National Officers

RHYS WILLIAMS
Leonard Hall
Bethlehem, Pennsylvania

MEGAS GRAMMATEUS
JOHN R. MAGUIRE
8145 Penning Avenue
Clayton, Missouri

MEGAS CHRYSOPHYLAX
THAIA LEOPOLD
2400 Palmer Avenue
New Orleans, Louisiana

EXECUTIVE SECRETARY
RHYS WILLIAMS
Leonard Hall
Bethlehem, Pennsylvania

BOARD OF TRUSTEES

PROFESSOR HORACE W. WRIGHT, Chairman
Lehigh University
Bethlehem, Pennsylvania

PROFESSOR VICTOR D. HILL
Ohio University
Athens, Ohio

PROFESSOR D. M. KAY
Birmingham Southern College
Birmingham, Alabama

PROFESSOR H. LLOYD STOW
University of Oklahoma
Norman, Oklahoma

PROFESSOR A. PEIZER WAGENER
College of William and Mary
Williamsburg, Virginia

Table of Contents

Fraternity News ........................................ 2
Prize Essay ........................................... 3
Medal Report .......................................... 8
Report of the Megas Chrysophylax .................... 9
Among the Chapters .................................... 10
Miss Brokaw Resigns

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

New Treasurer

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

War Problems

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

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

Horace and the English Romantic Writers

By Henry Popkin, Brown University

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

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

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

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

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

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

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

Page Three
These poems were early works and show a similar writer's Hymn to Adversity, were no exceptions.

Later, Romantic. Gray's Roman period came in his inspiration. Even the English Romantics writers have turned to Horace for aid and universal. In all of the world's literature of all men, of all nations, of all times. The Romantic poetry.

Visiting Italy, recalled not only mediaeval Middle Ages in their study of the past. Shelley and Keats wrote the glory of Greece. Byron and Wordsworth, on visiting Italy, recalled not only mediæval times, but also the age of Horace. Greek and Roman themes were common in Romantic poetry.

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

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

Robert Burns once said that all the Latin he knew was: Omnia vincit Amor. The Scottish poet had no knowledge of Horace.

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

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

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

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

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

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

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

Aught that recalls the daily drug which turn'd my sickening memory.

Byron concludes with:

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

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

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

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

Beauti illa procul! Saith Horace; The great little poet's apostrophe to an English stream Wordsworth paraphrases Horace, extolling the Roman poet in middle age. Most of the places visited by the hero have historical or literary connotations. In the last Canto, at Mount Sor-

In short, I must not lead the life I did do; The cruel hope of mutual minds is o'er;

The copious use of Latin and Horace's poetry.

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

Me nec fenici nec puer

Ian nec spes aniemi credulis multa

Nec certare iuvat mero

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

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

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

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

Did Sabine grace adorn my living line, Blandam's praise, wild stream, should yield to thine!
Wordsworth held always this one point of view, of Horace as nature lover. In The River Duddon, Wordsworth compares the English stream to "that crystal spring, Blandusia."

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

I invoke
His presence to point out the spot where once
He sang, and eulogized with carol pen Peace, leisure, freedom, modest desires;
And all the immunities of rural life
Enrolled, behind Vacuo's crumbling fane.

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

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

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

Drawn forth by pressure of his gilded chains,
As a chance sunbeam from his memory fell
Upon the Sabine farm he loved so well;
Or when the prattle of Blandusia's spring
Haunted his ear—he only listening—
He, proud to please, above all rivals, sat
To win the palm of gaiety and wit;
Shrinking from each new favour to be shed,
By the world's Ruler, on his honoured head!

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

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

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

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

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

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

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

Horace refers even to his flight at Philippi:

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

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

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

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

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

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

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

Of calm endurance my weak heart I armed.

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

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

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

Possibly Horace influenced Keats indirectly through the English poet's friend and adviser Leigh Hunt. Hunt, long an admirer of Horace, was called the leader of the school of "Cockney Poetry," of which Keats was a disciple. At school Hunt had won first prize in a competition
for translation from Horace. Third prize was taken by Thomas DeQuincey, later a famous essayist.

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

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

Nonsense Sapphics begins:
Here's Jem's first copy of nonsense verse,
All in the antique style of Mistress Sappho.
Let us learn as much as we can of
Latin just like Horace the tuneful Roman,
Sappho's imitator.

But we bard, we classical lyric poets,
Know a thing or two in a scurvy Planet:
Don't we, now? Elii! Brother Horatius Placent.
Tip us your paw, Lad.

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

Even the novelists of the Romantic epoch were affected by Horace's verses. In several of the novels of Sir Walter Scott, including The Antiquary and The Fortunes of Nigel, we find characters quoting Horace. Thomas Love Peacock also put Horatian quotations into his characters' mouths, most frequently in Gryll Grange.

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

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

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

---

**Report of the Megas Chrysophylax for the Year 1942-43**

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

**RECEIPTS**

Balance brought forward $278.84
Dues for year 1941-1942 10.00
Dues for year 1942-1943 625.00
NUNTIUS subscriptions *23.00

*Refund of $1.00

**EXPENDITURES**

Executive Secretary's salary $150.00
NUNTIUS expenses:
Stationery and printing $ 4.46
Postage ........................................ 28.28
Postoffice box .............................. 2.25
Essay printing .......................... 11.85
Essay postage .......................... 11.09
Latin week expenses ................... 3.15
Initiating expenses (BL) .............. 27.78
Communications ....................... 3.00
Bonding .................................. 2.50
Exchange, safety deposits, bank management 9.02
Refund for overpayment of fees .... 5.00
Miscellaneous ............................ 2.61

$284.64
$4.00
$284.64

**Balance on hand** 936.84

*Refund of $4.00
AMONG THE CHAPTERS

Alpha Pi Chapter
Gettysburg College

Beta Gamma Chapter
Westhampton College

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

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

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

Beta Gamma Chapter
Westhampton College

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

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

ALPHA MU: UNIVERSITY OF MISSOURI, Columbia, Missouri

ALPHA NU: DAVIDSON COLLEGE, Davidson, North Carolina
Prytanis: James M. Robinson, Box 603
Hyparchos: Robert Hollinger

ALPHA XI: WASHINGTON UNIVERSITY, St. Louis, Missouri
Prytanis: Marjorie Kaiman, 4529 Red Bud
Hyparchos: Isabelle Schwertmann, 5049 Thloozan Ave.
Grammateus: Nancy McKeag, 526 Lake Ave., Webster Groves
Chrysophylax: Mela Hoeber, 4344 Taft Ave.

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

ALPHA XI: WASHINGTON UNIVERSITY, St. Louis, Missouri
Prytanis: Grace Virginia Waltermeyer, 251 Spring Ave.
Hyparchos: Wayne Peterman, Phi Kappa Rho House
Grammateus: Mary Louise Wentz, Seminary Ridge
Chrysophylax: Ernest P. Lees, Phi Kappa Rho House
Pyloros: Norbeth Stracker, Sigma Chi House

ALPHA PHI: MILLSAPS COLLEGE, Jackson, Mississippi
Grammateus: Marjorie Murphy, 324 Alexander Jackson

ALPHA PSI: WASHINGTON AND JEFFERSON COLLEGE, Washington, Pennsylvania
Prytanis: William J. Wood, 350 E. Beav St.
Grammateus: Mark T. Caldwell, Houston, Pa.
Chrysophylax: C. R. Brown, 29 N. Lincoln St.

ALPHA OMEGA: LOUISIANA STATE UNIVERSITY, Louisiana
Prytanis: Rita Duncan, Box 5652
Hyparchos: Nina Nichols, 915 N. 6th
Grammateus: Ray Brown, Box 6721
Pyloros: Jewel Lynn de Grammond

BETA ALPHA: UNIVERSITY OF SOUTH DAKOTA, Vermillion, South Dakota
Prytanis: Mary Jo Cahill, 707 Cedar
Hyparchos: Florence Winkler, 707 Cedar
Epistolographos: Eloise Talley, East Hall
Grammateus: Maylee Stewart, East Hall
Chrysophylax: Maylee Stewart
Pyloros: Eloise Talley

BETA BETA: FURMAN UNIVERSITY, Greenville, South Carolina

BETA GAMMA: WESTHAMPTON COLLEGE, UNIVERSITY OF RICHMOND, Richmond, Virginia
Prytanis: Meta Hall
Hyparchos: Mary Eubank
Epistolographos: Ellen Mercer Clark
Grammateus: Jacqueline Batten
Chrysophylax: Jane Woodward
Pyloros: Natalie Leon

BETA DELTA: THE UNIVERSITY OF TENNESSEE, Knoxville, Tennessee

BETA EPSILON: BROOKLYN COLLEGE, Brooklyn, New York
Prytanis: William Spinnelli
Epistolographos: Molly Mezzan, 140-44 89th Ave.
Chrysophylax: Concetta Bellini, 1154 47 St.

BETA ZETA: HAMPSHIRE COLLEGE, HAMPDEN-SYDNEY COLLEGE, Hampden-Sydney, Virginia
Prytanis: Chalmers Herndon, Kappa Alpha House
Grammateus: John Marshall Gruthie, Beta Theta Pi House
Chrysophylax: John Frederick, Beta Theta Pi House

BETA THETA: HAMPSHIRE COLLEGE, HAMPDEN-SYDNEY COLLEGE, Hampden-Sydney, Virginia
Prytanis: John A. Ruff
Hyparchos: William E. Webb
Grammateus: Melvin Howell Tennis
Epistolographos: James H. Timberlake
Chrysophylax: Royal E. Cabell, Jr.
Pyloros: George Rogers Stuart

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

Page Twelve