean and what kind of peace do we seek? *Not a Pax American* enforced on the world by American weapons of war. *Not the peace* of the grave or the security of the slave. *I am talking about genuine peace*—the kind of peace that makes life on earth worth living—and the kind that enables men and nations to grow and to hope and build a better life for their children—*not merely peace* for Americans, *but peace* for all men and women—*not merely peace* in our time *but peace* for all time.²⁷

Antimetabole

Antimetabole is the repetition of certain words, but in reverse order. For example, William Lloyd Garrison argued that to call Abolition "deaf alike to the suggestion of reason and the warnings of history is to call good evil, and evil good; to put darkness for light, and light for darkness."²⁸ George Davis Herron contended that people should not look to the State to solve their social woes and grant their social hopes, because "all the great political prophets . . . recognize that the people are the makers of the State rather than the State the makers of the people."²⁹

After alluding to the world's victims of poverty, crime and disease, Robert G. Ingersoll concluded that "when I think of what man has suffered, I do not wonder if God can forgive man, but I often ask myself, 'Can man forgive God?'"³⁰ While lecturing on "The Public Duty of Educated Men," George William Curtis informed his audience that it was their duty "to prove that party was made for the voter, not the voter for the party."³¹ And in his Inaugural Address, John F. Kennedy said, "Let us never negotiate out of fear. But let us never fear to negotiate"; and "Ask not what your country can do for you—ask what you can do for your country."³²

Antithesis

Antithesis is the contrast of clauses, sentences, and even paragraphs. For instance, George William Curtis argued that the apathy of educated people "is not a government mastered by ignorance, it is a government

betrayed by intelligence; it is not the victory of the slums, it is the surrender of the schools; it is not that men are brave, but that good men are infidels and cowards."³³

While patronizing the contribution of women, Joseph Emerson Brown argued that woman "*rules not with a rod of iron, but with the queenly scepter; she binds not with hooks of steel but with silken cords; she governs not by physical efforts, but by moral suasion and feminine purity and delicacy. Her dominion is one of love, not of arbitrary power.*"³⁴

On the 50th anniversary of the signing of the Declaration of Independence, on July 4, 1826, Daniel Webster said, "*Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.*"³⁵ William Lloyd Garrison stated, "*What if I am rich, and another poor – strong, and he is weak – intelligent, and he is benighted – elevated, and he is depraved? Have we not one Father? Hath not one God created us?*"³⁶

While eulogizing John F. Kennedy, Harry Flood Byrd said, "As I reflect upon the privilege of my friendship and association with him, I find myself pondering the contradictions of life. *It creates and it destroys. It affirms and it denies. It exalts and it strikes down.*"³⁷ Carl Albert also eulogized President Kennedy and described him as "*a man of tough mind and tender heart, of great passion and iron self-discipline. A man for work and a man for play. A man for joy and a man for suffering. A man for the head of state and a man for little children. A man for the old and ill, a man for the young and strong.*"³⁸

Assonance

Assonance is the resemblance of vowel sounds followed by different consonants in two or more stressed syllables. Although Assonance and Rime help to convey the orator's emotional fervor, these devices differ in that Rime is a similarity of vowel and consonant, whereas Assonance lacks the similarity of vowel and consonant.

In his "Liberty or Death" speech, Patrick Henry asked: "Is life *so dear, or peace so sweet*, as to be purchased at the price of *chains and slavery?*"³⁹

Carl Sandburg patronized Abraham Lincoln and used such Assonance as "*soft as drifting fog,*" "*peace unspeakable,*" "*wept as never before,*" "*valor and sacrifice,*" "*keen precision,*" "*gallantly in our ranks,*" "*too vast for malice,*" "*fiery trial,*" and "*tough struggler.*"⁴⁰

Perhaps the most illustrated example of Assonance is Edgar Allan Poe's "The Bells," Employing a plethora of vowels, Poe in four stanzas sweeps through life—childhood, adulthood, old age, and death.

For childhood, Poe describes light-sounding silver bells and uses such words as *tinkle, oversprinkle, and twinkle*. For adulthood, Poe describes mature-sounding bells and uses such words as *foretells, cells, wells, dwells, and impels*. For old age, Poe describes ill-sounding alarm bells and uses such words as *speak and shriek, night and afright, and twanging, clanging, wrangling, clamor and clangor*. For death, Poe describes heavy-sounding iron bells and uses such words as *tolling, tone, floats, groan, monotone, rolling, rolls, stone, moaning and groaning.*⁴¹

Climax

Climax is the progression from a lesser to a greater degree, or from a greater to a lesser degree, of quality or quantity. For example, in the closing section of his trial for bribery, Clarence Seward Darrow said that, if the jury should find him innocent, and return a verdict of not guilty, "*I know that from thousands and tens of thousands and yea perhaps hundreds of thousands of the weak and the poor and the helpless throughout the world will come thanks to this jury for saving my liberty and my name.*"⁴² When describing the American man-at-arms, General Douglas MacArthur said that "*in twenty campaigns, on a hundred battlefields, around a thousand campfires, I have witnessed that enduring fortitude, the patriotic self-abnegation, and that invincible determination which have carved his status in the hearts of his people.*"⁴³

In his Inaugural Address President John F. Kennedy said that his desired goal for a new world of law "*will not be finished in the first 100 days. Nor will it be finished in the first 1000 days, nor in the life of this administration, nor even perhaps in our lifetime on this planet.*"⁴⁴ At the dedication ceremonies of the Aerospace Medical Health Center, Brooks Air Force Base, November 21, 1963, President Kennedy said that in the mastery of space, America has a long way to go. "*Many weeks and months and years of long tedious work lie ahead.*"⁴⁵ Page Belcher said that President Kennedy's "*dedication to public service gave to this country a Navy Lieutenant, a Congressman, a Senator, and a President.*"⁴⁶ Ken Hechler reported that

whether President Kennedy "*was dealing with one person, with a group, with a community, with a State, or with any nation or the people of the world, the mainspring of President Kennedy's philosophy was how to help them realize their most noble capabilities.*"⁴⁷

Reversed Climax occurred, for instance, when David Daggett alluded to the French Revolution and to certain events in New England and the Southern States of America and said, "*But these principles extend still further—their grasp is wider. They aim at the actual destruction of every government on earth. Kings are the first object of their attack—then a nobility—then commons.*"⁴⁸ Birch Bayh said to his colleagues in the United States Senate that "*in the name of God, in the name of America, in the name of John F. Kennedy, let us hold high the torch.*"⁴⁹

Gradualism

Gradualism is the passing to a word only after advancing by steps through the prerequisite words. For example, Frances Quarles said that "*anger may repast with thee for an hour, but not repose for a night; the continuance of anger is hatred, the continuance of hatred turn malice.*"⁵⁰

In his sermon on "The Two Tentmakers," Russell Cartwright Stroup alluded to the idle rich who gather at the Riviera to be amused, and said that "*when they are bored with gambling, they eat; and when they are bored with eating, they dance; and when they are bored with dancing, they make love; and when they are bored with anything, they get drunk and are put to sleep.*"⁵¹

John F. Kennedy contended that "*water is our most precious asset – and its potential uses are so vital that they are sometimes in conflict: Power versus irrigation, irrigation versus navigation, navigation versus industrial, industrial versus recreational.*"⁵²

Homoeoteleuton

Homoeoteleuton is the repetition of similar word endings. For illustration, Eugene Debs said that "*the material foundation of society determines the character of all social institutions—political, educational, ethical, and spiritual.*"⁵³ Charles E. Shulman stated that in our time men follow four philosophies. "*One of them is cynicism. One is nihilism. One is materialism. And one is idealism.*"⁵⁴ Burton Kendall Wheeler argued that neither

Mussolini, Stalin, Hitler, nor their ideologies “will capture the people of the United States or our imagination to the point that we would adopt *fascism, communism, nazi-ism* as American doctrine.”⁵⁵

As General of the Army and Supreme Commander of the Allied Expeditionary Force during World War II, Dwight D. Eisenhower warned his troops that their task will not be easy, for “your enemy is *well trained, well equipped, and battle hardened*. He will fight savagely.”⁵⁶ Herbert S. Walters said that John F. Kennedy “knew the personal risks as he fought *fervently, ardently, and so eloquently* for the things in which he believed.”⁵⁷ And L. H. Fountain asserted that the man who assassinated John F. Kennedy must have had a *twisted, distorted, and confused mind*. He was *mentally and spiritually sick*.⁵⁸

Interplacement

Interplacement is the repetition of the first and last words or phrases of successive clauses. In Shakespeare’s “King John,” an English herald says, “*Blood hath bought blood, and blows have answered blows; Strength match’d with strength, and power confronted power*.”⁵⁹ While lecturing on “Moses, Progress, and Poverty,” Henry George said that “everywhere, in everything, the dominant idea is that of our homely phrase—‘*Live and let live*.’”⁶⁰

While condemning communism, Ralph E. Flanders argued that “in every country in which communism has taken over, the beginning has been a successful campaign of division and confusion. *Race is set against race, party against party, religion against religion, neighbor against neighbor, and child against parent*.”⁶¹

Interplacement also occurs when all of the front words or phrases are repeated, and all of the different back words are repeated. For instance, while challenging the Papists, John Jewell questioned, “what profit have I of my doings?” and then said: “*I hear nothing; I understand nothing; I am taught nothing; I receive nothing. Christ bade me take: I take nothing. Christ bade me eat: I eat nothing. Christ bade me drink: I drink nothing. Is this the institution of Christ?*”⁶²

Joseph Raymond McCarthy insisted that “*one Communist in a defense plant is one Communist too many. One Communist on the faculty of one university is one Communist too many. One Communist among the American advisers at Yalta was one*

Communist too many. And even if there were only one Communist in the State Department, that would be one Communist too many.”⁶³

John F. Kennedy argued that “*without the United States, South Vietnam would collapse overnight. Without the United States, the SEATO alliance would collapse overnight. Without the United States, the CENTO alliance would collapse overnight.*”⁶⁴ And when referring to President Kennedy’s assassination, Robert N. Giaimo stated that, “if we must search for blame—and it is inherent that we must—let us all share. *Let each of us who has ever known a complacent moment bear the blame. Let each of us who ignored the fury of hate and extremism bear the blame. And let each of us who thought more of self than the rights and future of others bear the blame.*”⁶⁵

Isocolon

Isocolon is characterized by sentence elements being similar not only in structure but also in length, such as the number of words and even the number of syllables. For example, in his sermon on “The Joyful Sound of Salvation,” Cotton Mather alluded to “*the grace that will pardon the penitent! The grace that will quicken the impotent.*”⁶⁶ In his sermon on “Spared!” Charles Hadden Spurgeon said, “*If I am left, why am I left? Why am I not taken home to heaven? Why do I not enter into my rest?*”⁶⁷

Joseph Raymond McCarthy argued that “*it is peace we want and peace we can have. Peace with courage, and with honor.*”⁶⁸ In his remarks as prepared for delivery on November 22, 1963, President Kennedy stated that “*this Nation’s strength and security are not easily or cheaply obtained—nor are they quickly and simply explained.*”⁶⁹ Kennedy also planned to say that “*dollar for dollar, in or out of government, there is no better form of investment in our national security than our much-abused foreign aid program. We cannot afford to lose it. We can afford to maintain it.*”⁷⁰ George E. Shipley stated that President Kennedy “*never looked backward. He looked forward and moved forward. That is what he would want us to do. That is what America will do.*”⁷¹

Parallelism

Parallelism is the arrangement of parts of a sentence and large units of composition by which one element of equal importance with another is equally developed and similarly phrased. For instance, William

Lloyd Garrison said that those who want him to remain silent on the subject of Slavery “*ask me to give the lie to my profession, to degrade my manhood, and to stain my soul. I will not be a liar, a poltroop, or a hypocrite to accommodate any party, to gratify any sect to escape any idiom or peril, to save any interest, to preserve any institution, or to promote any object.*”⁷² Abraham Lincoln argued that “*in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow this ground,*” and that “*government of the people, by the people, and for the people shall not perish from this earth.*”⁷³

In his “March of the Flag” speech, Albert J. Beveridge contended that “*there are so many real things to be done—canals to be dug, railways to be laid, forests to be felled, cities to be built, fields to be tilled, markets to be won, ships to be launched, peoples to be saved, civilizations to be proclaimed and the flag of liberty flung to the eager air of every sea.*”⁷⁴ And in his Inaugural Address, President Kennedy proclaimed, “*Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and success of liberty.*”⁷⁵

Polysyndeton

Polysyndeton is the use of multiple conjunctions to magnify or intensify behavior, quantity, or quality; as well as to provide rhythm. For example, John Chrysostom said he loved Rome “*for its greatness, and its antiquity, and its beauty, and its populousness, and for its power, and its wealth, and its successes in war.*”⁷⁶ William Lloyd Phelps said that “*in a private library, you can at any moment converse with Socrates or Carlyle or Dumas or Dickens or Shaw or Baris or Galsworthy.*”⁷⁷

Speaking on “The Man with the Muck-rake,” April 14, 1906, Theodore Roosevelt said that “*the forces that tend for evil are great and terrible, but the forces of truth and love and courage and honesty and generosity and sympathy are also stronger than ever before.*”⁷⁸ Adlai Stevenson claimed that “*whether we are talking about aid, or trade, or research, or urban development, or industrialization—whether we are talking about scientific discovery or about institution building—we hold that there are no monopolies of trained minds and disciplined imagination in any of our countries.*”⁷⁹ William H. Bates called the assassination

of President Kennedy a tragedy and said that “an emperor, a chancellor, presidents, queens, princes of state and church, a mourning world was the cast. No one, *not Aeschylus, nor Sophocles, nor Euripides, nor Shakespeare, nor Dumas, nor Beaumarchais* had ever attempted to rival this.”⁸⁰

Restatement

Restatement is the duplication of an important segment, often a thesis statement. For example, Edmund Burke said to his constituents: “Applaud us when we run; console us when we fall; cheer us when we recover; but *let us pass on—for God’s sake, let us pass on.*”⁸¹

William Pitt, Lord Chatham informed England’s House of Lords that “if I were an American, as I am an Englishman, while a foreign troop was landed in my country, I *never would lay down my arms—never—never—never.*”⁸²

John F. Kennedy stated in West Berlin, June 26, 1963:

There are many people in the world who really don’t understand, or say they don’t, what is the great issue between the free world and the Communist world. *Let them come to Berlin.* There are some who say that Communism is the wave of the future. *Let them come to Berlin.* And there are some who say in Europe and elsewhere we can work with the Communists. *Let them come to Berlin.* And there are even a few who say that it is true that Communism is an evil system, but it permits us to make economic progress. *Lass sie nach Berlin kommen. Let them come to Berlin.*⁸³

Conclusion

When student orators feel the aforementioned methods of oratorical rhythm from other speakers will suit their purpose, they are invited to make a conscious effort to employ them without fearing that such imitation makes them copycats or even plagiarists. Lester Thonssen and his colleagues say “that many theorists exercise extreme care in applying the test of originality to oratorical composition. While assigning great importance to original invention, they recognize that the flow of ideas in history is a continuum; and they allow that skilful and improved adaptation of old thoughts and techniques to new conditions may stamp an orator as an accomplished model, rather than as a plagiarist.”⁸⁴ So, orators, you can be melodious without being a poet! ■

References

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- ¹⁹ *Ibid.*, 124.
- ²⁰ *Memorial Addresses in the Congress of the United States and Tributes in Eulogy of John Fitzgerald Kennedy* (Washington D. C.: United States Government Printing Office, 1964), 258. Hereafter, this source will be referred to as MA.
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- ²² *Ibid.*, 123.
- ²³ Lewis Copeland and Lawrence Lamm (eds.). *The World’s Great Speeches*. Second Revised Edition (New York: Dover Publications, Inc., 1958), 79.
- ²⁴ Clarence Edward Macartney (ed.). *Great Sermons of the World* (Boston: The Stratford Company, Publishers), 1926), 115.
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- ⁴⁵ *Ibid.*, 568.
- ⁴⁶ *Ibid.*, 365.
- ⁴⁷ *Ibid.*, 284.
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- ⁵⁰ Francis Quarles. *Echiridion*, II, lx.
- ⁵¹ G. Paul Butler. *Best Sermons, 1951-1952* (New York: The Macmillan Company, 1952), 64.
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- ⁵³ See *Debs: His Life, Writings, and Speeches* (Girard, Kansas, The Appeal to Reason, 1908), 473-491.

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- ⁵⁵ See Footnote 17.
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- ⁵⁸ *Ibid.*, 543.
- ⁵⁹ *King John*, II, 1, 329-330.
- ⁶⁰ Peterson, op. cit., 414.
- ⁶¹ *Congressional Record*, 83rd Congress, 2nd Session, Vol. 100, Part 6, 7389-7390.
- ⁶² Graham, op. cit., 121.
- ⁶³ See *Official Report of the Proceedings of the Twenty-Fifth Republican Convention* (Washington: Judd and Detweiler, Inc., 1952), 141-147.
- ⁶⁴ *MA*, op.cit., 572-573.
- ⁶⁵ *Ibid.*, 242.
- ⁶⁶ Fish, op. cit., II, 387.
- ⁶⁷ Macartney, op. cit., 500.
- ⁶⁸ See Footnote 63.
- ⁶⁹ *MA*, op. cit., 573.
- ⁷⁰ *Ibid.*, 474.
- ⁷¹ *Ibid.*, 395.
- ⁷² See Footnote 28.
- ⁷³ Roy P. Basler (ed.). *The Collected Works of Abraham Lincoln* (New Jersey: Rutgers University Press, 1953), VII, 23.
- ⁷⁴ Graham, op. cit., 20.
- ⁷⁵ *MA*, op. cit., 227.
- ⁷⁶ Macartney, op. cit., 39.
- ⁷⁷ Copeland, op. cit., 732.
- ⁷⁸ Graham, op. cit., 27.
- ⁷⁹ Aly, op. cit., 301.
- ⁸⁰ *MA*, op. cit., 235.
- ⁸¹ Goodrich, op. cit., 521.
- ⁸² *Ibid.*, 135.
- ⁸³ For a text of the speech, see, for example, John F. Kennedy. "Ich bin ein Berliner," *The History Place—Great Speeches Collection* (Internet).
- ⁸⁴ Thonssen, op. cit., 213.



Donus D. Roberts Quad Ruby Coach Recognition

(September 1, 2009 through November 30, 2009)

Name	School	State	Pts
Jeriah Forbes	Buhler High School	KS	1366
Minnia Curtis	Carlsbad High School	CA	1254
Lory A. Stewart	Garland High School	TX	1230
Johnathan M. Davidson	Skyline High School	UT	1217
Mike Hill	The Pembroke Hill School	MO	1204
Julie Schniers	Central High School - San Angelo	TX	1179
Ryan A. Hennessey	Klein High School	TX	1173
Katy Olienyk	Prattville High School	AL	1159
Mike Ford	Northrop High School	IN	1140
Patrick Connor	Bishop Kelly High School	ID	1112
R. Shane Stafford	The Blake School	MN	1104
Flynn Miller	Barbers Hill High School	TX	1099
Mark Kozeny	Parkway South High School	MO	1095
Eric Skoglund	Olathe Northwest High School	KS	1094
Suzanne Allmon	Oak Grove High School	MS	1090
Jeff Welty	Durham Academy	NC	1078
Ronald Glen Hester	Snyder High School	TX	1062
Clover Ellingson	Fargo North High School	ND	1056
Betsy Dutton	Sterling High School	KS	1048
Gerald Hebert	Scarborough High School	ME	1036
Melinda Middleton	Billings West High School	MT	1036
Jarod Ockander	David City High School	NE	1034
Staci Johnson	Liberty Sr. High School	MO	1027
J. D. Ferries-Rowe	Brebeuf Jesuit Preparatory School	IN	1024
Scott Bennett	Northwest Guilford High School	NC	1024
Michelle D. Smith	Viewmont High School	UT	1020
Mary A. Krauland	Shady Side Academy	PA	1019
Rick T. Adams	Westminster Christian School	FL	1019
Cara Hurst	Parkway West High School	MO	1018
Katie Vogel	Ronald Reagan High School	TX	1016
Nan Gefreh	Pine Creek High School	CO	1015
Laura M. Beamer	Ritenour High School	MO	1013
Matthew Moffett	Beaver High School	UT	1010
Mark Maranto	Glenbrook South High School	IL	1007
Gail Scoville	Carbon High School	UT	1004
Gwynetta Hoelscher	Tuloso Midway High School	TX	1002
Rob Proffitt	Parkway Central High School	MO	1001

About the Author

Dr. Wayne C. Mannebach is currently at St. Mary's Central High School in Neenah, WI. For the past 36 years he has served in the Department of English. Prior to that, he was Director of Debate and Forensics at Ripon College in Ripon, WI for nine years.