

Veltkirchius says in his notes to *Copia*, "Huc refer illas ingeminationes earundem syllabarum vel literarum. vt. O tite tute Tate tibi tanta tyranne tulisti."¹⁰⁸ Wilson speaks of overmuch repetition of some one letter.¹⁰⁹ At least from some source Shakspeare knew this rule and so uses it to display the pedantic false taste of Holofernes.

One remembers the disgust of E. K. in 1579 with

the rakehellye route of our ragged rymers (for so thēschues vse to hunt the letter).¹¹⁰ I think this playing with the letter to be rather a fault then a figure, aswel in our English tongue, as it hath bene alwayes in the Latine, called Cacozelon.¹¹¹

A few years later, in 1585, N. W. can assure Samuel Daniel,

And our time also hath learned to lothe that od riming vaine, and to persecute the letter is cleane out of fashion, which began by a bad portraiture of wit, and is ended by a ripe direction of iudgement.¹¹²

Shakspeare was quite aware of the position of critical taste upon the point in his day, but he also knew that the schoolmasters were but grudgingly giving up the type.¹¹³

There are some fairly safe indications, therefore, that Shakspeare had some knowledge of the fourth book of *Ad Herennium* also. The evidence is reasonably conclusive, then, that Shakspeare had such a knowledge of the materials covered in *Ad Herennium* as he should have obtained in grammar school. Some of this knowledge, such as the quotation from Pacuvius, would seem certainly to have come directly from *Ad Herennium*. We shall no doubt be safe enough in concluding that like most other "learned grammarians" of his day Shakspeare had mastered *Ad Herennium* as his basic textbook for rhetoric in grammar school.

¹⁰⁸ Erasmus, *Copia* (1566), p. 35.

¹⁰⁹ Wilson, *Rhetorique* (1909), p. 167.

¹¹⁰ Epistle to *The Shepherdes Calender*.

¹¹¹ Gloss to October.

¹¹² *The Worthy tract of Paulus Iouius* (1585), p. *4v.

¹¹³ See below, p. 381.