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# THE NUNTIUS

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ETA SIGMA PHI

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## *President's Message for 1937-1938*

In this, my initial message to the members of Eta Sigma Phi, let me first express the hope that we shall be able, through our efforts in the ensuing few months, to do both credit and honor to our organization and to the classical field in general. My responsibility as Megas Prytanis is overpowering (and I am not a little apprehensive as I enter upon my new duties), but that of every other member is equally as imposing, since it is obvious that, whatever I may do, my efforts will certainly come to naught if I have not the assistance and cooperation of everyone. Perhaps it seems needless and trite to make such a plea for cooperation. But I do so only because I realize, and wish you all to realize, perhaps this year as never before, the true importance of Eta Sigma Phi: that the opportunity of adding our strength and energy as a nationally powerful organization to those of other classical groups throughout the country in the struggle to restore Latin and Greek to their former and rightful position in high school and college curricula is so great that we dare not fail to utilize it. If we do not present a united force to assist these other organizations, our work will be of little avail indeed, and we shall prove ourselves unworthy of membership in any group composed of true lovers of the classics.

For it is news to no one, of course, that in the estimation of most modern educators, the study of Latin and Greek has very little, if any, value, especially when compared with the numerous social sciences. The fact that such a study has little practical application makes it undesirable, in the opinion of these leaders, and they have consequently assailed the legitimacy of the inclusion of the classical languages in any curriculum and demand their expulsion. It is interesting to note, too, that they have not confined their attacks to Latin and Greek, but also question the value of the modern languages. In fact, it is my understanding that the latest trend in pedagogics is a drive to abolish even the teaching of English,



THEODORE C. PANOS  
*Megas Prytanis*

especially in the preparatory schools. We are, therefore, not alone in our battle, since we have many allies and a more or less "common foe," but we *are* alone in the sense that we were the first to be attacked, are now the most vehemently attacked, and are in the most precarious position of all. In order to safeguard and strengthen this position the classical organizations of the nation have united to combat this "plebianism of the modern educator,"\* "to fight against those who think that only that education is worth while which attempts to fit the individual for his immediate physical surrounding."\* Into this combat will be irresistibly drawn every person who professes a conscientious appreciation of the classics, and whose esteem for classical scholarship is such that he will not stand passively and watch it degraded and perhaps destroyed by the superficial theorizations of a group of book-trained peda-

gogues who, in many instances, have not studied enough of either Greek or Latin to be qualified to discuss their value intelligently.

We must be as assiduous in our preparation for this "combat" (I can think of nothing else to call it) as the seriousness of the situation demands. The first point to be considered in this connection is, I think, that of a change in *attitude*. Let us cease being on the defensive and kowtowing to the demands of our materialistically-minded antagonists that we produce courses the value of which can be measured in dollars and cents. As Harry Levin in his article, "Portrait of a Homeric Scholar," in a rather recent journal† said: "Professors of the classics have reached a point where they spend their time apologizing for their subject. They are apt to promise those who follow their dwindling courses a unique opportunity to undergo a moral discipline, to attain the marks of caste, or at least assure themselves a comfortable academic career. Milman Parry disdained such inducements himself and refused to offer them to others. The study of Greek, he had found, is its own reward, and he never attempted to justify it on any but a personal and aesthetic plane." Let us, therefore, make a secondary point of the practical value of studying Latin and Greek, although this factor is certainly of great importance, and stress rather the cultural and aesthetic benefits, which are indubitably plentiful. In making these points, I advocate neither becoming belligerently or maliciously aggressive nor adopting an air of exceeding aloofness and imperturbability, but I definitely think that there is a certain amount of dignity and reserve which should be maintained, and for this reason I repeat: *Let us cease being on the defensive.*

I should like to make one more suggestion, viz., that at each meeting of every local chapter a short time be devoted to a sort of *open forum*

discussion of the value of the study of Latin and Greek, in which students should be called upon, or preferably should volunteer to express their views on this subject and to state what the study of the classics means to them. Such a plan, it seems to me, would certainly stimulate interest in the problem confronting us all, and at the same time would demonstrate to the student who may not have spent any thought on it what justification there is in studying the classical languages, and just what the values of such a study are. I should appreciate having every chapter at least test this arrangement and write me, as soon as possible, advising me of its practicability or impracticability, as the case may be. I am extremely anxious that some such plan be devised, and any suggestion or criticism from anyone interested enough to write would be greatly appreciated, and extremely welcome.

This, then, comprises a summary account of what I deem to be the most vital issue facing us as a new year in the history of Eta Sigma Phi begins. Perhaps many of you will think that I have envisaged our situation with altogether too much seriousness and possibly even with pessimism, all of which may be true. I hope it is true, but in my present position, such are matters as I am able to perceive them, and I sincerely hope that I have managed to transmit to you all some measure of the deep concern we must have, not only for the future of Eta Sigma Phi, but also for the future of Latin and Greek.

Once more may I say that I earnestly hope that our work in behalf of Eta Sigma Phi and the classical languages will provide us with much enjoyment and will result in distinctive and commendable achievement.

\*Eugene Tannenr in the Editorial for October, 1936, issue of Classical Journal.

†Classical Journal, February, 1937.

## EDITORIALS

At least I, the editor, feel that I have come to a great test. Although my experiences have been varied, and no MORITURUS TE SALUTO flowery beds of ease nor magic carpet have wafted me through the years and especially through the intricacies of Homer, Lucian, Ennius and Apuleius, Paleography, Textual Criticism, and Philology, this thing of getting people to write something for publication is a bit baffling. Yet I have an inkling that the wings of Pegasus and draughts of the Pierian fountain will compel a good many to unburden their souls of great thoughts encountered in the inexhaustible quarries of ancient literature. But to get that news from forty chapters and the prosaic results of elections in the local groups, especially those in which there are not enough members to man the offices and those left are so steeped in the doctrines of Socrates that they will not pad the rolls, is a task equal to that of Sisyphus.

But it will be worth while if we can save a little of the salt of the educational world and help inspire a few of you who are to teach school, write and edit papers, magazines, and books, and follow certain professions for which a classical knowledge is indispensable, to maintain that high regard for Latin and Greek which you now have, on through life. I never meet one of our alumni who has gone out from Pi chapter who is not still enthusiastic in his expression of such regard. It therefore seems to me to be our duty to get some of those strayed chapters to renew their affiliations and to extend our organization into many other colleges. I have found some departments of classics in teachers' colleges strong in numbers and ideals. Future teachers will have more to do with keeping Latin and Greek in the curriculum than anyone else. Why not make an effort to place chapters in such colleges?

The study and interest in the classics on the part of college and university students is evident from the activity in nearly forty chapters of Eta Sigma Phi scattered over the United States. On the other hand, interest in and appreciation of the classics is gradually



GEORGE W. CURRIE  
*The New Editor*

decreasing in secondary schools. There are many different causes for this apparent disinterest, but the fault can not lie with the high school student himself. The introduction of new courses such as manual training or the fine arts has taken away much of the emphasis which was formerly placed on the study of Latin. But perhaps the greatest factor in the loss of the classics has been the teachers.

Most of the present teachers in secondary education are graduates of colleges or universities where there are chapters of Eta Sigma Phi, and yet many of these teachers are content to use old-fashioned methods of instruction which offer no challenge to a capable student and only cause discouragement.

Membership and active participation in Eta Sigma Phi should provide the future teacher with a solid background in classical fields; for unless students are endowed with a sincere feeling of appreciation for ancient Greece and Rome and their contributions to civilization, the future of classical study in colleges and universities will be at stake.

# MINERVA

## *The Detection of Modern Forgeries of Ancient Sculpture*

By ROLLAND E. STEPHENS, ALPHA XI

The detection of forged art objects is as interesting as it is profitable to private collectors and museums. Art faking is by no means a new profession, for the Romans copied many of the Greek statues, as the findings of archeologists prove. In fact, these copies constitute a separate field of art study. The Roman sculptors imitated the work of their talented neighbors because they realized its fineness and superiority and because they themselves did not possess the originality necessary to create such beautiful statues as those of Greece. But the motives behind the art forgery of today disregard beauty altogether, and thus fall on an even lower plane than the motives which prompted the artists of Rome to mimic the creations of their predecessors. The blame for the baser motives of the present day rests indirectly but ultimately on the ideals of modern collectors who are usually willing to pay a much larger sum for an ugly and disfigured piece of work which bears the stamp of antiquity than they would pay for a beautiful modern creation which possesses neither the scars of time nor a famous name to increase its value. Thus many poor and unknown men of talent are tempted to convert their genius to money by counterfeiting antiques. It is difficult for an artist to divorce his name from the masterpieces he has wrought and attribute them to some unknown man of the past, but if he himself is unknown, who will buy his work, however beautiful it may be?

Many sculptors of high ability have for this reason used their talent for illegitimate purposes and most of them are able to produce a rather large number of forgeries in the course of a year. The result is that museums and private collectors must be constantly on their guard against deception, for many of these fraudulent pieces are well done and a few are almost undetectable. A few years ago, the art circles were startled by the discovery that several sculptures in the possession of the best museums in the world, heretofore believed to be products of Greek and Renaissance masters, were forgeries by a contemporary artist named Alceo Dossena. The Metropolitan Museum of Art in New York was very deeply involved in the discovery since it had bought an excellent sculpture of a walking maiden in the Greek archaic style known as Kore,

which on December 5, 1928, they admitted to be a forgery by Dossena.<sup>1</sup> But the Metropolitan Museum was not the only American institution to be deceived by the work of this clever European. In May, 1927, the Cleveland Museum of Art purchased a statue of Athena for the sum of \$120,000. This statue was also found to be the work of Dossena. Naturally enough, as soon as the discoveries were made, the involved museums hastened to vindicate themselves. The Cleveland Museum, in reply to the charges made against it, asserted that the sculpture had been previously returned to the dealer and the entire price had been recovered.<sup>2</sup> But this is only a small fraction of the amount of money spent on art forgeries. Over \$1,000,000 was paid by American collectors and museums for Dossena's sculptures alone. Individual pieces sold for as high as \$150,000.<sup>3</sup>

From this information it is easy to see why America is considered an easy market for faked antiquities. I am not sure whether it is the belief that Americans are more easily duped than European collectors, or the fact that there is more money in America that gives the unscrupulous European dealer a desire to "get the American," but I am inclined to believe that it is both, to which perhaps is added an innate disgust at the uncultured American collector's presuming to know anything about art. Encouraged by past successes, some of these dealers are now growing bolder day by day. A shop in Florence displays the following advertisement: ". . . Any work imitated. Exact reproductions of mutilated Grecian or other originals. All work faithfully executed."<sup>4</sup> Of course, the imitation of ancient art is not illegal, provided that the work is sold as an imitation. But the advertisement quoted above demonstrates the pride which many dealers take in their ability to obtain faithful reproductions.

The study of the art of faking antiquities proves to be even more fascinating than the detection of them. Fraud is practised in many varied fields of art from the prolific production of Egyptian scarabs to the scrawling of a famous signature on a genuine but worthless old painting. However, because of the greater value of ancient statues, forgers usually imitate Greek or Renaissance groups in marble or other stone. The more careful counterfeiters are content to pro-

duce a small object such as a head or a bust, while the bolder and more talented men work on a full length statue or even a large monument.

But the artist who attempts the reproduction of ancient art encounters many troubles. For, to create art in the spirit of an old master presupposes a thorough knowledge of the technique and history of that particular period and the ability to grasp the spirit of that age. The difficulty of attaining this high qualification causes forgers to fall into two classes. The majority do not attempt to create an original work in the manner of an old school, but merely copy some extant statue, varying little details to prevent detection. A famous example of this type of faking is the head of a fallen warrior, which was so successfully copied that it almost escaped detection. The original work is kept at Munich. Another head, that of a maiden of the Sappho type, has been frequently copied with a little change in detail.

The other class of art forgers, much in the minority, is composed of the most talented men in the profession. It is to this class that Alceo Dossena belongs. Miss Richter, of the Metropolitan Museum, says of him: "He is proud of the fact that he does not . . . copy a known work of art with slight variations, but that he really creates in the manner of the antique. What differentiates him, however, from other clever, modern imitators is that he has the courage to make large monumental pieces for which high prices can be charged."<sup>5</sup> His work is divided into two parts: the archaic Greek pieces, and those representing the Renaissance period. Here, I am concerned only with his creations in the Greek style. An examination of these pieces would convince one that he spent hours studying the known Greek works of art in their original form. Yet he himself admits that he did not take the trouble to look at the originals but relied entirely on photographs.<sup>1</sup>

Usually, the art faker works with original stone, such as marble, and treats the surface to give the appearance of age. However, in the following incident, the forger disguised the very substance of his work. Recently, an "Aztec funerary vase" in the possession of the British Museum, apparently stone, began to flake off at the bottom. Examination under a microscope revealed that a clever faker had built up a valueless original fragment with a mixture of sand and glue, giving an excellent imitation of sandstone.<sup>7</sup> The more usual method of the forger is to carve the statue from marble or other stone and then to chisel parts of it away so that it has the

appearance of having been abused through many centuries. Maiming a cleverly wrought piece of work brings sorrow to the heart of the artist, according to one European sculptor, who says, ". . . I knock off a nose, or a finger, or leaves of a wreath. It is a great trial to artistic workmen to be obliged to mutilate their work in this way. We feel awfully disgusted when we have disfigured a statuette."<sup>8</sup> After the chiseling away process, the newness of the marble is destroyed by washing it in a solution of water and green vitriol. This penetrates deeply and is comparatively permanent. Nitrate of silver is sometimes used to obtain a similar ancient appearance. Finishing touches are applied by moderate use of encaustic and rubbing with flannel.<sup>9</sup> Then the entire surface is pitted and all sharp corners smoothed down. Sandblasting has proved to be quite successful and is used by most forgers. Acid, too, is often applied for the same purpose. Archaeologists have not definitely decided what method Dossena used, although they believe that he employed the sand and acid methods. To produce the crackle found on old marble he probably used fire in some manner. The earth stain on his sculptures goes below the surface and soaking in water does not remove it. This effect may have been produced by the application of some penetrating acid. It is known that he altered the surface of a Roman portrait head of a young girl by baking the marble and then pitting it with a ragged stone.<sup>10</sup> These processes of smoothing the corners and pitting the surface do in a few hours the work of winds and rains through centuries of exposure. The fourth "aging" process is more difficult. Statues that have lain in the open for many years acquire a thin coating of patina, a kind of rust or scale which makes marble look very ancient. To apply patina artificially is a real test of the artist's skill. Every successful forger has his own secret recipe for producing this crust. The best results are obtained by treatment with acid, with solutions of silver nitrate or of green vitriol, and sometimes by burying or baking.<sup>11</sup> One forger revealed that he obtained patina on marble by burning damp straw beneath it.<sup>12</sup> When this process has been completed, the sculpture gives the appearance of being hundreds of years old and if skillfully done will successfully pass the scrutiny of all but the most careful and best informed scientists and connoisseurs.

However, as new discoveries are ever being made in the realm of science, and as these discoveries are applied to the realm of art, deception becomes more and more difficult. Formerly

an art fraud needed only to look genuine. It had to be correct in form and style and had to have a deceiving surface, but since the examination of the connoisseur went no further than the outside of the fake, the cleverly rendered piece usually eluded detection. But the ever widening circle of scientific knowledge has finally entered the world of art. Chemists and geologists, for instance, know the effect of air on stone which has been exposed for a great many years: they have discovered in their work that during centuries of erosion of a marble statue by air and rain, a little sulphate is deposited, extending several inches below the surface. A large amount of carbonic acid is also present. Therefore, by drilling into a marble monument or statue in the back or some inconspicuous place, a modern forgery could be detected by an absence of these products of age.

With the discovery of the ultra-violet ray and its uses, a more efficient method of examination has been found. Mr. James J. Rorimer has carried on painstaking but successful research work in the use of ultra-violet rays for detection of art fakes. He has found the effect of the rays on paintings, bronzes, alabaster, and jewels, as well as on marbles, and has explained the significance of his discoveries in each case. Here, however, I am concerned only with those discoveries that apply to marble. Exposing genuine old pieces and freshly cut blocks to the ultra-violet rays, Rorimer found that the freshly cut marble appeared a uniform purple while the ancient statues were mottled white.<sup>15</sup> This knowledge has since been used for examining marbles of doubtful origin and has in a few instances made possible the detection of cleverly executed frauds. In one case, a Roman portrait head was immediately condemned when shown under the rays. Later, it was found to be a forgery by Dossena. The examination even went beyond the assertion that it was fraud. The head was composed of three broken parts which had been assembled by the forger, and it was thought by some that one of the pieces was original and the other two supplied by the counterfeiter. The ultra-violet light proved conclusively that all three portions were freshly cut.<sup>14</sup> The x-ray, though it may reveal carefully mended fractures in sculpture or pottery, is seldom used to test statues. Its principle value in the realm of art is in the examination of paintings.

Totally different from scientific methods is another branch of art verification, known as connoisseurship, or the detection of forgeries by faults in form and manner. To be a connoisseur

requires a thorough knowledge of the style and technique of various schools, acquired only through years of study and observation. To assist collectors in the study of Greek art as a preventive measure against forgeries, the Metropolitan Museum in New York has made a special collection in their Classical Study Room. This room consists of two sections: one, a collection of genuine pieces clearly illustrating the technical side of Greek sculpture, objects chosen not for their particular beauty or artistic value, but because they bear plainly the marks of the tools which their sculptors used, or because they show the ancient method of joining the pieces of the statue together. The other section of the Classical Study Room displays forgeries of Greek art. It is the belief of the museum officials that by studying the technique of Greek sculpture, one can more easily detect frauds. Indeed, an examination of the collection kept in this room reveals some interesting and helpful facts to the connoisseur. From distinguishing marks found on the genuine busts it was learned that the Greek artists used pointed and dentated chisels and running drills in producing their work. The absence of such marks on a work of doubtful origin immediately arouses suspicion about its validity. It was also discovered that the Greeks joined the hands, arms, feet, and legs to the torso by means of dowel joints. However, a forger could easily produce tool marks similar to those on the genuine sculptures by using the same kinds of tools. Similarly, he could easily duplicate the Greek method of joining.<sup>15</sup> But he can never, no matter how clever he may be, perfectly imitate the Greek style.

The great success of Dossena and certain other forgers is due to their ability to absorb the spirit of the period which they are imitating, but it is impossible even for a Dossena to forget entirely his twentieth century ideas and ideals. Therefore, the connoisseur relies on seemingly small and unimportant mistakes caused by the modern outlook of the faker to betray him. A comparatively common error of this kind is due to the unfamiliarity of the modern forger with Greek dress. The Greek chiton, which is merely a rectangular cloth, folded in the middle, was wrapped around the wearer and fastened at the shoulders with brooches. Yet, though the chiton was of simple pattern, the modern faker sometimes makes a mistake in rendering it. The chiton, being a loose garment, hung in deep folds from the shoulders of the wearer. The Greek sculptor knew how to give drapery a real beauty. No two folds were made to run in quite the

same direction, nor were they uniform in size. It can be seen plainly where each fold begins and where it ends, and the whole drape or chiton is done in bold lifelike sweeps. Greek drapery is almost impossible to imitate closely. The drapery work on forgeries is usually hesitating, not true to life and flabby.<sup>16</sup> In at least one instance, an error due to the lack of knowledge about Greek armor caused the detection of a fraud. At the Metropolitan Museum is a head of a fallen warrior copied from the original at Munich. The helmet on the original has a cheek piece turned down against the warrior's face and broken off, so that the remaining piece is about two inches long. The forger mistook the broken cheekpiece for adornment and added a similar appendage just above it.<sup>17</sup> Some of the mistakes which forgers make when copying a Greek piece are rather amusing. Copies of a Greek head of the Sappho type have become rather common in antique markets. The original, believed to be from a school of the fifth century B. C., has a ribbon around the hair. In the forgeries the ribbon becomes a Renaissance cap on the back of the head, while in front it is decorated with a Renaissance ornament.<sup>18</sup>

Even when a forger has successfully rendered the Greek drapery and has guarded against minor errors, his modern mind betrays him when he attempts to reproduce the face in true Greek style. A connoisseur can almost immediately detect a forgery by the expression of the face. The modern touch can be seen plainly in a forgery of a Greek stele now at Berlin. The figures have an insipid expression and lack the original pathos and aloofness.<sup>19</sup> It is a common mistake of forgers, in imitating the Greek aloofness to make their figures stiff, lifeless and simple. Thus as we consider the various methods of connoisseurs to uncover art frauds, deception seems to be impossible.

Museum curators maintain that it is impossible for a counterfeit piece of work, however clever it may be, to pass successfully the eye of an experienced connoisseur. Yet the scientific world, eager for laurels itself, points out instances in which forgeries were bought by the finest art institutes without arousing the slightest suspicion, and then in turn asserts that only scientific methods are infallible. Mr. Rorimer, telling of his work with ultra-violet rays, concludes: ". . . the experiments conducted have been sufficiently numerous and definite to warrant the statements made. In the case of marbles, the recognition of forgeries . . . has been possible."<sup>20</sup> Mr. Deschin is even more optimistic about the success of sci-

entific methods than Rorimer. He declares that no collector need be victimized by frauds if he is willing to submit his contemplated purchase to the scrutiny of modern science.<sup>21</sup> However, a collector is often unwilling to submit his collections to a scientific examination lest his judgment be proved faulty. When he has been duped, he prefers to keep the fact a secret, fearing he may lose standing as an art connoisseur if the deception becomes known.

Advocates of connoisseurship reply to the boasts of science by recalling the Dossena scandal. For world-famous archeologists, chemists, and mineralogists had already declared the disputed works genuine, when connoisseurs discovered them. Miss Richter reasserts the superiority of her methods over scientific tests, saying: "In the last analysis it must always be quality and style that serve as infallible guides . . . It is quality that cannot be successfully imitated by even a gifted forger. This is especially the case where Greek works of a good period are attempted."<sup>22</sup> Yet forgeries are continually being discovered which have eluded detection by connoisseurs. On the other hand, clever fakers will no doubt devise some means of fooling science, as they have done in the past. The cooperation of the two quarreling branches of examiners, however, would at least greatly diminish the number of counterfeit pieces bought by collectors and museums. For then, each purchase should have to pass the dual test of science and connoisseurship.

## FOOTNOTES

1. "Dossena 'Greek' Figure in the Metropolitan," *Art News Magazine* (December 8, 1928), p. 1.
2. Frederic A. Whiting, "Dossena's Sculptures," *Art News Magazine* (April 13, 1929).
3. "Dossena 'Greek' Figure in the Metropolitan."
4. "Sidelights on Fake Art and Art Fakers," *Arts and Decorations* (October, 1923), p. 18.
5. Gisela M. Richter, "Dossena, His Works and His Lesson," *Art News Magazine* (February 2, 1929), p. 5.
6. "Art Fakes Exposed," *Literary Digest* (December 22, 1928), p. 18.
7. Jacob Deschin, "On the Trail of the Art Faker," *Popular Mechanics Magazine* (July, 1932), pp. 103-104.
8. Robert Munro, *Archaeology and False Antiquities* (London: Methuen & Co.; 1922), p. 277.
9. Riccardo Nobile, *Gentle Art of Faking* (Philadelphia: J. B. Lippincott Co.; 1922), p. 242.
10. "Ultra-Violet Rays Tell Statue's Age," *Literary Digest* (September 28, 1929), p. 35.
11. James J. Rorimer, *Ultra-Violet Rays and Their Use in the Examination of Works of Art* (New York: Metropolitan Museum of Art; 1931), p. 17.
12. Munro, *op. cit.*, p. 277.
13. Rorimer, *op. cit.*, p. 19.
14. "Ultra-Violet Rays Tell Statue's Age."
15. Gisela M. Richter, "A New Classical Study Room," *Bulletin of the Metropolitan Museum of Art* (May, 1929), p. 141.
16. Gisela M. Richter, *Sculpture and Sculptors of the Greeks* (New Haven: Yale University Press; 1929), p. 138.
17. *Ibid.*
18. *Ibid.*
19. *Ibid.*, p. 143.
20. Rorimer, *op. cit.*, p. 23.
21. Deschin, *op. cit.*, p. 105.
22. Richter, "Dossena, His Works and His Lesson."

## Athenian After-Dinner Entertainment

By ROBT. J. BONNER, ALPHA

The Athenians were a very sociable people, that is to say, the men were. Banquets were a popular form of entertainment. The ordinary banquet provided by the host for his invited guests was called *deipnon*. *Eranos*, which means anything from a joint stock company to a club picnic, was the kind of feast to which the guests brought their own food and the host supplied the ice-water, serviettes, and toothpicks.

Aristophanes, the great comic poet of Athens, has preserved the menu of a public banquet, furnished by the Athenian ladies, in the comedy called *The Parliament of Women*,<sup>1</sup> in one word. It is 11½ inches long and contains 89 syllables and 169 letters. It is metrical and ought to be sung. The time record is, I believe, 26 seconds.

λέπαδο- / τέραχω- / σέλαχω- / γάλεο- / κράνιο-  
 λείψανο- / δρίμυπο- / τρίμηματο- / σίλφιο-  
 πάραο- / μέλιτο- / κατάκε- / χύμενο- / κίχλεπι  
 κόσσυφο- / φάττο- πε / ρίστερα-  
 λεκτροον- / όπτ-εγ / κεφαλο- / κιγχο- πε / λείο-  
 λα / γώο- σι / ραίο- βα / λη' - τραγα / νό' - πτερυ / γων.

It means a savory mixture of sauce, fish, flesh, fowl, and good red herring. In a word, it is *hash*. I think one will readily admit that Aristophanes holds the long distance word record with this sesquipedalian creation.

The dinner period was devoted to satisfying the hunger unless a professional humorist happened to be present who might amuse the guests with jokes and stories. The real entertainment, called the *symposium*, began after the tables were cleared away. The Greeks did not have the jazz band; the radio; the *Charleston*; *Sweet Adeline*; or the after-dinner speech, but they had excellent substitutes and compensations. There were songs, jokes, stories, riddles, and real conversation. At real smart affairs there were professional entertainers. Plenty of wine was served with figs, raisins, and nuts, the ancient prototypes of the thirst-provoking pretzel. You will see that the main difference between the ancient symposium and the modern magazine symposium is that the former was wet.

The conversational aspect of the symposium has often been featured in literature, both an-

cient and modern, from Plato's *Symposium* to *The Autocrat of the Breakfast Table*.

To illustrate the main features of Athenian after-dinner entertainment I'll quote some passages from Xenophon's less pretentious *Symposium* in translation, or *near* translation. Love is the main topic of Plato's work. It is touched upon also in Xenophon's. In fact, the Greeks often talked about love; it is still with us. Time forbids me to dwell on this interesting subject. But that I may not disappoint the young men, I'll give you the conclusion of the whole matter from Gorgias' *Defense of Helen*, chapter 19:

If love is a bodily *debility* and a mental *imbecility*, we should not *execrate* it as an *error* but should *deprecate* it as a *terror*. For it comes to its victims by the *behests* of *chance* and not by the *requests* of *sense*, and by the *contrivance* of *heart* and not by the *connivance* of *art*.

The host at the Xenophontic *Symposium* was the famous Callias, son of Hipponicus, a wealthy *bon vivant* and dilettante. He was eager for knowledge and took all kinds of courses with every sophist that came to Athens. In the end he died in poverty having squandered an ample fortune in riotous education. For the most part the guests are well known men. The dinner was in honor of Autolycus, winner of the pancration in the Panathenaic games. His father, Lycon, was one of Socrates' prosecutors twenty-two years later. The dramatic date is 421, just two years after the *Clouds* was presented.

Just after the dinner began, there was a knock on the door and Philip, a wit and professional diner-out, appeared and bade the slave who answered the door announce to the host that he had come all prepared to dine—at the expense of somebody else, and that his servant was exhausted carrying nothing and being without food. (Reference to the *eranos*.)

Callias said to his guests, "It is a shame to begrudge him the shelter of a roof. Let him come in." And Philip, pausing at the door of the salon, said, "Gentlemen, you all know that I am a funny man and I have come without hesitation thinking it is funnier to come to dinner without an invitation than with one."

"Take your place (recline)," said the host, "for we are all terribly serious and need a laugh."

In response, Philip told a funny story but failed to raise a laugh. Somewhat discouraged,

he tried another but when it also fell flat, much discouraged he wrapped up in his cloak and refused to eat. This was a serious matter for a man whose livelihood depended on his jokes. "I'll never be invited out again to entertain a company," he mourned, "and no one will invite me in the hope of a return invitation for everybody knows that there is never anything to eat at my house."

The symposium was opened by a libation and a hymn to Apollo. The singing of Skolia, or drinking songs, was a favorite amusement, particularly after the wine had begun to circulate freely. As a rule, they seem to us a bit tame. One does not expect patriotic songs at a banquet.

I'll wreath my sword in myrtle bough,  
The sword that laid the tyrant low,  
When patriots, burning to be free,  
To Athens gave equality.

Harmodius, Hail! Though reft of breath,  
Thou ne'er shalt feel the stroke of death;  
The heroes' happy isle shall be  
The bright abode allotted thee.

I'll wreath my sword in myrtle bough,  
The sword that laid Hipparchus low,  
When at Minerva's adverse fane  
He knelt, and never rose again.

While Freedom's name is understood  
You shall delight the wise and good;  
You dared to set your country free  
And gave her laws equality.

A Syracusan appeared with a boy and girl. Both were expert musicians and dancers. The girl was an unusually good acrobat. They began with a flute and cithera duet. Each appearance of these professional entertainers is followed by some diversion or discussion among the guests. When the girl had finished a series of back somersaults, imitating a rolling hoop, Philip, the jester, proceeded to burlesque the performance like a modern circus clown.

On the conclusion of a dance, Socrates comments on the dance with the movements of legs, arms, and neck, as a fine type of exercise. He asks the trainer, the Syracusan, if he will give him lessons. Callias, the host, remarks that he would like to be his side-kick if he is thinking of putting on a show, but Socrates says he is interested only in its reducing qualities. He was becoming concerned about his expanding waist line.

An exhibition of somersaults on a circular platform set with swords starts a discussion of courage and how it might be taught.

A remarkable feat of throwing hoops into the air and catching them in time with the music moved Socrates to observe:

"This girl's feat, gentlemen, is only one of many proofs that woman's nature is not a whit inferior to man's except in its lack of judgment and physical strength. So if any of you has a wife let him cheer up and teach her anything he wants her to know." "How is it, Socrates," said Antisthenes, "if you hold this doctrine regarding women, that you don't train Xanthippe? For, I believe, of women who exist or have existed or will exist she is the most shrewish." "Well," said Socrates, "I have observed that men who wish to become competent horsemen do not get the gentlest but the most mettlesome animals to deal with, knowing that if they can handle these they will be able to handle any horse. And so I, wishing to associate with and deal with people, got Xanthippe, being assured that if I can stand for her I shall have no difficulty in getting on with the rest of mankind." And these words, says Xenophon, in the judgment of the rest of the company, were not wide of the mark.

Wearying of the vaudeville, Socrates thinks that they ought to do something to edify and improve each other, and proposes that each tell what capacity or accomplishment he prizes most.

Niceratus says that he takes most pride in the fact that his father had him learn the whole of the *Iliad* and *Odyssey*. "And," he adds, "right now I could repeat them by heart." As the two poems total 27,804 lines no one was disposed to test his veracity. "Oh," remarked Antisthenes, "that's true, but the professional reciter doesn't really understand Homer but I do." He asserts that Homer is the master of wisdom. From him one may learn to be a business man, a statesman, a general, or a chariot driver. "I even have learned something from Homer which we may test at once. He says somewhere that an onion goes well with wine. Let's try one now." "Gentlemen," said Charmides, "Niceratus is getting an alibi. He wants to go home smelling of onions so that his wife will be sure to believe him when he tells her where he was." Niceratus had just been married.

Antisthenes prizes his wealth. As he is utterly poor, somebody asks, "Is your wealth in land?" "Yes, indeed! About as much as would serve our athletic friend Autolycus to dust himself with when he goes into a wrestling bout." He then proceeds to propound and develop the

thesis that real wealth is not in the pocket or in houses and lands but in the mind.

When Philip's turn comes he is proud of his wit. He claims that he is so funny that when men, who are overwhelmed with grief over the loss of their near relatives, see him they avoid him lest they be compelled to laugh against their will.

The host Callias, with his penchant for all kinds of information and education, comes in for considerable razzing. Socrates remarks slyly that Callias had learned the mnemonic system of Hippias, the Elean, so well that he could never forget a single pretty girl he had met. I leave the young man to decide whether such a memory would be an asset or a liability. Hippias, we are told elsewhere, had a marvelous memory. He could reel off the names of Penelope's suitors, recite off hand the lists of Olympic victors back to 776 B. C., and give you the house address and telephone number of any member of the Athenian Rotary Club you liked to mention.

When Critoboulus' turn came he said his most cherished possession was his beauty. "My word!" said Socrates, "you boast as though you think yourself a handsomer man than I." "For the love-of-Zeus!" said Critoboulus, "I certainly do; otherwise I should be the ugliest of all the satyrs that ever appeared on the stage." And the author, Xenophon, adds, "Now Socrates, as fortune would have it, really resembled these creatures."

But Socrates pressed the point and challenged Critoboulus to a beauty contest.

Callias now said, "Critoboulus, are you going to refuse to enter the lists in the beauty contest with Socrates?" "I do not shun the contest," replied Critoboulus, and turning to Socrates he said, "State your case, Socrates, and inform us if you have any good and sufficient proof that you are handsomer than I am."

"The first step then in the trial," said Socrates, "is to summon you to the preliminary hearing: be so good as to answer my questions."

(Observe the characteristic Socratic method.)

"Go ahead with your questions." "Do you believe that beauty is to be found in human beings only or is it found also in other objects?"

"I certainly believe that beauty is to be found in an ox or a horse or in any number of inanimate objects as well as in man. At any rate, I know that a shield or a sword or a spear may be beautiful."

"How is it possible that all these things that are not alike can be beautiful?"

"Why," replied Critoboulus, "they are fine

and beautiful if they are well adapted to the functions for which we procure them."

(Note the utilitarian definition of beauty.)

"Do you know why we need eyes?"

"Obviously to see with."

"In that case it would appear without further ado that my eyes are finer than yours."

"How do you make that out?"

"Because while yours see only straight forward, mine because they protrude can see side-wise as well."

"Would you say a crab is better equipped visually than any other creature?"

"Absolutely, for its eyes are better set to secure protection."

"Oh, very well, but what about noses, whose is the better looking, yours or mine?"

"I think mine is, if indeed God made our noses for smelling with, for your nostrils are turned towards the ground, but mine are wide open and turned outward so that I can catch scents from all quarters."

"But how do you make out that a turned up nose is more beautiful than a straight one?"

"Because it is not like a barrier between the eyes but permits unobstructed vision of whatever one wants to see, but a high bridged nose, as it were, in spirit of contempt has walled off the eyes from each other."

"Well, as for the mouth," said Critoboulus, "I give in. If the mouth is created for the purpose of taking a bite you could bite off a far bigger mouthful than I."

Towards the end of the symposium the Syracusan became peeved because they ceased to pay attention to his performers and devoted themselves to light or serious conversation. He accused Socrates of being the cause because he was, as everybody knew, a highbrow. Socrates good-humoredly suggests that instead of dangerous stunts or feats of skill and dexterity he might put on a mimetic dance. The Syracusan, mollified, puts on a pantomime of Dionysus wooing Ariadne. The guests were so thrilled and delighted that when Dionysus kissed the lady they all shouted \_\_\_\_\_, which is the Greek for encore. And so the symposium ended.

*Riddles from the Greek Anthology V*

I am the black child of a white father; a wingless bird, flying even to the clouds of heaven. I give birth to tears of mourning in pupils that meet me, and at once on my birth I am dissolved into air.

*Answer:* Smoke.

My father-in-law killed my husband and my

husband killed my father-in-law; my brother-in-law killed my father-in-law and my father-in-law my father.

*Answer:* Andromache. Achilles, father of her second husband, Pyrrhus, killed Hector, Pyrrhus killed Priam, Paris killed Achilles, and Achilles killed her father Eetion.

One wind, two ships, ten sailors rowing, and one steersman directs both.

*Answer:* The double flute.

I am a part of a human being. Iron cuts me. If you take away one letter the sun sets.

*Answer:* Onux.

There is a thing on earth two-footed and four-footed and three-footed, whose name is one, and it changes its nature alone of all creatures that move creeping on earth or in the air and sea. But when it moves supported by most feet the swiftness of its legs is at its weakest.

*Answer:* Man.

There is one father and twelve children. Each of these has twice thirty children of different aspect. Some of them we see to be white and the others black, and though immortal they all perish.

*Answer:* The year, months, days, and nights.

## THE MUSES

### SPRING OF LIFE

Cruel winter has relaxed once more  
To open wide spring's welcome door,  
And now dry keels of ships are drawn  
And cattle from their stables gone.  
Now dancers of sweet Venus soon will skip  
Will skip beneath the silvery moon  
While Vulcan kindles up the forge  
Of Cyclops in a darkened gorge.  
Now it's time to wreath your head  
With blossoms from a flowery bed.  
To Faunus offer up due rite  
Within the darkness of the night,  
For pale Death knocks at every door  
At tow'rs of rich and huts of poor.  
The end of life's brief span is night  
When death will close in with a sigh.  
The Manes of fable spin for you,  
And snip the thread of life in two.  
All, Pluto's cheerless home shall see,  
And when they're called must ready be.

*Horace, Odes I. 4.*

Submitted by Holly Waker, Eta Chapter.

### ON READING HOMER

When the great founder of bucolic song,  
Theocritus, first tuned the rural lyre,  
He won preeminence that lasted long,  
Yet Vergil's "Eclogues" breathed a purer fire;  
Hesiod, when he wrote the "Works and Days"  
(Didactic poem of immortal name!),  
Received a halo of unclouded praise —  
Unclouded, till the greater "Georgics" came.  
Theocritus and Hesiod were past,  
And, having left behind him both of these,  
Th' illustrious Latin, loyal to the last,  
Followed in footsteps of Maeonides:  
When Vergil in his highest flight did soar,  
E'en he excelled not One who went before.

By Joseph H. Varner, Jr.

(Alpha Upsilon)

### "CARPE DIEM"

Leuconoe, do not seek  
Those answers which the stars may show:  
Whatever fates the gods may wreak  
Are not for thee and me to know.

Is it not better to endure  
This winter's surges flying fast  
And breaking on the Tyrrhene shore:  
Who knows but it may be the last?

Come then, in wisdom strain the wine.  
We have no space of years to mope  
On thy mortality, and mine:  
We have no time to waste with hope.

See, as we speak our moments flee—  
Then out on speaking, seize this day!  
Tomorrow will, or will not, be—  
We may not know, we cannot say.

—J. Hector Currie.

### "AD PUERUM MINISTRUM"

O youth, I loathe the Persians, their magnificent  
array,  
The linden crowns they fashion in a fanciful  
display;  
Go and pluck the last white rose that blushes by  
the bay;  
Pluck the last red rose that lingers, while the rest  
have blown away.

Leave the simple myrtle twining idly here and  
there  
As you wait upon me, have no sorrow, have no  
care.  
Leave me wine and singing, garlands rambling  
through my hair;  
What care I for rich adornments; What care I  
for pleasures rare?

—Lawrence Olson, Jr.

## R E S G E S T A E

Honor in scholarship at the last commencement doubtless came to many members of Eta Sigma Phi. The editor remembers with what pride that inimitably great scholar of the Classics, Dr. H. W. Johnston, of Indiana University, was observing back in 1909 that of the very few being graduated *summa cum laude* or *magna cum laude*, five were Latin majors. Indirectly we are informed that Mr. E. Clarendon Hyde, national treasurer last year, attained the distinction of membership in Phi Beta Kappa. Let everybody report the news. Let's make a count of our members who were given that honor.

### NEWS FROM ALPHA DELTA CHAPTER, AGNES SCOTT COLLEGE

By Mildred Davis

Five of the Eta Sigma Phi members of the class of 1937 were elected to Phi Beta Kappa: Frances Cary (president of the chapter, 1936-37), June Matthews, Enid Middleton, Isabel McCain and Kathryn Bowen Wall. As Eta Sigma Phi alumnae-of-four-months, Frances Cary traveled extensively, this summer, in Europe and in the western part of the United States; Alice Hannah (president of the student body, 1936-37), acted during the summer as counselor at a girls' camp and is now in the Assembly Training School in Richmond; Sarah Johnson, new secretary to the pastor in the First Baptist Church in Atlanta, traveled in Europe and the Holy Land, where she really appreciated for the first time, she says, her Classical studies in college, especially the ones deal-

ing with Roman life and Roman topography; Isabel McCain (president of the Y. M. C. A., 1936-37), who attended the Progressive Demonstration School at Emory University, and took a business course at Crichton's Business College this summer, is now both the director of religious education and the assistant to the pastor in the Purity Presbyterian Church in Chester, South Carolina; Laura Steele (editor of the *Agonistic*, the campus weekly, 1936-37), after studying at Emory University during the summer, is now attending Crichton Business College in Atlanta; Mary Jane Tigert (vice-president of the student body, 1936-37), is at her home in Gainesville, Fla., waiting for her twenty-first birthday, after which she will enroll for graduate work at the University of Florida, in Gainesville; and three are teaching school—Rachel Kennedy in South Carolina, Mary Jane King in Dalton, Ga., and Enid Middleton in Maben, Alabama.

Just as the alumnae listed above had broad interests and widely varied activities on the campus, so this year's chapter consists of participants in every phase of college life. Zoe Wells, the president of the day students; Elsie Blackstone, the vice-president, is also president of Spanish Club; the recording secretary, Nell Allison, is associate editor of the *Literary Quarterly*; both Marie Merritt, the treasurer of Eta Sigma Phi, and Evelyn Baty, a new member, are prominent in journalistic activities; Mary Primrose Noble, another new member, and Mildred Davis, the corresponding secretary, are members of Mortar Board

and of the Y. W. C. A. Cabinet. Although Laura Coit, the president of the student body this year, was eligible for membership in Eta Sigma Phi, and was invited to join, she was forced to decline because of the extremely large number of extra-curricular "points" which she was already carrying.

In addition to having these connections with other extra-curricular activities on the campus, the present chapter is remarkably well represented in the field of scholastic attainment. Seven of the thirteen present members are honor-roll students. Evelyn Baty, during her freshman year, held the \$700 scholarship which is awarded each year to a high school senior on the basis of competitive examinations, and Eva Ann Perkle, who was initiated this fall, received the Rich's prize for the highest record in the freshman class last year.

In spite of their diversified activities, however, one quality which all of the members of the 1936-37 chapter have in common—viz., a keen interest in the Classics—unites them in a lively enthusiasm for the work of Eta Sigma Phi during the coming year.

### OMICRON CHAPTER

University of Pennsylvania

By Richard W. Carr

Prof. J. C. Rolfe, the distinguished Classical scholar, has retired.

Prof. W. B. McDaniel has withdrawn from active duty to the regret of his many friends.

The classes in Latin show a marked improvement in number this year, an increase of approximately 40 per cent.

## R E S G E R E N D A E

For the convenience of all, the box herein will be run through all the issues of THE NUNTIUS this year. If our organization is to prosper, the business of the society must be looked after meticulously. If a new member is initiated, his subscription to the journal of the society should begin at once. It seems from the number of complaints reaching our office that fractions of a year have not been counted or have been counted as a whole year, in some cases, so that all

the eight numbers of THE NUNTIUS called for by the initial subscription have in many cases not been received. More than likely many copies sent to new members without a street or dormitory address have found a final resting place in some waste basket. As second-class mail cannot be forwarded, each member should inform the editor whenever he changes addresses until he has received the full eight numbers.

The editor is not omniscient. It

seems that the common practice is to report so many initiates, giving their names and stating that the address will be sent when obtained. Other duties or postponed meetings prevent good intentions from being fulfilled. The definite address never reaches the editor. In such cases the chapters will be furnished with the requisite number and will have to deliver them to the individual members. Surely it is a shame for such an issue as that of last May, which could hardly be put

**PAYMENTS DUE NATIONAL FRATERNITY**

- I. To the national treasurer, Charles Naugle, Muhlenberg College, Allentown, Pa.  
 \$ .50 initiation fee for each new initiate.  
 \$1.00 national dues for the school year from each active member.

Note—(1) Members initiated after April 1 do *not* pay dues for that school year. (2) Honorary and associate members do *not* pay national dues.

- II. To the editor and manager of THE NUNTIVS, Prof. George Currie, Birmingham - Southern College, Birmingham, Ala.  
 \$2.00 for a two year subscription to THE NUNTIVS from each new initiate.  
 \$1.00 for a one year subscription from every active member whose two year subscription has expired.

Note.—Honorary and associate members, and alumni are urged to subscribe.

in the hands of the subscriber for what he paid for it, to find its way to the waste basket.

**Sustained Effort**

Enthusiasm at a new thing is common. On the other hand, going the second mile is the test of worth. Although the response to our request for material was almost one hundred per cent from the chapters, a few and more especially the older chapters neglected. In some cases the directory will contain the names of last year. Evidently new officers have not yet been elected. Pi chapter has always held its elections in the spring so that responsibility for an early start in the fall is anticipated. Otherwise the president of the chapter may have graduated or dropped out of school without realizing that the perpetuation of the chapter is endangered. This may be the reason for the fact that a few chapters have been inactive.

However, some large universities can have so strong a classical club that they feel no need of national relation or rather feel that such relation is a frill that can be dispensed with. Suppose the large states of the Union should take such an attitude, how long would we continue to be a strong nation? What will become of the case for the Classics if somebody

who cares does not take the lead? We must see outside our own walls if we are to gain the greatest inspiration. Attendance upon a national con-

vention is an experience that has given some that have come under my own observation an undying enthusiasm for the cause of the Classics.

## LARES and PENATES

**ALPHA PSI CHAPTER**

By Marion J. Spence

M. D. Brewer, Alpha Psi '37, is now the alumni secretary at Washington and Jefferson College.

K. D. Strickler, president of Alpha Psi '37, is now studying law at the University of Pennsylvania Law School.

E. V. Sciamanna, Alpha Psi '37, has entered the Harvard University Law School.

J. A. McAllister, Alpha Psi '37, has been granted a fellowship in English at Washington and Jefferson College.

G. Conner, Alpha Psi '37, and Paul A. Tidball, Jr., secretary and treasurer of Alpha Psi '37, have gone to the Louisville Presbyterian Theological Seminary.

**ALPHA PHI CHAPTER**

Millsaps College

By M. F. Adams

On May 25 of last year, i. e., the last scholastic year, we received into the chapter six new members. That swelled the number to twenty-two. However, of that number only ten students are back in school. Our faculty members number seven, so "we are seven"teen.

All of us are looking forward to an active and beneficial year, in spite of the late start in work. I hope that I may fill the office of Prytanis as well as Ellis Finger did last year.

You may be interested to learn that the lady whom we all knew as Miss Magnolia Simpson was married during the summer to Mr. Armand Coulette, professor of violin, and the new band leader at Millsaps. Mrs. Coulette is continuing to teach Latin in the college.

**LAMBDA CHAPTER**

University of Mississippi

By Margaret Murphey

Our chapter held its first meeting of the year on Thursday night, October 7, at the apartment of Miss Evelyn Way, head of the University Latin Department. Miss Vassar Bishop, Prytanis, presided. The meeting was purely a business one. The club discussed the question of changing the

scholastic standards set for initiation into Eta Sigma Phi, and Miss Bishop read several letters from other chapters telling us what their scholastic standards are. The club voted to keep its present standards, at least until the second semester, when other action may be taken. Two new names were offered as candidates for initiation: Prof. A. B. Hatch, Jr., and Miss Harriett Jackson, both new members of the Latin Department.

During the social hour, Miss Way dispensed delicious refreshments, and the club adjourned after a very pleasant evening.

**ALPHA PSI CHAPTER**

Washington and Jefferson College

By Marion J. Spence

The Alpha Psi Chapter was installed at Washington and Jefferson College, May 14, 1937, by Dr. Robert Hill, and five members of the Gamma Chapter of Ohio University. The following members were initiated: M. D. Brewer, W. N. Clarke, G. Conner, B. Danzer, M. Hopkins, P. W. Johnston, W. Langfitt, W. T. Lowe, J. A. McAllister, J. McGugin, R. V. Mead, D. Morris, E. V. Sciamanna, M. J. Spence, K. D. Strickler, W. D. Sutton, L. M. Swartz, A. P. Tidball, Jr., C. G. White,

The following honorary members were initiated: Dr. J. P. Pritchard, Dr. R. W. Nyswaner, of Washington and Jefferson College, and Dr. J. Stinchcomb of the University of Pittsburgh.

The first annual banquet was held after the installation service. Following the banquet, Dr. Stinchcomb presented one of the early Greek Tragedies with the aid of twelve students who played the part of the chorus. The play was performed well, and it was greatly enjoyed by those who were present.

**ALPHA XI CHAPTER**

Washington University

By Vera Anne Smith

The first meeting of Alpha Xi chapter, held on Tuesday, October 5, was a business meeting to organize plans for the coming year.

However, there has been nothing in the Nuntius about our spring banquet which was held on Friday evening, May 21, with about 45 guests attending. The guest speaker was Prof. Harry W. Jones of the Law School at Washington University. He spoke on the teaching of the classics at Oxford, where he went as a Rhodes scholar. A gift, a travelling camera, was presented to Miss Josephine Harris, an alumna of our chapter, who won the scholarship to the American School at Athens. Prizes were also presented to the three students who won the Latin contest which this chapter conducted in our high school expansion program.

#### ALPHA ZETA CHAPTER

Washington Square College

By Madolin Woods Wang

We are at present translating the Dulcitius Hrotsvithae. Whether our translation will be formal or an attempt at burlesque we have not decided. We may do both.

We have been invited by the Classics Club of New York University Heights to attend a social some time in November, and we have asked them to help us revel during the Saturnalia. At this time we are planning to take advantage of the license of the season to stage our translation of Dulcitius.

#### ALPHA UPSILON CHAPTER

Wooster College

By Margaret Koons

In the current issue of the Classical Journal, there is a write-up of the performance of a Roman comedy in translation on our campus last spring. We expect to have an active year.

We are looking forward eagerly, as always, to the appearance of the next issue of the Nuntius.

#### ALPHA DELTA CHAPTER

Agnes Scott College

By Miss Narka Nelson

I am sending you herewith a news item concerning Miss Mildred Davis. As she is the corresponding secretary for our chapter of Eta Sigma Phi (Alpha Delta), modesty does not permit her to send this item herself, but I am sure it will interest you. Miss Davis, now a senior and a Latin major, is holding for the second successive year the Collegiate Scholarship. This scholarship was awarded to her by vote of the faculty at the end of her sophomore year and again at the end of her junior year for the ensuing year. According to the catalogue,

this scholarship is offered by the college and gives tuition for the next session to the student, in any class below senior, who attains the highest general proficiency. In order to compete for this scholarship, the student must pursue a regular course.

#### ALPHA PI CHAPTER

Gettysburg College

By Charlotte Waltemyer

The first meeting of the Alpha Pi chapter was held October 14, at which time twelve new members were initiated.

At this meeting, a tentative plan for the year was announced. Some of the subjects will be: How Other Chapters Work; Augustus Caesar, the Celebration of the Bi-millennium of his Birth; Classical Journals and Periodicals; Archeology—the Agora excavations; and New Manuscripts of the Bible. Plans are also being made for a banquet which will be held next spring.

#### OMICRON CHAPTER

University of Pennsylvania

By Richard W. Carr

We are planning six meetings as usual during the coming school year, with notable speakers, dinners, and a play.

#### ALPHA OMEGA CHAPTER

University of Louisiana

By Lois Green

Due to unexpected circumstances, we have postponed the installation of the local chapter of Eta Sigma Phi for several weeks. November 6 seems to be the best date. At this time, however, that is not definite. We are working and looking forward to that day that shall surely come. I am sure that we will be ready to contribute to the next edition of our magazine.

#### NU CHAPTER

Morningside University

By Anita Hoofke

Our program for the year will center mainly on the periodical, "The Classical Journal." We shall meet the first Thursday of every month.

#### ALPHA DELTA CHAPTER

Agnes Scott College

By Marie Merritt

We have just initiated five new members and are expecting some more at the end of this quarter. At our next meeting, we are going to entertain the freshmen who are taking Latin and Greek this year, and very interesting plans are being made for this party.

#### UPSILON CHAPTER

Mississippi State College for Women

A special meeting of Upsilon chapter was held on Oct. 6 for the purpose of initiating new members. After the initiation ceremonies, the members discussed plans for the coming year and chose Roman archeology as a topic of study. On Oct. 18, at the first monthly meeting, the members were transported in imagination to modern Rome and enjoyed the tour of the seven hills with the aid of pictures and maps.

#### ALPHA GAMMA CHAPTER

Southern Methodist University

By Reba Abicht

At our meeting recently we planned some interesting events for this year, including a tea to be given November 14 at the home of Dr. J. S. McIntosh, who is head of the Greek and Latin department, honoring the students of the Classics department, and the new pledges of Eta Sigma Phi. At our next regular meeting, which will be held Nov. 2, Miss Alma Gene Revis, an alumna of Eta Sigma Phi, will tell about her travels in Europe this summer, including visits to Rome.

Our chapter is seeking to obtain closer contact with the Latin teachers of the city, thus arousing more interest on the part of high school students in the Classics. To do this, we are inviting a high school teacher to speak at one of our regular meetings this semester. I believe our project of last year was reported, that is, our chapter presented medals to the high school student in each high school in Dallas who had the highest average in Latin for the four years. Ruth Leinbach and Gertrude Harper received these medals in 1935 when they graduated from high school, and they are now active members of Eta Sigma Phi.

Mrs. Frederick Smith is the sponsor for our chapter and is rendering most valuable assistance.

#### ALPHA DELTA CHAPTER

Agnes Scott College

By Mildred Davis

The Alpha Delta chapter's program of activities, which promises this year to be unusually varied and interesting, got off to a fine start with the initiation on Tuesday, October 19, of five enthusiastic new members.

Although besides the initiation and a slight alteration in the constitution, the chapter has not had time to transact any business or to present any

real entertainment, the faculty sponsor, Miss Narka Nelson, and the officers have begun arrangements for the awarding of Eta Sigma Phi medals in the local high schools, have planned the presentation of a short skit, "Pyramus and Thisbe," before the freshmen Classical students and have considered the possibility of having a banquet at some time during the year.

#### PI CHAPTER

##### Birmingham-Southern College

At the October meeting of the chapter, Dr. E. Q. Hawk, professor of Economics of the college, spoke on the "New Deal in Ancient Times." As Dr. Hawk took his A.M. degree in the Classics, he is much interested in our department and promises a summary of the subject for the Nuntius.

The chapter plans to have some special meetings besides the regular monthly meetings at which various professors whose subjects are closely related to Latin and Greek will be invited to speak. Each member will also be required to prepare a paper on some topic relating to the ancient world.

We hope to organize, or rather re-organize, a Classical group of the county and city teachers and offer prizes for the best work done by a pupil in some tangible project relating to Latin.

#### ALPHA TAU CHAPTER

##### Ohio State University

Alpha Tau chapter opened their activities for the year by a business meeting on October 19. During the meeting we discussed the plans for our remaining meetings of the quarter: A combination social and business meeting in November and a dinner in December. We also made plans for the National Convention, which is to be held here at Columbus next spring. After the meeting was adjourned we talked in informal groups and sang Latin songs.

#### ETA CHAPTER

##### Florida State College for Women

By Marcia Smith

At present, Eta chapter has only one active member, but several have been pledged recently. As soon as they have been initiated we shall hold an election for the remaining officers and will let you know their names and addresses immediately. I will also keep in mind the other information which you asked for and have the officers send in the various reports.

#### ALPHA CHI CHAPTER

##### University of Tulane

By Marianna Scott

On October 16, 1937, the Alpha Chi chapter began its new season with the best of omens—a delightfully delicious and highly successful luncheon given in the heart of the Vieux Carre with the samovar of the late Czar of Russia in the place of honor. Dr. May Allen, who served as toastmistress, chose as her subject the "haec studia" of Cicero. Toasts were made by Miss Mary Pearce, who gave a clever parody of Antony's funeral oration from Julius Caesar; by Miss Mercedes Vulliet, Miss Mathilde Richarea, and Miss May Allen, and Miss Lucille Artigues, who recited an original limerick:

Four years ago when my youth was  
in flower,  
I struggled through Vergil at 25  
lines per hour,  
And now though I'm senior  
My lot is not lenior  
And I'm still in Ole Debbil Latin's  
power.

Following the luncheon, four new members were initiated: Dr. Russel Geer, as an honorary member, Miss Mary Pearce, Miss Helen Powell, and Miss Marianna Scott.

The first meeting was then held, at which the subject of the year was decided upon—namely, the reign of Augustus. Miss Amelia Plant was named chairman of the program committee. Dr. Geer was asked to speak at the next meeting. Dr. Allen announced that members should attend the meetings of the convention of the Southern Section of the Classical Association of the Middle West and South, which is to be held in New Orleans.

#### DELTA CHAPTER

##### Franklin College, Franklin, Ind.

By Elsie Giddings

Delta chapter held its first meeting of the year October 13, at the home of Mrs. P. L. Powell, an honorary member of Eta Sigma Phi. Installation services for the new officers were conducted by Elsie Giddings, retiring president.

The program for the ensuing year was submitted. It will be based upon Classical mythology. Jean Halliday concluded the meeting with an interesting report on the myths of creation.

#### PSI CHAPTER

##### Vanderbilt University

With a joint business and social meeting on October 8, Psi chapter

launched upon what promises to be a highly successful year.

During the short business session, plans were discussed for the presentation of medals to the outstanding Latin students of the various high schools of the city.

The speaker of the evening, Dr. Edwin Lee Johnson, chose as his subject, "Mistranslations," and copiously illustrated his talk by examples gleaned from his experience as a teacher of the Classics. With full respect for the many instructive and enjoyable lectures which have been listened to by the present generation of the Psi Chapter, it was generally agreed that "Mistranslations" was the most entertaining one it had been our good fortune to hear.

After Dr. Johnson's lecture, crossword puzzles, prepared to be solved in Latin, were distributed and the next half hour was spent with pencils and pads. Bernard Breyer carried off first honors.

#### GAMMA CHAPTER

##### Ohio University, Athens, Ohio

By Virginia Lee

Gamma Chapter is anticipating a pleasant and promising year with a total of twenty-five active members of the organization. The chapter is pleased to announce the addition of a new honorary member to its group, Professor H. R. Jolliffe, who has joined the faculty of Ohio University as assistant professor of classical languages. Professor Jolliffe holds the Ph.D. degree from the University of Chicago.

Opening the year's activities, the members of Gamma chapter entertained the members of Classical Club and freshmen interested in the classics with a picnic September 30. There were about sixty in attendance. The picnic was held in place of the usual more formal Open House for welcoming freshmen classical students. This substitution was found highly successful.

The first regular meeting of the chapter was held at the home of Mr. and Mrs. V. D. Hill, October 20. The business of the meeting was the initiation of Professor H. R. Jolliffe as an honorary member of the organization. Dean T. C. McCracken, Dean of the College of Education, spoke informally concerning his trip abroad during the summer, emphasizing matters of classical interest. His speech, both entertaining and instructive, was thoroughly enjoyed by the members.

## CHAPTER DIRECTORY

### DELTA—Franklin College, Franklin, Indiana

Prytanis: Martha Ellen Rhodes, Shelbyville, Ind  
 Hyparchos: Jean Halliday, 19 N. Forsythe Street  
 Grammateus: Elsie Giddings, R. R. 1-A.  
 Chrysophylax: John Spencer, 926 E. Jefferson St.

### LAMBDA—University of Mississippi, University, Mississippi

Prytanis: Miss Vassar Bishop.  
 Hyparchos: Mr. Lawrence Olsen.  
 Epistolographos: Margaret Murphey.  
 Grammateus: Mrs. Isabelle Coleman.  
 Chrysophylax: Mr. William Johnson.  
 Pyloros: Mr. David Hamilton.

### NU—Morningside College, Sioux City, Iowa

Prytanis: Barbara Melson.  
 Hyparchos: Deon Moor.  
 Grammateus-Chrysophylax: Anita Haafke.

### PI—Birmingham-Southern College, Birmingham, Alabama

Prytanis: Doris Murphy, 4928 Farrell Ave., Fairfield, Alabama.  
 Hyparchos: Mary Virginia Respass, 1320 N. 24th St.  
 Grammateus: Buford Truett, Men's Dormitory.  
 Pyloros: Leon Gray, Brighton, Alabama.  
 Chrysophylax: George Currie, 871 7th Street West.

### OMICRON—University of Pennsylvania, Philadelphia, Pa.

Prytanis: Richard W. Carr, 3707 Locust Street.  
 Hyparchos: David Pastor, 5338 Arlington Avenue.  
 Grammateus: Charles DeLong, 4623 Chestnut Street.  
 Chrysophylax: George Bateman, 240 Hopkinson Dormitory, 37th and Woodland Ave.

### UPSILON—Miss. State College for Women, Columbus, Miss.

Prytanis: Maria Butler.  
 Hyparchos: Doris Moreland.  
 Grammateus: Allie May Lindsey.  
 Chrysophylax: Grace Ingram.  
 Pyloros: Mary Elizabeth Blaylock.

### CHI—Coe College, Cedar Rapids, Iowa

Prytanis: Anna Tamarri, Voorhees Quadrangle, Coe College, Cedar Rapids, Iowa.

### PSI—Vanderbilt University, Nashville, Tennessee

Prytanis: Rosemary Williams, 2709 Brightwood Ave.  
 Protohyparchos: Ovid Collins, Jr., 1213 Greenfield Avenue.  
 Epistolographos: Charlotte Williams, 209 24th Ave., South.  
 Grammateus: Mary Louise Beardin, Jackson Blvd.  
 Chrysophylax: Alfred Levingston, Ruleville, Miss.

### ALPHA BETA—University of Denver, Denver, Colo.

Prytanis: Maurice Ervin, 350 Washington.  
 Hyparchos: Katherine Trueheart, 495 So. York.  
 Grammateus-Chrysophylax: Gus Profit, 2050 So. Gaylord.

### ALPHA GAMMA—Southern Methodist Univ., Dallas, Texas

Prytanis: Mary Lula Williams.  
 Protohyparchos: Aln Reed.  
 Deuterohyparchos: Ruth Leinbach.  
 Grammateus: Gertrude Harper.  
 Epistolographos: Reba Abicht.  
 Chrysophylax: Jack Hester.

### ALPHA DELTA—Agnes Scott College, Decatur, Georgia

Prytanis: Zoe Wells.  
 Hyparchos: Elsie Blackstone.  
 Grammateus: Nell Allison.  
 Epistolographos: Mildred Davis.  
 Chrysophylax: Marie Merritt.  
 Pyloros: Frances Lee.

### ALPHA ZETA—Washington Square College, New York Univ.

Prytanis: Irving Krongelb, 587 East 140 St., Bronx.  
 Hyparchos: Sylvia Posen, 66 St. Paul's Pl., Brooklyn, New York.  
 Grammateus: Alice Checkovitz, 6618 Grand Ave., Maspeth, Long Island.  
 Epistolographos: Harold Lally, 44 Willis Ave., Tompkinsville, Staten Island.  
 Chrysophylax: Meyer Franklin, 538 Eagle Rock Ave., West Orange, New Jersey.

### ALPHA KAPPA—University of Illinois, Urbana, Illinois

Prytanis: Robert Jones, 608 S. Mathews.  
 Hyparchos: Margaret Hobson, 1106 S. Lincoln.  
 Chrysophylax: Grundy Steiner, 1107 W. Illinois St.  
 Grammateus: Olive Lauterback, 1111 W. Nevada.

## CHAPTER DIRECTORY

### ALPHA XI—Washington University, St. Louis, Missouri

Prytanis: Rolland E. Stevens, 5232 Schollmeyer St.  
 Protohyparchos: Edith May Greiderer, 2124 Russell.  
 Epistolographos: Vera Anne Smith, 5500 Cabanne Ave.  
 Grammateus: Mildred F. Eisennager, 3939 Page Blvd.  
 Chrysophylax: Margaret Ann Watson, 5038 Waterman.  
 Pyloros: Susan Jane Ross, 5365 Cabanne Ave.

### ALPHA OMICRON—Lawrence College, Appleton, Wisconsin

Prytanis: Mary Jane Graettinger.  
 Protohyparchos: James Joseph.  
 Grammateus: Ruth Barnes.  
 Chrysophylax: Selden Spencer.

### ALPHA PI—Gettysburg College, Gettysburg, Pennsylvania

Prytanis: Charlotte Waltemyer, 251 Springs Ave.  
 Hyparchos: Roderic Senft, Student Christian Association Building.  
 Grammateus: Mildred Sell, Biglerville, Pa.  
 Chrysophylax: J. Loyd Dunkleberger.  
 Pyloros: William Marks, Seminary Avenue.

### ALPHA RHO—Muhlenberg College, Allentown, Pennsylvania

Prytanis: Donald Pickaskie.  
 Protohyparchos: Norman Wilkinson.  
 Grammateus: Norman Wilkinson.  
 Chrysophylax: John McConomy.  
 Pyloros: Donald Schilickes.

### ALPHA UPSILON—Wooster College, Wooster, Ohio

Prytanis: George Clark.  
 Hyparchos: Elizabeth Neal.  
 Grammateus: Margaret Koons.  
 Chrysophylax: Dorothy Longwell.  
 Pyloros: Elizabeth Schollenverger.

### ALPHA TAU—Ohio University, Columbus, Ohio

Prytanis: Miss Virginia Hohenstine, 2006 Chatfield Road.  
 Protohyparchos: Miss Mary Straut, 506 Seymour Avenue.  
 Deuterohyparchos: Mr. William Applegate, Tower Club, Ohio State University.  
 Grammateus: Miss Virginia Merz, 61 West 11th Street.  
 Epistolographos: Miss Virginia Hoff, 2039 Collingswood Road.  
 Chrysophylax: Miss Dorothea Welling, 37 14th Ave.  
 Pyloros: Mr. Sam Stregevsky, 2813 East Livingston Avenue.

### ALPHA PHI—Millsaps College, Jackson, Mississippi

Prytanis: M. F. Adams, 1416 North West Street, Jackson, Mississippi.  
 Hyparchos: Mildred Clegg.  
 Chrysophylax: James Kelly.  
 Grammateus: Blanton Doggett, Pi K A House, 1359 N. West Street.  
 Epistolographos: Cecil Triplett.  
 Pyloros: Roy DeLamotte.

### ALPHA PSI—Washington and Jefferson College, Washington, Pennsylvania

Prytanis: C. G. White, Beta Theta Pi House, Washington, Pennsylvania.  
 Hyparchos: P. W. Johnston, 436 East Bean Street, Washington, Pennsylvania.  
 Grammateus-Chrysophylax: Marion Joseph Spence, 1240 Sycamore Street, Washington, Pa.

### ALPHA CHI—University of Tulane, New Orleans, Louisiana

Prytanis: Lucille Artigues, 2533 Calhoun St.  
 Hyparchos: Dorothy Everett, 3635 Napoleon Ave.  
 Grammateus: Marianna Scott, 442 Lowerline St.  
 Chrysophylax: Mary Pearce, 1022 Jefferson Ave.  
 Pyloros: Margaret Jean Till, 29 Newcomb Campus.



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