

It died upon Bochart's plain,  
And silence claimed her evening reign."

(f) "Harp of the North, farewell! The hills grow dark  
On purple peaks a deeper shade descending."

4. Show that the events of the sixth canto occupy only a few hours,—that the story terminates "at morning prime," and that the twilight scene at the end of the last canto furnishes a *finale*, not for the canto, but for the whole poem.

#### UNITY OF PLACE.

1. Within what area do the events of the entire poem occur?
2. From what point does the action of the first canto proceed, and where does it rest?
3. Locate the island where all the events of the second canto occur?
4. "Fast as the fatal symbol flies."—Describe the course of the Cross's flight. Where was the rendezvous?
5. Describe the movements or the location of the *dramatis personae* in the fourth canto.
6. How does the poet in the fifth canto, carry the reader from the scene of the combat to the scene of the burghers' sports?
7. In the last canto by what device does the poet nominally preserve a sort of unity of place, and yet give us a vivid description of the battle?

#### ENTRANCE ENGLISH LITERATURE.

##### OCEAN.—PAGE 252.

By J. D. McIlmoyle, Head Master, Separate School, Peterborough.

Line 1. Roll on—Roll.—Anaphora, a repetition of a word or phrase at the beginning of several sentences.

This poem as to style is a Mixed Epic and possesses a mixture of sentiment, satire and moralizing reflections.

It is selected from canto IV. "Childe Harold's Pilgrimage" and is the last six stanzas of this canto but two.

The Metre consists of eight Iambic Pentameter lines followed by a rhyming verse of twelve Iambic syllables, called an Alexandrine.

"Deep and dark."—Alliteration.

Line 2. "Ten thousand fleets."—Hyperbole.

Sweep over thee in vain,—ships do not injure the ocean.

Line 3. Man—ruin,—by war he destroys towns and cities and leaves desolate homes in the wake of his army. Control stops—ceases to have effect further than the shore and consequently cannot injure the ocean.

Line 6. What change of construction takes place in this line?

Line 7. Like a drop of rain.—Simile.

Line 8. Depths from deep, we have also dip, dive, duck from dippan—to dip.

Groan.—Imitation Harmony.

Line 9. Unknelted, &c.—Alliteration.

Line 10. Paths (A. S. *patha*) to go. The routes travelled between sea-ports by ships may be considered paths hence man's steps are upon the ocean. If the bed or bottom is meant divers travel there also to a limited extent.

Line 12. And shake him.—During storms.

Line 12. Vile strength, &c.—Wicked power of armed forces.

Line 16. Howling to his gods.—Byron here expresses contempt for a class of men who never think of God until their lives are in danger; but when the terrible realities of death stare them in the face with fear and agony they implore their Creator to save them from the impending danger.

Lines 16, 17, 18. Haply lies his petty hope, &c.—Notwithstanding his hopes for safety through prayer and his nearness to some port or bay he is lost by the overpowering strength of an ocean storm, and his body cast up on the shore.

Line 18. Lay.—The correct word is "lie."

Line 19. Armaments and leviathans and these are in opposition.

Leviathan.—A huge aquatic animal, here the ships are meant. Iron leviathans would be an appropriate name for war vessels now.

Line 23. The "clay creator" of ships is man, the creator of the marine leviathan is God.

Line 23. The vain title take of lord of thee.—England in Byron's time and even now claims to be mistress of the seas. In the song, "Britannia Rules the Waves," would be a "vain title" if it meant she had complete control over them; but of course it means England is the strongest nation by sea.

Line 25. As the snowy flake.—Simile.

Line 26. Yeast, makes a froth by fermentation and the waves by agitation.

Line 26. Which mar alike the Armada's pride, etc.—The Spanish Armada was principally destroyed by a storm, and it was a storm that destroyed many ships after the fight at Trafalgar. See history of Elizabeth and George III.

Line 28. Assyria occupied the basin of the Euphrates, and extended her authority, it is said, as far west as the Mediterranean for a short time. The capital was Nineveh, which was burned by the Medes and Babylonians about 600 B. C. Read the books of Genesis and Jonah for an account of this city.

If Byron had used Persia instead of Assyria, it would have been more suitable, as the shores of Persia bordered on the Arabian, Red, Mediterranean and Caspian Seas, and the Persian kingdom included the country of the Assyrians. Greece at the southern part of Turkey was conquered by Alexander the Great, (about 330 B. C.,) who extended his conquests to Persia, Turkey in Asia, Egypt, Afghanistan, Beloochistan, Turkestan, and part of India.

Rome. The Roman Empire included all the countries around the Mediterranean, Britain, south of the Danube, west of the Rhine, north shore of the Black Sea, Turkey in Asia, and North Africa.

Carthage included Northern Africa, Portugal, Spain and colonies elsewhere.

Line 31. Many a tyrant has wasted them since, is the construction.

Tyrant, formerly meant a master or ruler. What does it mean now?

Line 31. Their shores obey the stranger, slave or savage.—The Turks who came from the neighborhood of the Altai Mountains, are the "strangers" who rule Assyria, Persia and Greece to a limited extent.

Slave.—The Austrians and French were once the slaves of Rome, and were in possession of Rome in Byron's time.

Savage.—Carthage is in possession of the savages of Africa, at least they were savages when this poem was written.

Their decay has dried up realms to deserts.—Much of the once highly cultivated Carthaginian kingdom is now a desert, caused by fierce invasions during the sixth and seventh centuries by the Romans and Saracens.

Line 32. Stranger, slave, savage. (Fig. of speech.)—Aparithesis, an enumeration of particulars for the sake of effect.

Line 37. Almighty's form glasses.—The poet thinks God reflects his wonderful power, and therefore himself, in the tempest.

Line 42. The ocean is the image of eternity.—That is endless.

Line 44. Deep.—Metonymy.

Zone.—Name the zones and give their boundaries.

Zone.—Gr. *zōnē*=a girdle.

Line 46. Fig. of speech Ecphrasis.

Like thy bubbles.—Simile.

Line 48. From a boy I wanted, etc.—Probably at Aberdeen where he lived then.

Line 58. Billow, belgan—to swell, big bilge, bulge.

Mane, the waves, metaphor.