The Great 'Umar Khayyam

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"Het stijgt op uit grondeloze oceaan, en duikt in eigen afgrond onder."
Ger Gerrits

rode planeten '61

gij vraagt den zin van dit bewogen wonder? -
zooveel omzie ik van den wankle vlonder:
't stijgt op uit grondeloze oceaan.
en duikt in de eigen afgrond onder.

omar khayyam
Fig. 15: Alexander Gushchin, illustration of the Ruba’i of Khayyam: “Be happy! You will not last forever...” © A. Guschchin.

Fig. 16: A typical display of Khayyam translations (St Petersburg major bookstore Dom Knigi, 28 Nevskiy Prospekt, photograph © F. Abdullaeva, June 2010).
Fig. 17: One of many poetry series (EKSMO Publishing House), where Khayyam, together with ‘Persian Classical Poetry’ is included among the Russian poetry: all other volumes in the series are dedicated to the most famous Russian poets (Dom Voennoy Knigi, 20 Nevski Prospekt, open 24 hours 7 days a week, photograph © F. Abdullaeva, June 2010).

Fig. 18: Omar Khayyam, Ruba’i, Moscow: Mir entsiklopediy (miniature edition), Avanta+, Astrel, 2011, photograph © F. Abdullaeva
Fig. 19: L.S. Bokst’s study of Ida Rubinstein as Cleopatra for the Dyagilev’s Ballets Russes in Paris, 1909. Collection of Princes Lobanov-Rostovskie, Konstantinovskiy Palace, Strelna/St Petersburg, photograph © Konstantinovsky Palace.
**Fig. 20:** Jean-Léon Gérôme, *The Slave Market* (1867), Sterling & Francine Clark Art Institute, Williamstown, USA, photograph © Bridgeman Art Library.

**Fig. 21:** Collage of different editions of FitzGerald’s *Rubaiyat* with a Russian version, in Butromeev’s *Omar Khayyam and Persian poets of X-XVI centuries*, Moscow: Belyi gorod, p. 363 © Belyi gorod.
Fig. 22: Cover of the edition of Khayyam’s quatrains published by the Central Committee of the Uzbek Communist party (B. Parmuzin (ed.), Sh. Shamuhamedov (comp.), Tashkent, 1978).

Fig. 23: P. Bunin, reproduced in: Omar Khayyam, How marvellous the face of the beloved, M. Reisner (comp.), Moscow, EKSMO-PRESS, 2000, pp. 46-47 © EKSMO-PRESS.
Fig. 24: P. Bunin, reproduced in Omar Khayyam, How marvellous the face of the beloved, M. Reisner (comp.), Moscow, EKSMO-PRESS, 2000, cover © EKSMO-PRESS.

Fig. 25: I. Stepanova, reproduced in Omar Khayyam, How marvellous the face of the beloved, M. Reisner (comp.), Moscow, EKSMO-PRESS, 2008, cover. Stepanova obviously imitated Bunin’s style and the whole design of the edition of 2000 © EKSMO-PRESS.
Fig. 26: Vladimir S. Vasil'kovskiy, ‘White beauty’, reproduced in Omar Khayyam in translations by Kh. Manuvakhov: Ruba’i, St Petersburg: Novaya Niva, 2009, p. 11 photograph © Novaya Niva.

Fig. 27: Vladimir S. Vasil’kovskiy, ‘Brothel in desert’, reproduced in Omar Khayyam in translations by Kh. Manuvakhov: Ruba’i, St Petersburg: Novaya Niva, 2009, p. 93 photograph © Novaya Niva.
Fig. 28: Omar Khayyam, Drawings, paintings and decoupages by Henri Matisse, Sergiev Posad: Folio, 2010, p. 113 © Folio.

Fig. 29: Omar Khayyam, Drawings, paintings and decoupages by Henri Matisse, Sergiev Posad: Folio, 2010, p. 117 © Folio.
Fig. 30: Fakhr al-Din Gurgani, *Vis and Ramin*, Petrozavodsk, 1996, illustr. by M. Romadin, p. 164 © M. Romadin.

Fig. 31: Fakhr al-Din Gurgani, *Vis and Ramin*, Petrozavodsk, 1996, illustr. by M. Romadin, p. 165 © M. Romadin.