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bodies of slave workmen, as for example the *plurimi librarum* used by Atticus in the publishing business<sup>44</sup>. Large scale production of tiles and bricks is proved by the use of wooden or metallic stamps to mark the manufacturer's name upon them. But here another difference is to be noted between ancient and modern conditions: while produced in large numbers, the products of ancient industry were never identical. The day of universal parts was still distant. In this respect also Roman craft did not lose its artisan character. The finished product tended to reflect the skill and the taste of the individual workman.

The chief reason for the individuality of Roman workmen and of the finished product was the lack of high-power machinery. The Romans had some knowledge of machinery. In addition to mechanical contrivances in warfare, forms of simple industrial machinery, such as the olive-press and the wine-press, were in common use. Such machines required but few workmen and had but a limited capacity. The use of complicated machinery is conditioned upon the possession of adequate means of producing power; and in the classical period the Romans did not even know the use of water-wheels.

This lack of mechanical means for the production of power seems the chief reason why the Roman *officinae* did not correspond exactly to our factories. Rome's great industrial revolution of the first century B. C.<sup>45</sup>, with the economic conditions that accompanied and followed it, including the adoption of such sound economic principles as the division of labor and large scale production, never culminated, as did the industrial revolution of the nineteenth century, in a great factory system. The growth of the modern factory has been conditioned and accompanied by the development of high-power engines and high-power machinery; and it was for lack of the latter that the Roman *officinae* were never factories in the full sense of the modern term, but rather great workshops in which each workman and each product retained its own individuality.

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### HORACE AND OMAR KHAYYAM<sup>1</sup>

Love and wine persist as themes of lyric poetry. If one were asked to indicate a correspondence between Horace and Omar Khayyam, one would think first, perhaps, of these topics common to both. The similarity, however, lies deeper than this. It is to be found not in the fact that the two poets treat the same themes but rather in the attitude assumed toward the material world, or, to put it more comprehensively, in their philosophy of life. For them the present is the only living truth: yesterday is dead and to-morrow yet unborn. In both the uncertainty of the future is con-

tinually dwelt upon. In fact, in the Odes and in the Rubaiyat there is a striking parallelism not only in theme and philosophic attitude toward life but even in particular expression. Andrew Lang has said:

The great charm of all ancient literatures, one often thinks, is the finding of ourselves in the past. It is as if the fable of repeated and recurring lives were true; as if in the faith, or unbelief, or merriment, or despair, or courage, or cowardice of men long dead, we heard the echoes of our own thoughts, and the beating of hearts that were once our own.

It seems to us that in Omar Khayyam we may almost find a reincarnation of the spirit of Horace and in both poets the eternal soul of the human race. The similarity is so great as to invite particular comparison. In some cases even the words employed are nearly identical.

Wake! For the Sun who scatter'd into flight  
The Stars before him from the Field of Night,  
Drives Night along with them from Heav'n and strikes  
The Sultan's Turret with a Shaft of Light.

Rubaiyat I.

In Horace, Odes 3.21.34, we have a similar expression in a more condensed form: *dum rediens fugat astra Phoebus*.

Certain lines of Milton (L'Allegro 49-50) are of interest in this connection:

While the cock with lively din  
Scatters the rear of Darkness thin.

We have some expressions of like thought in praise of wine. In fact wine seems to receive more attention than love.

Ah, my Beloved, fill the cup that clears  
To-day of past Regret and future Fears.

Rubaiyat XXI. 1-2.

siccis omnia nam dura deus proposuit neque  
mordaces aliter diffugiunt sollicitudines.  
Quis post vina gravem militiam aut pauperiem crepat?  
Odes 1.18.3-5.

nunc vino pellite curas.—Odes 1.7.31.  
A Book of Verses underneath the Bough,  
A Jug of Wine, a Loaf of Bread—and Thou  
Beside me singing in the Wilderness—  
Oh, Wilderness were Paradise enow!

Rubaiyat XII.

Hic in reducta valle caniculae  
vitabis aestus, et fide Teia  
dices laborantis in uno  
Penelopen vitreamque Circen;  
hic innocentis pocula Lesbii  
duces sub umbra.—Odes 1.17.17-22.

Waste not your Hour, nor in vain pursuit  
Of This and That endeavour and dispute;  
Better be jocund with the fruitful grape  
Than sadder after none, or bitter Fruit.

Rubaiyat LIV.

sic tu sapiens finire memento  
tristitiam vitaeque labores  
molli, Plance, mero, seu te fulgentia signis  
castra tenent seu densa tenebit  
Tiburis umbra tui.—Odes 1.7.17-21.

<sup>44</sup>Nepos, Atticus 13.3.<sup>45</sup>Compare Ferrero, 1.309 ff.<sup>1</sup>This paper is essentially a comparison of the Odes of Horace with Edward Fitzgerald's version of the Rubaiyat of Omar Khayyam (fourth edition).

So while the Vessels one by one were speaking,  
The little Moon look'd in that all were seeking:  
And then they jogg'd each other, "Bröther! Brother!  
Now for the Porter's shoulder-knot-a-creaking!"  
Rubaiyat XC.

Hic dies anno redeunte festus  
corticem adstrictum pice demovebit  
amphorae fumum bibere institutae  
consule Tullo.—Odes 3.8.9-12.

The occasions of celebration in the last two quotations may be different, but the ideas are not dissimilar.

We have also a large number of lines in both poets dealing with the flight of time, the ephemeral character of human existence and the impossibility of gaining much knowledge in so short a time, the inevitability of death, the inscrutability of the future, and the enjoyment of the present.

And, as the Cock crew, those who stood before  
The Tavern shouted—"Open then the door!  
You know how little while we have to stay,  
And, once departed, may return no more!"  
Rubaiyat III.

Damna tamen celeres reparant caelestia lunae;  
nos ubi decidimus,  
quo pius Aeneas, quo Tullus dives et Ancus,  
pulvis et umbra sumus.—Odes 4.7.13-16.

The Bird of Time has but a little way  
To flutter—and the Bird is on the Wing.  
Rubaiyat VII. 3-4.

Truditur dies die,  
novaeque pergunt interire lunae.—Odes 2.18.15-16.  
There was a Door to which I found no Key;  
There was the Veil through which I might not see:  
Some little talk awhile of Me and Thee  
There was—and then no more of Thee and Me.  
Rubaiyat XXXII.

Prudens futuri temporis exitum  
caliginosa nocte premit deus,  
ridetque si mortalis ultra  
fas trepidat.—Odes 3.29.29-32.

Ah, make the most of what we yet may spend,  
Before we too into the Dust descend;  
Dust into Dust, and under Dust, to lie,  
Sans Wine, sans Song, sans Singer, and—sans End!  
Rubaiyat XXIV.

Vitae summa brevis spem nos vetat incohare longam.  
Iam te premet nox fabulaeque Manes  
et domus exilis Plutonia; quo simul mearis,  
nec regna vini sortiere talis,  
nec tenerum Lycidan mirabere, quo calet iuventus  
nunc omnis et mox virgines tepebunt.—Odes 1.4.15-20.

Sapias, vina liques, et spatio brevi  
spem longam reseces.—Odes 1.11.6-7.

O threats of Hell and hopes of Paradise!  
One thing at least is certain,—This Life flies;  
One thing is certain and the rest is Lies;  
The Flower that once has blown for ever dies.  
Rubaiyat LXIII.

Nulla certior tamen  
rapacis Orci fine destinata  
aula divitem manet  
erum.—Odes 2.18.29-32.

Alike for those who for To-day prepare,  
And those that after some To-morrow stare,  
A Muessin from the Tower of Darkness cries,  
"Fools, your Reward is neither Here nor There".  
Rubaiyat XXV.

Quid sit futurum cras, fuge quaerere et  
quem Fors dierum cumque dabit, lucro  
appone nec dulcis amores  
sperne puer neque tu choreas,  
donec virenti canities abest  
morosa. Nunc et campus et areae  
lenesque sub noctem susurri  
composita repetantur hora.—Odes 1.9.13-20.

A Moment's Halt—a momentary taste  
Of Being from the Well amid the Waste—  
And Lo!—the phantom Caravan has reach'd  
The Nothing it set out from—Oh, make haste!  
Would you that spangle of Existence spend  
About the secret—quick about it, Friend!  
A Hair perhaps divides the False and True—  
And upon what, prithee, may life depend?  
Rubaiyat XLVIII-XLIX.

Dum loquimur, fugerit invida  
aetas: carpe diem, quam minimum credula postero.  
Odes 1.11.7-8.

And those who husbanded the Golden grain,  
And those who flung it to the winds like Rain,  
Alike to no such aureate Earth are turn'd  
As, buried once, Men want dug up again.  
Rubaiyat XV.

Pallida mors aequo pulsat pede pauperum tabernas  
regumque turris.—Odes 1.4.13-14.

Aequa tellus  
pauperi recluditur  
regumque pueris.—Odes 2.18.32-34.

Think, in this batter'd Caravanserai  
Whose Portals are alternate Night and Day,  
How Sultan after Sultan with his pomp  
Abode his destin'd Hour, and went his way.  
Rubaiyat XVII.

Sed omnis una manet nox,  
et calcanda semel via leti.—Odes 1.28.15-16.

Compare also, Catullus 5.4-6:

Soles occidere et redire possunt:  
nobis, cum semel occidit brevis lux,  
nox est perpetua una dormienda.

The Moving Finger writes; and, having writ,  
Moves on: nor all your Piety nor Wit  
Shall lure it back to cancel half a Line,  
Nor all your Tears wash out a Word of it.  
Rubaiyat LXXI.

Cum semel occideris et de te splendida Minos  
fecerit arbitria,  
non, Torquate, genus, non te facundia, non te  
restituet pietas.—Odes 4.7.21-24.

Eheu, fugaces, Postume, Postume,  
labuntur anni, nec pietas moram  
rugas et instanti senectae  
adferet indomitaque morti,  
non si trecentis, quotquot eunt dies,  
amice, places inlacrimabilem  
Plutona tauris.—Odes 2.14.1-7.

As we began in the morning, it may not be out of place to end in the evening.

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

And when like her, oh Saki, you shall pass  
Among the quests Star-scatter'd on the Grass,  
And in your joyous errand reach the spot  
Where I made one—turn down an empty glass!  
Rubaiyat C-CI.

ibi tu calentem  
debita sparges lacrima favillam  
vatis amici.—Odes 2.6.22-24.

Horace, in Odes 3.30, boasted that his work would be known as long as Rome endured. His poetry, like the Rubaiyat, is not of any one clime, or race, or period of time, but universal and eternal. Wherever wise men gather together these poets are known and loved. Thomas Bailey Aldrich has given beautiful expression to this thought. And his words, written of Omar Khayyam, are not less true of Horace:

Sultan and Slave alike have gone their way  
With Bahram Gur, but whither none may say.  
Yet he who charmed the wise at Naishapur  
Seven centuries since, still charms the wise to-day.

LAKEWOOD, N. J.

HERBERT EDWARD MIEROW.

## REVIEWS

The Glory that was Greece. A Survey of Hellenic Culture and Civilization. By J. C. Stobart. Philadelphia: J. B. Lippincott Company (1915). Pp. xxv + 292. \$2.50.

This is a new edition of a sumptuous English volume which first appeared in 1911, to which a companion volume, entitled *The Grandeur that was Rome*, was added in 1914. Mr. Stobart is well equipped in archaeology, history, and literature. He has

experienced the extraordinary sense of illumination which one feels on turning from linguistic study to the examination of objective antiquity on the actual soil of the classical countries, and then the added interest with which realities are invested by the literary records of history.

His object is to present a general and vivid picture of ancient Greek culture, and he includes history, politics, religion, and philosophy with art and literature. There are ninety-two beautiful plates, several of which are colored, and thirty-four illustrations in the text. Most

of them are excellent, though the view of the Erechtheum (Plate 49) is antiquated and the Laocoon Group (page 264) is given with erroneous upstretched right arm. There is an Introduction on Hellenism: The Land and its People, and there are chapters on

I. Aegean Civilization. A New Chapter in History: Crete, the Doorstep of Europe: Progress of Aegean Culture: The Mainland Palaces, Mycenae and Tiryns: The Makers of Aegean Art; II. The Heroic Age. The Northern Invaders: Homer and the Achaeans: The Shield of Achilles: Kings and Gods: Art of the Epic Period: The Hero's Home: Hesiod's World; III. The Ages of Transition. The Coming of Apollo: Athletics: Sparta: Pallas Athene: Tyranny and Culture: Ionia: The West; IV. The Grand Century. The Rise of Athens: Pheidias: Ictinus and the Temple-builders: Tragedy and Comedy: Aïdōs; V. The Fourth Century. Athens: Sparta and Thebes: Fourth-century Culture: Sculpture: The Other Arts: Literature and Philosophy; VI. The Macedonian World. Alexander and his Work: Alexander in Art: Alexandria: Athens and her Philosophers; VII. Epilogue.

There is a Glossary of technical terms, which is fairly good, though we might question some of the definitions. Thus, the entablature is defined to include the cornice as well as the architrave and the frieze. Entasis is hardly explained by "a system of optical correction employed in Greek architecture". Parabasis is not the "ode sung by the chorus in Greek drama at their entrance on the stage". The chorus is often present a long time and says much before it turns and addresses the audience in the parabasis. In the text and Glossary I have detected no revision throughout such as is mentioned in the Preface. Except for a change in the placing of a few of the illustrations the first 269 pages are almost identical in the two editions.

The Glossary is followed by a select Bibliography much extended beyond that in the first edition, in which, however, many titles are still missing. Hall's *Aegean Archaeology*, and the new edition of Gardner's *Greek Sculpture* (not that with an Appendix separate) perhaps appeared too late to be included. In a book which is to be sold to Americans as well as Englishmen, Fowler and Wheeler's book, *Greek Archaeology*, should be mentioned. Harrison and Verrall's *Mythology and Monuments of Ancient Athens* is out of print; Professor Weller's *Monuments of Athens* (*THE CLASSICAL WEEKLY* 7.222-223) should take its place in a bibliography. The only American title actually included in the book is Ferguson's *Greek Imperialism*. One feature of the new edition is the adding in the Glossary and Index of accents and quantity marks to the proper names and Greek words in order to assist the non-classical reader to the correct pronunciation. The accent is to indicate the stressed syllable, but we find, unfortunately, many mistakes in both accents and quantities.

The book is so splendidly gotten up and the style is so charming (even humorous at times) and there is so much sound judgment and wide learning that the second edition will undoubtedly find a ready market. In a third edition some of the following points might also be