

That aged ears play truant at his tales
And younger hearings are quite ravished.

Of Wilson's characteristics Shakspeare has omitted only, "Then his sentences must be wel framed . . . through the whole discourse of his Oration," and with the exception of the prohibition, he has given these characteristics in Wilson's order. Elsewhere, Shakspeare also frames discourse in various ways, though he does not specifically frame sentences. "Put your discourse into some frame and start not so wildly from my affair."⁹⁴

And frame some feeling line.⁹⁵
And here he hath framed a letter.⁹⁶
I framed to the harp
Many an English ditty.⁹⁷

It is clear, at least, that Shakspeare knew the doctrine of delight.

So did he know that it was the orator's business to persuade.
Gonzalo

hath here almost persuaded—
For he's a spirit of persuasion, only
Professes to persuade.⁹⁸

Claudio says of Isabella,

for in her youth
There is a prone and speechless dialect,
Such as move men; beside, she hath prosperous art
When she will play with reason and discourse,
And well she can persuade.⁹⁹

Isabella has the art of persuasion. Longaville asks,
Did not the heavenly rhetoric of thine eye,
'Gainst whom the world cannot hold argument,
Persuade my heart to this false perjury?¹⁰⁰

The business of the art of rhetoric was through argument, reason, and discourse, to persuade.

Shakspeare believes with Cicero that it is the business of rhetoric to please and to persuade. But there is no indication that he considered it the business of rhetoric to teach. In Shakspeare, teachers

⁹⁴ *Hamlet*, III, 2, 320-321.

⁹⁵ *Two Gentlemen of Verona*, III, 2, 76.

⁹⁶ *Love's Labor's Lost*, IV, 2, 142.

⁹⁷ *Henry IV*, III, 1, 123-124.

⁹⁸ *Tempest*, II, 1, 234-236.

⁹⁹ *Measure for Measure*, I, 2, 187-191.

¹⁰⁰ *Love's Labor's Lost*, IV, 3, 60-62.