

light, if they once seem light; and more dangers have deceived men than forced: nay, it were better to meet some dangers half way, though they come nothing near, than to keep too long a watch upon their approaches: for if a man watch too long it is odds he will fall asleep. On the other side, to be deceived with too long shadows (as some have been when the moon was low, and shone on their enemies' backs), and so shoot off before the time, or to teach dangers to come on, by over-early buckling towards them, is another extreme. The ripeness or unripeness of the occasion (as we said) must ever be well weighed; and generally it is good to commit the beginnings of all great actions to Argus with his hundred eyes, and the ends to Briareus with his hundred hands—first to watch, and then to speed; for the helmet of Pluto, which maketh the politic man go invisible, is secrecy in the council, and celerity in the execution; for when things are once come to the execution, there is no secrecy comparable to celerity—like the motion of the bullet in the air, which flieth so swift as it outruns the eye.

Give the substance of this essay in your own words.

2. Turn the following dialogue into narrative.

Callicles. The wise man, as the proverb says, is late for a fray but not for a feast.

Socrates. And are we late for a feast?

Callicles. Yes, and a delightful feast; for Gorgias has been just exhibiting to us many fine things.

Socrates. I must throw the blame, Callicles, on my friend Chaerephon here, who would keep us loitering in the Agora.

Chaerephon. Never mind, Socrates,—the misfortune of which I have been the cause I will also repair; for Gorgias is a friend of mine, and I will make him repeat the exhibition either now or at some future time.

Callicles. What is the matter, Chaerephon—does Socrates want to hear Gorgias?

Chaerephon. Yes, that was our intention in coming.

Callicles. Suppose, then, that you proceed to my house; for Gorgias is staying with me, and he shall exhibit to you.

Socrates. Very good, Callicles; but will he answer our questions? for I want to hear from him what is the nature of his art, and what this is which he professes and teaches; he may defer the exhibition, as you suggest, to another time.

Callicles. There is nothing like asking him, Socrates; and indeed this is a part of his exhibition, for he was saying only just now, that any one in my house might ask him anything, and that he would answer.

Socrates. I am glad to hear that: will you ask him, Chaerephon?

Chaerephon. What shall I ask him?

Socrates. Ask him who he is.

Chaerephon. What do you mean?

Socrates. I mean such a question as would elicit from him, if he had been a maker of shoes, the answer that he is a cobbler. Do you understand?

3. Describe the scene of Warren Hastings' impeachment, mentioning some of the more interesting incidents.

ENGLISH LITERATURE.

Coleridge and Macaulay.

Examiner—J. E. Hodgson, M.A.

NOTE.—Special importance will be attached to the answering of III. and VI.

1. Who were the Lake Poets, and why were they so called? What are the distinguishing features of their poetry, and with what school of poetry are they in contrast?

2. Account for the fact that Coleridge's poetry was for so many years unpopular?

3. O great Bard!
Ere yet that last strain dying awed the air,

In the same coffin, for the self-same grave!

(1) Explain "last strain," "viewed thee in the choir of ever-enduring men," "the truly great have all one age," "makes audible a linked lay of Truth."

"And fears self-willed that shunned the eye of hope;
And hope that scarce would know itself from fear."

(2) Point out the force and propriety of the epithets in:—"Gradual fame," "natural notes," "heart forlorn," "babe turbulent," "wood-walks wild."