

## ENGLISH LITERATURE.

SUGGESTIVE QUESTIONS AND THOUGHTS  
ON "THE OCEAN."

NOTE.—Endeavour to present the questions, thoughts, etc., in such a way as to excite the interest of the pupil, and to stimulate a desire to read the choice gems of our literature. See first sentence in the third paragraph on page 246.

This extract is taken from the fourth and last stanza of Byron's greatest work, "*Childe Harold*," completed about 1818. The term *Childe* is a title of honour closely allied to the more common term, *Knight*. Many identify *Childe Harold* with Byron himself—a character "sated of the world, roaming from place to place to flee from himself."

Call the attention of the class to the head note on page 240.

## STANZA I.

Notice that the poet in this stanza addresses the reader, while in the remaining portion of the extract he addresses The Ocean. Draw from the pupils why Byron speaks in this stanza to the reader, viz., to apologize for what may seem to be, but is not really, misanthropy, as he states in l. 5.

Ll. 1-4. Note how the poet rises in thought in these lines, and draw a diagram on the board for the pupils representing the first half of this elevation, viz., "pleasure," "rapture," "society," then request some pupil to represent the second part.

Express l. 4 fully.

"Music . . . roar." Compare ll. 6, 8, stanza 2, p. 194.

L. 5. Compare, "Not that I loved Cæsar less, but that I loved Rome more."

Do you think these statements can be really true?

Were the negative removed from this line what name might we apply to Byron?

L. 6. To what do "these" and "our" refer.

"Interviews." What a nice example of one of Byron's *Interviews* with Nature is found in the other stanzas of this extract, and hence you see the very substance of stanza 1, viz., that the poet cannot entirely conceal the inexpressible joy (l. 9) or very rapture that he experiences in Nature's society. So great is

his joy derived from this source that he seems to go out of and far beyond himself, or to lose his own individuality as he expresses it in ll. 7 and 8.

How do you account for this in Byron's case? How is it with you?

What an elevating, inspiring and high-toned society Nature affords. Fortunate indeed is the youth who selects her as his companion.

Compare :

Hand in hand with her (Nature) he walks  
Face to face with her he talks.

Note the Capitals used in this stanza, and give a reason for each.

Call the attention of the class to the grammatical force of,—"There," ll. 1, 2, 3; "none," l. 3; "the," l. 5; "all," l. 7; "what," l. 9; "all," l. 9.

Have the pupils re-write the stanza in prose form as an exercise in composition.

Might you not increase the interest of the pupils by referring to the metre and the more common figures of speech?

NOTE.—The teacher should be particularly cautious in observing the note at the head of this paper in presenting the last four questions.

## STANZA II.

Call the attention of the class to the apparent object of the poet in this extract, viz., "to contrast man's *weakness* with the *strength* of the ocean."

As you proceed require the pupils to select the passages where this contrast is forcibly presented.

L. 1. Note the forcible repetition in this line. Why used? Why use the word *roll*?

Explain the use of the descriptives applied to the Ocean.

Show the connection between this line and what follows.

L. 2. Compare, "A thousand hearts beat happily."

*Sweep*. Note the use of this word, almost conveying the opposite idea to that conveyed by the last of the same line.

Compare, "And sweep through the deep while the stormy winds do blow."

"In vain." In what sense is this true?

L. 3. Show how this statement must be