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Bethlehem, Pennsylvania

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A b o u t —

Essay Contest

Twenty interesting essays written on the general topic of the "Universality of Horace's themes and imagery," but varying widely in their specific treatment were submitted to the judges in this second essay contest. Eta Sigma Phi is happy to announce that Mr. Henry Popkin of Brown University is the first prize winner. The prize essay, "Horace and the English Romantic Writers," is printed in this issue of the NUNTIUS. Second and third prizes go to Miss Frances Kalson, University of Pittsburgh, and Henry St. Clair Lavin, S. J., West Baden College. Honorable mention is awarded Miss Catherine Austermehele, College of Chestnut Hill.

The fraternity wishes to express its thanks to the judges and Miss Brokaw for all the work they have done to make this contest a success. We regret to announce that Eta Sigma Phi will not hold the third essay contest this year because of the war conditions. It has been deemed advisable to postpone the last contest of the series until after the war.

Miss Brokaw Resigns

We of Eta Sigma Phi are indeed most sorry to see Miss Brokaw give up her office as Executive Secretary. War conditions, however, have changed her plans so that she has resigned her post and has taken a job with Time magazine. We wish her success in her new position, but we are positive that anyone who has done her job as faithfully and as well as she has for Eta Sigma Phi cannot help but succeed. Until the war is over, we shall try to carry on following her fine example, but as soon as the world returns to normal again, we'll be glad to see Miss Brokaw back.

New Treasurer

At the completion of the term of office of Miss Anna Marie Mangiaracina this October, Miss Thalia Leopold also of Alpha Chi Chapter, was elected to the post of National Treasurer. All national dues can now be sent to Miss Leopold at the address given with her name on page one. We are sure that you will give Miss Leopold the same cooperation afforded her predecessor.

War Problems

C'est la guerre seems to be the universal theme this year, and there is no exception in Eta Sigma Phi. War has brought many changes to the fraternity. It is interesting to notice that the new group of officers has been chosen "by mail." Since Miss Brokaw's resignation, the executive office and NUNTIUS office have been moved to Alpha Epsilon Chapter at Lehigh University. National fraternity activity during the war will be centered around the NUNTIUS. The war has brought on changes in that, too. Most serious is the shortage of help. It is necessary, therefore, that every member of the fraternity regard himself a potential contributor to the journal. The editor will need the cooperation of all in securing material and will be very glad to receive all contributions.

Probably all the chapters are faced with like problems concerning planning of programs this year. Many have suffered a terrific drop in membership as has Alpha Epsilon Chapter, for example. The members of this chapter discovered that they could not continue with the old system of reports by members at each meeting. Instead, they chose a theme in keeping with the war and held animated and informal round-table discussion about

Continued on page eight

Horace and the English Romantic Writers

By HENRY POPKIN, Brown University

No period of English literature has not numbered lovers of Horace among its authors. Surprisingly, this rule is true even of the period 1798-1832 when the Romantics had supposedly cast aside all classical bonds.

Horace gave pleasure to the Romantics just as he had given pleasure to the Neo-Classicalists. The two literary schools especially appreciated certain aspects of Horace. The Neo-Classicalists were influenced mainly by his literary forms, by his conciseness of expression, and by his criticism in the *Ars Poetica*. The Romantics, however, were interested in what Horace said of himself and of the life of his times. Like most writers they studied also the way he expressed himself. Even the Romantics carefully observed this aspect of Horace's work. Wordsworth, in his Preface to *Lyrical Ballads*, had emphasized his own "selections of language." Selection of language was Horace's forte, and all the poets learned by studying him. Both Neo-Classicalist and Romantic acclaimed his skill.

Thus in the works of Horace were found qualities that appealed to the two most incompatible schools in all of English literature. On the common ground of love of Horace the leaders of both schools met. Only a truly universal poet could effect such a meeting. A truly universal poet Horace was.

The casual reader assumes that the influence of the Greek and Latin classics was no longer potent in the Romantic period. He pictures the iconoclastic Romantic poets turning their backs on the masterpieces of the past. He supposes they draw all their inspiration from themselves. These imaginings are far from correct.

The Romantic poets *did* avoid the re-

strictions which the self-conscious imitators of the ancients had imposed upon themselves. The Neo-Classical writers had carefully followed the forms of the ancient authors. Pope wrote Epistles and Marvell fashioned Odes in imitation of Horace. Milton composed an epic in imitation of Virgil. The Romantics, on the other hand, were intrigued by matter rather than form. They studied the content of ancient works for inspiration rather than the form for imitation. While the Neo-Classicalists applied ancient forms to modern themes the Romantics preferred to embroider ancient themes in various forms. Shelley wrote a new and very different *Prometheus*. Keats molded the obscure legend of Endymion and Diana into a graceful narrative poem. Byron spread the Epicurean advice of Horace throughout *Don Juan*. The Romantics did not desert the Greek and Latin classics, but they employed them with a new purpose.

How did these men who so loudly proclaimed their originality come to make use of the classics at all? Simply because most of them could not help themselves. For a great many of the Romantics, classical culture was a part of themselves. The masterworks of Greek and Latin literature had been thoroughly drilled into them at school and college. Changing literary standards had meant no change in educational standards. Horace, Virgil, Homer, and the rest were still taught at the great English public schools, the grammar schools, Oxford, and Cambridge. Some of the Romantics acquired a distaste for these studies at school. In spite of their distaste the school boys learned their lessons.

Although the Romantic poets rebelled against the past they could not repudiate that part of the past which had become

part of themselves. It was second nature to many of them to turn to classical authors for thoughts like their own and for well-turned phrases. Horace, master of the *mot juste*, was a logical source for frequent quotation. His works had been an important part of the Romantic poets' education.

Another reason for this Romantic classicism was the Romantic interest in the past. The past was to many Romantics an attractive escape from reality. Some of these writers went back only as far as the Middle Ages in their study of the past. Robert Southey, author of *Roderick*, and Sir Walter Scott, author of the *Waverly Novels*, were two of these mediaevalists. Other writers explored more ancient times. Shelley and Keats wrote the glory of Greece. Byron and Wordsworth, on visiting Italy, recalled not only mediaeval times, but also the age of Horace. Greek and Roman themes were common in Romantic poetry.

The works of Horacè were popular among the Romantic poets. Horace's changing moods mirrored the thoughts of the Romantics as they mirror the thoughts of all men, of all nations, of all times. Horace is, to us an over-worked word, "modern." He is more than that; he is universal. In all of the world's literature writers have turned to Horace for aid and inspiration. Even the English Romantics were no exceptions.

The so-called "Pre-Romantics" bore little resemblance to the later Romantics in their use of the classics. Thomas Gray imitated Horace's *Ode to Fortune* in his *Hymn to Adversity*, and the same writer's *Spring's Lesson* in his *Ode to Spring*. These poems were early works and show few Romantic tendencies. They resemble rather the polished imitations of Alexander Pope. They are Neo-Classical, not Romantic. Gray's Romantic period came later.

Robert Burns once said that all the

Latin he knew was: *Omnia vincit Amor*. The Scottish poet had no knowledge of Horace.

William Cowper studied Latin at Westminster School. His *The Certainty of Death* deals with an Horatian theme and employs imagery that resembles Horace's. Cowper was the first truly Romantic poet to be influenced deeply by Horace.

Byron, Wordsworth, and Landor led in interpreting Horace for the Romantic movement. Their liking for Horace was one of the very few things they shared.

Lord Byron studied Horace at Harrow School and at Cambridge University. He did not enjoy Horace wholeheartedly. Byron attributed his faulty appreciation of the Roman poet to the early age at which he had to read Horace's verse. He wrote in a note to *Childe Harold's Pilgrimage*:

I wish to express that we become tired of the task before we can comprehend the beauty; that we learn by rote before we can get by heart; that the freshness is worn away, and the future pleasure deadened and destroyed, by the didactic anticipation, at an age when we can neither feel nor understand the power of composition, which it requires an acquaintance with life, as well as Latin and Greek, to relish, or to reason upon.

Byron's earliest works include a rather stiff translation of the ode beginning, "Iustum et tenacem . . ." and *Hints from Horace*, a paraphrase of the *Ars Poetica*. In the latter work Byron employed the framework of Horace's poem to flay his enemies. *Hints from Horace* is distinctly reminiscent of Dryden's *Macflecknoe* and Pope's *Dunciad*. Its similarity to these works and its fidelity to Horace's form without a parallel fidelity to his theme stamps *Hints from Horace* as more Neo-Classical than Romantic.

Byron's *Childe Harold's Pilgrimage* give better evidence of Horatian influence upon a Romantic. The poem is a leisurely narrative of wanderings on the continent of Europe. Most of the places visited by the hero have historical or literary connotations. In the last Canto, at Mount Sor-

acte, Byron recalls Horace's picture of "lone Soracte's height." The mountain celebrated by Horace makes Byron pause for some remarks about his personal experience with Horace's poetry. The poet expresses regret that he was forced too early to study Horace. It is impossible for Byron

with pleasure to record
Aught that recalls the daily drug
which turn'd my sickening memory.

Byron concludes with:

Then farewell, Horace; whom I hated so,
Not for thy faults but mine; it is a curse
To understand, not feel thy lyric flow,
To comprehend, but never love thy verse;
Although no deeper moralist rehearse
Our little life, nor Bard prescribe his art,
Nor livelier Satirist the conscience pierce,
Awakening without wounding the
touch'd heart,
Yet fare thee well—upon Soracte's ridge
we part.

Byron seems never to have overcome completely his early prejudice. As late as 1817, only seven years before his death, in a letter to Thomas Moore, he refers to "The Mantuan birthplace of that harmonious plagiary and miserable flatterer, whose cursed hexameters were drilled into me at Harrow."

In spite of his prejudice Byron admits Horace's artistry by frequently quoting and paraphrasing the Roman poet in *Don Juan* and in other poems. It seems clear that Byron quoted Horace, not to show his learning, but solely because Horace's phrases are the best way, the perfect way, to express certain thoughts. Byron follows the same practice in his letters and his *Journals*.

A few examples from *Don Juan* will illustrate Byron's judicious use of Horace's gracefully polished phrases:

Brave men were living before Agamemnon.

Beatus illa procul! from negotiis.

Saith Horace; The great little poet's wrong.

My days of love are over; me no more
The charms of maid, wife, and still less
of widow,

Can make the fool of which they made
before,—

In short, I must not lead the life I
did do;
The credulous hope of mutual minds
is o'er,
The copious use of claret is forbid too.

To the last quotation Byron adds a note giving the lines from Horace that inspired him:

Me nec femina nec puer
Iam nec spes animi credula mutui,
Nec certare iuvat mero
Nec vincire novis tempora floribus.

This frequent use of Horatian themes and imagery is second nature to Byron. Even in his *Journal* he swears by "*Te Diva potens Cypri*." Byron's constant reference to Horace is the result of the thorough grounding in Latin literature Byron gained at Harrow. The influence of Byron's knowledge of Horace is evinced more subtly in the English poet's literary style, comparable to Horace's in delicacy and aptness of phrasing.

Byron, a clever man, looked for cleverness in Horace. He found it, enjoyed it, and made use of it. He did not explore the other aspects of Horace's verse. Similarly, other authors looked to Horace for what interested them and neglected the rest. Few of those who read the many-sided, universal writing of Horace were disappointed. Each man found his own reflection and was satisfied.

William Wordsworth studied Horace at Hawkshead Grammar School and Cambridge University. At Hawkshead, an obscure little country school, Wordsworth encountered none of the urgency that so repelled Byron at Harrow. From the first Wordsworth cherished a genuine fondness for Horace, and he re-read the Roman poet in middle age.

Since Wordsworth loved nature and simple country life it was Horace's love of nature that attracted him. In his first published poem, *An Evening Walk*, he paraphrases Horace, extolling the Roman by disparaging his own ability. In an apostrophe to an English stream Wordsworth writes:

Did Sabine grace adorn my living line,
Blandusia's praise, wild stream, should
yield to thine!

'Mid thy soft glooms the glittering steel
unsheath;
No goblets shall, for thee, be crowned
with flowers,
No kid with piteous outcry thrill thy
bowers.

Wordsworth held always this one point of view, of Horace as nature lover. In *The River Duddon*, Wordsworth compares the English stream to "that crystal spring, Blandusia."

Wordsworth's *Musinbs near Aquapente* in his *Memorials of a Tour in Italy* calls to mind passages in Byron's *Childe Harold*. Like Byron, Wordsworth, travelling in Italy, is moved to think of Horace. Unlike Byron, Wordsworth does not think of the dull task of his school days or of the sophisticated wit of the emperor's court but instead of the leisurely owner of the Sabine farm:

I invoke
His presence to point out the spot where
once
He sate, and eulogized with earnest pen
Peace, leisure, freedom, moderate
desires;
And all the immunities of rural life
Extolled, behind Vacuna's crumbling
fane.

I notice that it is the poet of *aurea mediocritas*, the golden mean, that attracts the middle-class Wordsworth. On the other hand, Horace the court poet catches the fancy of nobly-born Byron. Evidently the tastes of the *bourgeois* and of the nobility have not altered much since the age of Augustus. Horace's appeal to men of different social classes and different social ideals is another indication of his universality.

Wordsworth shows much more interest in Horace the man than Byron does. In *Musings* the Sabine country causes Wordsworth to think of Horace and his Sabine farm. Byron is moved to write of Horace by the sight of Mount Soracte, made famous in Horace's poetry but never associated with Horace in fact.

In *Liberty* Wordsworth again praises the simple life led by Horace on his Sabine farm:

Give me the humblest note of those sad
strains

Drawn forth by pressure of his gilded
chains,
As a chance sunbeam from his memory
fell
Upon the Sabine farm he loved so well;
Or when the prattle of Blandusia's
spring
Haunted his ear—he only listening—
He, proud to please, above all rivals,
fit
To win the palm of gaiety and wit;
He, doubt not, with involuntary dread,
Shrinking from each new favour to be
shed,
By the world's Ruler, on his honoured
head!

Like Wordsworth, Landor was a Romantic poet who outlived the height of the Romantic period. Like Byron he attended one of the great public schools and came to dislike Horace there. Landor's school was Rugby. He was a rebel throughout his academic career and was expelled from Rugby and Oxford in turn.

Landor sought to escape in the past as many other Romantics did. He most admired the great age of Greece and felt a kindred liking for Roman civilization.

In his critical writings Landor treats Horace none too gently. In his verse he frequently quotes or paraphrases Horace. The lines *Suggested by Horace* end with this familiar note:

So fear no rivalry to you
In gentlemen of thirty-two.

Landor's *Imaginary Conversations* picture famous men and women of history and legend in intimate dialogues. One of these *Conversations* presents *Virgilius and Horatius on the Road to Brundisium*. Although this prose sketch was published in 1861, long after the zenith of the Romantic movement, the principles underlying its composition became part of Landor's thought during his youth.

In the manner of Wordsworth Landor depicts Horace the man rather than the poet spouting epigrams. We find the Roman referring to his "snug white cottage overlooking the crags of Tusculum." Horace speaks without shame of his lowly origin. When Virgil asks why he never "sighed about" his "parental heritage," Horace replies:

By Bacchus! a sigh would have blown
away all that property.
My sighs I reserve for my poetry, as
most poets do. I lived in the town;
and a dirty town it is.

Horace refers even to his flight at Philippi:

Looking at me now, you might hardly
think I could run away; but remember,
Apollo has wings to his shoulders, and
Mercury to his feet. Each of them lent
me aid.

In Landor's sketch Horace is much more human, much more real than Virgil. The epic poet seems to be putting on airs. Possibly, the faults of this characterization are due to the impersonal qualities of Virgil's poetry. Landor did not know what kind of a person to make Virgil simply because Virgil's character is not effectively set forth in the Roman laureate's verse. Horace on the other hand, tells us all that he is and all that he is not. We know both his virtues and his faults. Landor, for one, liked Horace the man despite his short-comings.

Of the Romantics, Byron, Wordsworth, and Landor showed most clearly the influence of Horace's lyrics. These three men were very different in their lives and in their works. Byron, born to wealth and nobility, became a leader in fights for freedom the world over. He was a wit and a clever story-teller. Wordsworth, in his youth a friend of liberalism, became staid and conservative in his old age; the poet of nature, he is the antithesis of Byron. Landor was the spirit of self-contradiction. He pleaded for the freedom of enslaved peoples but despised democracy. Steeped in the study of the classics, he preserved the Romantic point of view. For all their differences, these three men agreed in their appreciation of Horace.

Almost all the Romantic writers show traces of Horace's influence in one way or another. Each writer is a distinct personality. His individuality was the boast of the Romantic. Still, each Romantic writer who had studied Horace bore with him the mark of the Roman's influence.

Percy Bysshe Shelley, an alumnus of Eton and Oxford, read Horace. Horace's *Odes* was one of the first works his wife read when she taught herself Latin. In spite of his early strictures against classical studies Shelley gradually came to recognize the mastery of the ancients. This change was due in great measure to the influence of his father-in-law, William Goodwin.

Ossasionally we find lines in Shelley paraphrasing Horace. Shelley has often been accused of unconscious plagiarism, and his use of Horace's words may be taken as an instance of unwitting borrowing.

In the poem beginning "Alas! This is not what I thought life was," we find:

With triple brass
Of calm endurance my weak breast I
armed.

In *Queen Mab* we find what seems to be a vigorous paraphrase of the ode beginning "Iustum et tenacem . . .," the ode Byron translated.

Him of resolute unchanging will;
Whom nor the plaudits of a servile
crowd,
Nor the vile joys of tainting luxury,
Can bribe to yield his elevated soul
To Tyranny or Falsehood, though they
wield
With blood-red hand the scepter of
the world.

For the most part, however, Shelley's first interest seems to have been Greek culture. Greek civilization likewise engrossed John Keats. Keats lacked Shelley's classical education, and his acquaintance with Greek and Latin literature came mainly through translations and classical dictionaries. He once wrote his brother that he intended to make himself a master in Italian and Latin; Keats died without fulfilling this ambition.

Possibly Horace influenced Keats indirectly through the English poet's friend and adviser Leigh Hunt. Hunt, long an admirer of Horace, was called the leader of the school of "Cockney Poetry," of which Keats was a disciple. At school Hunt had won first prize in a competition

for translation from Horace. Third prize was taken by Thomas DeQuincey, later a famous essayist.

Samuel Taylor Coleridge, Wordsworth's friend, was quite different from the poet laureate; however, the two poets had in common their appreciation of Horace. Coleridge's visualization of the Roman poet was more like Byron's than like Wordsworth's. In *A Lay Sermon* Coleridge refers to "the darling of the polished court of Augustus, to the man whose works have been in all ages deemed the models of good sense, and are still the pocket companions of those who pride themselves on uniting the scholar with the gentleman."

In spite of this praise, references to Horace are not common in Coleridge's verse. The title of *Dura Navis* is taken from one of Horace's odes. In this early work the poet counsels against a sea voyage in a manner reminiscent of Horace's *Proempton* to Virgil.

Nonsense Sapphics begins:

Here's Jem's first copy of nonsense verse,
All in the antique style of Mistress Sappho,
Latin just like Horace the tuneful Roman,
Sapph's imitator.

But we bards, we classical Lyric Poets,
Know a thing or two in a scurvy Planet:
Don'te we, now? Eh? Brother Horatius Flaccus,
Tip us your paw, Lad.

Horatian influence in Coleridge is not great, but it does exist.

Even the novelists of the Romantic epoch were affected by Horace's verses. In several of the novels of Sir Walter Scott, including *The Antiquary* and *The Fortunes of Nigel*, we find characters quoting Horace. Thomas Love Peacock also put Horatian quotations into his characters' mouths, most frequently in *Gryll Grange*. In an essay, *The Four Ages of Poetry*, he characterizes the Augustan Age as one in which grace of expression was paramount. Peacock classifies Horace among the "original" poets of that period. Since

Peacock employs exceptional grace of expression and is a very original novelist, it is possible that he identifies himself with Horace's school.

The universality of Horace's lyrics is illustrated by their popularity in the English Romantic movement for two main reasons. First, we have good reason to marvel that the Romantics read Horace at all. The fact that these arch-rebels were attracted to the Roman's works is proof of their special qualities.

Secondly, we find that all these Romantic students of Horace are different types of men. They are optimists and pessimists. They are conservatives and radicals. They are poets, essayists, and novelists. The homage of all kinds of men is the surest indication of Horace's universality.

Continued from page two

"The Ancient Heritage of Strategic Modern Italian and Sicilian Cities." It would be of great benefit to all of us if each chapter would let the editor know of its

Continued on page ten

Medal Report

The Registrar of the Eta Sigma Phi Medal presents the following report for the year ending September 1, 1943.

Balance brought forward\$165.45

RECEIPTS

Receipts for Medal Sales..... 285.85

Total Receipts\$451.30

DISBURSEMENTS

Cost of Medals\$211.37

Postage 3.00

Refunds on Medals 2.00

Bank charges 1.16

Balance on hand 233.77

\$451.30

Respectfully submitted,
Mary K. Brokaw,
Registrar.

Report of the Megas Chrysohylax for the Year 1942-43

Herewith is a financial statement of Eta Sigma for the year ending October 1, 1943.

RECEIPTS

Balance brought forward	\$278.84
Dues for year 1941-1942	10.00
Dues for year 1942-1943	625.00
NUNTIUS subscriptions	*23.00
*Refund of \$1.00	-----
	\$936.84

EXPENDITURES

Executive Secretary's salary	\$150.00
NUNTIUS expenses:	
November	\$65.00
January	65.00
March	66.50
May	66.50
Envelopes	21.64

	\$284.64
Stationery and printing	\$ 4.46
Postage	28.28
Postoffice box	2.25
Essay printing	11.85
Essay postage	11.09
Latin week expenses	3.15
Initiating expenses (BI)	27.78
Communications	3.00
Bonding	2.50
Exchange, safety deposits, bank management	9.02
Refund for overpayment of fees..	5.00
Miscellaneous	2.61

	\$545.63
Balance on hand	391.21

	\$936.84

CHAPTERS

In order to allow the treasurers of the various chapters to check my figures, I am listing the payment of fees by the chapters for the current year.

Gamma	\$ 11.00
Delta	3.00
Epsilon	13.00
Zeta	9.00
Eta	5.00
Theta	8.00
Lambda	23.00
Nu	10.00
Omicron	6.00
Pi	16.00
Rho	19.00
Sigma	11.00
Upsilon	9.00
Psi	14.00
Alpha Alpha	17.00
Alpha Delta	20.00
Alpha Epsilon	*23.00
Alpha Theta	6.00
Alpha Kappa	16.00
Alpha Lambda	30.00
Alpha Nu	20.00
Alpha Omicron	16.00
Alpha Xi	39.00
Alpha Pi	41.00
Alpha Rho	36.00
Alpha Sigma	8.00
Alpha Tau	15.00
Alpha Upsilon	20.00
Alpha Phi	11.00
Alpha Chi	35.00
Alpha Psi	14.00
Alpha Omega	2.00
Beta Alpha	9.00
Beta Gamma	14.00
Beta Epsilon	11.00
Beta Zeta	6.00
Beta Eta	13.00
Beta Theta	20.00
Beta Iota	26.00

	*Refund of \$4.00

AMONG THE CHAPTERS

Alpha Pi Chapter
Gettysburg College

Alpha Pi Chapter at Gettysburg College held two meetings during the summer session. At the first one, four students were initiated into membership. They were: Ross Forcey, Delbar Haslbeck, Milton Raup, and Russel Reithmiller. The program for the second of the summer meetings consisted of a paper on Greek music by Prof. Frederick Shaffer and a quiz on Greek and Roman pictures.

The Chapter also welcomed four additional students into membership at the beginning of the 1943-44 school year. The new initiates include Franklin Keller, James Singer, Martha Trumpeter, and Marian Fish.

The program for the years will center around the theme of Roman and Greek art. It will include topics on architecture, sculpture, cooking, dress, and ancient coins. Meetings will be held once a month.

Alpha Epsilon Chapter

Lehigh University

Despite the decrease in membership caused by the war conditions, Alpha Epsilon chapter carried on its usual program throughout the summer. The theme of the monthly discussions was "The Ancient Heritage of Strategic Modern Italian and Sicilian Cities." We merely followed General Eisenhower's invasion and "captured" the history of these cities, town by town.

At the first meeting of the fall semester held on November 12, a new member was elected and plans for the initiation meeting were discussed. Even though war conditions have much depleted our ranks, we are still looking forward to an active year.

Sigma Chapter
Miami University

Sigma Chapter held its first meeting of the year on October 14. New members were elected, and plans were made for the initiation and banquet to be held in November. The chapter is very proud of its three members who were elected as juniors to Phi Beta Kappa last spring. Those so honored were Betty Lydiag, Betty Schaefer, and Janice Schulz.

Now we are looking forward to a series of programs in which we plan to discuss various phases of ancient Roman life. One of our first subjects for discussion will be the similarities between ancient Rome and the United States in wartime.

Beta Gamma Chapter

Westhampton College

Beta Gamma Chapter held its first meeting on October 6, 1943. Members discussed aims for the year. It was decided to hold at least two open meetings and to present at these programs to the student body. November 18 was set as the date for the first open meeting. Plans for a Saturnalia were also begun.

On October 22, the members were guests for dinner at the home of Miss Keller, Westhampton's Dean, who is an honorary member of Eta Sigma Phi.

Beta Gamma will hold a public tapping ceremony on November 29.

Continued from page eight

problems and solutions, if they have been found. With such a pooling of information, the editor could pass the word on through the NUNTIUS. This would provide answers to the other chapters who might be seeking to continue the fine tradition of inspiring programs at each local meeting.

CHAPTER DIRECTORY

BETA: NORTHWESTERN UNIVERSITY, Evanston, Illinois.

GAMMA: OHIO UNIVERSITY, Athens, Ohio

DELTA: FRANKLIN COLLEGE, Franklin, Indiana

EPSILON: THE STATE UNIVERSITY OF IOWA, Iowa City, Iowa

Prytanis: Edward Vorba, 225 E. Church
Hyparchos: Marjorie Carpenter
Grammateus: Katherine Tailor
Chrysohyllax: Hazel Toliver, 18 S. Van Buren

ZETA: DENISON UNIVERSITY, Granville, Ohio

Prytanis: Alice Reigner, Beaver Hall
Hyparchos: Nancy Fauberg, Gilpatrick Hall
Epistolographos-Grammateus: Mary Jean Garde, Parsons Hall
Chrysohyllax: Wilbur Powers, Route 3, Newark, O.

ETA: FLORIDA STATE COLLEGE FOR WOMEN, Tallahassee, Florida

Prytanis: Mary Julia Thompson

THETA: INDIANA UNIVERSITY, Bloomington, Indiana

Prytanis: Eileen Nagle, Rensoleer
Hyparchos: Betty Schooley, Auburn
Grammateus: Louise Roldel, Boonville
Chrysohyllax: Lucy Schull, Petersburg

LAMBDA: UNIVERSITY OF MISSISSIPPI, Mississippi

Prytanis: Lillian McElroy, Box 379
Hyparchos: Helen House, Box 643
Epistolographos: Thomas Griffith, Box 193
Grammateus: Milton Perry, Box 337
Chrysohyllax: Gladys Gordon, Box 388
Pyloros: Reade Washington, Box 436

NU: MORNINGSIDE COLLEGE, Sioux City, Iowa

OMICRON: UNIVERSITY OF PENNSYLVANIA, Philadelphia, Pennsylvania

PI: BIRMINGHAM SOUTHERN COLLEGE, Birmingham, Alabama

Prytanis: George Harper, 3538 Norwood Blvd.
Hyparchos: Portis Cunningham, 430 9th St.
Grammateus: Herbert Robins, 1312 Princeton Ave.
Chrysohyllax: Bob Cleveland
Pyloros: Bruce Griffin, Route 1, Box 709, Bessemer

RHO: DRAKE UNIVERSITY, Des Moines, Iowa

SIGMA: MIAMI UNIVERSITY, Oxford, Ohio

Prytanis: Betty Lyding, Oxford
Hyparchos: Betty Schaefer, 244 North
Epistolographos: Janice Schulz, 7 Bishop
Grammateus: Marjorie Walt, Tallawanda
Chrysohyllax: Jean Wakeman, Tallawanda
Pyloros: June Mowrey, Wells

UPSILON: MISSISSIPPI STATE COLLEGE FOR WOMEN, Columbus, Mississippi.

Prytanis: Janie McMahan
Hyparchos: Joyce Stricklin
Grammateus: Mary Frances Davis

PSI: VANDERBILT UNIVERSITY, Nashville, Tennessee

Prytanis: Ruth Cohen, McTycire Hall
Hyparchos: Jack Folk, 1904 Broad St.
Epistolographos: Winnifred Glanker, McTycire Hall
Grammateus: Joanne Farrell, 2303 Pierce Ave.
Chrysohyllax: Grace Caldwell, 2711 Acklen Ave.
Pyloros: J. W. Smith, 110 21st Ave.

OMEGA: COLLEGE OF WILLIAM AND MARY, Williamsburg, Virginia

Prytanis: Nan McClellan, Chi Omega House
Hyparchos: Ted Bailey, Kappa Sigma House
Epistolographos: Iris Shelley, Barrett Hall
Grammateus: Virginia Southworth, Gamma Phi Beta
Chrysohyllax: Dorothy Stouffer, Barrett Hall
Pyloros: Wescott Castic, Old Dominion Hall

ALPHA ALPHA: WINTHROP COLLEGE, Rock Hill, South Carolina

Prytanis: Carol Williams
Chrysohyllax: Mary Mahon

ALPHA GAMMA: SOUTHERN METHODIST UNIVERSITY, Dallas, Texas

ALPHA DELTA: AGNES SCOTT COLLEGE, Decatur, Georgia

ALPHA EPSILON: LEHIGH UNIVERSITY, Bethlehem, Pennsylvania

Prytanis: R. Rhys Williams, 826 Delaware Ave.
Grammateus: David Welsch, Kappa Sigma
Chrysohyllax: R. Rhys Williams

ALPHA THETA: HUNTER COLLEGE, New York City

ALPHA KAPPA: UNIVERSITY OF ILLINOIS, Urbana, Illinois

ALPHA LAMBDA: UNIVERSITY OF OKLAHOMA, Norman, Oklahoma

THE NUNTIUS

ALPHA MU: UNIVERSITY OF MISSOURI, Columbia, Missouri

ALPHA NU: DAVIDSON COLLEGE, Davidson, North Carolina

Prytanis: James M. Robinson, Box 603
Hyparchos: Robert Hollinger

ALPHA XI: WASHINGTON UNIVERSITY, St. Louis, Missouri

Prytanis: Marijann Kaimann, 4529 Red Bud
Hyparchos: Isabelle Schwerdtmann, 5049 Tholozan Ave.

Grammateus: Nancy McKaig, 526 Lake Ave., Webster Groves
Chrysophylax: Melba Hoerber, 4344 Taft Ave.

ALPHA OMICRON: LAWRENCE COLLEGE, Appleton, Wisconsin

Prytanis: Betsy Ross, Peabody House
Hyparchos: Jean Tyler, Russell Sage Hall
Grammateus: Norma Crow, 821 E. College
Chrysophylax: Marjorie Olsen, Russell Sage Hall
Pyloros: John Green, 309 N. Drew

ALPHA PI: GETTYSBURG COLLEGE, Gettysburg, Pennsylvania

Prytanis: Grace Virginia Waltemeyer, 251 Spring Ave.
Hyparchos: Wayne Peterman, Phi Kappa Rho House
Grammateus: Mary Louise Wentz, Seminary Ridge
Chrysophylax: Ernest P. Leer, Phi Kappa Rho House
Pyloros: Norberth Stracker, Sigma Chi House

ALPHA RHO: MUHLENBURG COLLEGE, Allentown, Pennsylvania

Prytanis: Robert Mayer
Hyparchos: Theodore Casper
Grammateus: John Dowler
Chrysophylax: Paul Wagner
Pyloros: Edward Fluck

ALPHA SIGMA: EMORY UNIVERSITY, Georgia

Prytanis: John Fraser Hart, 345 E. Wesley Rd.
Hyparchos: Robert Schwarz, 755 Washington St.
Grammateus: Alfred Schwarz, 755 Washington St.
Chrysophylax: Paul Rowden, 755 Cascade Pl.

ALPHA TAU: THE OHIO STATE UNIVERSITY, Columbus, Ohio

Prytanis: Eugenia Chifos, Oxley Hall
Hyparchos: Beverly York, 297 W. Tenth
Grammateus: Theresa Wise, Mack Hall

ALPHA UPSILON: THE COLLEGE OF WOOSTER, Wooster, Ohio

ALPHA PHI: MILLSAPS COLLEGE, Jackson, Mississippi

Prytanis: Betty Bien, 4836 Lee Blvd. Arlington, Va.
Grammateus-Chrysophylax: Marjorie Murphy, 324 Alexander Jackson

ALPHA CHI: SOPHIE NEWCOMB MEMORIAL COLLEGE, THE TULANE UNIVERSITY OF LOUISIANA, New Orleans, Louisiana

ALPHA PSI: WASHINGTON AND JEFFERSON COLLEGE, Washington, Pennsylvania

Prytanis: William J. Wood, 350 E. Beau St.
Grammateus: Mark T. Caldwell, Houston, Pa.
Chrysophylax, C. R. Brown, 29 N. Lincoln St.

ALPHA OMEGA: LOUISIANA STATE UNIVERSITY, Louisiana

Prytanis: Rita Ducamus, Box 5652
Hyparchos: Nina Nichols, 915 N. 6th
Grammateus-Chrysophylax: Ray Brown, Box 6721
Pyloros: Jewel Lynn de Grummond

BETA ALPHA: UNIVERSITY OF SOUTH DAKOTA, Vermillion, South Dakota

Prytanis: Mary Jo Cahill, 7073 Cedar
Hyparchos: Florence Winkler, 707 Cedar
Epistolographos: Eloise Talley, East Hall
Grammateus: Marylee Stewart, East Hall
Chrysophylax: Marylee Stewart
Pyloros: Eloise Talley

BETA BETA: FURMAN UNIVERSITY, Greenville, South Carolina

BETA GAMMA: WESTHAMPTON COLLEGE, UNIVERSITY OF RICHMOND, Richmond, Virginia

Prytanis: Meta Hall
Hyparchos: Mary Eubane
Epistolographos: Ellen Mercer Clark
Grammateus: Jacquelin Batten
Chrysophylax: Jane Woodward
Pyloros: Natalie Leon

BETA DELTA: THE UNIVERSITY OF TENNESSEE, Knoxville, Tennessee

BETA EPSILON: BROOKLYN COLLEGE, Brooklyn, New York

Prytanis: William Spinnelli
Epistolographos: Molly Meezan, 148-44 89th Ave.
Chrysophylax: Concetta Bellini, 1154 47 St.

BETA ZETA: ST. LOUIS UNIVERSITY, St. Louis, Missouri

BETA ETA: WESTMINSTER COLLEGE, Fulton, Missouri

Prytanis: Chalmers Herduron, Kappa Alpha House
Grammateus: John Marshall Gruthie, Beta Theta Pi House
Chrysophylax: John Frederick, Beta Theta Pi House

BETA THETA: HAMPDEN-SYDNEY COLLEGE, Hampden-Sydney, Virginia

Prytanis: John A. Ruff
Hyparchos: William E. Webb
Grammateus: Melvin Howell Tennis
Epistolographos: James H. Timberlake
Chrysophylax: Royal E. Cabell, Jr.
Pyloros: George Rogers Stuart

BETA IOTA: WAKE FOREST COLLEGE, Wake Forest, North Carolina