
THE NUNTIUS

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ETA SIGMA PHI



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The NUNTIUS is the national journal of ETA SIGMA PHI, mailed under provisions of Sec. 532, P. L. & R. four times a year, November, January, March, and May, under Act of August 24, 1912, and entered as second-class matter at Colorado Springs, Colorado, November 15, 1939.

The editor is supposed to **Editor's Plea** edit, not write THE NUNTIUS. Up to the present moment, very few contributions of material for use in the Nuntius have been received. Won't you remedy this lack? Articles, poems, pertinent announcements, special features, will be warmly welcomed. Also constructive criticism and suggestions.

If every member of Eta Sigma Phi active this year sent one contribution, we would have enough material to print fifty pages an issue with a couple of extra issues. It would be a pleasant novelty to have that much from which to choose. In the interests of a better and better NUNTIUS, do send your contribution to Mrs. Dunkel, 48 Classics Building, University of Chicago, Chicago, Illinois.

April In New Orleans April will be in New Orleans some seventy days hence. Undoubtedly April will be there, but will you? Eta Sigma Phi's national convention will meet this year in one of the oldest and most romantic cities in the new world — New Orleans. What with romance, history,

and southern hospitality, added to the usual excitement of a national convention, you just can't afford to miss April at Newcomb College of Tulane.

Prytanis of the entertaining chapter, Lela M. Crawford, writes thus: "let me tell you, if possible, how very glad we shall be to have all of you with us in our dear Southland. We just know you will enjoy our city, but your joy in being here can hardly equal ours in having you. Newcomb College and Tulane in general send greetings and a hearty welcome."

Do you like sea food and incomparable French cooking? Have you ever watched bananas being unloaded from boats at the famous New Orleans wharves? Have you walked around the Vieux Carré to see the iron lace-work on the old buildings of the French section? Have you had coffee in the early hours of the morning at the old French market? Have you had a Poor Boy's Sandwich out on Rampart Street or seen the famous people at Antoine's? Have you seen the magnolias in bloom? All this in addition to the Eta Sigma Phi sessions is worth saving your money for. April in New Orleans is the password.

Southern and southwestern chapters have a geographical advantage in regard to convention this year. Executive Council expects them to be particularly well represented. Remember that national officers for 1940-41 will be selected, and see that your outstanding sophomores and juniors attend the convention. If you have a specially good candidate for president, treasurer, or recording secretary, send him (or her) to convention and write one of the present national officers about your candidate, so that national convention in session can select the person best fitted for each position.

Logically enough a chapter which has a national officer in its midst is usually strengthened and inspired, since it receives a better understanding of the national fraternity through

more than average amount of first hand information.

Chapters more distant from New Orleans are urged to send delegates also. Many will plan to drive, bringing a number in each car; this plan enables several to come as cheaply as one can come by train. And traveling by bus, you will have a thrilling trip through fascinating country, especially as you approach New Orleans. If you have lots of money and little time, fly. Beg, borrow, or give a benefit party, but get yourselves to New Orleans in April for a never to be forgotten convention weekend (date to be announced).

**Chapter
Letters
Or No**

Do you like to have chapter letters printed in the NUNTIUS? Formerly they have been used, but a great many people complained that these news items took too much space, and that it was dull to read how Sigma Sigma had had an interesting program on a certain date after which cider and doughnuts were served from a green and yellow tea table. Therefore, the present editor was instructed in Gettysburg to print fraternity business and such literary material as space permitted, but to omit chapter letters.

However, two chapter letters this year have been sent to the editor; both are first rate informative reports. But you can see the editor's problem — to print or not to print them. Is it right to print reports from one or two chapters who submit them without soliciting reports from the rest of our chapters? And do you know how difficult it has always been to elicit these reports from every chapter?

The chief proponent of printing chapter news items, while admitting that the items are deadly except to chapters concerned, believes that it means a lot to the chapters to have these reports published, especially to new members who see their names listed.

If there are others who feel this way, will you drop a card to the Editor? After all the NUNTIUS is printed for the benefit of our members and consequently should contain when-

ever possible just what you want it to contain. The Editor is by no means clairvoyant and has to be told what you members prefer.

SPECIAL CONTEST

WIN PART OF YOUR CONVENTION
EXPENSES

First Prize - - \$15

Second Prize - - \$10

(In case of a tie, duplicate prizes will be awarded.)

The prize money must be used to pay all or part of your expenses to convention and will be awarded at convention. Winners will be notified by mail and announced in the March NUNTIUS.

Here's what you do: Write a *verse* or *prose translation* of one of your favorite Latin or Greek authors, 10 to 50 lines of double spaced typing, or an *original essay* or *poem* on a *classical subject* in the same length. Send your entry to the NUNTIUS editor postmarked not later than Feb. 10, 1940. So hurry!

Any undergraduate member (except national officers and Alpha Chi members) who has paid national dues this year may enter the contest. Entries may be used in the NUNTIUS later, and will not be returned to the sender.

Decision of the judges will be final. Judges will be faculty members at various schools, to be announced later.

Send your entries to the NUNTIUS Editor without delay, and win part of your expenses to the New Orleans convention in April.

Horace, Odes 1, 5

What slender youth with roses fair
With liquid odors breathing,
O Pyrrha, woos thee 'neath the stair?
For whom thy golden tresses
Unbindest? Whose caresses
Attract thy simple neatness?

Alas, how oft with bleeding heart
He'll mourn thy faithlessness.
And hostile gods and roaring storm
And darling winds in meekness
Will bear who thinks thee golden now,
And free from guile thy form!

Unhappy they for whom untried
With borrowed light you shine!
The temple walls proclaim I cried
My garments dank with brine
That I am through fore'er of you!
I'm free again and mine!

— C. G. Brouzas.

THE ROMAN WAY IN ENGLISH LITERATURE

By WILBUR D. DUNKEL, Professor of English
University of Rochester, Rochester, N. Y.

(Taken from a speech delivered by Prof. Dunkel to the Latin
teachers of Central Western zone, State of New York, Oct. 26, 1939)

I AM frankly assuming that in these days of specialization it will be of some profit and I hope pleasure for you to consider what use an outsider like myself, an English professor, can make of your special field of knowledge. My purpose therefore is to answer the question: Why is the knowledge of Latin essential to the student of English literature?

It is not my intention to present a research paper on an isolated problem of scholarship such as, for example, Milton's knowledge and use of Latin. (Incidentally, he was Latin Secretary during the Cromwellian regime.) Nor shall I discuss John Dryden's important translations of Horace, Juvenal, and Ovid. Nor again, Alexander Pope's indebtedness to Latin in making his famous translation of Homer's epics. Nor Edmund Spenser's *The Shepherd's Calendar*, written in 1579, pointing out specific points of similarity between his lines and Vergil's *Georgics*. Nor shall I discuss the emphasis we give to Latin in our English composition classes.

Lest I bring coals to Newcastle, I refrain from pointing out the importance of Caesar, Cicero, and Vergil, and pass over with a bare mention Caesar's dream of empire, his achievement of that dream, and self justification, as an interesting commentary on present-day conquests. I refrain also from analyzing the lack of Ciceronian logic in some of the speeches now being presented for preservation in the Congressional Record. But to literature . . .

The importance of knowledge of Latin to students of English literature rests upon a very old tradition, the English school system. The English school system is what it is today in England because almost 2000 years ago Caesar's legions arrived on that tight little island and conquered it. Then came St. Augustine and the founding of Christianity. With the

church came schools. The language of the church was Latin. Of native priests was required a thorough mastery of medieval Latin, and the teachings of the church fathers involved the thoughts of ancient Greek and Roman authors. Chiefly, however, there was the Latin Bible to be translated into English very slowly during the thousand years between St. Augustine and the much admired rendition which we know as the King James version.

Although we have one noble epic, the *Beowulf*, in Anglo Saxon, and a few fragments of poetry, literary men wrote Latin until the time of Chaucer and after. Latin was more widely used and its literature better known than Greek because it was more easily grasped. The problem of constructing grammars and vocabularies of Greek was obviously greater than substituting the changes from medieval Latin to classical Latin. By the middle of the sixteenth century humanistic schoolmasters were teaching their students to speak Latin as well as read it. For this purpose they used the comedies of Plautus and Terence and the tragedies of Seneca. Hence schoolboys early became familiar not only with *Caesar*, *Cicero*, and *Vergil*, but with the playwrights. Classical legends they knew well from their study of Ovid's *Metamorphoses*. As a result English writers from the time of the renaissance filled their works with allusions to such familiar incidents and phrases as their readers well knew from their schooldays.

We often forget that the idolized authors of English literature were once merely schoolboys, rigorously drilled in the fundamentals of Latin, and we are apt to think — as do some modern college students — that classical allusions were introduced by Spenser, Shakespeare, and Milton, to confuse students or at least to *impress* the reader with the author's superior learning. Actually the author was merely ex-

plaining by use of a familiar reference. The standardization of learning in those days made such procedure not at all wishful thinking. Today the graduates of even our best colleges may know no Latin and almost certainly no Greek. (I shan't say, o tempora, o mores!) But if they don't want Latin today, they won't understand much of English literature beyond the best sellers of our time.

For example, this passage from *A Midsummer Night's Dream* came up in my Shakespeare class the other day:

And by the fire which burn'd the
Carthage queen,
When the false Troyan under
sail was seen . . .

This means something immediately to the student who has read Vergil's *Aeneid*, but to the majority of the class, it was merely occasion for a footnote.

Although the technique of verse writing is much more closely allied to French and Italian forms than to Latin (because of English accentual rhythm rather than the Latin quantitative meter) the English types of poetry are essentially Latin. Lyric, pastoral, epic, and ode are standard patterns widely imitated. Pastoral poetry is the background of romanticism, the epic formula for the present day novel — plunging in *medias res*; and the satires of Juvenal and Horace were models for Pope and Byron. Milton's *Paradise Lost* follows the tradition of Vergil's *Aeneid*.

In the drama, the techniques for both tragedy and comedy from the renaissance to the present day, are those developed by Seneca, Plautus, and Terence. Latin drama began to influence English drama in the middle of the sixteenth century, a few years before the birth of Shakespeare. Shakespeare grew up in the midst of a new but ancient development in the writing of plays. Young Latin students were experimenting with incidents of English life and manners written after Latin models. Nicholas Udall, an English schoolmaster and teacher of Latin, wrote the first English comedy, *Ralph Roister Doister* in imitation of the plot of Plautus' *Menaech-*

mi, in 1548. Here the braggart soldier, the *miles gloriosus* type, later to appear as Captain Babadil in Jonson's *Everyman in His Humour*, and Bob Acres in Sheridan's *The Rivals*, is the central figure. He is a stupid dolt. Ralph Roister Doister's wooing of Dame Christian Custance is complicated by Merrygreek's revising the punctuation in the letter addressing Ralph's protestations of love so as to incur quite naturally the lady's displeasure. Hence Merrygreek is obviously the witty, Greek slave of Roman classical comedy. Brainworm is Ben Jonson's best exponent of this type.

Although there were dramas in England before the Latin influence became so strong, they were mostly church dramas limited to religious stories. Actually dramatic technique remained in a naive and simple form until the beginning of the imitation of Roman comedies and tragedies in the middle of the sixteenth century.

Differentiation between Greek and Roman influences can be sharply made because the techniques are strikingly different. Greek tragedy was written for the theatre, for the recitation of the chorus and the few actors permitted on the platform, while Roman tragedy, on the other hand, lived for the English playwright in the drama of the philosopher Seneca who wrote his plays not for the theatre but for the reader. In Greek tragedy, the emphasis was upon the actions of the characters in the grip of abstract Fate; doing or suffering horrible deeds covers all possible developments of the plot. That is, the principal character unwittingly and thus ironically, does something which brings about his failure. He must pay for his misdeeds done, of course, quite unintentionally, and that is the irony of it!

Seneca, however, presents the double-dyed villain as his principal character, who with malice aforethought performs some horrible deed for which he must pay retribution. Against this monster a young man of ideals is brought in conflict. Not the Delphic oracle, nor abstract fate, but ghosts demanding revenge, appear to spur on the reluctant avenger. In Senecan tragedy the characters are either good

or bad, drawn with bold strokes to be either black or white. There is no unintentioned act; the characters do what is expected of a person of their type. Furthermore, the action is bloody, executed before the reader, whereas in Greek tragedy no violent action takes place upon the stage, being merely reported by the chorus or the characters. Senecan theory with its melodramatic action appealed to the lusty Elizabethans. The hearty vulgarity of their daily lives demanded strong food and heady drink in the theatre.

In Greek comedy Aristophanes' method was satirical and witty, appealing to the intellect, producing thoughtful laughter, rather than loud guffaws. In contrast the Roman comedy of Plautus and Terence emphasized situations. It mattered not what the characters were nor what they said *per se*, but rather what they did and said in a specific and ludicrous situation, appealing less to the mind than to the body, and producing hearty physical reactions.

After the introductory work indicated in such English plays as *Ralph Roister Doister*, *Gammer Gurton's Needle*, and *Gorboduc*, the actual development came some twenty years later at the hands of Shakespeare's predecessors. Thomas Kyd and Christopher Marlowe set the patterns for Shakespeare's work in tragedy and George Peele, John Lyly, and Robert Green developed the variations on Roman comedy for Shakespeare's first plays, *Love's Labour's Lost*, *A Comedy of Errors*, and *The Two Gentlemen of Verona*.

From the hundreds of Elizabethan plays I select a few representations. Kyd's *The Spanish Tragedy* presents two chorus figures, *Revenge* and the Ghost of Don Andrea, a slain warrior who is the lover of Belimperia. Belimperia, therefore, is bound to avenge her lover's death. Don Andrea's friend, Horatio, has captured the slayer, but then is himself murdered. Now impelled by two reasons Belimperia seeks vengeance. She is aided by Hieronimo, Horatio's father, but Hieronimo in perfect accordance with Seneca's method, goes insane.

Shakespeare's *Hamlet* is another excellent example of the carry-over from Latin to English. Hamlet is the reluctant avenger of his father's murderer, who has usurped the throne of Denmark and married Hamlet's mother. The ghost of his father comes to chide Hamlet, and amidst misunderstanding, Ophelia's insanity, the murder of Polonius, and the bloody duel with Laertes, Hamlet finally slays his uncle, the usurping King and the murderer of Hamlet's father.

For some reason, presumably temperament, the Elizabethan playwrights were little influenced by Aristotle's theories and the plays of Aeschylus, Sophocles, Euripides, and Aristophanes.

Shakespeare's interest in Roman life and character, however, is so well known that I hesitate to indicate his frequent usage of such material in such plays as *Titus Andronicus*, *Julius Caesar*, *Coriolanus*, and *Anthony and Cleopatra*, for example. But Shakespeare's great contemporary Ben Jonson with meticulous scholarship found fault with Shakespeare's freedom, and actually wrote footnotes on his own plays *Sejanus* and *Cataline* to indicate the historicity of character motives and plot incidents. Jonson likewise imitated Horace and Catullus, writing such lines as "Drink to me only with thine eyes . . ."

George Chapman, referred to in Keat's famous sonnet, *On First Looking into Chapman's Homer* wrote two tragedies in the Senecan tradition, *Bussy D'Ambois* and *The Revenge of Bussy*. John Webster, Thomas Middleton, Cyril Tourneur and many others continued Senecan tragedy until the theatres were closed by the Puritans in 1642. And Ben Jonson's comedies, *Everyman in His Humour*, *Everyman Out of His Humour*, *The Alchemist*, and *Volpone* are closely imitative of the comedies written by Plautus and Terence.

When Charles II returned from exile in 1660, plays were again produced in England, influenced by the French classical school which in turn owed its concepts to the interpretation of Aristotle given by that fifteenth century group of poets known as the

Pleiade. In other words, the form of English drama from 1660 until the death of Pope in 1744, owes more to the Greek than to the Roman techniques. In particular, John Dryden wrote *All for Love*, his version of Shakespeare's *Anthony and Cleopatra*, after the Greek technique rather than the Roman.

The romantic, lyric drama of the nineteenth century followed the Shakespearean patterns without fully conceiving the problem of plot and characterization for the theatre. With the exception of Robert Browning's plays which are definitely Greek in temper and method, these poetical dramas were for the reader, not the theatre.

Modern tragedy and comedy, developed in the seventies of the last century, followed the course of social problems. Hypocrisy, the double standard of morality and the emergence of woman from the home, produced specific substitutes for the old abstract problems.

Although English tragedy has been more often cast in the Roman mould from the time of Shakespeare and Marlowe to O'Neill, it is noteworthy that Maxwell Anderson announced in New York last winter at the meeting of the Modern Language Association that he had turned to Aristotle for the formula of writing tragedy.

As a modern play showing classical influence, I select O'Neill's *Mourning Becomes Electra*. Some of the less wary critics hailed this play as significant of a great intellectual awakening in America, the return to Greek art. As a matter of fact, O'Neill's play was nothing more than melodrama. In the words of one able New York critic, the ghost of O'Neill's father who for many years played the title rôle in *The Count of Monte Cristo*, stalked the boards again. The material is obviously Greek. Likewise the division into a trilogy. But Orestes was impelled to revenge by the oracle, whereas in O'Neill's play, Orin is egged on by his sister, Lavinia, to kill his mother. In the various Greek versions, Orestes is revealed standing beside his mother, the slain Clytemnestra, his bloody act performed, his sword sheathed. O'Neill does spare us the

actual shooting of Christine, but the sound of the shot rings through the theatre, and we see the killing of General Mammon and of Christine's lover. He introduces the supernatural element in the end when Lavinia thinks she can pay for her crimes by living alone with the Mammon ghosts, — a sad travesty on Seneca's ghosts, or the portentous utterances of the Greek oracle! Here then, is villainy! The revenge of unscrupulous daughter effected upon an unscrupulous mother by a weak, worthless son. There is neither the mounting emotions of high decision, nor the act accomplished.

For comedy, I think only a few words suffice to cover *The Boys from Syracuse*, in which appears only one line from Shakespeare's *Comedy of Errors*. It reminds me of a production of the latter which I saw in the courtyard of Heidelberg Castle in Germany a few summers ago. The situation of two sets of twins bringing utter confusion of identity requires no witty lines, no impress of character, no philosophy, to make it humorous. Only what they do in the situation is of importance. Plautus did that in the *Menaechmi* and took care of the elaborations of the plot in the *Amphitruo*.

In conclusion, however much we may regret the over-emphasis upon scientific reactions, compounds, and forces in modern college curricula at the expense of traditional literature, I think I have demonstrated the continued use of classical techniques in English poetry and drama. In modern fiction and drama, the old epic technique of plunging *in medias res* is still a standard formula. Almost any magazine story picked at random, or play selected for an evening's entertainment would illustrate the truth of this statement. For the person who attempts story or play writing, understanding of this technique is essential. And if, as I sincerely believe, understanding of technique requires familiarity with the original language, then I may have indicated a reason or two this afternoon for the continued study of Latin quite apart from the usual discussion of this subject.

April Convention in New Orleans.

MISS BOYER'S PALINDROME COLLECTION

O m n i p o t e n s v i r t u s m a i e s t a s a l t a s a b a o t h
 E x c e l s u s d o m i n u s v i r t u t u m v e r u m e c r e a t o r
 F o r m a t o r m u n d i h o m i n u m t u m v e r e d e m p t o r
 T u m e a l a u s v i r t i t u g l O r i a c u n c t a s a l u s q u e
 T u r e x t u d o c t o r t u e s R e c t o r c a r e m a g i s t e r
 T u p a s t o r p a s c e n s p r O t e c t o r v e r u s o u i l i s
 P o r t i o t u q u e m e a s a n c T e s a l u a i a o r e t a u c t o r
 D u x v i a l u x v i t a m e r c E s b o n a i a n u a r e g n i e s
 V o x s e n s u s v e r b u m v i R t u t u m l a e t a p r o p a g o
 A d t e d i r e x i e t c u m u l A n s n u n c d i r i g o v e r b a
 M e n s m e a t e l o q u i t u r M e n t i s i n t e n t i o t o t a
 Q u i c q u i d l i n g u a m a n U s o r a t e t b u c c a b e a t e
 C o r h u m i l e e t v i t a i u S t a s a c r a t a v o l u n t a s
 O m n i a t e l a u d a n t e t c A n t a n t c r i s t e s e r e n e
 N a m q ; e g o t e d o m i n u m p R o n u s e t l a e t u s a d o r o
 A t q e c r u c i d e m i s e t u A e h i n c d i c o s a l u t a n s
 S p e m O R O T E R A M U S A R A M A R A S U M A R E T O R O h i n c
 H o c m e u s e s t a r d o r c l A r u s h o c i g n i s a m o r i s
 H o c m e a m e n s p o s c i t p R i m u m h o c f a m e n e t o r a
 H o c s i t i s e s t a n i m i m A n d e n d i m a g n a c u p i d o
 V t m e t u p i e s u s c i p i a S b o n e c r i s t e p e r a r a m
 O b l a t u m f a m u l u m q o d U i c t i m a s i m t u a i e s u s
 H o s t i a q u o d t u a s i m m e M e t c r u c i f i x i o t o t u m
 I a m t u a c o n s u m a t e t p A s s i o m i t i g e t a e s t u m
 C a r n a l e m v i t i a c o n f R i n g a t d e p r i m a t i r a m
 R e f r e n e t l i n g u a m p i E t a t i s v e r b a r e p o n a t
 M e n t e m p a c i f i c e t v i T a m e d u c a t h o n e s t a m
 N a m q u e t u s q u a n d o t O t o f u l g e s c e t o l y m p o
 I g n e u s a d u e n t u s t o r R e b i t e t a r d o r i n i q u o s
 T e m p e s t a s t r i d e t c O r n u i a m m u g i t e t o r b e
 A n t e a p p a r e b i t q u a n d o c r u c i s a e r e s i g n u m
 T u m r o g o m e e r i p i a t f l a m m i s v l t r i c i b i p s a
 A t q e p o e t a m a g n i p r o p r i u m d e f e n d a t a b i r a

C u i c a n o i u r e c a n a m h ^{RA} B A n u s v e r s i b u s o r e
 C o r d e m a n u s e m p e r d o ^{NUM} M E m o r a b i l e c a n t u
 Q u o d d e d e r a t v i t a e m e ^{ME} T C L E m e n t e r i n a r a
 Q u a n d o i p s a i e s u s c l e ^{MENS} R O C o a b e r u i t i m o
 I n f e r n i r e q u i e m n u n c ^{OC} R I S T E a r c e p o l o r u m
 D a m i h i h o c p o s c o s p e r o e ^{TU} E R a o m n i a c r e d o
 Q u a e p r o m i s i s t i h o c t e n ^{EO} P N E t a t e f i d e q e
 Q u o d v e r a x f a c i s o r d i n e ^{UDICIO} m n i a v e r o
 I n u n c a d s u p e r o s i n c a e l i s r i t e t r i u m p h o s
 O l a u s a l m a c r u c i s s e m p e r s i n e f i n e v a l e t o

This is a dactylic hexameter hymn, De Laude Sancta Crucis, composed by Rhabanus Maurus, Archbishop of Mainz and Abbot of Fulda, in the Carolingian period. The cross beginning with the eighteenth letter of the fourth line and running down, and running across from the fifth letter on the seventeenth line, forms a palindrome reading the same on the upright and on the crossbeam. It is one of several that this man composed. Many such are written for play on position of letters of the alphabet rather than for the sense. Probably word division is "Oro te Ramus aram."

The letters included in the outline of the man kneeling in prayer in the lower part spell "Rabanum memet clemens rogo O Criste tuere [o] pie indicio."

Translations From Martial

By JOSEPH H. VARNER, JR.,
of Alpha Upsilon

I, 32

Thee naught I care for, nor can tell
thee wherefore:
Sabidius, this I know—thee naught I
care for.

I, 38

The book thou readest, Fidentine, is
mine:
When read by thee, it sounds as bad
as thine.

I, 56

Mine host, a thunderstorm has
drenched your vines:
You cannot now sell undiluted wines.

I, 109 (Lines 1-5)

Issa's more naughty than Catullus'
bird,
Issa is purer than a dove's own kiss,
Issa is sweeter than all maids that live,
Issa is dearer far than Indian gems,
Issa is Publius' delight — a pup.

III, 61

'Tis naught you ask, you say, and I
reply:
If naught you ask, then nothing I
deny.

IV, 24

All of Lycoris' friends, bereft of life,
She's buried now: may she befriend
my wife!

II, 87

You say that lovely ladies are aglow
with love for you,
Whose face looks like a swimmer's
face beneath the waters blue.

II, 88

You don't recite, yet pose as bard.
All right:
Be what you please, just so you don't
recite.

IX, 10

Paula, you'd Priscus wed? You're
wise, 'tis true.
Priscus will not wed you, and he's
wise too.

IX, 19

You, friend, throughout three hun-

dred lines of verse,

The baths of Ponticus the rich re-
hearse —
Rich Ponticus, whose menus are di-
vine.
You do not wish to bathe, but yearn
to dine.

VII, 4

Since Oppianus found his face was
pallid,
He thought he was a bard, and wrote
a ballad.

VII, 16

I'm broke, my Regulus, and therefore
I
Must sell your presents. Would you
care to buy?

XII, 47

Bards Gallus and Lupercus write for
gain.
Now, Classicus, deny that bards are
sane!

Notice

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be sent to the National Treasurer, Mr.
Edwin Miller, 713 Fifth Avenue,
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to the Editor but not money.*

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United States.*

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The Executive Secretary-Editor still
has membership shingles on hand and
will supply them immediately upon re-
quest of those chapters wishing to have
them, as long as the supply lasts.

BETA BETA INSTALLED AT FURMAN

By DAVID K. SHELTON

THE Beta Beta chapter of Furman University, Greenville, South Carolina, was initiated into Eta Sigma Phi on Oct. 10, by Alpha chapter from Winthrop College, Rock Hill, South Carolina. Helen Dickson, Prytanis of Alpha Alpha at Winthrop, was the installing officer, assisted by Alice Blake, Nell Ecker, Bettie Todd, and Dr. Donnis Martin, all of Winthrop.

Officers of the new chapter are Vernon F. Frazier, Prytanis; Manuel Fowler, Hyparchos; Gloria Brodie, Grammateus-Chrysochylax.

The initiation, which ushered into membership of the new chapter eleven active and two honorary members, eight being students of Greek and five of Latin, — was carried out in a beautiful way as the four officers of Alpha Alpha, robed in costumes of the old Greek period, led those seeking membership into a room decorated with pennants and symbols of the organization, and lighted by candles. During this time the officers took oath of office, and the remaining constituency pledged their loyalty to the organization and to the study and promotion of the classics, which was presented as the purpose of the fraternity. After the initiation (and seven more were initiated on Dec. 5), the Furman group served refreshments and showed the Winthrop representatives points of interest on the Furman campus.

Beta Beta chapter of the national organization had its beginning in a nucleus of eight charter members on the men's campus of Furman, who, in view of the fact that in the past a club which had existed for promotion of the Classics had become extinct, —thought it wise to renew the stimulus for interest in this field. Dr. Harold Miller, who came to Furman last year as Greek and Latin professor, served as the inspiration for the beginning of the organization. Working in the background, he stimulated intense interest in the minds of the small group, from which the larger organi-

zation evolved. The local club elected its new members from those students taking one or more of the classics courses, who had attained a high academic rating in that field. The programs of the campus organization consisted of the study of the old Greek and Latin philosophers and their philosophies in relation to present American civilization.

Application for membership in Eta Sigma Phi was made in the spring of 1939, after which followed the initiation in October of the Beta Beta chapter by the Alpha Alpha group from Winthrop College, Rock Hill, S. C.

Dr. Olivia Futch, member of the Education department at Furman, who was a member of Eta Sigma Phi at Florida State Teacher's College during her college years, and who did her doctor's dissertation in Education on methods of Latin study, has become an honorary member of the Beta Beta chapter of the national fraternity.

Furman University has had an interesting history. It is a co-educational college situated in a mountain city in South Carolina, and had its origin in the inspiration of Dr. Richard Furman, under whose leadership the South Carolina Baptist State Convention set up plans for a seminary for young ministers and after whose death the Furman Academy and Theological Institution was established in Edgefield, S. C. in 1826.

After the changing of the site and policies of the institution several times along with a renewed interest in education under denominational influence and control, in 1851 the institution was transferred to Greenville, S. C. as an institution of "collegiate and university grade" and rechartered as "The Furman University," with a faculty of three professors.

When Furman University was moved to Greenville in 1851, it established with an academy of girls a relationship which was continued in an interesting way throughout the years, and in 1933 this relationship culminated in the coordination of Fur-

man University and Greenville Woman's College. By this action of the boards of trustees of the two institutions, all assets of the Women's College have been deeded to Furman University, and now Furman offers to women the same courses under the same professors, and the same degrees offered to men, (A.B. and B.S.). A distinct student life and personnel program are maintained, however, on a separate campus.

Judge John Laney Plyler was elected President of Furman University in 1938, succeeding Dr. Ben E. Geer, who was instrumental in the consolidation of the two institutions. Dr. Plyler, before his election to the presidency of the university, was Judge of Greenville County of South Carolina.

The present enrollment of Furman University is something over 1000, which includes a graduate department offering degrees in Education and Sociology. This graduate department was set up as an experiment to deter-

mine how far an institution can exert its influence from the "college hill". "A University's service ought not to stop where its campus stops," is the slogan adopted by the Greenville County Council for Community Development, an organization with a five-year plan of cooperation centering around the schools of Greenville, South Carolina. Administrative offices of this group are on the Furman Campus, and they are staffed by university professors.

Executive Council takes pleasure in announcing the appointment of Prof. Horace Wright of Lehigh University as the fourth member of the Board of Trustees of Eta Sigma Phi. Dr. Wright has long been an active faculty member, both locally and nationally. Those who attended our last national convention will remember Dr. Wright's valuable assistance at the meeting in Gettysburg.

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