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NUNTIUS

NATIONAL JOURNAL OF ETA SIGMA PHI

IN THIS ISSUE:

ARTICLES by

Robert M. Smith, Ph.D.,

George Depue Hadzsits, Ph.D.

and Other Features

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Editorials

TRANSLATION ENGLISH

The caption of this editorial is a term which has been used by both friends and enemies of the study of classical literature to designate the hideously distorted English which some students employ in classroom translation. It is a language which has a distinct and unmistakable identity. The words, for the most part, are modern English; the word order is sometimes English and sometimes Latin, but more often an ingenious combination of both (diabolical ingenuity, this!); the idiom of this widely used language is a *potpourri* of British English, American English, Latin, Greek and German.

Now, translation is a hazardous and unaesthetic process at best. Yet it does not follow that translations can have little literary value as English. There are some works in the history of belles-lettres which are more poignant or more beautiful or more sublime in translation than in the original. Fitzgerald's "Rubaiyat" is a classic illustration of this point. Translation should be neither so free as Fitzgerald's

Come, fill the cup, and in the fire of Spring

Your winter garment of repentance fling.

nor so flat and lifeless as Milton's

Pyrrha, for whom binds't thou thy hair?

Translation should be of the spirit rather than of the letter, but where these two coincide the letter should be adhered to. In cases of doubt the expression which is more idiomatic in the language of the translator should be employed. In fine, translate not words, but ideas.

MEDALS AGAIN

There has been some response to the campaign that is being waged for the widespread adoption in secondary schools of the custom of awarding the recently designed medal for students who excel in fourth-year Latin in those schools. But the response has not been so whole-hearted as it might have been. The vice-presidents of the local chapters are once more exhorted to bend every effort to persuade the authorities of the secondary schools in the particular localities of the advantages which will result from the institution of this custom in the way of increased interest on the part of the students and increased incentive to teachers to maintain a close relationship between themselves and their students.

MESSAGE OF THE MEGAS PRYTANIS

The early years of *Eta Sigma Phi's* history necessarily were concerned chiefly with the mere mechanics of organization; hence interest devoted itself to little else than securing a firm physical basis for the fraternity. "Aller Anfang ist schwer," and so were the inception and subsequent period of development of *Eta Sigma Phi*. Now that the process of organization has been completed, however, we have found it possible during the past months to turn our steps toward a realization of those ideals for which we were created—to be of aid in the great work of carrying the torch aloft for the classics.

The change wrought in the character of our official publication, The NUNTIVS, where emphasis has been shifted to harmonize rather with the literary and philological interests of our members; the new ritual embracing sentiments and ideals among the loftiest conceived by the ancients to be inculcated in the minds of all of us; and, finally, the most significant development of our high school expansion program as evidenced by the medal project which gives great promise of sowing among students in secondary schools seeds of interest in the classics—all would indicate unmistakably a gradual maturing of those ambitions crystallized at the founding of *Eta Sigma Phi*.

But not least important among the activities is the opportunity afforded students of kindred interests to mingle in fellowship at our national conventions. We are now on the very brink of such a gathering; I cannot urge you too strongly to attend the meetings at Mississippi. Among the most distinguished classicists in the country are those who will address us—Drs. John A. Scott, Alexander Bondurant, Robert Steele, and others. The worth of coming together to sit at the feet of such leaders bespeaks itself; too, merely for those with this "spiritual affinity," our common love for the classics, to come to know one another should offer great inducement. Those of us who attend will remember, "Etenim nos habemus quoddam commune vinculum Mississipiense."

[Signed]

Clark Kuebler.

Minerva's Section

CLASSIC AND ROMANTIC IN LYRIC POETRY

by

ROBERT M. SMITH

(Honorary Member, ALPHA EPSILON CHAPTER)

THE differences between the classic and the romantic temper in poetry may be readily observed if we compare the greatest lyric singer, Sappho, with two English masters of the lyric, Shelley and Tennyson. Even in this most personal and least objective form of poetry, the lyric, those essential differences may be felt that led Goethe to pronounce his striking dictum: "Classicism is health, Romanticism is disease"; or as another critic more kindly phrased it: "Romantic poetry creates longing and unrest, Classical poetry brings satisfaction and repose."

The significance of these distinctions comes home when we compare Sappho and Shelley, both of whose lyrics are dominated by the passion of love. Let us take Sappho's lyric for Atthis, which has been beautifully rendered from the original by Bliss Carman. Fragmentary as Sappho's verse has come down to us, tinged as it may be in the translation and reworking of this gifted modern poet, we still have preserved those qualities in which Greek poetry is unexcelled: that dignity and self-respect, that restraint in the utterance of a great passion which lifts the lover, and the reader, out of what is personal, petty, or sentimental:

*I loved thee, Atthis, in the long ago,
When the great oleanders were in flower
In the broad herded meadows full of sun.
And we would often at the fall of dusk
Wander together by the silver stream,
When the soft grass-heads were all wet with dew
And purple-misted in the fading light.
And joy I knew and sorrow at thy voice,
And the superb magnificence of love,—
The loneliness that saddens solitude,
And the sweet speech that makes it durable,—
The bitter longing and the keen desire,
The sweet companionship through quiet days
In the slow ample beauty of the world,
And the unutterable glad release
Within the temple of the holy night.
O Atthis, how I loved thee long ago
In that fair perished summer by the sea!*

Compare this poem with Shelley's Indian Serenade:

*I arise from dreams of thee
In the first sweet sleep of night,
When the winds are breathing low,
And the stars are shining bright:
I arise from dreams of thee,
And a spirit in my feet*

*Hath led me—who knows how!
To thy chamber window, Sweet!
The wandering airs they faint
On the dark, the silent stream—
And the Champak odors fail
Like sweet thoughts in a dream;
The nightingale's complaint,
It dies upon her heart;—
As I must on thine,
O! beloved as thou art!
Oh lift me from the grass!
I die! I faint! I fail!
Let thy love in kisses rain
On my lips and eyelids pale.
My cheek is cold and white, alas!
My heart beats loud and fast;—
Oh! press it to thine own again,
Where it will break at last.*

In the lyric of Sappho, the passion of love is universalized and translated into something that we all can share; in the lyric of Shelley, we observe the expression of a rapture so excessive that it leaves the poet himself in a perilous state of exhaustion and collapse. We know now that the poet who feels more deeply and sings more sincerely is not the one who punctuates his passion with the loudest exclamations over his own pitiful state. Sappho's eye is steadily upon Atthis, the loved one, Shelley's upon himself.

Let us make a second test. A familiar thought with poets is the brevity of human life compared with the beauties Nature puts forth in her ever-recurring seasons. As Omar expresses it:

*Yon rising moon that looks for us again—
How oft hereafter will she wax and wane
How oft hereafter rising look for us
Through this same garden—and for one in vain!*

So Sappho in the following poem expresses sorrow over the passing of her lovely days:

*How soon will all my lovely days be over,
And I no more be found beneath the sun,—
Neither beside the many-murmuring sea,
Nor where the plain winds whisper to the reeds,
Nor in the tall beech-woods among the hills
Where roam the bright-lipped oreads, nor a'ong
The pasture sides where berry-pickers stray
And harmless shepherds pipe their sheep to fold!*

*For I am eager, and the flame of life
Burns quickly in the fragile lamp of clay.
Passion and love and longing and hot tears
Consume this mortal Sappho, and too soon
A great wind from the dark will blow upon me,
And I be no more found in the fair world,
For all the search of the revolving moon
And patient shine of everlasting stars.*

Compare this now with Tennyson's lyric on the same theme,

A FAREWELL

*Flow down, cold rivulet, to the sea,
Thy tribute wave deliver;
No more by thee my steps shall be,
For ever and for ever.
Flow, softly flow, by lawn and lea,
A rivulet, then a river;
Nowhere by thee my steps shall be,
For ever and for ever.
But here will sigh thine alder-tree,*

*And here thine aspen shiver;
And here by thee will hum the bee,
For ever and for ever.
A thousand suns will stream on thee,
A thousand moons will quiver;
But not by thee my steps shall be,
For ever and for ever.*

Sappho's personal reluctance and sorrow have become absorbed in the beauty of the sun, the sea, and the cosmic night. From Tennyson we hear only a reiterated complaint because he has to die. Sappho's eye is upon the wondrous beauty of the world she must leave behind. Tennyson's, upon himself and his painful mortality. Sappho's utterance brings the satisfaction of noble resignation and repose, Tennyson's lament intensifies our melancholy and misgivings over our unhappy lot.

These are the reasons why we give the palm for lyric verse to that poetess whose ocean grave beneath the Leucadian cliff

hides too deep the supreme head of song.

Discussion: The Significance of the Lucretian Invocation

by

GEORGE DEPUE HADZSITS

(Honorary Member, OMICRON CHAPTER)

THE editor of the NUNTIVS has thought that his readers might be interested in a discussion of the significance of the Lucretian invocation to Venus. The invocation presents a real problem and there are, doubtless, several aspects to the problem which might more properly have been discussed by a group of contributors, rather than by one individual. Had it been possible to secure another student of Lucretius to set forth his views which may be contrary to mine, we might have had a real expression of opposite views such as appeared in the recent number of the NUNTIVS on the Homeric question.

I shall, however, in fairness, try to present other views, though they are not mine, and in conclusion offer my own interpretation of this invocation for whatever it is worth.

PART ONE: *An Epitome of Current Interpretations*

Long ago Quintilian spoke of the custom of poets' invocations of gods at the beginning of their work. All of us are familiar with Virgil's invocation to the Muse near the beginning of the *Aeneid*. The habit of invoking gods at the beginning of a literary work was not confined to Greek and Latin poets only, but we find prose writers following the same method. At the close, for example, of Livy's Preface we find a prayer. Varro began his great work on Agriculture with an invocation to the gods. It was a common enough practice among Greek and Roman writers and one entirely natural for the orthodox-minded. The difficulty in Lucretius' case is that we have an invocation at the beginning of a great scientific exposition which, *inter alia*, denied divine creation and divine providence. What are we to think of this apparent dilemma

and seeming inconsistency? Is the invocation of Lucretius simply a literary ornament, inspired by the precedent of other writers? This is a view held by no less a scholar than Munro, who felt that Lucretius as a poet was carried outside of himself and his philosophy, and betrayed by his poetical mood into a philosophical inconsistency. Munro sought to defend Lucretius in this way, on the score of what seemed to him, on the surface, a flagrant contradiction in terms.

Long ago the great Lucretian scholar Lambinus, who lived in the 16th century, expressed the belief that this prayer was not the prayer of a philosopher, but of a poet, and that it was to be interpreted purely as poetical language, as an apostrophe to nature. Our English poet, Tennyson, held much the same view when he said

*Ay, but I meant not thee; I meant not her,
Whom all the pines of Ida shook to see
Slide from that quiet heaven of hers, and tempt
The Trojan. . . .*

Nor her that o'er her wounded hunter wept

*Rather, O ye Gods,
Poet-like, as the great Sicilian called
Calliope to grace his golden verse—
Ay . . . —[so] did I take
That popular name of thine to shadow forth
The all-generating powers and genial heat
Of Nature.*

In other words, the invocation to Venus is not a prayer addressed to the goddess Venus, but rather an invocation addressed to nature, personified as Venus. It becomes,

under this interpretation, an apostrophe to nature, and all of the mythology of the invocation is mere allegory; all of the associations with Venus are symbolic of the beauty and the generative power of nature.

It has been maintained that this invocation is comparable to the famous *Hymn to Zeus* of the Stoic Cleanthes.

PART TWO: *The Writer's Interpretation*

These three views represent in general the various interpretations that have been put upon this invocation, but it is my firm belief that we have here an invocation or a prayer in the ordinary sense of the word, addressed to a divinity from whom inspiration is sought. However it is an Epicurean prayer, which makes a vast difference. In order to comprehend the full meaning of this, I should like to say a few words about the Epicurean philosophy of religion. I might say in advance that I think Lucretius a most faithful exponent of religion as expounded by Epicurus, and this belief is amply confirmed by many literary fragments of other Epicureans, all of whom were following closely in the footsteps of their great master.

Epicurus and the genuine Epicureans believed in the existence of gods, but they did not hold to the orthodox notion of the nature and functioning of those gods. Instead of thinking of gods as responsible for creation and watching over the welfare of mankind, instead of thinking of gods as present here on earth and moving in the midst of human society, they believed that the gods were assembled in a heaven of their own, far away from this earth, in the great spaces between the worlds. There, in that remote heaven, the gods dwelt in everlasting peace and happiness. The laws of nature and the laws of the atom had created them as they had created all other things, but the gods were the finest creation of nature and her laws. It is quite absurd to call the Epicureans atheists, although the Stoics frequently did this very thing, and Mrs. Browning in eloquent but untruthful language has repeated the old misunderstanding:

*Lucretius, nobler than his mood:
Who dropped his plummet down the broad,
Deep universe, and said "No God."*

But this view of Lucretius and the Epicureans is, as it happens, not justified by anything that we find anywhere in genuine Epicurean literature. On the contrary, Lucretius, to use him as an exponent of the Epicurean doctrine, believed completely in the existence of gods and over and over again expressed his adoration of divinity as he conceived divinity. We know perfectly well from our Epicurean literature that the Epicureans, as Epicureans, believed in worship and in prayer. They carried over from the old orthodoxy as much of the old beliefs as they could; i. e., they carried over belief in polytheism; they carried over the names of many of the old gods; but on the other hand, rejected views of the gods that seemed to them unworthy of divinity. Therefore, many mythologies seemed to them utterly unworthy of credence. You might ask what the function and purpose of worship and prayer were under all these circumstances. Let me try to explain.

From the bodies of the gods dwelling in their heaven there came a constant stream of films, made of the finest

atoms that served, as Lucretius says, as heralds of their divine perfection. Man, as man, might apprehend these streams of atoms, and might, as they entered into his conscience and awoke in him a knowledge of the truth of gods, be filled with rapture. In fact, Philodemus, a conspicuous Epicurean of the time of Cicero, said that there was no experience in human life comparable to the joy of this kind of contact with divinity. Prayer, in particular, would put man in a mood for receiving this message from divinity and the Epicurean, in prayer, far from endeavoring in a futile way to lift himself up by his bootstraps, was placing himself *en rapport* with the gods in whom he so completely believed.

In view of all of these facts we can begin to understand the invocation of Lucretius. He is engaged in prayer as an Epicurean and praying to a divinity as he understands divinity. Venus carried to his mind many of the associations that she conveyed to the Romans of the first century before Christ. She was a goddess radiant in beauty, giver of life, and there appears in this invocation much of the old rich drapery that in orthodox belief covered the splendid goddess; she was thought of by many as the mother of the Aeneadae. But while Lucretius inevitably uses old associations and old motives, all of these are subject to his new interpretation. As he himself says in the second book, it is well to use the old names, but it is wrong to be involved in the old misconceptions. Venus is a goddess of beauty and generation. She does not, in terms of the old religion and mythology, listen to prayer and answer it with a gift, bestowed as the gift any one might receive from a patron, but rather, in her Epicurean heaven, she is the embodiment of love and beauty, and as Lucretius invokes her in prayer, he opens his mind as well as his heart for the reception of her peculiar message.

The Epicureans felt that all knowledge was due to the impact of films emanating from the surface of bodies. Some of these were finer, others of grosser structure. We know of gods only as we apprehend the stream of atoms emanating from their divine bodies. We know of Venus only as our mind and heart, in prayer, are open to the reception of the particular inspiration that Venus, as Venus, alone could convey.

There is therefore, I feel, no inconsistency in this invocation, no concession to prejudice, no literary ornament, merely, no mere empty symbolism that employed the name 'Venus' for nature, but a genuine prayer to a real divinity as understood by the Epicureans. Incidentally, as far as Venus might represent nature, there was a particular propriety in the choice of Venus for this invocation. More than that, Venus was the particular divinity of the family of Memmius to whom Lucretius dedicates his poem, so that these motives also played their part and were responsible for the choice of this particular divinity. Had it been Jupiter, it doubtless would have been the idea of justice that Lucretius would have glorified. But to Lucretius, deeply religious as he was, Venus was a real goddess; Venus represented to him, as a poet, the idea of beauty, and as a poet he sought her inspiration to write exalted verse. We all recognize the fullness and richness of this inspiration, because in the *De Rerum Natura* we have one of the most splendid poems of all time.

Muse's Section

BRISEIS

by

PHILÆSTHETICUS

[SCENE—A lodge in the camp of the Myrmidons. As the curtain rises Briseis is discovered reclining upon a dais in the midst of a group of slave-girls, singing to them a lay of love and sorrow. She finishes the song, and laughs carelessly, her silver voice thrilling the ear by its sweetness.]

BR.—The lot of any maiden taken captive
Is not a thing to wish for, heaven knows;
But yet I cannot say that I'm unhappy
Dwelling here languorously with brave Achilles,
Of all his captive maids the favorite.

A MAIDEN—But in those days when you dwelt quietly
At home with parents, brothers, family,—
Were you not happier there than you are here,
There free, but here a slave?

BR.— A slave? But does Achilles maltreat me or make me suffer? No, no; his kindness and his fond affection Have made me love him with complete devotion, And in my love I am supremely happy.

ANOTHER MAIDEN—Ah, you are ignorant, I see, of how
 Leaders of men in arms forget their amours,
 And when, at last returning from the fray,
 They turn their minds to gentle thoughts of love,
 They always look for new delights, new joys,
 No longer finding pleasure in the old.
 There in the city where you had your birth
 You would have been betrothed to one of rank
 Who would have been most faithful as a husband.
 But here you have delighted for a moment
 The heart of this prince of the Myrmidons.
 He will forget you; you will as a slave
 Be doomed to spin and weave throughout the day.

BR.—I listen to your words,—and their import
Seems to be not far distant from the truth.
And yet the future does not trouble me:
I am so full of happiness and joy.
My love for brave Achilles is a love
Such as the poet has for evening starlight.
Fervent and deep and pure is my affection
As the longing of the stag pursued for rest.

[At this point a cry is heard from one of the maidens, who, during the last speech has risen and walked to the entrance of the lodge and peered into the distance.]

THE MAIDEN AT THE ENTRANCE—He comes! Achilles comes!
I see the horses

Pulling his chariot, raising the dust in the distance!

[The other maidens have rushed to the entrance and stand gazing, ecstatic with admiration.]

MAIDEN 1—With what skill he directs the speeding horses!

MAIDEN 2—How tall he towers, tall and straight and mighty!

MAIDEN 3—See how he wields the whip! What grace!
What beauty!

MAIDEN 4—Zeus! How the horses swerve! He reins them
in!

[Briseis has been gazing rapturously but silently in the same direction as the others. She now returns to the dais, and the others follow. In a moment enter Achilles.]

ACHILLES (*removing his helmet and laying it aside*):
 I greet Briseis; her companions, too,
 I greet.

DR.— 'Tis two days after your return
From the great conference of all the chieftains
And yet this is the first time you appear
Within this lodge. Think you that we care not
What may have been decided at that council?
Come, tell us what the chieftains there agreed on.

ACHILLES (*seating himself—repressing great emotion*):
 There was a violent verbal altercation
 Between King Agamemnon and myself.

MAIDEN 1—What caused your anger?

ACHILLES— Cause? Why, I had cause
Enough; and I was even on the point
Of drawing forth my sword—

TWO OR THREE MAIDENS (*in unison*)— On Agamemnon?

ACHILLES—On Agamemnon, yes. But Pallas then
Appeared and held my arm, and bade me check
My wrath: I thrust my sword back in its scabbard.
The seer Nestor stood amid the host
Announcing in a loud, clear, ringing voice
That 'twas Apollo sent the accursed plague
Which even now still cuts the ranks in fractions;
And that we must make recompense to the priest,
Apollo's priest Chryses, whom Agamemnon
Had angrily dismissed when he came seeking
His daughter, taken captive from his city.
And Agamemnon stormed and fumed and fretted

When Nestor finished; then I rose indignant.
I told the chiefs assembled of his greed,
How he despoils us of our proper share
Whenever there is booty, how we serve him
Slave-like as if he were indeed our master.
And when to this he answered with a sneer,
Then I half-drew my sword, but Pallas held me.
Finally Agamemnon saw no way
To make the god propitious once again
Except to make amends to aged Chryses.
There was, however, in the compromise
Another feature which will touch—Briseis.

[*Briseis pales; her companions turn to her, then to Achilles, who continues*]

On one condition only did the king,
King Agamemnon, finally consent
To send Chryseis back to her dear father;
And that condition was that you, Briseis,
Briseis, you—my dear, my dear Briseis,
My dear Briseis, you . . . (How can I say it?)
Henceforth you are King Agamemnon's slave.

[*Briseis shrieks and rushes to Achilles' feet. At this moment there appear in the entrance to the lodge two heralds. Briseis rises and throws her arms about Achilles' neck.*]

HERALD 1—Now I had thought at first about this mission
That we should have no little difficulty
In carrying out the purpose which we came for;
But now I see that there is one more factor—
The element of love; and that will make
A task already burdensome yet more so.

ACHILLES—Believe me, worthy herald, in my eyes
You are not blamed for what has come to pass.
And no offense of any kind I hold
Against you or your brave companion.

BR.—Beloved! O Achilles, do not let them
Tear me away from your embrace! Beloved!

HERALD 2—Briseis, urge him not to break his oath.
For when Achilles saw the ravages
Which the dread plague Apollo sent had wrought,
And when he saw the sufferings of the Achaeans
Lying unnumbered, sick even unto death,—
He swore by heaven's expanse and earth's broad rivers
That he would not by force hinder our mission,
When we should come to take you to our king.

BR. (*resignedly*):—With love comes happiness; with love
comes sorrow.

MAIDEN 1—The gods have given you joy; they now give
pain.

MAIDEN 2—Unending happiness is not for mortals.

BR.—And yet our happiness was so short-lived.

MAIDEN 3—You must bear this misfortune with more
courage,

Briseis, for it has not been ordained
That death's dark cloud shall compass you around;
You simply—being a slave—have changed your master.

BR.—No, for I leave behind my own beloved,
To be transferred to one whom I love not.
My dear Achilles, since by leaving you
I shall be making firm Apollo's peace
With all the Greeks, and thus be pleasing you,—
Knowing that this is so, I make no struggle,
But I shall go, willingly sacrificing
My pleasure for what pleases you, Achilles.

[*Amid a stilted silence, after Achilles releases Briseis from a last embrace, the two heralds lead her to the entrance of the lodge, where she turns to cast a last long loving glance at the hero Achilles. The maidens are weeping and occasionally utter a sob. Briseis's eyes are tearless.*]

MAIDEN 1—(*as Briseis is followed out of the lodge by the heralds*):

With love comes happiness; with love comes sorrow.

ACHILLES (*stretching out one hand toward the entrance; softly, but with feeling*): Briseis!

SONNET

by JAMES FARLEY CRONIN, *Beta Chapter*

In endless retribution fiercely torn
The jagged fragments of my body's shell;
But all the throbbing pains that ever swell
The breast of man, these would I lightly scorn.
Yet these pangs rock a deathless Titan, born
Of Earth and Sky. The beak and talons dwell
Within my vitals and stand sentinel
To tear the growing flesh that is forsworn.
But when I look upon the home of men
And on those beings whose wretched lives I've made
Even equal to the Gods—happy and fair—
The fire, whose seed I stole from heaven, then
Obliterates my pain and makes it fade,
And *epimetheus* frees *prometheus*' care.

ANNIUS FLORIUS, *carmen*

tr. by

HAROLD ROSEN,
Omicron Chapter

Shoots of pear and shoots of apple
Once I planted; and her name
Carved I on the topmost branches,
Carved my ardor, passion, flame:
Still no end to Love's sharp fire;
Freedom found I not from dole.
Growing trees and growing passion—
And her name carved in my soul.

Lares' and Penates' Section

ETA SIGMA PHI MEDAL

The medal which is to be conferred under the auspices of Eta Sigma Phi to honor students in fourth-year Latin (Vergil) has now made its appearance. It is of bronze, two inches in diameter, and a truly artistic piece of work. On the obverse is represented the Victory of Paeonius with the initials HΣΦ and the key words *Mihi Res, Non Me Rebus* from Horace's line, "I strive to subordinate things to myself, not myself to things" (*Epist.* I, 1, 19). On the reverse are a high-school boy and girl giving the ancient salute of honor to the Parthenon as the symbol of ancient civilization, together with the words *Praestantia Linguarum Classicarum*.

The medals cost \$1.50 each, including postage, and may be ordered by Latin teachers in secondary schools, either public or private, through the principal or superintendent. Orders must be accompanied by cash and an official statement that the medals are being conferred in accordance with the conditions, viz. (a) to a high-school senior, (b) taking fourth-year Latin (normally Vergil) or second-year Greek, (c) with a grade of "A" (or 90+) throughout the year. If payment is made by local check, 2c should be added for exchange, and 5c also for insurance if purchaser desires to have the package so protected. The first installment of medals has been received, and orders are now being filed. As it is impossible to anticipate the demand this first year, it would be well to transmit orders at an early date so as to be sure that their execution will not be delayed. They should be addressed as follows: "Registrar, Eta Sigma Phi Medal, Liberal Arts 112, Iowa City, Iowa"; and checks should be made payable to Registrar, Eta Sigma Phi Medal. Perhaps most schools will prefer to purchase medals only for their best Vergil student or for the best two or three, but the rules permit a larger distribution if desired. Money for the purchase may be secured from the school board, the local classical club, interested friends, the classical staff, from the profits of an entertainment, etc.

Many schools have only three years of Latin with alternation of Cicero and Vergil in the third year. In such cases seniors completing their fourth year of Latin, regardless of the sequence of authors, are eligible (if otherwise qualified) to receive the medals.

NATIONAL OFFICERS, ETA SIGMA PHI

Megas Prytanis

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220 S. Ewing St.
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The next issue of the NUNTIVS will contain the minutes of the national convention.



CHAPTER REPORTS

BETA, Northwestern University

This chapter recently held its annual initiation banquet using the new ritual for the first time. We were very much impressed by its beauty and power. We have about twenty initiates.

The plan for the Eta Sigma Phi medal has been enthusiastically received in the various high schools which several of our members have visited.

GAMMA, Ohio University

On March 22, 1929, the chapter held a candy sale in order to make some necessary money. The results were very encouraging as around ten dollars was cleared.

The April meeting will be in charge of the new pledges and the actives are expecting a very interesting one.

DELTA, Franklin College

The regular monthly meetings of this chapter have been devoted to a study of Greek literature; particularly drama, history, and philosophy. Plans are now under way for the annual spring banquet.

EPSILON, University of Iowa

On April first the new honor medal for high school seniors taking Latin will be available for orders. Orders should be addressed as follows: Registrar Eta Sigma Phi Medal, Liberal Arts 112, Iowa City, Iowa; checks should be made payable to the Registrar, Eta Sigma Phi Medal.

This chapter in cooperation with the Classical Club gave a tea for the Latin teachers of the state who attended the annual classical conference on February ninth.

ZETA, Denison University

The programs of this chapter have consisted of original readings by the members, a few addresses by outside speakers, and some illustrated lectures by members of the classical department. According to an old custom of the organizations at Denison, Zeta put on a very entertaining benefit movie and vaudeville skit.

THETA CHAPTER, Indiana University

Theta chapter is planning to send at least one delegate, if not more, to the convention. At present we are making plans for the banquet which we are giving for the high school pupils coming here on April twelfth for the State Latin Contest.

IOTA, University of Vermont

The introduction of our chapter song to our new members made us wonder if perhaps other Eta Sigma Phi enthusiasts might be interested in it. The words to the tune of "Song of Love" are as follows:

Ἑλλάς, σέ μέλπομεν
Καί σεβόμεθ' αἰ
Ἡμεῖς Φιλέλληνες
Νυν Φίλως συνόντες.

Ἐῖθε Φιλοσοφεῖν ἄριστον,
Ἐῖθε Φιλοκαλεῖν γλυκύ
Γένοιτο διά βίου ἡμῖν.

Ἑλλάς, Φίλη σὺ δ'εἶ
Φιλέλλησι μόνους.

MU, University of Cincinnati

We are planning on furthering the interest of the organization by entertaining representatives from the high schools of greater Cincinnati very shortly. We are planning a brief program concerning Roman Comedy, but we hope to make the chief object of interest the furthering of classical studies in the respective high schools of the representatives.

NU, Morningside College

Nu Chapter with the aid of the Morningside chapter of Alpha Psi Omega presented the "Alcestis of Euripides" in the college chapel March 14. The Greek costumes were designed and made by members of the local chapter. Members of the physical training classes gave the Greek dances. A large number of the Greeks from Sioux City attended and expressed themselves as being very well pleased.

OMICRON, University of Pennsylvania

We take this opportunity to congratulate publicly Dr. George Depue Hadzsits, honorary member and *paterfamilias* of Omicron chapter, on his selection as visiting professor to the American Academy in Rome for the year 1929-30.

XI, University of Kansas

This chapter held a meeting on the Ides of March, featuring Caesar, and Professor A. F. Walker spoke on the "Geography of Caesar."

We also had a "Founding of Rome" program on April 21.

PI, Birmingham-Southern College

At a recent meeting Dr. Currie, read of the Greek and Latin Department of Birmingham-Southern College, gave a very valuable report concerning English words and their relation to Latin and Greek.

SIGMA, Miami University

On March 16, we initiated seventeen students and two faculty members. We entertained them first at a luncheon at which Dr. Roy C. Fickinger was our guest of honor and then held the initiation service later in the afternoon.

UPSILON, Mississippi State College for Women

Upsilon Chapter has just held an initiation of those sophomores who were eligible to membership. We do not ordinarily admit to membership until the junior year, but we are making an exception this year in order that the sophomores may enjoy the inspiration and benefits of the national convention.

The date of the convention has been changed to May 3 and 4, and we should like to warn delegates to come prepared for both spring and summer weather.

CHI CHAPTER, Coe College

At a recent meeting Chi chapter held an interesting program meeting, which consisted of a series of short talks on various phases of Roman life, as follows: "An Ancient Debate on Capital Punishment," Janette Wright; "Married Life in CILIX," Inez Whitney; "Reading and Writing in Classical Antiquity," Marian Davidson; "Caesar: the Art of Command," Jeanette Thompson; "Cicero as a Moral Teacher," Edna Eckel; and "Was Latin Difficult for a Roman?," Carolyn Kahler.

ALPHA BETA, Denver University

Our March meeting was held at the home of Prof. and Mrs. Edmund Cressman, and for the program we were privileged to hear a talk on "Dramatic Devices of Ovid" by Dr. F. J. Miller, formerly of Chicago University's classical department, who was visiting in Denver at the time.

ALPHA GAMMA, Southern Methodist University

Alpha Gamma chapter has enjoyed two very interesting and informative programs lately. Prof. Glanville of the History Department gave a talk on similarities of ancient Rome and modern America; and Prof. Boyer of the English department talked on the place of mythology in literature. At present our interests are centered on the approaching convention, and we hope to be able to send two delegates.

ALPHA DELTA, University of South Carolina

Two representatives of the chapter at Winthrop college installed this chapter on June 2, 1928. We began with about 32 members and at the present time have about 47 members. An initiation ceremony was recently held and we feel sure that the new members will be a benefit to the chapter.

ALPHA EPSILON, Lehigh University

The Alpha Epsilon chapter held its second open meeting on the evening of March 8, 1929 at which time Dr. G. D. Hadzsits of the Univ. of Pennsylvania gave a very interesting lecture on Ancient Magic.

The chapter is planning to have one more open meeting during the semester with another lecture that will be of interest to the fraternity as well as to the public.

**ALPHA ZETA, Washington Square College
(N. Y. U.)**

The second annual tapping ceremony of Alpha Zeta chapter took place on February 25, in the Washington Square college theater. Introductory remarks were made by the president, Edith Sharp, followed by Dr. Kraemer's tapping of twenty classical students.

A plan for reading and discussing excerpts from various Latin authors not ordinarily met with in college courses, was adopted for bi-monthly meetings.

ALPHA THETA, Hunter College

The Alpha Theta chapter of Eta Sigma Phi held an installation dinner at the Hotel Fifth Avenue on November 2. Prof. Magoffin of New York University officiated at the ceremony. Professor Riess, and Professor Hahn, honorary members, also spoke.

During the meetings of the remainder of the semester, all the graduating members gave interesting scholarly talks on the Contributions of the Greeks and Romans to Science.

ALPHA LAMBDA, University of Oklahoma

Alpha Lambda chapter started the first year of its existence with nine active members. Outstanding activities of the year are: a tea given October 6, for all students enrolled in classical subjects; the organization of a "Classiques Club," which includes both faculty and students who are interested in classical studies; a lecture on "Greek and Roman Philosophy" by Dr. Edwin C. Perry, professor of philosophy; initiation of nine active members followed by a dinner.

ALPHA NU, Davidson College

Since this chapter was installed last October by the Alpha Alpha Chapter of Winthrop College, we have been holding our meetings regularly with one recent exception. At the meetings different members have read papers of much interest to the chapter. The subjects discussed have ranged from Socrates and Xanthippe to Greek Art and Italian History.

But our interest has chiefly been directed to the firm establishment of our chapter, so that it will have an influence on the campus that will be strong and permanent.

WHAT HAS YOUR CHAPTER DONE ABOUT THE ETA SIGMA PHI MEDAL

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