

guide, and its first objective the ability to begin speaking and writing Latin. The easy dialogues were to pave the way to Cicero and Terence. This was the regular method of the *curricula*. Kempe does not include here Cato and Aesop because they are for moral and religious instruction chiefly, not for Latinity.

Kempe now takes up the third stage of his curriculum, which was to cover four years further, taking the boy to sixteen.

Then shall followe the third degree for Logike and Rhetorike, and the more perfect vnderstanding of the Grammar and knowledge of the tongues. First the scholler shal learne the precepts concerning the diuers sorts of arguments in the first part of Logike, (for that without them Rhetorike cannot be well vnderstood) then shall followe the tropes and figures in the first part of Rhetorike, wherein he shall employ the sixth part of his studie, and all the rest in learning and handling good authors: as are *Tullies Offices*, his *Orationes*, *Caesars Commentaries*, *Virgils Aeneis*, *Ouids Metamorphosis*, and *Horace*. In whom for his first exercise of vnfolding the Arte, he shall obserue the examples of the hardest poynts in Grammar, of the arguments in Logike, of the tropes and figures in Rhetorike, referring euery example to his proper rule, as before. Then he shall learne the two latter parts also both of Logike and Rhetorike. And as of his Grammar rules he rehearsed some part euery day; so let him now do the like in Logike, afterwards in Rhetorike, and then in Grammar agayne, that he forget not the precepts of arte, before continual vse haue ripened his vnderstanding in them. And by this time he must obserue in authors all the vse of the Artes, as not only the words and phrases, not only the examples of the arguments; but also the axiome, wherein euery argument is disposed; the syllogisme, whereby it is concluded; the method of the whole treatise, and the passages, wherby the parts are ioyned together. Agayne, he shall obserue not only euery trope, euery figure, aswell of words as of sentences; but also the Rhetoricall pronounciation and gesture fit for euery word, sentence, and affection.

And so let him take in hand the exercise of all these three Artes at once in making somewhat of his owne, first by imitation; as when he hath considered the propertie of speach in the Grammaticall etymologie and syntaxis: the finenesse of speach in the Rhetoricall ornaments, as comely tropes, pleasant figures, fit pronounciation and gesture: the reason and pith of the matter in the Logicall weight of arguments, in the certeyntie of the axiomes, in the due fourme of syllogismes, and in the easie and playne method: then let him haue a like theame to prosecute with the same artificiall instruments, that he findeth in his author (G2v-G3r).

Kempe then shows how to imitate Cicero

phrase for phrase, trope for trope, figure for figure, argument for argument, and so of the rest (G3v).

Moreover, touching matter and method, this imitation may bee exercised in verse likewise: but the forme of argumentation or syllogismes, the words