Quintilian and the Jesuit Ratio Studiorum

Joseph Robert Koch

Loyola University Chicago

Recommended Citation
https://ecommons.luc.edu/luc_theses/471

This Thesis is brought to you for free and open access by the Theses and Dissertations at Loyola eCommons. It has been accepted for inclusion in Master's Theses by an authorized administrator of Loyola eCommons. For more information, please contact ecommons@luc.edu.

Creative Commons License
This work is licensed under a Creative Commons Attribution-Noncommercial-No Derivative Works 3.0 License.

Copyright © 1939 Joseph Robert Koch
QUINTILIAN AND THE JESUIT RATIO STUDIORUM

by

Joseph Robert Koch, S.J.

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts in Loyola University.

1939
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter I</td>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Chapter II</td>
<td>Quintilian's Influence on the Renaissance Educators</td>
<td>11</td>
</tr>
<tr>
<td>Chapter III</td>
<td>Quintilian's Ideal Orator and the Jesuit <em>Eloquentia Perfecta</em></td>
<td>19</td>
</tr>
<tr>
<td>Chapter IV</td>
<td>The Prelection</td>
<td>28</td>
</tr>
<tr>
<td>Chapter V</td>
<td>Composition and Imitation</td>
<td>40</td>
</tr>
<tr>
<td>Chapter VI</td>
<td>Emulation</td>
<td>57</td>
</tr>
<tr>
<td>Chapter VII</td>
<td>Conclusion</td>
<td>69</td>
</tr>
</tbody>
</table>
VITA AUCTORIS

Joseph Robert Koch, S.J. was born in Cincinnati, Ohio, April 13, 1913. After receiving his elementary education at the Ursuline Academy he entered St. Xavier High School, Cincinnati, in September, 1926. He graduated from St. Xavier in June, 1930 and entered the Society of Jesus at Milford, Ohio, in August of the same year. After four years at Milford he was transferred to West Baden College, West Baden Springs, Indiana, where he studied Philosophy. Here he completed his three year course of Philosophy and, in 1935 received his Bachelor of Arts degree from Loyola University, Chicago, Illinois. For the past two years he has been engaged as an instructor in the classical department of Loyola Academy, Chicago, Illinois.
CHAPTER I

INTRODUCTION

When modern educational systems have been placed upon the shelf and future ephemeral systems have outgrown their usefulness, history will continue to record that Quintilian's *Institutio Oratoria* and the Jesuit *Ratio Studiorum* remain immortal treatises in the field of education. That they are able efficiently to meet changing circumstances may be challenged or gratuitously denied, but the fact that they are milestones in the development of education can never be gainsaid.

It is the purpose of this thesis to make a comparative analysis of these two works. Consideration will be given to the ideal, method, and technique which each advocates. Digression will be made at times to show how the precepts laid down in these systems foreshadow modern principles of educational psychology.

In this comparative analysis it would be presumptive to claim a direct influence of Quintilian on the *Ratio*. There can be no certain judgment made on this point. It can, however, be proved that education and educators of the Renaissance were directly indebted to Quintilian. Since the framers of the *Ratio* drew for the most part from educational practices of their time, it can be definitely said that Quintilian at least indirectly is a foundation for the *Ratio*. Therefore, before entering into the main work of the thesis, it seems necessary to describe briefly in the next chapter, to what extent Quintilian influenced the
As an approach to the work outlined above a few necessary historical notes on Quintilian and the Ratio are in place. The year of Quintilian's birth falls very near the year of Jesus Christ's death. Research has placed it between the years 30 and 40 A.D. There are little more than conjectures on which to base details of his youth. It is certain, however, that he gained practical experience in the Forum, was a teacher for many years in Rome, and, perhaps, also in Spain, and was made master of the first state school or college at Rome. He ranks first among the rhetores to whom Rome granted a subsidy. For twenty years Quintilian taught, and it was after this time that he wrote "one of the most remarkable and interesting products of Roman common sense," the Institutio Oratoria. In one sense Quintilian in composing this work drained every drop of excellence from the various ancient theories of education and presented us with this careful and select compilation; in another sense, he simply gave us an amplified description of his life as a teacher and an illustrated account of his strong convictions on educational method and ideals. And so when we say Quintilian, we mean the Institutio Oratoria, and when we quote from the Institutio Oratoria, we draw from the experience and vision of Quintilian.

In a way Quintilian summarizes ancient education and lays foundation for modern pedagogy. He is one of the few great teachers of the world. His really wonderful book is the first systematic treatise on pedagogy. Through this and his own personal influence
as a teacher he impressed himself deeply on school life in general, and especially on the secondary school. So deeply did he impress himself on the latter that for many centuries it was largely the embodiment of Quintilian's curriculum and method; even today it bears unmistakable resemblances to his model. Secondary school pedagogy does not go beyond Quintilian, except as Quintilian inherited from beyond. The rest were forgotten; his impress alone was acknowledged.

It is this connection between Quintilian and education, especially secondary education, that will be insisted on here. It will be shown how the Ratio took Quintilian's random remarks on rhetoric and to rhetoricians and wove them into a web of systematized education.

In endeavoring to trace just how well Quintilian was known in the first centuries, it is surprising to find that St. Jerome, who died in 420, is the first who shows unmistakable marks of an intimate acquaintance with him. A famous letter of Jerome in which he lays down directions for the education of a Christian girl, embodies, for the most part, the view of Quintilian. This, together with many laudatory epithets for Quintilian and his work, forms sufficient proof of his intimate acquaintance. Colson expresses his conviction that St. Augustine also was well read in Quintilian, though his proofs are little more than safe conjectures and plausible inferences from Augustine's De Civitate Dei, De Ordine, and De Doctrina Christiana.  

Cassiodorus and Isidore give undisputed proof of the sixth century's knowledge of Quintilian. After this it is not until
early in the twelfth century that we find any popularity that can
be considered a tribute to the *Institutio Oratoria*. In 1119 the
school of Chartres headed by Bernard employed the greater part of
Quintilian's method. In this same century Stephen of Rouen, monk
of Bec, made a detailed summary of a mutilated version. These
more notable references, together with many passing allusions in
literary works, give a sketch of the use of Quintilian up to the
Revival of Learning.

On the other hand the early history of the *Ratio* is
much different. Possessing a stability which made it endure down
the centuries, it exerted immediate influence. It caused the
name, Jesuit, to be synonymous with education, and furnished a
great part of that artillery with which the Society of Jesus
helped to bring about the Counter-Reformation.

To trace the development of the original documents of
the *Ratio* it is necessary first to be introduced to the *Constitu-
tions* of the Society of Jesus, written by St. Ignatius. Ignatius
after working on them from 1547 to 1550 presented the first draft.
Utilizing the suggestions received from his first associates, he
revised the text in 1552. This text was improved in some minor
details by Ignatius until his death in 1556. It is the fourth of
the ten parts of the *Constitutions* which serves as a basis for the
future *Ratio*.

"We read the *Constitutions* again and again, especially
the fourth part, with the steady purpose of building everything
on this norm."
The thirteenth chapter gives us St. Ignatius' own anticipation of the Ratio.

Concerning the stated hours for lectures, and the order and mode, and concerning the exercises both of compositions (which ought to be corrected by teachers) and of disputations in all the faculties and of giving public orations and odes, all this will be treated separately in a certain treatise approved by the Superior General, to which this Constitution refers us, giving however this admonition that these matters ought to be accommodated to the times, places and persons, although as far as possible it would be advisable to follow this order.

Thus it is clear that while Ignatius had no direct influence on the composition of the Ratio, his indirect and fundamental connection is apparent. It was Father Aquaviva, the fifth general of the Society, who carried the formation of the Ratio from its incipient abstract to its concrete finality. Aquaviva, however, was little more than the helmsman.

The first significant thing about the Ratio was the length of time involved and the wide experience canvassed in its preparation. It was not the product of an individual, or a group, or a clique. It was a consensus of judgment based on a common experience. More characteristic than any question of borrowing from Sturm, or the Brethren of the Common Life, or Vives, or even from the University of Paris, is this fact, that it is the garnering and sifting of Jesuit experience of almost fifty years (1542-1589). There were numerous Ratios in this early period, and it has been said that in 1570 "there was a Ratio in every province."

The long, careful collection of experience, suggestions, plans, and programs, the careful sifting of this material, the tentative formulation of plans, which are characteristic of the making of our best modern curriculum, were characteristic of the making of the Ratio Studiorum.
But the Ratio was an organized formulation of the curriculum, of the appropriate method of teaching and of both as considered in a functional conception of the administration. Consequently, unity was secured in the mutual reinforcement of curriculum, method, and school administration.

Or as J. B. Herman puts it, "History has nearly forgotten the names of these obscure workers. The Ratio Studiorum is historically a collective work, almost anonymous."  

Father Aquaviva started the work in 1584 by calling to Rome "six experienced schoolmen, who had been elected from different nationalities and provinces in order that the peculiarities of the various nations might be considered in the formation of a system which was destined to be put to practice in so many countries all over the world."  

Studying various theoretical systems of education and pooling experiences and peculiarities which each brought from his part of Europe, these men, after nine months, drew up the first draft of the Ratio Studiorum. This Ratio of 1586 was not published but printed privately for the various colleges of the Order. Critical comments were asked for and received.

From these criticisms, carefully weighed and filtered, arose the intermediate Ratio of 1591. It changed the dissertations of the first Ratio to more definite and established rules.

The third and final draft of 1599 carried this change one step further by condensing the four hundred pages of the previous Ratio into two hundred pages. This was in answer to the wish from all sides which was expressed in the constructive
criticism provoked by the 1591 Ratio. This third Ratio gave concise, basic precepts allowing free interpretation depending on places and circumstances. The definitive Ratio was promulgated by Father Aquaviva and ordered to be followed in all the colleges.

In 1830, after the suppression and restitution of the Society (1773-1814) Father Roothan, in response to requests for a revised Ratio which would meet changing conditions, called representatives from all provinces to discuss this revision. In 1832 the Revised Ratio was drawn up but was not made binding on the Society as was the former Ratio.

We offer you the result of careful examination and discussions. You must test it practically that it may be again corrected, if necessary, or enlarged and then be sanctioned as a universal law.

It is well to know that "only by a decree of a General Congregation of the Order is this sanction possible. Such a decree, however, was not passed; consequently the Revised Ratio has not the force of law in the Society, but is merely to be considered as a regulation of the General." 10

This Ratio marks the beginning of what may be considered a decline in the influence and prestige of the Jesuit Ratio Studiorum.

The criticism of Roothan's Ratio is that it attempted too much and too little; too much insofar as it was quite impossible in the changing conditions of modern society to devise a pedagogical program equally suited to German, French, Italian, Spanish, English, and American schools; too little, in that it did not take into sufficient account modern demands for change in the curriculum. 11
But it is not necessary here to weigh the pros and cons of the 1832 Ratio, nor to trace it through the succeeding years. The gradual neglect of its principles and almost complete abandonment in American Jesuit schools is no concern of this work. It is sufficient for our purpose to know that it was a powerful force in its early day and answered the need of education after the Renaissance.
NOTES TO CHAPTER I


L'histoire a presque oublié les noms de ces obscurs travailleurs. Le *Ratio Studiorum* est pour elle une œuvre collective, presque anonyme.


CHAPTER II

THE INFLUENCE OF QUINTILIAN ON

THE RENAISSANCE

The influence of the treatise of Quintilian, great as it was in imperial Rome, was still more fruitful of results in the Renaissance. It is not too much to say that it was left to the Quattrocento to render him full appreciation. The medieval writers, who knew Quintilian only imperfectly through mutilated manuscripts, regarded him sometimes as a moralist, sometimes as an orator, but only here and there as a school-master. But humanists from Petrarch downwards seized his importance as the prime authority upon the Roman educational ideal. It should be noted that neither Plato nor Aristotle contributed to any marked extent (in the case of Vittorino only, does this statement need qualification) to form the education of the Italian Revival before 1470. Greek literature on the subject was mainly represented by Plutarch, who writes as a Roman in Greek dress. Hence it is to Quintilian that M. Vegius, Poggio, Guarino, Vergerius, Palmieri or Alberti consistently look for guidance; as does also the most distinguished of the teachers of the early Renaissance, Vittorino da Feltre.

This paragraph furnishes a fitting introduction to, as well as an adequate summary of the present chapter. Francis Petrarcl, "in whom the nascent revolution found both its impulse and its first expression," is one of the last of the line of Quintilian's devotees who were forced to be content with a mutilated copy of the Institutio Oratoria. From his writings it is clear that even such a text was not easy to obtain.

The discovery of the complete copy of the Institutio Oratoria by Poggio at St. Gall in 1416 marks a turning point in the influence of Quintilian. How much this complete text
affected humanistic minds can readily be deduced from the great influence wrought through fragments of the work. Certainly a complete work carries with it more conviction, more satisfaction and greater assurance than a work which has something missing at each end, with gaps in the middle.

It is planned to point out Quintilian's influence on three outstanding educators of the fifteenth and sixteenth century, Vittorino da Feltre, Guarino da Verona, and Erasmus. If Quintilian can be shown to have influenced these educators, it can be said without hesitation that he influenced the entire Renaissance. For these men exemplify the ideals and the methods which characterize this humanistic revolution.

Vittorino da Feltre is unfortunately not too well known outside of educational circles. Even here he is not given his proper rating, especially by non-catholic educators. His unpopularity is chiefly due to the fact that he left no written educational treatise behind and has forced us to glean from his letters and his contemporaries the aims and methods employed in "the first great school of the Humanities," which he established and made famous at Mantua.

Thus it is that we look in vain for reference to Quintilian in any writings of Vittorino. That he was well acquainted with Quintilian and admired him we know from several sources. Colson gives examples of versification of Quintilian done by Vittorino's pupils and correctly urges that his alone is proof sufficient that Vittorino was not only a reader but an enthusiastic
follower of Quintilian. To his contemporaries Vittorino appeared to be a Quintilian redivivus. These facts offer proof sufficient that Quintilian's influence was active in the case of Vittorino.

The essential foundation of education for Vittorino was Letters. Mathematics and dialectics had their place, but it was a subsidiary place. The aim was erudition and not speculation. Nevertheless he did train men for action, "to serve God in Church and state," in whatever position they might be called upon to occupy. Thus his aim was as broad as Quintilian's "vir bonus dicendi peritus." In fact Vittorino simply took the ideal of Quintilian and baptized it. He felt that Christianity and Humanism were the two coordinate factors necessary to the development of complete manhood. "Few lives of which there is any record in history are so perfectly praiseworthy as Vittorino's; few men have more nobly realized the idea of living for the highest objects of their age; few have succeeded in keeping themselves so wholly unspotted by the vices of the world around them." 3

The prelection which Quintilian advocates as one of his primary teaching devices was employed daily by Vittorino.

But before prescribing a piece of literature for recitation he took the greatest care in the explanation and rendering of the selected passage. His method in 'reading' an author is described as follows. He dealt, first of all, with "verba," i.e. the exact meaning of each individual word and its construction in the sentence; that led to the second part of the lesson, the exposition of 'genus dicendi' or style; and this includes 'ordo,' 'nexus,' and 'rhythmus verborum', as characteristic of the individual writer. Then the passage was further explained under 'descriptio locorum', or allusions, and under 'affectus personarum', or characters. All
these points were illustrated from other passages of the same, or of another author. We have here undoubtedly a direct reminiscence of Quintilian and Plutarch applied to elementary teaching.

Our next example is Guarino Veronese, a contemporary and friend of Vittorino who came second only to Vittorino as a humanist school-master during the early Renaissance. Again we find a man who trained his pupils for action, using antiquity to produce "integrity of administration, purity of Justice, patriotic pride, lofty self-respect, and a life which offered a wide-spread well being to the commonalty."5

Battista Guarino, the son of Guarino Veronese, has left us the sum and substance of his father's educational methods in his De Ordine Docendi et Studendi.

It is concerned mainly with the instructional side and the analogies to Quintilian belong largely though not exclusively to the part of the work which deals with this and especially to the treatment of 'grammaticae'. Thus he adopts Quintilian's division of the subject into 'methodic' and 'historical' a noticeable fact, as the latter term had not support in Priscian and Donatus or the traditional grammar of the Middle Ages. He repeats almost verbatim Quintilian's 'nomina declinare et verba imprimis pueri sciant, neque enim aliter pervenire ad intellectum sequentium possunt'. His remarks on teaching Greek and Latin take Quintilian as their starting point, but he observes that the relations of Greek and Latin were very different in Quintilian's time and in his own, and he differs from him as to the advisability of beginning with Homer. Perhaps the most noticeable point is the remark 'ut alt Quintilianus optimum proficiendi genus esse docere quae didiceris.' Of course the words do not come from Quintilian at all. Guarino had read them in Vergerio. But the mistake shows how growing was the belief that any piece of educational wisdom might be expected to come
from Quintilian. 6

Rather than try to add anything to the above it seems best to let the words of one who has made a thorough study of this particular phase of the Renaissance speak for themselves.

And now with the same brevity the affect of the Roman Educator upon Erasmus will be indicated. Belonging by virtue of his birth to the Netherlands, this eminent humanist is very "cosmopolitan in his character and in the varied regions of his activity." 7 In his educational works he uses Quintilian as his foundation and as his frame work, ornamenting and cutting away where he thinks the times or circumstances require a change.

The Ciceronianus, De Duplici Copia Verborum et Rerum, De Conscribendis Epistolis and De Ratione Studii show a complete knowledge of the Institutio Oratoria, while the De Pueris statum ac liberaliter instituendi contains passages borrowed wholly from Quintilian. "It is in Erasmus perhaps that we find the influence of Quintilian at its height." 8

In this brief exposition such devotees of Quintilian as Matteo Palmieri, Aeneas Sylvius, Rudolph Agricola, Juan Luis Vives, Melanchthon and others have been omitted. Each of these shows undeniable signs of an intimate acquaintance with the Institutio Oratoria. In their aims and methods these scholars of the first century of Renaissance Humanism are greatly indebted to Quintilian.

Realizing how these names reach prominence in an age when mediocrity was not a common thing among educators, we can
safely say that the entire Renaissance bore the stamp of Quintilian's seal. He gave these educators his wealth of experience, a clear-cut, definite method of procedure, an ideal which restored the humanistic outlook that had been lost sight of at the close of the Middle Ages, and an authority to whom they could refer in evaluating the Greek and Latin masters. "Humanism entering on a great and new heritage of knowledge was ripe for a new, or what seemed a new philosophy of education." 9

What can be deduced from all that has been said regarding the Renaissance educators? It is as simple a deduction as it is historically accurate to say that the Renaissance in France which began approximately in the year 1530 was a direct result of the humanistic activity which arose in Italy many years before, and which is represented by the scholars mentioned above. This revival of the classical traditions, this change in the manner of proceeding in education in France or more specifically at the University of Paris, gave the general atmosphere to the early Jesuit colleges and some years later permeated the whole Ratio Studiorum.

The College of Sainte-Barbe of the University of Paris by 1530 had succumbed to the new movement and a genuine classical education became the basis for all further study in philosophy and theology. St. Ignatius, beginning in 1529, spent three and a half years at Sainte-Barbe. He thus became aware of this new plan of education; and that he approved of its substance and its method is shown by his direction of the first schools of the Society. It is not difficult to understand why St. Ignatius
would be attracted by this system which was thorough and orderly and which believed in the mastery of one thing at a time. This was his own method in the spiritual life.

The first colleges of the Society at Messina, Palermo, and Naples adopted the Parisian system. The Jesuit colleges endeavored to add to this by stressing character training and placing their ideal in the supernatural order. This modus et ordo Parisiensis was kept alive by St. Ignatius who sent many of his early followers to the University of Paris for their studies. Thus many of them took for granted this new educational procedure and were prepared to employ it in their own work as educators.

It is clear from this that there must be some similarity between Quintilian’s ideas on education and those of the Ratio. Quintilian influenced the entire Renaissance of which the Ratio is a product, although not altogether typical of this extreme humanistic period.

The Jesuits, like their contemporaries, succumbed to the influence of Quintilian and joined in the chorus of praise of the Roman rhetorician.... Not a page in the Ratio but bears the imprint of Quintilian’s influence.10

How similar and dissimilar are many of the ideas in Quintilian and the Ratio will be shown in the following chapters.
NOTES TO CHAPTER II


7. Sandys, J.E., History of Classical Scholarship.


9. Ibid., lxv.

CHAPTER III

QUINTILIAN'S IDEAL ORATOR AND THE JESUIT ELOQUENTIA PERFECTA

While the contents of the *Institutio Oratoria* and of the *Ratio Studiorum* have not been thoroughly described, enough has been said to show that both represent a definite system of education, of guiding principles according to which youth can be developed. The first question to be asked, therefore, is, "Why were these systems established?" Just as they have their makers, they must also have a reason or end for their existence. Of course in general, this end is education. Since, however, the type of education is definite, the end also will be definite, namely, a clear-cut ideal which is the goal of a systematic training. In this ideal the two works are essentially different.

The words, *dicendi peritus*, generically describe the ideal of both Quintilian and the *Ratio*. For the Roman Educator this means eloquence or the power of expression through speech. He describes down to the minutest detail all the mechanics of teaching and learning grammar, rhetoric, and the fundamentals of speech, such as carriage and gesticulation.

The *Ratio* also has as its object, though not as an exclusive objective, *dicendi peritus*, or *eloquentia perfecta*. The *Ratio* understands by this the power of expression both written and spoken. It is a power of expression combining rhetoric and phil-
osophy: rhetoric, in so far as the expression should be correct, clear, forceful and ornate; philosophy, in so far as there should be substance of thought in that which is expressed and not just a drivel of fine-flowing phrases.

On the side of rhetoric, the Ratio borrowed precept and methodology from Quintilian, developed them, enlarged upon them, and arranged them into a system, old in its material, but new in its structure. The humanistic curriculum was graded so that the final step "instructs to perfect eloquence which embraces the highest faculties, oratory and poetry (of these two, however, the preference is always given to oratory); nor does it serve only for usefulness, but also nourishes culture." 1

Thus, using dicendi peritus as a genus, it can be said that the objectives of Quintilian and the Ratio Studiorum are generically the same. It is by investigating the precise character of this "peritus" that the specific difference is found. The complete ideal or type of excellence which Quintilian considers desirable for personal imitation and toward which progress is possible is the vir bonus dicendi peritus.

The orator then, whom I am concerned to form, shall be the orator as defined by Marcus Cato "a good man skilled in speaking." But above all he must possess the quality which Cato places first and which is in the very nature of things the greatest and most important, that is, he must be a good man. 2

Eloquence, therefore, is not sufficient. It must be joined with a good character. On this score the definition of Cicero is rejected.
Cicero in more than one passage defined the duty of an orator as "speaking in a persuasive manner." ... But many other things have the power of persuasion, such as money, influence, the authority or rank of the speaker, or even some sight unsupported by language, when for instance the place of words is supplied by the memory of some individuals great deeds, by his lamentable appearance or the beauty of his person.

What is meant precisely by the *vir bonus*? In the second chapter of the twelfth book of the *Institutio Oratoria* a very clear description of the ideal Quintilian has in mind, is depicted. It is a description such as many modern public school professors would offer of a good man. While erroneously separating morality from religion, it expects man to attain to perfection in every virtue. "The good man must have courage, abstinence, and justice," says Quintilian. And why must he be good? Why must he have these virtues? So that his fellowmen may be served; so that the commonweal may be helped.

This, then, is Quintilian's ideal, a humanitarian, pragmatic ideal, which fails to transcend this contingent world and to catch at the stars of eternity and infinity. Quintilian would have his student developed in body, intellect, emotions, and will through the useful arts, the liberal arts, the fine arts and the pursuit of natural virtue. This would be education; this would lead to culture. It would, however, stop here, because here was Quintilian's *summum bonum*.

Of course, the character of Quintilian's *vir bonus* depended on Quintilian's own philosophy of life. It can not be
said with certainty what his philosophy was, but a close conjecture can be made, based on the preface of the sixth book of the *Institutio Oratoria*.

Quintilian relates here the recent death of his son, Quintilian. He states that his wife had died at an early age bearing him two children. The younger of these children died at the age of five. And now in the midst of his great work, the writing of the *Institutio Oratoria*, which was motivated by the hope of helping his only son's development, this son is taken from him. No one can deny that such incidents would produce extreme sorrow. No one can fail to admire the Roman for writing the remaining seven books of the *Institutio Oratoria*. But still, as he bewails his misfortune, he opens to us his view of life.

A second bereavement has fallen upon me, and I have lost him of whom I had formed the highest expectations, and in whom I reposed all the hopes that should solace my old age. What is there left for me to do? Or what further use can I hope to be on earth, when heaven thus frowns on me?

But still I live and must find something to make life tolerable and must needs put faith in the verdict of the wise, who held that literature alone can provide true solace in adversity.

Notice the words, "alone can provide." They indicate that Quintilian knew nothing beyond his surroundings. Another world, immortality, if he knew of them at all, were not an influence in his life. This digression should throw some light on the character of Quintilian's pagan ideal. A man who thought so much of his ideal and strove so hard to show the way to reach it deserved something higher, something nobler, something super-
natural at which to aim. It was the supernatural he lacked, and the supernatural he needed.

It was, too, the supernatural which the ideal of the Ratio added to Quintilian's ideal. The early Jesuit educators looked upon and approached the young student as every true Catholic educator before and after them looked upon and approached him. They saw in the student a body, which was to be developed and kept healthy. They saw an intellect, which was "capax Dei." They understood that the student could not will what he did not know, and thus they strove to present good, the highest good, to their student's intellect.

Quintilian also had seen this. But what Quintilian had not seen and what was most important and most evident to the framers of the Ratio, was the fact that the student had a supernatural life, a life which was life in every sense of the word, and really distinct from the intellectual and bodily life. This life begins with baptism, grows by grace, and is degenerated by sin. It is a life which every soul is called upon to live, and which every Christian begins to live. It is a supernatural life, a life of grace, a life which Christ bought back at the price of His blood, a life which makes the Christian a son of God.

The following summary will describe briefly how this supernatural life enters into the scheme of reality. The Church teaches that God gave to Adam and to all his descendants a double life, a natural and a supernatural life. This latter life was conditional, requiring obedience to God's commands. Adam's
"Fall" by disobedience took away the right to this higher life, this life of grace, this destiny of supernatural union with God. Thus human nature was deprived of supernatural life until Jesus Christ, the second person of the Blessed Trinity, became man, offered himself as an atonement for man's fall, and restored to us the life of grace. Christ's life and death thus made it possible for man to acquire the supernatural life through the waters of baptism which wash away the stain of Adam's original sin.

St. Ignatius and his followers understood this teaching of the Church. They also understood that the supernatural life, although it was distinct from the natural, was, nevertheless, built on the natural. Any knowledge of the life and character of Ignatius reveals that he considered learning in itself as vain and frivolous. It was useful only in so far as it trained the whole man, only in so far as it contributed to a full and harmonious development of all those faculties which are distinctive of man.

Considerable space has been given to this description of the supernatural life because the words will not be found in the Ratio. But there is little difficulty in proving that the Jesuit ideal is the "supernatural man who thinks, judges, and acts constantly and consistently in accordance with right reason illumined by the supernatural light of the example and teaching of Christ." It is the vir bonus Christianus dicendi peritus.

In the Ratio there is a constant refrain in the rules for
the professors of the various classes which keeps reminding the reader that "Ad Majorem Dei Gloriam" is the beginning and the end of this educational system. The early Jesuits, not far removed from their founder in time, and formed by his Spiritual Exercises, naturally kept repeating in different phrases the key-note of their founder's life, "all for the greater glory of God."

The special duty of a teacher shall be to move his hearers both within class and out, as opportunity offers, to reverence and love of God and of the virtues which are pleasing to Him, and to pursue all their studies to that end.

Let the master so instruct the boys who are entrusted to the discipline of the Society, that they will thoroughly learn, along with their letters, the habits worthy of a Christian.

Let this particular purpose be kept in mind, as much during the lessons, when opportunity is offered, as outside, in order that the plastic minds of the pupils may be directed to a reverence and love for God and those virtues which please Him.

Why did the framers of the Ratio wish to add eloquence to their ideal, to their perfect Christian? Because they wished their pupils, not only to preserve and foster the faith, but to spread it. The Jesuits wanted to produce educated men, who, as themselves, were apostolic.

So it is clear that the ideals of the Ratio and of Quintilian differ essentially. The Ratio advocates all that the Institutio Oratoria advocates; it agrees with Quintilian's precepts for the careful training of the boy from his youngest years; it follows closely his principles and method of teaching; it insists that its product be helpful to the neighbor; but it
raises aloft on this peak in educational systems a tower, which is the supernatural life of God, whose beacon, the Light of the World "enlighteneth every man who cometh into the world." "This is eternal life, to know Thee, the one true God and Jesus Christ whom Thou hast sent."

As we proceed, it will be evident that these two systems differ more in their objective than in their method of reaching their goal. It is to be noted, however, that since method is in the keeping of the teacher, whose importance is capital, both in Quintilian and in the Ratio Studiorum, the teacher who is trained in a supernatural philosophy of life can not but reflect that philosophy, both directly and indirectly in his pedagogical method. The motto "A.M.D.G." was not shut up forever in a separate compartment.

We shall here leave the plane of the supernatural, and cease to insist on the superiority of the Ratio, while at the same time taking for granted the different foundations on which the two systems were built, and shall show in what manner Quintilian has been enlarged upon and systematized by the early Jesuit educators.
NOTES TO CHAPTER III

1. Rule 1 of those Common to the Professors of Rhetoric, (Fitzpatrick, op.cit., p. 208)

2. Quintilian, Institutio Oratoria, Book XII, I, 1.
   (translated by H.E. Butler)

3. Ibid., Book II, xv. 6.

4. Ibid., Book XII, ii, 2-4.

5. Ibid., Book VI, Preface, 3.

6. Ibid., Preface, 14.


9. Rule 1 of those Common for All Professors of Higher Faculties. (Fitzpatrick, op.cit., p. 150)

10. Rule 1 of those Common to the Professors of Lower Classes. (Fitzpatrick, op.cit., p. 195)
CHAPTER IV

THE PRELECTION

The first principle of methodology which we shall examine in Quintilian and the Ratio is the prelection. Although it is mentioned and very well described in the Institutio Oratoria, it finds a more prominent place in the Ratio, and becomes for the Jesuits a sine qua non for teaching the classics. While the fundamental principles of the prelection can, and should be used for every subject, be it history, English, philosophy or theology, it will here be treated as it is applied to Latin, since it is for this subject especially that the Ratio originally developed the manner of giving a prelection.

The prelection is, as the word indicates, a pre-reading. As it is considered here it is a preparation, conducted by the teacher and the students, for the lesson which will be required on the following day. The prelection is not a lecture to a passive group of students, but an analysis or study with the class cooperating. Its fourfold purpose is: "It is a constant and a fruitful object lesson to the pupil in the art of study; it helps in the development of his faculties by teaching him observation, analysis, discrimination, taste; it becomes the basis of correct, elegant, forceful expression; it makes possible the pupil's mastery of a lesson without resorting to extraneous aids."1

After this definition of the prelection, one may be
tempted to say that this particular principle of methodology is common property and properly the invention of every teacher's common sense and not the boast of a great system of education. This critic, if he is a product of present day education with its multifarious courses, need only recall his many teachers to see his error. In many cases he will remember that they did not elucidate the matter until the pupil himself had mentally wrestled with it and had been with disgust or despair. That every educator from time to time formally employs what is called a prelection may be readily granted; that most educators conscientiously look upon this as a major instrument for educing knowledge and that they labor daily to offer fitting prelections may seriously be doubted.

It may be granted that the prelection is a product of common sense, but perhaps this can be said of the first steam boat, automobile, or aeroplane. Regardless of this, however, it was the common sense of Quintilian which first decided to write about it and describe in some detail what he considered a representative prelection.

In Book II of his great work, Quintilian outlines a prelection for the school of literature. This school of literature is taught by a "grammaticus," a grammarian, and is entered after the pupil knows how to read and write. In this period, says Quintilian, the prelection must deal with minor points. In analyzing a passage the parts of speech will be considered. The teacher will point out foreign words, words which are peculiar or
colloquial, and those which violate the laws of language. Artifices of style will be noted and committed to memory.

As the pupil progresses, words will be given their various shades of meaning, proper arrangement and graceful treatment will be emphasized, the verbose or jejune style for expressing particular thoughts will be discussed.

The cynic might say that Quintilian tells us to do little more than "teach" this youngster who comes to us with his dual ability of reading and writing. But may it not be retorted that hardly any English teachers can be found today who "teach" the pupil slowly and thoroughly, by analyzing words, phrases, and clauses?

Such preparatory study of an author in the grammar class, with the cooperation of the pupils, should, it can be seen, deal chiefly with words, their meaning, their use, and their position. With this accomplished by the grammarian, the teacher of rhetoric is given another aim and another method for his prelection.

The steps given by Quintilian are the following. Taking for granted that orations are being studied, Quintilian advises that the content of the entire oration be explained. Then, he says, let one of the pupils read the passage to be taken, after which the teacher should summarize the thought content. The unity and coherence of the section, the subtle and frequent thrusts of argument, the vigor and the charm of the stirring and soothing passage respectively should be shown by the teacher.
Finally, in commenting on the style he should point out the appropriate, the ornate, and the arresting words; he should call attention to brilliant metaphores, figures of speech, and passages which combine a smoothness and polish with vigorous manliness.

Thus, as the pupil advances, he is taken further and further into the appreciation of style and thought content. Quintilian himself would admit that he goes from a knowledge of words, phrases and clauses, to an insight into order, style and thought. Since Quintilian was writing for teachers in general and did not conceive of our present system of education, he has no more to say on the matter of the prelection. It would require little imagination or practical pedagogical planning to take the principle enunciated by him and apply it to our various branches and our present schedule of studies.

In fact this is precisely what the framers of the Ratio offer us. Adding order and clarity to Quintilian's "praelectio," the Ratio presents a very detailed outline for the Jesuit teacher's prelection of an ancient author. Only the ancient writers were to be treated in this slow, orderly, exhaustive manner. In the Ratio the rules are adapted first to the lower grammar class. This class is composed of beginners and aims at a perfect knowledge of the rudiments and a beginning knowledge of syntax.

Before going to class, says the Ratio, the teacher must read carefully the entire oration, letter, or whatever the subject matter might require. He must work over the matter to be presented in class and not speak extemporaneously. He must follow this
outline in his prelection. 4

First, the entire passage should be read, providing that this is not too long.

Second, the topic or main thought should be given, and the connection between this and the preceding matter.

Third, after reading a sentence the difficult parts should be clarified. The relationship of part to part and to the whole should be shown. The thought should be brought out by using more familiar words and phrases which will express the same idea. The teacher should not at this point give a word for word version of the Latin, but rather, having given the meaning of unknown words, he should set forth an idiomatic translation.

Fourth, if there is need for any erudition in order to clarify the meaning, let this be given as briefly as possible avoiding the use of the text as a departure for the study of some unrelated subject.

In describing the prelection for this lower grammar class, the Ratio states that no more than four lines may be taken daily from the author, e.g. Cicero. This brings up a very characteristic technique used by the Ratio in teaching literature at any stage whatsoever. A classical author is always made the point of departure and of reference. In teaching even the most fundamental elements, an author is used to illustrate not by rule but by example the precepts to be learned. Francis P. Donnelly, S.J., in Principles of Jesuit Education in Practice, speaks on this point.
The precepts are illustrated and practiced in close connection with the text. Exercise books, independent of the text, devised simply for the learning of grammar, were unknown until recently. Everything was focused on the text to which the rules were immediately and constantly applied. The text too was the model for the exercises exemplifying the precepts....In the Ratio the author is carefully analyzed; the precepts of art are recognized in the text, but always in a real, artistic form and in actual continuous prose.

The name given to this manner of procedure is "the functional teaching of grammar." In this method, stress is laid on the understanding and the application of a rule of grammar and not so much on the memory of it. The substance, the sense, the use of the rule is paramount; its expression is secondary.

Quintilian recognized the sound psychology behind this method; for he says:

The art of war will provide a parallel; it is no doubt based on certain general principles, but it will none the less be far more useful to know the methods employed, whether wisely or the reverse, by individual generals under varying conditions and circumstances of time and place. For there are not subjects in which, as a rule, practice is not more valuable than precept.

After the rudiments were mastered in this way, the Ratio moved the pupil to the middle grammar class. This class aimed at a whole, but not an exhaustive knowledge of grammar. The prelection called for no more than seven lines each time in Cicero, and stressed the laws of grammar. Next, there was the higher grammar class whose goal provided for a complete knowledge of grammar. After these, lower, middle and higher grammar classes,
there was the grade of humanities, and here the prelection was lightly sprinkled with ornaments of erudition, as far as the explanation of the passage required. The force of words, the use and variety of forms of expression, and the precepts of the art of oratory are stressed in this grade.

The last grade, called Rhetorica, is confined to three great fields, the precepts of oratory, style and erudition. It must be emphasized here that the order and method of the prelection was to conform as closely to the detailed outline given above for the professor of the lower grammar classes, as the subject matter and the immediate aim of a particular grade would allow. Thus in each class the Ratio mentions what particularly must be emphasized in the prelection, but does not give each time a new outline.

It seems that the average reader will be able, after this exposition of Quintilian's and the Ratio's method of prelection to adapt it, mutatis mutandis, to any subject in our present day curriculum. As far as the languages are concerned, enough has been said to show the prelection's application to Latin, Greek, or English. As for history, what student has not been aided by a preparatory discussion by the teacher of the pages which he must study and digest that very night? Furthermore, how often have pupils entered upon their home work in mathematics with problems, the solution of which have not been hinted at, with processes to perform which have not been carefully explained? Without this preparatory aid, an unnecessary burden is placed on
every pupil, with possible disgust and despair for the mediocre, which usually culminates in the temptation to crib; and of course the real educative value of study is either lost quite completely, or only half realized.

Thus the method, the gradation and the advantages of the prelection have been demonstrated. In keeping with modern trends, however, it might be well to show how this ancient method agrees with the findings of educational psychologists. Much is written today by these men; some of it is valuable. It can be shown that some of their essential principles for presenting school work are basic elements of the prelection.

In every book on Educational Psychology there is much discussion about developing the facility to associate ideas and to rivet attention. Much is made of habit formation and of proper motivation in school work. These are a few of the more important subjects of investigation in the field of Educational Psychology, and it is not difficult to see how they are underlying principles in the prelection.

The student's power of association is certainly stimulated. It is the teacher's duty in giving the prelection to point out various relations between the subject at hand, and the matter which preceded and which will follow. He should emphasize through comparison and contrast the particular point he wishes the students to grasp. The students of course are expected to recognize these various relations and thus through daily, conscious and unconscious practice, their minds are made apt to sense
connections and to retain many ideas simply because of their association with other ideas which lie in the immediate realm of consciousness.

Attention or concentration is also assisted. The pupil, because of the prelection, not only knows how much matter he must account for, but also, as he begins to prepare for class, he knows in general what will be expected of him. He has been told the high and the low points about this lesson. He has some idea of the content. This assistance, this start removes his inertia and enables him to go directly into the lesson assigned. Compare this with the dreamy, half-hearted approach of a student who has been assigned a lesson without a prelection, and the power of the prelection to rivet attention will be manifest.

The prelection also forms mental habits in the pupil. It gives him a permanent facility in methodically and accurately analyzing a subject. The steps in the prelection confirm this. It is necessary to look at the lesson as a whole, as a problem to be solved. After this process, the next and most important step is to remove the major difficulties, obstacles whose presence interferes with all further progress.

Then it is easy to analyze the various parts of the lesson, to see the sequence of thoughts, the reason for definite word order, the propriety of vocabulary, syntax and style. In this orderly way, the pupil is trained to analyze and is prepared to approach systematically any data his mind wishes to master. He is being taught daily, not only intellectual content, but
What has been said regarding the relation of the prelection to the development of attention can be applied to motivation. The ideal is that the teacher inject this motivation through remarks made in the prelection. Anything that appeals to the pupil, that arouses his curiosity or stimulates his intelligence should be pointed out. But even though the subject matter furnishes no such opportunity, there is always the motivation received by giving the student a start on his home work. When he commences, he knows where he is going, what he is about to study and finds himself well on in his lesson before the act of the will which made him begin to study grows weak.

Whether or not Quintilian recognized all these psychological advantages can not be known. It was no doubt an a posteriori method and was used because it produced results. This was no doubt the great incentive which induced the composers of the Ratio to accept it. To explain the success of using the prelection through psychological principles does not enhance it, but merely names hitherto unlabelled processes.

In summary, the Ratio's statement and intention regarding the prelection, while it is not slavish copy of Quintilian, is, nevertheless, not only in the tradition of the Institutio Oratoria, but it agrees almost point by point with the essential method of Quintilian in teaching precepts and author to a boy. The advantages of the prelection may be summed up as follows. It is a fine example to the student in the art of study; it
teaches him observation, analysis, discrimination, self-expression. One of its great values is its power to overcome the inertia of the boy in his home work. It gives him a start, shows him what to look for, and thus diminishes the many minutes of aimless day dreaming which constitutes a large part of the average young student's study period. Finally, the prelection allows the teacher to expect more thorough home preparation, and consequently a more thorough recitation and discussion in class. The prelection and its close connection with composition will be discussed in the next chapter.
NOTES TO CHAPTER IV


2. Quintilian, op.cit., Book I, viii, 12-16, (translated by H.E. Butler)


4. Rule 27 of those Common to the Professors of the Lower Classes (Fitzpatrick, op. cit., pp. 201, 202.)


CHAPTER V

COMPOSITION AND IMITATION

The reader should bear in mind that the Ratio and Quintilian, in speaking of composition, have solely in mind the mastering of Latin composition. Everything they say, however, regarding the development of a Latin style can be applied to the development of an English style. Since this must be one of the major ends of our humanistic education today, it will be well to show the relation of the principles in the Ratio and in the Institutio Oratoria to the mastery of English composition.

In the first place, it may be said that composition and imitation are one and the same thing in Quintilian's system and in the Jesuit system. Neither recognizes imitation as the exclusive means of developing a style, since the translating and the paraphrasing of outstanding authors are also considered means to the end. Still, imitation is certainly the means which is particularly stressed.

Imitation in this chapter signifies that the student in order to learn to write uses an author as his model. This author will serve as a paragon in the choice of words and phrases, and as a norm for determining proper order, proportion and emphasis in a sentence, in a paragraph, and in a whole composition.

The teaching of Quintilian and the Ratio on imitation shows that both had a deep insight into human nature. Children
it is known, have a remarkable power of imitating others. In innumerable cases where they would be unable to understand an underlying principle, a sufficient reason for an act, they are able, by careful observation and unconscious assimilation, to advance exceedingly close to a model. In composition this instinct can be successfully utilized, especially when we strive to link it with an understanding of the basic reason why a particular author or paragon of artistic expression should be imitated.

Furthermore, composition is considered an art not a science. An art is perfected by a minimum of precept and a maximum of practice. In learning an art there must be a model to which the artist consciously or unconsciously averts. No one can say, "Here are the rules of grammar, here are the words. Now, write a sentence." The student of science, on the other hand, needs no model. He is not asked to create, nor to give self-expression. His only requirement is the data of research. In learning an art, however, there is not a question of assimilating classified information, but rather of acquiring a habit by a frequent repetition of acts, which must be mimetic until they become our own.

Quintilian speaks thus:

"For there can be no doubt that in art no small portion of our task lies in imitation, since, although invention came first and is all important, it is expedient to imitate whatever has been invented with success."

And the Ratio:

"It (the topic for writing) should be directed to the
imitation of Cicero, as much as possible, to his standard of narration, persuasion, congratulation, admonition, and other forms of that nature. 2

The subject for written work is to be dictated generally in the form of a letter in the vernacular language, word for word, which will refer to the rules of syntax and be in imitation of Cicero. 3

It was stated in the last chapter that there is a close connection between the prelection and composition work. This connection is so close that the clause "Imitatio est anima praelectionis" which is found in the Ratio, could read, "praelection est anima imitationis."

This can be said because, as was hinted at above, the imitation which both Quintilian and the Ratio advocate is a rational imitation. In other words, the student not only knows what to imitate, not only "feels" that this or that should be imitated, but he knows why it should be imitated. The aim of the daily prelection was a thorough knowledge of the model and not just a jig-saw puzzle. The author offered, not a problem to be solved, but an example of perfect power of expression, the knowledge of which should eventually make the pupil imitate and emulate its perfections.

It is well here for the sake of clarity to illustrate by an example a prelection and the manner in which imitative writing can be based on a definite Latin passage. The following passage is taken from Book I of Caesar's Gallic Wars, Chapter V, as found in Sanford and Scott's A Second Latin Reader. Here,
it is a question of presenting the matter to second year high-
school pupils and thus the prelection and the theme must be kept
within their scope of understanding.

THE PASSAGE

Post ejus mortem nihilo minus Helvetii e finibus suis exire
conantur. Ubi iam se ad eam rem paratos esse arbitrati sunt,
oppida sua omnia numero ad duodecim, vicos ad quadringentos,
reliqua privata aedificia incendunt, frumentum omne, praeter quod
secum portaturi erat, comburunt; haec fecerunt, ut, domum
reditionis spe sublata, paratiores ad omnia subeunda essent;
trium mansium molita cibaria sibi quemque domo efferre iubent.
Persuadent Rauricis et Tulingis et Latobrigis, finitimis, ut
oppidis suis vicisque exustis, una cum iis proficiscantur; Boios
qui trans Rhenum incoluerant, et in agrum Noricum transierant
Noreiamque oppugnabant, ad se socios recipiunt.

PRELECTION

Argumentum: This paragraph describes the preparation and the
setting out of the Helvetians. It was seen above that Orgetorix
was planning to seize the rule of the Helvetians and have them
set out to conquer Gaul. After his death, the Helvetians them-
selves decided to leave their country and go in conquest. This
paragraph relates how they "burned their bridges behind them."

Explicatio: Ubi introduces a temporal clause, which takes the
perfect indicative. se...paratos esse is an accusative with the
infinitive. numero is an ablative of respect meaning "in number.

ad here, is used adverbially, with a numeral duodecim, and means
"about." *portātūri erant* is the future periphrastic active. *ut...essent* is a purpose clause. *subeunda* goes with *ad* to express purpose. *spe sublata* is an ablative absolute, *sublata* being from *tollō*. *sibi quemque domō efferre iubent* means "they order each one to bring for himself from home." *quemque* is the subject of an accusative with the infinitive construction. *sibi* is a dative of reference. *domō* ablative after *efferre*, an alternative form for *domum*. *Persuadent...finitimis ut; persuadeō* governs the dative case and usually is followed by a noun clause, which is here *ut proficiscantur*. *oppidis suis vicisque exactīs* is an ablative absolute. *una cum eis, "together with them," una* being an adverb. *Boios* is the direct object of *recipīunt* with *socios* being in apposition.

**Latinitas**: Throughout this passage stress must be laid on the uses of the reflexive pronoun. In the first line the use of *eius* and *suīs* should be noted. Then *se, oppīda suā, secum, sibi, oppidīs suīs, ad se*. (Here is an example of how the Ratio would teach precept. It would utilize this passage by testing whether the student had mastered the reflexive pronoun.) *nihilo minus* is the ablative of degree of difference after the comparative adverb *minus*. This is often written *nihilominus*. *oppidīs suīs*, here the *suīs*, the reflexive pronominal adjective, refers back to *finitimīs*. Since it refers back to an oblique case in the main clause it does not make the ablative absolute have a grammatical connection with that main clause.

**Eruditio**: (Since this is second year high school Latin, there
should be the least possible amount of erudition.) The geographical position of the Raurici, the Tulingi, the Latobrigi, and the Boii, in relation to the Helvetians, should be pointed out on the map.

THEME BASED ON THIS PASSAGE

Orgetorix thought that he would prepare to leave his territory before his death. He ordered each one to take for himself from home a four months supply of grain. After his death, with the hope of setting out under his leadership destroyed, the Helvetians persuaded themselves to set out, in number about two thousand, together with the Raurici. They did this in order that the Raurici might receive them as allies.

TRANSLATION

Orgetorix se e finibus suis exire ante suam mortem paraturum esse arbitratus est. Quattuor mensium molita cibaria sibi quemque domo efferre iussit. Post ejus mortem, eo duce domum profectionis spe sublata, persuasrerunt sibi ut una cum Rauricis numero ad duo milia proficiscerentur. Haec fecerunt ut Raurici se socios reciperent.

Several things must be noted here. In the first place, the prelection, as given above, does not closely resemble the prelection as advocated in the Ratio. Here it is written as a lecture; the Ratio demands that the class cooperate. As it is outlined, however, it shows on what points the class should focus its attention.

It must be understood also that the theme would not be
dictated until the passage had been studied thoroughly in class recitation and discussion. Therefore the theme would be dictated on the day following the prelection, after the pupil had grasped the many uses of the reflexive pronoun, the possible reason for certain position of words, etc. Again let it be repeated that the imitation was to be rational as well as instinctive, and it was the prelection which spaded the ground, the following day's recitation which planted the seed, and imitation which brought forth the fruit of self-expression. Quintilian certainly held this principle, for he says:

It is of the first importance that every student should realize what it is that he is to imitate, and should know why it is good.

This method of developing a Latin style is clearly stated in both Quintilian and the Ratio and is found to be the traditional Jesuit method of reaching the goal of Latin eloquence. It might well be asked, however, whether this can be applied to acquiring an English style. Stevenson's famous words on this are:

Whenever I read a book or passage that peculiarly pleased me, in which a thing was said or an effect rendered with propriety, in which there was either some conspicuous force or some happy distinction in the style, I must sit down at once and set myself to ape that quality. I was unsuccessful, and always unsuccessful; but at least in these vain bouts I got some practice in rhythm, in harmony, in construction, and the coordination of parts...

That, like it or not, is the way to learn to write; whether I have profited or not, that is the way. It was so Keats learned, and there was never a finer temperament for literature than Keats's; it was so, if we could trace it out that all men have learned; and that is why a revival of letters is always accompanied or
heralded by a cast back to earlier and fresher models.  

Today, amid the many Jesuit educators, two Jesuit professors are outstanding for their teaching of English composition through imitation. They are Francis P. Donnelly, S.J., Professor of Rhetoric at Fordham University, and Louis A. Falley, S.J., Professor of Rhetoric at West Baden College. In the appendix to his book *Model English Book I*, Father Donnelly has fifteen points on the manner of conducting an English class when using a model. In these instructions we can easily detect the points insisted upon above, namely, that the model must be thoroughly known and the pupil must understand why he imitates.

1. Awaken interest in the model sentence or paragraph, chiefly by noting some excellence of style.

2. Have the text read, training in enunciation, emphasis, and interpretation.

3. Determine the chief topic of the passage, its logical subject and predicate, stating briefly the proposition and exercising the mind in comprehension and clearness.

4. Visualize the text, developing the imagination by asking for instances of the various ideas.

5. Analyze the text, focusing the attention on the main point which is to be reproduced in the ensuing composition.

6. Illustrate this point for great clearness from other passages in *Model English*.

7. Find instances of the same point in authors prescribed
for class reading.

8. Study the imitation, if one is given, just as the model itself is studied.

9. Choose subjects for imitation. Take topics from the range of the students' experience and modify subjects accordingly.

10. In early stages discuss orally the various ways of handling the subject in accordance with the point of style to be imitated.

11. Write, read, and discuss imitations in class, centering attention on that one point.

12. Have speeches or debates in one sentence or one paragraph. Let them first be done in writing and reading, then written and delivered from memory, then entirely impromptu.

13. Correct exercises written out of class. Reread the model, have as many as possible read imitations, especially of the definite point in the model to be imitated.

14. Assign the next written exercise.

15. Take a passage given for analysis; study first the point assigned then carry the passage through the stages of appreciation and of composition, as is done in the lessons which follow.

To give a concrete example of the results of close imitation we can take the model and its imitation given by Father Donnelly.

Oh, there is an enduring tenderness in the love of a mother to a son that transcend all other affections of the heart! It is neither to be
chilled by selfishness, nor daunted by danger, nor weakened by worthlessness, nor stifled by ingratitude. She will sacrifice every comfort to his convenience, she will surrender every pleasure to his enjoyment, she will glory in his fame and exult in his prosperity: and if misfortune overtake him he will be the dearer to her for misfortune; and if disgrace settle upon his name, she will still love and cherish him in spite of his disgrace; and if all the world beside cast him off, she will be all the world to him. THE WIDOW AND HER SON

By applying these words to the love of a patriot for his country and making the necessary changes, we get the following close imitation:

Oh, there is an enduring ardor in the love of a true patriot for his country that transcends all other affections of the heart! It is neither to be chilled by selfishness, nor daunted by danger, nor weakened by worthlessness, nor stifled by ingratitude. He will sacrifice every good for that country's welfare, he will surrender every pleasure for its advancement, he will glory in its fame and exult in its prosperity: and if misfortune overtake it, it will be dearer to him for misfortune; and if defeat threaten its existence as a nation, he will still love and cherish it in spite of its defeat; and if all the world turn against it, he will face all the world for it.

The same paragraph could be adapted to the description of a martyr's constancy to his cause or of an enthusiast's ardor in his favorite pursuit. 

In the manuscript notes of Father Falley, another important injunction of the Ratio is found carried out. In his various drills in unity, coherence, and emphasis, there is always gradation from word to phrase, from phrase to sentence, and from sentence to paragraph. This not only gives a very orderly system to his teaching but allows the pupil to feel a sense of progressive mastery.

Furthermore his course was prepared for pupils of college
caliber. Therefore, besides an insistence on close imitation, which "is the primary drill in Father Donnelly's Model English as was exemplified above, there is also much time given to freer imitation. This freer imitation means that a principle will be taught, then a passage which exemplifies the principle will be thoroughly studied, and finally the principle alone will be imitated. Of course such a process will naturally pertain to principles to be found in paragraphs and whole compositions, rather than in sentences.

A quotation from Father Falley's course on the four types of English composition will clearly demonstrate what is meant. After giving principles for descriptive writing, with insistence, first, on the fundamental image, secondly, on the order of detail, and then on the point of view, with various sets of models emphasizing each part, he comes to "The Dynamic or Impressionistic Description." The quotation which follows presents again an inadequate example of a prelection, which, when animated by the viva voce of the teacher, brings out perfectly the principles of the Ratio.8

The Dynamic or Impressionistic Description or Description with a Central Thought aims not so much at the formation of a complete image, as at the production in the imagination of a feeling or impression, such as color, heat, cold, brightness, dreariness, dislike, fear, a trait of character, or what not. It usually has one main thought or feeling or impression, but may have more. Some of the most effective descriptions in the language have been handled in this style.

a. Begin a dynamic description with an expression of the central thought or feeling. b. Choose
details which accentuate this impression, and as far as possible, omit other details. 8. Use strongly colored specific and connotative words.

Father Falley takes his pupils slowly and thoughtfully through these lines, exemplifying briefly and reviewing such ideas as "specific and connotative words." After everything in the pre-notes has been clarified, he takes a few examples.

A gray day! soft gray day, like the breast of a dove; sheeny gray sea with gleams of steel running across on the low swells; trailing skirts of mist shutting off the mainland, leaving Light Island alone with the ocean; the white tower gleaming spectral among the folding mists; the dark pine tree pointing a somber finger to heaven; the wet, black rocks from which the tide had gone down, huddling together in fantastic groups as if to hide their nakedness.

Laura E. Richards. Captain January

The land was a desolation, lifeless, without movement, lone and cold. A vast silence reigned over it. Dark spruce forest frowned on either side the frozen waterway. The trees had been stripped by a recent wind of their white covering of snow, and they stood, still and erect, black and ominous, in the fading light. The land was so lone and cold, that the spirit of it was not even sadness. There was a hint in it of laughter that was pitiless as the smile of the Sphinx, a laughter cold as a frost, and partaking of the grimness of infallibility. It was the masterful and incommunicable wisdom of eternity laughing at the effort of life and the futility of life. It was the wild, the savage, frozen-hearted Northland wild.

Jack London. White Fang

Father Falley, after reading one of the above paragraphs aloud in class, points out the use of the principles which were enunciated above. After this the pupil is made to imitate the paragraphs only in so far as they exemplify the principles laid down in this treatment of dynamic description.
These foregoing examples have been meant to illustrate what "can be and is being done through imitation, so that the reader will not suppose that the principles mentioned in this chapter are stored away in the closed pages of Quintilian and the apparently defunct letters of the definitive Ratio.

Regarding the grading of imitation Quintilian has only a few words of advice.

The next step is for each student to consult his own powers when he shoulders his burden. For there are some things which, though capable of imitation, may be beyond the capacity of any given individual.

The Ratio, on the other hand, would have the students in the lower grammar class imitate words and phrases, those in the middle class imitate sentence structure, which will include words and phrases, and those in the grammar class, paragraph formation, while employing and learning syntax through this imitation.

In the next grade, Humanitas, the student engages in still longer discourses, and the various qualities of style, such as variety, rhythm, clearness and force are imitated, while the precepts of an art, for example, of oratory, is explained and investigated.

Although this careful gradation is hinted at in Quintilian, it is evident that the Ratio more fully and carefully develops it.

In addition to imitation, both the Ratio and Quintilian suggest two other forms of practicing writing, namely, by translating and by paraphrasing. The Institutio Oratoria says:

Our early orators thought highly of translation
from Greek into Latin. In the De Oratore of Cicero, Lucius Crassus says that he practised this continually, while Cicero himself advocates it again and again, nay, actually published translations of Xenophon and Plato, which were the result of this form of exercise. Messala likewise gave it his approval, and we have a number of translations of speeches from his hand.\textsuperscript{14}

The Ratio while permitting translation would add one more idea; namely, that not any kind of translation but an elegant translation may be given. From the fact that an elegant translation is the only type suggested, it can be concluded that the early Jesuits considered a hasty and poor translation to be useless and detrimental to the writer's style.

\textit{Ad extremum licebit, si videatur, omnia patrio sermone sed quam elegantissimo vertere.}\textsuperscript{15}

Finally, with regard to paraphrasing, or saying the same thing in various ways, Quintilian writes:

But paraphrase from the Latin will also be of much assistance while I think we shall all agree that it is specially valuable with regard to poetry; indeed, it is said that the paraphrase of poetry was the sole form of exercise employed by Sulpicius. For the lofty inspiration of verse serves to elevate the orator's style and the bold license of poetic language does not preclude our attempting to render the same words in the language natural to prose.\textsuperscript{16}

In the Ratio, paraphrasing is suggested rather than commanded. For example:

The exercises while the master is correcting the written work will be, for example, to collect phrases from the prelection and to vary them in different ways.\textsuperscript{17}

Exercises for the scholars while the master is correcting the written work will be, for example,
to imitate some passage of a poet or an orator... to practice changing expressions in various ways; to express in prose style the verses of some poet either Latin or Greek. 18

This takes care satisfactorily of what can be said of composition and imitation as it is treated in the Ratio and in Quintilian. One more observation must be made. In the Ratio, for each of the five grades in the humanities, rules are laid down for the correction of exercises. The Ratio was written for the teacher and therefore it properly gave directions for the correction of home written work. Quintilian, on the other hand, was writing for the pupil, and thus he has only brief and fragmentary suggestions for the pupil.

The Ratio suggests three methods of correcting written work. The first and most advantageous is to correct the work individually in private while the rest of the class is occupied with writing. Of course this becomes impracticable for everyday use in a large class. The second method is "to examine publicly a few specimens, from the best and sometimes from the worst." The third method is to have the teacher correct every exercise each night, either wholly or in part, or if this is too burdensome, let him correct the exercises of half the class each day. 19

It is also interesting to note that the Ratio carefully grades this correction. In the earlier stages only grammar, spelling and punctuation are to be corrected. Later, these, together with elegance of diction and style must be considered. Several times the Ratio demands that the corrector point out whether the
composition is a satisfactory or poor imitation of the model.

The busy, but conscientious English teacher can see the wisdom in the three Ratio methods for correcting written work. He can also gather from implication that only a few points at a time should be corrected in a composition. If punctuation is being studied, then a paper with perfect punctuation should be considered perfect, regardless of other errors. If the use of concrete instead of abstract words is the lesson to be learned, then the corrector should consider this point chiefly. Otherwise composition work will lack a singleness of purpose and correcting compositions will become as burdensome as it will be ineffective.

It is evident here, as it was in the previous chapter, that the Ratio has given order, method and gradation to principles which were suggested or implied by Quintilian. In all justice to Quintilian, however, it will be well to close with a quotation from Saintsbury which will indicate to one not acquainted with the Institutio Oratoria the wealth and detail of matter concerning rhetoric, which this work contains.

It would be possible by a process of mere "lifting out" with hardly any important garbling of phrase, to extract from the Institutio Oratoria a treatise on "Composition and Critical Reading," which would be of no mean bulk, of no narrow range, and would contain a very large portion of strictly relevant and valuable detail.
NOTES TO CHAPTER V

1. Quintilian, op.cit. Book X, ii, 1 (translated by H.E. Butler)
2. Rule 30 of those Common to the Professors of the Lower Classes
   (Fitzpatrick, op.cit., p. 203)
3. Rule 7 of those Common to the Professors of the Middle
   Grammar Classes. (Fitzpatrick, op.cit., p. 229)
5. Stevenson, R.E., A College Magazine, in the collection Memoirs
   and Portraits.
7. Ibid., p. 6.
8. Falley, L.A. Manuscript Notes, p. 53
10. Rule 1 of those common to the Professors of the Middle
    Grammar Class. (Fitzpatrick, op.cit., p. 230)
11. Rule 6 of those common to the Professors of the Lower
    Grammar Class. (Fitzpatrick, op.cit., p. 229)
12. Rule 6 of those common to the Professors of the Higher
    Grammar Class. (Fitzpatrick, op.cit., p. 225)
13. Rule 5 of those common to the Professors of Humanities.
    (Fitzpatrick op.cit., p. 219)
15. Rule 5 of those common to the Professors of Humanities.
17. Rule 4 of those common to the Professors of Humanities.
    (Fitzpatrick, op.cit., p. 219)
18. Rule 5 of those common to the Professors of Rhetoric.
    (Fitzpatrick, op. cit., p. 211)
19. Rules 22 and 23 of those common to the Professors of the
    Lower Class. (Fitzpatrick, op.cit., p. 200)
CHAPTER VI

EMULATION

A question of much concern to past, present and future educators is how interest in studies can be aroused in the student. Interest is defined as "the excitement of feeling accompanying special attention to an object." It is this "excitement of feeling" that must, by some means or other, be stimulated in that great majority of pupils who have not been given it by nature. Without this, little can be hoped for in any pursuit, since one, whose feelings for an object are not aroused, will not only not strive for a goal, but will scarcely grasp it even if it is put within his reach. "Nemo enim invitus bene facit, etiam si bonum est quod facit," writes St. Augustine in The Confessions.

Modern educational systems have, to their own satisfaction, solved this problem. In so doing they have literally put the cart before the horse. Formerly a student came to school and was given a definite, progressive course of studies. It was the task of the student and the professor to work out some means of creating an interest in a course which long experience had taught was the best. Today the student is not dictated to. He comes to school with a vague, but not easily dislodged, vocational bent and is given a course of studies compatible with that bent. It makes no difference if the bent be towards cooking, sewing, boat-building, liberal arts or physical education. The student is
welcomed and developed along the lines of his self-chosen subject. The problem of interest is answered; the problem of education is ignored. Modern education has sacrificed an educational system which was tried and found sufficient, which served as a discipline of the mind, and an indispensable aid in the mastery of self-expression, simply in order that the student might be given an extrinsic interest in his work. It has, for the most part, discarded the liberal arts.

Quintilian and the *Ratio* saw another solution. Interest for them was a means to a definite end and not the end itself. They found rivalry, or emulation, the answer to this great educational problem.

Quintilian's views on the subject can best be expressed in his own words:

"Above all things we must take care that the child, who is not yet old enough to love his studies, does not come to hate them and dread the bitterness which he has once tasted, even when the years of infancy are left behind. His studies must be made an amusement; he must be questioned and praised and taught to rejoice when he has done well; sometimes too, when he refuses instruction, it should be given to some other to excite his envy, at times also he must be engaged in competition and should be allowed to believe himself successful more often than not, while he should be encouraged to do his best by such rewards as may appeal to his tender years."

We can gather from Quintilian's whole educational method as well as from the above that in making studies an amusement he does not intend to remove, but only to lighten, the labor. The objective is of primary concern; and if competition, with its
resultant shame or success, facilitates the attainment thereof, it should be used as a means.

He commends rivalry as a practice used advantageously by one of his masters.

I remember that my own masters had a practice which was not without advantages. Having distributed the boys in classes, they made the order in which they were to speak depend on their ability so that the boy who had made most progress in his studies had the privilege of declaiming first. The performances on these occasions were criticized. To win commendation was a tremendous honor but the prize most eagerly coveted was to be leader of the class. Such a position was not permanent. Once a month the defeated competitors were given a fresh opportunity of competing for the prize. Consequently success did not lead the victor to relax his efforts, while the vexation caused by defeat served as an incentive to wipe out the disgrace.

Not only does Quintilian insist on rivalry but he admires the student who finds envy his greatest spur to progress.

Give me the boys who are spurred on by praise, delighted by success and ready to weep over failure. Such must be encouraged by appeals to their ambitions, rebuke will bite them to the quick, honor will be a spur, and there is no fear of their proving indolent.

The Ratio has a similar principle of emulation stated in the thirty-ninth rule of the Rules Common to the Professors of the Lower Classes.

Haec igitur praecipua sit Magistri cura, ut discipuli tum ea, quae in eorum regulis habentur, observent, tum ea, quae de studiis dicta sunt, exequentur: quod spe honoris ac praemii metuque dedecoris magis quam verberibus consequetur.

Quintilian also advocates games which have an educational value. It is this point especially that the Ratio adopted and
developed.

To show clearly just what place rivalry has in the Ratio it would be necessary to quote it entirely. Every page either explicitly or implicitly brings out the importance attached to this teaching technique. Ever since the Ratio insisted on emulation, some, in and out of the Society of Jesus, have opposed it on the plea that it undoubtedly leads to envy and jealousy. Those who advocated rivalry never denied this danger but felt that the training in competition would be training well applied, since the student, sooner or later, would be brought face to face with opposition.

Father Donnelly, S.J. eloquently defends this rivalry.

Emulation is a feature of the Ratio which needs no illustration. The class is an armed battalion always at civil war and ready at any time for special combats. This feature of the Ratio has been severely criticized, but it is difficult to see the justice of the criticism. Life is full of rivalry, and even the standardized and specialized state, which is the dream of the Communists, cannot remove rivalry or do without it. Rivalry is one of the primitive impulses of man, and though it has led to the great evils of envy and jealousy, yet on the other hand, it has been the life of every sport and a prime incentive to all progress. Emulation should be encouraged in order to prepare the students to meet failure as well as success with true sportsmanship and again in order to spur the flagging energies of students and to bring out their best efforts. Activity and exercises form the very life of the Ratio class, and there will be premature weariness and stagnation if there is not the sharp spur of antagonism between class and class, section and section, individual and individual.

This quotation serves as a defense of emulation and at the same time touches on the Ratio's method of applying this
technique. The classic exposition of the principle of emulation, however, is to be found in an earlier Jesuit writer, Dennis Petau, for long years professor of poetry and rhetoric in the Jesuit schools of France. His exposition was given in a public address at Paris in 1620. Its title was De Adhibenda in Scholis Aemulatione. At the expense of a repetition of some of the ideas given above a summary of this talk will be given here.

Petau begins with an objection. Some are inclined to limit the values of emulation to the initial years of education. The older students are wont to underrate its importance in their work. They are quite mistaken. Certainly for them Emulation should not mean a noisy rivalry of small boys. But its fully developed form, keen, sustained, vigorous, well-disciplined, controlled, is suited for mature learners. The boyish type is valuable for its promise, as growth in spring is for maturity in summer. But the nature of emulation is the same for all stages. Honorable rivalry, devoid of illwill, become even graver years, and is essential for the development of ability and of learning.

Investigation of the nature of emulation shows that it is universally prevalent in nature. This is shown, first, by the fact that in games and play, which boys find most pleasurable, emulation is an essential and natural factor. Man, by his very nature, seeks to excell, to outdistance. Victory means enthusiasm and satisfaction; defeat causes dejection.

As human nature acts in relation to sports and play, so too it operates in the region of knowledge and trained skill. The
worthier the goal, the greater is the energy of effort: and this is true of boyhood as it is of manhood. Pleasure arising from competitive effort rapidly emerges as a universal stimulus: it is eager, energetic, more powerful; it dispels error and ignorance. Emulation is about the only element in educational training that is exclusively dependent on suasion: it cannot be got by orders and commands. Hence it works on minds that are willing to listen to its call.

Homer, the model of all his successors in poetry, evoked their fruitful rivalry. The great poet of the Latin race, Vergil, derived his inspiration to action from the effort to equal, perhaps even to surpass, the great poet of the Greeks.

The results of emulation in the realm of eloquence are obvious: it may be said to pertain to the essence of oratory. For imitation is the basis of proficiency in speaking, and emulation is an emphasized type of imitation, or at least closely akin to it. The effect of Demosthenes on Cicero is notable. Cicero never ceased to praise, to imitate, to emulate the older orator.

Nor do Demosthenes and Cicero stand alone. Observe the Latin writers of the Imperial Age; observe too the Christian writers in Greek and in Latin; Basil, Gregory of Nazianzus, Gregory of Nyssa, Chrysostom.

Even theology and philosophy afford fair fields for emulation. The disputations are marked, or should be, by an energetic spirit of rivalry. Rival systems, ideas, and the clash of these with the clash of keen, spirited minds.
Emulation then is founded on long and solid tradition, on the authority of great figures in human history, on the character of literary studies, on the strong, permanent testimony of our human nature itself.

This summarizes Petavius' exposition. The Ratio's exposition is positive and practical. The Rules Common to the Professors of Lower Classes demand competition within the class.

The concertatio which is usually conducted by the questions of the master or the corrections of rivals, or by the rivals questionning each other in turn, must be held in high esteem and used whenever time permits, so that honorable rivalry, which is a great incentive to studies may be fostered. Some may be sent individually or in groups from each side especially from the officers; or one may attack an officer; or even let a private attack an officer, and if he conquer let him secure his honor or some other award or sign of victory, as the dignity of the class and the custom of the place demand.

By "officers" in this citation is meant those who, in a monthly contest have written the best composition. This introduces us to another way of fostering rivalry.

Every month, or on alternate months, let officers be chosen and even granted awards if it seems good. For this purpose let them write in class, once in prose and once, if it seems good in the higher classes, in verse or in Greek, during the entire time of the class, except that in lower classes it seems better to leave half an hour for concertatio. Let those who write best of all be chosen for the highest office; those who are next for the other positions of honor; let names for these officers be taken from the Greek or Roman republic or military service, so that the affair may have a more academic air. In order to foster rivalry the class may be divided into two parts each of which may be officers and opponents to the other part, his rival being assigned to each
of the pupils. But the highest officers of each part shall hold the first places in the seating. 6

Here we see mentioned individual rivalry through an appointment of a boy to check the mistakes of another whether in reading, writing, or reciting. Besides these methods of applying the principle of emulation the Ratio suggests contests between classes of the same grade, and contests between classes of different grades. 7 Public and private awards for good work were insisted on since they were considered a successful spur to further progress. 8

Let him also see that each master spurs his pupils by small private awards, or some symbol of victory which the Rector of the College shall apply, whenever anyone seems to have earned one by surpassing his rivals, by repeating any entire book or by reciting from memory.

Public declamations 9 and the posting of the better poems in a public place also served to stimulate interest and sponsor competition. 10 Another very excellent means of making the students apply themselves, - a means in general contrary to modern methods, - was the promotion to a higher class as soon as the boy showed unmistakable signs of mastery of a given subject-matter or grade and the dismissal of any boy who could not attain the goal of the class. 11 Certainly the first of these can find no place in our credit system, which demands that so many hours be spent on a course no matter how quickly an individual might compass the goal of the course. Our sentimental manner of pampering pupils who are incapable of being educated rejects the second means.
In pointing out emulation as it is insisted upon by Quintilian and the Ratio, competition and rivalry within the school and the classroom have been discussed. There was, however, another kind of emulation which played a major role in the higher classes and which was discussed in the last chapter. It was the emulation of an author, a model of perfection. The pupil was supposed to acquire from the model a great incitement to rival and even to outdistance the master. This manner of instilling interest was not considered the least important.

In summary, Quintilian and the Ratio saw in competition a powerful stimulus to interest in study. In this they seem to touch at the very root of human nature. For we see children being led on to endless play by the desire to rival one another. We see young and old making progress in every line of endeavor because of competition. And certainly as the world unfolds to the young man, competition, with concomitant success or failure, become the daily fare. If the student has been trained to compete fairly, to gain success without yielding to pride, to meet with failure without dejection or despair, he has been educated for life in any field of activity.
NOTES TO CHAPTER VI

1. Quintilian, op.cit., Book I,1,20. (translated by H.E. Butler)
5. Rule 31 of those common to the Professors of the Lower Class. (Fitzpatrick, op.cit., p.203)
6. Rule 35 of those common to the Professors of the Lower Class. (Fitzpatrick, op.cit., p.204)
7. Rule 34 of those common to the Professors of the Lower Class. (Fitzpatrick, op.cit., p.204)
9. Rule 17 of those common to the Professors of the Lower Class. (Fitzpatrick, op.cit., p.215)
10. Rule 18, ibid.
CHAPTER VII
CONCLUSION

The theme of the present thesis has been that Quintilian and the Jesuit Ratio Studiorum have much in common. No effort has been made to prove a causal connection between the two works, since nothing can be said with certainty on this point. Besides the many comparisons which have been pointed out, the insistence on memory, repetition, and other teaching principles, which these two treatises make, could be shown. The above chapters, however, cover the more important principles which were recognized as indispensable and are sufficient to establish the point of the present inquiry.

It has been briefly shown how Quintilian became the guiding star to the Renaissance educators. Although nearly fifteen hundred years had passed since the Institutio Oratoria was written, the "Revival of Learning" found this treatise on teaching and on rhetoric a starting point for educational theory and practice. The reason for this devotion of the Renaissance to Quintilian is given by J.W. Mackail.

The precepts of Quintilian, if taken in detail, address themselves to the formation of a Roman of the Empire, and not a citizen of modern Europe. But their main spirit is independent of the accidents of any age or country. In the breadth of his ideas, and in the wisdom of much of his detailed advice, Quintilian takes a place in the foremost rank of education writers.1

The aim and purpose of Quintilian has been described. It
is clear that perfection in self-expression from a "good man" was sufficient; for the *Ratio*, *eloquentia perfecta* in an educated apostle of Christ was demanded.

The principles which in either system would lead to the natural ideal of perfect oratory were then described. The functional teaching of grammar and the prelection were shown to have been sketched by Quintilian, then to have been adopted by the *Ratio*, and adapted to various grades. The stress laid on composition and imitation was shown to far surpass what is the general practice in modern education. Lastly, the purpose and importance of rivalry among the pupils was seen to be stated clearly and at length in both the *Institutio Oratoria* and the *Ratio*.

To point out the advantage of an educational system which employs and is persistent in applying the above principles would take us too far afield. In such a discussion much space would have to be given to an appraisal of modern methods. Modern education is substantially and accidentally at variance with Quintilian and Jesuit educators; substantially, because it rejects or minimizes the training of human powers, and scarcely thinks of rhetoric and self-expression; accidentally, because it generates, for the most part, merely a passive and factual attitude in its students.

The one thing, Quintilian and the *Ratio* demand is a fostering of activity in the pupil. The pupil must act. The teacher is simply a guide or coach. There is something personal in making progress in art, which the pursuit of science can never give. The pupil becomes constantly creative. He utilizes his dignity of
being a person, of expressing his very self - his seven God-given human powers or faculties - and does not remain in a merely receptive mood in which he neither analyzes nor composes.

To sum up it may be said that these systems of education which have been considered, are nothing more than the reflection of the characters of those who advocated them. Quintilian had taught for twenty years and had, no doubt, seen methods and techniques succeed and fail. He was a Roman in all but birth, and therefore was systematic, orderly, and practical in outlining his educational system. On the other hand the key note of the Ratio was organization. The Jesuit in educating knew just where he was going and the means with which to arrive at his goal. Just as the Spiritual Exercises were his guide in the spiritual life, and the Constitutions his rule for performing his every religious act, so the Ratio Studiorum was his norm in education. It may seem to the reader of these two treatises that they are merely the products of common sense. This is correct, but it is a product which many years of experimenting among modern educators has not produced.
NOTES TO CHAPTER VII

BIBLIOGRAPHY

Allers, Rudolph, 
Practical Psychology in Character Development, an abridged and re-arranged version of the Author's Psychology of Character made by Vera Barclay, New York Sheed and Ward Inc., 1934.

Augustine

Brickel, Alfred G., S. J.

Castiello, Jaime, S. J.

Colson, F. H.
M. Fabii Quintiliani Institutionis Oratoriae Liber I, edited with introduction and commentary, Cambridge, Cambridge University Press, 1924

Corcoran, T., S. J.
Renatae Litterae, saeculo a Chr. XVI in Scholis Societatis Iesu Stabilitae, Dublin, University College, 1927.

Donnelly, Francis P., S. J.
Principles of Jesuit Education in Practice, New York, Kenedy, 1934

Model English Book I, Boston, Allyn and Bacon, 1919.

Persuasive Speech, New York, Kenedy, 1931.


Literary Art and Modern Education, New York, Kenedy, 1927.

Falley, Louis A., S. J.
Manuscript notes, two courses in Effective Writing, mimeographed at West Baden College, Indiana, 1938.
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gwynn, Aubrey</td>
<td>Roman Education from Cicero to Quintilian, Oxford, At the Clarendon Press, 1926</td>
</tr>
<tr>
<td>Jouvancy, Joseph, S.J.</td>
<td>Christianis Litterarum Magistris De Ratione Discendi et Docendi, Lugduni, 1692, without author's or publisher's name.</td>
</tr>
<tr>
<td>Mackail, J.W.,</td>
<td>Latin Literature, New York, Charles Scribner's Sons, 1912.</td>
</tr>
<tr>
<td>Author</td>
<td>Title</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>Smith, Frank Webster</td>
<td><em>Historical Development of Secondary Education from Prehistoric Times to the Christian Era</em>, University of Nebraska Library, Lincoln, Nebraska, 1916.</td>
</tr>
<tr>
<td>Sandidorf, Peter</td>
<td><em>Educational Psychology</em>, New York, Longmans, Green and Co., 1930.</td>
</tr>
</tbody>
</table>
The thesis, "Quintillian and the Jesuit Ratio Studiorum", written by Joseph R. Koeh, S.J., has been accepted by the Graduate School with reference to form, and by the readers whose names appear below, with reference to content. It is, therefore, accepted as partial fulfillment of the requirements for the degree of Master of Arts.

Father Farrell                      July 1, 1939
Father Bricket                      June 1, 1939