

stone when it was first discovered and taken down from the wall of the Muttuchira Roman Catholic church when it was demolished' (T. K. Joseph). What is left is the right hand portion, reading if transliterated into Hebrew letters



MUTTUCHIRA INSCRIPTION.

*From a photograph belonging to
T. K. Joseph.*

more than mutilated ornament. Mr Joseph tells me it is not in any old Malabar script.

In any case the legible words in Pahlavi, fragmentary as the stone is, are quite enough to identify the Muttuchira Cross as one of the Afras Chaharbukht series which Mr Winckworth has succeeded in interpreting for us.

F. C. BURKITT.

συναρμολογούμενον καὶ συνβιβαζόμενον

Ephesians iv 16

THE two participles in Eph. iv 16, being *present* participles, speak of a process ever going on. The perfects of the Latin version have done much to obscure this. *συναρμολογούμενον* is a rare and technical word,

συνβιβαζόμενον a fairly familiar one. Συνβιβάζειν, 'to cause to step with', was used of the terms of a syllogism (*prove*), of persons at variance (*reconcile*), of a pupil or apprentice (*teach*). The last of these meanings would be familiar to readers of the Greek Bible from its occurrence in Exod. iv 12 and 15 of Jehovah instructing Moses and Aaron as to the steps they were to take as His lieutenants for the redemption of Israel from Egypt. It was specially adapted to the theme of these epistles, for it expresses precisely what the brain does for the body in directing its movements. The Body of Christ is continually being brought into harmony with the will of Him who is the Head. Following the clue of this familiar word we are led to feel that the predominating force of the other word is *fitness, adaptation*, a sense which perfectly accords with its use in ii 21, if it be understood of the corner stone determining the lie of each row of masonry joined with it laterally, and so of the whole building. The first participle speaks of *position*, the second of *movement*; the first of a *relation* to Christ, the second of that relation in *action*. In Col. ii 19 there is another present participle ἐπιχορηγούμενον, which in Eph. iv 16 is represented by διὰ πάσης ἀφ᾽ ἧς τῆς ἐπιχορηγίας, which might be rendered 'by means of full contact with the supply'. So only can the relation be made effective. Thus the reference of the participles would be, not to the other members of the Body as is commonly supposed, but to Christ the Head.

G. H. WHITAKER.

NOTES ON NICETA

(1) On the Rhythms of the *Te Deum*.

PROSE rhythm in the *Te Deum* has been discussed by the late Dr A. E. Burn in his *editio princeps* of Niceta (1905) and again by Wordsworth in Julian's *Dictionary of Hymnology* (2nd ed., 1907). The progressive investigations made since then by such scholars as Laurand and de Groot must be my excuse for reopening the discussion.

Burn classes the clausulae of vv. 1-21 under the usual headings of *tardus*, *planus*, and *velox*, with the exception of vv. 2, 3, 7, and 11: terra veneratur, uni]versae potestates, A]postolorum chorus, im]mensae maiestatis. All of these he accents on the first and fifth syllables, and brings them with some diffidence under the type $L \sim \sim \sim L \sim$, which he quotes from Meyer as a fourth form of the cursus, though one not used