FITZGERALD AND OTHER TRANSLATORS

PHILIP CORRIN COLLECTION, HONNOLD/MUDD LIBRARY SPECIAL COLLECTIONS

Les Quatrains de Khéyam Traduits du Persan par J.B. Nicolas
Paris: Imprimerie impériale, 1867
PK 6511 .F5 N6 1867

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.

The Ruba'iyat of Omar Khayyām, being a facsimile of the manuscript in the Bodleian Library at Oxford, with a transcript into modern Persian characters. Translated, with and introd. and notes, and a bibliography, and some sidelights upon Edward Fitzgerald's poem, by Edward Heron-Allen
London, H.S. Nichols, 1898
PK 6513 .A1 1898

While he published widely in history and science, Heron-Allen was also a gifted linguist who had a great interest in Persian and translated several texts, including The Rubaiyat. His translation includes a photographic facsimile of the manuscript he used for his work.

Rubá'iyát of Omar Khayyám: a new metrical version rendered into English from various Persian sources by George Roe; with an introduction and many notes and references, and an original "Ode to Omar"
New York: Dodge, 1910
PK 6516 .R7 1910

Roe was a bookseller and dealer of rare books and artifacts; he was also a scholar of the Persian language and translated several Persian texts into English.

The Original Rubaiyat of Omar Khayyam: a new translation with critical commentaries by Robert Graves and Omar Ali-Shah
London: Cassell, [1967?]
PK 6516 .G73 1967

The authenticity of this translation has been debated in recent years, as the 12th century manuscript that reportedly was used for this work has not been located.
The Quatrains of ‘Omar Khayyām, newly translated with an introduction by Friedrich Rosen
New York: E.P. Dutton, 1930
PK 6516 .R75 1930

Rosen was Germany’s chargé d’affaires in Tehran in 1890s.

Rubaíyat of Omar Khayyám: the Astronomer-Poet of Persia, rendered into English verse
Boston: Houghton, Mifflin; Cambridge: Riverside Press, 1881
PK 6513 .A1 1881

First American edition FitzGerald. The significance of FitzGerald's Rubáiyát in English poetry derives from its impact on generations of readers as a poem in its own right. Charles Eliot Norton anticipated this fact in the first American review of the poem, published across the Atlantic in the North American Review, October 1869: "It has all the merit of an original production."

The Rubaiyat of Omar Khayyām translated from the Lucknow edition by Johnson Pasha
PK6516 .P37 1914

Johnson Pasha is the nom de plume of Edward Armstrong Johnson. A British soldier, he was posted to India in the 1860s and Egypt in the 1880s where he spent time on various mining interests. He worked on translations of several Middle Eastern texts. This edition was translated from the Khayyam manuscript held at Lucknow, India.

One Hundred Quatrains from the Rubáiyát of Omar Khayyám: a rendering in English verse by Elizabeth Alden Curtis, with an introduction by Richard Burton
Gouverneur, N.Y.: Bros. of the Book, 1899
PK 6516 .C8 1899

Quatrains from Omar Khayyam, rendered into English by Frederick York Powell
Oxford: H.W. Bell, 1901
PK 6516 .P7

Powell was Regius Professor of Modern History at Oxford University.

Quatrains of Omar Khayyam: in English prose by Justin Huntly McCarthy
New York: Brentano's, 1898
PK 6516 .M3 1898

McCarthy was a novelist, poet, and playwright, most famous for the play, “If I Were King”.

FitzGerald's Rubáiyát, edited with an introduction and notes by Carl J. Weber; and with a check-list of the Rubáiyát Collection in the Colby College Library, compiled by James Humphry III
Waterville, Me.: Colby College Press, 1959
PK 6513 .A1 1959
Rubaiyat of Omar Khayyam: the Astronomer-Poet of Persia; rendered into English verse. Translated by Edward Fitzgerald
London: Macmillan, 1890
PK6513 .A1 1890

This copy was owned by Henry North Grant Rushby, whose notes in the back cover and flyleaf compare the verses in FitzGerald’s first edition with E.H. Whinfield’s.

Rubáiyát of Omar Khayyám, the Astronomer-Poet of Persia translated into English
London: Bernard Quaritch, 1859
Facsimile of the first edition.
PK 6513 .A1 1859

Rubáiyát of Omar Khayyám, the Astronomer-Poet of Persia rendered into English verse
London: Bernard Quaritch, 1872
Third edition
PK 6513 .A1 1872

Rubáiyát of Omar Khayyám: and the Salámán and Ábsál of Jání rendered into English verse
London: Bernard Quaritch, 1879 (G. Norman and Son, Printers)
Fourth edition
PK 6510 .P141 1879

The Quatrains of Omar Khayyám: the Persian text with an English verse translation by E.H. Whinfield
London: Trübner & Co., 1883
PK 6511.E5 W5 1883

Whinfield was a Persian language scholar; often his translation of Khayyam is often referred to as a more accurate translation than FitzGerald’s.

ILLUSTRATED EDITIONS

The Rubaiyat of Omar Kháyyáám. As translated into English verse by Edward FitzGerald with illustrations by Adelaide Hanscom
New York, Dodge [1905]
PS 2398.1 .Om1

The Rubáiyát of Omar Khayyam. Edward Fitzgerald's translation reprinted from the first edition with his preface and notes; drawings by J. Yunge Bateman
New York: Barnes; London: T. Yoseloff, 1965
PK 6513 .A1 1965

John Yunge Bateman was an English illustrator noted for his drawings of nature scenes. He illustrated more than 20 books, many for the Golden Cockerel Press, which printed beautiful handmade limited editions.
Rubáiyát of Omar Khayyám, rendered into English verse by Edward Fitzgerald
Teheran, Iran: Tahrir-Iran Co., 1964
PK 6511 A1 1964X

Edition commemorating Mohammed Reza Pahlavi, Shah of Iran (1919-1980)

Rubáiyát of Omar Khayyám, rendered into English verse by Edward Fitzgerald; first and fifth versions; with drawings by Edmund J. Sullivan
New York: Three Sirens Press, [193?]
PK 6513 .A1 1930

Sullivan was a renowned pen and ink illustrator, a contemporary of Arthur Rackham and Maxfield Parrish. His drawings for books and magazines were distinguished by attention to minute detail, and a penchant for drawing skeletons. The 1966 Grateful Dead poster by Kelly and Mouse depicting a red rose bedecked skeleton appropriates one of Sullivan’s drawings.

Rubaiyat of Omar Khayyam the first and fourth editions in English verse by Edward FitzGerald; with illustrations by Eugene Karlin; introduction by T. Cuyler Young
New York: Crowell, c1964
PK 6513 .A1 1964

An illustrator, teacher, and painter, Eugene Karlin worked in New York in the mid-20th century as an illustrator for magazines, books, and record album covers.

PERKINS COLLECTION, DENISON LIBRARY

Hand-colored photogravures on tissue for Dodge's 1905 edition of The Rubaiyat of Omar Khayyám, signed by the photographer, Adelaide Hanscom

Adelaide Hanscom studied art at the Mark Hopkins Institute of Art (now the San Francisco Art Institute). She established a photographic studio in San Francisco in 1900, a remarkable feat for a woman artist at this time. In 1906 she was admitted to the Photo-Session. In December of 1906 and into early 1907, she had one image hung in the Photo-Secession members’ exhibition in Alfred Steiglitz' gallery 291 in New York.

Hanscom worked in the Pictorialist style, a romantic and painterly form of photography developed at the turn of the 20th century. The images on views are photogravures, which are made by etching the photographic image onto a copper plate then printed onto paper using an etching press. The photogravure process, a form of intaglio printing, complements the Pictorialist aesthetic with its softened edges and sepia tones.

"I get my effects by any hook or crook that I can devise, I searched up and down the whole creation to find the face, figure, and temperament to fit the part," Hanscom wrote of her photographs for the Rubáiyát of Omar Khayyám.

Hanscom’s edition of The Rubáiyát is notable for being the first photographically illustrated edition of the poems; for its Arts-and-Crafts design; the subjects (both the nudes and the celebrity of her sitters); and the
gender of the photographer. Hanscom used local California literary figures as her models, including Joaquin Miller, George Sterling, and George Wharton James. Her sitters portray the poems as moody evocations of the themes rather than as episodes of plot. The project was a major professional success for her. It received rave reviews when it was published for the beautiful, daring images.

The hand-colored photogravures on view here are originals and signed in pencil by Hanscom. Originals are rare because in 1906, the San Francisco earthquake and fire destroyed her studio, including her Rubáiyát plates.

FINE PRINTING AND ARTISTS’ BOOKS COLLECTIONS, DENISON LIBRARY

거리 The Rubáiyát of Omar Khayyám. Translated by Edward FitzGerald

Carol Schwartzott artist's statement: “The book is divided into seven segments, each separated by a divider of hand-marbled Japanese paper. The first contains the title page and introduction and the last an artist's statement, bibliography and colophon. The remaining five are dedicated to the seventy-five quatrains of FitzGerald's first edition. Each contains a vellum window, reminiscent of a Persian archway that opens to reveal my version of a miniature painting.

This edition of the Rubáiyát uses the first edition of FitzGerald's translations. Although it is not considered the best of the translations, it is the original. The completion of this book ends my journey of almost ten years. Interestingly, as I worked on its design and reason I really felt it become a more timely piece. For me the Rubáiyát encapsulates the beauty, intellect, and mysticism of the Persian world. How lovely to focus on what a culture brings to others instead of the brutality, fear, anger, and enormous sadness that the war in Iraq has conjured up and bestowed upon all of us. I wanted the book to be calm, serene, ethereal, peaceful, tranquil. I chose a quiet solution for the typography, the layers of the illustration portfolios peel away like veils, and little dots of color here and there, along with the gold and silver leaf represent the jeweled covers and illuminated miniatures of rare Persian books. Since marbling was an art invented and developed by the Persians, I used it for a segment divider. A simple binding and protective box completed the presentation.”

PHILIP CORRIN COLLECTION, HONNOLD/MUDD LIBRARY SPECIAL COLLECTIONS

거리 The Rubáiyát of Omar Khayyám, rendered into English verse by Edward Fitzgerald
New York: E.P. Dutton, 1922
Illustrated by Fish. (Anne Harriet)
PK6513 .A1 1922

Anne Harriet Fish was an English designer and illustrator who worked in ceramics and had work published in magazines as well as books.

거리 The Rubáiyát of Omar Khayyam, English version by Edward Fitzgerald; illustrated by M.K. Sett
Bombay: D.B. Taraporevala, [n.d.]
PK 6513 .A1 1946b
Issued as loose plates in a portfolio, photo-lithographed from the artist’s manuscript, privately printed and published by Galloway & Porter, Cambridge, England.

Rubáiyát of Omar Khayyám: the astronomer-poet of Persia, rendered into English verse by Edward Fitzgerald; with an accompaniment of drawings by Elihu Vedder
PK 6513 .A15 1886

Vedder’s 56 drawings in this edition are some of the earliest examples of Art Nouveau in America.

The Rubaiyat of Omar Khayyam, translated by Edward Fitzgerald of whose work this is the fourth version
New York: Printed at the Laurentian Press, 1902
PK 6513 .A1 1902

Hand-colored decorations throughout.

Rubáiyát of Omar Khayyám, translated by Edward FitzGerald; edited, with introduction & notes, by Reynold Alleyne Nicholson
London: A. and C. Black, 1909
PK 6513 .A1 1909

Illustrated by Gilbert James

Rubáiyát of Omar Khayyám, illustrated by Ronald Balfour
London: Constable and Co., 1920
PK 6516 .A13 1920

Rubáiyát of Omar Khayyám, the astronomer poet of Persia, rendered into English verse by Edward FitzGerald; decorated by W.B. MacDougall
London; New York: Macmillan, 1898
PK 6513 .A1 1898c

Rubaiyat of Omar Khayyam, rendered into English verse by Edward Fitzgerald; with illustrations by Edmund Dulac
New York; London: Hodder and Stoughton, [1909]
PK 6513 .A1 1909c

Dulac is one of the most beloved illustrators of the early 20th century. Renowned for his illustrations of fairy tales and legends, he was greatly influenced by Eastern art in subject and style.

Rubáiyát of Omar Khayyam, translated by Edward FitzGerald, fourth edition; illustrations by Lawrence A. Patterson, with a critical analysis by David Anderson
San Francisco: Johnck, Kibbee & Co., 1926
PK 6513 .A1 1926
The Rubaiyát of Omar Khayyám, rendered into English verse by Edward Fitzgerald, first and last versions; illustrations by Hamzeh Abd-Ullah Kar
PK 6513 .A1 1938

The Rubáiyát of Omar Khayyám
[Singapore]: Lotus Library Publications, [1918]
PK 6513 .A1 1918

Text of Fitzgerald's first edition

Rubáiyát of Omar Khayyám rendered into English verse by Edward FitzGerald; edited by George F. Maine; illustrated by Robert Stewart Sherriffs
London; Glascow: Collins, c1954
PK 6513 .A1 1954b

A noted book illustrator in the 1930s-1950s, Sherriffs was a caricaturist for Punch and Sketch magazines.

Rubáiyát of Omar Khayyám, illustrated by Frank Brangwyn
London: T.N. Foulis; Boston: Le Roy Philip's, 1914
PK 6513 .A1 1914c

Belgian-born artist Brangwyn travelled extensively throughout the Mediterranean, Middle East, and Africa, which greatly influenced his paintings, design, and illustration work in subject matter, technique, color, and form.

Rubáiyát of Omar Khayyám, the Astronomer-Poet of Persia; rendered into English verse by Edward Fitzgerald; with drawings by Florence Lundborg
New York, Doxey's [1900]
PK 6513 .A1 1900

A painter, illustrator, and muralist, Lundborg work was influenced by art nouveau and the Arts & Crafts movement of the early 1900s.

Rubáiyát of Omar Khayyám, presented by Willy Pogány
PK 6513 .A1 1913b

Pogany illustrated more than 100 works of literature, often designing and executing a book completely: covers and endpapers, hand-calligraphed text, pen & ink, pencil, and tipped-in color plates. He illustrated the Rubáiyát in three separate editions between 1909 and 1930.

Rubaiyat of Omar Khayyam, Translated into English verse by Edward FitzGerald
Northfields [England]: Leonard Jay, 1916
PK 6513 .A1 1916
From the introduction: “Owing to the War the artist was unable to complete the full number of copies with the first word in burnished gold. Some copies were done in other colours, but the full issue was not completed.”

**Rubáiyát of Omar Khayyám of Naishápur**  
London: Essex House Press, 1905  
PK 6513 .A1 1905

Essex House Press was just one venture that comprised the Guild of Handicraft founded in England by Charles Ashbee in the 1880s. The Guild and its School were an influential enterprise in the Arts & Crafts movement, focused on creating beautiful books and objects such as textiles, furniture, and stained glass, by hand rather than by machine.

**The Rubáiyát of Omar Khayyám, translated into English verse by Edward FitzGerald; a reprint of the first edition, text, notes, and introduction, with decorations by Blanche McManus**  
London: De La More Press, 1903  
PK 6513 .A1 1903

A Louisianan, Blanche McManus illustrated more than 50 books before her death in 1935, her own as well as works by Tennyson, Lewis Carroll, and Kipling.

**The Rubaiyat of Omar Khayyam**  
East Aurora, NY: The Roycrofters, 1908  
PK 6513 .A1 1908

Elbert Hubbard’s Roycrofters were greatly influenced by the Arts & Crafts movement in the U.K. in the 1880s-1890s. Hubbard was a self-defined disciple of William Morris, affecting his own interpretation of Morris’ neo-medievalism. Roycroft shops in East Aurora, New York, sold Morris-style chairs and other furniture, and books with hand-tooled leather bindings and hand-illuminated pages of the finest papers.

**Rubaiyat of Omar Khayyam, translated into English verse by Edward Fitzgerald; decorated by Charles Meacham**  
[Birmingham, England]: Birmingham School of Printing, Central School of Arts & Crafts, 1931  
PK 6513 .A1 1931

This important art school was established by London County Council in 1896 ‘to encourage the industrial application of decorative art’, an aim that was developed strongly by its first principal, architect, educator, and conservationist William R. Lethaby. Its curriculum emphasized an understanding of materials and workshop-based experience at the hands of professional designers that included furniture, printing, silver and gold smithing, and printing and book design in particular.

**Rubáiyát of Omar Khayyám: the Astronomer Poet of Persia, rendered into English verse [by Edward FitzGerald]**  
London; New York: Macmillan, 1899  
PK 6513 .A1 1899
An excellent example of a fine binding inspired by the subject of the book. Bound in red morocco; on the cover is an embossed rose decorated with gold leaf and inlaid green morocco. Binding by Bumpus, Ltd., Oxford, England. Morocco is goat skin leather, dyed on the grain side and boarded by hand or machine to bring up the grain in a bird’s-eye effect. It probably originated with the Arabs in North Africa as an alum-tanned product and was typically dyed red.

Rubaiyat of Omar Khayyam, rendered into English verse by Edward FitzGerald; with paintings and Decorations by Sarkis Katchadourian
New York: Grosset & Dunlap, c1946
PK 6513 .A1 1946

Born in Iran, Katchadourian studied in Paris then achieved some acclaim for his drawings of the Armenian genocide.

Rubáiyát of Omar Khayyám translated by Edward Fitzgerald; illustrated by Anthony Radó
Leicester, [England]: E. Backus, [1945]
PK 6513 .A1 1945

Rubáiyát of Omar Khayyám: a Calendar for 1913, rendered into English by Edward Fitzgerald
New York: E.P. Dutton & Co., 1913
PK 6513 .A1 1913c

Rubáiyát of Omar Khayyám: Astronomer-Poet of Persia. Rendered into English by Edward Fitzgerald; illustrations by T. Heath Robinson
New York: E.P. Dutton & Co., [1907]
PK 6510 .P41 1907

Translations

Since the 1880s FitzGerald’s version of the Rubáiyát has been published in over 50 languages ranging from Latin to Swahili and involving several hundred publishers, printers, illustrators, and artists.

Perkins Collection, Denison Library

Rubáínacht, ro ćan Omar Caiiam
[Chicago, Ill.: Press of J.J. Collins' Sons, 1909]
PK 6514.C4 C3

Gaelic translation from Fitzgerald's version, by John J. Carroll

Penillion Omar Khayyâm: wedi eu cyfieithu o'r Berseg i'r Gymraeg gan John Morris-Jones
[S.l.]: Gwasg y Gregynnog, 1928
PK6514.W38 M633

Translated into Welsh by John Morris-Jones
Omar Khayyam bish ta dui gilia chide are volshitka romani chib John Sampsonestar; dikimangriasa Augustus Johnestar
PK 6514 .R66 1902

“22 quatrains from FitzGerald translated into Welsh Romany by John Sampson”

The Rubaiyat of Omar Khayyam rendered into English verses by Edward FitzGerald; rendered into Hebrew by Naphtali Herz Imber
New York: S. Levine, [1905?]
PK 6513 .A1 1905b

PARODIES

FitzGerald’s version of the Rubáiyát was so popular that humorists have written parodies on all manner of subjects. Some are clever, some groaningly hokey, but the model was immediately recognizable to everyone.

The Rubáiyát of Omar Cayenne, by Gelett Burgess
New York, Frederick A. Stokes [1904]
PS 3503 .U6 R8 1904

Author and artist Gelett Burgess parodies publishers, critics, book collectors, and readers with no taste.

Rubáiyát of Rover Khayyám, rendered into English verse and annotated by Edward FitzHound [i.e. Malcolm Hall]; illustrations by Glen Weisberg
New York: iUniverse, Inc., c2005
PS 3558.A3715 R8 2005
Twain's familiarity and deft use of Fitzgerald's original text is obvious in this humorous ode to aging. Twain created, edited and revised the manuscript by folding it accordion-style, and later tearing it into separate quatrains, like a deck of cards that he could shuffle into any order he wished.

Willis pokes gentle fun at debutantes.

This theatrical adaptation includes "Rubaiyat Nocturne" for piano.

A temperance parody.

Reprinted from The American Dental Journal, 1907

The Rubáiyát of Omar Cigarettes: being the modern adventures of Omar Khayyam the great Persian philosopher, whose poetry on the joy of life has made his fame eternal [New York?: American Tobacco Co., 1912]
PERKINS COLLECTION, DENISON LIBRARY

A Smoker’s Rubáiyát by J.K
Manchester: F.S. Berlyn, [1908]
PN 6175 .B47 1908

An advertisement for F. Berlyn, Tobacconist

The Rubáiyát of the Tourist by Frank T. Searight; drawings by E.E. McDowell; photo by A.L. Mojonier
[Los Angeles: Unique Book-Magazine, 1905]
PS 2797 .S48 R8 1905

Rubáiyát of Omar Khayyám. By Richard Le Gallienne
New York: John Lane, 1902
PK 6516 .L44 1902

Le Gallienne was a literary critic and contributor to the Yellow Book and associated with the fin-de-siècle aesthetes of the 1890s, such as Aubrey Beardsley, Oscar Wilde, and W.B. Yeats. LeGallienne’s version of Khayam is subtitled “a paraphrase from several literal translations.” In his introductory note to the reader, he cites Justin Huntly McCarthy's "charming prose" as the chief influence on his version.

MACPHERSON COLLECTION, DENISON LIBRARY

Rubáiyát of Omar Khayyám. Manuscript written and decorated by Eva Le Gallienne.

This manuscript was created by Eva Le Gallienne, daughter of Richard Le Gallienne, as a gift for Henriette Metcalf, a close friend. Le Gallienne copied the text of her father’s version of the Rubáiyát. The manuscript was given by Henriette Metcalf to Denison Library in 1981 expressly for the Macpherson Collection by and about women and because her son, Addison, had given to the Library his large collection of Gertrude Stein books, letters, and other archival material.

DONORS OF THE LIBRARIES’ RUBÁIYÁT COLLECTIONS

Philip Corrin and his wife enriched the Libraries’ collections with many gifts of rare books during the 1950s-1960s. Perhaps the largest collection of books they gave was their Rubáiyát collection. Mr. Corrin collected two types of Rubáiyát books: beautifully designed editions and scholarly studies. The Corrin Rubáiyát Collection comprises more than 180 items and is housed in Special Collections, Honnold/Mudd Library, where it is available for study.

John I. Perkins, a Los Angeles book collector, amassed a library of rare books rich in the history of the book including manuscripts and incunabula, fine printing, and fine bindings along with many important autograph letters and documents. The core collection of the Rare Book Room at Denison Library, Mr. Perkins bequeathed more than 6000 volumes in 1941 to Scripps College for the enrichment of the young women studying there.