THE NUNTIUS

National Journal of Eta Sigma Phi

VOL. XVIII, No. 4 MAY, 1944

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NATIONAL JOURNAL OF

ETA SIGMA PHI

Volume XVIII May, 1944 Number 4

Editor

RHYS WILLIAMS
Leonard Hall
Bethlehem, Pennsylvania

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News from the Chapters . . .

At its regular meeting on March 27, Beta Gamma compared Pliny's description of the eruption of Mount Vesuvius with modern ones, and discussed the composition and origin of volcanos.

In April we elected officers for next year. Prytanis: Jacquelin Batten; Hyparchos: Jane Woodward; Epistolographos: Julia Shelton; Grammateus: Connie Sutton; Chrysopylax: Ann Twombly; Pyloros: Ruth Hiller. At the April 24 meeting Miss Rivenburg, our sponsor, reviewed the two Roman novels: *Satiricon* by Petronius, and *The Golden Ass,* by Apulus.

Our gayly decorated booth added to the festivities on May Day this year.

Our last meeting for the year was held May 8. Ellen Mercer Clark told us about "The Puppet in Greece and Rome." Beta Gamma has had a very successful year. We gave our first Saturnalia, had a tea for high school students, and organized an interesting series of programs throughout the year. We are looking forward to greater success next year, and we send our best wishes to all other chapters of Eta Sigma Phi.

The Alpha Delta Chapter at Agnes Scott College has fulfilled its aim for the year—the reading and study of the outstanding Greek plays from Aeschylus to Aristophanes.

The chapter held a formal banquet the 25th of April at the Alumnae Tea House on campus. A very interesting after-dinner speech on the "Enjoyment of Books" was made by the outgoing Prytanis, Catherine Kollock. The final event of the evening was the election of the following officers for the coming year:

Prytanis .....Marion Leathers
Hyparchas .....Lib Osborne
Epistolographos .....June Smith
Grammateus .....Mary Cargill
Chrysophylax .....Maggie Toole

At its last meeting, held on April 13, Sigma Chapter elected the following officers for next year: President, Jean Wakeman; Vice-President, June Mowrey; Treasurer, Marjorie Walt; Recording Secretary, Jeanne Luddy; Corresponding Secretary, Natalie Joseph. At this time, also, the mahogany bulletin board which the chapter has purchased for the Classics Department was formally dedicated.

Sigma Chapter will hold installation for its new officers on May 11. The program for this meeting will consist of the reading of Latin ghost stories. Plans for the coming year will also be made.

An active classical program has been enjoyed this year by the Alpha Chi Chapter. An initiation held early last fall was the occasion for an entertaining program, which included a modernized version of "Cupid and Psyche" in rhyme and a series of caricatures of famous myths that provided an amusing guessing game. Our December celebration of the Saturnalia was in full Roman tradition: a procession of slaves carried in the roast pig (a disguised piggy bank!) and other accessories to the "banquet"; the king relinquished his crown to a slave for the day; and the slave-king was entertained with "drama" (a burlesque of Aeneas and Dido) and songs in the spirit of the day.

Our more intellectual activities for the year consisted of three lectures. In November, Dr. Graydon W. Regenos, professor of Classics and Physics at Tulane University, spoke to the chapter on "The Greek Atomists and Lucretius." In February, Mr. Vincent Scramuzza, head of Smith College History Department, while visiting New Orleans, read to our group his paper on "Drama and Democracy in Ancient Athens." And this month Alpha Chi Chapter were the guests of the Philological Society when Miss May A. Allen, head of Newcomb College Classical Department, presented a delightful paper on the classical influences in Dante's *Divine Comedy.*

At its March meeting Gamma Chapter initiated Alyse Kuniewicz, and pledged two new members, Barbara Harner and Mary Patestides. At the last meeting, Professor Jolliffe, who attended the convention of the Classical Association of the Middle West and South, gave an interesting report of the convention, telling about some of the outstanding people who were present, and giving short reviews of some of the speeches. Gamma is planning its annual spring initiation and banquet, to take place May 12. The initiation ceremony will be at Professor Hill's home. Following the initiation the members and guests will have dinner at a down-town restaurant.

Local high school Latin students have been invited to share in Rho chapter's annual "Latin Day" program, May 3 in the Drake Lounge. A quiz program in which the visiting students participate will constitute an informative entertainment. Questions will concern classical language and literature.

Officers of Rho chapter are: Warren Stetzel, prytanis; Ruth Poll, hyparchos; Basil Karp, grammateus. Recently initiated were Joan Lowry and Elizabeth Egmond.

Mrs. Vernelle Norton was in charge of the last meeting of Epislon Chapter held at the home of Prof. and Mrs. Oscar E. Nybakken. It was a social meeting and a good end to the year. New officers for the coming year include Marian Palmquist, president, and Meredith Moyers, secretary. These two will be responsible for organizing the chapter in the fall. Miss Toliver will lead the group in whatever activities it will attempt to do this summer. This is the first time that the chapter will attempt to do anything during the summer school which has just begun here at Iowa.

Grand Officers for '44-'45

New Executive Secretary and Editor
New Chairman of Board of Trustees

Beginning September 1 the Megas Prytanis will be John R. Maguire, Beta Zeta; the Megas Grammateus, Robert Cleveland, Pi; and the Megas Crysophylax, Kinchen Exum, Alpha Phi. Professor H. Lloyd Stow, Alpha Lambda, was reelected to the Board of Trustees and will take over the chairmanship of the Board. The new Executive Secretary and Editor of the NUNTIUS will be Mrs. West, instructor in Latin in Professor Stow's department at the University of Oklahoma.

The Influence of Horatian Lyrics on Some English Poets of the Eighteenth and Nineteenth Centuries

By FRAZER HART, Atlanta, Ga.

The study of the inter-relation of the works of any two poets is one of the most interesting, albeit one of the most difficult studies which we can undertake. Special care must be taken that we do not think that one poet had influence on another merely because they both use the same place name in their poems, or because they both happen to hit upon the same metaphor. The only safe procedure to follow is to discover that the later poet had an interest in the earlier, and to find that the later writer thought along the same lines as his predecessor.

All too often we feel that one poet was strongly influenced by another merely because of a coincidence in phraseology. Tennyson, who was greatly influenced by Horace, once bewailed the fact that he was accused of plagiarism in describing the "moaning of the homeless sea," as if no one but Horace had heard the sea moan, and Shelley alone had thought of it as homeless. This line of reasoning, in pouncing on lines which are vaguely similar, is an all-too-frequent error in tracing the influence of classic poets on their later fellows.

This paper is intended to avoid that pitfall, in avoiding all except the most prominent similarities, when there is little doubt that the poet was thinking of Horace's verse as he wrote his poem. Therefore, instead of presenting a long series of lines from English poems with their approximate Horatian counterparts, it will try to analyze the main features of Horace's lyrics in their relation to English poetry, and will show how they are parallelled in the works of some prominent English poets who are known to have been well-acquainted with his poetry.

Our first objective must be the analysis of Horace's poems, to discover those main features which dominated them, and which had such lasting effects on succeeding generations of poets. Three qualities of his poetry seem to stand out as being most characteristic, and having most influence on later poets. The more we study his poems, the more we are struck by his perfect equanimity. He is unruffled in the hubbub and bustle of the city, or in the rustic calm of the country, and loves them equally. He will not let himself be carried away by his dislike for any person or thing, but chides it gently, and his genial satire chastises by ridicule rather than by sharpness and bitterness. He is a master of apothegm, and quite a few of his most famous lines have become proverbial in English idiom and well known even to those who have had no classical training. These three qualities, his love of life, rustic or urban, his genial satire, and his ability to say "mul tum in parvo" have been the most universally appreciated of his lyric qualities. But his desire for technical perfection and his ability to express his thoughts so admirably have made a tremendous impression on later poets.

It is very difficult to select that portion of eighteenth and nineteenth century literature which shows his influence to best advantage, but poetry would seem to be a natural choice for two reasons. Not only is there a clear parallel because it is the form in which he wrote, but often relationships between poetry and prose are too tenuous to justify any real claim that the poet influenced the novelist or essayist. Therefore, for the purpose of this paper we shall select Pope, Wordsworth, Coleridge, Byron, Shelly, Keats, Tennyson, Browning, and Addison, the latter for his essays as much as for his poetry.

One of the greatest helps in such a

study as this is the fact that the English public schools of the period which we are studying had fulfilled the prophecy of Horace that his poems would be standard school texts for the boys of future generations. A thorough knowledge of the works of Horace was required in the fine classical program of the schools of that time. This use as a text was not an unmitigated blessing, for, as Byron tells us,

"Then farewell, Horace—whom I hated so,
Not for thy faults, but mine."

He was subjected to the repulsion which school-boys often feel for the great works of literature which they are compelled to read. Tennyson also felt this dislike for the poetry which he had been forced to read, and did not overcome his dislike until he reached middle age.

Familiarity also bred another type of Horatian influence, for his pithy sayings were ideal for mottoes, and some of the most famous have become so anglicized that we do not even recognize them as springing from the classic fount. Certainly we do not think of the "golden mean" as Horatian, and there are numerous other examples along this line.

One of the men most responsible for this introduction of Horatian lines was Joseph Addison, the poet and essayist, who was especially fond of capping his essays in the *Spectator* and the *Tatler* with some applicable line chosen from the "ancient authors," so that his reader was "sure to meet with at least one good line in every issue." For this purpose the most valuable Latin authors were Horace and Vergil, with Horace far in the lead as to the number of times a line from one of his poems is used.

Addison seems to approximate Horace's temperament in his essays. When he is at his best, he has the same genial attitude toward life which so strongly characterized the poems of Horace. He, like his master, was fond of gentle satire, and tried to accomplish his ends by ridicule and good humor rather than by scathing criticism and condemnation. His calm composure and his interest in the polite affairs of his time have led some students to call his essays the nearest approach to Horace that the English language had produced.

The next great poet who owed some of his fame to Horace is Alexander Pope, who has also been likened to the poet of Tibur. Pope's main interest was not in the lyric beauty of Horace, the poet, as much as it was in the technical perfection achieved by Horace, the master-craftsman. Writing as he did during the so-called Reign of Form, Pope studied the formal aspects of poetic creation as set forth in the *Ars Poetica.* His imitation was fully conscious, and, as he says,

"Let me be Horace, and be Ovid you."

He was mainly concerned with the stylistic correctness of Horace, neglecting his lyric qualities, and disdained Ovid, who stood for spontaniety of expression and poetic fervor.

Another Horatian quality appealed to him, but not in the way which Horace made use of it. Pope was a satirist of the bitterest sort, and some of his work might be called quibbling. He adopts the very un-Horatian practice of calling the objects of his scorn by name, and using caustic language in condemning them. Horace was content to let his reader discover the object of his ridicule, and only used names in his satires when the name had become so common as to be a by-word. Nevertheless, Pope claims that his inspiration in writing satires was Horace, and gives him credit for any merit which his satires have.

A third similarity may be noticed in the ability of both poets to state their thoughts well in a minimum of words. As Horace is famous for his quotable lines, so is Pope equally famous for his quotable couplets, but we cannot ascertain with surety to what extent Horace influenced him along this line.

After Pope the great revolt against the strict form of classic tradition began, and

it is generally thought that the influence of Latin died with the Reign of Form, and had negligible effect on the thought and poetry of the later romantic poets. Almost the direct opposite is the case. After the classics were taken from their place as sanctified rules for poetic conduct and sources for learned quotations, and were studied and enjoyed in their real light, as masterpieces of poetic thought and lyric emotion, they were appreciated more than ever.

The leader, and real power of the romantic revolt against form was William Wordsworth, who is generally thought to have been uninfluenced by the classics. Actually, he is one of the two or three English poets who have felt the impact of Horace most.

The two poets are surprisingly alike in temperament, a notable feature of both being the almost autobiographical nature of their work. The only things we know of Horace as a person are those which he has told us in his poems. He takes special delight intelling of his various experiences, and one of his charms is this personal quality of his work. Wordsworth also believed that a poet should reveal himself in his writing. This slight similarity would have little real significance were it not for a further congeniality between the two, their great love of nature. Even the most casual reader feels that the author of *Tintern Abbey* would have enjoyed the company of the poet who loved the woodlands, groves, and vineyards around Tibur. Wordsworth himself said time and again that he was especially fond of Horace, and this common love for nature is probably one of the reasons for his fondness.

But his friend and protege, Samuel Coleridge, did not feel the full force of Horace's poetry, and we do not have to look far to find the reason. The mystic Coleridge, who dwelt in a dream world, far removed from the actualities of life, would naturally have little liking for the Epicurean Horace, who appreciated the delights of his fields and vineyards. The only real appeal which Horace had for Coleridge was his didacticism. Coleridge did enjoy the *Ars Poetica,* and was quite appreciative of the technical perfection achieved by Horace.

Another poet who proferred didactic poems to those of a lyric nature was Lord Byron. As has been said before, he never was favorably inclined toward Horace after struggling with his works in school, and was the first to admit that he was very definitely prejudiced against him. And yet he realized the poetic ability of Horace, and attempted to translate the *Ars Poetica.* Like Pope's translation of Homer, Byron's *Hints From Horace* is probably more Byron than Horace. He was inclined toward Horace, "the satirist," but again fell into Pope's error of making his satire bitter rather than genial. His translation of the *Ars Poetica,* which he calls his favorite poem, uses the original only as a jumping-off place, and in frequent digressions and additions introduces the ideas of Byron to the detriment of Horace.

Unlike Byron and Coleridge, Shelley was drawn to the lyric beauty of the Odes and Epodes, and preferred them to the more didactic and technical poems. But one of his chief delights in Horace was the consummate beauty of expression which he achieved. The two poets were quite similar in their search for perfection and love of the beautiful, but seem to have been constructed differently along temperamental lines. It seems certain that Shelley would never have opposed Augustus on the field at Phillippi, and then accepted his favors later. His fanatic adherence to principle is in striking contrast to the genial good humor of Horace.

The influence of Horace on Keats is almost negligible. In fact, he endeavored to eradicate all non-English elements from his poetry. This was probably due to his lack of formal education, for as he matured he began to acquaint himself with the literature of other peoples, and his later poems show much more polish

and maturity than some of the earlier trials. It is quite interesting to wonder how much his study of the classics might have enriched his work if he had not met such an untimely end.

One of the greatest of all English poets is Alfred, Lord Tennyson, and we find that Horace had a much greater influence in shaping his greatness than is commonly supposed. Tennyson was one of the greatest English poetical experimenters, and he naturally turned to the great Roman experimenter, who introduced the meters of Greece to Roman literature. In Horace Tennyson found a treasure-trove of material for his expirements, and he made the most of it. At one time or another he tried most of the Horatian meters in English verse, and once even tried to write a poem in the Alcaic meter, hardest of all to translate to English.

As one great poetic technician, he appreciated the efforts of another, although they were separated by nineteen centuries. He too, like Byron, had conceived an early distaste for Horace from school associations, but matured as a poet, and finally began to realize the true worth of the Roman.

An interesting story is told that Tennyson said that if the only copy of an autobiography left by Horace were in his hands, that he would destroy it so that the true poet might be revealed in his poems alone, for he objected to any revelation of a poet outside of his works.

But their theories of poetry were not the only things which the two had in common. Tennyson was like Horace in his love for nature in all- its manifestations, and especially for the calm sense of relaxation which he experienced when he was in close contact with it.

In all fairness, it must be stated that his philosophy of life was much loftier than that held by Horace. He rose above the Epicurean idea of mere gratification of the senses, but undergirded it with the same love for simplicity and moderation which are such striking features of Horace's work.

The last poet of this era who will be considered, Robert Browning, gives us little chance to see his actual attitude toward Horace. He is the arch-type of the poet who reveals nothing of himself in his work, but leaves that revelation to his biographer. In most of his poetry this trait is so highly developed that Browning is more dramatist than lyricist, and speaks for his characters rather than for himself. As a dramatist, he introduces Horace and rings the curtain down on him whenever he feels the need of Horatian thought in the mouths of his characters. In the law court scene of *The Ring and The Book,* the poem is literally teeming with allusions and quotations from Horace, but that is the only place in his poems where it can really be claimed that Browning goes to Horace for inspiration.

It is known, however, that Browning knew Horace quite well, and some accounts state that he began to read his works when only twelve years old. Although it is extremely far-fetched, the suggestion might be advanced that Browning first conceived the idea for his dramatic monologues in his childhood as he read some of Horace's spirited dialogues, notably the ninth ode of the third book.

There are numerous lesser writers who might be considered, but these nine seem to offer a fair selection of the thought and feeling of these two centuries. Most of the writers whose names have been omitted have been little influenced by Horace, although some of them owe him a great part of their fame. Samuel Johnson, with his sterling allegience to the classic tradition might have been mentioned, but his chief model is the brilliant logic for Cicero, rather than the beautiful lyrics of Horace. Goldsmith's *Deserted Village,* with its Horatian protest against the encroachment of large land-owners on the poor classes who are the real backbone of the state, might have been cited, as might Sir Richard Steele, who collaborated with Joseph Addison on

the *Spectator* and the *Tatler,* and who, like Addison, chose a large percentage of the mottoes which headed his contributions from the works of Horace.

The works of the authors who have been discussed show two main principles very clearly. The first is the recognition by those poets who were interested in the purely technical side of their art that Horace is one of the great masters of expression, and that his rules for poetry, as set forth in the *Ars Poetica,* are among the best ever formulated.

The second is the universal lyric appeal of Horace, the genial poet. Wordsworth loved him for his love of nature for its soothing effect, Shelley loved him for his Epicurean love of the sensuous, Tennyson loved him for his self-revelation in his poems, and Addison loved him for his gentle satire.

This versatility of content is one of the greatest reasons for Horace's universal popularity. No one has ever been able to understand Horace completely, for his field of endeavor is too great. But each generation, be it realistic or romantic, revolutionary or reactionary, licentious or prudish, has found a facet of Horace's poetry which had a powerful attraction. As Pope said,

"Horace still charms with graceful negligence,
And without method talks us into sense;
Will, like a friend, familiarly convey
The truest notions in the easiest way.
He, who supreme in judgment as in wit,
Might boldly censure, as he boldly writ,
Yet judged with coolness, though he sung with fire;
His precepts teach but what his works inspire."

Report of the Retiring Chairman, Board of Trustees

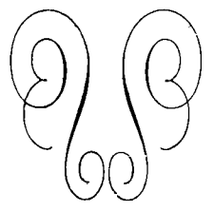
Owing to the urgent request from the Government of our Country not to travel or hold conventions during the war Eta Sigma Phi has for the past two years striven to be patriotic and struggled along without holding its annual convention. Since section 2 of Article VI of our constitution states that the Grand Executive Council shall be the ruling body of the Society in the interim between conventions, the Council has for the past two years, on the advice of the Board of Trustees, discharged even duties that in ordinary times are expressly the function of the National Convention, such as election of officers.

One year ago this summer our faithful and efficient NUNTIUS Editor and Executive Secretary, Mary K. Brokaw, suddenly resigned her teaching position at Athens, Ohio, and took a position in the offices of Time magazine in Philadelphia. Consequently, she was unable to give further attention to Eta Sigma Phi, and handed in her resignation. As someone needed to be chosen to carry on her two important offices in our fraternity, she and I hurriedly offered them to R. Rhys Williams, of my own Alpha Epsilon Chapter, who was already national president. Subsequently Mr. Williams was recommended for the two offices by the Board of Trustees and elected by the Grand Executive Council at a salary of $150.00, the same as that received by Miss Brokaw.

As the year wore on it became increasingly evident that there ought to be a meeting of the Grand Executive Council and also one of the Board of Trustees. As April approached some of my colleagues on the Board informed me that they planned to attend the convention of the Classical Association of the Middle West and South which was to be held during Holy Week in St. Louis, and urged me to meet them there for a Board meeting. My reply was that I could not

afford to go unless the fraternity would pay all of my expenses. This was agreed to by both the Board of Trustees and the Grand Executive Council. Since Mr. John R. Maguire, then Megas Grammateus, resided in St. Louis, it was decided that Rhys Williams would accompany me to St. Louis and hold a meeting of the Grand Executive Council during the meeting of the Board of Trustees. It was arranged that he should receive one half of his expenses as has been customary in the past for officers of the Council. The meetings were a complete success. All of the Trustees except Professor Hill were present since all the others except myself are members of the Classical Association of the Middle West and South. (I belong to the Association of the Atlantic States.) Both Mr. Williams and I addressed the convention on the advantages and importance of Eta Sigma Phi. An Eta Sigma Phi breakfast was held at which various problems were discussed. Miss Thaia Leopold, our Treasurer, was unable to come from New Orleans to attend the meeting of the Grand Executive Council, but Mr. Williams and Mr. Maguire carried on the business. The principal item was the election of next year's officers, including the re-election for three years of Professor Stow to the Board of Trustees. The list of new officers is printed elsewhere in this issue, but the outstanding change involved is the election of a new Executive Secretary and Editor of THE NUNTIUS and the transfer of the executive office to the University of Oklahoma. The new Editor and Executive Secretary is Mrs. West, instructor in the Department of Classics at Oklahoma. Dr. Stow is relieving me of the chairmanship of the Board of Trustees, although I am remaining on the Board until the expiration of my term.

At a joint meeting of the Trustees and Executive Council, the Council voted that, if during the coming academic year the fraternity should find itself short of funds for current expenses, a sum not greater than $200.00 worth of U. S. Government bonds from the fraternity's principal might be sold by the Trustees and the proceeds applied to current expenses. The fraternity at present has a capital of $3800.00 in Series G Government Bonds in its lock-box in Athens, Ohio, which yields $95.00 per year at 2½ per cent. The interest is deposited in our savings account in the First National Bank of Bethlehem, Pennsylvania, as it is received.



Herewith is a financial statement of the expenses of the Executive Secretary's trip to St. Louis:

Receipts:

1.	Withdrew from Bethlehem account	$ 64.14
2.	Paid from personal funds	64.14
		$128.28

Disbursements:

1.	Railroad fare round trip	$ 66.94
2.	Berth to St. Louis	6.55
3.	Berth from St. Louis	7.20
4.	Hotel bill at St. Louis	22.38
5.	Meals outside of hotel	19.36
6.	Taxis	3.10
7.	Tips—estimated	2.75
		$128.28

Herewith is a financial statement of the expenses of the Chairman of the Board of Trustees trip to St. Louis:

Receipts:

1.	Withdrew from Bethlehem account	$120.00
2.	Paid from personal funds	3.83
		$123.83

Disbursements:

1.	Railroad fare round trip	$ 66.94
2.	Berth to St. Louis	6.55
3.	Berth from St. Louis	7.20
4.	Hotelbill at St. Louis	26.34
5.	Convention banquet and luncheons	5.55
6.	Telegram to Norman, Okla. (Fraternity business)	5.50
7.	Taxis	2.75
8.	Tips—estimated	3.00
		$123.83

Herewith is a financial statement of the Eta Sigma Phi account in the First National Bank and Trust Company of Bethlehem for the period of May 30th, 1943 to May 30th, 1944:

Balance on hand, May 30, 1943		$154.11
Deposits:		
Aug. 27, 1943—from Medal Account of past three years*	$233.77	
Aug. 31—interest from bonds	30.00	
Nov. 5—interest from bonds	17.50	
Mar. 3, 1944—interest from bonds	30.00	
Mar. 6—from Medal Account	33.25	
May 4—interest from bonds	17.50	
May 8—from Medal Account	125.00	
	$487.02	
Interest on deposits	1.84	
	488.86	
		$642.97

Withdrawals:

Oct. 1, 1943—to pay cost of transfer of mailing permit and mailing expenses of Nuntius	$ 15.00	
Dec. 1—first half of Executive Secretary's salary	75.00	
Feb. 24, 1944—petty cash and mailing expenses of Executive Secretary and Chairman of the Board of Trustees	14.02	
Mar. 6—to pay Medallic Art Co.	32.25	
Mar. 30—second half of Executive Secretary's salary	75.00	
Mar. 30—expenses for trip of Executive Secretary and Chairman of Board of Trustees to St. Louis	180.00	
Mar. 30—for secretarial expenses on first issue of the Nuntius	5.50	
April 17—to make up the deficit of expenses for the St. Louis trip	4.14	
April 17—telegraph expenses (fraternity business)	5.30	
May 25—to pay Medallic Art Co.	63.75	
		$469.96
Balance on hand, May 30, 1944		$173.01

*This represents the remaining balance of the Medal Account in Athens, Ohio, which Miss Brokaw turned over to the Bethlehem Account when she resigned.

The above statement of receipts and expenditures of the savings account in Bethlehem was prepared in June for this issue and was already in proof when I wrote the rest of this report. Inasmuch as the issue is only coming from press at long last in September, it seems proper to bring it up to date. I append, therefore, a brief statement covering the period from June 1, 1944, to August 31, 1944:

Balance on hand, June 1, 1944			$173.01
Deposits:			
June 26—from Medal Account	$ 59.63		
June 28—from Medal Account	16.00		
Aug. 7—from Medal Account	3.00		
Aug. 7—returned by Mr. Williams from his salary	12.50		
Aug. 31—interest from bonds	30.00		
Interest on deposits	.48		
		$121.61	
			$294.62
Withdrawals:			
June 22—to pay Medallic Art Co.	$ 38.25		
June 22—to pay for lock-box in Athens, Ohio bank	3.00		
Aug. 7—to pay Medallic Art Co.	56.40		
Aug. 7—to pay Medallic Art Co.	2.25		
Aug. 23—for NUNTIUS postage and stamps	5.00		
		$104.90	
Balance on hand, September 1, 1944			$189.72

When I mail this issue of THE NUNTIUS it will be necessary for me to make one more withdrawal for postage.

The above report is a combination of the usual report in this issue of the Trustees and that of the Executive Secretary.

In closing let me offer the members of the fraternity and all friends of Eta Sigma Phi who see this issue my profound apologies for the late appearance of the issue, for its shortcomings in makeup, and for all the neglect and delay in correspondence and the filling of medal orders this year. It was not until June that I became aware that Mr. Williams was neglecting his duties. During July he kept assuring me that THE NUNTIUS was about to appear. The last of July he handed me the proof, which he had held for a month, and informed me that he was resigning and would have nothing more to do with our business. I owe the fraternity a humble apology for having recommended him for his offices. Except for this report the issue was made up entirely by Mr. Williams, except for one or two corrections. I myself am responsible for its appearance in September rather than August, because I believed that the copies would be more likely to reach the addresses after their return from a summer vacation.

HORACE W. WRIGHT,
Chairman, Board
of Trustees.