

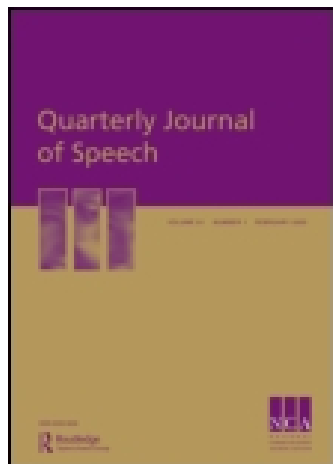
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## Henry Woodfin Grady, Orator

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## HENRY WOODFIN GRADY, ORATOR

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University of Minnesota

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“WHEN he died, he was literally loving a nation into peace.” These granite letters chiselled on the monument lifted by loving hands to the memory of Henry Woodfin Grady, constitute an unusual claim to fame. The world is well acquainted with the pillars erected to builders of empires and with gorgeous columns reared to the memory of warriors and statesmen; but builders of peace usually die unsung. Henry Grady held no public office, wielded neither rifle nor saber, endowed no public institutions: he was a private citizen of Atlanta, Georgia, a newspaper editor, and the maker of a few public speeches who died before his fortieth year. Yet, a whole nation grieved at his death; a hospital and institute were erected to his memory in Atlanta; and today, the mention of his name to public audiences, north or south, is greeted with applause.

Mr. Grady's brief career illustrates in a remarkable way the power of tongue over the force of pen, and is a rebuke to the standing belief that the press has usurped the place of the platform. All of Mr. Grady's journalistic effort, much of which was brilliant, was eclipsed in influence by those two electrical speeches delivered in the north upon “The New South” and “The Race Problem.” The elevating and ennobling sentiments of these orations captured the attention of a nation and marked him in the northern press. Although we may expect a neighbor editor to declare his Boston speech “the equal of any oration ever delivered in America,” it was chiefly of his power as a public speaker that northern editors remarked in their tributes to his life. One would hardly expect the reflective, mathematical papers of New England to speak, even in eulogy of the dead, with such fulsome praise of the young southerner as appeared immediately upon announcement of his death. “. . . he spoke with a brilliancy and power which were unapproachable,” declared the *Boston Post* of his treatment of the race problem. “Since Wendell Phillips, there is none possessed of such strength of fervid

eloquence as that which this young man displayed." And the Boston *Advertiser* declared the same address to be one of the finest specimens of elegant and fervid oratory which the generation had heard. The Charleston (South Carolina) *Evening Sun* recorded that the "grave and reverend seigniors of the stern, inflexible, unemotional Puritan race, in Boston's banquet hall, wept manly unused tears at the magic eloquence and pathos of the young Southerner's words."

By what power could this young newspaper man command his audience to shout themselves hoarse at even his impromptu efforts? By what magic could he rise upon the wings of a single banquet occasion to national reputation and admiration? What force was it that commanded 18,000 straining ears at the Dallas State Fair? What was the secret of this energy and this heart that was "literally loving a nation into peace"?

Grady was an emotionalist. He emotionalized every thing he touched. The fanciful and exuberant character of his style was also noted in the northern press. "His rhetorical sympathies placed him in a false position," thought a Philadelphia editor; and his commendation of the Boston speech was tempered with these words: "There was in his address an exuberance of fancy which age and a wider experience of men and methods would have qualified." The Buffalo *Express* deemed his style "too florid to be wholly pleasing to admirers of strong and simple English. He dealt liberally in tropes and figures. He was by turns fervid and pathetic." The essential truth of these judgments is apparent to the superficial reader. The torrent of his emotional fervor overflowed the banks of moderation; and the studied rhetorical embellishments often offend good taste.

Note that I use the adjective, "studied." At this point, it may be a pardonable digression to reflect about the extent of the orator's usual preparation. His Dallas speech is declared to have been entirely changed, the speech before the Virginia Society extempore, the speech before the Boston Bay State Club impromptu, and the New South oration much altered in delivery. A facile and imaginative speaker Grady undoubtedly was; but it is a difficult mental feat to accept the silver eloquence of his best known periods as the extempore effusion of a suddenly kindled emotion. Moreover, it is not difficult to trace the repe-

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14  
21 2 2

titions that occur in the different speeches. For example, the overdrawn picture of simple rural life that occurs in the Bay State Club speech had previously been delivered at Elberton, Georgia. ("The Farmer and the Cities.") And it was the essential part of this Elberton speech, remarks one of his biographers, that constituted the "bone and marrow of all his speeches in the country towns of Georgia." Furthermore, the substance of this same Elberton speech is reflected in substance in the oration, "Against Centralization." The simple and sincere passages concerning the negro race spoken at Dallas are but slightly changed in the greatest effort of his life, the Boston oration, "The Race Problem." Many phrases, sentences, and figures of speech are identical in the two addresses. Facts and quotations are often repeated, as, for example, the quotation from General Sherman concerning the negro, which is used on three different recorded times. Then, too, there seems to be some difference of opinion about the extent of Grady's preparation. Mr. Harris declared the "New South" address to have been an impromptu speech from beginning to end; but another biographer recorded that in the preparation of this speech Mr. Grady secluded himself from his family, locking himself in a room to prepare the oration. These facts lead me to believe that Grady's frequently boasted power of extempore oratory is overstated, although I know full well that one of Grady's temperament is never the poor slave of a manuscript, and the young Southerner may indeed have deviated from his prepared lines when thrilled by important occasions. Grady possessed a keen wit and mental flexibility, and he probably was able to join figures of speech, word pictures, and sentiments which he had previously elaborated in impulsive moments when his imagination was stirred by suggestion, observation or incident. This ability contributed to his oratorical power. Thus, fortified by the conclusion that the powerful sentiments of Grady's stirring orations were not always impromptu outpourings, we may proceed with more confidence to an objective examination of the orator's work.

I have said above that Grady emotionalized everything he touched. Cold and static diction he transformed into animate, passionate words and phrases that stirred the mind and heart

and soul of vast assemblies. Harsh and metallic statistics he imbued with the same rich quality of his southern nature; and the weapons other men used to fire men's intellects, he used to melt their hearts. This quality of Grady's speech is made plain by a quotation from a contemporary journalist. The occasion for the note, which appeared in the *Atlanta Evening Journal* was a debate between Captain E. P. Howell, editor-in-chief of the *Atlanta Constitution*, and Mr. Grady, managing editor of the same paper. The two partners differed on the Prohibition issue. The following presents clearly the essential spirit of Grady's oratory:

Grady makes you feel that you want to be an angel and with the angels stand, and Howell makes you feel that he was the commander of an army, waving his sword and saying, "Follow me." With infinite jest and subtle humor, Mr. Grady will lead his audience by the still waters where pleasant pastures lie, and there he will take the wings of the morning and fly to the uttermost parts of the sea. Howell will march his audience like an army, through flood, and fire and fell; he will cross the sea like a Norseman to conquer Britain. In Grady's flights you will hear only the cherubim's wing; in Howell's march the drum beat never ceases." Mr. Howell will doubtless deal in statistics; Mr. Grady will have figures but they will not smell of the census. They will take on the pleasing shape that induced one of his reporters to plant a crop of Irish potatoes on a speculation.<sup>1</sup>

Let us consider the extent and quality of Grady's emotional power. A word is a symbol. It is either denotative or connotative—barren of all save literal significance or pregnant with throbbing life. The emotional power of a word depends on its associations—on the company it has kept. "If words have all their possible extent of power, three effects arise in the mind of the hearer. The first is sound; the second, the picture or representation of the thing signified by sound; the third is the affectation of soul produced by one of the foregoing."<sup>2</sup> What especial and peculiar meanings do the following words connote to you: bleak, croonings, dauntless, helm, hearthstone, loitering, pallid, pomp, plunder, chill, wilderness, tread, tender-hearted, villainy? Almost any synonym of the above will steal the warmth and rob the life of the word as it stands. "Bleak" awakens images of barren trees, windswept moors, biting winds, flurries of snow;

<sup>1</sup> J. C. Harris, "Life, Writings, and Speeches of Henry W. Grady," p. 616.

<sup>2</sup> Edmund Burke, *Complete Works*, Vol. I.

"dauntless" cannot be translated by such synonyms as brave, fearless, heroic, intrepid, valiant, doughty. One hears the drum-beat and sees the flashing eye, the warrior's strength in that word. "The pomp of war" does not speak of ostentation, pagantry, display, but pictures the swelling breast, the proud march, flashing banners and loud huzzas. Why does the figure "tender-hearted" embrace more than can be expressed in human, gracious, merciful, sympathetic, benignant, compassionate? At another point in his essay on the share of words in exciting feelings and emotions, Burke wrote: "... eloquence and poetry are as capable, nay, indeed much more capable, of making deep and lively impressions than any other art, and even of nature itself in many cases. And this arises chiefly from these three causes. First, that we take an extraordinary part in the passions of others, and that we are easily affected and brought into sympathy by any tokens that are shown of them; and there are no tokens which can express all the circumstances of most passions so fully as words; so that if any person speaks on any subject, he can not only convey the subject to you, but likewise the manner in which he is himself affected by it. Certain it is that the influence of most things upon our passions is not so much from the things themselves as from our opinions concerning them, and these again depend very much upon the opinions of other men, conveyable for the most part by words only. Secondly, there are many things which by their very nature can seldom occur in reality but the words that represent them often do; and thus they have an opportunity of making a deep impression and taking root in the mind, whilst the idea of the reality was transient; and to some perhaps never really occurred in any shape, to whom it is notwithstanding very affecting, as war, death, famine, etc. . . . Thirdly, by words we have it in our power to make such combinations as we cannot do otherwise. By this power of combining we are able, by the addition of well chosen circumstances, to give a new life and force to the simplest object. In painting we may represent any fine figure we please; but we can never give it those enlivening touches which it may receive from words."<sup>3</sup> The first cause explained in the foregoing passage may explain in large part the secret of Grady's appeals. It was Grady's

<sup>3</sup> Edmund Burke. *Ibid.*

strength that he knew how to appeal upon the high plane of nobility. Although it may not be the highest tribute to a man to declare he made no enemies, it is a compliment to say that he dealt not in the cheap language of the pettifogging politician. Grady was the spokesman of a new era. His work was devoted to the task of reconciling two sections of a great nation, of cementing countrymen in the bonds of confidence, friendship and love. He was a Crusader for peace and prosperity. To use Webster's figure, his arrows were never dipped in that which would have caused rankling, for his silver shafts carried the winged messages of justice, honesty, freedom, fairness, faith, courtesy, courage. The following list of words is an attempt to show the character of those feelings to which Grady appealed. The list is representative of the diction in the orator's two greatest speeches. The numerals designate the times the word occurs in the speech.

<i>The New South</i>	<i>The Race Problem</i>
beauty 2	3
blood 5	4
brave 5	2
consecration 2	4
courage 2	5
die 3	3
dear 2	4
earnest	4
frankness 3	2
fair 1	16
Reference to Deity 4	13
glory 5	5
graves 3	2
grace 5	
heart 7	6
home 2	5
honor 2	5
human 3	10
hero 4	3
love 2	6
loyalty 1	7
peace 1	5

When these words are woven into figure and story and studied in combinations we may perceive the character of the orator's appeal.



The orator expressed his emotion in figures of speech, but there are very few bold, strong, complete figures of speech in Grady's lines. Overt figures of emotion—exclamation, interrogation, apostrophe, vision, historical present, hyperbole, irony—figures that rise spontaneously out of excited moods and emotions, seldom, if ever, occur. Grady's lines are tropical—full of words turned from their literal setting to flash a figurative implication. The orations are so uniform in texture and theme that the following tabulation gives an accurate idea of his whole work.

	<i>Metaphor</i>	<i>Metonymy</i>	<i>Personification</i>	<i>Simile</i>
The New South	4	17		
The Solid South	20	23		3
The Race Problem	37	47		4

These figures, however, may give the reader a wrong impression. Grady's range of creative imagery was not so broad as the above data indicate. He created few different kinds of figures, and there was much similarity among and some duplication of those he did create. In the above count the same trope or word symbol may be included several different times. Such lines as,

"crimson with the best blood of the republic?"  
 "the Republic bought with their common blood?"  
 "hero in gray with a heart of gold?"  
 "the prostrate and bleeding South?"  
 "him who ennobled their name with their blood?"

find their effect in the use of a rather trite figure, in the use of a single word calculated to stir one's emotions. Similar to these are such figures as,

"we shall feel your strong arms about us and hear the beating of your approving hearts?"  
 "these men wear the problem in their hearts and brains—by day and by night?"  
 "praying with all his humble heart?"  
 "until death comes in mercy and honor?"  
 "to still the soldier's agony and seal the soldier's life?"  
 "he spoke from a heart too great to be false?"

And in these the same trick is repeated—the use of a single suggestive word or symbol. But it is by the use of such terse and suggestive phrases that an emotional flavor is diffused through the whole oration.

The peculiar quality of Grady's mind, and his knowledge of persuasive method is revealed most clearly, perhaps, in his treatment of statistics. In his "Plea for Prohibition" and in "The Race Problem" he arose at times to a clear and convincing handling of facts; but usually his argument was not the abstract reasoning of the practical scientist. He was the emotional and imaginative man of letters. It was his imaginative articles that advertised and opened Georgia as an orange and fruit country. The following lines illustrate his manner of emotionalizing statistics—his power of concrete generalization:

"A home that costs \$3,000,000 and a breakfast that costs \$5,000 are disquieting facts to the millions who live in a hut and dine on a crust."<sup>4</sup>

"Economists have held that wheat, grown everywhere, could never be cornered by capital, and yet one man in Chicago tied the wheat crop in his handkerchief, and held it until a sewing woman in my city had to pay him twenty cents tax on the sack of flour that she carried home in her famished hands. . . . three men held the cotton crop until the English spindles were stopped, and the lights went out in three million English homes."<sup>5</sup>

"Let me tell you what the coal dealers of Atlanta say about their retail trade this winter (under a prohibition regime). Here is their testimony. Do you remember how you used to see a woman with a quarter or fifty cent piece shivering at the coal yards, hurrying to buy a handful of coal, that she might get home where the little ones were suffering? How you used to see a man hurrying through the streets with a basketful of coal on his arm, knowing that at home the breath from their lungs was almost freezing on his children's lips? And the little handcarts that used to fill your streets, carrying a handful of coal, barely enough to give a child a taste of fire? And don't you know the number of houses there were in spite of all of this were cold and cheerless and without relief? Where are the people that used to buy a pinch of coal, and the handcarts that used to haul it? They are gone! Mr. Wilson testifies: 'There has been a remarkable change in my business. Men that used to buy fifty cents' worth now buy a ton. I used to have twenty little handcarts to deliver coal in; now I use but one, and I have doubled my two horse teams.'"<sup>6</sup>

Grady was fond of word pictures. The picture of a southern country home ("The Farmer and the Cities"), the picture of the dying soldier upon a battlefield ("The South and her Problems"), the meagre etching of the returning Confederate

<sup>4</sup>"Against Centralization," p. 142 Shurter's "Orations and Speeches of Henry W. Grady.

<sup>5</sup>*Ibid.* p. 143.

<sup>6</sup>"Plea for Prohibition." p. 114. *Ibid.*

soldier ("The New South"), and the "picture around the hearthstone in an humble home" ("A Plea for Prohibition"), are typical of this method of securing emotional responses. But like his figures of speech, these pictures are not bold, vigorous, forceful. They are simple sketches in single tone and color. The illustration of the dying soldier is strong and well sustained, but the others seem to me rather slight creations which may have had a marked effect when delivered by a forceful and magnetic personality. However one does not care to go back to them. They do not haunt you.

The emotional quality of Grady's speech is so even that the reader will find it reflected from every page, but I quote one passage representative of the orator's style. It is a paragraph from "The Farmer and the Cities," and is motivated by a sincere conviction.

My countrymen, a thousand times I have thought of that historic scene beneath the apple tree at Appomattox, of Lee's 8,000 ragged, half-starved immortals, going home to begin anew amid the ashes of their homes, and the graves of their dead, the weary struggle for existence, and Grant's 68,000 splendid soldiers, well fed and equipped, going home to riot amid the plenty of a grateful and prosperous people, and I have thought how hard it was that out of our poverty we should be taxed to pay their pension, to divide with this rich people the crust we scraped up from our homes. And I have thought when their maimed and helpless soldiers were sheltered in superb homes, and lapped in luxury, while our poor cripples limped along the highway or hid their shame in huts, or broke bitter bread in the county poorhouse, how hard it was that, of all the millions we send them annually, we can save not one dollar to go to our old heroes, who deserve so much and get so little. And yet we made no complaint. We were willing that every Union soldier made helpless by the war should have his pension and his home, and thank God, without setting our crippled soldiers on the curbstone of distant Babylons to beg, as blind Belisarius did, from the passing stranger. We have provided them a home in which they can rest in honourable peace until God has called them to a home not made with hands, eternal in the heavens. We have not complained that our earnings have gone to pension Union soldiers—the maimed soldiers of the Union armies. But the scheme to rob the people that every man who enlisted for sixty days, or his widow, shall be supported at public expense is an outrage that must not be submitted to. It is not patriotism—it is politics. It is not honesty—it is plunder.<sup>7</sup>

<sup>7</sup> "The Farmer and the Cities," p. 183. *Ibid.*

In writing an estimate of Grady as an orator, it is necessary to deal with the place of the emotions in oratory. What is the correct place of the emotional appeal in oratory? When does sentiment become cheap, sentimental, mawkish?

Professor Raleigh, in his essay on style, scorns the lachrymose appeals of the literary emotionalist. What he says about writing may be applied with equal justness to oratory. "There are certain real and deeply rooted feelings common to humanity, concerning which in their normal operation, grave reticence is natural. They are universal in their appeal, man would be ashamed not to feel them, and it is no small part of the business of life to keep them under strict control. Here is the sentimental huckster's most valued opportunity. He tears these primary instincts from the wholesale privacy that shelters them in life, and cries them up from his booth in the market place. . . . He patronizes the stern laws of love and pity, hawking them like indulgences, cheapening and commending them like the medicines of a mountebank. . . . The most sacred properties of humanity—sympathy with suffering, family affection, filial devotion, and the rest—are displayed upon his stall. It is the sensual side of the tender emotions that he exploits for the comfort of the million. All the intricacies which life offers to the will and the intellect he lards and obliterates by the timely effusion of tearful sentiment. His humanitarianism is a more popular as it is an easier ideal than humanity—it asks no extensive thought."<sup>8</sup>

Mr. H. M. Stanley, in attempting to ascertain "the psychological rationale of literary style" took issue with Spencer's "economic theory of literary effect" to declare: ". . . the root of style is in emotion; it is an expression of emotion, and in the main of one kind of emotion (aesthetic) that language rises to style. . . . The main impulse to art is in the feeling for beauty per se. . . . What constitutes the peculiar attractiveness of impressions is this, that they are rich in aesthetic feeling and communicate it to us."<sup>\*</sup>

Apropos of the function of emotional appeals in arousing audiences to action, another English writer, in a chapter on the

<sup>8</sup> Walter Raleigh, "Style," p. 84.

<sup>\*</sup> Hiram M. Stanley. "The Evolutionary Psychology of Feeling," p. 320. Chapter 13, "The Psychology of Literary Style."

psychology of emotions, defends the appeal which is intended to arouse us from a latent and inoperative to an active state, as reasonable and desirable in the highest degree. "The culture and development of the nobler emotions are the true object at which all the higher arts should aim. But through no other channel do they find their way to men's hearts so effectively as through the ear. 'Faith,' we are told, 'cometh by hearing'; and this is true, not of our religious faith only, but of faith in our own higher nature and in the goodness of our fellow men. Denunciations of injustice and tyranny, exhortations to equity, generosity, and self-sacrifice, strike but coldly upon the eye of the reader, compared with the effect when heard in the thrilling and impassioned tones of a sympathetic voice. Mistaken, then, indeed are those who would depreciate the value of rhetorical appeals to the noblest feeling of our nature. Dangerous and pestilential as are the too frequent excitations of passion, envy, and desire on the part of unscrupulous orators; yet, the men, who, by well-applied endeavors, have successfully aroused into effective action the good desires, hidden deep and unnoticed in men's hearts, have been, and ever will be, among the greatest benefactors of the human race. Such men have indeed aroused sensuous feelings by the aid of sensuous images, for with our complex nature no action is possible to us without such feelings and such images. But these have been but the accessories (necessary to us, animals as we are, though rational ones) of some of the highest actions of which we are capable—aspirations after the beautiful, and the good—ethical emotions ranking as one part of our higher nature, side by side with our intellectual intuitions and our noblest acts of will."\*

These three opinions offer a platform on which we may evaluate a judgment of Grady's emotional power. Was the Georgia orator a "sentimental huckster"? Is his style attractive because rich in aesthetic feeling? Did his appeals "arouse into effective action the good desires, hidden deep and unnoticed in men's hearts"?

To call a writer a sentimental huckster is figuratively to call him insincere, artificial, a conscious striver for effect through

\* St. George Mivart. "Essays and Criticisms." Vol. I, p. 470. Chapter, "The Psychology of the Emotions."

illegal and deceitful practices. Whatever adverse criticism we may lodge against Grady's style, it would be going too far to aver that he consciously larded his appeals with tearful sentiment. Grady was a psychologist. He knew the truth of Beecher's statement, that six people are moved by an emotional outburst to one influenced by an intellectual appeal. The organization of his orations shows care in the composition, concentration, and distribution of his appeals. The effects he sought to reach were consciously planned, but this is the prerogative of any artist—as, indeed, it is the test of his skill. Although Grady's speech lacked certain refinements of maturity, the restraint of experience, and was at times sadly sophomoric, the point I would plead is that his utterances were always the expression of profound sincerity—the reflection of genuine conviction. Henry Grady never spoke out of character. To understand this it is necessary to know the temperament and character of the man. His nature was far from cold, mathematical, practical: it was warm, imaginative, sympathetic. Gentle, gracious, magnetic, he typified the best traditions of the South. The child, waking on cold nights to ask his mother if the negro servants had sufficient cover, was the man who roused Atlanta on Christmas morning to pour its bounty upon the destitute and suffering. The boy who wept at the death of his little black playmate, "brother Isaac," was the citizen who pleaded the cause of the emancipated race. Childhood's tears touched his heart, and he organized the first charity dinner for Atlanta's newsies. Interested in public questions, though he was, he confessed his absorbing interest in humanity, fallen humanity. His desk companion might be interested in Bismarck, and compass the problems of the nations; but his hero was Bob, "a blear-eyed sot, that having for four years waged a gigantic battle with drink, and alternated between watery reform and positive tremens, is now playing a vague and losing game with Spontaneous Combustion." Grady was actuated by motives of public service. Fortune building and the making of a spectacular career were open to him, but when persuaded by friends to devote his talents to political ends, he replied in characteristic manner: ". . . my ambition is a simple one. I shall be satisfied with the labors of my life, if, when those labors are over, my son, looking abroad upon a better and grander Georgia, . . .

can say, 'My father bore a part of this work, and his name lives in the memory of my people.' " This could be accomplished best, he thought, by devoting his talents to the profession of journalism. High moral attributes marked his personal character. Mr. Grady's home life was simple, devout, affectionate. Home was the center of his life. The church claimed him as an ardent religionist. The rising tide of atheism worried him, and he wrote brilliantly in defense of orthodox conceptions. Such was the character and temperament of this man who at his death was "literally loving a nation into peace." What else could such a nature do but express itself emotionally? The numerous references to Deity, the frequent pictures of home life were all spontaneous promptings to natural impulses.

As suggested above, the orator's expression of these natural impulses were sometimes strained, and effects were overwrought. In the final appeal of the Prohibition address, the expression, though sincere enough, is almost maudlin. Such passages mark the manner in which Grady worked. He worked for immediate results, and his work as journalist or orator was swift. His articles were printed without erasing or rewriting. His report of the Hamburg riots in South Carolina, filling ten columns of small type, was written in one night without having made a note of his investigation. It would be interesting to know more about Grady's student days. He was fond of Dickens, we are told, and he knew the Christmas stories by heart. It is said he read "Lucile" until he knew it by heart, a feat which argues for mental flexibility not mental complexity. Grady did not go below the surface of things. He is too easy, too apparent, to be of lasting interest to the reader of eloquence. Such is my judgment of his standards of attainment; but his motives were sincere, he traded not in the coin of the counterfeiter. He was not a "sentimental huckster."

Grady's oratory is more ethical than aesthetic. Whatever artistic force he commanded he used it in arousing into "effective action the good desires hidden deep and unnoticed in men's hearts." It should be remembered that Grady was a Crusader. He appeared upon the horizon of a new era as the spokesman and leader of a great national section. His task was not simple;

it was fraught with tremendous difficulties. He came to conciliate but encountered barriers of hostility, bigotry, hatred. He besieged these barricades with his eloquence, appealing to patriotism, justice, right, duty. The war of fire and sword was over. He marched to the new war of tongue and pen, and advanced in the forum the victory that had been won in the field. Events of the Civil War were vivid in the mind of the nation, and it was easy for an imaginative orator to stir the blood and arouse the passion for worthy objects. Grady did attempt to achieve immediate and tangible results. His aim was to quicken and to spiritualize those who might remain estranged in misunderstanding and narrowness. He was the prophet and apostle of a new era who came forth to build up the waste places and raise the desolation wrought by a national conflagration. His was the gospel of "beauty for ashes," and he captured the heart and mind of a nation; and what his appeal may have lacked aesthetically, it atoned for ethically.

To what final conclusion does all this bring me? First, that the orator possessed a "clear rational warrant" for his appeals. He did not sentimentalize, for the cause in which he was enlisted furnished adequate excuse and propriety for his plea. And Winchester says, ". . . In order to be of high or permanent value, emotions must spring from worthy cause, and that when this rule is violated, the feeling excited by any work of art or letters is sure to be morbid, or declamatory, or sentimental, or in some other way false."<sup>9</sup> Second, the range of Grady's appeal was not broad, and the execution of his expression was not figured with the truest grace or exact precision; but he was able to sustain his emotion, varying the feeling by flashes of humor, wit and anecdote. Third, Grady undoubtedly exercised a tremendous power. "His rhetorical gifts were not of the highest order," thought the *New York Tribune*, "but he had command of a style that was effective for his purposes. It was marked by the Celtic characteristic of exuberance, but it was so agreeable and inspiring that he was able to command at will, audiences at home and abroad." The *Albany Argus* declared his eloquence to have done more to break down the barriers of prejudice and passion

<sup>9</sup> Winchester, "Principles of Literary Criticism." p. 85.



than a decade of dry homilies, arguments, and elaborate statistics. He gave his audience "new vision to see and new heart to feel." Such was this young southern orator who, at his early death, was "literally loving a nation into peace."\*

\* The source of the editorial opinions I have quoted is Joel Chandler Harris' Memorial Volume, "Life, Writings, and Speeches of Henry W. Grady," pp. 443-609.