



# Omariana

Volume 7, nr. 1, Feb. 2007

Bulletin het het Nederlands Omar Khayyám Genootschap

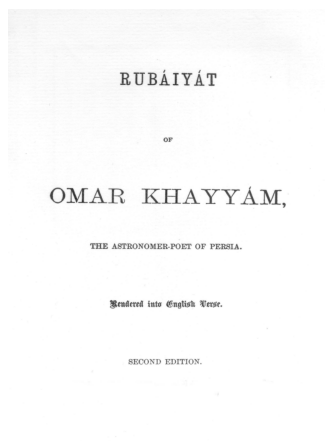
## THE COLUMBUS EDITION

It is a well-known fact that the Omar Khayyám craze had its origins in the United States. From there it spread to the UK and the continent of Europe. The large number of editions and the countless reprints speak for themselves. In some cases there is evidence of the early days of this cult and how the readers became infested. A clear example of this process is the history of the Columbus edition (1870) of the Rubáiyát. Its story is captured in a number of letters, articles and introductory notes in other editions of the Rubáiyát, and though the edition itself is extremely rare, the documents that tell its story are still accessible today.

## The name

In Potter's bibliography of the Rubáiyát (1) the English and American editions have names which refer to either the publisher, the illustrator or the editor, or to other characteristics of the specific edition. FitzGerald's first edition of 1859 is simply called First edition, the second of 1868 is named Second edition and so on. The Brangwyn edition refers to its illustrator, Frank Brangwyn, and in the same way we have Sullivan-, Pogány- and Dulac-editions. However, the first bibliographical list is found in the editions of the Rubáiyát by Thomas Mosher, in the 'Bibelot Series'-edition which appeared in 1894. In this list we find that some editions already bear names, so it seems that this name giving tradition was started by Mosher. Bibliographical lists were also published in the later editions by Jessie Rittenhouse (1900), in which the tradition was continued.

Mosher published more than twenty editions of the Rubáiyát but it was not until the seventh printing of the 'Old World Series'- Rubáiyát in 1900 that we first encounter the Columbus edition. Here Mosher says in a footnote: "... dr. William August Brown of Boston has in his possession a privately printed pamphlet (said to have been limited to 100 copies) issued at Columbus, Ohio, in 1870!" In the next reprint of this 'Old World Series'-edition (1903), the Columbus Rubáiyát is listed as "The First (Printed) American Edition", with a minimum of bibliographic details. So it seems that it was A.G. Potter who rebaptized the edition to Columbus edition. In his bibliography it is item 198 and the name refers without doubt to the city where the edition was conceived: Columbus, Ohio (U.S.A.)



Columbus edition  
titlepage

## IN THIS ISSUE

The Columbus edition  
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## SIDELINES

## Omariana in English

*As some of our readers prefer to read Omariana in English, this bulletin will be bilingual for the time being. That is, some articles will be in Dutch, others in English. In the future it might be in English entirely.*

## Awards winning movie

*"The Keeper, the Secret of Omar Khayyám" is the winner of two awards: one for the best director, Kayvāh Mayshayekh, and one for costume designer Jane Robinson.*

## Putin and Omar

*At a recent press conference Vladimir Putin, the Russian president, confessed that he takes advice, when in a bad mood, from his dog Conny. He also finds comfort in reading Omar Khayyám, a gift from his wife.*

## Omariana

*Issued once of twice a year.  
info@omarkhayyamnederland.com*

## The beginning

In 1869 Charles Eliot Norton published his article (later to become famous) in the 'North American Review' (2), in which he reviewed the French translation of J.B. Nicolas (1867) and Edward FitzGerald's (second) edition (1868). Norton compared the mystical interpretation of Mr. Nicolas with the hedonistic vision of "the English translator", (FitzGerald's translations were published anonymously) and he quotes thirty-nine quatrains from Nicolas and seventy-six from FitzGerald. Apart from Norton's views it is fair to say that his article sowed the seeds of interest in Omar in the USA, because he actually introduced Omar (3). The fact that he presented almost three quarters of the text must have played a decisive role. Colonel James Watson, of Columbus, Ohio, was one of the readers whose interest was raised, and he discussed the matter with his literary friends. "The exquisite beauty of the lines as well as the depth of philosophy contained in the sentiments expressed captured the readers at once" (4). In a letter afterwards Watson described what happened to him when he had read Omar's verses: "... if I had been clambering over a field of boulders and had stumbled upon a diamond I could not have been more delighted than I was with the luminous wealth that blazed upon me" (5) and he continued: "Of course the thing to do was to get the entire poem if I could".

Watson commissioned his book seller in New York to get copies of the book. After a while a little booklet arrived, with a letter from Quaritch, the publisher, saying that this was the last copy in stock and that he has no idea whether or when a reprint will follow. The little book, which appeared to be the second edition of 1868, circulated among Watson's friends and in no time they learned the quatrains by heart. It now became obvious to the group of friends that there must be a copy of their own. Dick Nevins of the Columbus printing firm Nevins and Myers was prepared to do the job. He had the tools to approach the original as near as possible, including accent types. One hundred copies were printed, the type distributed and each of the group took as

many copies of the book as he desired. Later on, Watson remembered to have lent his copy to a friend but it was never returned. Fortunately the foreman of the printing firm was able to recover the leaves of the Quaritch print from the waste basket. They were begrimed and blackened by the printer's fingers but once cleaned they were bound up together again.

By now news was spreading about this 'pirated' edition and it became an object itself for collectors. As we know there were similar private undertakings such as the *Quilter-edition*, as the demand for copies could not be met by the production of the regular presses. The *Columbus edition* however had become subject of phantasy and as book collectors gathered on its trail, its fame rose to almost mythical dimensions. "A few copies of it have turned up in unexpected places and in the hands of persons who knew nothing about its origin, and most peculiar and impossible stories have been told concerning its inception and accomplishment". (Alberry, 6) Nevertheless it was clear that in producing a copy of one's own, no commercial intentions were involved nor any anticipation to a possible raise in value. Watson and his friends just followed the young American's way of getting what he wanted: if you can't buy it, make it yourself, as Alberry (6) puts it.

## The book

At a meeting of the Omar Khayyám Club of America in 1900, the *Columbus edition* was presented in a little exhibition among other curiosa. It was the first meeting of the Club, which was founded in the same year. Among the curiosa were the four original FitzGerald editions, the *Quilter edition* of 1883, the *Grolier Club edition* of 1885, and the Meigs miniature edition (1900), by then the smallest printed book in the world. The *Columbus edition* however proved to be the "pièce de resistance" (7) of the occasion, since it was the first printed Omar in the USA.

In the "Notes" to his edition of the Rubaiyat (8), William August Brown relates how the *Columbus edition* was accomplished but the story raised even more interest among collectors who wanted more information about the

book. In the May-June issue of *The Book-Lover* (1902) Mr. F.F.D. Alberry gave a more complete account and in his turn he asked his readers to provide information to trace the owners of a copy. As a result of his own inquiries, Alberry provided a list of fifteen names of owners. Among them illustrious names as Edward Heron-Allen, Nathan Haskell Dole and Alberry himself.

A picture of the editions that were exhibited at the meeting of the Club, can be found in "Twenty years of the Omar Khayyám Club of America" (9). A facsimile of the title page is found in "Rubáiyát of Omar Khayyám", published by Mosher in 1892 (10). It is worth noting however that no mention of the *Columbus edition* was made in Dole's *Multi-variorum* edition of the Rubáiyát (1896). This is the more remarkable as N.H. Dole was an authority in this field and was a collector of Rubáiyáts himself. As mentioned before, the intention was to reproduce the original Quaritch edition as near as possible. Nevertheless there are some differences, for example the size of the booklet. The Quaritch copy measures 16,2 x 20,9 cm., whereas the *Columbus edition* is 14,9 x 20,6 cm. A more important feature is that in the *Columbus edition* the publisher's name and date and place of publication were omitted, as well on the front cover as in the title page. Furthermore, there is a difference in size in the words 'Omar Khayyám' in the title.

### Extremely rare

As Weber remarks in his Centennial edition of the Rubáiyát (11) very few copies of the *Columbus edition* have survived. Alberry's copy came into the possession of judge Willis Vickey and later on it was owned by H. Bacon Collamore. Now it is in the Colby College Library and it is the only copy registered in an American library. The library record shows the following note: "This is an excessively rare copy of the first American printing, privately issued at Columbus, Ohio, in 1870. Of the 100 copies printed, only four are known to have survived". Another copy was auctioned in 1956 or 1957 in New York. In this light it might be remarkable that in a recently published bibliography on Iran, the *Columbus edition* is the first item listed under

'Omar Khayyám'. Remarkable because the bibliography represents the collection of the compiler (12).

### A piracy?

Because the *Columbus edition*, as we have seen, did not serve any commercial purpose and was only meant for private use, it can not be considered as an edition in the traditional meaning of the word. Therefore it is known as the first American printed edition. In one way however, we are dealing with a piracy: nor James Watson nor any of his friends had asked or received permission to reproduce the Quaritch book. Of course, the name of the translator was still unknown and when the book was commissioned from Quaritch there was no intention yet to reprint it. That plan occurred at a later stage. Still Watson must have felt a bit unsecure about the legitimacy of their undertaking as he sent a copy to the unknown translator in the care of Mr. Quaritch, with a letter of explanation and apology. Quaritch never acknowledged the receipt. Quaritch was well aware of piracies on the other side of the ocean, for when he discussed the issue of a new edition with FitzGerald, in 1878, he wrote in a letter that "insatiable American pirates reprint and misprint it 'ad libitum'" (13). FitzGerald was also aware of piracies and probably he was a little proud of it as well. One of his most famous quotations was: "I have not lived in vain if I have lived to be pirated!" as he told Quaritch with reference to an earlier piracy, i.e. the *Madras edition* of 1862.

In the next decades quite a few private Omars saw the light, in the USA as well as in the UK. Often it is difficult to decide whether a 'privately printed edition' is a piracy or not. The story of the *Columbus edition* does not stand on its own and there were similar undertakings where enthusiastic readers had a small number of copies printed for private circulation only. We also should distinguish these editions from the 'private press' editions such as the Ashendene Press, Vale Press or Essex House press, or other less important presses. In these productions the main feature is an artistic, aesthetic or idealistic point of view, where as the main purpose of the amateur prints was to provide a printed text to be read and

enjoyed. These amateur editions were produced to feed the hungry hearts and minds of a growing number of admirers of Omar's poetry. As some of these editions themselves reached a certain status, as did the *Columbus edition*, they helped to spread Omar's name and fame all over the world.

Jos Coumans, Oct. 2006

## Notes

1. **A bibliography of the Rubáiyát of Omar Khayyám** [...] by A.G. Potter. London, Ingpen and Grant, 1929
2. *Les quatrains de Kheyám, traduits du Persan*. North American Review. Vol. 59, nr. 225, October 1869. p. 565-584
3. **The wine of wisdom**. M. Amin-razavi. Oxford, Oneworld, 2005. p. 253. – **The romance of the Rubaiyat**. A.J. Arberry. London, Allen & Unwin, 1959, p. 26.
4. Communication in 'Ohio State Journal', January 21, 1900.
5. **Rubáiyát of Omar Khayyám the Astronomer-poet of Persia**. Edited by William August Brown. Riverside Press, 1900.

6. *The famous Columbus edition of the Rubáiyát of Omar Khayyám*. F.F.D. Alberry, In: The Book-Lover, nr. 12, May-June 1902, p. 97-99.

7. See note # 6.

8. See note # 5.

9. **Twenty years of the Omar Khayyám Club of America**. Rosemary Press, 1921

10. **Rubáiyát of Omar Khayyám the astronomer-poet of Persia translated into English verse by Edward Fitzgerald first printed by Bernard Quaritch London 1859 and now reproduced by photo-lithographic process in exact facsimile**. Portland, Mosher, 1892

11. **FitzGerald's Rubáiyát. Centennial edition**. Edited with an introduction and notes by Carl J. Weber ... Waterville, Colby College Press, 1959

12. **Iran and the West**. A critical bibliography. Cyrus Ghani. Washington, Mage, 2006

13. *Bernard Quaritch and 'My Omar': the struggle for FitzGerald's Rubáiyát*. Arthur Freeman. In: The Book Collector, 1997. Special number for the 150th anniversary of Bernard Quaritch.

## OMAR ON THE INTERNET

### A rose to nourish the soul. By Sali Mansur

Without a daily dose of poetry -- roses to nourish souls -- our journey through life's joy becomes confused wandering in a desert.

*The Edmonton Sun, Feb. 19, 2007*

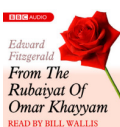
<http://www.edmontonsun.com/Comment/2007/02/17/3640184-sun.html>

### Omar Khayyam

Omar Khayyam, a remarkable character...Poet, mathematician, an accomplished scholar, in the medieval era.

*Weblog by Bellatrix, Feb. 14, 2007*

<http://bellatrix.blogs.ie/2007/02/14/omar-khayyam/>



### A dozen red roses. 12 Valentines Poems

Twelve specially selected favourite love poems, read by acclaimed actors Bill Wallis and Jenny Agutter. Included Edward Fitzgerald's meditations from The Rubaiyat of Omar Khayyam.

Download from <http://www.audado.com/Title.aspx?titleId=5744>

### The Moving Finger Blogs.....

I have an affinity with the Persian poet, Omar Khayyam. My grandfather quoted his verse all the time and spent hours trying to explain the meaning of them to me. I grew up remembering but not always understanding his 4-line or quatrain verse.

*Posted by Julie Lindsay, Feb. 11, 2007*

<http://123elearning.blogspot.com/2007/02/moving-finger-blogs.html>

## INTERNET ARCHIVE



The Internet Archive is building a digital library of Internet sites and other cultural artefacts in digital form. Like a paper library the Archive provides free access to researchers, historians, scholars and the general public. A number of publications regarding Omar Khayyám is in full text available in different formats, including PDF-, TXT- or FTP-format. Searching for 'Khayyam', 'Rubaiyat' or 'Umar' and other keywords will retrieve some editions of the Rubáiyát but also a number of parodies and scholarly works. The following titles are available:

### Editions

The Rubaiyat of Umar Khaiyam. F. Baron Corvo (1903)

The Rubaiyat of Omar Khayyam. Edward FitzGerald. (The four editions, Macmillan, 1907)

Omar Khayyam. John Pollen (1915)

### Study

Some side-lights upon Edward FitzGerald's poem The Rubaiyat of Omar Khayyam. E. Heron-Allen (1898) A Persian pearl. C. Darrow (1902) Omar and his

translator. W.F. Prideaux (1909)

Omar Khayyam the Poet. J.H. Weir (1926)

The nectar of grace. S. Govinda Tirtha (1947)

### Parodies and miscellaneous

Omar the tentmaker, a romance of old Persia. N.H. Dole (1899)

Spoil of the North Wind. E.M. Moore (1901)

The Rubaiyat of Omar Khayyam Jr. Irving Wallace (1902)

The Rubaiyat of a Persian kitten. O. Herford (1904)

The Rubaiyat of a huffy husband. M. B. Little (1908)

The Rubaiyat of a college student. Ned Nafe (1911)

The Rubaiyat of Ohow Dryyam. J.L. Duff (1922)

You will also find editions of FitzGerald's works, his letters (seven volumes) and biographies on FitzGerald. See: [www.archive.org](http://www.archive.org)

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## Uit de Noorse vertaling van Johannes Gjerdåker:

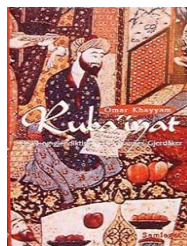
IV  
Kvar minste stund dei kallar 'no og her'  
er god så sant du nyt ho før ho fer!  
Hugs, alt du kallar ditt i denne verd  
er borte, straks du ikkje lenger er.

IX  
Me granskar best me kan og grundar mest,  
men gåta utydd er til minste rest;  
Dei seier sløret hindrar oss å sjå,  
men me skal bresta òg, når sløret brest.

XIV  
Sat du og eg saman, hand i hand,  
ein stad der åker møter ørkensand  
med vin, ein brødleiv og ei bok, var eg  
meir sæl en nokon sultan i sitt land.

XV  
Du stirer gjerne opp der stjerner stimlar  
i krins i endelause stjernhimlar,  
men ver på vakt, for det har hendt at dei

som står på høgste steg, er dei som  
svimlar. LXII  
Dei som sat trutt der Kunnskapsljøset  
skein,  
der som dei sa at læra lyste rein,  
fann sjølve ingen veg i myrkret, men



Frå "Ruba'iyat" av Omar Khayyam.  
Utval, gjendikting og føreord ved Jo-  
hannes Gjerdåker. Oslo, Det Norske  
Samlaget, 1997



## MISCELLANEOUS

### John Heath-Stubbs (1918-2006)

John Heath-Stubbs, British poet and translator died December 2006, at the age of 88. Mr. Heath-Stubbs published his translation of Omar Khayyám's Rubaiyat together with Peter Avery in 1979. The first edition was published by John Lane, a re-issue followed in 1981 by Penguin Books. Other works include an epic poem "Artorius, a heroic poem in four books and eight episodes" (1973), "Satires and Epigrams" (1969). See also BBC news, Dec. 26, 2006 [<http://news.bbc.co.uk/1/hi/uk/6210471.stm>]



### 14e Award van de 'Mahmoud Afshar Foundation'

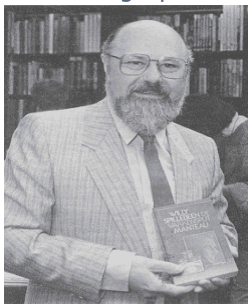
Professor J.T.P. de Bruijn, oud-hoogleraar Perzisch aan de Leidse Universiteit, ontving op 31 mei 2006 in Teheran (Iran) een prijs als erkenning voor zijn grote verdiensten op literair en historisch gebied met betrekking tot de Perzische cultuur.

De 'Mahmud Afshar Foundation' werd in 1958 opgericht door Mahmud Afshar met als doel de bevordering van de studie van de Perzische cultuur, onder meer door het publiceren van boeken en tijdschriften en het verlenen van een jaarlijkse onderscheiding aan een binnenlandse of buitenlandse iranist. De Bruijn, hoogleraar Perzisch tot 1995, publiceerde tientallen werken over met name de klassieke Perzische literatuur. Recentere vertalingen van zijn hand zijn Saadi's *Rozentuin* (Bulaaq, 1997) en *Een karavaan uit Perzië* (Bulaaq 2002). Ook is hij een van de redacteuren van een nieuwe reeks bundeltjes met Perzische poëzie die door uitgeverij Quist wordt uitgegeven. Zie ook bij New editions.



### Lezing van Willy Spillebeen

Op 15 november 2006 hield Willy Spillebeen een lezing over Omar Khayyám in Gent in de Koninklijke Academie voor Nederlandse Taal- en Letterkunde. Het gaat daarbij onder meer over Khayyám en Sadegh Hedayat, de vertalers van de Rubáiyát waarbij ook de Nederlandse vertalers aan bod komen en Leopold en Boutens. Verder geeft Spillebeen een vergelijking van kwatrijn XIX (FitzGerald 1879) in de Nederlandse vertalingen van Keuls, Van Schagen, De Doncker, Weiland en Blok, en in de buitenlandse vertalingen van Cadell, Rosen, Pijl, Armand en Whinfield. De slotwoorden van de lezing zijn gewijd aan 'De onbegrepen Leopold'.



Willy Spillebeen, literator, heeft een groot aantal publicaties op zijn naam staan, waaronder proza en poëzie, essays en vertalingen. De tekst van de lezing is te vinden op:

[www.omarkhayyamnederland.com](http://www.omarkhayyamnederland.com)

### Annales of Oncology

Het voorwoord van de nieuwe jaargang van de 'Annals of Oncology', door hoofdredacteur D.J. Kerr, heeft als titel "Now the New Year reviving old desires." Hij citeert het volgende kwatrijn uit FitzGerald's vertaling:

*'The Moving Finger writes, and, having writ,  
Moves on: nor all thy Piety nor Wit  
Shall lure it back to cancel half a Line,  
Nor all thy Tears wash out a Word of it*

Vervolgens memoreert hij de beroemde legende over het lot van de drie vrienden die de afspraak maakten dat wanneer een van hen tot roem en rijkdom zou geraken, de anderen daarin zouden delen. Kerr voert het verhaal op als voorbeeld van de keuze die ook wetenschappers moet maken "between peace, science and contemplation on the one hand, and ambition and militancy on the other."

Dit alles in het licht van de tegenstellingen tussen Oost en West, een dichotomie die van recente datum is, immers tot voor de renaissance kwam de wetenschap uit het Oosten.

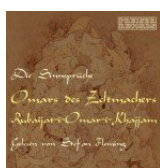
## NEW EDITIONS

### Omar Chayyam. Philosophische Bildergalerie im 11. Jahrhundert

Persische Gedichte mit deutscher Übertragung von Jalal Rostami Gooran und Ludwig Verbeek. - Bonn : Goethe und Hafis, 2006. - ISBN: 3980790983. Rostami claims the necessity of a new translation in his perception of Khayyám not only as a man of science, philosophy and art, but above all an elucidator ("Aufklärer") of his times. The present translation presents 153 verses that may fairly be ascribed to Khayyám. With seventeen illustrations by Masoud Sadein and an introduction by the translator. The verses are given in German as well as in Persian text.



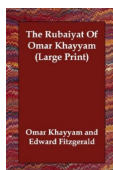
### Die Sinnsprüche Omars des Zeltmachers



Preiser Records (Wien, Austria) published a CD containing a selection of verses from Friedrich Rosen's translation "Die Sinnsprüche Omars des Zeltmachers" (1909), read by the Austrian actor Stefan Fleming. Included are the five chapters from Rosen's version: "Welträtsel", "Lehre", "Vergänglichkeit", "Wein und Liebe" and "Schlussworte". This version was published originally in 1929 by Insel-Verlag, although the order of the chapters is a bit different. In between we hear a number of musical interludes, composed and performed by Nariman Hodjaty and Mohammadreza Mortazawi. "Die Sinnsprüche Omars des Zeltmachers - Rubaiyat-i-Omar-i-Khajjam". Wien, Preiser Records, 2005. (PR 90710) The complete album can also be downloaded from [www.preiserrecords.at](http://www.preiserrecords.at)

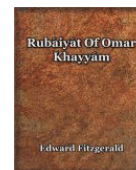
### The Rubaiyat of Omar Khayyam.

Fourth edition, with an introduction by W.E., and the speech by John Hay at the diner of the Omar Khayyám Club in London, December 8, 1897. Printed in large type. The Rubaiyat of Omar Khayyam. Translated by Edward FitzGerald. Teddington : Echo Library, 2006. - ISBN 1-40681-156-4



### Rubáiyát of Omar Khayyám

Dat er van de oudere edities van de Rubáiyát heruitgaven verschijnen is op zich een prima zaak. Daardoor komen minder bekende inleidingen of commentaren weer onder handbereik. Dat is ook het geval met het nawoord in deze uitgave: "New light on Omar Khayyam" waarin Edward S. Holden een analyse geeft van FitzGerald's versie van Omar Khayyám. Het probleem is in dit geval dat de reproducties van de illustraties van Gilbert James er bar slecht van af komen. Hoewel ze in de oorspronkelijke zwart-wit weergave toch al niet tot de hoogtepunten van prentkunst behoorden, waren ze in hun tijd erg populair. Hier zijn ze gedegradeerd tot erbarmelijke reproducties gemaakt op een aftandse kopieermachine met halflege inktpatronen. Door de vergroting hebben de tekstletters hun scherpheid verloren en biedt het geheel een rommelige aanblik. Het fantasieloze omslag completeert dit misbaksel, waarvan bovendien nog eens elke uitgeversinformatie ontbreekt. Alleen via het ISBN-nummer op de achterzijde is te achterhalen waar dit werk vandaan komt.



"Rubáiyát of Omar Khayyám. Rendered into English verse by Edward FitzGerald. Fourth edition with notes. Together with a tribute in quatrains by Andrew Lang, a brief biography of both poet and translator, and a descriptive article by Edward S. Holden. With illustrations by Gilbert James". New York, Grosset & Dunlap, c. 1899

Vergrote facsimile-uitgave door Standard Publications, New York, 2006. ISBN 1-59462-158-6. Prijs \$ 12.55

### Een roos is een roos is een roos



De 100 mooiste rozengedichten. Samengesteld en ingeleid door Paul Geerts. Lannoo, 2006. ISBN 9020961861.

Met 19 kwatrijnen van Omar Khayyám in de vertaling van Hans van Rossum.

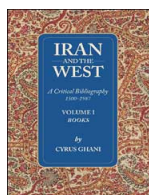
### A book of Verse

Garry Garrard. Sutton Publishing, 2007. (Announced for August 2007) A Book of Verse tells the engrossing and entertaining story of how the Rubaiyat of Omar Khayyam has provided delight and fascination for centuries, has inspired artists and musicians, and has transcended cultures. ISBN 0750946318

## Ghani - Bibliography

Cyrus Ghani published a bibliography of over 4000 books, articles, journals, and catalogues about Iran written in Western languages and published from 1500 up to the late 1980s. The work consists of two volumes of which the first deals with books and the second with articles, journals, occasional papers, newspaper and news magazine articles, art sale and museum catalogues. There are three sections in volume One: A) History, politics and travel, B) Literature, religion, science, language and western fiction with an eastern setting, C) Arts, archaeology, books of illustrations and photograph albums. Each volume also includes indices (38 pages) for the two volumes. About forty-five pages are reserved for editions of the Rubáiyát, in chronological order, starting with the Columbus edition of 1870 and ending with the facsimile edition of William Morris' manuscript, published by the Phaidon press in 1981. There are 226 titles listed under Omar Khayyam and in volume One we find Omar in twenty-five other works. A handful of the editions is not listed in Potter's bibliography, and the most remarkable appears to be the Columbus edition of which only four copies are known to have survived. To almost every item Ghani has added his own comment, so that the book reflects in a certain way Ghani's own opinions and views about his country of origin. The edition at hand was first published in 1896.

Iran and the west. A critical bibliography. - Washington DC, Mage Publishers, 2006. - ISBN Vol. 1: 1-933823-08-9, Vol. 2: 1-933823-09-7



## L'Algèbre d'Omar Alkhayyâmî



Publiée, traduite et accompagnée d'extraits de manuscrits inédits, par F. Woepcke. Elibron Classics, 2006. Facsimile reprint of the edition of Khayyâms scientific work, originally published by Duprat, Paris, 1851. ISBN: 0543969797

## The Art of Omar Khayyam

Illustrating FitzGerald's Rubaiyat. William H. Martin and Sandra Mason.

I.B. Taurus, 2007. ISBN 1845112822 (Announced for February 28, 2007)



FitzGerald's translation of The Rubáiyát is one of the most universally known poems and is probably the most widely illustrated literary work. Martin and Mason examine how different illustrators have approached the task of interpreting the themes and topics of the poem. The book offers a history of book illustration, mostly in Britain and the America. With 300 colour illustrations, and covering the work of over 100 artists, it also provides background information on the illustrators and a bibliography of the illustrated versions of the Rubáiyát. More about this book in the next issue of Om-ariana.

## Uitgeverij Quist

Naast publicaties voor de zakelijke markt presenteert Uitgeverij Quist in Leidschendam een reeks moderne Perzische poëzie. Tot nog toe verschenen bundels met werk van Nader Naderpur, Ahmad Shâmlu, Roshanak Bigonah, Sohrab Sepehri en Forugh Farrokhzad. De reeks staat onder redactie van Hans de Bruijn en Asghar Seyed-Gohrab.



In de meest recente uitgave, "Een schipper van was, kleiner dan God" van Naderpur staat het mooie gedicht 'De miniatuur' waarvan de eerste twee verzen luiden:

*Ik ben het oude portret van de dichter Khayyâm  
op het kleurige beeld van de beroemde Behzâd.  
Te midden van het feest  
- één hand aan een bokaal met wijn, de andere aan  
de lokken van mijn liefde -  
begin ik neuriënd te zingen;  
zal de nieuwe maan mij een vrolijk lied ingeven?*

*Ik zing, maar de stem uit het diepst van mijn hart  
bereikt nooit de muzikant en de schenker,  
want zij beiden  
zijn niet meer dan bedrieglijke plaatjes,  
zoals ik voor anderen gewoon een plaatje ben*

Meer informatie over deze uitgaven  
op [www.quist.nl](http://www.quist.nl)