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## Rubaiyat by omar khayyam

The Rubiyt of Omar Khayyam is a collection of poetry translated into English by Edward FitzGerald in 1859. The work was initially unsuccessful but gained popularity from 1861 onward, thanks to Whitley Stokes and the Pre-Raphaelite movement in England. The book's success led to numerous editions and translations, inspiring similar works in multiple languages. However, the authenticity of Omar Khayyam as a poet is uncertain, given his reputation during his lifetime as an astronomer and mathematician. Despite this, parts of the Rubiyt appear in early biographies and anthologies, with varying numbers of quatrains attributed to him across different sources.Given article text here The authenticity of Omar Khayyam's poetry has been a topic of debate among scholars for centuries. Many experts question whether the entire tradition of Omar's works is pseudepigraphic, meaning that it was created after the poet's death. The oldest manuscripts containing Omar's poems date back to the 19th century, which makes it difficult to reconstruct an authentic collection of his works. Previous attempts at reconstruction were hindered by forgeries and the lack of linguistic homogeneity among the collections. Scholars such as Sadegh Hedayat and Ali Dashti have estimated that only a small number of Omar's quatrains can be attributed with certainty. Hedayat believed 14 quatrains were authentic, while others accept around 100 or 178 quatrains.FitzGerald's source for his translation was based on transcripts sent to him by Edward B. Cowell in the mid-19th century. The translations gained immense popularity and led to a prolonged debate about Omar's philosophy, which was seen as Epicurean. However, some Sufis viewed Khayyam with suspicion due to his critiques of their practices.Recent studies have shed more light on the subject, but the question remains whether we can truly separate fact from fiction in Omar's works.Omar Khayyam's poetry has been subject to multiple interpretations, with some scholars attributing it to Sufi mysticism and others arguing that it is more accurately understood as having an anti-religious agenda. While FitzGerald's translation is often criticized for misrepresenting the poet's true intentions, other scholars defend his work as deeply esoteric. The majority of scholars agree that Omar Khayyam's philosophy is best described as agnostic scepticism.FitzGerald's departure marked the beginning of numerous later editions. One notable edition, published by George G. Harrap in London (1909), featured illustrations by Wily Pogany. This edition combined FitzGerald's texts from his 1st and 4th editions, subtitled "The First and Fourth Renderings in English Verse". A bibliography compiled in 1929 listed over 300 separate editions, with many more published since.Notable editions include those from Houghton, Mifflin & Co. (1887-1894), Dosey's Lark Press (1898-1900) with illustrations by Florence Lundborg, and others. The Macmillan Company, Methuen, Little, Brown, and Company, Boll, Routledge, Foulis, Essex House Press, Dodge Publishing Company, Duckworth & Co., Hodder and Stoughton, Tauchnitz, Warner, and The Roycrofters all released their own editions.Critical editions have been published by Decker (1997) and Arberry (2016). FitzGerald's translation is notable for its rhyming and metrical style, which often takes liberties with the original material. Many of the verses are paraphrased or entirely new creations, making it difficult to trace them back to their source.Michael Kearney claims that FitzGerald described his work as "transmogrification", suggesting that the Rubaiyat can be considered original poetry by FitzGerald rather than a traditional translation.This quatrain shares similarities with two others in the Bodleian Library's ms., numbers 149 and 155. In Edward Heron-Allen's translation (1898): No. 149 I desire a small amount of ruby wine and a book of poems, just enough to keep me alive; half a loaf is also necessary. It would be better for us to sit in an empty place than rule over the kingdom of a sultan. No. 155 If we have wheat bread, a gourd of wine, and mutton bones, then sitting in the wilderness together would bring us joy beyond any sultan's bounds.Two English editions by Edward Henry Whinfield (1882 and 1883) consisted of 253 and 500 quatrains respectively. His translation was heavily revised and some parts translated anew by Ali Salami, published by Mehrandish Books. Whinfield's version is even freer than FitzGerald's; Quatrain 84 reads: In springtime, I sought a grassy bank, and there wine and a fair Hour were brought to me. Though people called me an ungrateful dog, I didn't think of Paradise again,John Leslie Garner published an English translation of 152 quatrains in 1888, which was also a free, rhyming translation, Quatrain I, 20 reads: Yes, my loved one, when the Laughing Spring is blowing, with you by my side and my cup overflowing, I spend the day on this waving meadow, dreaming of nothing but earthly delights,Justin Huntly McCarthy published prose translations of 466 quatrains in 1889. Quatrain 177 reads: In springtime, I love to sit in the meadow with a lovely companion and a good jar of wine, though I may be blamed for this; I would rather be lower than a dog if ever I dream of Paradise.Richard Le Gallienne produced a paraphrase in 1897. He knew no Persian but based his work on earlier translations, exaggerating their choices to make Khayyam appear more irreigious.The Rubaiyat's meaning is often misunderstood. Instead of looking for answers above, one should focus on what's truly important; praying is pointless as no one listens anyway. The concept of distance from God is a false one, and here vs there is just an illusion. A satirical poem questions the morality of a god who creates intoxicating substances yet condemns their use. Edward Heron-Allen translated the Rubaiyat into prose in 1898 and wrote an introduction to another translation by Frederick Rolfe. Quatrain 17 describes the world as a worn caravanserai, home to the constant presence of night and day, abandoned by many, yet still a palace for others. Jessie Cadell's posthumous translation was based on various manuscripts, while A.J. Arberry's work was later found to be based on forged documents. The 1967 translation by Robert Graves and Omar Ali-Shah was a scandal due to its lack of transparency, with the manuscript supposedly located in Afghanistan but ultimately revealed to be based on Edward Heron Allen's analysis.Quatrains have been attributed to Omar Khayyam since the Persian writer Sadeq Hedayat considered the first one as spurious. A quatrain demands: wine and poetry, half a loaf for sustenance, then you and I seated in a deserted spot, possessing wealth beyond a Sultan's realm. In 1988, an Iranian translator published the Rubaiyat for the first time. Karim Emami's translation was released under the title The Wine of Nishapur in Paris, accompanied by Shahrokh Golistan's pictures and poetry collection.Example quatrain 160: On spring mornings, if a sweetheart with hour-like features offers me wine on the edge of a green cornfield, though this might seem blasphemous to the common folk, I'd be worse than a dog if I mentioned any other paradise. In 1991, Ahmad Saiqi produced an English translation of 165 quatrains grouped into 10 themes Quatrain 16; Ah, would there were a loaf of bread as fare, a joint of lamb, a jug of vintage rare, and you and I in wilderness encamped no Sultan's pleasure could with ours compare. Quatrain 75: The sphere upon which mortals come and go has no end nor beginning that we know; and none there is to tell us in plain truth: whence do we come and whither do we go.Paramahansa Yogananda published an English translation of 75 quatrains in 1996, along with a glossary, spiritual interpretation, and practical applications. In 2022, Akbar Golrang published his English translation of 123 rubaiyat.Quatrain IX, 59 and Quatrain XXV discuss human nature. The first French translation in prose was created by J. B. Nicolas in 1867.Another version of this poem is found in a free verse edition by Franz Toussaint, which has been used as the basis for many subsequent translations into other languages.Quatrain XVIII reflects life's simple pleasures and its ability to bring joy to people.Many Russian-language translations have been undertaken since the late 19th century. The poem was first translated into Afrikaans in 1927 by Cornelis Jacobus Langenhoven, followed by a translation by Herman Charles Bosman published in 1948.by Ryhor Baradulin in 1989. Bengali translators include Satyendranath Dutta Kantichandra Ghosh, Muhammad Shahidullah, Kazi Nazrul Islam, Shakti Chattopadhyay, and Hemendra Kumar Roy, all producing translations from different years. Catalan translator Ramon Vives Pastor published a verse translation in 1907, while lex Queralt and Ramon Gaja released two direct translations from Persian in 2010. Chinese translators like Kerson Huang have based their versions on FitzGerald's. Cornish translator Jowann Richards produced a translation in 1990. Czech translators include Josef tbr, who translated from both English and the original language, with subsequent translators mentioned. Dutch poet J. H. Leopold rendered many rubaiyat into Dutch. Estonian translator Haljand Udám has also contributed to the translations. Amharic translation was done by or Meik'ea Umer, translated by Prof. Tesfaye Gessesse in 1986 E.C. Finnish translators include Toivo Lyy, Jaakko Hmeen-Anttila, Kiamars Baghban with Leevi Lehto, and others who have translated the Rubaiyat into Finnish. Galician translator Xabier Correa Corredoira published a translation in 2010. Greek translator Christos Markelis has translated 120 rubaiyat into Greek. Hindi translators include Maithili Sharan Gupt and Hariyansrai Baschchan, who translated the book into Hindi in 1959. Hungarian translators like Bla Erdi and Lrinc Szab have also contributed to the translations. Icelandic translators include Eyjflur J. Melan, Einar Benediktsson, Magns sgeirsson, Jochum M. Eggertsson (Skuggi), and Helgi Hlðnarsón. Irish translator Tadhg Donnchadha (Torna) translated the Rubaiyat from English into Irish in 1920. Italian translators like Francesco Gabrieli, A. Zazzaretta, and Alessandro Bausani have also produced translations. Japanese translators include Kakise Hikozo, Shigeru Araki, Ryo Mori, and many others who have translated the Rubaiyat into Japanese.. The Japanese translation of The Rubaiyat, titled Nihon Bukai, was created by Ryosaku Ogawa in 1949.. The first attempt at translating the poem dates back to 1908 when Kambara Ariake translated six poems.- Over the years, the poem has been translated into numerous languages, including French, Spanish, Hindi, and many more.Four versions of Omar Khayyam's Rubaiyat exist in Thai, translated from FitzGerald's text by HRH Prince Narathip Prapanpong, Rainan Aroonrungee, Pimarn Jamjarus, and Suriyachat Chaimongkol. In Welsh, Sir John Morris-Jones directly translated the work from Persian in 1928, while Thomas Ifor Rees published a translation in Mexico City in 1939. Vietnamese translations were made by H Thng Tuy in 1990 and Nguyn Vit Thng in 1995. Omar's name was originally rendered as "Omar the Tentmaker" in FitzGerald's work, which later inspired several literary works, including Nathan Haskell Dole's novel "Omar, the Tentmaker: A Romance of Old Persia". The name has also been used as a nickname for US General Omar Bradley and has become a slang expression. FitzGerald's translations reintroduced Khayyam to Iranians, who had previously ignored his work. Various literary works, including Rex Stout's "Some Buried Caesar" and Agatha Christie's "The Moving Finger", have taken their titles from the Rubaiyat's quatrains.The Rubaiyat's Influence Across Time and CulturesThe first quote in particular resonates with the time traveler's mission to alter past history, highlighting their desire to reshape reality. This sentiment is echoed in various literary works, including those influenced by Edward FitzGerald's translation of the Rubaiyat.Saki, O. Henry, Oliver Herford, Edmund Dulac, and Sen O'Casey have all referenced or parodied the Rubaiyat in their writings. The artist's illustrations for the poem are also notable. Jorge Luis Borges discusses the Rubaiyat's history and significance in his essay "The Enigma of Edward FitzGerald". In his work, he references the poem in various pieces.Other authors, such as Paul Marlowe and Isaac Asimov, have incorporated lines from the Rubaiyat into their stories. Charles Schultz features a strip with Lucy reading the Jug of Wine passage, while Wendy Cope's poem "Strugnell's Rubiyat" is a modern parody. The Lebanese writer Amin Maalouf drew inspiration from Omar Khayyam's life and works in his novel Samarkand.The Rubaiyat has also influenced Christopher Hitchens' book God is Not Great.Khayyam's Rubaiyat has been translated and referenced in various forms of art, literature, and cinema. Le Gallienne's translation is one notable example. The quatrain "And do you think that unto such as you / A maggot-minded, starved, fanatic crew / God gave the secret, and denied it me?" suggests a sense of frustration and denial. The title of Daphne du Maurier's memoir "Myself when Young" is inspired by quatrain 27 of FitzGerald's translation. Rudyard Kipling wrote "The Rupaayat of Omar Kal'vin," a satirical poem that critiques the income tax system. The Rubaiyat has also been used in Osamu Dazai's novel "No Longer Human," where it is appended to illustrations.In Robert M. Pirsig's "Zen and the Art of Motorcycle Maintenance," the narrator tries to recall the opening quatrain, but struggles to remember it. The poem has appeared in intertitles of several films, including "A Lover's Oath" (1925), "Algiers" (1938), "The Picture of Dorian Gray" (1945), and "Duel in the Sun" (1946). The 1951 film "Pandora and the Flying Dutchman" features an illuminated manuscript of the quatrain "The moving finger writes..." at its opening.The Rubaiyat of Omar Khayyam, a collection of Persian poetry, has been widely referenced in various forms of media and art. A mayor's wife was shocked by its explicit content, while the film Omar Khayyam featured excerpts from the book in 1957. The poem has also appeared in films like Back to the Future and 12 Monkeys, as well as in songs by artists such as Umm Kulthum and Dorothy Ashby. The Rubaiyat has inspired musical compositions, including works by composers Granville Bantock, Arthur Foote, and Alan Hovhaness.The Rubaiyat of Omar Khayyam has had a lasting impact on popular culture, with references appearing in various forms of media, including music, television shows, and films. The poem's themes and imagery have been incorporated into works such as the Australian drama "Fireflies" and the American series "Have Gun - Will Travel". In addition, the Rubaiyat has inspired titles for record labels, albums, and even a PC game, where it is featured as one of three key items to save. The poem's influence can be seen in numerous parodies and references across different genres, demonstrating its enduring relevance and cultural significance.The Rubaiyat of Omar Khayyam has had an extraordinary impact on the world beyond its literary significance. Its influence can be seen in various forms of media and events celebrating its legacy. For example, the computer game Colossal Cave Adventure features a ruby-covered yacht called "Omar Khayyam" as a clever reference to the poem. In Australia, the book was linked to the mysterious Somerton Man case, while a high court ruling in the Philippines used quotes from The Moving Finger to justify its decision.A real-life gem-encrusted edition of the Rubaiyat existed and was even on board the ill-fated Titanic when it sank. This rare copy remains lost at sea. The 200th anniversary of Edward FitzGerald's birth and the 150th anniversary of his translation were marked by several exhibitions, including one at the Smithsonian, which showcased Elihu Vedder's illustrations for the poem.Other events included an exhibition at the Grolier Club, a show at the Museum Meermanno in The Hague, and a conference held at Cambridge University and Leiden University. To commemorate these anniversaries, The Folio Society released a limited edition of the Rubaiyat.University Press (1975): MS. Ouseley 140, copied in 1460 in Shiraz, Persia, 47 folia. This is the oldest securely dated manuscript of Omar Khayyam's poetry. Belonged to William Ouseley and purchased by the Bodleian Library in 1844.FitzGerald's edition of the Rubaiyat was facsimiled in 1900 from a fine copy owned by Charles Dana Burrage. ^ Davis, Dick. "FitzGerald, Edward". Encyclopdia Iranica. Retrieved 15 January 2017. ^ FitzGerald, E. (2010). Rubaiyat of Omar Khayyam (p. 12). Champaign, Ill. Project Gutenberg ^ Sufis understood his poems outwardly and considered them to be part of their mystical tradition. Once people had a taste of his faith, his secrets were revealed. He was frightened for his life, withdrew from writing and speaking, and travelled to Mecca.In Baghdad, members of a Sufi tradition and believers in primary sciences came to him but he did not accept them. After performing the pilgrimage, he returned to his native land and kept his secrets to himself. His writings are good specimens of Sufism but are not valued in the West as they ought to be.The text lists various editions, translations, and publications related to Edward Fitzgerald's translation of Omar Khayyam's "Rubaiyat". The versions listed include:\* The University Press of Virginia (1997) and 2008\* A reprinted edition of Fitzgerald's first edition with an introduction and notes by A. J. Arberry (2016)\* An annotated edition of the Rubaiyat by Edward Fitzgerald himself, including a note by W. Aldis Wright (2007)\* A biography preface by Michael Kearney (1888)\* An online archive of the original manuscript in the Bodleian Library at Oxford\* A facsimile of the manuscript with a transcript into modern Persian characters\* Translations and interpretations by other authors, including Justin Huntly McCarthy MP (1889) and Adam Talib (2011)The text also mentions various criticisms and controversies surrounding Fitzgerald's translation, such as Robert Graves's version being considered a "travesty" or "translation or travesty?" The list of references includes books, articles, and websites related to the topic, including:\* A book by Rosemary Cargill Raza on Jessie Ellen Cadell (2004)\* An edition of the Rubaiyat by Peter Avery and John Heath-Stubbs (1981)\* An article by Robert Irwin on Omar Khayyam's "Bible for drunkards"\* A chapter in a book by Ali Dashti on In Search of Omar Khayyam (2011)Overall, the text provides a comprehensive list of sources related to the translation and reception of Omar Khayyam's Rubaiyat.The "Rubaiyat of Omar Khayyam" is a collection of poems written by Omar Khayyam, a Persian poet and mathematician. The text was first published in 1949 by Iwanami Shoten, with a revised edition released in 1979. The Rubaiyat has been translated into various languages and has had numerous adaptations, including a translation into Assyrian language.The text references several other works that mention the Rubaiyat, such as books on history, literature, and cultural studies. These references include mentions of notable authors like O. Henry, Ovid, and Eshaya Elisha Khinno, who translated the Rubaiyat into Assyrian.Additionally, the text lists various sources that have referenced or adapted the Rubaiyat, including literary collections, books on humor, and philosophical works. These sources range from classic literature to contemporary texts and even music.The Rubaiyat is also mentioned in relation to popular culture, such as in films like "Hearts of Space" and by notable authors like Robert Pirsig and Miriam Cooper.Overall, the provided text appears to be a collection of references and citations related to the "Rubaiyat of Omar Khayyam", highlighting its significance in literature, history, and popular culture.Numerous editions of the Rubiyt of Omar Khayyam have been compiled, with various translations and adaptations. The illustrated Rubiyt by Edward Fitzgerald is available at the Internet Archive, while a collection of rubaiyat in Persian accompanied by English and German translations can be found on Heron-Allen's and Talbot's comparison page. Academic institutions such as Syracuse University and the Harry Ransom Center hold extensive collections of editions, manuscripts, and ephemera related to the Rubiyt, including rare books and first edition copies. Additionally, various translations, parodies, and musical settings have been created, exemplified by Toussaint's Translation of Quatrain XXV and Akbar Golrang's translation extract.

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