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Shatter Me (feat. Kevin Abstract) Explicit Shatter Me (feat. Kevin Abstract) - Single · 2019 Shake the World - Single · 2019 Shake the World - Single · 2018 Seapunk 2 (feat. Oliver Asadi, SaNTiNO & Katy Bill) Explicit Music Medicine - EP · 2019 Superstar Explicit Untamed · 2017 Anymore Explicit Untamed · 2017 A founding member of the alternative rap group Brockhampton, rapper and singer Kevin Abstract is known for his emotive, relatable lyrics. • The artist's eclectic list of influences includes Odd Future, Radiohead, Pink Floyd, Lana Del Rey, and OutKast. • Abstract self-released his first solo album, MTV1987, in 2014. But it was his breakthrough second album, 2016's American Boyfriend: A Suburban Love Story, that set the stage for the rapid rise of his group Brockhampton. *Brockhampton released three studio albums in 2017: Saturation III. *Thematically, Abstract tackles heartbreak, depression, and the alienation of modern suburban life. He also addresses his homosexuality, hoping his openness and transparency will inspire more acceptance in the hip-hop community. Abstract's third solo album, 2019's ARIZONA Baby, was co-produced by Jack Antonoff and Brockhampton member Romil Hemnani. Brockhampton's fifth album, Ginger, dropped four months later. We've all had that frustrating moment of having a song stuck in our head that we don't know the title of. Sometimes humming it on Shazam doesn't do the trick either. Luckily, Spotify now allows users to search a song by the lyrics in the search bar. Lin Wang, a designer for Spotify, recently shared of this feature on Twitter. My team just shipped something on iOS and Android - now you can find songs by lyrics on Spotify Give it a try pic.twitter.com/bOs4Ob9084— Lina (@linafab) October 5, 2020 Not only is this great for finding a track from an artist's set that lingers in your mind afterwards, but you can listen to the track directly from the search results. However, the feature of searching by lyrics is something that Apple Music already had. Spotify may be playing catch up, but regardless it's still a win for its users. 1859 verse translations by Edward FitzGerald. For poetry attributed to Omar Khayyam, see Omar Khayyam, verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. Find sources: "Rubaiyat of Omar Khayyam" - news · newspapers · books · scholar · JSTOR (November 2021) (Learn how and when to remove this template message) Rubáiyát of Omar Khayyam, the Astronomer-Poet of Persia. Rendered into English Verse Front cover of the first American edition (1878) AuthorOmar Khayyam Translator Edward FitzGeraldGenre Poetry Publisher Bernard Quaritch Publication date 1859 TextRubáiyát of Omar Khayyam Translator Edward FitzGeraldGenre Poetry Publisher Bernard Quaritch Publication of postcards with paintings of the Rubaiyat of Omar Khayyam, by Indian artist M. V. Dhurandhar. Rubáiyát of Omar Khayyam is the title that Edward FitzGerald gave to his 1859 translation from Persian to English of a selection of quatrains (rubā'iyāt) attributed to Omar Khayyam (1048–1131), dubbed "the Astronomer-Poet of Persia". Although commercially unsuccessful at first, FitzGerald's work was popularised from 1861 onward by Whitley Stokes, and the work in the United States. By the 1880s, the book was extremely popular throughout the English-speaking world, to the extent that numerous "Omar Khayyam clubs" were formed and there was a "fin de siècle cult of the Rubaiyat".[1] FitzGerald's work has been published in several hundred editions and has inspired similar translation efforts in English, Hindi and in many other languages. Sources Further information: Omar Khayyam § Poetry Calligraphic manuscript page with three of FitzGerald's Rubaiyat written by William Morris, illustration by Edward Burne-Jones (1870s). Illustration by Adelaide Hanscom (c. 1910). The authenticity of the poetry attributed to Omar Khayyam is highly uncertain. Khayyam was famous during his lifetime not as a poet but as an astronomer and mathematician. The earliest reference to his having written poetry is found in his biography by al-Isfahani, written 43 years after his death. This view is reinforced by other medieval historians such as Shahrazuri (1201) and Al-Qifti (1255). Parts of the Rubaiyat appear as incidental quotations from Omar in early works of biography and in anthologies. These include works of Razi (ca. 1160-1210), Daya (1230), Juvayni (ca. 1226-1283), and Jajarmi (1340).[2]:92[3]:434 Also, five quatrains assigned to Khayyam in somewhat later sources appear in Zahiri Samarqandi's Sindbad-Nameh (before 1160) without attribution.[4]:34 The number of quatrains attributed to him in more recent collections varies from about 1,200 (according to Saeed Nafisi) to more than 2,000. Skeptical scholars point out that the entire tradition may be pseudepigraphic.[4]:11 The extant manuscripts containing collections attributed to Omar are dated much too late to enable a reconstruction of a body of authentic verses. In the 1930s, Iranian scholars, notably Mohammad-Ali Foroughi, attempted to reconstruct a core of authentic verses from scattered quotes by authors of the 13th and 14th centuries, ignoring the younger manuscript tradition. After World War II, reconstruction efforts were significantly delayed by two clever forgeries. De Blois (2004) is pessimistic, suggesting that contemporary scholarship has not advanced beyond the situation of the 1930s, when Hans Heinrich Schaeder commented that the name of Omar Khayyam "is to be struck out from the history of Persian literature".[5] A feature of the more recent collections is the lack of linguistic homogeneity and continuity of ideas. Sadegh Hedayat commented that "if a man had lived for a hundred years and had changed his religion, philosophy, and beliefs twice a day, he could scarcely have given expression to such a range of ideas".[4]:34 Hedayat's final verdict was that 14 quatrains could be attributed to Khayyam with certainty.[6] Various tests have been employed to reduce the quatrains attributable to Omar to about 100.[3]:434 Arthur Christensen states that "of more than 1,200 ruba'is known to be ascribed to Omar, only 121 could be regarded as reasonably authentic, while Ali Dashti accepts 36 of them.[3]: 96 FitzGerald's source was transcripts sent to him in 1856-57, by his friend and teacher Edward B. Cowell, of two manuscripts, a Bodleian manuscript with 158 quatrains[8] and a "Calcutta manuscript". FitzGerald completed his first draft in January 1859, of which he privately printed 250 copies. This first edition became extremely sought after by the 1890s, when "more than two million copies ha[d] been sold in two hundred editions".[9] Skepticism vs. Sufism debate The extreme popularity of FitzGerald's work led to a prolonged debate on the correct interpretation of the philosophy behind the poems. FitzGerald emphasized the religious skepticism he found in Omar Khayyam.[10] In his preface to the Rubáiyát, he describes Omar's philosophy as Epicurean and claims that Omar was "hated and dreaded by the Sufis, whose practice he ridiculed and whose faith amounts to little more than his own when stripped of the Mysticism and formal recognition of Islamism under which Omar would not hide".[11] Richard Nelson Frye also emphasizes that Khayyam was despised by a number of prominent contemporary Sufis. These include figures such as Shams Tabrizi, Najm al-Din Daya, Al-Ghazali, and Attar, who "viewed Khayyam not as a fellow-mystic, but a free-thinking scientist".[7]:663-664 The skeptic interpretation is supported by the medieval historian Al-Qifti (ca. 1172-1248), who in his The History of Learned Men reports that Omar's poems were only outwardly in the Sufi style but were written with an anti-religious agenda. He also mentions that Khayyam was indicted for impiety and went on a pilgrimage to avoid punishment. [12] Critics of FitzGerald, on the other hand, have accused the translator of misrepresenting the mysticism of Sufi poetry by an overly literal interpretation. Thus, the view of Omar Khayyam as a Sufi was defended by Bjerregaard (1915).[13] Dougan (1991) likewise says that attributing hedonism to Omar is due to the failings of FitzGerald misunderstood Omar's poetry.[15] The Sufi interpretation is the view of a minority of scholars.[16] Henry Beveridge states that "the Sufis have unaccountably pressed this writer [Khayyam] into their service; they explain away some of his blasphemies by forced interpretations, and others they represent as innocent freedoms and reproaches".[17] Aminrazavi (2007) states that "Sufi interpretation of Khayyam is possible only by reading into his Rubaiyat extensively and by stretching the content to fit the classical Sufi doctrine".[2]: 128 FitzGerald's "skepticist" reading of the poetry is still defended by modern scholars. Sadegh Hedayat (The Blind Owl, 1936) was the most notable modern proponent of Khayyam's philosophy as agnostic skepticism. In his introductory essay to his second edition of the Quatrains of the Philosopher Omar Khayyam (1922), Hedayat states that "while Khayyam believe in a separate soul; if we are lucky, our bodily particles would be used in the making of a jug of wine".[18] He concludes that "religion has proved incapable of surmounting his inherent fears; thus Khayyam finds himself alone and insecure in a universe about which his knowledge is nil". In his later work (Khayyam's Quatrains, 1935), Hedayat further maintains that Khayyam's usage of Sufic terminology such as "wine" is literal, and that "Khayyam took refuge in wine to ward off bitterness and to blunt the cutting edge of his thoughts."[6] Editions Illustration by Edmund Joseph Sullivan for Quatrain 11 of FitzGerald's First Version. Illustration by Edmund Joseph Sullivan for Quatrain 51 of FitzGerald's First Version. Illustration by Edmund Joseph Sullivan for Quatrain 51 of FitzGerald's First
Version. First Version. FitzGerald's text was published in five edition - 1859 [75 quatrains] 2rd edition - 1868 [110 quatrains] 3rd edition - 1872 [101 quatrains] 5th edition - 1879 [101 quatrains] 5th edition - 1879 [101 quatrains] 4rd edition - 1879 [101 quatrains] 5th edition - 1879 [101 quatrains] 5th edition - 1879 [101 quatrains] 4rd edition - 1879 [101 quatrains] 5th edition - 1879 [101 quatrains] 5 were published under the authorial control of FitzGerald. The fifth edition, which contained only minor changes from the fourth, was edited posthumously on the basis of manuscript revisions FitzGerald had left. Numerous later editions were published after 1889, notably an edition with illustrations by Willy Pogany first published in 1909 (George G. Harrap, London). It was issued in numerous revised editions and Was subtitled "The First and Fourth Renderings in English Verse". A bibliography of editions combined FitzGerald's texts of the 1st and 4th editions and was subtitled "The First and Fourth Renderings in English Verse". A bibliography of editions of the 1st and 4th editions and was subtitled "The First and Fourth Renderings in English Verse". the late 19th and early 20th centuries include: Houghton, Mifflin & Co. (1887, 1888, 1894); Doxey, At the Sign of the Lark (1898, 1900), with a commentary by H.M. Batson, and a biographical introduction by E.D. Ross; Little, Brown, and Company (1900), with the versions of E.H. Whinfield and Justin Huntly McCart; Bell (1901); Routledge (1904); Foulis (1905); Duckworth & Co. (1908); Hodder and Stoughton (1909), illustrations by Edmund Dulac; Tauchnitz (1910); East Anglian Daily Times (1909), Centenary celebrations souvenir; Warner (1913); The Roycrofters (1913); Hodder & Stoughton (1913), illustrations by René Bull; Dodge Publishing Company (1914), illustrations by Adelaide Hanscom. Sully and Kleinteich (1920). Critical editions have been published by Decker (1997)[21] and by Arberry (2016).[22] Character of translation FitzGerald's translation is rhyming and metrical, and rather free. Many of the verses are paraphrased, and some of them cannot be confidently traced to his source material at all.[23] Michael Kearney claimed that FitzGerald described his work as "transmogrification".[24] To a large extent, the Rubaiyat can be considered original poetry by FitzGerald loosely based on Omar's quatrains rather than a "translation" in the narrow sense. FitzGerald was open about the liberties he had taken with his source material: My translation will interest you from its form, and also in many respects in its detail: very un-literal as it is. Many quatrains are mashed together: and something lost, I doubt, of Omar's simplicity, which is so much a virtue in him. (letter to E. B. Cowell, 9/3/58) I suppose very few people have ever taken such Pains in Translation as I have: though certainly not to be literal. But at all Costs, a Thing must live: with a transfusion of one's own worse Life if one can't retain the Originals better. Better a live Sparrow than a stuffed Eagle. (letter to E. B. Cowell, 4/27/59) For comparison, here are two versions of the same quatrain by FitzGerald, from the 1859 and 1889 editions: Quatrain XI (1859) Herewith a Loaf of Bread beneath the Bough, A Flask of Wine, 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! This quatrain has a close correspondence in two of the quatrains in the Bodleian Library ms., numbers 149 and 155. In the literal prose translation of Edward Heron-Allen (1898):[26] No. 149 I desire a little ruby wine and a book of verses, Just enough to keep me alive, and half a loaf is needful; And then, that I and thou should sit in a desolate place Is better than the kingdom of a sultan. No. 155 If a loaf of wheaten-bread be forthcoming, a gourd of wine, and a thigh-bone of mutton, and then, if thou and I be sitting in the wilderness, — that would be a joy to which no sultan can set bounds. Other translations This section may require cleanup to meet Wikipedia's quality standards. The specific problem is: should become more systematic, perhaps in table form, with fewer random quotations. Please help improve this section if you can. (September 2017) (Learn how and when to remove this template message) English Multilingual edition, published in 1955 by Tahrir Iran Co./Kashani Bros. Two English editions by Edward Henry Whinfield (1836-1922) consisted of 253 quatrains in 1882 and 500 in 1883. This translation was fully revised and some cases fully translated anew by Ali Salami and published by Mehrandish Books. Whinfield's translation is, if possible, even more free than FitzGerald's;[dubious - discuss] Quatrain 84 (equivalent of FitzGerald's quatrain XI in his 1st edition, as above) reads: In the sweet spring a grassy bank I sought And thither wine and a fair Houri brought; And, though the people called me graceless dog, Gave not to Paradise another thought! John Leslie Garner published an English translation of 152 quatrains in 1888. His was also a free, rhyming translation. Quatrain I. 20 (equivalent of FitzGerald's quatrain XI in his 1st edition, as above): Yes, Loved One, when the Laughing Spring is blowing, With Thee beside me and the Cup o'erflowing, I pass the day upon this Waving Meadow, And dream the while, no thought on Heaven bestowing. Justin Huntly McCarthy (1859-1936) (Member of Parliament for Newry) published prose translations of 466 quatrain XI in his 1st edition, as above): In Spring time I love to sit in the meadow with a paramour perfect as a Houri and goodly jar of wine, and though I may be blamed for this, yet hold me lower than a dog if ever I dream of Paradise. Richard Le Gallienne (1866-1947) produced a verse translation, subtitled "a paraphrase from several literal translations, in 1897. In his introductory note to the reader, Le Gallienne cites McCarthy's "charming prose" as the chief influence on his version. Some example quatrains follow: Look not above, there is no answer there; Pray not, for no one listens to your prayer; Near is as near to God as any Far, And Here is just the same deceit as There. (#78, on p. 44) And do you think that unto such as you; A maggot-minded, starved, fanatic crew: God gave the secret, and denied it me?—Well, well, what matters it! Believe that, too. (#85, p. 47) "Did God set grapes a-growing, do you think, And at the same time make it sin to drink? Give thanks to Him who foreordained it thus—Surely He loves to hear the glasses clink!" (#91, p. 48) Edward Heron-Allen (1861-1943) published a prose translation in 1898. He also wrote an introduction to an edition of the translation by Frederick Rolfe (Baron Corvo) into English from Nicolas's French translation. Below is Quatrain 17 translated by E. H. into English:[28] This worn caravanserai which has been abandoned by a hundred Jamshyds; It is a palace that is the resting-place of a hundred Bahrams. The English novelist and orientalist Jessie Cadell (1844-1884) consulted various manuscripts of the Rubaiyat with the intention of producing an authoritative edition. Her translation of 150 quatrains was published posthumously in 1899.[29] A. J. Arberry in 1959 attempted a scholarly edition of Khayyam, based on thirteenth-century manuscripts. However, his manuscripts were subsequently exposed as twentieth-century forgeries.[30] While Arberry's work had been misguided, it was published in good faith. The 1967 translation of the Rubáiyat by Robert Graves and Omar Ali-Shah, however, created a scandal. The authors claimed it was based on a twelfth-century manuscript located in Afghanistan, where it was allegedly utilized as a Sufi teaching document. But the manuscript was never produced, and British experts in Persian literature were easily able to prove that the translation was in fact based on Edward Heron Allen's analysis of possible sources for FitzGerald's quatrain XI in his 1st edition, as above): Should our day's portion be one mancel loaf, A haunch of mutton and a gourd of red wine and a sheaf of poems — A bare subsistence, half a loaf, not more — Supplied us two alone in the free desert: What Sultan could we envy on his throne? John Charles Edward Bowen (1909-1989) was a British poet and translator of Persian poetry. He is best known for his translation of the Rubaiyat, titled A New Selection from the Rubaiyat of Omar Khayyam. Bowen is also credited as being one of the first scholars to question Robert Graves' and Omar Ali-Shah's translation of the Rubaiyat.[31] A modern version of 235 quatrains, claiming to be "as literal an English version of the Persian originals as readability and intelligibility permit", was published in 1979 by Peter Avery and John Heath-Stubbs. Their edition provides two versions of the thematic quatrain, the first (98) considered by the Persian writer Sadeq Hedayat to be a spurious attribution. [citation needed] 98. I need a jug of wine and a book of poetry, Half a loaf for a bite to eat, Then you and I, seated in a deserted spot, Will have more wealth than a Sultan's realm. 234. If chance supplied a loaf of white bread, Two casks of wine and a leg of mutton, In the corner of a garden with a tulipcheeked girl, There'd be enjoyment no Sultan could outdo. In 1988, the Rubaiyat was published under the title The Wine of Nishapour is the collection of Khayyam's poetry by Shahrokh Golestan, including Golestan's pictures in front of each poem.[33] Example quatrain 160 (equivalent[dubious - discuss] to FitzGerald's quatrain XI in his first edition, as above): In spring if a houri-like sweetheart Gives me a cup of wine on the edge of a green cornfield, Though to the vulgar this would be blasphemy, If I mentioned any other Paradise, I'd be worse than a dog. In 1991, Ahmad Saidi (1904-1994) produced an English translation of 165 quatrains grouped into 10 themes. Born and raised in Iran, Saidi went to the United States in
1931 and attended college there. He served as the head of the Persian Publication Desk at the U.S. Office of War Information during World War II, inaugurated the Voice of America in Iran, and prepared an English-Persian military dictionary for the Department of Defense. His quatrains include the original Persian verses for reference alongside his English translations. His focus was to faithfully convey, with less poetic license, Khayyam's original religious, mystical, and historic Persian themes, through the verses as well as his extensive annotations. Two example quatrains follow: Quatrain 16 (equivalent to FitzGerald's quatrain XII in his 5th edition, as above): 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 Schack (1815-1894) published a German translation in 1878. Quatrain 151 (equivalent of FitzGerald's quatrain XI in his 1st edition, as above): Gönnt mir, mit dem Liebchen im Gartenrund Zu weilen bei süßem Rebengetränke, Und nennt mich schlimmer als einen Hund, Wenn ferner an's Paradies ich denke! Friedrich Martinus von Bodenstedt (1819-1892) published a German translation in 1881. The translation eventually consisted of 395 quatrains. Quatrain IX, 59 (equivalent of FitzGerald's quatrain XI in his 1st edition, as above): Im Frühling mag ich gern im Grüne weilen Und Einsamkeit mit einer Freundin teilen Und einem Kruge Wein. Mag man mich schelten: Ich lasse keinen andern Himmel gelten. French The first French translation, of 464 quatrains in prose, was made by J. B. Nicolas, chief interpreter at the French embassy in Persia in 1867. Prose stanza (equivalent of FitzGerald's quatrain XI in his 1st edition, as above): Au printemps j'aime à m'asseoir au bord d'une prairie, avec une idole semblable à une houri et une cruches translations were themselves translations of FitzGerald's work. The Éditions d'art Henri Piazza published the book almost unchanged between 1924 and 1979. Toussaint's translation has served as the basis of subsequent translations into other languages, but Toussaint did not live to witness the influence his translation has had. Quatrain XXV (equivalent of FitzGerald's quatrain XI in his 1st edition, as above): Au printemps, je vais quelquefois m'asseoir à la lisière d'un champ fleuri. Lorsqu'une belle jeune fille m'apporte une coupe de vin, je ne pense quère à mon salut. Si j'avais cette préoccupation, je vaudrais moins qu'un chien. Russian Many Russian-language translations have been undertaken, reflecting the popularity of the Rubaiyat in Russia since the late 19th century and the increasingly popular tradition of using it for the purposes of bibliomancy. The earliest verse translation of FitzGerald's version. Rumer later published a version of 304 rubaiyat translated directly from Persian. A lot of poetic translations (some based on verbatim translations into prose by others) were also written by German Plisetsky, Konstantin Bal'mont, Cecilia Banu, I. I. Tkhorzhevsky (ru), L. Pen'kovsky, and others. Other languages Afrikaans: Poet Cornelis Jacobus Langenhoven (1873) 1932, author of "Die Stem van Suid-Afrika") produced the first translation in Afrikaans. Herman Charles Bosman wrote a translation into Afrikaans published in 1948. Albanian: Fan Noli produced the first translation in Afrikaans. Herman Charles Bosman wrote a translation into Afrikaans published in 1948. Albanian: Fan Noli produced the first translation in 1927, the melody and poetics of which are highly regarded. Arabic: Ahmed Rami, a famous late Egyptian poet, translated the work into Arabic.[year needed] His translation was sung by Umm Kulthum. Armenian: Armenian poet Kevork Emin has translated by Ryhor Baradulin in 1989. Bengali: Kantichandra Ghosh, Muhammad Shahidullah (in 1942), Kazi Nazrul Islam 1958) and Shakti Chattopadhyay (in 1978) produced translations into Bengali. Hemendra Kumar Roy translated the Rubaiyat into Bengali. [year needed] Catalan: Ramon Vives Pastor published a verse translation (1907) from the Persian were published: a rhytmic one by Alex Queraltó, and the other by Ramon Gaja, in verse and maintaining the original rhyme. Chinese: Kerson Huang based a Chinese version on FitzGerald's version. [year needed] Cornish: In 1990, Jowann Richards produced a Cornish translation. Czech: First Czech translator is Josef Štýbr. At first he translated from English (from FitzGerald's "translations") (1922), after that from original language (1931). Translation from the original can be found on Czech wikisource (770 poems). Subsequent translators are mentioned here. Dutch: The poet J. H. Leopold (1865–1925) rendered a number of rubaiyat into Dutch. Estonian: Haljand Udam produced an Estonian translation.[year needed] Finnish: the first translations were made by Toivo Lyy in 1929. More recently Jaakko Hämeen-Anttila (1999 and 2008) and Kiamars Baghban with Leevi Lehto (2009) have translated Khayyam into Finnish. Galician: Xabier Correa Corredoira published a Galician translation in 2010.[35] Greek: Christos Marketis translated 120 rubaiyat into Greek in 1975. Hindi: Maithili Sharan Gupt and Harivanshrai Bachchan translated the book into Hindi in 1959. Hungarian: The earliest translation in Hungarian consisted of a few stanzas taken from the French version in 1943. Icelandic: Magnús Ásgeirsson translated the Rubaiyat in 1935. There was an earlier translation by Einar Benediktsson in 1921. Jochum M. Eggertsson (Skuggi) published a translated the Rubaiyat from English into Irish in 1920. Italian: Francesco Gabrieli produced an Italian translation (Le Rubaiyyàt di Omar Khayyàm) in 1944. A. Zazzaretta produced a translation in 1965. Japanese: In 1910, Kakise Hikozo translation from Persian into the classical Japanese language was made 1949, which is still popular and has been published from Iwanami Shoten (it is now in the public domain and also freely available from Aozora Bunko).[37] Historically, the first attempt was six poems translated by Kambara Ariake in 1908.[36] Jèrriais: Fraînque Le Maistre produced a Jèrriais version (based on FitzGerald's 1st edition) during the German occupation of the Channel Islands (1940-1945). Kannada: D. V. Gundappa translated the Rubaiyat in his Chwar Parchakani Xayam.[year needed] Latvian: It was translated into Latvian by Andrejs Kurcijs in 1970. Malayalam: G. Sankara Kurup produced a translation into Malayalam (1932). Thirunalloor Karunakaran translated the Rubaiyat in 1954. Devdas Chhotray adapted Edward FitzGerald's work into Oriya and recorded it in musical form in 2011. Radha Mohan Gadanayak translated the Rubaiyat into Odia[year needed][38] Polish: Several collections of Rubaiyat have appeared, including ones by Professor Andrzej Gawroński (1933, 1969), regarded as the best. Romanian: In 2015 it was translated into Romanian for the first time by orientalist philologist Gheorghe Iorga. Sanskrit: Srimadajjada Adibhatla Narayana Das (1864-1945) translation was more literal than that of FitzGerald's English translation was more literal than that of FitzGerald (See Ajjada Adibhatla Narayana Dasu.) Scots: Scottish poet Rab Wilson published a Scots version in 2004 Serbo-Croatian: The first translation of nine short poems into Serbo-Croatian was published in 1920, and was the work of Safvet beg Bašagić. In 1932, Jelena Skerlić Corović re-published these nine, alongside 75 more poems. In 1964, noted orientalist Fehim Bajraktarević published these nine, alongside 75 more poems. In 1964, noted orientalist Fehim Bajraktarević published these nine, alongside 75 more poems. In 1964, noted orientalist Fehim Bajraktarević published these nine, alongside 75 more poems. In 1964, noted orientalist Fehim Bajraktarević published these nine, alongside 75 more poems. In 1964, noted orientalist Fehim Bajraktarević published these nine, alongside 75 more poems. In 1964, noted orientalist Fehim Bajraktarević published these nine, alongside 75 more poems. In 1964, noted orientalist Fehim Bajraktarević published these nine, alongside 75 more poems. In 1964, noted orientalist Fehim Bajraktarević published these nine, alongside 75 more poems. In 1964, noted orientalist Fehim Bajraktarević published these nine, alongside 75 more poems. In 1964, noted orientalist Fehim Bajraktarević published these nine, alongside 75 more poems into Serbo-Croatian was published these nine, alongside 75 more poems. In 1964, noted orientalist Fehim Bajraktarević published these nine, alongside 75 more poems. In 1964, noted orientalist Fehim Bajraktarević published these nine, along published the nine the Slovene was Alojz Gradnik, his translation being published in 1955. It was translated again by Slovene translated the Rubaiyat into Sureth (Assyrian Neo-Aramaic) in 2012[40][41] Swahili: Robert Bin Shaaban produced a version in Swahili (dated 1948, published 1952). Swedish: Eric Hermelin translated the Rubaiyat into Swedish in 1928. Syriac: The Assyrian journalist and poet Naum Faiq translated the Rubaiyat into the Syriac. [year needed] Tagalog: The Filipino poet and linguist Ildefonso Santos published his Tagalog translation in 1953. Telugu: Duvvoori Ramireddy translated the Rubaiyat in 1935. Srimadajjada Adibhatla Narayana Das (1864-1945) translations into Sanskrit and pure-Telugu. Thai. At least four versions exist in Thai. These translations were made from the text of FitzGerald. Their respective authors are HRH Prince Narathip Prapanpong, Rainan Aroonrungsee (pen name: Naan Gitirungsi), Pimarn Jamjarus (pen name: Kaen Sungkeet), and Suriyachat Chaimongkol.[citation needed] Welsh: Sir John Morris-Jones translated directly from Persian into Welsh in 1928. Thomas Ifor Rees produced a Welsh translation, published in Mexico City in 1939. Vietnamese Hồ Thượng Tuy translated from English into Vietnamese (from FitzGerald's 1st edition) in 1990. Nguyễn Viết
Thắng produced a Vietnamese translation of 487 rubaiyat, translated from English and Russian in 1995, published in Hanoi in 2003. Influence FitzGerald rendered Omar's name as "Omar the Tentmaker", [dubious - discuss] and this name resonated in English-speaking popular culture for a while. Thus, Nathan Haskell Dole published a novel called Omar, the Tentmaker of Naishapur is a historical novel by John Smith Clarke, published in 1910. "Omar the Tentmaker" is a 1914 play in an oriental setting by Richard Walton Tully adapted as a silent film in 1922. US General Omar Bradley was given the nickname "Omar the Tent-Maker" in World War II,[42] and the name has been recorded as a slang expression for "penis".[43] FitzGerald's translations also reintroduced Khayyam to Iranians, "who had long ignored the Neishapouri poet".[44] Literature This article contains a list of miscellaneous information. Please relocate any relevant information into other sections or articles. (September 2017) The title of Rex Stout's Nero Wolfe novel Some Buried Caesar comes from one of the Tentmaker's quatrains (FitzGerald's XVIII), for example. Eugene O'Neill's drama Ah, Wilderness! derives its title from the first quoted quatrain above. Agatha Christie used The Moving Finger as a story title, as did Stephen King. See also And Having Writ.... Lan Wright used Dawn's Left Hand as the title of a science fiction novel The Throne of Saturn comes from a quatrain which appears as the book's epigraph. The title of Nevil Shute Norway's novel The Chequer Board is taken from Stanza appears as the book's epigraph. The titles of Mike Shupp's science fiction novels With Fate Conspire and Morning Of Creation, the first two books of the series The Destiny Makers, are taken from Stanzas LXXIII and LIII. These stanzas are quoted during the novels by the main character. The first quote in particular ties in with his mission as a time traveler trying to change past history to alter the outcome of a future war: Ah Love! could thou and I with Fate conspire To grasp this sorry Scheme of Things entire, Would not we shatter it to bits - and then Re-mould it nearer to the Heart's Desire! Equally noteworthy are these works likewise influenced: The satirist and short story writer Hector Hugh Munro took his pen name of 'Saki' from Edward FitzGerald's translation of the Rubaiyat. The American author O. Henry humorously referred to a book by "Homer KM" with the character "Ruby Ott" in his short story writer Hector Hugh Munro took his pen name of 'Saki' from Edward FitzGerald's translation of the Rubaiyat. "The Handbook of Hymen.[45] " O. Henry also quoted a quatrain from the Rubaiyat of Omar Khayyam in "The Rubaiyat of a Scotch Highball". Oliver Herford released a parody of the kitten in question on his philosophical adventures.[46] Jorge Luis Borges discusses The Rubaiyat and its history in an essay, "The Enigma of Edward FitzGerald" ("El enigma de Edward FitzGerald") in his book "Other Inquisitions" ("Otras Inquisiciones", 1952). He also references it in some of his poems, including "Rubaiyat" in "The Praise of the Shadow" ("Elogio de la Sombra", 1969), and "Chess" ("Ajedrez") in "The Maker" ("El Hacedor", 1960). Borges' father Jorge Guillermo Borges was the author of a Spanish translation of the FitzGerald version of The Rubaiyat. Science fiction author Paul Marlowe's story "Resurrection and Life" featured a character who could only communicate using lines from the Rubaiyat. Science fiction author Isaac modern day Tulse Hill. One of the title pages of Principia Discordia (1965), a co-author of which went by the pen-name Omar Khayyam Ravenhurst, features its own spin on the quatrain most quoted above: A jug of wine, A leg of lamb And thou! Beside me, Whistling in the darkness.[48] The Lebanese writer Amin Maalouf based his novel Samarkand (1988) on the life of Omar Khayyam, and the creation of the Rubaiyat. It details the Assassin sect as well, and includes a fictional telling of how the (non-existent) original manuscript came to be on the RMS Titanic. In the opening chapter of his book God is Not Great (2007), Christopher Hitchens quotes from Richard Le Gallienne's translation of Doctor and Saint, and heard great Argument About it and about: but evermore Came out by the same Door as in I went. Rudyard Kipling composed the satirical poem The Rupaiyat of Omar Kal'vin, following the form of the original but with the content being primarily a complaint against an increase in income tax. Working as a pornographic illustrator, The main character in Osamu Dazai's No Longer Human appends Rupaiyat verses to his illustrations. Cinema Filmmaker D.W. Griffith planned a film based on the poems as a follow-up to Intolerance in 1916. It was to star Miriam Cooper, but when she left the Griffith company the plans were dropped; [49] he would ultimately film Broken quoted in Algiers, the 1938 movie starring Charles Boyer and Hedy Lamarr. A canto was quoted and used as an underlying theme of the 1945 screen adaptation of The Picture of Dorian Gray: "I sent my soul through the invisible, some letters of that after-life to spell, and by my soul did return, and answered, 'I myself am Heaven and Hell.'" The Rubaiyat was quoted in the 1946 King Vidor Western film Duel in the Sun, which starred Gregory Peck and Jennifer Jones: "Oh threats of hell and hopes of paradise! One thing at least is certain: This life flies. One thing at least is certain: This life flies. One thing is certain and the rest is Lies; The Flower that once is blown for ever dies." The 1951 film Pandora and the Flying Dutchman, starring James Mason and Ava Gardner, opens with an illuminated manuscript of the quatrain beginning "The moving finger writes...". In the film The mayor's wife for encouraging the woman's daughter to read a book of "dirty Persian poetry". Summarizing what she calls the "Ruby Hat of Omar Kayayayaya...I am appalled!!", the mayor's wife paraphrases FitzGerald's Quatrain XII from his 5th edition: "People lying out in the woods eating sandwiches, and drinking directly out of jugs with innocent young girls." The film Omar Khayyam, also known as The Loves Of Omar Khayyam, was released in 1957 by Paramount Pictures and includes excerpts from the Rubaiyat. In Back to the Future the character Lorraine Baines, played by Lea Thompson, is holding a copy of the book in 1955 at the high school when her son Marty McFly is trying to introduce her to his father. The Rubaiyat was quoted in the film 12 Monkeys (1995) around 11 minutes in. In Adrian Lyne's Unfaithful a copy of the text in French is quoted in English: "Drink wine, this is life eternal //This, all that youth will give to you//It is the season for wine, roses//And drunken friends//Be happy for this moment is your life." The book is a gift given flirtatiously to Diane Lane's character by Olivier Martinez who plays rare book dealer Paul Martel in the film. Music The British composer Granville Bantock produced a choral setting of FitzGerald's translation, the Armenian-American composer Alan Hovhaness set a dozen of the quatrains to music. This work, The Rubaiyat of Omar Khayyam, Op. 308, calls for narrator, orchestra, and solo Human Instinct's album Pins In It (1971) opens with a track called "Pinzinet", the lyrics of which are based on the Rubaiyat. Elektra Records released a compilation album named Rubaiyat in 1990 to commemorate the 40th anniversary of the Elektra Records released a compilation album with a song called "Rubaiyat" on their album Let us Play! (1997). This song contains what appears to be some words from the English translation.[50] Jazz-soul harpist Dorothy Ashby quotes from several of the poem's verses. The famed "skull and roses" poster for a Grateful Dead show at the Avalon Ballroom done by Alton Kelley and Stanley Mouse was adapted from Edmund J. Sullivan's illustrations for The Rubaiyyat of Omar Khayyam by the Italian group Milagro acustico [it].[52] The song "Beautiful Feeling" by Australian singer-songwriter Paul Kelly, on 2004 album Ways and Means, includes the lyrics "A jug of wine, a loaf of bread and thee, lying on a blanket underneath that big old spreading tree." This song was used as the theme song in the 2004 Australian television drama, Fireflies. The 1953 Robert Wright-George Forrest musical Kismet, adapted from a play by Edward Knoblock, contains a non-singing character, Omar (it is implied that he is the poet himself), who recites some of the couplets in the FitzGerald translation. The record label Ruby Yacht gets its namesake, in part, from the Rubáiyát of Omar Khayyám. milo's album budding ornithologists are weary of tired analogies features a couple of references to the Rubaiyat. Television In one 6-episode story arc of The Rocky and Bullwinkle Show Bullwinkle finds the "Ruby Yacht of Omar Khayyam" in the town of Frostbite Falls (on the shores of Veronica Lake). This pun is deemed so bad, the characters groan, and narrator William Conrad quips, "Well, you don't come up with an awful thing like that, and not hit the front page!" In the American television drama, Have Gun - Will Travel, the sixth episode of the sixth season is titled "The Bird of Time". The last lines are the main character, Paladin, quoting from Quatrain VII, "The Bird of Time has but a little way To flutter—and the Bird is on the Wing." A copy of the Rubaiyat plays a role in an episode of the TV series New Amsterdam and is shown to be the inspiration for the name of one of the lead character's children, Omar York. In the Australian 2014 television drama, Anzac Girls, Lieutenant Harry Moffitt reads from the Rubaiyat to his sweetheart, nurse Sister Alice Ross-King. In "The Moving Finger" episode of 'I Dream of Jeannie' Jeannie tries out to be a movie star and her screen test is her reciting the Rubaiyat Other media In used to fund the assassination of Archduke Franz Ferdinand. Two passages from the book are also included in the game as clues to progress the
narrative. Some versions of the computer game Colossal Cave Adventure feature a ruby-covered yacht called "Omar Khayyam" (a pun - the "ruby yacht" of Omar Khayyam). Other In Australia, a copy of FitzGerald's translation and its closing words, Tamam Shud ("Ended") were major components of the unsolved Tamam Shud case. The Supreme Court of the Philippines, through a unanimous opinion written in 2005 by Associate Justice Leonardo Quisumbing, quoted "The Moving Finger" when it ruled that the widow of defeated presidential candidate Fernando Poe Jr. could not substitute her late husband in his pending election protest against President Gloria Macapagal Arroyo, thus leading to the dismissal of the protest. There was a real jewel-encrusted copy of the book on the Titanic. It had been crafted in 1911 by the firm of Sangorski & Sutcliffe in London. It was won at a Sotheby's auction in London on 29 March 1912 for £405 (a bit over \$2,000 in 1912) to Gabriel Weis, an American, and was being shipped to New York. The book remains lost at the bottom of the Atlantic to this day. Anniversary events 2009 marked the 150th anniversary of FitzGerald's translation, and the 200th anniversary of FitzGerald's birth. Events marking these anniversaries included: The Smithsonian's traveling exhibition Elihu Vedder's Drawings for the Rubaiyat at the Phoenix Art Museum, 15 November 2008 - 8 February 2009 The exhibition Edward FitzGerald & The Rubaiyat from the collection of Nicholas B. Scheetz at the Grolier Club, 22 January - 13 March 2009. The exhibition Omar Khavyám. Een book in de woestijn. 150 jaar in Engelse vertaling at the Museum Meermanno, The Haque, 31 January - 5 April 2009 The exhibition The Persian Sensation: The Rubaiyat of Omar Khayyam in the West at the Harry Ransom Humanities Research Center at The University of Texas at Austin, 3 February - 2 August 2009 An exhibition at the Cleveland Public Library Special Collections, opening 15 February 2009 The joint conference, Omar Khayyam, Edward FitzGerald and The Rubaiyat, held at Cambridge University and Leiden Uni sunt § In Persian poetry References ^ Yohannan, John D. (1977). Persian Poetry in England and America. Caravan Books. p. 202. ISBN 978-0-88206-006-4. ^ a b c Edward Denison Ross, "Omar Khayyam. Oneworld Publications. ISBN 978-1-85168-355-0. ^ a b c Edward Denison Ross, "Omar Khayyam." Khayyam", Bulletin of the School Of Oriental Studies, London Institution (1927) a b c Ali Dashti (translated by L. P. Elwell-Sutton), In Search of Omar Khayyam, Routledge Library Editions: Iran (2012) Francois De Blois, Persian Literature - A Bio-Bibliographical Survey: Poetry of the Pre-Mongol Period (2004), p. 307. a b Bashiri, Iraj. "Sadeq Hedayat's Learning". Blind Owl. Retrieved 3 November 2017. ^ a b The Cambridge University Press (1975): Richard Nelson Frye ^ MS. Ouseley 140, copied in 1460 in Shiraz, Persia, 47 folia. This is the oldest securely dated manuscript of Omar Khayyam's poetry. It belonged to William Ouseley (1767-1842) and Gutenberg ^ "Sufis understood his poems outwardly and considered them to be part of their mystical tradition. In their sessions and gatherings, Khayyam's poems became the subject of conversation and discussion. His poems, however, are inwardly like snakes who bite the sharia [Islamic law] and are chains and handcuffs placed on religion. Once the people of his time had a taste of his faith, his secrets were revealed. Khayyam was frightened for his life, withdrew from writing, speaking and such like and travelled to Mecca. Once he arrived in Baghdad, members of a Sufi tradition and believers in primary sciences came to him and courted him. He did not accept them and after performing the pilgrimage returned to his native land, kept his secrets to himself and propagated worshipping and following the people know him only through the poems of Edward Fitzgerald. It is unfortunate because Fitzgerald is not faithful to his master and model, and at times he lays words upon the tongue of the Sufi which are blasphemous. Such outrageous language is that of the eighty-first quatrain for instance. Fitzgerald is doubly guilty because he was more of a Sufi than he was willing to admit." C. H. A. Bjerregaard, Sufism: Omar Khayyam and E. Fitzgerald, The Sufi Publishing Society (1915), p. 3 ^ "Every line of the Rubaiyat has more meaning than almost anything you could read in Sufi literature". 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