

EXERCISES.

IMITATION AND ANALYSIS OF NARRATIONS.

EXERCISE XLVII.

Model.

“As I was once sailing,” said he, “in a fine, stout ship, across the banks of Newfoundland, one of those heavy fogs that prevail in those parts rendered it impossible for us to see far ahead, even in the daytime; but at night the weather was so thick that we could not distinguish any object at twice the length of the ship. I kept lights at the mast-head, and a constant watch forward to look out for fishing smacks, which are accustomed to anchor on the banks. The wind was blowing a smacking breeze, and we were going at a great rate through the water. Suddenly the watch gave the alarm of ‘a sail ahead!’—it was scarcely uttered before we were upon her. She was a small schooner, at anchor, with her broadside toward us. The crew were all asleep, and had neglected to hoist a light. We struck her just amidships. The force, the size, and weight of our vessel, bore her down below the waves; we passed over her and were hurried on our course. As the crashing wreck was sinking beneath us, I had a glimpse of two or three half-naked wretches, rushing from her cabin; they just started from their beds to be swallowed shrieking by the waves. I heard their drowning cry mingling with the wind. The blast that bore it to our ears, swept us out of all further hearing. I shall never forget that cry! It was some time before we could put the ship about, she was under such headway. We returned, as nearly as we could guess, to the place where the smack had anchored. We cruised about for several hours in the dense

fog. We fired signal-guns, and listened if we might hear the halloo of any survivors: but all was silent — we never saw or heard anything of them more.” — *The Voyage*.

REMARKS.— Analyze the story. For the author's purpose examine the preceding paragraph of the sketch. What particular event of the story is dwelt upon? Notice that all connectives between sentences are dispensed with. This omission serves to give rapidity to the narrative. The particulars, too, are so closely connected in time that it is unnecessary to show their logical connection. For instance, the conjunction, “therefore,” might be inserted in the second sentence. There are some examples of inversion for continuity, as, “we were upon her. She was a . . . ,” “mingling with the wind. The blast”

Subjects for Imitations.

A Railroad Collision.

An Accident on a Trolley Car.

A Cavalry Charge.

A Fall from a Bicycle.

EXERCISE XLVIII.

The student will analyze the following narratives according to the scheme on page 119. The context should be read in each case, in order to determine the author's purpose.

Philip of Pokanoket: Four paragraphs, beginning with, “At the time that Philip effected his escape from Pocasset, his fortunes were in a desperate condition.”

The Broken Heart: Seven paragraphs, beginning with, “Every one must recollect the tragical story of young E—, the Irish patriot.”

The Widow and Her Son: Seven paragraphs, beginning with, “It was some time before I left the churchyard.”

Philip of Pokanoket: Eight paragraphs, beginning

with, "The fate of the brave and generous Canonchet is worthy of particular mention."

The Art of Bookmaking: Five paragraphs near the end, beginning with, "Whilst I was indulging in these rambling fancies, I had leaned my head," etc.

In the same way the longer stories of the *Sketch Book* — *Rip Van Winkle*, *The Spectre Bridegroom*, *The Legend of Sleepy Hollow* — may be analyzed.

REMARKS. — These stories may be imitated on suitable subjects. The story of the dream in *The Art of Bookmaking* will furnish a model for similar imaginary events, in which the statues in the national Capitol become animated and go in to attack the congressmen, or the school books have an encounter with indolent students.