

The radiance of an opening
 Heaven!
 As if that pure and blessed
 light,
 From off the Eternal altar flow-
 ing,
 Were bathing in its upward
 flight
 The spirit to its worship going!
 (b) Rocked on her breast, these
 pines and I
 Alike on Nature's love rely:
 And equal seems to live or die.
 Assured that He whose
 presence fills
 With light the spaces of these
 hills
 No evil to his creatures wills,
 The simple faith remains, that
 He
 Will do, whatever that may be,
 The best alike for man and
 tree.

Whittier.

EXERCISES IN ENGLISH.

I.—“Once, when the sunset splen-
 dors died,
 And *trampling up* the slop-
 ing sand,
 In lines outreaching far and
wide,
 The white-maned billows
 swept to land,
Dim seen across the gathering
 shade,
 A vast and ghostly *cavalcade*,
 They sat around their lighted
 kerosene,
Hearing the deep base roar
 their every pause *be-
 tween*.”

Whittier. “The Tent on the Beach.”

1. Give the grammatical function and relation of the italicised words.
2. Write out in full the clause of which *swept* is the verb, classify it, and give the detailed analysis of it.
3. Classify *sloping*, *out reaching* and *gathering*, giving your reason in each case.

4. If a scholar passed *once* as modi-
 fying *swept*, and *cavalcade* as in ap-
 position to *they*, how would you lead
 him to see his error in each case?

5. How would you lead a scholar
 to see that *up* in “trampling up the
 sand,” and “gathering up the frag-
 ments” has a different grammatical
 value?

6. Illustrate from the passage the
 difference between a permanent com-
 pound and a temporary compound.

7. Is it correct to say “between
 their every pause?”

8. Show the appropriateness of
trampling and *ghostly*.

9. Classify the finite verbs in the
 passage as (1) Transitive and In-
 transitive, (2) strong and weak, and
 show that the former distinction is
 not a permanent one.

10. Classify the phrase “their
 every pause between,” and give its
 relation.

II.—(a) “His boyhood fancies not
 outgrown,
 He loved himself the
 singer's art.”

(b) “But if he lost, the scenes
 behind,
 Somewhat of reverence
 vague and blind,
 Finding the actors human
 at the best,
 No readier lips than his
 the good he saw
 confessed.

1. Parse *fancies*, *himself*, *behind*,
finding, *his*.

2. Divide the last line of (b) into
 separate clauses, write out each in
 full, and tell its function and relation.

3. Illustrate from these two extracts
 the difference between composition
 derivation and inflection.

4. Form all the derivatives you can
 from *art* and *human*.

5. “Readier” What classes of
 dissyllabic adjectives are compared
 in this way? Give two examples of
 each class.