

ORATORIES WHO TALK WITH THEIR HANDS



When Gov. Charles E. Hughes Denounces Race Track Gambling



This is Senator B. P. Tillman in Action



How President Roosevelt Drives His Point Home - Wm. H. Taft in a Forceful Appeal (PHOTO BY L. BROWN)



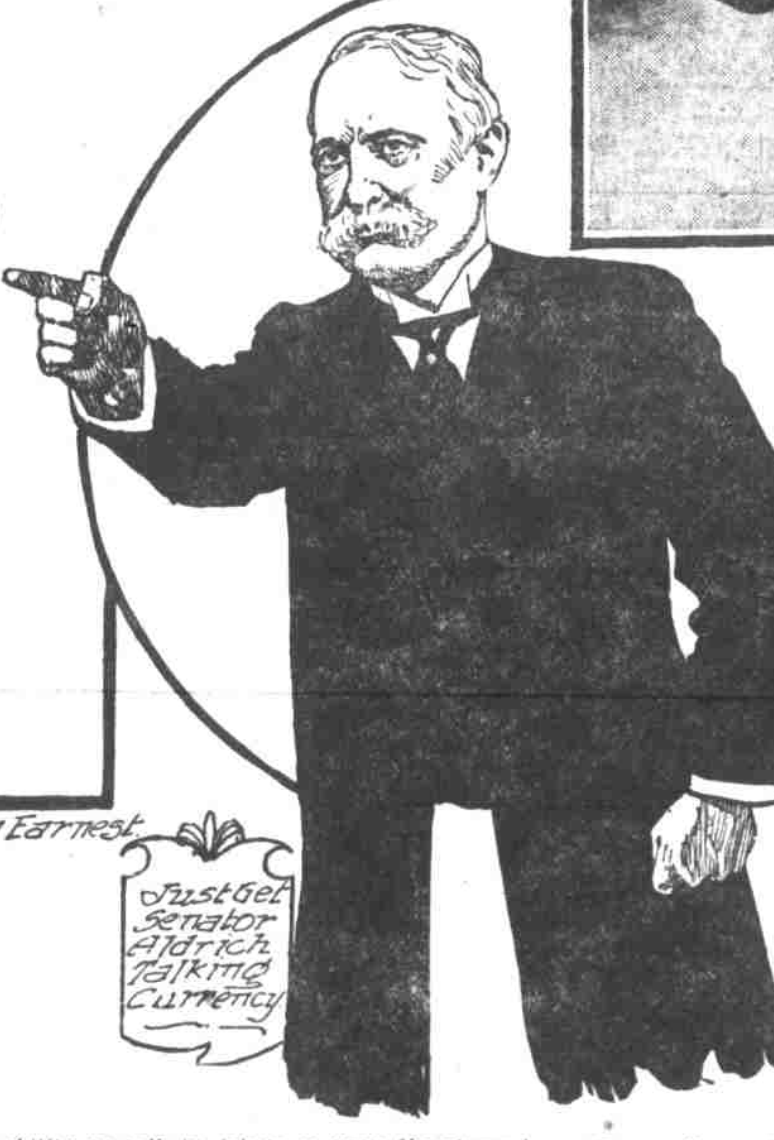
A Constitutional Point Raised by Senator Bailey of Texas



U.S. Senator Idor Rayner in an Oratorical Outburst



When Senator A. J. Beveridge is in Earnest



An Alabama Orator Representative H. D. Clayborn

Some of the Peculiarities of Public Men in Oratorical Action

ALTHOUGH it was at the beginning of the campaign, and the great fight had not warmed up in a corresponding degree with the weather, a large crowd had gathered to hear the distinguished speaker.

As his well-rounded sentences poured out, and his oratorical shots scored on the bull's eye of the opposition, the enthusiasm of his hearers increased accordingly.

"By my grandfather's ghost!" exclaimed one perspiring and happy listener, "that man could talk with his hands tied behind him."

"I doubt it," responded a calculating and observant neighbor. "Few men can."

And the doubter was very nearly correct. There are orators and orators, and one orator differs from another in his own peculiar methods of impressing audiences. But there is one thing characteristic of nearly all—most of the well-known speakers of the country talk with their hands as well as with their vocal chords.

Ever notice them in action?

IT WOULD be a sad day for the average orator, from an oratorical standpoint, were he deprived of the use of his hands while speaking.

Nearly every one has his own pet gestures, used intentionally or unconsciously, and these soon become recognized as a part of the great man's personality.

One of the strenuous public speakers of the day is President Roosevelt. Indeed, Mr. Roosevelt works as hard in delivering oral messages to his countrymen as in chopping down trees in the woods at Glacier Bay.

Many thousands of Americans are familiar with his style in action, and yet, perhaps nearly every one of those thousands carries a different impression of his characteristic gestures.

Some recall him as standing erect, with his head thrown back his arms dropped by his side, momentarily motionless. But these impressions are comparatively few. The great majority who have seen and heard him on the platform recall him as a remarkably vigorous public speaker.

CHARACTERISTICS OF ROOSEVELT

They remember him, perhaps, as holding one hand open in front of him, with the other extended high above his head, in it a paper, which is used as a sort of tuning fork, being hammered continually and with vigor into the outstretched hand.

One of his favorite postures is to lean forward over a desk or railing, pointing with his outstretched right hand, as though singling out some special auditor, into whose mind he wishes to drive home the facts as he sees them.

that is presented here. He has, perhaps, never studied the graces taught by the masters of elocution. When he uses his hands, he does so in a simple and direct way, as a simple and direct speaker.

Most portraits of Governor Charles E. Hughes, of New York, give the impression of coolness, quietness and reserve. Yet Governor Hughes can work himself into a fine frenzy when discussing some favorite topic before the people. The picture on this page shows him making a speech upon his particular hobby, the famous anti-race track gambling bill. He has evidently forgotten himself and his surroundings in the earnestness of his purpose.

As a lawyer Governor Hughes was not widely known until his connection with the insurance investigation, and his work before the legislative committee consisted more in probing than in speechmaking. Perhaps he could not have been called an experienced public speaker until the completion of his campaign for Governor—a campaign that took him from one end of the state to the other and kept him busy on the stump. It was on that trip, and the many occasions since on which his oratory has been in demand, that he learned the tricks and acquired the gestures of the veteran campaigner.

Oratory of the kind of Daniel Webster and John C. Calhoun is not very frequently heard in the United States Senate at present. Yet that body contains a number of really capable public speakers—men whose

ability to talk in debate or upon the stump has won them national fame no less than their ability as statesmen.

Among the best speakers in that dignified body is Senator Idor Rayner, of Maryland. In fact, Mr. Rayner's oratorical ability and the reputation it made for him throughout his state played no small part in landing him in the Senate.

The people of Maryland, irrespective of party, like to hear Mr. Rayner on the stump. The mere announcement that he is to speak is sufficient to pack any building in the state.

Mr. Rayner is a veteran in legislative service. As a young man he began his career with a term in the lower house of the Maryland Legislature, and later was sent to the state Senate. In 1888 he was elected to Congress and was twice re-elected, serving on im-

portant committees and taking an active part in debate.

In fact, his speeches upon tariff revision and other measures of his party attracted the attention of the nation, so that he was well known nationally before his election to the United States Senate, although the public remembered him best, perhaps, as the eloquent counsel of Rear Admiral Schley in the celebrated naval inquiry that followed the war with Spain.

Mr. Rayner is a serious man, of serious mien, and the first and foremost impression he makes upon his audiences is that of intense earnestness. Although his witty shafts and biting sarcasms may keep his hearers in roars of laughter, Mr. Rayner rarely smiles.

His favorite gesture is to raise one hand above his head, palm outward, and to hold the other down by his side, and to occasionally bring the two hands together, yet he may stand with those hands stretched upward and downward through half a dozen impassioned sentences. He uses both hands freely while talking, and his gestures generally punctuate his utterances in a timely and impressive manner.

It was not long after Senator Joseph W. Bailey, of Texas, took his place among the nation's lawmakers in the Fifty-second Congress that he gave evidence of ability as a debater when he was translated to the Senate in 1901; his reputation had been established.

Senator Bailey is known as one of the ablest exponents of the federal constitution now in Congress. He is a fluent, forceful speaker, and his gestures are graceful and easy.

He uses his right hand a good deal as an aid and supplement to the tongue, seeming to point out the paths into which he would direct the minds of his hearers.

When South Carolina sent its Governor, Benjamin Ryan Tillman, to the United States Senate in 1895, he was known throughout his state as an orator of the rough-and-ready kind.

He had never held political office until elected Governor in 1890 by the votes of his fellow-farmers; it was his effective and fiery campaign methods that carried the day in one of the hottest primary contests the state had ever known.

Mr. Tillman took his vigorous, unpolished style of oratory into the Senate with him, and soon made that grave and dignified body sit up and take notice.

He handled his subjects without gloves, and had no hesitancy in calling a spade by the name most easily recognized. Throughout the country he became known as "Pitchfork" Tillman.

It is generally acknowledged that Senator Tillman has increased in stature of statesmanship with his terms of service. His speeches always command close attention, and his opinions are respected by his political opponents.

When Mr. Tillman warms up to his subject on the floor of the Senate or upon the campaign stump, his single eye glows as though a veritable furnace of burning thoughts lay behind.

LONG ARM LEVELED

His long arm is leveled and his forefinger points with a menace suggestive of a deadly weapon. When he thrashes his arms about like falls he is apt to be talking straight from the shoulder.

Another energetic orator is Senator Albert J. Beveridge, of Indiana, who was widely known as the "Boy Senator" throughout most of his first term, which began in 1899.

Beveridge becomes very much animated when speaking, and his hands and arms play an important part in his oratorical methods. Senator Nelson W. Aldrich, of Rhode Island, speaks mostly upon questions of finance, and, despite his usually calm appearance, can become very energetic in debate.

One of our burlesque speakers of the Senate is Jeff Davis, of Arkansas. His exertions cause wonder that he does not drop from exhaustion at the end of a long speech.

When Mr. Foraker, of Ohio, while also in the heated class, has learned, through long experience, to be more moderate in the physical effort of delivering himself of a torrent of burning thoughts.

Over on the House side, Representative H. D. Clayborn, of Alabama, is a type of the southern orator who knows how to use his hands. He is a very impressive use of his hands that Representative Champ Clark, of Missouri.

Mr. Clark reaches some of his loftiest flights of oratory, he launches forth some of his keenest shafts of wit and sarcasm, with his hands stuffed carelessly in his trousers' pockets.

With others this would scarcely mean anything, would practically pass almost unnoticed. But with Mr. Clark the whole attitude is so characteristic, in some way so forceful, that it seems to lend additional force to his words.

And Mr. Clark is one of the most effective talkers in Congress; he is one of the comparatively few men who are always certain of a large and attentive audience.

American Publicity as Viewed by France.

A GREAT many things Americans do astonish the French. But nothing seems to puzzle them more than the advertising methods employed on this side of the Atlantic.

One of the puzzled Frenchmen recently poured out his soul in an article written for a Paris magazine. It is given below just as it appeared in that publication.

NEVER since M. Huret has rediscovered America—American audacity, American initiative, American commercial genius, American grog, American advertisements—in short, everything is America. This infatuation is unjust. Nothing is guiled like a Yankee, and however the American advertisement might produce in us, people of an old race, a sentiment of surprise and even derision, this (galling) could it not do, for our eyes are too clear-sighted and our minds too skeptical.

Some examples are best demonstrated by the kilometre of literature. A dyer of Boston, who, without doubt, does not attend to his affairs—this happens all the days over there—had a ridiculous idea some months ago to paint a horse scarlet, which he attached to his delivery wagon and had driven thru the streets.

Immediately all the societies for the protection of animals—there seem to be a great many—entered a chorus of frantic protests against the barbarous dyer, and the press greatly agitated itself. It registered the protests and made a touching tableau of the sufferings that would be endured by the scarlet horse, and prophesied the death of the poor beast under the influence of the dye on its skin and on its health afterward.

The dyer, who expected only this, kept now his best



pen wet in his best ink, and obliged all the journals of Boston to insert a letter of resignation, in which he affirmed that the products which he employed were absolutely non-toxic, that his workmen constantly washed their hands in without damage, and that no persons had ever found themselves ill from carrying the dye in their clothing, grace a des proceeds quit, etc.

The habit of rinking all to the favor of the unscrupulous foolishness of the public gives to the Americans the most audacious for an unfortunate farmer had obtained a grant of ungranted land bordering on the sea, at some miles from a city, and frequently visited by the pleasure of the New World.

He had just succeeded in bringing thru the sand some lean Spanish potatoes, but some promoters watched in consideration of the rare species they purchased from the astonished farmer his uncultivated and desolate land, which he instantly quit, most happy to be so. Fifteen days after, our man was invited to see by the papers that there where his unproductive fields were situated a city had arisen.

They gave the photograph of the Hotel de Ville, of the Casino, with views of the principal streets, bordered by handsome monuments. They announced the sale of the last lots disposable and they urged less amate the signatures to hasten to find a good corner having a view on the sea, in this new paradise.

The farmer wish to see. He returned to his potato fields. Nothing there had changed, except that the potatoes had been eaten by the workmen whom he found busily occupied in marking on the sand a le-westrumite parallel lines which were to be the streets, and placing post indicators on which one read: "site of the Hotel," "site of the Theater," "site of the Eastern and County Bank Ltd.," or "Land sold to M. X. or to M. Y.," for many people had purchased a lot of sand on the simple and deceitful exposition of the prospectus.

"Where are the potatoes?" demanded the farmer. "They are gone," they told him. "Where are the houses?" "They have not yet arrived."

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