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

\[ \text{י פלמי מון בּורִית דְּרֵי} \]

i.e., as Mr Winckworth has demonstrated, 'the Syrian who cut this'.

I regret that Mr Joseph's photograph is too indistinct in parts for direct reproduction. The accompanying cut gives the shape of the surviving portion of the stone and an exact facsimile of the legible letters, including the marks on the inner margin.

Below the Pahlavi inscription, i.e. along the base of the monument, went a band of ornamental circles. Within the line of Pahlavi, i.e. nearer the centre, seems to have been a line of Syriac, but owing to the mutilation of the stone I can read no letter with certainty from the photograph, and am not quite certain that it is anything 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.

\[ \text{συναρμολογούμενον καὶ συνβιβαζόμενον} \]

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. \( \text{Συναρμολογούμενον} \) is a rare and technical word,
συνβιβαζόμενον a fairly familiar one. Συνβιβαζόν, '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 επιχορηγούμενον, which in Eph. iv 16 is represented by διὰ πάσης ἀφής τῆς επιχορηγίας, 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

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 (3rd 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, universae potestates, Apostolorum chorus, im mensae maiestatis. All of these he accents on the first and fifth syllables, and brings them with some diffidence under the type ~ ~ ~ ~ ~ ~, which he quotes from Meyer as a fourth form of the cursus, though one not used.

G. H. Whitaker.