

Chapter 1 : Salām and Absāl

The Essential Edward FitzGerald: The Rubaiyat of Omar Khayyam. Salaman and Absal. The Life of Jami. Complete with Edward FitzGerald's original. footnotes.

The first of these is by far the most famous translation ever made from Persian verse into English, and it had a considerable influence on the development of late Victorian and Edwardian British poetry as well as the awakening of a much wider interest, in English speaking countries and Europe, in Persian literature than had previously been the case. FitzGerald was born into a wealthy Anglo-Irish family. In early childhood he lived at the family seat, Bredfield Hall in Suffolk, about which he later wrote what he considered the best of his few original poems. As an adult he seems to have regarded her with a mixture of admiration she was one of the richest women in England and strikingly beautiful, fear, and intense dislike. The occasional misogyny detectable in some of his writings can perhaps be traced to this cause. Edmunds, Suffolk, and Trinity College, Cambridge. He did not shine academically at Cambridge but it was there that he made friends with Alfred Tennyson, who would become the foremost poet of Victorian England, and William Makepeace Thackeray, later to be one of its major novelists. He also became friends with Thomas Carlyle, the Victorian essayist and historian. After graduating he returned to Suffolk, where he lived out the rest of his long life. He married Lucy Barton, the daughter of Bernard Barton, but the couple separated within a year; FitzGerald made generous financial provision for his wife on condition that they never meet Martin, p. He kept up a voluminous correspondence, both with his famous literary friends and with many lesser known figures, and his letters are among the finest Victorian examples of the genre. Two such relationships were particularly important to him: It is unlikely that either of these men can have offered FitzGerald any kind of intellectual companionship, but in FitzGerald met Cowell, a young linguist. FitzGerald never sat for a Persian exam in his life, nor did he ever go anywhere near the country; the furthest east he ever traveled was to Paris, and that only very briefly Martin, pp. In he published *Polonius: A Collection of Wise Saws and Modern Instances*, an anthology of aphorisms, some original but most culled from his very wide reading. His concern was to make the authors he is interested in attractive to the Victorian reading public, and in order to do this he is quite ready to rearrange, recast and generally domesticate them to Victorian expectations. His instinct for the aphoristic is also present in his translations, and many of his revisions consist of drastic cuts in order to bring home what he takes to be the essence of the matter. Cowell began to teach FitzGerald Persian in December of FitzGerald retained a great affection for this translation, preferring it to his much more successful *Rubaiyat of Omar Khayyam*, and the reason is undoubtedly because he had actually worked through the Persian with Cowell. There is no warrant in the Persian for this metrical variation. As in his versions from Calderon, FitzGerald cuts heavily. Passages of sensuous description on the other hand are often severely curtailed. Most interesting is his clear predilection for sections involving allegorical and metaphysical reflection; he registers their poetic intensity and attempts with some success to convey it. This metaphysical concern would seem to be one of the reasons for his later sympathy with Khayyam. The many changes are instructive, in that they almost always take the English further from the original Persian. As with the Khayyam quatrains it is clear that, once FitzGerald had satisfied himself as to the literal meaning, as soon as the work began to live in his mind as an English poem this reality became paramount, and the Persian gradually receded. In Cowell left to take up an academic post in India; his parting present to FitzGerald was a copy he had made of a manuscript, in the Bodleian Library Oxford, of quatrains by Omar Khayyam. From Calcutta he sent FitzGerald a copy of a second manuscript. FitzGerald began to read and translate from the poems, reporting to Cowell on his progress in frequent letters, and asking many questions concerning scansion, possible errors in the texts, syntactical difficulties and so forth e. The translation was clearly his way of being close to his absent friend and mentor see for example the opening of his letter of February to Cowell, *ibid*. This sense of emotional crisis—of estrangement from sources of possible happiness, and of a momentary general loss of direction in his life—was undoubtedly a factor in the extraordinary concentration of pathos and complaint that FitzGerald was able to infuse into his Khayyam translation. Inserted into this narrative is the Episode of the Pots in which pots brood on the

inscrutability and apparent injustices of fate. FitzGerald emphasizes the religious skepticism he found in Khayyam and rejects all notions of a sufi interpretation of the poems. Metrical regularity is used to convey a sense of ineluctable law, while the returning final rhyme functions as a last emphatic underlining of the insight offered. In this he was triumphantly successful, and his Rubaiyat of Omar Khayyam, has been estimated to be one of the, if not the, best selling books of poetry ever to appear in English see e. Easy though it is to fault his scholarship it seems, in the light of this achievement, somewhat churlish to do so. The first, anonymous, and very small copies edition of the Rubaiyat appeared in ; though unnoticed initially, within a few years it had achieved fame among Victorian writers and artists Rossetti, Browning, Swinburne, Burne-Jones, Meredith and Ruskin were early admirers; see FitzGerald, , p. Subsequent editions appeared in , and , each involving changes, including the addition and dropping of stanzas and the rewriting of various phrases. Fitzgerald died in while visiting his old friend George Crabbe, son of the poet Crabbe, whose works FitzGerald had recently been editing i. Wright, 7 vols, London, A Critical Edition, ed. Dick Davis Originally Published: December 15, Last Updated: January 31, This article is available in print.

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Nur ad-Din Abd ar-Rahman Jami, b. The translator, Edward Fitzgerald, is best known for his translation of the Rubayyat of Omar Khayyam. This book has not been reprinted since it was published in the early 20th century, although the poem has been reprinted in conjunction with other Fitzgerald works. Scanned, proofed and formatted at sacred-texts. This text is in the public domain in the US because it was published prior to My dear Cowell, Two years ago, when we began I for the first time to read this Poem together, I wanted you to translate it, as something that should interest a few who are worth interesting. What Scholarship it has is yours, my Master in Persian and so much beside; who are no further answerable for all than by well liking and wishing published what you may scarce have Leisure to find due fault with. Had all the Poem been like Parts, it would have been all translated, and in such Prose lines as you measure Hafiz in, and such as any one should adopt who does not feel himself so much of a Poet as him he translates and some he translates for-before whom it is best to lay the raw material as genuine as may be, to work up to their own better Fancies. The very structure of the Persian Couplet- here, like people on the Stage, I am repeating to you what you know, with an Eye to the small Audience beyond -so often ending with the same Word, or Two Words, if but the foregoing Syllable secure a lawful Rhyme, so often makes the Second Line but a slightly varied Repetition, or Modification of the First, and gets slowly over Ground often hardly worth gaining. This iteration is common indeed to the Hebrew Psalms and Proverbs-where, however, the Value of the Repetition is different. And how many of all the Odes called his, more and fewer in various Copies, do you yourself care to deal with? This, together with the confined Action of Persian Grammar, whose organic simplicity seems to me its difficulty when applied, makes the Line by Line Translation of a Poem not line by line precious tedious in proportion to its length. Especially- what the Sonnet does not feel -in the Narrative; which I found when once eased in its Collar, and yet missing somewhat of rhythmical Amble, somehow, and not without resistance on my part, swerved into that "easy road" of Verse-easiest as unbeset with any exigencies of Rhyme. Till, one part drawing on another, the Whole grew to the present form. As for the much bodily omitted-it may be readily guessed that an Asiatic of the 15th Century might say much on such a subject that an Englishman of the 19th would not care to read. But better Men will not now endure a simplicity of Speech that Worse men abuse. No doubt some Oriental character escapes-the Story sometimes becomes too Skin and Bone without due interval of even Stupid and Bad. Of the two Evils? However it may be with this, I am sure a complete Translation-even in Prose-would not have been a readable one-which, after all, is a useful property of most Books, even of Poetry. In studying the Original, you know, one gets contentedly carried over barren Ground in a new Land of Language-excited by chasing any new Game that will but show Sport; the most worthless to win asking perhaps all the sharper Energy to pursue, and so far yielding all the more Satisfaction when run down. When shall we Three meet again-when dip in that unreturning Tide of Time and Circumstance! And now, should they beckon from the terrible Ganges, and this little Book begun as a happy Record of past, and pledge perhaps of Future, Fellowship in Study, darken already with the shadow of everlasting Farewell! The Original is in rhymed Couplets of this measure: Sixty years have passed, and methinks I now see before me the bright Image of the Holy Man, and feel the Blessing of his Aspect, from which I date my after Devotion to that Brotherhood in which I hope to be enrolled. He also by his Goodness sowed in my Heart the Seed of his Devotion, which has grown to Increase within me-in which I hope to live, and in which to die. Dervish let me live, and Dervish die; and in the Company of the Dervish do Thou quicken me to Life again! Meanwhile he had become Poet, which no doubt winged his Reputation and Doctrine far and wide through Nations to whom Poetry is a vital Element of the Air they breathe. Such is the House that Jack builds in Persia. He, and, on his Account, the Caravan he went with, were honourably and safely escorted through the intervening Countries by order of their several Potentates as far as Bagdad. He then turns Homeward: His Pulse began to fail on the

following Friday, about the Hour of Morning Prayer, and stopped at the very moment when the Muezzin began to call to Evening. He had lived Eighty-one years. The Persians, who are adepts at much elegant Ingenuity, are fond of commemorating Events by some analogous Word or Sentence whose Letters, cabalistically corresponding to certain Numbers, compose the Date required. Rosenzweig gives some; but Ouseley the prettiest, if it will hold: Of these Ninety-nine, or Forty-four Volumes few are known, and none except the Present and one other Poem ever printed, in England, where the knowledge of Persian might have been politically useful. Footnotes 1 Such final "uddins" signify "Of the Faith.

Chapter 3 : SALAMAN AND ABSAL: AN ALLEGORY

hu salām & absāl an allegory translated from the persian of jāmi by edward fitzgerald london alexander moring ltd. the de la more press.

Chapter 4 : Salaman and Absal by Fitzgerald, Edward

Salaman and Absal, by Jami, tr. Edward Fitzgerald, [], full text etext at www.nxgvision.com

Chapter 5 : Salaman and Absal: Salām and Absāl: XXIII

London: Peacock, Mansfield & Co., Ltd., Translated from the Persian of Jami Nouredin Abdurrahman. Good, clean copy in green decorated cloth with sunning to spine, and showing some slight bubbling to front board and soiling to rear board.

Chapter 6 : Home - FitzGerald's

BY EDWARD FITZGERALD Salaman and Absal by Jami. This edition was created and published by Global Grey ©GlobalGrey Salaman and Absal Jami.

Chapter 7 : Salaman and Absal Index

LIFE OF EDWARD FITZGERALD Edward FitzGerald was born in the year , at Bredfield House, near Woodbridge, Suffolk, being the third son of John Purcell, who, subsequently to his marriage with a Miss FitzGerald, assumed the name and arms proper to his wife's family.

Chapter 8 : SCARCE! The Rubaiyat of Omar Khayyam Edward FitzGerald Rare No Date 1st Ed Book | eBay

The translator, Edward Fitzgerald, is best known for his translation of the Rubayyat of Omar Khayyam. This book has not been reprinted since it was published in the early 20th century, although the poem has been reprinted in conjunction with other Fitzgerald works.

Chapter 9 : Rubāiyāt of Omar Khayyām, and the Salām and Absāl of Jāmī - UVA Library | Virginia

Fitzgerald died in while visiting his old friend George Crabbe, son of the poet Crabbe, whose works FitzGerald had recently been editing (i.e. cutting). FitzGerald's reputation, which was at its height around the period of the First World War, has suffered some eclipse.