

# The Arabian Nights Encyclopedia



# The Arabian Nights Encyclopedia

Volume 1

*By Ulrich Marzolph and Richard van Leeuwen*

*With the collaboration of Hassan Wassouf*

*With fourteen introductory essays  
by internationally renowned specialists*

A B C  C L I O

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# Introduction

No other work of fiction of non-Western origin has had a greater impact on Western culture than the *Arabian Nights*. Besides supplying pleasant entertainment to generations of readers and listeners, right up to the present the work has been an inexhaustible mine of inspiration for all kinds of creative activities. At the same time, it has contributed decisively to the West's perception of the "Orient" as the essential Other and, hence, to the West's definition of its own cultural identity. Yet the *Arabian Nights* were not primarily perceived and treated as alien. Rather to the contrary, they were integrated into various layers of Western culture and have managed to survive, thrive, diffuse, and gain additional momentum over the centuries ever since their introduction into Western consciousness three hundred years ago.

Preserved in its Arabic compilation, the collection is rooted in a Persian prototype that existed before the ninth century C.E., and some of its stories may date back even further to the Mesopotamian, ancient Indian, or ancient Egyptian cultures. The collection was shaped into its present form by pre-modern Arabic culture and came to be known as *Alf layla wa-layla*, literally translated as "A Thousand Nights and a Night" or, more elegantly, as "The Thousand and One Nights." Its textual history ranges from the earliest extant manuscript in Arabic, dating from the fifteenth century, through numerous other manuscripts, printed editions, and translations into a variety of languages to an unprecedented international reception in literature, the arts, drama, film, and popular culture. In fact, *The Arabian Nights' Entertainments*, in short *Arabian Nights*, as they came to be known in English, are appraised in the West as the major contribution of Arabic and, by extension, of Islamic culture to world literature. In view of this truly transnational character, the general assembly of UNESCO has voted to include the *Arabian Nights* in the list of commemorative events to be celebrated in 2004. This year marks the three-hundredth anniversary of the first presentation of the *Arabian Nights* to a European audience by way of the French adaptation published by François Galland as of 1704. In the context of the worldwide celebrations, ranging from scientific meetings in France and Germany to a large exhibition in Japan's National Museum of Ethnology in Osaka, both our present knowledge about the *Arabian Nights* and the public appeal of the collection are bound to widen.

What exactly is this collection known as the *Arabian Nights*? How has it grown into the phenomenon it constitutes today? And how has it managed to fascinate generations of readers and listeners in many cultures over a period of more than a thousand years? It is these questions that gave rise to the idea of compiling the present work of reference. With the aim of supplying comprehensive and reliable information about its subject, *The Arabian Nights Encyclopedia* is arranged in several sections. All sections, like the whole encyclopedia, are conceived with a notion of the *Arabian Nights* not so much as an individual work of literature but rather as a phenomenon comprising various manifestations in different forms of creative expression.

The first section, containing altogether fourteen essays, is intended as “food for thought.” It presents short surveys, each treating specific subject areas or particular questions related to the study of the *Arabian Nights*. The essays have been written by internationally renowned scholars in Islamic studies and specialists in the study of the *Arabian Nights*. They do not necessarily intend an exhaustive treatment of their subject but are rather meant to arouse the readers’ curiosity, at times even challenging them with provocative statements.

The second section, labeled “The Phenomenon of the *Arabian Nights*,” contains an alphabetically arranged survey of 551 stories (including a number of duplicates) contained in various manuscripts, printed editions, and European translations of the *Arabian Nights*. Though this part is not guaranteed to treat each and every story in each and every existing manuscript, printed edition, or translation figuring under the heading of the *Arabian Nights*, every effort has been made to achieve the most comprehensive treatment of stories from the *Arabian Nights* ever published in the English language. The entries of this section are usually bipartite, comprising an initial summary of the content of each tale, followed by a condensed survey of research relating to the tale concerned. In this section, particular attention has been paid to information relevant for comparative folk-narrative research. This includes the selective mention of narrative motifs (according to Stith Thompson’s *Motif-Index*, 1955–1958), a full listing of corresponding international tale-types (according to Antti Aarne and Stith Thompson’s *The Types of the Folktales* [1961] and the work’s new revision by Hans-Jörg Uther), and references to the treatment of particular tales or subjects in the *Enzyklopädie des Märchens*, the most comprehensive encyclopedic manual in the field. The bibliographical references at the end of each entry first list a given tale’s treatment in Victor Chauvin’s seminal bibliographical survey of the *Arabian Nights* (1892–1922), and then list more or less substantial studies of the tale in alphabetical order. It will be clear to the reader that, while the best known tales have been frequently studied, numerous tales of the narrative universe of the *Arabian Nights* still remain to be explored. While this encyclopedia is published in English as one of the most widely spoken languages of today’s world, particular care has been taken to include references in languages other than English.

The encyclopedia’s third section is entitled “The World of the *Arabian Nights*.” It contains an alphabetically arranged survey of some 270 entries

concerning the origin, character, context, and aftermath of the *Arabian Nights*. Topics treated include major protagonists, editions, and translations; aspects of textual history; adaptations of and works inspired by the *Arabian Nights*; aspects of theory; and many others. The entries of this section have been devised with a general reader in mind. They aim to explain and elaborate on those points about which a reader would wish or need background information in order to appreciate their meaning in their original cultural environment. While this section in some respects amounts to a shorter encyclopedia of the world of Islam, the entries focus on the premodern period, taking into account modern developments primarily insofar as the aftermath and repercussion of the *Arabian Nights* are concerned. In this section, the bibliographical references mention a variety of sources offering a deeper and more detailed treatment of the subject concerned.

In the second and third sections, cross-references are given in boldface, and detailed information on the referenced subjects is only contained in the respective entries. The final sections of the book include a comprehensive bibliography of studies available right up to publication, a number of appendixes, and an index facilitating the retrieval of information about less prominent topics.

Sadly enough, no adequate complete English-language rendering of the *Arabian Nights* prepared directly from the Arabic is presently available. While Edward W. Lane's version (1839) is selective, imbued with Victorian morality, and loaded with ethnographic annotation, Richard Burton's text (1885–1888) abounds in antiquated diction and a particular obsession with various kinds of sexual practices. Nevertheless, Burton's version has been chosen as the main point of reference for the present encyclopedic survey, as it constitutes the most complete English-language version of the *Arabian Nights*. It not only contains a full translation of the Calcutta II edition (1839–1842) but, in its supplemental volumes, also renders tales from a variety of other sources. Moreover, Burton's translation is available on the Internet and thus constitutes the most readily available text for consultation. Even so, readers should be warned of a certain amount of old-fashioned, strange, and awkward words, hardly intelligible to a contemporary audience, that have been retained in their original spelling. The most faithful English-language rendering of an original Arabic version of the *Arabian Nights* is the (partial) translation prepared by Husain Haddawy (1990). As this translation, together with translations to other languages, is based on the edition of the Galland-manuscript prepared by Muhsin Mahdi (1984), reference is made only to the latter. It may be useful to voice a distinct caveat with regard to other English-language editions, such as the one prepared from Joseph Charles Mardrus's French text (1899–1904), still widely read today, or popular editions such as the one published by Andrew Lang (1898). In these editions, readers are not necessarily presented with a text representative of the original's content or wording, but rather with specimens of a large variety of versions adapted to the taste and expectations of a specific readership.

Any encyclopedia can only be a collaborative venture, and I have worked to apply that principle of collaboration to the overall vision of the project in various ways. The *Arabian Nights Encyclopedia* contains original essays as well as references to previous studies; it takes existing information into account and offers new knowledge; it treats specific topics and characters as well as larger questions; and it approaches its subject across history, from the work's presumed sources and its earliest known mention up to the very present. In view of the forthcoming celebrations, the original idea for the present encyclopedia was conceived in 1997, against the backdrop of my experience as a scholar of Islamic studies specializing in Near Eastern narrative culture. When, after devising the project's outline and scope, both funding and publication had been arranged for in 1999, it proved a stroke of luck that I was able to involve the Dutch scholar Richard van Leeuwen as the project's main collaborator. Richard had not only translated the complete text of the *Arabian Nights* into Dutch, but also had recently compiled his book *De wereld van Sjahrazaad* (*Shahrazād's World*; 1999), an extensive introduction to the world of the *Arabian Nights* with a similar yet much narrower scope than the present one. Drawing on his expertise and profiting from the comprehensive collection of monograph and essay studies on the *Arabian Nights* that was being collected at the project's main basis at the *Enzyklopädie des Märchens* in Göttingen, Richard compiled the draft versions for the majority of entries in the present encyclopedia. During the project's main research period from 2000 through 2002, these texts were then edited, supplemented, and supplied with references and commentaries in a collective effort involving above all the additional collaboration of research assistant Hassan Wassouf. Besides numerous other tasks, Hassan patiently assisted in making available, checking, and compiling all kinds of references as well as editing the texts in terms of style. He is responsible for the appended "Concordance of Quoted Texts," based on similar previous surveys. Besides these two colleagues as the project's main collaborators, several student assistants have helped at various points along the way, most frequently Katja Föllmer. The collective effort of these collaborators, without whom the present work could never have been achieved, is most gratefully acknowledged. In addition to our research team, I take pride in thanking the authors of the introductory essays for their readiness to contribute to this encyclopedia, hereby adding spice with their original and sometimes provocative thoughts. As none of our project team is a native speaker of English, special thanks go to Sheila Ottway for her careful checking of native language idiomatic usage; also, Geert Jan van Gelder's invaluable and painstaking factual critique is highly appreciated. After the completion of the text, Japanese art historian Kazue Kobayashi made a useful contribution by suggesting the cover illustration and other illustrations to be included. Her choice of illustrations to the *Arabian Nights* is gratefully acknowledged, as it is not only a thoughtful and representative selection but also introduces an area of representation that adds much to the visual appeal of the present encyclopedia. Finally, at ABC-CLIO, various people were involved in the initial and final stages of producing this book—Marie Ellen Larcada, Todd Hallman, Bob Neville, Simon Mason, and, above all, Anna R.

Kaltenbach, who saw the book through its production stages. I am deeply grateful to all of them for their advice that helped direct me through the process of preparing on one side of the Atlantic Ocean a book that was to be published on the other. It is my particular pleasure to thank the copy editor of the book, Martin Hanft, who not only subjected the complete text to his meticulous proofreading but also helped to avoid several inaccuracies that might otherwise have remained unnoticed.

My gratitude also extends to the Deutsche Forschungsgemeinschaft (German Research Association), whose generous three-year grant enabled me to recruit the project collaborators and take care of other financial needs. As the project was drawing close to completion, I was able to profit from the hospitality of colleagues at two institutions to which I was kindly invited. This applies to Hasan El-Shamy and Mary Ellen Brown of Indiana University at Bloomington who invited me for a three-week research stay at the Institute of Advanced Studies in September 2002; and to Tetsuo Nishio and Yuriko Yamanaka of the National Museum of Ethnology in Osaka, Japan, at whose institution I was privileged to work from February through April 2003. Both of these periods belong to the most pleasant memories of my academic career, as they enabled me to add the final touches to the present work in an extremely hospitable and focused research atmosphere. I would be pleased if the present result proves a worthy token of gratitude.

An encyclopedia, while serving as a storehouse of erudition, serves two ends. On the one hand, it documents knowledge against the backdrop of its contemporary horizon; on the other, its standardized format possesses a normative potential for the future inasmuch as its descriptions define the ways in which the world is conceived. It is without the least regret that, in this respect, the provisional character of the present encyclopedia is duly acknowledged. While the encyclopedia presents the collective results of presently available research on the *Arabian Nights*, further research will undoubtedly lead to new insights. Three hundred years after their introduction to the Western public, the *Arabian Nights* continue to inspire new research, and the present commemorative year is bound to bring forth new studies shedding light on aspects of the *Arabian Nights* that have hitherto been neglected.

Ulrich Marzolph



# Introductory Essays

## Literary Style and Narrative Technique in the *Arabian Nights*

*Daniel Beaumont*

To discuss the literary style of the *Arabian Nights*, one must be clear about what text one is discussing, since that title refers to a number of different Arabic texts, including a large group of premodern manuscripts and three major nineteenth-century printed Arabic editions, as well as the major European translations. For while one could discuss many topics in the *Nights* and rely variously on this or that text, the issue of style involves the material substance of the *Nights*—the very Arabic words that make it up. To consider this aspect of the medieval *Nights*, the Leiden edition, representing a thirteenth-century Syrian manuscript painstakingly reconstructed by Muhsin Mahdi from the surviving Galland manuscript, is the clear choice. Yet in view of the considerable influence of the so-called vulgate versions—the nineteenth-century editions of Bûlâq, the Second Calcutta, and Breslau—one should consider at least one of these, too. The version chosen here, somewhat arbitrarily, is the Second Calcutta. Before considering some specific characteristics of the medieval work and the vulgate, some general observations can be made.

The only medieval writer to express his opinion of the *Arabian Nights*, Ibn al-Nadîm, thought it was an inferior work: "... it is truly a coarse book, without warmth in the telling." Ibn al-Nadîm's complaint seems to be that the prose style of the *Nights* is, compared with most medieval prose works, relatively simple. Ignoring all generic issues, the difference between the prose of the *Nights* and much medieval Arabic prose is especially pronounced if one considers major stylists such as al-Jâhiz, al-Tawhîdî, or genres that came to be dominated by rhymed prose (*saj'*); it is somewhat less pronounced if one considers anecdotal works of writers such as al-Tanûkhî or late medieval chronicles by historians such as al-Maqrîzî and Ibn Iyâs. In manuscripts, the text makes use of the colloquial languages of Syria and Egypt, and scholars speak of it as being written in Middle Arabic—that is, a language midway between a purely colloquial one and the purely literary language (*al-fusha*). In the Leiden text, the Syrian dialect is found on every page, making itself apparent in both usage and grammar. The text makes use of purely colloquial words and

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transforms standard forms by altering or omitting letters. Word inflections also follow colloquial patterns—for example, the masculine plural is used for nonhuman objects, and the oblique case stands in for the nominative. Most such usages of colloquial Egyptian—though not all—have been “corrected” in the Second Calcutta text to conform to literary Arabic grammatical norms. At the same time, in both the Leiden text and in the Second Calcutta, there are more complex prose passages that make use of a more sophisticated diction. Is this, in the case of the Leiden text, as Muhsin Mahdi argues, a product of design, or, as Robert Irwin suggests, “merely the result of a haphazard compilation?”

Since the issue here, however, is not simply prose in general but really *narrative* prose, a rather more important issue with respect to the literary style of the *Nights* clearly involves the language the author uses to carry out the basic tasks of narrative—“the author” here, of course, referring in reality to a plurality of writers, copyists, and storytellers. These basic tasks are twofold: to narrate events and to describe people, animals, and objects. With regard to these issues, the first word that comes to mind to describe the handling of narrative in the *Nights* is “economy.”

Once the author settles on one way of narrating a certain action, he tends to reuse it whenever that same action occurs again—he is no Flaubert combing his pages to eliminate repetitions. An example: if an event in a story is later referred to by a character in the story, quite often the very same words are employed by the character with only the pronouns and such being adjusted. Thus, in the first story that Shahrazâd tells, the *Story of the Trader and the Jinnî*, when the second sheikh comes along he repeats the question of the first sheikh almost verbatim: “What is the reason for you sitting here in this place when it is a haunt of the jinn?” In *The Hunchback’s Tale*, the precise wording of the commands of the tailor’s wife, “Stand up and carry him on your chest,” is then simply repeated: “He stood up and carried him on his chest.” Later, when the broker, the steward, and the physician are about to be hanged, in each instance the intervention of another witness/confessor is described in precisely the same words. Why is that so? Clearly, it is sometimes a conscious artistic effect. For example, in the frame story (*The Story of King Shahriyâr and His Brother*), when Shahriyâr asks his brother why he was pale and sickly, and why he has now regained his color and health, Shahzamân replies: “As to why I lost my healthy color, I will tell you, but as to why I regained it, please excuse me from telling you this.” Some pages later in *The First Shaykh’s Story*, the sheikh asks the herdsman’s daughter, “Why did you cry, and why did you then laugh?” And the girl’s reply is cast in precisely the same form: “As to why I first laughed . . .” On the other hand, some repetition of this kind, whereby a series of instructions or commands are then carried out and described with precisely the same verbs and nouns, may simply result from the author’s working fast, glancing up the page and repeating as much of the first passage as the new context will allow. Then again, some of the repetitions may be due to oral-formulaic effects. The safest assumption is probably that various combinations of all of these effects are at work throughout the *Nights*.

Descriptions of people and things in the *Nights* involve a similar sort of economy. If heroes and heroines are described at all, they are beautiful. But the description of their handsome features leaves the reader with no sense of them as individuals. Images and clichés reflecting the norms of beauty are constantly reused, and every pretty face in the *Nights* looks like every other pretty face. Indeed, when it is a matter of youthful beauty, there is hardly any distinction between males and females; they all have eyes like gazelles, cheeks like anemones, and so on. Occasionally the author will provide some description to set a scene; before the lovers' second rendezvous in the *Tale of 'Alī ibn Bakkār and Shams al-Nahār*, there is a rather detailed description of the china, the food, and the cushions. But, for the most part, description of objects is perfunctory. "Perfunctory" here is not intended in a derogatory sense, but rather should be taken literally; in the best told stories the author's dominant concern is clear: the furtherance of the line of narrative. All else seems subordinated to that. And for this very reason, in all of these traits the prose style of the *Arabian Nights* is deceptive, for that relatively simple style masks a sophisticated mastery of narrative.

The frame story itself provides an obvious example. After the prefatory rhymed prose, the description of two brothers who are kings does not really distinguish itself from numerous folktales. But within the space of a page, the narrative careers into betrayal, orgy, and bloodshed, and the unassuming prose that preceded it seems contrived to lull the reader—so as to heighten the explosion that is to follow. Shock is not the only sort of effect that is produced by such a style. The sudden transition can be to the uncanny, to comedy, or to the fantastic—or to various combinations of those, as in the *Story of the Trader and the Jinnī*. Here the mundane act of throwing away a date stone summons a vengeful *jinnī* who tells the astonished merchant that his date stone has killed the *jinnī*'s son (!). In sum, the author of the *Arabian Nights* is the master of the sudden, surprising transition, a formal effect that is linked to one of the major themes of the *Nights*, "wonders" (*'ajâ'ib*).

As for narrative technique, there are many facets to the narrative artistry of the *Arabian Nights*, but one feature stands out above all. The *Nights* is renowned for the ways in which one narrative is embedded within another. In view of the Persian-Indian origins of the core material of the *Nights*, this feature is usually thought to derive from Indian works such as the *Pancatantra*, but in formal mastery it might be said that the pupil has outdone the teacher. For example, in *Kalīla wa-Dimna*—the Arabic work based on the *Pancatantra*—framed stories are usually introduced as didactic analogies: "If you're not careful, that which happened to the louse and the flea will happen to you." In the *Arabian Nights*, however, this didactic framework is the least common way of introducing another story (and the least successful, as Mahdi shows). Much more commonly, the story is told to answer one of two questions. Either it explains how a character who is part of the preceding story arrived in that situation, or it is in response to the question "Has anyone ever heard a more amazing story?" The *Story of the Trader and the Jinnī*, and *The Story of the Porter and the Three Ladies of Baghdad* are well-known examples, and, as they both show, the technique is not merely formal; these stories

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dispense with the overt didacticism of the forebears of the *Nights*, in order to link their tales by means of more subtle thematic resonances. They “show” rather than “tell,” to fall back on an old (and admittedly artificial) distinction. In this regard the outstanding example—the Great Pyramid of Giza, so to speak—is *The Hunchback’s Tale*.

*The Hunchback’s Tale* enframes twelve stories. Like the monument of Giza, the narrative architecture has layers and is pyramidal. At the summit is the story of the hunchback himself. Beneath it lie the stories told by the broker (*The Nazarene Broker’s Story*), the steward (*The Reeve’s Tale*), the physician (*The Tale of the Jewish Doctor*), and the tailor (*Tale of the Tailor*); the latter leads to the base, the stories of the barber and his six brothers (*The Barber’s Tale of Himself*; *The Barber’s Tale of His First Brother*; etc.). But as with the instances just mentioned, *The Hunchback’s Tale* is not simply a formal masterpiece in this regard. Its stories are also linked thematically, exploring language, desire, and death in the social circuits of medieval society, beginning at the summit with the hunchback who is companion to the king, then proceeding downward through the middle-class lovers of the second layer, to the humble stations of the barber’s brothers at the pyramid’s base, then finally returning to the summit: *The Hunchback’s Tale* is, after all, a shaggy dog story that goes nowhere.

The second outstanding feature of the *Arabian Nights* on the level of narrative structures is one that raises again the issue of economy, though now on a broader level. This is the reuse of plots and motifs. It may be wholesale. *The Second Shaykh’s Story*, *The Eldest Lady’s Tale*, and ‘*Abdallâh ibn Fâdil and His Brothers*’ all work from the Cinderella plot of a younger sibling harassed by two jealous elders. But the reuse can be more selective and partial. As Ferriâl Ghazoul notes in *The Sleeper and the Waker*, Abu ’l-Hasan’s strange hospitality is patterned after Shahriyâr’s murderous practice with his wives. Similarly in *Ma’rûf the Cobbler*, the last tale Shahrazâd tells, Ma’rûf’s practice of borrowing huge sums of money and instantly giving them away also seems calculated to recall Shahriyâr’s behavior in the frame story: Ma’rûf, too, develops a “sacrificial” mania that is dispelled only by the intervention of a princess. *Jûdar and His Brethren* reworks the plot and other elements of ‘*Alâ’ al-Dîn*, but combines them with the jealous sibling story. This last example shows the artistic detachment with which the author treats his materials: ‘*Alâ’ al-Dîn* ends happily, but Jûdar is poisoned by his brothers.

The longer one’s gaze lingers on the *Arabian Nights*, the more extensive this recycling seems to be, and the book’s unique coherence derives in no small measure from the authors’ imaginative reuse of elements on all levels, ranging from specific phrases to whole plot lines. The *Nights* is the masterpiece of the secondhand.

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## Situation, Motivation, and Action in the *Arabian Nights*

### *Aboubakr Chraïbi*

Why does the caliph disguise himself as a merchant? Why does the queen deceive her husband? The question “Why?”—or, more precisely, “For what reason?”—is linked to three elements: to the action (disguising oneself, deceiving one’s husband), to the agent (the caliph, the queen), and, especially, to the effect produced by the association of action and agent. That is, to what extent is it dramatic, surprising, poetic, or insignificant for the reader to learn that the caliph has disguised himself as a merchant, or that the queen has deceived her husband?

The motivation of specific characters to do what they are actually doing is not related only to an individual impulse or to the influences the characters experience. Each hero belongs to a context artificially elaborated to arouse the interest of the readers, to entertain them, and, in consequence, to convey additional messages. The image of the hero is constructed by the reader in progressive steps, beyond the narrative—but also inside it, by a cross-examination of action, agent, and the nature of their relationship in a given situation, particularly in the beginning.

In the *Arabian Nights*, the chronological beginning of the narrated events does not necessarily coincide with the beginning of the text. This device serves to create suspense, as in the case of the one-eyed mendicants whose narrative explains in retrospect what has happened to them (see *The First Qalandar’s Tale*). It also serves to legitimize the initial state, or the first action, because there is an arbitrary aspect in every beginning. Situations and actions that are at the beginning of the narrative require the knowing glance of the readers. As they have no precursor within the narrative that could justify them, they tend to look for support outside the text, in the paratext, in

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the a priori of the readers, or in whatever they might imagine, as if it were part of a larger story.

Meanwhile, the investment required of readers before they can understand the initial situation, the motivations, and the actions varies considerably from one story to another. In general, readers are confronted with two worlds. First, there is a world that is neither fictional nor historical, that is rooted in daily life, with the marvelous not necessarily being excluded. This world is represented at two levels: at the level of the group, with regard to the cycles linking the disappearance and the renewal of society, men, and wealth; and at the level of the individual, with regard to the situations and activities related to a specific project. Secondly, there is a world with a defined referent that depends on the collective patrimony of a nature that is either definite and historical (events) or abstract and conceptual (ideas).

Situation, motivation, and action are, at the beginning of narratives, most often related to the following phenomena: (1) individuation and the breaking of a social cycle, (2) loss of control of an action as a result of mysterious manipulations of fortune, (3) recognition of identity related to the common knowledge of historical events, and (4) essential imperatives with regard to the intellectual heritage.

*Social cycle.* Death, which marks the passage from one cycle to another, possesses the contradictory capacity of arriving without surprise and in a highly dramatic way. A number of narratives begin with the father's death (see *The Second Shaykh's Story*; *The Eldest Lady's Tale*; *The Tale of Nûr al-Dîn 'Alî and His Son Badr al-Dîn Hasan*; *The Reeve's Tale*; etc.). In these stories the father-son relationship is more or less reduced to the transmission of an inheritance, its motivation in turn deriving from customary law. Death, even though a "tragic" disappearance, also holds the potential of "renewal." The figure of the heir makes his appearance only because the father leaves the scene. Although the narrative eliminates one character, the newly arrived one takes his place to pursue an action transcending that of the previous character and adding a new cycle in the continuation of life. This dynastic model is most often applied to rulers or important merchants. In fact, merchants hold such a prominent position that the *Arabian Nights* in its present format appears to be primarily concerned with their profession. Like collections of animal fables such as *Kalîla wa-Dimna*, which are classified as "mirrors for princes," the *Arabian Nights* represents a manual of basic rules in manners and customs for young merchants.

Both the hero and time are treated in particular ways. Time is not limited to a specific instant, but rather opens up toward both the past and the future, thus eliminating the boundaries of the individual, who is grounded in a continuum. The motivation for a young merchant to engage in trade lies in the fact that he is the son of his father; in other words, he has a weak individuality, while being strongly legitimized. To invert this relationship would be to unleash a storm of revolt and to interrupt cyclical tradition.

*Loss of control.* In the beginning, the characters—fishermen, tailors, butchers—have trivial occupations in an equally trivial city. They live a daily routine. Each of them works in the strict framework of his area of compe-

tence. Their universe is unspectacular: the husband returns to his home, the fisherman catches fish, the porter carries the purchases of his clients, the beggar begs. Given these circumstances, how could things change? The only solution to this problem is a maneuver that does not have the expected consequences—in other words, the *loss of control*.

To depart from a daily routine is an accident. Nothing indicates the misfortune that strikes the merchant after he has thrown away the stone of the date he has eaten: how could he know that he would kill a *jinnī's* son? (*Story of the Trader and the Jinnī*). The change of perspective and the reader's horizon of expectation play a decisive role. The hero is transformed into an object. The triviality of everyday life one sees with one's eyes is insufficient to describe the world. The text shows the lacunas generated by the absence of a perspective different from the one of the hero. For example, when after a long absence, the husband returns home to surprise his wife, who is in bed with a black man, by means of magic she transforms him into a dog (*The Third Shaykh's Story*). The rhythm of this passage is very fast. The husband is nothing more than an object undergoing transformations inflicted by somebody more powerful than he. His point of view is poor compared with the richness of the marginalized character of the wife. Why the adultery? Readers, with their limited perspective, will never know.

At the outset of *The Story of the Porter and the Three Ladies of Baghdad*, the text takes us from one shop to another. Everything is normal. Then, a first discordance appears: there are three women living on their own. In a second discordance, the porter is admitted on condition that he will ask no questions; the third discordance introduces three men, each of whom has lost his right eye. Next, the caliph, his vizier, and his executioner join the gathering disguised as merchants. In a fifth and final discord, one of the ladies sets out to whip the dogs. The limits of the trivial have been transcended. However, readers see the world exclusively from the viewpoint of the most ignorant of the depicted characters, those who actually have nothing to tell: the porter, the caliph, and the vizier. The more the readers learn, the more they become aware of their own ignorance, and the more their expectations of a different world are heightened, sometimes with ominous foreboding.

*History.* Allusions to historical circumstances hold a prominent position in the tales of the *Arabian Nights*, often by referring to more or less well-known characters, such as Hârûn al-Rashîd, Mûsâ ibn Nusayr, al-Mutawakkil, and al-Hâkim bi-Amr Allâh. These references work on all levels, but in different ways. In stories with a historical framework, a historically attested character tells a story (see *The Story of the Porter and the Three Ladies of Baghdad*; *The Mock Caliph*; *Alî the Persian*, etc.). With some rare exceptions, this is a device for the *mise en scène*, the person in question representing an internal addressee, a prefiguration of the external addressee, the reader. Stories of this kind are often fairly long and elaborate. Moreover, the historical referent is often absent from the most interesting parts of the narrative: the character and the situation on which the action focuses do not appear at the beginning of the text, but at the chronological beginning of the narrative.

## 8 Situation, Motivation, and Action in the *Arabian Nights*

The *Arabian Nights* contains a large number of rather short stories about famous persons mostly from the Arab, or, less often, from the Jewish, Greek, or Persian domains. These anecdotes relate situations in which the identity of a given person is disclosed by way of a specific action. The inclinations of the protagonists, often renowned men, are generally known, as are their abilities. To quote but one example: when Ma'n ibn Zâ'ida, suffering from thirst during a hunting party, is given water by three young women, he gives them golden arrows in return! Immediately the women recognize Ma'n, and each of them composes a panegyric poem (*Tale of Ma'n ibn Zâ'ida*). This anecdote is an abstract case that could be completed by any reader with the generally available knowledge about Ma'n, such as the fact that he was a *sayyid* of the Banû Shaybân, that he served as governor under the Umayyads and the Abbasids, and that he was famed for his extreme generosity. Without doubt, Ma'n will behave in a manner corresponding to his general qualities. The text is precise in that the three young women identify Ma'n. They do so because of his generous act. Hence, there is a direct parallel between the act and the agent. The act is the representative of the identity. The other historical figures mentioned in the *Arabian Nights*—saints, poets, musicians, men of letters, judges—all act against the backdrop of their identity, such as displaying specific musical (see *Ishâq of Mosul and the Merchant*) or legal (see *Tale of Hârûn al-Rashîd and the Slave-girl and the Imâm Abû Yûsuf*) abilities. Their impact is particularly strong, since they enable the readers of the *Arabian Nights* to identify with each of them as a symbolical ancestor.

*Ideas.* Animal fables in the Arab tradition possess the quality of representing a “truthful” simulation. The educational message they transmit to the reader in a subtle way derives from the past experience of humanity, on the same level as history. However, instead of the message being constituted by memorable actions, here it is conveyed by ideas. Why is the peacock worried by the proximity of the beasts of prey (see *Tale of the Birds and Beasts and the Carpenter*)? Because it runs the risk of being devoured. Why does the cat worry about the absence of food (see *The Mouse and the Cat*)? Because it may die of starvation. Preoccupations such as these are linked to the survival of the animals, and their motivation refers to an elementary principle. Starting with an elementary situation, the fable proceeds to transmit universally valid philosophical considerations. The problem of the manner of representation is solved thanks to “images” that can easily be understood. The dream of the duck, warning against the evil of man (*Tale of the Birds and Beasts and the Carpenter*) rises above the “primary” concerns of the peacock and the cat. In the *Arabian Nights*, dreams are a means of communicating the hidden significance of true things (see *Hâtim of the Tribe of Tayy; Ja'far the Barmakid and the Bean-seller; The Ruined Man Who Became Rich Again through a Dream; The Prior Who Became a Moslem*; etc.). The mission entrusted to someone who is inspired by a dream has a special status. It is related to the “primary” concerns of the peacock and the cat by way of a substitution: man has replaced the beasts of prey, and food is replaced by praying. The reader is confronted with *essential motivations*, because the situations are

at the same time elementary and critical, and if the planned actions are not accomplished, our figures will not survive.

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## The Oral Connections of the *Arabian Nights*

### *Hasan El-Shamy*

The narratives that constitute the various editions of the original Arabic *Arabian Nights*, henceforth *Alf Layla* (*wa-layla*), are derived mainly from indigenous lore. The rendering of these once orally transmitted and aurally perceived stories into the written, visually perceived form was the work of male scribes, most of whom possessed basic clerical skills, a knowledge (though often imperfect) of grammar, and repertoires of rhetorical embellishments required in literary composition (*inshâ'*-style). Although generated "upward" from "lower" oral sources, the tales of *Alf Layla* are typically communicated by reading from a printed text, and in the Arabic context do not seem to circulate back to oral traditions. For religious and moral reasons, most of those who belonged to the traditional Arab and Muslim elite shunned this narrative anthology. However, in the wake of Romanticism, European admiration for the work, in its translated and adapted form as *The Arabian Nights*, and for similar tales in oral traditions, generated interest among those members of the Arab-Muslim elite who were intrigued by Western culture and literature.

This pattern of communications, which may be described as representing "elevated cultural property" (*gehobenes Kulturgut*), seems to have also characterized narrative traditions in Middle Eastern antiquity. In ancient Egypt, for example, scribes recorded "serious" stories and ignored ordinary tales told orally in vernacular Egyptian. Yet the recording of tales told by laymen (informants) in the field in both ancient and "modern" times was undertaken by European scholars who did not view vernacular speech or language with the same disdain as did the native elite.

Three broad categories of narrative tradition may be discerned in Arab and Islamic cultures. These are (1) the formal religious-historical stories; (2) the semiliterary stories of folk extraction reworked by literate editors and

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redactors; and (3) true folktales in oral traditions ignored by the native elite, at least until the latter part of the twentieth century. *Alf Layla* and its contents belong to the second, the “semiliterary” category.

For a member of a community, the narratives assigned to each of these distinct repertoires constitute a cognitive subsystem; the narrator of each is cast in a specialized role that specifies a set of behavioral expectations with a corresponding social status: serious religious stories; frivolous, nonserious semiliterary narratives; and fairy-tales and tall tales that border on the trivial and, sometimes, the sinful. The majority of adult men refuse to jeopardize their status in the community by telling “nonserious” tales belonging to the folk-oral repertoire (category three); they have the same attitude, albeit to a lesser extent, toward the narration of semiliterary tales (category two). However, a dynamic relation of exchange exists between these three repertoires; some folk legends have been “institutionalized” into formal religious literature, while a few literary stories may have been adopted by oral storytellers. In this respect each narrative category constitutes a repertoire of latent traditions for the others, awaiting adoption. Yet, in the minds of members of the population, each remains distinct, independent, and largely autonomous.

Students of Arabic-Islamic literature usually attribute the presence of “books” that constitute anthologies of narratives among early Arabic-speaking groups to borrowing from non-Arab sources. The provenance of these sources is often identified as India, Persia, and other neighboring nations, which were also credited with being the home of such material objects as “Indian swords,” “Chinese silk,” and similar consumer goods that Arabs valued and sought. As reported toward the end of the tenth century by Ibn al-Nadîm in his catalogue of books, *al-Fihrist*, Arabs translated those narratives into the Arabic language and then, when masters of literary style and eloquence became interested, they refined and elaborated them.

These postulates may be plausible with reference to a “book”—a “book” being an item of material culture (i.e., an artifact) that exists independently of its composer or copier. They may also be true of the elite, who are usually unaware of the culture of the masses. Yet the assumption that the narratives contained in such a book were likewise wholly imported from foreign lands, translated into Arabic, refined by elite (professional) writers, and then transplanted among the peoples of the new Arab-Islamic realm, such as Iraq and Egypt, is fallacious. There is strong evidence to indicate that the presence of certain narratives in the oral traditions of the peoples of the Arab and Arabized regions predates the introduction, which is to be differentiated from “the origins,” of their counterparts in older Oriental narrative anthologies. One example of such a case is the narrative designated as AT 613: *The Two Travelers (Truth and Falsehood)*. The existence in ancient Egypt of this story as a central religious theme under the title *The Blinding of Truth by Falsehood*, along with a narrative cycle associated with it—which includes *Alf Layla*’s *Abû Qîr and Abû Sîr*—has been shown to predate by some two thousand years the age of the postulated primordial form (*Urform*) of the story in Chinese or Indian Buddhist literature. This finding is further supported by the fact that the ancient Egyptian deity Osiris (“Truth”) was referred to as “the

lord of Bû Sîr”; Bû Sîr (Abu Sîr) is a site in the Eastern Nile Delta that was a center for the veneration of Osiris; Abû Qîr is another Egyptian site.

Except for precious fragments of information unearthed since the nineteenth century, little is known about the narratives told in the centers of Middle Eastern civilizations and in Arabia in ancient times. Consequently, the extent to which components of *Alf Layla* hark back to local antiquity is not readily discernible. An example of this situation is the problem of whether the cycle of *Sindbâd the Seaman* is derived from the ancient Egyptian story of the *The Shipwrecked Sailor*. Whatever the sources for the tales of *Alf Layla* might have been, certain salient traits seem to have been present in the ancient Middle East and may be presumed to have existed continuously in the unrecorded oral traditions of the peoples of the region. One of these traits is the frame story format as a tale-telling device. A rudimentary “frame” has been reported from ancient Egypt as early as the fourth dynasty (2600 B.C.E.). In that case the various components of the narrative entitled *King Khufuû and the Magicians* cohere within a frame constituted by the theme *Contest: Strangest (Most Bizarre) Story Awarded Prize* (designated as Type 1920 E1§, akin to AT 1920: *Contest in Lying*). Both the frame and its contents are still recurrent in the oral and written narrative lore throughout the Middle East; among these are tales belonging to AT 1359: *Husband Outwits Adulteress and Paramour*, and Type 930 E§: ‡*Prophecy: Unborn Child (Infant) Predestined to Replace King*.

Throughout history, and until the early twentieth century, orality (mouth-to-ear) has been the dominant medium of communication. Written messages and similar forms of visually perceived representations of spoken utterances were limited to a privileged few who constituted an elite class; that social category was mostly the clergy (or priesthood) and government officials. Papyri, scrolls, clay tablets, books, and the like were produced by authors and scribes. Whether the contents of the written record were created or simply copied, as the case is presumed to be with story-books such as *Alf Layla*, they were meant to be read by the literate in the formal language of the schooled society. Writers took great care in distinguishing their formal language (i.e., classical, or *fishâ*) from the vernacular spoken by the masses. This practice seems to have constituted the writing standard for millennia, with examples found in both ancient and “modern” writings (record-keeping). These include the ancient tales of *The Lamentations of the [Eloquent] Fellaḥ*, and *The Shipwrecked Sailor*.

The Egyptologist Gaston Maspero noted the negative effects of the formal style of professional writers on the clarity of the message conveyed. He concluded that by using the cumbersome style of the elite, the ancient scribe/writer “succeeded only too well for our comprehension.” Thus, determining the actual meaning of ancient narratives requires some guesswork. Similarly, native copiers/editors of *Alf Layla* used the formal classical Arabic employed only in polite society; they also relied heavily on the scholastic *inshâ’* style, thus loading the narratives with intrusive extratextual poems in classical meters, and other verbal clichés. As has previously been noted, no Arab folktale in oral tradition is told in such a manner or style. The only

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possible exception concerns the category of narratives designated as “Formula Tales” (AT 2000–2399), of which only a single text of presumably Iraqi oral extraction exists in *Alf Layla* (AT 2335: *Tales Filled with Contradictions*, concerning the theme of “a Kurd’s marvelous purse”; see *‘Alī the Persian*). In addition, the anonymous author of the story of *Sayf al-Mulūk* in *Alf Layla* admonishes would-be narrators that a story must not be told casually, nor to the unworthy: stories are not to be told on sidewalks, to women, slave-girls, slaves, idiots, or juveniles, many of whom constitute the typical folktale audience in oral traditions.

Oral and written traditions belong to separate cognitive systems. Members of the populace do not consider stories that come from written or printed documents such as *Alf Layla* as “folktales.” Likewise, most educated people today still do not consider oral folktales worthy of any recognition or attention. As recently as the 1990s, leading Arab thinkers condemned interest in folklore as part of a colonial conspiracy against the classical Arabic language and Arab civilization. The scarcity of the true fairy tale (or *Zaubermärchen*) in early Arabic written records, like its counterpart in ancient Egypt, is largely due to this negative attitude toward colloquialism and its literatures. When an elite writer dealt with an oral text, as was the case with numerous stories in *Alf Layla*, he had to “elevate” the language to the level of the classical model of Arabic.

Another indication of the oral character of the tales of *Alf Layla* is the fact that changes in the plots of tales do occur. An example of such changes may be found in the *Tale of ‘Azîz and ‘Azîza* (AT 516 A), in which a wife helps her husband attain his beloved. In the *Alf Layla* text, the beloved proves to be a nymphomaniac who advises the male hero that his job will be that of a “cock who eats, drinks, and copulates” (an elevation of the vernacular four-letter word). Similarly, in *The Story of the Prince and the Ogress* (cf. AT 327), a young prince is saved from a blaspheming ogress by the power of prayer, which compels the ogress to abandon her intended human prey. No oral text of either of these narratives drifts in the direction of these male-centered themes.

Significantly, with the exception of materials added by European translators and editors, the most frequently encountered tales in Arab oral tradition are conspicuously absent from *Alf Layla*, including AT 310: *The Maiden in the Tower*; AT 408: *The Three Oranges*; AT 450: *Little Brother and Little Sister*; AT 480: *The Kind and Unkind Girls*; and AT 510: *Cinderella and Cap o’ Rushes*, to name but a few. Typically, these tales are orally communicated by women. The absence of female-centered tales, in addition to the dominance of male-centered themes, values, and stylistic features, leads one to conclude that *Alf Layla* is predominantly an illustration of the world of the literate male.

Another connection to oral traditions was introduced by Western translators and editors of *Alf Layla*, many of whom added new texts to their European editions. Antoine Galland acquired some of his tales, later to be coined “orphan tales,” from the Syrian storyteller Hannâ Diyâb, including some of the subsequently best-known stories of the *Arabian Nights*, such as *‘Alâ’ al-Dîn* and *‘Alî Bâbâ and the Forty Thieves*. Later translators and editors of

the *Arabian Nights* often took the liberty of including tales from various sources of which the authenticity cannot always be traced.

More recently, modern audio-visual media of mass communications (television, radio, film, etc.) have made it possible for the public to watch or listen to enactments of the narratives of *Alf Layla* without a visually perceived written text. In this respect a new oral link has been introduced to the scene. One of the earliest and most successful representations of *Alf Layla* was a radio-play series offered during the month of Ramadan in the 1950s on Radio Cairo. An appealing quality of the series was its reliance on colloquial Egyptian Arabic for the presentation of the dramatic plots: the voice of Shahrazâd introduced the events (of a “Night”) in *Alf Layla*’s classical Arabic, and then her voice faded into enactments in which the characters, like their counterparts in oral tales, spoke in the colloquial language, which appealed to, and is preferred by, the majority of listeners. Whether this modern technological development has enhanced the anthology’s presence in oral traditions is a question that still has to be answered.

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## Poetry and the *Arabian Nights*

### *Geert Jan van Gelder*

Genres combining prose and poetry (the latter traditionally defined as metrical rhymed speech) are found in Arabic literature from its beginnings, in the so-called *ayyâm al-‘arab* (literally “Days of the Arabs,” denoting pre-Islamic and early Islamic reports on the feuds and battles of the tribes), in historiography, and in the fictional *maqâmât*. Although narrative poetry is found in some popular Arabic genres, it has never acquired a high status. In the *Arabian Nights*, a collection that hovers between the popular and the high-brow, the oral and the literary (it was never as truly popular as the vast epics of ‘*Antar* or the *Banû Hilâl*), narrative verse is not employed: it uses prose as

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its narrative vehicle, including passages in rhymed prose (*saj'*). However, it contains a large amount of non-narrative poetry. Its distribution is very uneven: there are long stretches and whole stories that are, for no obvious reasons, without any poetry—for example, *The Craft and Malice of Women*, *Jalī'ād and Shimās*, or *Abū Qīr and Abū Sīr*. Other parts are nearly free of poems, such as the *Sindbād the Seaman* cycle or the story of *Jūdar and His Brethren*. Many other stories and cycles, however, are riddled with poems and fragments of poems.

Josef Horovitz, basing himself on the Macnaghten edition, counted some 1,420 pieces of poetry, some 170 of them being repetitions, which leaves around 1,250 poems. Most of these are short, between one and four lines; longer poems are occasionally found, such as pieces of forty-nine, forty-five, and thirty-one lines. Virtually all poetry is quoted anonymously. Horovitz says he has been able to identify roughly a quarter of these—or at least found them quoted anonymously elsewhere, in anthologies and collected works of poets. His findings are that pre-Islamic and early Islamic poetry (i.e., until ca. 750 C.E.) is not well represented; the great majority of identified poets date from the Abbasid and post-Abbasid eras. Most often quoted are al-Mutanabbī (d. 965), not surprisingly in view of his status as the greatest and most quotable of Islamic Arabic poets, and Bahā' al-Dīn Zuhayr (d. 1258), whose love poetry is renowned for its easy fluency. Or perhaps one could find this surprising, seeing that the great poet Abū Nuwās (d. ca. 810) is himself one of the recurrent personages of the *Nights*; but it is his fictional counterpart that appears, rather than his historical self and his poetry.

The various redactions and versions of the *Arabian Nights* differ in the poetry they include. It is obvious that compilers and copyists often felt at liberty to add or remove poems. Compared with the Būlāq text, that of the illustrated undated edition of Maktabat Subayh, though unexpurgated, tends to shorten or omit poems; the old text edited by Muhsin Mahdi also has fewer poems on the whole, but it includes some poems not found elsewhere. The “irregular” orthography and case-endings of Mahdi’s edition, which claims to present the most “original” text available, may convey the impression that the poems quoted in it are not strictly classical, but that impression is incorrect: nearly all the poetry, like that in the editions in “correct” Arabic, is composed in classical Arabic, in one of the traditional meters. This is another proof of the fact that the *Arabian Nights* is not strictly a “popular” collection, and that recent trends of strongly criticizing the “polishing” activities of editors and redactors of the past are biased or misguided.

The dominance of classical Arabic is the more remarkable considering that at the time the collection took shape and was committed to paper, non-classical poetic forms composed in Neo-Arabic—such as *zajal*, *mawālīyā*, and *kān-wa-kān*—were well established and had found their way into the repertory of high-status poets and anthologies belonging to the polite literature of the literary elite. Rare examples of such poems in the *Arabian Nights* are a *kān-wa-kān* or parts of *zajal*. A classical strophic form found once in the *Arabian Nights* is the *mukhammasa* (pentastichic stanzaic poems, often based on

an existing monorhymed poem); another poem has the rhyme scheme *aaa aaa bbb aaa ccc aaa ddd* and so on.

Many poems are introduced with formulas such as “as the poet says” (*kamâ qâla 'l-shâ'ir*) or “how well expressed in the words of the poet” (*mâ ah-sana qawla 'l-shâ'ir*, or *lillâhi darru 'l-qâ'il*, etc.). This happens when the narrator or the redactor inserts the lines into the narrative. Very often, however, the lines are not provided directly by the narrator but are uttered by one of the actors in the stories; in such cases the poem is usually introduced by formulas such as “then he/she recited these verses” (*fa-anshada[t] hâdhihi 'l-abyât*), or “while he recited these verses” (*wa-huwa yunshidu hâdhihi 'l-abyât*). Not rarely poems are written by the protagonists and sent as letters.

Classical Arabic literature is full of stories and anecdotes in which poetry plays an essential and crucial role in the plot: it may cause conflicts or prevent them; it may save lives or destroy them. In the stories of the *Arabian Nights*, however, that is rarely the case. At most, one finds that reciting a suitable poem at the right moment may mollify a stern ruler and make him inclined to listen to a request, which may rescue the hero. At other times, such as in the story of *Uns al-Wujûd and al-Ward fi 'l-Akmâm* (which is particularly full of poetic soliloquies), the finding of a poem inadvertently left by someone may influence the course of events. In the overwhelming number of instances, however, poetry remains outside the plot. To Western readers it may seem superfluous, merely ornamental, and even irritating because it interrupts the flow of the story. Or it may appear slightly ludicrous, as when uttered rather unrealistically in the midst of matters of life and death—much as a dying operatic hero or heroine may burst out in song. As for the seeming lack of realism, it ought to be remembered that in traditional Arab culture poetry played a greater role in everyday life than Western readers may suspect. And when—for instance in a series of bloody duels toward the end of the long epic *Tale of King 'Umar ibn al-Nu'mân*—the opponents exchange some invective poems before rushing toward each other with lances, this may be a literary convention, but it is one that is rooted in the ancient Arab practice of real warfare.

From a modern point of view there may be some justification for deprecating the inclusion of the poems, even apart from the fact that much of the poetry is mediocre. However, to a traditional Arab audience and readership the presence of poetry, even though not indispensable, is both familiar and desirable. Modern Western culture is extremely visual: popular translations of the *Nights* cannot do without illustration, and its visual character is much stronger still in adaptations for the theater and the cinema. None of these visual forms accompany the traditional Arabic *Nights*: although illustrations are found in manuscripts of various genres (for example, the natural sciences, or *maqâmât*), it was only in the twentieth century that Arabic editions of the *Arabian Nights* were first illustrated. It is perhaps no coincidence that the edition of Maktabat Subayh, with its charmingly naive drawings, curtails some of the poems. In pre-modern times the visual element in the *Nights* is conveyed mentally, in the similes and metaphors of the poems. John Payne had already pointed to the parallel between the poems and Western “engravings and woodcuts.”

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Imagery and emotion dominate the themes of the poetry. Lyrical verse, through “objective” description and subjective effusions, expressed in timeless language without too much specific detail, helps the audience to live the situation or to empathize with the protagonists. It could be that the prevalent anonymity of the poetry is not due to carelessness or ignorance on the part of the compilers, but to a conscious policy of presenting the poetry as timelessly true and universally valid as proverbs. Although the poetry is not strictly necessary for the plot, one could argue, as does Walîd Munîr, that it has a function in the narrative after all, in bridging a sudden development and the protagonist’s reaction to it, or in providing a link between a specific event and its universal significance. In premodern times Arabs tended to quote or make poetry, even of an impersonal and clichéd character, in times of crisis or intense personal and private emotion. This habit is reflected in the stories of the *Arabian Nights*, and the audience will recognize its important function. The impersonal nature of most of the poems (many of which are repeated in different stories) should be considered not as a defect but as a means to add another, universal layer to the particularity of the narrative.

Seen in such a light it is not strange that the dominant themes of the poems are love and wisdom. Typically, when a beautiful girl or boy appears in a story, a descriptive poem follows, one that would be classified as *ghazal* (love lyric). It should be mentioned that *saj’* (rhymed prose) is often used, with a function similar to that of verse, to describe a beautiful person or object, such as a garden. Naturally, the many lovers in the *Nights* themselves quote (or sometimes sing) numerous *ghazal* poems, in which description and emotion are mingled. Lovers’ complaints are rife; the complaint may be directed to the beloved or to Fate in general. Countless poems are uttered by the broken-hearted while tears are flowing copiously. The acceptance of Fate and harsh reality is often expressed in wisdom poetry (*hikma*); some lines or short passages are quoted by the heroes or the narrator by way of proverb (*mathal*). Wisdom, too, is often the genre of those quite numerous instances in which poetry is found inscribed on stones or a tablet, in an old book, or on the gate of a deserted city, as in the story of *The City of Brass*, in which several examples may be found (even in remote parts of the world such inscriptions tend to be found in correct Arabic verse). When lovers are united erotic poetry may be quoted, and on a few occasions one finds overtly obscene verses (*mujân*) mixing happily with more chaste diction. Other genres, such as panegyric, martial verse, satire, and lampoon are less common, as are religious and mystical verse. Didactic verse, in the sense of versified learning, is absent, even from the story of *Tawaddud* with its strong didactic character. That story, however, offers some examples of versified riddles.

Finally it ought to be mentioned that poetry is the main theme in a few very short stories, or anecdotes, on historical characters: see, for example, the story of *Hind bint al-Nu’mân and al-Hajjâj*, in which Hind angers her husband, al-Hajjâj, with a poem, the story of *The Caliph Hârûn al-Rashîd and Queen Zubayda in the Bath*; in it, Zubayda’s naked charms are daringly depicted in a poem. See also the story of *Hârûn al-Rashîd and the Arab Girl*, in which the girl’s poetical gifts please the caliph.

Translators have made different decisions about the poems, ranging from Richard Burton, who regularly employs monorhymed verse, to N. J. Dawood, who leaves them out altogether—because “they tend to obstruct the natural flow of the narrative,” are “devoid of literary merit,” and are mostly “interjected at random into the text by the various editors” (a questionable assertion). Between these extremes one finds, for instance, Enno Littmann’s metrical and rhymed versions, Hussain Haddawy’s mixture of rhyme and assonance, Richard van Leeuwen’s assonance, and Edward William Lane’s prose translations, which are laid out as poetry.

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## The Manuscript Tradition of the *Arabian Nights*

### *Heinz Grotzfeld*

The oldest evidence of a manuscript of the *Arabian Nights* is a fragment that at the same time is the earliest proof of the very existence of this work. The fragment consists of two joined paper folios that had originally constituted the blank flyleaf and the first folio (the title page and the first text page) of a codex entitled *Kitâb fîhi hadîth alf layla* (A Book Containing [the] Tales of a Thousand Nights). The blank spaces and margins of all four pages of the fragment are filled with different writings, such as formulas of legal testimony, some of them dated Safar 266A.H. (October 879 C.E.). The fragment proves that already by the ninth century the collection was known as *Alf Layla*. The material on which the fragment is written—notably paper, not the cheaper papyrus—could indicate that the work was appreciated more than is suggested by the later judgment of Ibn al-Nadîm. The fact that the fragment was discovered in Egypt, which at the time that the manuscript was written was not as important as it became later under Fatimid rule, suggests that the collection had spread even into peripheral regions of the Arabic world as early as in the ninth century.

The earliest mention of the *Arabian Nights* in Arabic literature is a short note in al-Mas‘ûdî’s *Murûj al-dhahab*, dating from the first half of the tenth century. Mas‘ûdî mentions the *Nights* as one of a group of books containing

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marvelous stories translated from the Persian, Indian, or Greek. He gives the Persian title as *Hazâr afsâna* (A Thousand Tales) and the Arabic title used by (the common) people as *Alf Layla* (A Thousand Nights). In addition, he mentions the characters of the story—namely, the king, the vizier and his daughter Shîrâzâd, and her maiden slave Dînâzâd.

The note of the Baghdad bookseller Ibn al-Nadîm in his *Fihrist* (Catalogue), dated 987, offers both an outline of the frame-story and the structure of the *Nights*, as consisting of the telling (and interrupting) of stories in order to postpone execution; the characters mentioned are the king, the maiden he has married, Shahrâzâd, and the house mistress Dînâzâd who assists Shahrâzâd in her ruse. Ibn al-Nadîm mentions that he has seen the book *Hazâr Afsâna* in its entirety several times, that the work contains a thousand nights but fewer than two hundred stories (not a thousand, as the Persian title has it), and that in reality it is a worthless book of silly tales. These statements indicate that a “complete” recension of the *Nights* existed in the tenth century, that complete copies of the work were rather an exception, and that the *Nights* did not enjoy a high status among educated people. We must assume that, at the time, the work circulated mostly among the lower strata of society, where people neither cared for manuscripts nor had the means to preserve them.

The starting point for research into the manuscript tradition of the *Arabian Nights* is the manuscript that served as a basis for Antoine Galland’s French adaptation (Muhsin Mahdi’s A), whose age is a matter of controversy. Muhsin Mahdi assigned it a date of transcription in the fourteenth century, but the mention of the new gold coin Ashrafi excludes a transcription date before around 1430 C.E.; the manuscript is most likely to date from the latter half of the fifteenth century. The later dating implies that all ramification, breakdown of “complete” sets, development or deterioration of the text of the stories, loss of manuscripts, and so forth must have taken place within a period considerably shorter than that assumed by Mahdi. It implies further that some old fragmentary manuscripts of the *Nights* might be only slightly younger than A, if not of the same age, and thus have to be considered evidence of a recension collateral to that represented by A and its family. The manuscript A consists of three volumes comprising the opening of the frame story and 282 nights. The text condition of *The Barber’s Tale of Himself* in *The Hunchback’s Tale* suggests that the manuscript is still close to the archetype of this recension.

Three other manuscripts constitute true representatives of the same branch as A: Mahdi’s manuscripts B, T, and T<sub>1</sub>, the last-mentioned, a direct transcript of T, being the basis of the first Calcutta edition. From the fact that both B and T break off, as A does, in the *Tale of Qamar al-Zamân and Budûr*, we may conclude that complete sets of the Syrian branch, if such sets ever existed, must have disappeared before A was written down.

Muhsin Mahdi’s complex stemma of “the Egyptian branch” raises the question whether all of these seventeenth- and eighteenth-century manuscripts represent one and the same branch. F, the only seventeenth-century manuscript in Mahdi’s stemma, points to a complicated diversification: parts

5–7, 11–12, and 19 consist of nights with overlapping numbers (229–286, 245–284, and 247–273, respectively) containing different stories; nights 267–273 in part 19 repeat the beginning of a story, which is rendered completely in nights 201–228 in part 4. Accordingly, this manuscript has to be seen as a reflection of at least three different recensions, one of which contained the *Tale of King ‘Umar ibn al-Nu‘mân* in the second quarter. Evidence of such a recension—dating probably from the sixteenth, if not the fifteenth, century—is the Tübingen manuscript Ma VI 32 (Mahdi’s N’a), which contains the *Tale of King ‘Umar ibn al-Nu‘mân* in nights 283–464, 475, and 529–541. More recent evidence is Mahdi’s N (John Ryland’s Library, Manchester, Arabic 646), containing the *Tale of King ‘Umar ibn al-Nu‘mân* in nights 280–470 and 530–541 (discontinuous numbering but continuous text in both manuscripts, as well as in F, containing the *Tale of King ‘Umar ibn al-Nu‘mân* in nights 277–310 and 411–465). A separate recension, including essentially the same material, albeit in a different order, is represented by the Turkish manuscript in the Paris Bibliothèque Nationale de France (BNdF) 356, copied 1636–1637. This manuscript contains the Turkish translation of an incomplete recension of the *Nights*.

Mahdi has classified N and N’a as “early attempts to complete the book in the Egyptian branch.” Disregarding his assumption that the archetype never was “complete” (that is, literally containing one thousand and one nights), these manuscripts may constitute remains of a complete recension. The existence of “complete” recensions of the *Nights* circulating already in the sixteenth century, complete at least insofar as they ended with a conclusion, can be deduced from a number of fragmentary manuscripts of the *Nights* containing an elaborated concluding scene that differs completely from the familiar conclusion in the Bûlâq and Calcutta II editions. In these manuscripts, the oldest dating from the sixteenth century, the concluding scene is interwoven with the preceding story (in some manuscripts with *The Craft and Malice of Women*, in others with *Baybars and the Sixteen Captains of Police*). They thus reflect two distinct recensions. Inconsistencies within the narrative suggest that the conclusion has been recycled and must be considerably older than the compilation in which it is incorporated. Mahdi states that of the surviving manuscripts preceding Galland’s translation, none contains a concluding scene, but that is not correct. One is justified in assuming that several successful attempts to create or reconstruct complete recensions have been made. Complete manuscript sets of such recensions appear to have survived for only a short time, while the remains prompted new attempts. This development can best be observed in the eighteenth- and nineteenth-century manuscripts of the “Egyptian branch.”

The label “Egyptian branch” should properly be restricted to the ancestors of the so-called ZER (Zotenberg’s Egyptian Recension). As far as the order and the wording of the stories at the beginning are concerned, a continuous line leads from the manuscripts of Mahdi’s “Egyptian branch” to ZER; moreover, the texts, though more and more condensed, reflect a wording that can clearly be distinguished from that of the Syrian branch. The text of the fragmentary manuscript in Gotha (2637,1, copied most probably in the

seventeenth century), which contains *The Nazarene Broker's Story*, *The Reeve's Tale*, and *The Tale of the Jewish Doctor*, is very close to A: the places of the divisions of the nights are mostly identical; even the wording is often exactly the same. Certain details that the Gotha manuscript shares with Mahdi's S, the ZER manuscript Paris, BNdf Arabe 3602, and the Bûlâq and Calcutta II editions—but not with A—allow us to classify this text as an ancestor of ZER.

ZER, the recension prepared in Egypt in the late eighteenth century, is considered by some scholars to have been the first successful attempt, if not the first attempt altogether (prompted by European demand) to achieve a “complete” recension containing one thousand and one nights. Duncan B. MacDonald, however, in order to interpret the irregularity in length of nights and the place of the *Tale of King 'Umar ibn al-Nu'mân* in ZER, had postulated the existence of a recension immediately preceding ZER, containing the full number of one thousand and one nights. The Gotha manuscript 2638 appears to belong to such a complete recension. That manuscript, dated 1759, is the seventh and last part of a “complete” recension, containing in nights 889–1001 the same stories (in nearly identical wording) as the Bûlâq edition—namely, (the remaining portions of) *'Alî Nûr al-Dîn and Maryam the Girdle-girl* until *Ma'rûf the Cobbler*, and the same conclusion. The divisions of the nights are in exactly the same places, with one typical exception proving that the manuscript is not a fragment of a ZER set: in the Gotha manuscript, stories end with the end of a night, and the new stories begin with the beginning of the following night, whereas in ZER the transitions from one story to the next have been placed inside a night.

Forty years later, this recension had been replaced by a new “complete” recension—that is, ZER, which is compiled from texts originating from different recensions of the *Nights*, transmitted via rather different manuscript traditions; it is complemented by other materials taken from the inexhaustible store of anonymous Arabic narrative literature. In the years 1800–1810, a larger number of manuscripts of the *Nights* must have been circulating in Cairo, so that Europeans like Joseph von Hammer(-Purgstall), Jean-Louis Asselin de Cherville, and Ulrich Jasper Seetzen were able to purchase complete sets. Thirty years thereafter, copies of the *Nights* were again extremely scarce in Cairo, so once again it was necessary to (re)construct a complete recension: the text of the Reinhardt manuscript in Strasbourg, copied in 1831–1832 (which, in this case, is most likely to be the date of the compilation itself), is patched together from fragments of ZER and other, possibly older, recensions, stories from anonymous narrative literature, and other sources. Many stories of the ZER repertoire figure even in this recension, though in a different order and quite often presenting a different wording.

Western “creativity,” to which Galland's “translation” already bears testimony, had a certain impact on the later manuscript tradition of the *Arabian Nights*. Only a few of the sources used by Galland to supplement the text available to him are known, the most important ones being an Arabic manuscript of *Sindbâd the Seaman* (the translation of which Galland inserted in *Nights* 70–80) and the oral performance of Hannâ, who narrated *'Alâ' al-*

*Dîn*, ‘*Alî Bâbâ and the Forty Thieves*, and other tales, in later research known as “orphan stories.” Although Galland redeveloped most of these tales from abstracts taken down in his diary, he translated, according to notes in the diary, the tale of ‘*Alâ’ al-Dîn* from a written version, now lost, that Hannâ had prepared for him. The existing Arabic manuscripts of ‘*Alâ’ al-Dîn* (two manuscripts in Paris) and ‘*Alî Bâbâ and the Forty Thieves* (one manuscript in Oxford) depend on Galland’s French text.

Early in the nineteenth century, two more complete versions of the *Arabian Nights* were compiled in Europe: The manuscript Paris, BNdF, Arabe 4678–9, claims to be copied from a Baghdad manuscript dated 1703, but in reality it was prepared by Michel Sabbagh, who made use of various manuscripts in Paris; the Breslau edition, initially edited by Maximilian Habicht and continued by Heinrich Leberecht Fleischer, is patched together, in the same manner as the complete compilations in the East, from fragments of “authentic” manuscripts of the *Nights* (partly of A), complemented by other stories and divided into one thousand and one nights.

In 1835 the Bûlâq edition presented a grammatically and philologically revised text of ZER. This edition made the *Nights* available to a large number of people interested in the book and ended the transmission of the *Nights* in manuscript format. The Turner Macan manuscript of the *Nights*, now lost, from which the Calcutta II (Macnaghten) edition, published in 1839–1842, claims to be prepared, has borrowed long passages from the Breslau and Calcutta I editions, thus connecting two manuscript strands that had coexisted separately for more than 300 years.

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## The *Arabian Nights* in Film Adaptations

### *Robert Irwin*

The history of the *Arabian Nights* on film is nearly as old as the history of film itself. In 1897, Antoine Lumière showed the first film ever in the Indian salon at the Grand Café on the Boulevard des Capucines in Paris. His film showed workers leaving the Lumière factory, but fantasy was soon to supplant realism in the cinema. In 1902, Thomas Edison produced a film version of *'Alî Bâbâ and the Forty Thieves*, directed by the comic actor Ferdinand Zecca. This was based on a popular stage production and used dancers from the Paris Opera. Soon afterward came Georges Méliès's *Palais des Mille et Une Nuits* (1905), in which the Oriental setting served as a license for special effects, as well as for the display of the plump legs of a troupe of high-kicking chorines. Then Zecca did an *'Alâ' al-Dîn* in 1906. Thereafter the floodgates were opened. There is a Popeye version of *'Alâ' al-Dîn*; there is a Fairbanks Junior version of *Sindbâd the Seaman*; and Phil Silvers starred in *A Thousand and One Nights* (1945) as the bespectacled Abdullah the Touched One. There have been *Nights* films starring Dorothy Lamour, Abbott and Costello, Eddie Cantor, the Three Stooges, Mickey Mouse, Gene Kelly, Steve Reeves, Mickey Rooney, Christopher Lee, Gypsy Rose Lee, Howard Keel, Tom Baker, Patrick Troughton, Fernandel, Maureen O'Hara, Krazy Kat, Terence Stamp, Woody Woodpecker, Peter Ustinov, Tony Curtis, Lucille Ball, Bugs Bunny, Roddy McDowall, and Elvis Presley.

Hundreds of *Arabian Nights* films have been made, and most of them have been forgotten—and deserve to be so. They were pretty terrible. William Zinser wrote well of most of this sort of stuff: “The Middle East is one vast harem, where the Arabian Nights never end. It is a place where lovely young slave girls lie about on soft couches, stretching their slender legs, ready to do a good turn for any handsome stranger who stumbles into the room. Amid all this décolletage sits the jolly old Caliph, miraculously cool to the wondrous sights around him, puffing on his water pipe while his vizier announces that Tamerlane is riding towards the city at that very moment with his ferocious legions. This is history at its best. Here are ‘Girls, Girls, Girls,’ swivel-hipped and revealingly costumed, in harems and out, suggestively dancing with near Arabian bumps and grinds.”

But, among the rich mulch of mock exotic trash, there have also been some masterpieces, including some of the classic silent films. Ernst Lubitsch's *Sumurun* (1920) reproduced Max Reinhardt's pantomime fantasy, which was in turn very loosely based on the *Nights* story of *The Hunchback's Tale*. Pola Negri played the vamp, while Lubitsch himself hammed it up in the film as the erotically thwarted hunchback. A year later Fritz Lang's *Der müde Tod* was released. Not only did this tripartite film include an episode at the court of Hârûn al-Rashîd, but, what's more, its third and final story, about a Chinese magician, featured a flying carpet, the prototype of all future cinematic flying carpets. When Douglas Fairbanks Senior started to plan his masterpiece *The Thief of Baghdad*, he went to Germany to study the works of such film-makers as Lubitsch and Lang. The look of Fairbanks's film, which was re-

leased in 1924, has clearly been influenced by the set design and special effects of earlier German productions. However, Fairbanks gave his adaptation of the story of *Prince Ahmad and the Fairy Perî Bânû* a characteristically American stress on the work ethic principle that “happiness must be earned.” (The original medieval Arab storytellers were quite happy with the notion of unearned happiness.) Although Fairbanks took what is effectively the Prince Ahmad role, the prince had to be demoted to street rogue in order to satisfy U.S. democratic sentiment. Medieval Arab shopkeepers, artisans, and peasants were apparently quite happy to identify with princes, but Western audiences are not usually thought capable of such an empathetic leap. Fairbanks’s film inaugurated a tradition of using *Nights* films as showcases for special effects. Previously films had tended merely to reproduce ballet, pantomime, and other stage versions on film. Apart from their debt to German expressionism, the sets of *Thief of Baghdad*, by the distinguished designer Cameron Menzies, seem to owe a certain amount to Edmund Dulac’s Persian-miniature-style book illustrations to the *Arabian Nights*.

In general the appearance of *Nights* films owes a lot to the previous tradition of book illustration, and even as late as the Disney *Aladdin*, its animators were consulting Victorian editions of the *Arabian Nights* for inspiration. Other sources drawn upon by set and costume designers have included Doré’s illustrations of the Bible, “Mad” John Martin’s canvases of apocalyptic disaster, Orientalist paintings, magic-lantern slides, waxwork tableaux, dioramas, and similar material. In 1926, Lotte Reiniger completed *Die Abenteuer des Prinzen Achmed*. That film, with its delicately cut and cunningly manipulated silhouette figures, was the world’s first full-length animation picture. Like almost all *Arabian Nights* films, it took considerable liberties with the stories. Reiniger’s film was the last of the great *Nights* films of the silent era, but despite its undoubted artistic qualities it was not a commercial success. Subsequently the release of Walt Disney’s *Snow White and the Seven Dwarfs* in 1937 marked a watershed in the history of the cinema. Its success—together with that of *The Wizard of Oz* (1939)—cleared the way for large-budget fantasy films in color. (It had previously been thought that the coming of sound had finished off the fantasy film.)

Alexander Korda’s 1940 production of *The Thief of Baghdad*, though it borrowed the Fairbanks title, had a quite different plot and other preoccupations. The story made intensive use of special effects and spectacular color photography to create the sort of land of oriental enchantment that might be imagined by a child. Edward Said, in *The World, the Text, and the Critic* (1983), has written as follows about the *Nights* and how they feature in, for example, the poems of Tennyson and Wordsworth: “The *Arabian Nights* for example are regularly associated with the fantasies of childhood, beneficent fantasies, it is true, but ones occurring in a sense so that they may be left behind.” Filmmakers have been similarly keen to ring-fence the *Nights* as something specially for children. That is made most explicit in the Korda *Thief of Baghdad*, in which the film’s true hero is not the youthful Prince Achmed but the actual child, Sabu, who at one point is hailed by a mysterious conclave of ancient sages as the future sultan of their never-never land.

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The old sultan of Baghdad in this film (and his carbon copy in the Disney *Aladdin*), with his irresponsibility and passion for mechanical toys, is a lovable elderly child. The outstanding director Michael Powell worked on the film, and Conrad Veidt was a superbly villainous vizier. Veidt's interpretation has influenced the performances of almost all subsequent villainous viziers (usually called Jafar), including the ones in the swashbuckling Harryhausen *Sinbad* films and the Disney animated version of *Aladdin*. The *Thief of Baghdad*'s special effects relied, among other things, on back projection, front projection, blue screen models, stop-frame animation, and trick shots with painted glass.

The three Ray Harryhausen films—*The Seventh Voyage of Sinbad* (1958), *The Golden Voyage of Sinbad* (1974), and *Sinbad and the Eye of the Tiger* (1977)—like many earlier and lesser film adaptations of the adventures of *Sindbād the Seaman*, turn the merchant of the original Arab stories into a swashbuckling sailor; his adventures serve mostly as a pretext for special effects, in particular combat with animated monsters. Monsters, costumes, and sets were all chosen with a cheerful eclecticism. Oriental props signal fantasyland. As Ray Harryhausen remarked: “When you are making a picture about the *Arabian Nights*, there are certain things you are going to have which are repetitious, like a sword and a turban.” The storylines of the *Sinbad* films are interlarded with cod oriental wisdom—for example: “Trust in Allah, but tie up your camel,” and “Is it not written that a wise man will try to realize his dream?” Taken as a whole, these films offer unpretentious enjoyment at a juvenile level.

Although it has generally been taken for granted that *Nights* films should be targeted at children, what is perhaps the best and certainly the most intelligent of *Nights* films, *Il fiore della Mille e una notte* (1974), was directed by the Marxist intellectual Pier Paolo Pasolini; it was aimed at an adult audience. Pasolini filmed unknown actors in spectacular location shots in Yemen, Eritrea, and Nepal. The most faithful of all film men to work with the *Nights*, he took several authentic stories but intelligently rearranged their structure. Moreover, he sacrificed none of the eroticism of the original stories. “I have made a realistic film full of dust and the faces of the poor,” he claimed. Happily the film is not too grindingly earnest and realistic, and its narrative is itself a commentary on the nature of popular culture, storytelling, and the role of dreams in that culture. Unlike earlier filmmakers, Pasolini preserved the bemusing story-within-a-story-within-a-story structure of the original *Nights*, for, as he observed in an epigraph to the film, “The truth is to be found not in one dream, but in many dreams.”

The Disney studio's animated version of *Aladdin* (1992) had a double register, for, while the winsome Aladdin and princess, the cute animal helpers, and the sentient magic carpet might gratify the children, the sophisticated parodies and contemporary allusions of Robin Williams (the voice of the Genie, offering a brilliant performance at the speed of screwball comedy) are mostly to be appreciated by an adult audience. *Aladdin* has been turned into a lovable rogue, a streetwise kid from the wrong side of the tracks (whereas the original Aladdin was certainly not streetwise). Similarly the Genie is a

comic and lovable figure, and he has reassuringly been divested of menace and mystery. Still, the Disney version of Aladdin has more wit and energy, as well as a more logical plot, than the original story found in Galland. However, the film attracted a lot of criticism in some quarters when it was released. It was accused of racism and stereotyping. The lyrics of the opening song had to be rerecorded, as originally they included the lines: "I come from a land, from a faraway place where caravan camels roam./ Where they cut off your ear if they don't like your face./ It's barbaric, but hey it's home." Furthermore, some critics (not particularly plausibly) linked the impulse behind the film to the war in the Gulf in 1991. It was even suggested that one could read the film as some kind of allegory of the ambitions of the United States in the Middle East.

However, with the exception of the Pasolini film, none of the films discussed above will bear much critical weight. They are the products of a popular culture and, as such, they manifest a playful and disrespectful approach toward the actual text of the *Arabian Nights*, and indeed toward Middle Eastern culture in general. Not too much should be made of this. Film-makers have treated British medieval history in a similarly cavalier fashion in films about the adventures of Robin Hood, while a fantasy history of the Old West has been conjured up by the thousands of cowboy films made in Hollywood.

As in the much earlier Orientalist writings of John de Mandeville and Guillaume Postel, the Orient has been portrayed in twentieth-century films and in other areas of popular culture as a place of fertility, wonder, and delight, a place of beautiful women, wise men, and great treasures that might be won by the adventurous. Since the *Nights* films are aimed at children, the Orient they present is remarkably innocent—on the surface at least. The Orient, which in other contexts may well be seen as threatening, alien, and Other, has to be presented for entertainment purposes by film-makers as familiar and ultimately safe—for all its swishing robes and its marvels and monsters. As in most Orientalist paintings, the Orient has been somewhat improved and tidied up. Whatever the truth or falsity of image purveyed by films of the *Nights*, it is an influential image, for these days far more people have seen one or more of the film versions than have actually read the book.

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## The *Arabian Nights* as an Orientalist Text

*Rana Kabbani*

The stories commonly referred to as the *Arabian Nights* never constituted a text of Arabic letters, as is generally supposed by a Western readership that

remains to this day largely unfamiliar with the poetry and literature of the Arabs. The ignorant neglect of the rich traditions of classical and contemporary Arabic letters is a reflection of the West's political and cultural contempt for the Arab world, and for the Muslim world in general, a contempt that is as deeply rooted as it appears to be long lasting.

It would certainly seem bizarre if, say, all of French literature were to be ignored, in favor of the antics of Guignol, however amusing those might be. Or if the tales compiled by the Brothers Grimm, however evocative, were all that were known of German literature and were considered all that was needed for an understanding of the German people. But that is the situation suggested by the West's obsessive familiarity with the *Arabian Nights* to the exclusion of the majority of other narratives. This phenomenon may be at least partly explained by the fact that the *Nights* in many respects are a Western text, a manufactured product of Orientalism, still as much in currency today as at the beginning of the eighteenth century, when the *Nights* first made their appearance in the guise of a "translation" into a European language by way of Antoine Galland's French adaptation.

In the authentic context of their native reality, the stories included in the *Arabian Nights* had been folktales, many of which were kept alive orally and narrated over the centuries by itinerant storytellers (*hakawâtieh*) who, with each retelling, larded the tales with further details and jingles reflecting their own particular tastes and backgrounds. Emerging from the oral folkloric traditions of India, Persia, Iraq, Syria, and Egypt, the stories tended to mirror the prejudices about class, race, and gender that, for a host of economic and political reasons, were popularly prevalent in those societies. Recounted in a vulgar, vernacular Arabic, the TV soap-operas of their day, they would never have been considered "cultivated" literature. In the rare instances when they were mentioned by men of letters, such as in al-Mas'ûdî's (d. 956) *Murûj al-dhahab*, they were dismissed as entertainment of an inferior sort. Ibn al-Nadîm, writing like al-Mas'ûdî in the tenth century, believed them to have no literary merit, although he conceded rather disdainfully that they were popular among the illiterate.

Exactly when these stories were first written down remains controversial, but it seems clear that it was done to preserve them. The manuscripts that resulted—of which few are extant today—must have been as amorphous and diverse in content and style as the oral versions had themselves been. It was only when the French scholar Antoine Galland, encountering these mercurial stories, decided to "translate" them and produce a carefully composed and set text, with all the precious mannerisms of courtly French, that the *Arabian Nights* became the concrete creation of Western, rather than Arabic, literature and fancy. Galland's text was to retain its monopoly as a "document" in European letters for well over a century, from 1704 to 1838, when different editions began appearing that challenged the spirit of the first "translation."

The irony is that even in Arabic, as has been argued, "anything likely to be regarded as a Vulgate text of the *Arabian Nights* was not created until late in the eighteenth century, in direct response to the European demand for

complete editions initiated by the enthusiastic reception that Galland's publication had received." Given the textual evidence available, one can therefore maintain that Galland was, in fact, the creator of what was to become the *Arabian Nights* phenomenon. Although his "translation" of the stories was but a marginal manifestation of his career as an Orientalist scholar, it was nevertheless the one that won him fame and fortune. Galland became his own "Shahrazâd," as Flaubert was to become, by his own admittance, his "Emma Bovary."

Galland transcribed and translated several manuscripts from Turkish, Persian, and Arabic, continuing the tradition of ambitious Orientalist erudition of his teacher, Barthélemy d'Herbelot. When the latter died, leaving the mammoth *Bibliothèque orientale* unfinished, it fell to Galland to complete and introduce it to the public. Galland the scholar, who had known the Levant only through its languages as studied in France, became Galland the traveler when he joined the French diplomatic mission to the Sublime Porte. It was then that he set down his unstudied observations of the newly encountered world of Constantinople. Despite his rigorous scholarly training, he could not help being selective and sensationalistic in his choice of subject matter. Like many Europeans before him, he concentrated his attention on those manifestations of violence that were thought to be intrinsic to Eastern life. One entry in his journal describes with detailed and macabre fascination the decapitation of a band of thieves, but fails to mention that decapitations, hangings, drawings, quarterings, and impalements provided the grisly popular entertainments of the Europe of his day.

In Galland's entries to the *Bibliothèque orientale*, the violence of the East was almost always linked with eroticism, usually of a morbid kind. This common cliché of European travel writing resurfaced regularly in poetry, drama, opera, and painting. The arresting picture of the *seraglio* (originally, an Italian denomination for a cage for wild beasts), with its captive female beauties and blood-curdling crimes of jealousy, was an *idée fixe* of the Western imagination, hardly ever absent from travelers' tales. Indeed, travel writers felt obliged, almost as a point of honor, to dwell on this seductive, if spurious, imaginary world.

Galland was no exception. Deeply influenced by the canon of travel writing on the Orient, he had also met John Chardin, whose descriptions of travel in Iran (1673–1677) shaped eighteenth-century Europe's views of that country. Although sensitive and studious, Chardin was never impartial in his observations, nor did he exclude the obligatory topic of the *seraglio*, which so attracted readers. Instead, in countless anecdotes, he stressed the severity and capriciousness of its punishments, as suffered by slave-girls and concubines. Such anecdotes kept in currency the notion of the cruel and vengeful Eastern male, later depicted in the blood-and-horror tableaux of nineteenth-century Orientalist painting, or as the vicious villain in twentieth-century Hollywood films, or indeed as vermin to be exterminated in twenty-first-century U.S. military propaganda during the U.S. blitz against Afghanistan and Iraq. Time and again in his journal, Galland returns to this theme of the sadistic Oriental male and his savage mistreatment of women. His *Mille et une*

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*Nuits*, therefore, fed right into Europe's received ideas about Orientals, whether male or female.

As Galland put it, *Les Mille et une Nuits* aimed to please rather than to instruct, providing some light relief in an era restive under the stern dominion of rationalism. The book was published at a time of intellectual secularism, when Europeans were able to have their curiosity aroused and their imagination seduced by non-Christian cultures. Although Islamic civilization continued to be regarded with suspicion, arguably because of the former Ottoman military threat, the appearance of the *Arabian Nights* nevertheless produced an unprecedented frenzy of excitement. However, the disjunction remained between literary myth and political reality. For Europe was already relentlessly pursuing economic interests in the East, and would embark, by the end of the eighteenth century, on its colonial enterprise there.

The more fully the area fell under the sway of European powers, the more vividly it came to figure in European literature, painting, music, and fashion. "Turkish" rondos and Damask turbans became all the rage. Bourgeois patri-cians sat for their portraits in Eastern costume against backdrops of Oriental hangings, as if to signal the wealth that could afford such imported luxuries. Newly amassed fortunes often were the product of an increasingly exploitative trade with the East. The fascination with a make-believe location ran parallel with the penetration of real Eastern markets.

But even when dressed as "Turk" or "Saracen" or "Moor," the European had to be clearly distinguished from the "Oriental." For depicting Eastern peoples, however colorful their attire or exotic their habitat, as intrinsically slothful, violent, sexually obsessed, and incapable of sound self-government made it seem justified, even imperative, for the imperialist to step in and rule them. This was to become "the White Man's Burden," that reputable colonial malaise that sanctioned the subjugation of entire continents.

The *Arabian Nights* created a literary frisson that affected mainstream European literature, especially the Romantic movement. The Orient of the Romantics was, once again, a sublimated location having no connection with any real Eastern place. No attempt was ever made to describe urban scenes or depict social misery. Poverty was absent from this mythic Orient, its place taken by magical riches and sensual pleasures, summed up by Chateaubriand as the "bains, parfums, danses, delices de l'Asie." This Orient gave writers a foil, an alternative world, a "poetic policy," as Byron put it. He was an avid reader of Orientalist accounts, believing they would provide substance for his poems, a belief shared by his friend Coleridge. Coleridge had been reading *Purchas His Pilgrimes* (1625) when he "dreamt" his *Kubla Khan* poem. As a child he had loved the *Arabian Nights* and wrote about his anxious and fearful "eagerness" to "bask and read" these tales. But later in the nineteenth century, Romanticism's use of the East as a metaphor for sensuality and seductive sonority changed, into an explicit sexual message. The *Arabian Nights*, in the manner of early anthropological studies of the sexual life of savages, became a textual pretext to comment upon, annotate, and augment the narrative of Orientalism—and, supposedly, to describe the peoples over which Europe ruled.

Edward William Lane, who made a conscious effort to place his translation of the *Nights* into a historical and sociological framework, considered the value of the tales to lie in the “fullness and fidelity with which they describe the character, manners and customs of the Arabs.” But Lane’s dry tone and “scholarly” manner (as reflected in the notes, attestations, and serious deliberations that he attaches to what are, in the end, deeply frivolous and fantastic tales) merely demarcate the boundaries of English interaction with the East. In the sum of Lane’s writings, the East is proffered as a living tableau of perversions, and the persona the author adopts is that of the imperialist scholar, surveying the Empire’s dominions, portraying its subjects and recounting what he insists is their culture, in the emotionless, urbane manner that distances himself from them.

By the late nineteenth century, when the Empire had become an unshakable reality, the *Arabian Nights* came to serve as a colonialist cataloguing, by Europeans and for a European audience, of non-European societies dominated by the West. Shahrazâd was silenced. The Empire, which had had its way with her, now spoke on her behalf.

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## Illustrations to the *Arabian Nights*

### ***Kazue Kobayashi***

Illustrations based on the *Arabian Nights* can be divided into three categories, according to the medium in which they are presented: manuscripts, printed books, and others, such as paintings, animated films, and the like.

The history of the text of the *Nights* in its original Arabic context has not been conducive to the creation of manuscript illustrations. Some Arabic writers in the medieval Islamic world, such as al-Mas‘ûdî (d. 956) and Ibn al-Nadîm (d. 995), insisted that learned people of their time regarded *Alf Layla wa-layla* as a popular work that did not deserve to be included in royal libraries. This implies that artists working in court ateliers did not prepare high-quality illustrations for this work before the eighteenth century. Long after the *Arabian Nights* had been translated by Antoine Galland, the Persian

Crown prince (and later Shâh) Nâsir al-Din (d. 1896) had the Persian translation by ‘Abd al-Latîf Tasûjî prepared, resulting in the most splendid manuscript of the Qâjâr period, a great work in six volumes with 1,134 pages of illustrations that was eventually completed in 1857. The illustrations in this manuscript were made by Abû ’-Hasan Ghaffârî and his assistants. This is the only illustrated manuscript entitled *A Thousand and One Nights* ever prepared in the Islamic world. Other illustrated manuscripts pertaining to the *Nights* that were prepared in the medieval period belong to the genre of cosmography, and of those ‘*Ajâ’ib al-makhlûqât* (The Wonders of Creation) by al-Qazwînî (d. 1283) is the most famous. In these works some subjects related to the stories of *Sindbâd the Seaman* were depicted: the young sailor and the fabulous bird al-Rukhkh, the marine horse, the legendary rhinoceros (*Karkaddan*), and the sea cow, as well as various strange kinds of fish (owl-fish, huge fish, etc.). Furthermore, the *Kitâb al-Bulhân* (Oxford, Bodleian Library Ms. Or. 133), a manuscript prepared by Abû Mâ’shar in 1399, contains many illustrations of other fantastic stories also included in the *Nights*, such as the *City of Brass*, and a series of depictions of *jinnî* and other demons of Islamic belief. The *Kitâb al-Bulhân* also contains illustrations related to *Sindbâd the Seaman*—for example, the valley of diamonds, and Sindbâd and the old man of the sea. The *Kitâb al-Matâlî* (Paris, Bibliothèque nationale, Ms. Suppl. turc 242) contains the same kind of illustrations as the *Kitâb al-Bulhân*. That is because these two works originate from the same old manuscript, as has been shown by D. S. Rice.

As for printed editions, the *Arabian Nights* has served as an inexhaustible mine of inspiration. The following survey can only mention a number of important artists whose works were influential for other editions. The first French edition of *Les Mille et une Nuits*, translated by Antoine Galland, has no illustrations. However, its English translation, published in 1706, has an illustration of Shahrazâd and King Shahriyâr as its frontispiece. It is entirely in Western style, though Shahriyâr wears a turbanlike headdress. From that time on, a large number of books in England were supplied with illustrations, particularly the picture books for children called chapbooks. In the meantime, Galland’s translation was reprinted several times in France and other European countries in the eighteenth century. Most of these editions had only one frontispiece illustration, with a few woodcuts or etchings by anonymous artists inserted between the pages. *Le Cabinet des fées*, published in forty-one volumes between 1785 and 1789, includes stories from the *Nights* (vols. 7–11 by Galland and vols. 38–41 by Chavis and Cazotte). The French artist Pierre-Clément Marillier (1740–1808) designed a total of 110 plates for this collection. In 1818, Huot designed 36 woodcuts and colored figures for the Lendentu edition. The British artist Robert Smirke (1752–1845) produced illustrations for the edition of E. Forster in 1802, and these were adopted by Jonathan Scott in 1811 (6 vols.). When the technique of printing from wood engraving was improved by Thomas Bewick (1753–1823), so as to make it possible to present illustrations on the same page as the text, the number of illustrations in the editions of the *Nights* increased considerably. The German artist and lithographer Friedrich Gross designed more than

2,000 illustrations for the edition by Gustav Weil (1838–1841). The Bourdin edition of Galland's translation (1840) also contained plates and vignettes based on the same illustrations of Weil's edition, but plates by Marillier and other artists were also included. These vignettes and plates were often copied, even for other works in the Middle Eastern world.

The first printed editions of the *Arabian Nights* in Arabic published between 1814 (Calcutta I) and 1839–1842 (Calcutta II) have no illustrations. New translations prepared directly from the Arabic, however, set a new trend in illustrations for the *Nights*. Edward W. Lane was one of the significant translators, and supervised all the illustrations in his edition (1839–1841). Lane asked William Harvey to prepare the illustrations and gave him a detailed account of each subject; consequently, Lane's views are reflected in every small vignette. In earlier editions of translations, most illustrations were depicted in Western style, and their backgrounds were not authentic. Accordingly, the Lane edition was groundbreaking in the artistic representation of the *Nights*. In the latter half of the nineteenth century, many artists made illustrations for the *Nights*. In England, the brothers Thomas (1823–1906) and Edward Dalziel (1817–1905) produced an *Arabian Nights* containing a total of 842 engraved illustrations prepared by John Tenniel, George J. Pinwell, Arthur B. Houghton, John E. Millais, John D. Watson, Thomas B. Dalziel, and others, originally published in a series in 1863–1865. S. J. Groves created a large number of illustrations on wood for another edition directly translated from the Arabic, which was published in Edinburgh in 1865. In 1875, Walter Crane made a picture book of '*Alî Bâbâ and the Forty Thieves*' and '*Alâ' al-Dîn*' containing colored lithographs. According to the text, '*Alâ' al-Dîn*' is a Chinese boy and the story is set in China, but Crane's colored illustrations with bold outlines were considerably influenced by Japanese woodcut prints, *ukiyo-e*, particularly those by Hiroshige.

In France, Gustave Doré contributed to the Lahure edition (1865) of the Galland text by illustrating *Sindbâd the Seaman* and other stories. Many artists in England were involved in illustrating the *Nights* in the 1890s: Stanley L. Wood worked for the G. F. Townsend edition (1890; from the text by Jonathan Scott); Joseph B. Clark and William Strang for *Sindbad and Ali Baba* (1895); Frank Brangwyn for the Lane edition (1896); and Henry J. Ford for the edition by Andrew Lang (1898). Frederick Pegram (1898), W. H. Robinson, Helen Stratton, Arthur D. McCormick, A. L. Davis, and Arthur E. Norbury illustrated the same text in a different edition (1899). Aubrey Beardsley also illustrated two scenes from '*Alî Bâbâ and the Forty Thieves*'. Moreover, the *Nights* became the subject matter of "Prize Competitions" in the famous magazine *The Studio* in 1900 and 1908. Adolphe Lalauze (1838–1906) and Albert Letchford (1886–1905) are equally well known as illustrators of Richard Burton's private edition. Lalauze first designed twenty-one etchings for Galland's edition in 1881. Thereafter his illustrations were repeatedly adopted for other editions, such as those prepared by Jonathan Scott (1883) and John Payne (1889; Payne's first edition of 1882–1884 did not contain any illustrations). Letchford was approached by Burton and was asked to make illustrations for him in Italy. As Lane and Harvey had done

before him, Letchford studied the manners and customs of the Middle East in museums and libraries. Although Burton's first private edition (1885–1888) had no illustrations, the reprinted edition by Nichols and Smithers (1897) includes a portrait of Burton, seventy illustrations by Letchford, and twenty-one etchings by Lalauze. Letchford produced oil paintings, which were printed in collotype. This technique was suitable for reproducing a limited number of artworks and was not intended for mass production. The Burton Club's edition (1903) contains 114 illustrations and one portrait by Frederic Leighton. Its illustrations were prepared by Letchford and Lalauze, Batten, Gavarni, Wattier, Cormon, Learned, Gérôme, Bougureau, Boulanger, Beda, and De Beaumont. Except for Letchford, the artists did not create works directly for the Burton edition; J. D. Batten worked for *Fairy Tales from the Arabian Nights*, edited and arranged by E. Dixon (1893, 1895).

The emergence of the three-color process and full-color offset printing initiated "the Golden Age of fantastic illustrations." Since then numerous artists have been involved in the artistic representation of the *Arabian Nights*. The representative illustrators of the period, Arthur Rackham (1867–1939) and Edmund Dulac (1882–1953), also created their own work for the *Nights*. Rackham illustrated "The Story of Sindbad the Sailor" and other stories in *The Arthur Rackham Fairy Book* (1933). Dulac made a major contribution to the popularity of the *Nights* and had a strong influence on other illustrators. His *Stories from the Arabian Nights*, retold by Laurence Housman and published by Hodder and Stoughton in London (1907), was a great success, and he went on to create *Princess Badoura* (1913) (see *Tale of Qamar al-Zamân and Budûr*) and *Sindbad the Sailor* (1914). He diligently studied Islamic book illustrations and Japanese woodcut prints. In particular, his third book suggests a remarkable influence of Persian miniatures. Dulac's contemporaries René Bull (1912) and William Pogany (1915) produced their own versions of *The Arabian Nights*. The work of Kay Nielsen (1886–1957) remained unknown until it was published in 1977. Other notable illustrators are Charles Robinson for "The Story of Prince Ahmed and the Fairy Perie Banou" (1913; see *Prince Ahmad and the Fairy Perî Bânû*), C. Folkard (1913), Monro S. Orr (1913), and Edward J. Detmold (1924). It is true that at the time it was fashionable to depict Arabian subjects, but we notice a taste similar to Dulac's in the color plates by French illustrator Léon Carré (1878–1942). Carré also illustrated the Mardrus edition (1926–1932). Although the first edition of the translation by J. C. Mardrus in sixteen volumes (1899–1904) had no illustrations, Kees van Dongen, one of the leading Fauvists, contributed to another edition published in 1918 and 1955. For the Fasquelle edition (1908–1912) many plates were inserted from the above-mentioned Turkish manuscript *Matâlî* and some Persian and Indian Mogul manuscripts kept at the Bibliothèque Nationale and the Musée Guimet in Paris.

Many American artists created their own visual world in the twentieth century. Needless to say, some artists had already illustrated the book previously, but significant artwork was produced in that century, such as the illustrations by Maxfield Parrish (1909), Milo Winter (1914), the Polish artist

Arthur Szyk (1949, 1954), Eric Pape (1923), and Virginia Sterett (1928). The Russian artist N. A. Ushin created original illustrations for the Salier edition (1929–33) that owed the details of their background to Persian paintings. In Germany, F. Schultz-Wettel illustrated the Weil edition (1914), and the expressionist Max Slevogt (1868–1932) contributed illustrations to the editions of Bruno Cassire (1903, 1908, 1921).

Artistic tableaux deserve a place beside book illustrations in the history of the visualization of the *Arabian Nights*. Marc Chagall was commissioned to illustrate the *Arabian Nights* in 1948 and made thirteen “original lithographs” in color related to four tales, the *Tale of Qamar al-Zamân and Budûr, Julianâr, ‘Abdallâh the Fisherman and ‘Abdallâh the Merman*, and *The Ebony Horse*. Paul Klee created an oil and watercolor painting labeled “(Sindbad) the Sailor; Battle Scene from the Comic-Fantastic Opera” (1923). Henri Matisse created *The Thousand and One Nights* (1950), a gouache on cut-and-pasted paper.

Compared with comic books published in Japan and the United States, animation films have had much more influence on the visual world of the *Nights* in the twentieth century. The Disney animated cartoon *Aladdin* (1992) and its sequels, *The Return of Jafar* (1994) and *King of Thieves* (1996), were highly successful commercial ventures. TV animation series were also aired on CBS (1994–1995). The first animated cartoon produced in the United States had been the black-and-white silent film *Aladdin and the Wonderful Lamp* (ca. 1924, Herbert M. Dawley Productions). Later American versions included the Cinecolor cartoon *Aladdin and the Wonderful Lamp* (1934) by Celebrity Productions, the Technicolor *Popeye the Sailor Meets Sinbad the Sailor* (1936), and *1001 Arabian Nights* (1959; UPA). In Japan, Toei films produced their first animation film based on the *Nights*, *Sindbad the Sailor*, in 1962. Osamu Tezuka created *A Thousand and One Nights* (1969) for a sophisticated adult audience. Fuji TV originally broadcasted the animation series *The Arabian Nights’ Sindbad the Sailor* in 1975–1976. In Germany, Lotte Reiniger’s black-and-white silent film *The Adventures of Prince Achmed* (1926) was the earliest feature-length animated film worldwide. In 1999 the Japanese artist Yoshitaka Amano designed and supervised a 3D-computer animated film, *1001 Nights*. In 1993, a set of ninety-two artistic playing cards based on the *Nights* was released for the popular card game “Magic: The Gathering.” Beyond illustrating the text, modern artists have freely created their own visual world inspired by the *Nights*.

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## The *Arabian Nights* and the Popular Epics

### *Remke Kruk*

The view of Western readers on the *Arabian Nights* has long been blurred by a lack of awareness of the wider context of the Arabic narrative tradition. That is particularly true for the general reader, who often thinks that the *Arabian Nights* is the be-all and end-all of Arabic storytelling. This ignorance is largely due to the fact that the *Arabian Nights* is the dominant work of popular fiction mentioned in most introductions to Arabic literature. Were one to look for a deeper understanding of Arabic popular literature, various monograph studies dealing with specific areas are known to present a different picture. An obvious case in point is constituted by the chapters on the public recitations of romances in Edward William Lane's *Manners and Customs of the Modern Egyptians* (1836). The picture sketched there makes it clear that "romances of chivalry" were highly popular, and that the *Arabian Nights* was just one of the waves in the vast sea of stories that engulfed the Middle East.

Two branches of Arab storytelling are closely connected with the *Arabian Nights*. One of them is the vast corpus of folktales that circulated in the Middle Eastern world, incorporating many stories similar to those found in the *Arabian Nights* and often overlapping with them in content. This fact has to be taken into account for a proper cultural perspective on the *Arabian Nights*. Another branch of the Arabic narrative tradition relevant to the *Arabian Nights* is that of the popular epics. Arabic popular epics are narrative cycles, usually quite extensive, relating the heroic deeds and adventures of one particular hero and his followers. The epics are composed in either prose or rhymed prose, with an occasional poem thrown in. The Arabic term for these narrative cycles is *sīra*, "geste."

The study of the popular epics, their content, their written tradition, and their performance practice is of vital importance if we are to understand the literary and cultural context of the *Arabian Nights*. The lines of demarcation between these two branches of popular literature are far more blurred than is usually admitted. Accordingly, the same or similar narrative material pertains

to both categories, at times resulting in a certain amount of overlap between the *Arabian Nights* and the *sîra* corpus.

Western scholarship became aware of the Arabic popular epics as late as 1811, when the Austrian Orientalist scholar Joseph von Hammer-Purgstall published a short note on the *Sîrat 'Antara ibn Shaddâd*. Von Hammer's "discovery" of 'Antara was soon followed by a partial English translation of the work, by Terrick Hamilton. The *Sîrat 'Antara*, in the modern printed editions containing some three to four thousand pages, turned out to be just one item out of a large corpus of similar narrative works. Other well-known *sîras*, most of which are available in print, are the *Sîrat Banî Hilâl*, or *Sîrat Hilâliyya*, which gives a legendary account of the westward migration and adventures of the Arab tribe of *Banû Hilâl*; the *Sîrat al-Amîra Dhât al-Himma* (or *Sîrat Dalhama*, also known as *Sîrat al-Mujâhidîn*), which tells of the adventures of princess Dhât al-Himma and her warriors and their continuing struggle with the Byzantines; the *Sîrat al-Malik az-Zâhir Baybars*, a legendary account of the exploits of the Mamluk sultan Baybars; the *Qissat al-Amîr Hamza al-Bahlawân*, concerning the early Islamic Arabic hero Hamza and his conflict with the Persians; and the *Sîrat Sayf ibn Dhî Yazan*, a cycle full of wonderful tales about the adventures of the legendary Yemenite King Sayf ibn Dhî Yazan. Less well known works include the *Sîrat al-Iskandar*, about the adventures of Alexander the Great, and the *Sîrat al-Hâkim bi-Amr Allâh*, about the Fatimid caliph al-Hâkim bi-Amr Allâh. The *Qissat Fîrûzshâh ibn al-Malik Dârâb*, like the *Qissat Hamza*, shows obvious, but still largely unstudied, connections with an earlier Persian version.

No proper definition of the genre of *sîra* has yet been given. All works in the genre contain some picaresque elements, and this has led some scholars to include at least one rogue story in the corpus, the *Qissat 'Alî az-Zaybaq*. Where, when, and how the *sîra* genre developed from the *khabar*, the short account of a historical event, is a matter of discussion. An influence of the Persian *dâstân* genre has been suggested. The genre can best be demonstrated by discussing a specific example. The first evidence of the existence of a body of 'Antara stories dates from the twelfth century. The Crusader material in the *Sîrat 'Antara* demonstrates that the cycle in its current form cannot be older than the twelfth century. The oldest manuscripts of the *Sîrat 'Antara* date from the fifteenth century, and evidence from their contents proves that the *sîras* largely took shape in Mamluk Cairo during the fourteenth and fifteenth centuries. Professional storytellers who composed the cycles made use of the narrative material that formed the stock-in-trade of their profession. Successful plots and motifs were used time and again and appear in different cycles, sometimes virtually unchanged. Just one example is the story of Jaydâ' and Khâlid in the *Sîrat 'Antara*, which is partly identical with the story of Ghamra and 'Âmir in the *Sîrat Dhât al-Himma*. The history of the *Sîrat 'Antara* suggests that the formation of the popular epics took place at about the same time and in the same milieu as the younger parts of the so-called Egyptian recension of the *Arabian Nights*, in the milieu of professional storytellers in fourteenth- and fifteenth-century Cairo.

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Lane described the performance practice and specializations of the professional storytellers of Cairo. From his account it becomes clear that the stock-in-trade of these professional storytellers, who properly ought to be designated as story-reciters, consisted of the popular epics, such as the *Sîrat al-Mujâhidîn*, the *Sîrat 'Antara*, and the *Sîra Hilâliyya*. Some of the storytellers also included the *Arabian Nights* in their repertoire. It is obvious, however, that the *Arabian Nights* were not nearly as popular as the heroic tales of adventure of the *sîras*. Lane's remarks help us to understand the popularity and performance context of the *Arabian Nights*, as they point to a situation corroborated by modern research among storytellers in Morocco. Professional storytellers apparently had a much better chance of entertaining a regular audience by performing *sîra* recitations than by narrating the relatively short stories from the *Arabian Nights*. As for the popularity of the *Arabian Nights*, twentieth-century audiences expressed a preference for what they considered "historical" tales, such as the *Sîrat 'Antara*, *Sîrat al-Mujâhidîn*, and *Sîrat Baybars*. Tales of magic such as those in the *Sîrat Sayf ibn Dhî Yazan*—included in the Reinhardt manuscript of the *Arabian Nights*—and tales from the *Arabian Nights* proper were considered "lies and sorcery." A similar evaluation, which is in fact documented in the context of learned literature, may also have been valid for a popular audience in the past.

Lane's account confirms the role that written texts played for the performance of storytellers. Some story cycles were presented exclusively in oral performance, while others were read from books. Field-work observations from Morocco in the first half of the twentieth century suggest that this habit did not necessarily relate to a particular work but depended on the individual storyteller: literate storytellers might read from books, while others memorized even large narrative cycles word by word.

The diversity of texts transmitted in the extant manuscripts shows that the written versions of the *sîras* formed part of an ongoing process in which the interaction of written and oral tradition was a basic element. The study of the manuscripts has shown, moreover, that next to oral performances, written texts also played a basic role in transmitting the text to the public. Volumes or quires of volumes could be borrowed from booksellers for a certain sum. A similar practice of lending the text in parts may also have applied to the *Arabian Nights*, and this practice might explain why the *Arabian Nights* set collected by Lane consisted of volumes of various origin. At any rate, it is clear that some of the *Arabian Nights* tales also circulated as separate manuscripts. The story of *'Alî Nûr al-Dîn and Maryam the Girdle-girl* is but one example.

Inasmuch as the *Arabian Nights* circulated, and were partly shaped, in the same circuit as the popular epics, they contain a number of common elements. The narrative material relating to the crusades is particularly well represented in the epics and also forms the background of some of the stories in the *Arabian Nights*. A frequent motif is that of the crusader woman who falls in love with a Muslim man, converts to Islam, and may even be prepared to actively fight members of her former religious denomination. These tales appear in many variations and contain common elements. Even the names of the heroines are sometimes identical, as *Maryam az-Zunnâriyya* figures in

both the *Arabian Nights* and the *Sîrat Baybars*. In other stories, the connection between the *Arabian Nights* and the *sîra* genre lies in the similar or identical character of the narrative material itself. An example is the story of **Hasan of Basra**, which also occurs—with slight but interesting variations—in the *Sîrat Sayf ibn Dhî Yazan*.

The most obvious connection between the *Arabian Nights* and the *sîra* genre lies in the fact that several short *sîras* are included in the *Nights*. The most extensive *sîra* in the *Nights* is the *Tale of King ‘Umar ibn al-Nu‘mân*. That tale is closely related to the longer *Sîrat al-Mujâhidîn*, insofar as both *sîras* are conceived against the backdrop of the Arab-Byzantine wars. Common elements of both *sîras* include the story of the Christian princess Abrîza in the *Tale of King ‘Umar ibn al-Nu‘mân*, which is partly identical with that of al-Sahsâh and Princess Alûf in the *Sîrat al-Mujâhidîn*. The *Tale of King ‘Umar ibn al-Nu‘mân* also contains the “examination” of five slave girls that constitutes a pendant to the *Arabian Nights* story of **Tawaddud**. The *Tale of King ‘Umar ibn al-Nu‘mân* is not the only *sîra* in the *Arabian Nights*: the *History of Ġharîb and His Brother ‘Ajîb*, and probably even **‘Alâ’ al-Dîn Abu ‘l-Shâmât**, may also be regarded as representatives of the genre.

When Malcolm C. Lyons published his extensive study of the popular Arabic epics in 1995, the *sîra* genre finally became accessible to a wider public. Lyons also included the relatively short *Qissat al-muqaddam ‘Alî az-Zaybaq* in the *sîra* genre, although kings and warriors are here replaced by police chiefs and rogues, and instead of heroic deeds we find tricks and ruses. This short *sîra* is closely connected with the so-called trilogy of tales about Ahmad al-Danaf in the *Arabian Nights*. The trilogy consists of the stories of **Dalîla the Crafty**; *The Adventures of Mercury ‘Alî of Cairo*; and the central part of the story of **‘Alâ’ al-Dîn Abu ‘l-Shâmât**. These stories share the same actors, subject matter, and background, and can be seen as a veritable trilogy of roguery. The *Qissat ‘Alî al-Zaybaq* presents a different version of the same subject matter, featuring some of the same protagonists. ‘Alî’s redoubtable mother, Fâtima, does not, however, appear in the *Arabian Nights*. Some of her characteristics may have been grafted onto Dalîla the Crafty of the *Arabian Nights* version, who also figures in the *Qissat ‘Alî al-Zaybaq*. The narrative material in the trilogy is curiously garbled, indicating that the narrator used material derived from a more extensive account of these adventures. As such, the narrative complex of tales about ‘Alî al-Zaybaq and Ahmad al-Danaf constitutes an excellent example of the way in which various written and oral traditions, popular *sîra*, and the *Arabian Nights* are interrelated.

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## Homosociality, Heterosexuality, and Shahrazâd

### *Fedwa Malti-Douglas*

The frame story of *The Arabian Nights*, including the prologue and the epilogue (see *The Story of King Shahriyâr and His Brother*), is one of the most powerful narratives in world literature, both for its mixture of sex and violence and for the relationship it forges between sexual and narrative desire. At the root of the frame is desire as a problem.

The importance of desire appears in the first events of the frame. Shahriyâr longs for his brother, which is natural though problem-generating, since the fulfillment of this desire permits the younger monarch to discover the perfidy of his wife. Shahriyâr's desire is a need for a male, an allusion to the formation of homosocial desire and coupling. It is as a homosocial couple that Shahriyâr and Shâhzamân decide to flee from the base world after the older brother has seen his wife copulating with the black slave. The homosocial couple is contrasted with the heterosexual one in a state of crisis. When Shâhzamân goes to bid farewell to his wife, when he is about to fulfill Shahriyâr's homosocial desire, he discovers her adulterous act. And it is when Shahriyâr and Shâhzamân undertake their homosocial voyage that they encounter the *ifrit* and the young woman.

Homosocial desire is intricately linked with the idea of voyage. In the context of the frame story, voyages are mislearning experiences. The first, that of Shâhzamân to Shahriyâr, taught both monarchs that their wives were adulteresses. The second, that of the male couple, resumes earlier events and prefigures later ones. On their journey, the two brothers meet the *ifrit* and the young woman. The woman, kidnapped on her wedding night, takes the opportunity, while her captor is asleep, to seduce the two brothers. Then asking for their rings, she explains she is adding them to those of all the men she has lured to intercourse. The response of the two kings: "God. God. There is no power and no strength save in God, the High, the Great. Indeed your guile is great."

This episode is at the heart of the second journey, at the heart of the mislearning experience, at the heart of what Shahrazâd must undo in her lessons. The abducted woman's position seems more morally ambiguous than that of the queens. If, as an adulteress, she partakes of the earlier roles of the queens,

as an injured party taking revenge on her kidnapper, she prefigures the behavior of Shahriyâr (and in some versions Shâhzamân). When she reveals her trickery, Shahriyâr and Shâhzamân respond in unison: "God. God. Indeed, your guile is great," a univocal male judgment buttressed by a Koranic quote from the *sûra* of Joseph (12, 28). This verse does more than call up the adventures of Joseph and Potiphar's wife. It couches the lesson in Islamic terms, bringing the seductress in the *Nights* in league with her ancient Egyptian cousin, if not with all females.

The episode with the young woman foregrounds the nexus of sex and death. Threatening the royal duo with death, she lures them into copulation. This episode manipulates this explosive nexus so as to refer both to preceding and future events. Shâhzamân had killed his wife and her sexual partner when he discovered them *en flagrant délit*, and Shahriyâr will indulge in the repeated killing of his one-night stand female sexual partners.

Like the *'ifrît's* young woman, Shahriyâr has been wounded by his wife's adultery. Unlike Shâhzamân, he does not kill her immediately. Instead, he allows himself to be guided by the actions of the young woman, taking an exploitative approach to the opposite sex. Her pattern is (1) threat of death, (2) copulation, and with it (3) end of relationship. Shahriyâr's response will be a reverse of hers: (1) copulation, (2) death, and (3) end of relationship. Both exploit a multiplicity of members of the opposite gender, creating short and shallow relationships in which time is fractured.

The death response that Shahriyâr institutes after each sexual act is violence against women. But death immediately following the sex act resembles *la petite mort*, orgasm. Seen this way, Shahriyâr's action functions like a caricature of immature male sexual behavior. Desire never has the opportunity to develop in time, being cut off by death/orgasm. Relationships are forced into the rhythms of an unsophisticated sexuality. It is no coincidence that a woman must break this rhythm, substituting a new pattern of desire.

This woman is Shahrazâd, an intellectual wonder. Her desire is to marry the king. She will liberate everyone or die. She explains to her sister Dunyâzâd that she will send for her and that she should ask for a story after she has seen the king perform the act. This virtual *ménage à trois* posits Dunyâzâd and Shahrazâd as potential counterweight to the male pair, Shahriyâr/Shâhzamân. Dunyâzâd asks for the story, the king approves, and Shahrazâd's role in world literature is launched. Yet it is Dunyâzâd who links sex and narration.

The earlier women's behavior was defined in terms of its *kayd*—its guile, its trickery. Shahrazâd also uses a ruse, narration, to achieve her ends. Her storytelling structures tales so that the listener is left in suspense at the break of dawn. Hers could be argued to be the ultimate in female trickery, representing a continual game of attraction (the storytelling) followed by denial of satisfaction (the end of the story, which must await yet another night).

Rather than directly taking on the king's fractured pattern of physical love-making, Shahrazâd shifts the problem of desire from the area of sex, the realm of Shahriyâr's trauma, to the superficially more distant and malleable world of the text. Her storytelling teaches a new type of desire, one

that continues from night to night, one whose interest does not fall but can leap the intervening days. This extension of desire through time permits the forging of relationships and a nonexploitative approach to sexuality. In effecting this transformation, Shahrazâd functions as a mistress of desire, like those in the erotic manuals.

Shahrazâd wishes to set in motion once again the heterosexual couple, which up till now has only been contrasted with the homosocial male couple, in various explosive and unnatural situations. It is not coincidental that Shâhzamân has been dispatched to his own kingdom. The danger of another, male couple threatening the Shahrazâd/Shahriyâr heterosexual duo has been averted. Dunyâzâd and Shahrazâd act as a pair in the transition from sex to text, just as Shahriyâr and Shâhzamân were jointly possessed by the *'ifrit's* female prisoner.

Several lessons learned by the monarch need to be unlearned. Male knowledge before Shahrazâd's arrival was aggressively visual. Even the moral character of this voyeurism is ambiguous. This visual/scopic is a commentary on desire as well. Shahriyâr's insistence that he must "see" shows the force driving him, an improper desire that sets in motion drastic events. Shahrazâd's path is the opposite. She narrates a text, an oral approach, in which the male becomes the auditor. Sight versus hearing are cast as alternate ways of acquiring knowledge. We are firmly on the ground of a debate well entrenched in medieval Islamic mentalities, that of the superiority of the senses, specifically the aural over the visual. Shahriyâr's continued attempts to find the truth through his faculty of vision have only led him astray. It is through his faculty of hearing, through listening to Shahrazâd's narratives, that all will be set aright.

Shahrazâd's stories lead to another dichotomy, one between "reality" and fiction. Shahriyâr's search and desire for reality through what he can plainly see is illusory. Through fiction, the proper uses of desire can best be learned. The odyssey he undertook with Shâhzamân was a physical voyage whose consequences must be corrected by Shahrazâd's narrative voyage. Her narrative "nights" become journeys into desire and the unconscious. Literature must correct experience. The learned Shahrazâd provides in an entertaining form the accumulated wisdom of her civilization, which can correct the mislearnings of a far more limited individual experience.

In the closure of the frame story, the consequences of Shahrazâd's lessons on desire come to fruition. Two versions of the closure of the *Nights* exist, a shorter and a longer. In both, Shahrazâd has given birth to three sons. She informs the monarch and asks him to spare her life for the sake of his sons. He replies that he had long ago decided not to kill her, having discovered her virtues. Only death brings an end to their happiness. The longer version includes an elaborate marriage ceremony. Shahriyâr declares that he will wed Shahrazâd and then summon Shâhzamân. The older king reveals all, at which point Shâhzamân confesses that he has also been bedding one woman every night and killing her the next morning. Now, he wishes to marry Dunyâzâd. Shahrazâd agrees to this only if the couple remains with them. The two women are then paraded in an array of dresses before their respective

spouses. The narrator describes first one, and then the other, in Arabic verses. The women's costumes are associated with different models and roles, even suggesting the erotic appeal of transvestism and gender ambiguity. At the end of the show, each male retires with the appropriate female. The two brothers rule alternately for one day each. Shahriyâr orders that what befell him with Shahrazâd be inscribed by copyists and the books stored in his treasury. Only death disturbs this idyll. Another ruler who follows discovers the books, reads them, and has them copied and widely distributed.

The closure demonstrates that Shahrazâd's desire, expressed in her wish to wed the king, was the proper one. The sexual act has been transformed from one linked with death to one leading to creation. She has given birth to three sons, an extension of desire into a longer relationship. Shahriyâr's (and, in the longer version, Shâhzamân's) earlier system, if providing sexual pleasure, prevented the personally and politically vital creation of heirs.

This closure stands in contrast to the somewhat feminist implications of the prologue of the frame. There we saw an independent, courageous Shahrazâd, risking her life to save those of her sisters, and in the process, controlling the situation and educating the monarch. But the tale is traditional in its morality, recuperating, even conjuring away, the feminist implications of the prologue in the epilogue. This recuperation is clearer in the longer version of the closing section. Shahrazâd is no longer a storyteller, since an anonymous narrator is talking about her. This situation obtains in the earlier sections of the frame story as well. But she has become in a much more real sense the object of literary discourse through the poetic selections, given over completely to the physical description of Shahrazâd and Dunyâzâd. The display is preeminently visual; and as admiring audience, Shahriyâr and Shâhzamân regain their scopical relationship to desire, now in a context of sexual mastery. In place of her intellect, it is now Shahrazâd's physicality that dominates.

Even the male homosocial couple is re-created, since, at Shahrazâd's request, Shâhzamân and his bride will live with Shahriyâr and Shahrazâd. The fusion of the royal brothers is accomplished, as they jointly rule the kingdom. The brother-brother (and sister-sister) couples are no longer a threat to the heterosexual one. The presence of children shows how restoring the heterosexual couple saves patriarchy.

The longer version clarifies Shahrazâd's relationship to literature. She narrates the stories but Shahriyâr orders them to be written down, to be eventually copied and distributed by his male successor. Her world is the evanescent one of oral performance—both measured by and linked to time: a thousand and one nights. To the males is the authority and permanence of written literature. The longer version of the epilogue makes explicit what was only implicit in its shorter form. Shahrazâd's extraordinary role is a temporary one. The frame story is a giant parenthesis whose reclosing is both the closure and the conclusion of the *Nights* as a whole. The "nights" are like dreams that end with the rise of the literary sun of vision, reality, and male preeminence.

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## The *Arabian Nights* and the Jews

### Joseph Sadan

The presence of biblical and post-biblical (such as Aggadic, Talmudic, and rabbinical) elements in the *Arabian Nights* has led some researchers to pursue the question of Jewish influence on the collection, its compilation, and its final recension. Closely related to this issue is the question of how the Jewish people are depicted in the tales included in the *Arabian Nights*. It is important to deal with these matters in a balanced manner, and the best way to avoid bias or exaggeration in any direction is to adopt a comparative methodology. The very fact that Jewish literature was written in different regions and was subjected to a variety of influences makes the subject intriguing.

Some researchers have identified the model for Shahrazâd as being none other than the biblical Esther. In simple words, this idea is based on the supposed similarity between Esther—who saved her people, the Jews, from being annihilated by the order of the Persian despot King Ahasuerus on the recommendation of his vizier, Haman—and Shahrazâd, who saved the "nation" of women in danger of being gradually exterminated by Shahriyâr, the despot who spent each night with a different girl, only to have her executed the following morning. This comparison was disseminated as early as the end of the nineteenth century by a number of scholars with such great success that it even entered the *Encyclopaedia Britannica*.

The folklorist Emmanuel Cosquin, in a sarcastic reaction to this hypothesis, not only ridiculed the comparison between Esther and Shahrazâd with considerable humor but also examined parallels in world literature, concluding that a possible source for Shahriyâr's behavior toward women could be found in certain motifs of Indian literature. In that way he refuted the biblical connection that some scholars were overly anxious to make to the frame story of the *Arabian Nights*. Some scholars probably still adhere unconsciously to the notion of Shahrazâd's storytelling as an ongoing, Esther-like process of persuasion in the face of misogynous despotism. Traces of such an attitude can be discerned in the writings of feminist authors such as Marie Lahy-Hollebecque, Wiebke Walther, Fatima Mernissi, and Fedwa Malti-Douglas. However, the parallels these authors draw between Shahriyâr and Ahasuerus rarely go beyond acceptable bounds of "male chauvinism" in the context of stories about despots of both sexes and of all kinds.

Victor Chauvin expounded a theory claiming that the author or editor of the late recension of the *Arabian Nights* formulated in Egypt, the so-called Egyptian recension, was a Jewish compiler. This theory, which today has few adherents, resulted from the extensive search for elements in the *Arabian Nights* containing parallels in rabbinical literature, for which Josef Perles provided many examples. Perles gave Chauvin the inspiration to develop a theory concerning the Jewish author of the late Egyptian recension of the *Arabian Nights*, but Chauvin's interpretation of the fact that various genres of Islamic literature contain a considerable number of narratives called *isrâ'iliyyât*, or stories about the Israelites, appears far-fetched. Tales beginning with formulas such as "Once upon a time there was an Israelite . . ." are not necessarily identical to the *isrâ'iliyyât* of Islamic-tradition literature (*hadîth*). There are independent literary reasons why these late tales took the form of *isrâ'iliyyât*. Occasionally the reason for this choice lies in the desire to create a certain atmosphere connected with an element of the narrative, or it may result from the desire to provide a joke with a justification reminiscent of former times. Examples of this kind of tale from the *Arabian Nights* are tales such as *The Devout Israelite*; *The Devout [Israelite] Woman and the Two Wicked Elders*; *The Angel of Death and the King of the Children of Israel*; *The Devout Tray-maker and His Wife*; *The Devotee to Whom Allah Gave a Cloud for Service and the Devout King*; *The Island King and the Pious Israelite*; and many others. Indeed, the picture becomes much clearer when one considers the existence of collections, or more precisely, chapters in works other than the *Arabian Nights* also containing material connected with professional storytellers and with the oral dimension of narration, in which similar tales are encountered—some of which can also be found in the *Arabian Nights*. Some of the tales used by these storytellers are similar, so the value of that particular finding for the authorship of the late Egyptian recension of the *Arabian Nights* appears to be irrelevant. Chauvin was not always very careful in his use of certain theories advanced by contemporary scholars. As a matter of fact, Chauvin seriously considered claims that the *Arabian Nights* was the result of a strong Persian influence, perhaps even having been

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translated from the Persian, instead of favoring the view that a large number of its tales have a distinctly Arabic character.

Silvestre de Sacy had already drawn attention to the appearance of King Solomon in several tales. His intention was not, however, to demonstrate any Jewish influence. In fact, de Sacy considered the appearance of the biblical character of Solomon an example of Islamic materials in the state of composition; this he did with good reason, since the prophets, including Solomon, are standard stock in both Koranic narrative and Muslim legend. So at most one can speak of branches emanating from the Bible, or perhaps of Jewish elements within Islam, even though all Muslim believers consider the Koran to constitute the eternal source and Judeo-Christian tradition as merely a reflection. In other words, knowledge about Solomon was already an integral part of Muslim literary culture. It would seem that the same is true with respect to the narratives resembling *isrâ'iliyyât*, which were part of the narrative repertoire of professional storytellers.

A striking example of this discussion is provided by the story of *Bulûqiyâ*, mentioned, among others, by de Sacy, Chauvin, and Joseph Horowitz. *Bulûqiyâ* is a Jewish king in Jerusalem who has an urge to go out and discover what the Prophet Muhammad's mission is going to be. No attempt is made to conceal the obviously Islamic character of the story, and Chauvin probably exaggerated its "Jewishness." At the end of the cycle of stories about *Bulûqiyâ*, when *The Story of Jânshâh* is related, there appears a river that flows during six days of the week but dries up on Saturday; that is the Sambatyon, the Sabbatical River known also from Jewish literature, which is already mentioned in the writings of Arab geographers at a comparatively early date.

As it seems, one can stress the similarity of specific aspects of the *Arabian Nights* to Jewish literature even to the point of exaggeration, such as by identifying the author of the late recension of the *Arabian Nights* as being Jewish, or one can treat these "Jewish" elements as integral constituents of the culture of the Middle East or even of "Judaism within Islam." The ultimate truth is bound to lie somewhere in the middle, as is shown by the works of Enno Littmann and Mia Gerhardt on the *Arabian Nights*, in which a very limited number of "Jewish" examples are mentioned, apparently after having been sifted out from among any number of tales that could just as well have had general, Muslim, or Christian origins.

In general, episodes featuring Jewish characters provide a realistic reflection of the status of the Jewish minority in the communities of the Middle East and of the occupations that they typically pursued. According to historical circumstances, Jewish people worked mostly as moneylenders, goldsmiths, or physicians. No particularly negative tone is attached to those descriptions, for the work as a whole is full of a great variety of characters, both good and bad.

Tales from the *Arabian Nights* were familiar to the Jews living in Arab lands by the time of the Middle Ages. Samuel D. Goitein has studied in detail a Judeo-Arabic document from the twelfth century, discovered in the Cairo Jewish Genizah, in which the designation *Alf Layla wa-layla*, the orig-

inal Arabic title of the *Arabian Nights*, appears for the first time. According to the document in question, a medieval Jewish bookseller lent the famous collection of stories (in whatever shape the collection had at the time), apparently for a fee, so that the borrower could copy from it for himself, or even use it to make a living for himself as a storyteller. Because of the general cultural significance of this issue, Goitein again referred to it in his monumental work *Mediterranean Society*. According to present knowledge, it appears that tales, some actually taken from the *Arabian Nights* themselves and others parallel to those in the *Arabian Nights*, are found in various places throughout the many Judeo-Arabic volumes and leaves contained in the Jewish Genizah collections. However, no examples have been published to date. Texts from the *Arabian Nights* in Jewish languages such as Judeo-Arabic, Yiddish, and Judeo-Spanish (Ladino) have been published only during the last two hundred years.

A particularly interesting link between Jewish tradition and the *Arabian Nights* is provided by the first Yiddish translation of the *Arabian Nights*. The first and only, rather thin, volume of this translation appeared in 1718, so soon after the publication of Galland's adaptation, whose first volume was published in 1704, that the bibliographer Hayim Liberman, who discovered and identified a surviving copy, was certain that the Yiddish version was a direct translation from the French, particularly in light of what he considered to be French-sounding words used by the Yiddish translator. Further bibliographical and linguistic scrutiny, however, was able to prove that even before Galland's project was finished, a German translation of Galland's first volumes existed, and it was the German version that served as a model for the Yiddish. The French-sounding words already exist in the German version, so their use by the Yiddish translator does not prove direct French influence.

The copying and rendering of tales from the *Arabian Nights* into Judeo-Arabic in the twentieth century and earlier, the results of which are available to us today in printed form, constitute a fascinating linguistic laboratory. In versions that were rendered into Judeo-Arabic from a written Arabic text, the original text affected the copyist's language and style, which would, accordingly, not reach up to the unique colloquial level of Judeo-Arabic. On the other hand, whoever translated the French version into Judeo-Arabic in Oran would not have been influenced in the same way, since Judeo-Arabic is not a dialect of the European language involved. This translator therefore wrote in an Arabic that was much closer to that spoken by his fellow Jews than the translators who had used the Arabic text of the *Arabian Nights*.

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## Images of Masculinity in the *Arabian Nights*

### *Reinhard Schulze*

The European reception of the *Arabian Nights* has been primarily preoccupied with the images, characters, and archetypes occurring in the tales. Male and female figures have proved equally fascinating, but while female characters have generally been taken as passive "objects," male characters have been regarded as acting "subjects." In both the actual tales and Western studies, women have more or less become caricatures of their actual societal roles, their function being to serve as a monolithic contrast to the multiple masculine manifestations. Men, as they figure in the fantasy of European readers, are not described, explained, or interpreted, but are rather accepted as they appear: man is a passive victim of feminine agency—a just ruler who engenders only good action, a bold mariner who undergoes the tribulations of this world, or an ingenious merchant or craftsman who acquires great wealth. It is not the apparent subject of the narrative—the king, the merchant, the fisherman, or the mariner—that becomes the center of the analysis, but rather the events they encounter, or, to be precise, that befall them.

In the manifest monotony of both masculinity and the male realm, the prologue of the *Arabian Nights* establishes a theme that is carried over into many other episodes. The prologue alone repeats the following chain of events twice: (1) A business trip or similar event obliges a man to leave his wife alone for some time; (2) a coincidence forces him to return home unexpectedly; (3) he surprises his wife *in flagranti* with her paramour(s); (4) he kills all of them, including his wife. The masculine response in terms of action and reaction is determined by the sexuality of the woman.

The male image firmly fixes a woman in the enemy camp if she elevates herself to determining her sexuality. The woman experiences a direct metamorphosis in appropriating the subject role; on the contrary, in doing so she

merely exposes her fundamental essence against which the man struggles—indeed is obliged to struggle. So, just as the male, being unable to flee in the face of love, is obliged to fall in love, he is also obliged to react to the woman's breach of faith. His reaction, though, is restricted in that he is obliged to eliminate the transgressors. Should he not succeed in carrying out the deed, he is doomed to become the victim of merciless punishment.

Shahriyâr's punishments consist in ordeal and self-ostracism from the world. After having observed his wife amuse herself with her slaves, he abdicates and leaves his land. Shahriyâr and his younger brother Shâhzamân are granted a second chance to return home to fulfill their manly duty—that is, to kill the adulteress and her slaves—if they are able to find someone to whom life has been more cruel. They happen to encounter a genie who is repeatedly cheated on by a woman, even though he keeps her imprisoned in a box. The royal brothers themselves are ignominiously compelled to comply with the woman's wanton wishes, but afterward they are relieved to find that the genie is even worse off than they are.

Shahriyâr's encounter with the genie enables him to return home and punish his wife. The prince who was turned to stone is given a similar opportunity (*The Tale of the Ensorcelled Prince*). At the moment he discovers his wife groveling under the robes of an ugly slave, he reacts as required and lashes out with a stroke of his sword at the slave. He does not manage to kill him, however, and even though the prince does not himself realize it, the story makes it clear that he is punished because of his failure to fulfill his obligation. His wife's turning him to stone symbolizes the metamorphosis of a prince who fails to act in the required manner. His passivity is sculpted in stone. The statue is now the allegory of a man who remains passive in the face of a decisive experience.

In the *Arabian Nights*, the male is constantly presented in terms of functions (king, fisherman, bedouin, merchant, etc.) with unambiguous ranges of behavior that determine how successfully the function has been fulfilled. Male typology is the personification of social functions and does not permit the recognition of a persona. The tension created in many of the tales or narratives lies in the man's development into a subject—or, to put it more cautiously, in his becoming an individual in accordance with a specified range of behavior. Individuation, however, is only the result of his passive involvement in an event, and not of any active participation. Only rarely do men act; they exist, rather, through the deeds of others. What is decisive for their process of individuation is their reaction to events. In this way, stereotyped actions are elevated to standardized norms: a woman's unfaithfulness must be punished, the stupidity of a *qâdî* is inevitably exposed, love cannot remain unrequited, a glimpse of a beautiful woman permits no reaction other than the viewer's falling in love with her.

The basic pattern of the male image can be summarized as follows. Once upon a time, there was a man having the function X, who always did what he did in accordance with this function. One day, an event took place that interfered with his fulfilling the prescribed function. Either he failed to keep with the norms of his function, or he was somehow constrained in his action.

Thus the subject of the event now determines its outcome, and the man is transformed, the metamorphosis exposing his character: he is changed into a dog, a stone, a donkey, or a woman, or he dies. His passivity and resignation are his true character. What would seem to be the man's object is in fact the subject of the event. This subject, be it a beautiful woman, a deceiving woman, a forbidden place, another person's wealth, or the wonders of a distant world, renders the man into an object and provokes the creation of a personal identity.

The narrative's formalized distinction between the man as the apparent subject and the events as the true subject is in some cases only a superficial manifestation. As can be seen clearly in the *Tale of 'Azîz and 'Azîza*, the representation of the apparent object—the events—actually constitutes the externalized fantasy of the man. In the course of events, 'Azîz is exposed to five different types of female characters. First, he encounters 'Azîza, the pure lover who sacrifices herself for him; next, he succumbs to the nameless stranger, with whom he attains sexual fulfillment; then he falls into the clutches of the procuress, who leads him to the prostitute. He has to deal with all four, reeling from one to the other, until, castrated and shamed, he finally makes his way back to his own mother.

*The Tale of the Ensorcelled Prince* demonstrates the range of actions the apparent object can perform. In this tale, the prince wants to kill the black slave to whom his own beautiful wife is inextricably bonded, despite the slave's filthiness. The prince sees in the slave his own shadow, which pursues him relentlessly and from which he cannot free himself. His unsuccessful attempt to kill the slave only links the two more closely. As a result, he stands as a statue next to the bier on which the half-dead slave lies.

The prologue itself presents the best example of this struggle between the two halves of the man. Shahriyâr is the king and murderer of the young women whom he beckons every night to entertain him. Repeatedly he experiences his own identity in Shahrazâd's narratives, an identity that he came to discover only as the result of his wife's infidelity. Shahrazâd constantly varies the Shahriyâr theme and offers different possibilities with regard to its development. Shahriyâr, the merciless king, fails to hear of his own cruelty, yet he does discover variations that he himself might have experienced. The tension between his individuation, which actually made him the cruel king he is, and the variants revealed to him by Shahrazâd, leads to an extensive metamorphosis: Shahriyâr begets lives and stops his killings. He is transformed into a just patriarch who has conquered his own shadow.

The hero's individuation is almost exclusively the result of his experiencing an event in which he is forced to act in accordance with his function. In this, he discovers in himself an identity that positively or negatively distinguishes him from others. Consequently, the action focuses on the hero's meeting with the actual subject of the story. Such an encounter provokes the hero to behave in a manner that is either consistent with or contrary to his function. A dysfunctional behavior leads to a temporary or permanent destruction of the archetype that the hero represents. In *The Tale of Ghânim ibn Ayyûb*, the rich merchant Ghânim ibn Ayyûb loses his fortune when he

falls in love with Qût al-Qulûb and is made to wait for a whole month before she is willing to consummate their relationship. During this period, Ghânim sets aside his function as a merchant, and in doing so, experiences an individuation: he is now a slave of his love. Meanwhile, his very existence as a merchant is jeopardized, since during his absence his possessions have been taken by the sultan. Completely destitute and close to death, even his beloved no longer recognizes him, and Ghânim loses the identity of lover he had acquired through his relationship with Qût al-Qulûb. Had it not been for the “clear signs of prosperity” etched into his face, he would have become a nonentity doomed to die. However, the overseer of the bazaar recognizes in these features that Ghânim must be a merchant and helps him. The function of the merchant, now a central theme of the story, becomes the hero’s salvation. Through the virtuous Qût al-Qulûb, who stoutly defends her chastity, Ghânim again becomes a merchant, rising to become the caliph’s vizier and thus achieving perfect fulfillment of his original function.

The form taken by the hero’s metamorphosis depends not only on the nature of the event that befalls him. More crucial is the subject of the event, whose basic character determines its moral value. In the love stories from the *Arabian Nights*, it is quite natural that the image of the woman establishes the character of the events. Qût al-Qulûb, who is both saintly and chaste, but at the same time full of desire, proves to be a test for the man: if he is able to master his lust, he will be rewarded at the end of the story—otherwise he will be punished. The scheming seductress always leads the male into a cul-de-sac. ‘Azîz undergoes the ultimate and irreversible transformation: because of his infidelity, his captor has him castrated. A love-crazed woman lacks conventional morality that regulates masculine lust to a socially acceptable level, and in consequence the man loses the protection that love normally affords. Accordingly, he is punished, and in suffering punishment loses not only his function but also his physical identity.

The image of male characters in the *Arabian Nights* is not as static as it appears in the European reception. Man is not a transparent glass puppet but rather a personified function that gains form through the narrative itself. An initial visually created character, resulting from the events he experiences in the course of the tale, acquires an identity that by the end of the story develops into a fully ego-equipped persona. This ego, however, bears little resemblance to an individual “I,” as the persona rather consists of the story clothing the man during his life. As an “homme récit” (Todorov), he is identified by this garment, often symbolized by the “robe of honor” he receives. Accordingly, the *Arabian Nights* actually deal with an extremely dynamic male image in which men experience their shadows as stories and in which they develop the ability to emerge from their purely functional archetypes.

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### Social Life and Popular Culture in the *Arabian Nights*

#### *Boaz Shoshan*

Reading works of fiction such as the *Arabian Nights* for the purpose of historical reconstruction is problematic. Obviously, a description of a physician's house, for example, should not be taken at face value as an accurate architectural plan. Similarly, the stereotypical and decidedly misogynist depiction of women in the *Nights* is a far cry from the complex role of Muslim women in real life as revealed in historical sources. There is no doubt, however, that, being situated in a historical context (or rather, contexts)—the Mamluk society of Egypt and Syria being only one such context—facts of social life and material culture do resonate in the *Arabian Nights*.

The tales of *Dalîla the Crafty* and *Mercury 'Alî of Cairo* tell of bands of youths such as the outlaw *'ayyârûn*. The *'ayyârûn* were organized in medieval Baghdad and several Iraqi and Iranian regions into brotherhoods with their own hierarchy, code of behavior, and communal housing, all kept as secret as possible. Armed with stones and staves, they formed a sort of popular militia that participated in frontier fighting against the enemies of Islam or formed urban opposition against the rulers and the wealthy. They thus took part in the "civil war" of the 810s C.E. between the two Abbasid brothers al-Amîn and al-Ma'mûn; in the first half of the eleventh century, their leaders were more or less lords of Baghdad. Unable to suppress them, the authorities resorted at times to incorporating them into their services.

Ahmad al-Danaf ("Calamity Ahmad"), a hero in the *Arabian Nights* (see *'Alâ' al-Dîn Abu 'l-Shâmât; 'Alî Shâr and Zumurrud*) as well as in a fully fledged independent romance, the *Sîrat Ahmad Danaf*, is associated in the latter with the characters known in the chronicles as *zur*. These have been described derogatorily as engaged in plundering and assassination, antigovern-

ment operations, and in the opportunistic sale of services to the ruling Mamluks; at the same time they are also envisaged as Robin Hood-like social rebels. Interestingly, Ahmad al-Danaf transcended the literary realm and entered real life, so to speak. In 1486 a “hoodlum” and folk hero bearing that name was executed in Egypt, and at the beginning of the twentieth century a birthday (*mawlid*) celebration in honor of Ahmad al-Danaf took place at the Qarafa cemetery in Cairo.

The *shâtir* (pl. *shuttâr*: sharper, larrikin, but also thief) in contemporary chronicles is reported to be an archer and member of hunting lodges and a disreputable kind of militia. The *shuttâr* were regularly denounced by the ‘*ulamâ*’. Also featuring in the *Arabian Nights* is the *su‘lûk* (pl. *sa‘âlîk*), who occasionally becomes interchangeable with one of the *zur*. Like the ‘*ayyârîn*, the *sa‘âlîk* are mentioned in the war between al-Amîn and al-Ma’mûn. They formed semimilitary units that practiced brigandage, and their services were in demand. As to the *harâfîsh*, these were beggars in the Mamluk towns of Syria and Egypt who occasionally benefited from food distribution. They feature in reports of violent actions, clashes with the authorities, public demonstrations, and grain plundering. They were associated with Sufis, drinking wine, and eating hashish. At the end of the fourteenth and throughout the fifteenth century their leader enjoyed the title of “sultan”; at least in Damascus, he had his troops, banners, and a musical band, and participated in state processions.

The characters known as *Banû Sâsân*, “descendants” of a legendary Shaykh Sâsân, belong to the world of street entertainers and tricksters, beggars, and swindlers—in short, medieval Muslim bohemians. They have been known in the Eastern Islamic world for centuries and gained their reputation (or lack thereof) from two “Sâsânian Odes,” one composed in the tenth century by the traveler-writer Abû Dulaf and another in the fourteenth century by the author al-Hillî. A treatise by the thirteenth-century Syrian author al-Jawbarî, himself once a conjuror and juggler, devotes a chapter to the *Banû Sâsân*’s “thousand types of frauds,” in which teaching tricks to animals, the employment of quack medicine, astrology, and a variety of bizarre stratagems are discussed in detail. The *Banû Sâsân* also feature in one of the shadow plays written in the thirteenth century by the Egyptian author Ibn Dâniyâl.

Several festivals prominent in Egyptian life are mentioned in the *Nights*. The “Feast of the Rise of the Nile” in the Coptic month of Thout (September) celebrated the rise of the river’s water to an optimal level. Egyptian rulers in person presided over the breaking of the Nile dam. At the site of the Nilometer on the island of Roda in Cairo large crowds gathered and enjoyed performances, wine drinking, and boat trips. In the early sixteenth century Leo Africanus reported a celebration lasting for a whole week, in the course of which families rented boats, decorated them, and filled them with food. Mamluk authorities made several attempts to control and even destroy centers of amusement constructed for this festival.

The annual Procession of the Palanquin (*mahmil* or *mahmal*) celebrated the departure of the Egyptian caravan on its way to the pilgrimage (*hajj*) to Mecca. It is first mentioned around the mid-thirteenth century and persisted

until modern times. It would start each year in the month of Rajab, when a camel carrying a decorated litter was stationed near the mosque of al-Hâkim in Cairo. A festive fire was lit below the citadel, and the grand *qâdîs* and other high-ranking officials then rode in procession across Cairo. Large crowds assembled to watch the procession and to venerate the palanquin. Three months later, when the special caravan would leave Cairo on its way to the Hijâz, there was another festive occasion. The splendor was particularly marked when the procession was led by the sultan or by members of his family. People used to paint their front doors and decorate their façades with elements connected with the pilgrimage. Ordinary people even rented seats to view the procession. Attempts to ban the intermingling of men and women were not very successful. A special pageant, first mentioned in the fifteenth century, was a show of lancers, dressed in red and riding horses covered with iron masks, as if marching into battle. The lancers exercised and “fought” at the foot of the Citadel.

The *Arabian Nights* also mentions “birthday festivals” (*mawlid*s), of which the foremost was the prophet Muhammad’s birthday festival on the twelfth day of the month of Rabî‘ al-awwal. There are reports in the fifteenth century of the gathering of large crowds, wine drinking, and sexual orgies—for example, at Inbâba, west of Cairo. There were also *mawlid*s to honor Sufi saints, the most popular of which was that of Ahmad Badawî (d. 1276) at Tantâ. It is said to have attracted as many people as the pilgrimage to Mecca, and on occasion involved scandalous behavior. Another such festival commemorated the saint Ismâ‘îl al-Inbâbî (d. 1388). People would sail on boats to arrive at his tomb, pitch tents in the hundreds, and set up a fair. In the sixteenth century a performance of shadow plays on the occasion of *mawlid*s is mentioned.

Wine was consumed on various public occasions; small wonder that it also features in the *Nights*. Hashîsh, less expensive than wine, also had its place. In Mamluk Cairo, the impoverished area round Bâb al-Lûq was the best place to buy it, and in the early Ottoman period there was a “Bridge of Hashîsh Eaters.” Hashîsh was known as the “wine of the Sufis.” Although Mamluk authorities occasionally took measures to curb the consumption of hashîsh, a fourteenth-century treatise laments the hesitation of theologians to denounce it legally.

Coffee is mentioned in more recent recensions of the *Nights*, obviously those written after the introduction of coffee into Egypt and other Ottoman regions early in the sixteenth century. Coffee was first popular among the Sufis of Cairo, and a certain ritual accompanied the drinking of coffee at their special *dhikr* sessions. Although coffee soon was prohibited by some religious scholars, the number of its devotees, even among religious scholars, steadily increased, and favorable legal opinions (*fatwas*) on drinking coffee were issued. Soon the first coffeehouses opened in various Islamic towns and became centers of amusement. As early as 1539 the coffeehouses of Cairo were denounced for their popularity during the month of Ramadân. In the coffeehouses people played games such as chess and backgammon, and shadow plays of the Karagöz type were performed. A late sixteenth-century Turkish

traveler in Cairo wrote of coffeehouses filled mostly with dissolute persons and opium-eaters, veteran soldiers and aged officers. In the seventeenth century the Ottoman author Kâtib Celebî described the intense literary activity that took place in coffeehouses. Coffeehouses now also became places where information was exchanged and grievances against the government were expressed. Some coffeehouses appear to have accommodated a variety of opportunities for sexual activity, including pederasty.

As for the subject of popular belief, stories in the *Nights* are replete with all kinds of demons (*jinn*, *‘ifrît*, *mârid*, *ghûl*) and reflect their role in the perception of the common people. In this respect they can be associated with treatises listing a variety of spells for summoning the *jinn* in order to learn their secrets and to employ them as treasure-hunters. Al-Shiblî, a fourteenth-century *qâdî* from the Syrian town of Tripoli, wrote a treatise on the *jinn* treating, among other things, the question of marriage between a human and a demon. Such concern for demons is corroborated by historical sources. Felix Fabri, who visited Cairo in the second half of the fifteenth century, described a house on the banks of the Nile whose owner had been driven out by nocturnal spirits that were, so the rumor went, punctilious enough to pay rent. Men wearing demonic masks participated in the annual Egyptian celebrations of the Coptic New Year (*nawrûz*), as well as in the above-mentioned *mahmil* festivals. Men of the lowest ranks put up a “show of demons” (*‘ifrît*) in order to earn money by entertaining the crowds. So much havoc was wreaked that the show was occasionally banned.

The world of magic and sorcery is also depicted in the *Nights*. Amulets with zodiacal symbols such as the Sun and Leo have survived from at least as early as the twelfth century. In addition, talismanic cups and bowls for treating the sick are extant, as well as dresses decorated with magical numbers and symbols. Belief in magic was not restricted to the uneducated. A respected scholar such as the fifteenth-century Ibn Iyâs relates how a Maghribî sorcerer conjured up a garden that he sold to an inhabitant of Cairo, before vanishing together with the garden. There was a growth of magical practices in Sufi circles, and it appears that by the sixteenth century Sufis became the main exponents of the occult sciences. Dervishes and beggars often traded amulets and wrote out talismanic charms.

Temporary or permanent metamorphosis of humans into animals and vice versa, which finds expression in many stories of the *Nights* (see, for example, *The Second Shaykh’s Story*; *The Tale of the Ensorcelled Prince*; *The Second Qalandar’s Tale*; *Jullanâr the Sea-born and Her Son King Badr Bâsim of Persia*; *History of Sîdî Nu‘mân*) as in Arabic folklore, was an element of premodern belief. It resonates also in straightforward historical accounts. The fourteenth-century traveler Ibn Battûta was told of Yogis able to assume the shape of tigers. In the fifteenth century the Egyptian chronicler al-Maqrîzî recorded an “odd event” that had occurred in a Syrian village at the end of the thirteenth century. According to this report, a young man went to water an ox; as soon as the ox had finished drinking, it praised God, repeating the same performance the next day. On another occasion the ox conveyed a message from the prophet Muhammad that predicted its own imminent death.

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The authenticity of the event was even testified to by a local *qâdî*, demonstrating that this sort of metamorphosis was accepted as possible by various ranks of society.

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## Modern Arabic Literature and the *Arabian Nights*

### Wiebke Walther

Manuscripts of the *Arabian Nights* were among the first texts produced by the new printing establishments founded in Near and Middle Eastern countries by the Western European colonial powers of Britain and France: the first Calcutta edition was published in 1818, the first Bûlâq edition appeared in 1835, and the second Calcutta edition followed in 1839–1842. The enthusiastic reception of the *Arabian Nights* by European readers since its adaptation in French by Antoine Galland, and the later high esteem for popular literature in general in Western Europe during the Romantic era, gradually led to a positive appreciation of this literature that hitherto had been despised by Arab intellectuals.

The active reception of stories, characters, and motifs from the *Arabian Nights* in the Arab world was initiated by the first Arab theater performances. *Abû 'l-Hasan al-Mughaffal*, the second Arabic theater play to be produced, is an adaptation of the story of *The Sleeper and the Waker* from the Breslau edition. It was staged in 1849/1850 by the Lebanese Christian Mârûn al-Naqqâsh, privately at his house in Beirut; there, relatives and friends would

enact the play for invited guests, such as local notables and foreign dignitaries. Mârûn al-Naqqâsh (1817–1855) was a wealthy, widely traveled, and educated merchant who knew French and Italian. Having visited Italy in 1846, he became fascinated by Italian theater and opera. He introduced his first play, which was inspired by Molière's *L'Avare*, by explaining the nature of drama as a hitherto unknown literary genre in Arabic, pointing out the educational capacity of theater. Meanwhile, he staged his plays as full-blown entertainment. His *Abû 'l-Hasan al-Mughaffal* is a love comedy, in which the servant 'Urqûb, representing the prototype of the liar in classical Arabic literature, is modeled on Molière's Scapin.

Abû Khalîl al-Qabbânî (1833–1902), a Muslim author who enjoyed a traditional Arab education and did not know any European language, ranks as the founding father of Syrian drama. From 1870 on, he staged adaptations of French drama as well as his own plays in Damascus. Several of the names of the main characters in the plays as well as the mixture of love, adventure, and fairy tale incidents recall the *Arabian Nights*, such as *Hârûn al-Rashîd and Uns al-Jalîs*, and *Hârûn al-Rashîd with Prince Ghânîm Ibn Ayyûb and Qût al-Qulûb* (see *The Tale of Ghânîm ibn Ayyûb*). Although the characterization and dramatic structure in al-Qabbânî's plays are rather poor, love problems, envy, and intrigue always lead to virtue being rewarded. The Egyptian Mahmûd Wâsîf, in his *Hârûn al-Rashîd with Qût al-Qulûb, and the Fisherman Khalîfa* (1900; see *Khalîfa, the Fisherman*), stressed the popular character of Egyptian theater, introducing colloquial language as well as jokes, songs, and dances.

With the further development of modern Arabic literature under European influence from the 1920s onward, authors of fictional literature creatively transformed and reshaped characters and motifs from the *Arabian Nights*, within the context of other genuine literary and cultural traditions, such as the hitherto neglected pre-Islamic ancient Near Eastern myths, as well as plots and myths of classical antiquity. They did so in order to express their critical ideas in a symbolic way, while also aiming to protect their work from censorship. Most of these authors had studied in France and intended their literary production to convey social and political messages. Characters, plots, and devices of the *Arabian Nights* were adapted in line with contemporary ideas, with the aim of reflecting different intellectual attitudes and sociocultural developments over generations. Since the 1930s, Shahriyâr and Shahrazâd have been modeled mainly so as to illustrate the changing ideas on gender roles. Shahriyâr usually symbolizes patriarchy and the abuse of power.

The Egyptian author Tawfîq al-Hakîm (1898–1987) is considered to have been the founding father of Egyptian drama, while he is also well known for his novels and short stories. In 1934 he published his much disputed play *Shahrazâd*, which was strongly influenced by French symbolism, as part of his so-called Theater of the Mind. Written in a concise poetical language, the play was republished several times and translated into French in 1936. In the play's first edition Shahrazâd is characterized as being similar to the Egyptian goddess Isis—as “I am everything that was, that is, and that will be.” In her

mental ambiguity she evidently stands for the author's perception of the mystery of woman. For each male character in the play she embodies his particular idea of woman.

The author first explained his representation of Shahriyâr as symbolizing man's struggle against space and body, as limiting his need for a higher purpose in life. Introducing the third edition (1972), he declared the play to be open to different interpretations. It begins with the murder of a virgin, while the town's virgins celebrate their salvation by Shahrazâd, as Shahriyâr is apparently cured of his insane custom of killing a woman every night. Shahrazâd confesses that she has cured him only to save her life, not out of love. When he leaves her against her will, taking the vizier with him in search of a higher purpose in life (thus changing into a modern Sindbâd), she calls the black slave to commit adultery, seemingly only to try Shahriyâr. After the return of the two men from a futile journey, the vizier, who had loved Shahrazâd as a symbol of nature's and life's beauty, on seeing the startled slave appear from behind the black screen in her room, kills himself with the executioner's sword. But Shahriyâr, unperturbed, sets out on a new search. Shahrazâd disappointedly describes him as representing nothing but a white hair on nature's head, to be quickly pulled out and perhaps restored in youthfulness.

After harsh criticism of Tawfîq al-Hakîm, especially by the famous Egyptian writer and cultural politician Tâhâ Husayn (1889–1973), both of them wrote together, during their holidays in Switzerland, the serenely ironic, multivoiced novel *The Magic Castle* (1936), evidently to answer the critics. Tawfîq al-Hakîm is here accused by Shahrazâd and the frame story's main male characters of assigning them their roles. Kidnapped by Shahrazâd's messengers, he must spend painful weeks of reeducation in her magic castle, where he finds himself being defended by an ironic Tâhâ Husayn. Finally, in a judicial hearing on the peak of Mont Blanc, al-Hakîm is acquitted by Time, acting as the supreme judge—an allusion to the terms *zamân/dahr*, “time or fate,” which have pervaded Arabic literature since pre-Islamic times. In the novel, Shahrazâd is an ironic metaphor for the intellectual freedom and creativity of writers. In Tâhâ Husayn's short novel *Shahrazâd's Dreams* (1943), Shahrazâd is the wise and sensible admonisher of King Shahriyâr (symbolizing King Fârûq of Egypt), asking him to respect his people's desire for peace. In the short story *The Modern Shahriyâr*, also published in 1943, Tawfîq al-Hakîm confronts a critical Shahrazâd with Hitler. In his 1948 dramatic dialogue *A Thousand and Two Nights*, he depicts Shahrazâd as prompting Shahriyâr to exercise democratic rule.

In his play *Shahrazâd's Secret* (staged in Cairo in 1953), the Yemeni 'Alî Ahmad Bâkathîr (1900–1969), who had studied in Egypt, attempted a psychological interpretation, explaining Shahriyâr's gynocidal habit as being caused by impotence. His first wife, Budûr, doubting his love, arranges a love scene with a black eunuch slave to shock Shahriyâr. Shahriyâr, having been previously informed of her plan, takes it as a justification to kill them both, if only to silence her. Hoping in vain for a cure, he marries a virgin every night, only to kill her in the morning. Shahrazâd, having been informed of

this situation by Shahriyâr's physician, a friend of her father, postpones the consummation of marriage by storytelling. Finally, she cures him of his feeling of guilty conscience by transmuting the releasing scene. The Egyptian 'Azîz 'Abâza (1898–1969), in his play *Shahriyâr* (1955), depicts the murderous king as a split personality who, in the end, opts for the other side of his self. Renouncing his position as ruler, he becomes a saint, converted, however, by his reflections, not by Shahrazâd's storytelling. Other psychological or philosophical interpretations were attempted in the story *Shahrazâd Told Me* (1948) by the Egyptian author Hifnî Mahmûd, and in the two-act play *Shahrazâd's Repentance* (1955) by the Lebanese author Adîb Muruwwa. Both authors confronted their heroine with "history" as the hero—in other words, with the contemporary mentality: everybody has become a cruel Shahriyâr who cannot be changed by reason or by storytelling.

In Ahmad 'Uthmân's play *Revolution in the Harem* (1961), Shahrazâd successfully incites her companions to revolt against Shahriyâr, because all are entitled to write their own fate. The play *Shahriyâr's Nights*, by the Syrian Riyâd 'Ismat (born 1947), which was first staged in Britain in 1986, features the frame story as well as some tales from the *Arabian Nights*, told by Shahrazâd in a modernized way. The tales serve to cure Shahriyâr's hatred of women and to express Shahrazâd's message that because nobody is without fault, human relations ought to be dominated by love and mutual understanding. The further development of the literary debates on gender issues as based on the frame story of the *Arabian Nights* culminated in the postmodern, multivoiced, and multilayered novel *The Fall of the Imâm* (1987) by the Egyptian feminist author Nawâl al-Sa'dâwî (born 1930). In the chapter "Reviving Our Cultural Heritage," the Imâm, symbolizing the autocratic ruler in Islamic countries, changes into Shahriyâr as representing a cynic who had murdered his four wives out of hatred. After having sex with one of his black slave girls, for a period of twenty years he follows the custom of deflowering a virgin at the beginning of each lunar month and of killing her afterward. Then he orders his chief of security to look for a new virgin, who is to be chosen according to stereotypical ideas of female beauty as quoted from classical Arabic literature. In the end, he kidnaps Bint Allâh, a name meaning "The Daughter of God," a deeply blasphemous denomination in Islamic perception, as God never procreated a child, let alone a daughter. Representing perhaps the illicit daughter of the Imâm, Bint Allâh is a naive girl whose mother was killed when charged with fornication. Bint Allâh in this surrealistic novel is repeatedly killed by the Imâm. This night she uses magic to transform him into a docile animal, a sheep. She is nevertheless devoured by him in a cannibalistic act whereby he finally destroys himself.

The Egyptian journalist Hala Sarhân published a number of ironic short essays in her *Shahrazâd Says: I Write to You from the Harem* (1991), and *Shahrazâd Says: Madame Is Relieved Temporarily of Service* (1993). In these essays she satirizes the patriarchal social traditions of her country and the machismo of the Arab/Egyptian and, moreover, European Shahriyârs. In the allegorical novel *Shahriyâr Emigrates to the Permitted Silence* (Beirut 1995), by the Iraqi emigrant Qusayy al-Shaykh 'Askar, the hero regards himself as a

Shahriyâr who ought to kill his wife, for a physician abroad has diagnosed his sterility; thus his three sons, the “minister of finances,” the “soldier,” and the “writer,”—namely, representatives of their society’s avant-garde—are not his actual offspring. Not daring to inform them, because they would certainly side with their mother, Shahriyâr withdraws from his family in order to reflect on his own past, studying the well-known classical sources of Arabic history and culture, consulting with holy men and magicians, and visiting graveyards. His wife and his two elder sons declare him to be mad and have him locked up, as they do not understand his enigmatic language. Only when he transfers his possessions to them do they allow him to leave the country. The “writer” is the only one to sympathize with him to some extent. In a foreign country, Shahriyâr, now above the age of sixty, and belonging to the generation that fought against the foreigners in their native country, finds a new life by experiencing the love of a Shahrazâd, an educated and sensitive prostitute whom he had known from his previous travels. Shahrazâd heals his pain and depression. Here, the unfaithful wife and her sons from fathers unknown to the hero evidently stand for a treacherous native land and its ruling circles. Shahriyâr, the emigrant, is called upon to fight them because they have offended his country’s honor. Shahrazâd represents the liberating West, in granting Shahriyâr a new home and life.

The Syrian Hânî al-Râhib (born 1939), in his 1978 novel *A Thousand and Two Nights*, alludes to the famous title in order to depict the abysmal difference between the medieval, fairy tale atmosphere and contemporary life in Palestine after the 1967 and 1974 wars. The Egyptian Nobel Prize-winning Najîb Mahfûz (born 1911), in his 1982 novel *The Nights of the Thousand Nights*, employs characters and motifs from the *Arabian Nights* and also a device of European origin, a magic cap, to demonstrate the corruptibility of man caused by social conditions and the enticement by power and female beauty. The novel, written about 1978–1979 in the final period of Sadat’s government, when Islamic fundamentalism was growing in strength, reflects the then growing violence in Egyptian society. Shahriyâr’s critical self-reflections, his debates with others, particularly with Shahrazâd, his final disappearance, and his eventual transformation could be regarded as alluding to Tawfîq al-Hakîm’s play *Shahrazâd* as well as to Sadat’s 1978 autobiography *The Quest for the Self*. Spirits here act as men’s inner voices. In the end, Ma’rûf the cobbler (see *Ma’rûf the Cobbler*) represents the ordinary man, distinguished by honesty, kind-heartedness, and faith in human values, who paves the way to more social justice and the humanistic qualities of Sufism. Qusayy al-Shaykh ‘Askar’s surrealistic narrative *The Forgotten* (Beirut 1995) begins the morning after Shahrazâd has finished her storytelling. The narrative focuses on the ambiguous role of history, which included despots like Shahriyâr, Tamerlane, Napoleon, and Hitler. History is represented by an enigmatic white-bearded and white-haired sheikh wearing multicolored clothes. Hidden by a magic cap, he is at first perceived only by the narrative’s hero, a pupil in his examinations. When the boy has dismantled the sheikh in order to prove his very existence, the tale reflects the contradictory way in which he is perceived by different persons. These perceptions are those of the

pupil's parents—namely, his rationalistic father and his naive and faithful mother, and, finally, the whole town. Social relations are destroyed by mental differences. In the end, not only the sheikh's clothes but also the whole world become colorless and white like the sheikh's beard and hair.

In his novel *Thirty Tales for Ramadân Nights* (London 1991), the Lebanese exile author Sahbân Ahmad Muruwwa (born 1945) satirizes the traditions and phenomena of Arabic (and Lebanese) culture and history, such as the frame story of the *Arabian Nights* (see *The Story of King Shahriyâr and His Brother*) and motifs from other stories—namely, the *jinnî* in the bottle (see *The Story of the Fisherman and the Jinnî*), to depict contemporary Arab mentalities and life.

Perhaps the first writer to make Shahrazâd the heroine of an Arabic poem was the Egyptian author 'Abbâs Mahmûd al-'Aqqâd (1889–1964) in his first collection of poems, *The Morning's Awakening* (1916). Here Shahrazâd is a charming storyteller who cures Shahriyâr's hatred. This portrayal of Shahrazâd is an indication of the changing role of women in Egyptian society, while for another Egyptian author, Ahmad Khamîs, Shahrazâd symbolizes the glory of the Arab past. The Iraqi writer 'Âtika al-Khazraji (born 1929), in her romantic poetic dialogue *Shahrazâd in the Twentieth Century* (1954), sees Shahrazâd as the mysterious woman who loves, suffers, and remains patient: “the song of love in a world of imagination,” who has to defend herself against the powerful Shahriyâr. In the impressionistic poem *al-Harîm* (1948) by the Iraqi leftist 'Abd al-Wahhâb al-Bayyâtî (1926–1999), Shahrazâd is a venerated symbol to be revived by a young hero struggling against the long-lived demagogic traditions of power and possession policy. The Palestinian leftist Mu'în Basîsû (1930–1984), in his 1958 poem *Shahrazâd and the Knight of Hope Jamâl 'Abd al-Nasir*, confronts the medieval world of Shahrazâd, including social relations based on repression and dependence, with his own and Shahrazâd's hopes for socialistic reforms. The Lebanese poet Adonis (b. 1930) introduced song no. 6 of his poem *The Lover's Transformations* (1962) with the Koranic utterance: “They (the women) are a gown for you, and you (the men) are a gown for them” (2, 187). In this poem, Shahriyâr is still the disguised murderer who has not really been cured by Shahrazâd, “who forgot to illuminate his hidden veins.”

The *Arabian Nights* character Sindbâd the Sailor (see *Sindbâd the Seaman*) sometimes appears in the title of travel books, such as those by the Egyptians Husayn Fawzî (1900–1988) and Yûsuf al-Shârûnî (b. 1924), in order to characterize the author and his adventures abroad. Michel 'Aflaq (1910–1989), a Syrian leftist of Greek Orthodox origin, after studying in Paris became famous as the founder and subsequent leader of the socialist Baath Party in 1947; he wrote a short one-act play entitled *Sindbâd's Death* (1936). This was the first literary text in which Sindbâd functions as a metaphor for the alienated and socially frustrated intellectual who becomes the psychological victim of the older generation, while young people place their hope in his search for a different kind of life. For subsequent authors, Sindbâd, in an additional eighth journey, often symbolizes man's longing for other horizons, for intellectual freedom, and for creative self-development.

He was modeled as the social and political rebel, the revolutionary and even the awaited redeemer, who was tortured, like Jesus Christ, as in the short verse-drama *The Drama of Sindbâd* (1972) by the Egyptian Shawqî Khamîs. In Riyad 'Ismat's play *al-Sindbâd* (1981), Sindbâd is the idealistic revolutionary, who fails and loses his beloved girl, representing his homeland, because he believes in a peaceful solution to social frictions. In the satirical play *A Funny Evening to Kill Sindbâd the Porter* (1985), by the Egyptian playwright Samîr 'Abd al-Bâqî, the protagonist represents the honest and naive man of the people who is cheated by Sindbâd the Sailor as the representative of the ruling class and who is unjustly condemned to death.

In various pieces of Arabic poetry since the 1950s, such as *The Night's Journey* (1956) by the Egyptian Salâh 'Abd al-Sabûr (1931–1981), Sindbâd often represents the frustrated intellectual leaving his country, at least mentally, on his eighth journey, going away from a disgusting, ignorant, and sick environment, and looking for other, more fulfilling ways of life. The Lebanese Khalîl Hâwî (1929–1982), in *Sindbâd's Faces* and *Sindbâd on His Eighth Journey* (1957), has his hero return with an annunciation. In a long poem by the Egyptian leftist dramatist and poet Najîb Surûr (1932–1978), Sindbâd the Porter fuses with Sindbâd the Sailor in his motivation to leave "the city of agony" (1958). In his poem *Sindbâd's City* (1960), the Iraqi leftist Badr Shâkir al-Sayyâb (1926–1964) depicts in somber rhythms, alluding to Iraq, a place of hunger, barrenness, and death where all hope of rain and springtime, symbolizing the revolution, is lost. The same author's *Today He Departed* (1963) expresses the abysmal despair of a mortally sick person. In *Sindbâd Has Sung This Way* (Cairo, 1982), by the Lebanese 'Abd al-Mun'im 'Awwâd Yûsuf, Sindbâd, against the expectations of his friends, returns from his last journey, evidently the emigration to the West, full of pain and repentance. In Qusayy al-Shaykh 'Askar's short novel *The Last Journey for Sindbâd* (Beirut, 1995), the aged Sindbâd leaves his country one more time, against the advice of his sons and friends. After suffering shipwreck, he alone is saved in a country whose modern technical, political, and social life is totally unfamiliar to him, as he comes directly from the medieval world of the *Arabian Nights*. Returning home after a year's stay in that country, he is locked up in a lunatic asylum, because now, when for the first time he describes reality, nobody believes him. A year later the same foreign country's planes and modern battleships threaten to attack his country, and all of a sudden Sindbâd is regarded as an expert and is asked for his advice. But he prefers to stay in the asylum.

Other topics and motifs from the *Arabian Nights* have been employed for various purposes in different genres of Arabic literature, some of which may be mentioned more briefly. The Syrian dramatist Sa'dallâh Wannûs (1941–1997), inspired by Bertolt Brecht and Erwin Piscator, developed, after 1970, his theory of the political theater as important for opening the eyes of the illiterate strata of the Arab societies. Wannûs transformed the story of *The Sleeper and the Waker* for his 1978 play *King Is King* (reminiscent of Brecht's *Mann ist Mann*) into a forceful demonstration of the corrupting effect that a powerful position can exercise on man, irrespective of his social

origin. The Wâq-Wâq Islands in poetry and fiction represent a utopia that could be either paradise or hell. The Café Wâq-Wâq in Baghdad after World War II was a meeting-place for the existentialist and modernist poets of the time, who were influenced by English poets. In his long romantic and pessimistic poem *On the Flying Carpet* (1929), Fawzî al-Ma'lûf (1899–1930), a Lebanese emigrant to Brazil, describes his search for union with his soul and his reflections on humankind and the terrestrial world. His fellow emigrant Jûrj Saydah (1893–1978), in a poem with the same title (1949), greets his literary companions in the two Americas. Motifs such as the enchanted as well as the mythical winged horse (see *The Ebony Horse*), the bird Rukhkh, and the magic ring were employed by several poets as symbols of their longing to escape to better worlds. The Iraqi poet 'Abd al-Wahhâb al-Bayyâtî used topics and motifs from the *Arabian Nights* ironically in order to satirize an image of the Arab world that is formed by distorted stereotypes. Finally, prose writers such as the Palestinian exile to Iraq Jabrâ Ibrâhîm Jabrâ (1920–1994), the Lebanese Ilyâs Khûrî (b. 1948), the Egyptians Edwâr al-Kharrât (b. 1926) and Jamâl al-Ghâtânî (b. 1945) claim the *Arabian Nights* as their autochthonous model for modern literary techniques such as multilayered narration and the fragmentation of time.

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# The Phenomenon of the *Arabian Nights*

An alphabetically arranged survey of stories contained in various manuscripts, printed editions, and translations. Cross-references are given in boldface.

## **‘Abbâs, 537** *The Story of (Reinhardt)*

‘Abbâs, the chief of the guard of Caliph al-Mansûr, has been saved during unrest in Damascus by an unknown person. Later charged by the caliph to guard a prisoner on pain of forfeiting his life, he recognizes his rescuer. He wants to release him, but the man invents a ruse to invoke al-Mansûr’s clemency. Rather than letting him escape, ‘Abbâs should let the caliph think that he has escaped. When the caliph demands his own life instead, ‘Abbâs will then be able to show him the prisoner (Mot. P 315.1).

This tale is contained only in the Reinhardt manuscript. It is also quoted in al-**Ibshîhî**’s (fifteenth century) *al-Mustatraf*, **Ibn Hijja al-Hamawî**’s (d. 1434) *Thamarât al-awrâq*, and al-**Itlîdî**’s (seventeenth century) *I’lâm al-nâs* (no. 115).

### References:

Chauvin 5: 1, no. 1; Chraïbi 1996: 258.

## **‘Abdallâh ibn Fâdil and His Brothers, 261** (Burton from the Calcutta II edition)

When **Hârûn al-Rashîd** notices that the annual tribute of Basra has not yet been paid, he sends his boon companion Abû Ishâq al-Mawsilî to ‘Abdallâh, the governor of Basra, to inquire about the delay. Abû Ishâq is entertained as the governor’s guest for three days. During the night he sees his host leave his bed and follows him to see what he is doing. His host opens a locker, gets a whip, takes food and water from a closet, and goes to a salon into which he has locked two dogs. After whipping the dogs, he comforts them and gives them food and water. Then he returns to his bed. The next night the procedure is repeated. Back in Baghdad, Abû Ishâq informs the caliph about what he has seen, and the caliph summons ‘Abdallâh to the palace and asks him about his strange behavior. ‘Abdallâh then tells him his story.

The two dogs are actually 'Abdallâh's brothers. His father had left them a shop and some money. 'Abdallâh himself took the shop, while the two brothers invested their money in merchandise and undertook a journey. They returned in rags because their ship had been wrecked. 'Abdallâh helped them to put their affairs in order, and after some time they persuaded him to join them on a journey. After they have sailed for some time, they anchor at an island in order to search for water. There 'Abdallâh sees a dragon attacking a snake (Mot. D 615). He kills the dragon, and the snake changes into a young woman, a beautiful *jinniyya*. The ship continues its journey but loses its course. They reach a mountain where they stop again in search of water. 'Abdallâh sees a town in the distance and calls the others. As nobody dares to go there, 'Abdallâh goes on his own. When he reaches the city, he finds all the people there turned to stone (Mot. F 768.1). He sees tradesmen, shops, gold and jewels, and a magnificent palace with a king and queen of stone. Roaming through the palace he enters a room with a staircase in which a young woman is reciting verses from the Koran. He immediately falls in love with her. She greets him, calls him by name, and tells him her story.

The woman is the daughter of a mighty and wealthy king. One day a man clad in a green robe and with a radiant face had visited them. He called on them to convert to the True Faith and proved that the idols they worshiped were without power before his one and only God. The king and the people refused to relinquish their faith, and all of them became petrified. The woman herself converted to the True Faith and was spared. The man in green, al-**Khadir**, planted a pomegranate tree that supplied her with food. Afterward, he kept visiting her every Friday. Furthermore, he predicted that 'Abdallâh would eventually arrive, and told her to go with him.

'Abdallâh takes the young woman to the ship and shares the treasures he took from the enchanted town with his brothers. His brothers are not satisfied, however, and also demand the young woman, but 'Abdallâh is not willing to part with her. Seething with envy, the brothers throw 'Abdallâh into the sea. He is saved by a large bird which brings him to a palace of the jinn, where the serpent-*jinniyya* he has previously rescued from the dragon dwells. Then he is carried back to the ship, where the *jinniyya* changes the two brothers into dogs (Mot. D 141) and orders 'Abdallâh to whip them every night for twelve years (Mot. D 691).

After hearing this story, the caliph writes a letter ordering that the dogs may not be whipped any more, and that they should be released from their enchantment. When 'Abdallâh fails to flog the dogs the following night the *jinniyya* appears, and he shows her the letter. She consults her father, who tells her that the caliph is mightier than they are. Man has preeminence over the jinn, because he is God's vicar and because he performs two bows at the dawn-prayer. Thereupon the *jinniyya* lifts the spell, and the two brothers are restored to their human appearance. The *jinniyya* now tells 'Abdallâh that the young woman whom he had saved has thrown herself overboard and is dead.

The caliph appoints 'Abdallâh governor, and his brothers share in his power. They still envy him, and after some time they conspire to kill him. They drug him during a meal and throw him into the river. 'Abdallâh is car-

ried to the shore by a dolphin (Mot. B 473) and is picked up by a passing caravan. In order to have him cared for, the caravan’s leader brings him to a pious woman, who turns out to be the very same young woman he had supposed to be dead. She tells them that she was saved from drowning by al-Khadir. Al-Khadir now appears and transports both of them to Basra. In the meantime the treachery of the two brothers has been disclosed, and they have both been crucified.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. In its general outline it is very similar to *The Second Shaykh’s Story*, with its female counterpart given in *The Eldest Lady’s Tale*. The story explores dimensions of character as well as sentimental and moral aspects of behavior (Gerhardt 1963: 312–313, 426–427). Its pious traits are embellished by the inserted story, featuring the appearance of the powerful popular saint al-Khadir and the motif of the petrified people. This motif often occurs in moral tales in order to admonish the audience to heed the prescriptions of Islam.

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Chauvin 5: 2–4, no. 2. Abel 1939: 90, 113; Bremond 1991a: 86–98; Gerhardt 1963: 312–313; Lasater 1974: 118; Van Leeuwen 1999b: 499, 503–504.

***‘Abdallâh the Fisherman and ‘Abdallâh the Merman, 256* (Burton from the Calcutta II edition)**

A fisherman called ‘Abdallâh—the name literally meaning God’s slave—has a large family. As he does not catch any fish for some time, the friendly baker keeps waiting for his money while supplying bread. When fishing one day, ‘Abdallah happens to catch a man who informs him that he is one of the children of the sea (Mot. B 82). The man’s name is also ‘Abdallâh. If ‘Abdallâh the fisherman is willing to set him free, ‘Abdallâh the merman will offer a deal profitable for both of them. The fisherman should bring fruits of the land, while the merman will in exchange bring pearls, rubies, emeralds and other precious stones that are abundant in the sea. For some time they exchange their goods. When ‘Abdallâh the fisherman tries to sell some of the gems, the chief of the market informs the sultan, whose name is also ‘Abdallâh, and he summons ‘Abdallâh the fisherman. The fisherman tells the sultan about the deal he has made with his namesake, and as the king admires his riches, he is subsequently appointed vizier and married to the princess. He spends his life enjoying wealth and happiness.

One day, as the merman has questioned the fisherman about the prophet **Muhammad’s** grave, he invites him to join him on an underwater tour. ‘Abdallâh the fisherman agrees and is treated with a particular ointment that lets him breathe under water. The ointment is prepared from the liver of the Dandân, a large fish that devours mermen but that dies immediately when it hears the scream of a human being. As they travel underwater they see all kinds of fish. As a Dandân suddenly appears, ‘Abdallâh the fisherman screams, and the monster dies instantaneously.

Next they visit the city of women, where women are sent into exile when they have evoked the king's wrath—for example, by committing adultery. There are many thousand different cities underwater (AT 1889 H: *Submarine Otherworld*), and many of the mermen's customs are unknown to the humans. After a while, 'Abdallâh grows weary of eating raw fish and wants to return to the land. His friend, however, takes him to his home, where his friend's daughter makes fun of him because he has no tail. Finally he is received in audience by the king and is given a deposit to deliver to the prophet Muhammad's grave. On the way back, the two 'Abdallâhs pass a large feast. It turns out that the mermen are celebrating someone's death. When 'Abdallâh the fisherman expresses his surprise at the celebration, his friend becomes angry, since he considers the human habit of mourning a lack of trust in God. After all, anyone who dies should be grateful to be allowed to return to God, as life is only a temporary deposit. The merman requests the return of the deposit that the fisherman received from the king and subsequently terminates their friendship.

This tale is contained in the Egyptian manuscripts and the early printed editions. Chauvin considers the story to date from the twelfth or thirteenth centuries, but according to Miquel (1991b: 49–50), the story's second part is related to sailor's lore of the Baghdad period. The story's main point has been seen in the fact that the two domains of land and sea are irreconcilably different, their difference being only temporarily suspended because of the friendship of the two 'Abdallâhs (Miquel 1981: 111–142). The vicious monster Dandân is the symbol of the chasm between man and the sea, even though its liver enables man to breathe underwater. The contrast between the two domains is further demonstrated by the inversion of values. In this respect, the story contains a social dimension in the opposition between an attitude of passive survival and a spirit of enterprise. The story's social message is also elaborated in a German adaptation included in the anonymous collection *Feen-Mährchen* (1801), in which the present story appears to have served as a model for the second section of a narrative whose first part is constituted by the tale of *Jullanâr the Sea-born* (Marzolph 2000: no. 12).

**References:**

Chauvin 5: 6–7, no. 3; Gerhardt 1963: 263–269; Hansen 1990: 95–96; Irwin 1994: 211–212; Miquel 1981: 111–142; Miquel 1991b: 49–50; Sallis 1999: 128–136.

***'Abdallâh ibn Ma'mar with the Man of Basra and His Slave-girl, 106* (Burton from the Calcutta II edition)**

A man buys a slave-girl, but when he becomes impoverished he is forced to sell her again. After she has sung some very touching verses, her new owner allows her to stay with her beloved master.

This story is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in **Ibn al-Sarrâj's** (d. 1106) *Masâri'*

*al-'ushshâq* (Paret 1927b: 41, no. 110), **Ibn Hijja al-Hamawî's** (d. 1434) *Thamarât al-awrâq*, and **Dâwûd al-Antâkî's** (d. 1599) *Tazyîn al-aswâq*.

**References:**

Chauvin 5: 106, no. 36; Grotzfeld and Grotzfeld 1984: 85.

***'Abd al-Rahmân al-Maghribî's Story of the Rukhkh,***  
**139 (Burton from the Calcutta II edition)**

A person from Northern Africa (the Maghrib) has traveled the whole world. From one of his voyages, he has brought the wing-feather of a young **Rukhkh**-bird of an enormous size. He tells the story of how he found the feather:

When their ship anchored at an island they found a huge dome, which turned out to be a **Rukhkh's** egg (Mot. B 31.1.1). They broke the egg and ate the meat of the young bird inside, when suddenly the mother bird appeared. As they left the island, the bird threw a huge boulder at the escaping ship (Mot. B 31.1.2). It is said that whoever eats from the meat of a **Rukhkh** will regain his youth and the gray hair in his beard will turn black again.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau.

**References:**

Chauvin 6: 92–93, no. 256; Gerhardt 1963: 342–346; Tauer 1960: 19–20.

***Abu 'l-Aswad and His Slave-girl,*** 114 (Burton from  
the Calcutta II edition)

**Abu 'l-Aswad** buys a slave-girl with a blind eye. The people describe her to him, and he responds with a poem.

This tale is contained in the Egyptian manuscripts and most of the early printed editions.

**References:**

Chauvin 6: 154, no. 320.

***Abu 'l-Hasan and Abû Ja'far the Leper,*** 175  
(Burton from the Calcutta II edition)

A man travels to Mecca regularly and knows the way well. One day, in a mosque in al-Qâdisiyya, he meets a man suffering from black leprosy. The leper voices his intent to travel together with the man to Mecca. The man refuses, but the next day he sees the leper again in 'Aqaba, and the following day in 'Arafât. In this way the leper keeps traveling before him, and when the man listens to the sermon in Mecca, the leper is already there. Out of surprise, the man faints, and when he wakes, the leper is gone. A few days later the man meets him again and is granted a wish. The man has three wishes: that he will love poverty, that he will never lie down at night with provision

assured to him, and that he will be able to look upon the face of God. Now the first wish has been fulfilled.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau.

**References:**

Chauvin 6: 191–192, no. 360; Gerhardt 1963: 370; Marín Guzmán 2002.

### *Abû Hasan Brake Wind, 144 How (Burton)*

A bedouin in Yemen goes to live in town and becomes a wealthy merchant. When his first wife dies, he wants to marry again. At a solemn moment during the wedding, however, he cannot help letting go a loud fart. Humiliated, he runs away from the wedding, leaves his hometown, and goes to live in India. Ten years later he returns to his native town, convinced that everyone must have forgotten about him and his abominable fart. Sneaking around, he overhears a girl ask her mother when she was born, and the mother answers: “You were born on the day that Abû Hasan farted.” Shocked by the experience of seeing the date fixed according to his mishap, Abû Hasan returns to India and dies in exile.

This story is inserted into the translation by Burton without reference to an original Arabic text. Obviously, Burton liked the story so much that he thought the mystification pardonable. Similar tales are documented from early twentieth century oral tradition of the Arab world (Nowak 1969: no. 454; El-Shamy 1995: P 781.1§). The story is a scatological version of *The Story of the Qâdî Who Bare a Babe* in the Wortley-Montague manuscript, whose point is similar in that the protagonist’s “adventure” started a new reckoning of time.

**References:**

Chauvin 5: 283, no. 167; Ahmed 1997: 27, 62–63.

### *Abu 'l-Hasan of Khorasan, 259 (Burton from the Calcutta II edition)*

One day Caliph al-Mu‘tadid bi-llâh is walking through Baghdad in disguise together with his scribe Ibn Hamdûn. When they enter an alley, seeking protection from the heat, they notice a eunuch coming out of a house, calling out that he is desperately in need of some guests, since his master will not eat but with guests. The caliph and his company enter the house and are served a copious meal. Their host is Abu 'l-Hasan, a merchant. In spite of the hospitable reception, the caliph keeps frowning. At a certain moment he makes himself known and asks Abu 'l-Hasan why all the decorations in the house show the name of his grandfather, al-Mutawakkil bi-llâh. Abu 'l-Hasan then tells his story.

His father was a rich money changer, but when he inherited his fortune, he squandered everything on bad friends (Mot. W 131.1). To relieve him of his debts, his mother sold their house, but again he wasted all the money. There-

upon his mother took care of all his affairs and opened a shop for him. When he sat in his shop one day, a young woman passed by who borrowed three hundred dinars from him. She came back several times to borrow more money, and Abu 'l-Hasan even gave her a valuable necklace as a present. He became so infatuated with her that he was unable to refuse her requests.

As the young woman turns out to be a slave-girl from the palace of caliph al-Mutawakkil, Abu 'l-Hasan goes to a tailor to ask for advice. The tailor tells him that he should become friends with her own slave, who visits the shop from time to time. Abu 'l-Hasan manages to persuade the slave to help him enter the palace. The slave procures one of the caliph's robes for him and smuggles him into the harem. After some adventures he is united with his beloved, whose name is Shajarat al-Durr. When the caliph enters the harem by surprise, Abu 'l-Hasan is hidden in a souterrain. Listening to her singing, the caliph is so delighted by Shajarat al-Durr's performance that he grants her a request. She asks to be made free. Now Abu 'l-Hasan has to be smuggled out of the palace, dressed as a woman. He is caught by the caliph, who hears his story and pardons him. Shajarat al-Durr remains one of the caliph's favorite singers until he is murdered, after which the couple leave for Basra.

This tale is contained in a variety of manuscripts and the early printed editions. As a love story, it probably dates back to the Baghdad period (Gerhardt 1963: 130–137). F. Rofail Farag (1976) observes several characteristics of the Baghdad genre in the story, such as the lovers being passive until the intervention of helpers, the focus on human relations instead of on exciting events, a conventional concept of love, and a realistic narrative technique. The story is embedded in a realistic social context, with music, slaves, poetry, marriage, and descriptions of clothing, and has a historical dimension, accentuated by the account of the murder of caliph al-Mutawakkil (861). Charles C. Torrey (1896) discusses the story's relationship with a story reported by al-Ghuzûlî (d. 1412) that also contains the motif of the caliph's reconciliation with a beloved woman by way of a poem. The story is also quoted in an anonymous sixteenth-century Egyptian collection of narrative texts similar to those of the *Arabian Nights* (Grotzfeld and Grotzfeld 1984: 85, no. 5 [13]).

**References:**

Chauvin 5: 218–220, no. 129; Bencheikh 1991: 279–280; Bencheikh 1997: 19; Bremond 1991b: 11.

***Abû Hasan, the Old Man Who Bemoans Ja'far, 530*  
*The Story of (Reinhardt). The anecdote is closely*  
*linked to The Story of the Barmakids***

The old man Abû Hasan bemoans the death of Ja'far the **Barmakid** in spite of a prohibition to do so. When questioned about his behavior, he tells Caliph **Hârûn al-Rashîd** about his personal experience of Ja'far's generosity.

When Abû Hasan was a wealthy merchant in Basra, he once bought a slave-girl. The slave-girl refused to give in to his advances, because she was

owned by Ja'far and banned from the house by his jealous spouse. Nevertheless they married. Later the governor of Basra attacked the house and took the young woman to Baghdad. Abû Hasan fled to al-Rahba and worked in the shop of a blacksmith, who at one point accused him of killing his other assistant. In the end, his innocence was proved. When Ja'far's father Yahyâ visited Damascus, Abû Hasan complained to him, and he was given back his wife.

In terms of motifs, the story is similar to *The Tale of Ghânim ibn Ayyûb*.

**References:**

Chraïbi 1996: 256, no. 87-B.

### *Abû Hassân al-Ziyâdî and the Khorasan Man, 97* (Burton from the Calcutta II edition)

The tale is told by Abû Hassân al-Ziyâdî as his own adventure:

When one day Abû Hassân is in need of money, a pilgrim from Khorasan passes by, carrying a large amount of money with him. The pilgrim asks permission to deposit 10,000 dirhams with Abû Hassân, to be returned to him on his way back. Abû Hassân spends the money, and the man returns unexpectedly, telling him that he has to go back to his country sooner than expected. Abû Hassân tries to escape, but on the way he is met by a group of people looking for him. As he is taken to Caliph al-Ma'mûn, it turns out that the night before the caliph dreamed that he would save him from distress. Abû Hassân tells him his story and receives enough money to solve his problems. Furthermore, he is appointed *qâdî* of the western district of Medina.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. Besides the *Arabian Nights* proper, it is also known from an anonymous sixteenth-century Egyptian collection of narrative texts similar to those of the *Arabian Nights* (Grotzfeld and Grotzfeld 1984: 85–86, no. 9 [29]). In that version, in addition to the caliph's granting a large amount of money, the man from Khorasan relinquishes his request.

**References:**

Chauvin 6: 93–94, no. 257.

### *Abû 'Îsâ and Qurrat al-'Ayn, 148 The Loves of* (Burton from the Calcutta II edition)

The story is told by 'Amr ibn Mas'ada.

Abû 'Îsâ, a brother of Caliph al-Ma'mûn, once fell in love with Qurrat al-'Ayn, a slave-girl belonging to the vizier 'Alî ibn Hishâm. He hid his love, since he had in vain tried to buy her. One night he proposed to the caliph to pay an unexpected visit to 'Alî ibn Hishâm. When they had finished the banquet, Qurrat al-'Ayn entered to present her performance. Abû 'Îsâ turned pale and exchanged some verses with her, revealing his love for Qurrat al-'Ayn. 'Alî ibn Hishâm became aware of his feelings and, with the caliph's consent, arranged for the girl to come into his possession.

This story is contained in the Egyptian manuscripts and the early printed editions.

**References:**

Chauvin 5: 112, no. 47; Gerhardt 1963: 125–130.

***Abû Muhammad Hight Lazybones, 78* (Burton from the Calcutta II edition)**

Hârûn al-Rashîd's spouse, **Zubayda**, has a crown, but it lacks one jewel, which she wants to be larger than any jewel she possesses. After some inquiry, the caliph finds out that only one person, known as Abû Muhammad Lazybones, could possibly possess such a jewel. Hârûn al-Rashîd's executioner Masrûr goes out to fetch Abû Muhammad and admires all the wonders in his astonishing palace. When Abû Muhammad is brought to the caliph's palace, Hârûn al-Rashîd asks him to tell his story:

Abû Muhammad was once poor and lazy. One day he gave a merchant sailing for China some money to purchase something for him that would give him a profit (Mot. N 412). At first the merchant forgot his request, and only on the way back did he purchase an ugly monkey. When the ship was in port, this monkey unexpectedly imitated some pearl-divers and came out of the water with handfuls of jewels. Later, when all the ship's passengers were imprisoned by a tribe of cannibals, the monkey freed them, and the merchants rewarded him lavishly. So when Abû Muhammad finally received the monkey he was already a rich man, but even so the monkey brought him a purse containing a thousand dinars every day.

One day the monkey tells him that he is a *jinnî*. He instructs Abû Muhammad to marry the daughter of one of the notables of the bazaar. When the marriage is arranged, further instructions follow: in the house is a cabinet containing an iron coffer with four flags, a brass basin with money, a white cock, eleven serpents, and a knife. Abû Muhammad has to slaughter the cock and remove the flags as well as turn over the coffer before going to the bride. Abû Muhammad does as he is told and suddenly realizes that the bride has been abducted by the monkey. The strange objects he destroyed had constituted a talisman to protect her.

Now Abû Muhammad sets out in search of his bride. He reaches a desert where he sees two serpents fight. He kills one of them and is subsequently helped by a *jinnî*, who is the brother of the other serpent. He is told that his bride is in the City of Brass (Mot. F 761.2), and he will be brought there flying through the air on the back of a *jinnî*. On the way he is not to pronounce the name of God (Mot. C 431); when he inadvertently does so, he causes the *jinnî* to be burned. Abû Muhammad falls into the sea and is picked up by a ship. He is brought before the king of China, but soon continues his journey and reaches the City of Brass. There he receives a magic sword from a *jinnî* and is advised by a people who have their eyes in their breasts (Mot. F 512.3) to enter the city by way of a stream. In the town he finds his wife on a golden throne. She is held captive by a talisman consisting of a vulture on a pillar.



The Queen of the Serpents: Hâsib Karîm al-Dîn Meets the Queen of Serpents, by Albert Letchford (London: H. S. Nichols, 1897)

Abû Muhammad has to fumigate the vulture with musk to call forth troops of jinn who will obey him. Abû Muhammad follows the instructions and orders the jinn to fetter the monkey-*jinnû* and release the girl. Then he commands them to bring all the riches of the City of Brass to his home. After telling his tale, Abû Muhammad is once more rewarded by the caliph.

This tale is contained in the Egyptian manuscripts and the early printed editions. The story of the lazy Abû Muhammad may constitute a popular elaboration of a tale already told in the anonymous *Kitâb 'Ajâ'ib al-Hind* (The Wonders of India; see Casanova 1922: 115–116): In this early version, a poor man hands a merchant about to depart on a journey some salt in order to give it away for “a blessing” (Arabic *baraka*); in the place where the merchant announces the salt for sale, *baraka* happens to be the name of a certain fish; inside the fish’s gut they find a huge pearl that is subsequently sold to the caliph for a large amount of money. André Miquel (1981: 143–163) considers the story to have originated in thirteenth- or fourteenth-century Iraq. He sees a relation with the Sindbâd cycle (see *Sindbâd the Seaman*), although in an inverse way: the hero is passive and lazy at first, before becoming an active and persevering traveler. As in the case of Sindbâd, the story treats the spirit of commercial endeavor and the vicissitudes of the life of merchants. Another, though only slightly different, version of the story is quoted in the fourteenth-century *Kitâb al-Hikâyât al-'ajîba* (no. 11; Grotzfeld and Grotzfeld 1984: 80). Ulrich Marzolph (forthcoming), in comparing three versions of the story, concludes that the version of the *Arabian Nights* elaborates the strange and the wonderful elements and thus belongs to a chiefly entertaining genre. The version of the *Hikâyât* underlines the message that even the smallest amount of human activity and responsibility will be rewarded; stripped of its popular distortions, such as the hero’s exaggerated laziness, the version of the *Hikâyât* becomes an outrightly didactic tale. The most recent version, the one contained in the Wortley-Montague manuscript (see *History of Sultan Muhammad of Cairo*), besides being heavily abridged, is moreover rationalized: the monkey’s wonderful capacities are not elaborated, nor is the destruction of the girl’s talisman, nor are the young man’s adventures in search of his bride. Instead of the working of magic, the focus in this eighteenth-century version is on authority: the authority of wealth, of knowledge, and of power.

**References:**

Chauvin 6: 64–67, no. 233; Basset 1899; Grunebaum 1942: 282; Lasater 1974: 116–117; Miquel 1991b: 41–43; Pinault 1992: 223–225.

***Abû Niyya and Abû Niyyatayn, 382 The History of*  
(Burton from the Wortley-Montague manuscript)**

This story is part of the *Story of the King of al-Yaman and His Three Sons*, which is included toward the end of *The Tale of the Qâdî and the Bhang-eater*. It is told by an anonymous bystander.

The king of Mosul, Abû Niyya, used to be poor. One day he goes on a journey and meets a companion called Abû Niyyatayn. Abû Niyya is kind and modest, so he gives his last dinar to a beggar and takes his food from the garbage of a certain house. When the owner of the house takes pity on him and gives him some money, he buys a shop, and by and by he becomes wealthy.

Some time later Abû Niyya notices Abû Niyyatayn begging in the streets and gives him half of his money to enable him to open a shop. After some

time they join a trade caravan together, but Abû Niyyatayn envies Abû Niyya and leaves him behind in a pit. In the pit, Abû Niyya overhears a conversation between two jinn, one who haunts the daughter of the sultan and another who guards a treasure. From their talk he learns how to disempower the talismans. Eventually he is saved by a passing caravan and reaches the town whose princess is possessed by a *jinnî*. He cures her and is promised her in marriage if he can procure some valuable jewels. Subsequently he releases the treasure and marries the princess. He is even granted the government of the realm for three days a week.

One day he notices Abû Niyyatayn, who has again been reduced to poverty, and once more he gives him half of his possessions. When Abû Niyyatayn learns how Abû Niyya made his fortune, he deliberately jumps into the pit. When he is down in the well, the jinn meet again. This time, however they are angry, as their secrets have been discovered. As their misfortune appears to have arisen from that particular pit, they block the pit with stones so that Abû Niyyatayn dies.

Meanwhile, the king in Abû Niyya's country dies, and Abû Niyya himself is declared king. The other princesses are jealous of their sister, and when she has a baby they steal it while pretending she gave birth to a puppy (Mot. K 2115).

This happens again to the second child some years later. Both children are exposed in the open and found by the gardener, whose wife raises them. When the queen bears a third child, her husband remains with her and witnesses the birth of their daughter. Growing up, this daughter is so attracted to the gardener's boys that the king becomes curious. Finally, the gardener tells him how he found the boys, and the old midwife also tells the truth. The boys are united with their family, and the evildoers are banished from the country.

This story is contained only in the Wortley-Montague manuscript. Chauvin (1898) compares it to a tale in the Spanish collection *Libro de los gatos* by Odo of Cheriton (thirteenth century). The story is a combination of two well-known international tale-types. The first part corresponds to AT 613: *The Two Travelers (Truth and Falsehood)*, other versions of which are given in the *Tale of the Envier and the Envied* and in the Wortley-Montague manuscript in the *Tale of Muhsin and Mûsâ*. The second part corresponds to AT 707: *The Three Golden Sons*. The motif of the wife slandered with animal-birth also figures prominently in the first part of *The Two Sisters Who Envied Their Cadette*.

**References:**

Chauvin 5: 11–13, no. 8; Chauvin 1898a.

***Abû Nuwâs with the Three Boys and the Caliph Hârûn al-Rashîd, 105* (Burton from the Calcutta II edition)**

Abû Nuwâs buys everything he needs for a festive evening and goes out to look for company. He sees three handsome, beardless young men, who agree

to spend the evening with him. When Abû Nuwâs and his guests are getting drunk, suddenly Caliph **Hârûn al-Rashîd** enters. To reprimand him, the caliph says: "I have appointed you *qâdî* of the pimps and panders," whereupon Abû Nuwâs retorts: "Do you have a case to present before me?"

The caliph leaves the house angrily. When Abû Nuwâs comes to the palace he is punished and ordered to take off his clothes, bind an ass's saddle on his back, and make a tour around the lodgings of the slave-girls. Then his head should be cut off. After some merry exchanges of poetry, however, Abû Nuwâs is pardoned.

This tale is contained in the Egyptian manuscripts and most of the early printed editions. In a related anecdote popular in classical Arabic literature since Ibn Abî 'Awn's (d. 934) book on witty answers (*Kitâb al-Ajwiba al-muskita*), an envious person tells the joker that he has been appointed ruler of the monkeys (dogs, swine). The joker retorts: "Then, from now on, you will have to obey my orders!" (*Arabia ridens* 2: no. 319).

**References:**

Chauvin 6: 141–142, no. 297; Gerhardt 1963: 457–458; Metwali 1984: 104–107.

***Abû Qâsim Became a Qâdî, 372 How Drummer*  
(Burton from the Wortley-Montague manuscript)**

This story is included in *The Tale of the Qâdî and the Bhang-eater*. It is told by the *qâdî*.

A merchant sells his wares to a certain man for a stipulated amount of money and "anaught." After receiving his money the merchant still claims his "anaught." As they cannot agree, the two apply to the *qâdî*. The *qâdî* asks the merchant to put his hand into a basin filled with water. Then he tells him to take it out again and see what he has got. As the merchant answers, "A naught," the *qâdî* tells him to take it and leave.

This tale is contained only in the Wortley-Montague manuscript. Its central motif shows affinities to the group of tales dating from as early as Greek antiquity that are known in comparative folk-narrative research as AT 1804: *Imagined Penance for Imagined Sin*.

**References:**

Chauvin 6: 62, no. 230.

***Abû Qîr the Dyer and Abû Sîr the Barber, 255*  
(Burton from the Calcutta II edition)**

Abû Qîr the dyer and Abû Sîr the barber live in Alexandria as neighbors. Abû Qîr is a swindler who deceives his customers, and Abû Sîr is a poor man. They decide to leave their town and venture into the world to try their luck. Traveling by ship, Abû Sîr earns a lot of money during the journey by shaving the passengers, while Abû Qîr only sleeps and consumes the food that Abû Sîr brings him.

As they arrive in a town, they rent a room together. Again, Abû Qîr spends his days sleeping, while Abû Sîr works as a barber. When after forty days of work Abû Sîr falls ill, Abû Qîr takes his money and leaves. Roaming through the town he notices that the people's clothes are dyed only white and blue. As the city's dyers do not allow him to open a shop, Abû Qîr turns to the ruler, who grants his wish to build a shop with money from the treasury.

After some time, the lodging's porter finds Abû Sîr lying sick in his room and takes care of him until he has recovered. When Abû Sîr is better, he goes into town and sees the shop of Abû Qîr. Instead of welcoming him, Abû Qîr orders his slaves to give him a beating and chase him away. Then Abû Sîr notices that the people neither possess a bathhouse nor do they even know what a bathhouse is. He turns to the king for help and is provided with a splendid bathhouse that soon makes him a rich man.

Abû Qîr hears about Abû Sîr's bathhouse, visits him, and the two are reconciled. Abû Qîr, however, envies Abû Sîr and plots to destroy him. He denounces Abû Sîr as a Christian spy who wants to poison the king by applying a depilatory paste. The king imprisons Abû Sîr and gives a sea-captain orders to put him into a sack with unslaked lime and drown him in the sea in front of the palace. The captain has once been treated very well by Abû Sîr in his bathhouse, however, so instead of killing him, he brings him to his house on an island and "drowns" a sack full of stones. As the king acknowledges the execution by making a signal, his magic ring falls in the water.

In the meantime Abû Sîr is fishing for their dinner and catches a big fish. When he slits it open, he finds the king's ring, which has been swallowed by the fish (cf. AT 736 A: *The Ring of Polycrates*; EM 10: 1164–1168). The ring is actually an enchanted one: if anyone wearing it points at another person, that person's head will fall immediately from his shoulders. Abû Sîr restores the ring to the king and tells him everything that has happened. Abû Qîr is put to death in spite of Abû Sîr's pleas to spare him. Just as Abû Sîr returns to Alexandria, a sack with Abû Qîr's body is washed ashore. That is why the place is known as Abû Qîr.

This story is contained in the Egyptian manuscripts, the Reinhardt manuscript, and the early printed editions. It is a variation of the international tale-type AT 613: *The Two Travelers (Truth and Falsehood)*, which usually treats the competition between two men, one of them chancing to make his fortune by being good-natured, the other one eventually meeting his death by unsuccessfully aiming to outdo his rival while being unfriendly (see also *The Envier and the Envied; Abû Niyya and Abû Niyyatayn; Muhsin and Mûsâ*). Mia Gerhardt (1963: 269–272) points out a parallel between this story and the story of *'Abdallâh the Fisherman and 'Abdallâh the Merman*. Both stories share a similar plot; the heroes bear similar names but represent opposite values, while good is rewarded and evil is punished. The mention of coffee and tobacco in the story suggests that it was recorded in or after the sixteenth century. Jamel Eddine Bencheikh (1988: 137–145) follows André Miquel (Miquel et al. 1980) in placing the story's origin at the beginning of the seventeenth century. He characterizes the story as a moral tale in which innocence triumphs over perfidy; some of the apparent contradictions, such

as Abû Qîr's temporary success, may be explained by referring to the story's overall context. Bencheikh also discusses the question of whether the story is really an indictment against perfidy, or rather a disguised protest against the monopoly of the dyers in Gizeh. Moreover, he proposes a Freudian interpretation of the story, Abû Qîr representing the Ego and the body, while Abû Sîr symbolizes the Id and the soul. The two characters thus appear to represent two inseparable contradicting components of a single personality.

**References:**

Chauvin 5: 15–17, no. 10; Miquel 1991b: 45–46; Shamy 1990: 85–92; Vernay 1985–1986: 166–167.

***Abû Sâbir, 271 The Story of* (Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by *The History of King Âzâdbakht and His Son*. It is told on the third day by the prince to demonstrate that patience will always prevail.

A village headman called Abû Sabîr (literally “the Patient One”) has a herd of cattle. When a lion devours some of his animals, his wife tells him to go kill the lion, but Abû Sâbir advises her to be patient. Soon the lion is killed by the king.

Some time later a man in the village is killed. While people are looking for the murderer, the village is plundered, and Abû Sâbir's herd is confiscated. His wife insists that he go and claim the cattle, but Abû Sâbir prefers to be patient, because the king is an evildoer. He is subsequently denounced to the king by his neighbor and chased from the village with his family. On the way his children are abducted by thieves and his wife is kidnapped by a horseman. Although he continues his peregrinations, he is captured and sentenced to forced labor.

As Abû Sâbir one day mentions his conviction that by being patient, any man can obtain the king's throne, the king overhears him and throws him into the dungeon. There he is imprisoned together with the king's brother, who suddenly dies. At that moment a rebellion breaks out, bringing down the king. The rebels free Abû Sâbir from his cell, thinking that he is the king's brother, and put him on the throne. Now that he is king, he takes revenge on the thieves and the horseman.

The tale of *Abû Sâbir* is contained only in the Breslau and Beirut editions. It elaborates the motif “Patience rewarded” (Mot. Q 64).

**References:**

Chauvin 8: 81–82, no. 51.

***Abû Suwayd and the Pretty Old Woman, 152* (Burton from the Calcutta II edition)**

Abû Suwayd once entered a garden to buy fruit. In a corner of the garden he noticed an old woman with gray hair. He agreed with his company that she

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was very beautiful but could be even more so if she dyed her hair. In response, the old woman admonished them, pointing out that dye is transitory.

This tale is contained in the Egyptian manuscripts and most of the early printed editions.

### References:

Chauvin 6: 153, no. 318.

## *Abû Yûsuf with Hârûn al-Rashîd and Queen Zubayda, 119 The Qâdî* (Burton from the Calcutta II edition)

(1) *Hârûn al-Rashîd* lies down to rest. As he notices traces of semen on his bed sheet, he calls the judge *Abû Yûsuf* to ask his advice, whether he should suspect his spouse, *Zubayda*, of deceiving him. *Abû Yûsuf* notices a cleft in the ceiling and tells *Hârûn* that it is the semen of a bat. He pokes into the hole and the bat falls down. *Hârûn al-Rashîd* is extremely pleased, and *Zubayda* promises *Abû Yûsuf* a lavish reward.

(2) Another time, *Abû Yûsuf* is to judge the quality of different kinds of fruit. He requires the fruit to be brought to him, since it is not fair to pronounce judgment on the absent.

The story of *The Qâdî Abû Yûsuf with Hârûn al-Rashîd and Queen Zubayda* is contained in the Egyptian manuscripts and most of the early printed editions. In a similar manner, in *The Rake's Trick against the Chaste Wife* a husband discovers traces of liquid on his bed; it turns out to be the white of a raw egg, deposited by a jealous man. The second piece in this little conglomerate of anecdotes about the famous *qâdî* *Abû Yûsuf* (d. 798) has been popular in Arabic literature ever since the ninth century, when it was included in *al-Jâhiz's* (d. 868) *al-Bayân wa-'l-tabyîn* (*Arabia ridens* 2: no. 70).

### References:

Chauvin 7: 115, no. 384.

## *'Adî ibn Zayd and the Princess Hind, 140* (Burton from the Calcutta II edition)

*Al-Nu'mân*, the king of the Arabs of Iraq, has a beautiful daughter called *Hind*. One day *'Adî ibn Zayd* sees her in church, and they fall in love. *Hind's* maidservant manages to have sex with *'Adî ibn Zayd* in exchange for arranging a meeting between the two lovers. Then a marriage is arranged with *Hind's* father.

This tale is contained in the Egyptian manuscripts and the early printed editions. For another story relating to *Hind bint al-Nu'mân*, see *Hind bint al-Nu'mân and al-Hajjâj*.

### References:

Chauvin 6: 50, no. 216; Gerhardt 1963: 125–130.

### **‘Adīla, 432 Story of (Habicht)**

This story is part of the story of Sultan *Salīm of Egypt*. It is told by the *qalandar* to Salīm.

A young silk-merchant in Arabia is married to a beautiful woman named ‘Adīla. When she dies he weeps on her grave as he has promised her. Suddenly a demon appears who restores her to life. When the merchant goes home to fetch her decent clothes, the woman joins a prince who happens to pass by on the way to his palace. When the merchant finds out where she is, he begs the prince to return her to him. His wife instead pretends that he is a robber who stole her possessions and wanted to bury her alive, and the prince believes her. As the merchant is about to be hanged, he is saved by a demon.

Habicht’s text follows the enlarged Gauttier edition (1822–1823) of Galland’s adaptation, which in turn may ultimately derive from an unknown Arabic or Persian manuscript. Gauttier presents the story as an apocryphal legend about Jesus, who appears both to resuscitate the woman and to save the man; in the end, he puts the treacherous woman to death for good. The story corresponds to the international tale-type AT 612: *The Three Snake-Leaves*. It is known from **Ibn al-Sarrāj**’s (d. 1108) *Masāri‘ al-‘ushshâq* (Paret 1927b: 71–72, no. 186); cf. Basset 1924–26, vol. 2: 15–16, no. 6, al-Damīrī’s (d. 1405) *Hayât al-hayawân*, **Dâwûd al-Antâkî**’s (d. 1599) *Tazyîn al-aswâq*, and al-Qalyûbî’s (d. 1658) *Nawâdir*.

#### **References:**

Chauvin 5: 17, no. 11; 8: 119–120, no. 104.

### ***Adulteress, 501 The Story of the Admonished* (Wortley-Montague)**

This story is part of the *Night Adventure of Hârûn al-Rashîd and the Youth Manjâb*.

The king’s most valiant general is married to a beautiful woman. As the king one day sends him to a certain town to assist the people against their enemies, the man is worried about his wife’s chastity. He advises his wife that if one day she were unable to control her carnal desires, she should definitely visit a certain man and receive what destiny has in stock for her. Although his wife rejects the possibility of needing this advice, she is soon filled with carnal desire. Following her husband’s advice she tries to seduce the man whom he had indicated. The man appears to comply, but he wants to buy some food first. He returns with a recently slaughtered sheep and instructs her to suspend it from the ceiling. Then he stays away for seven days while the meat is rotting away and the wife has trouble chasing away the dogs. As she criticizes his behavior, he justifies himself: had he agreed to her suggested adultery she would have become as rotten as the piece of meat. When the husband returns, she tells him about her adventure and the man rewards his friend with a new robe.

*The Story of the Admonished Adulteress* is contained only in the Wortley-Montague manuscript. In terms of moral, it reads like a version of stories such as *Fîrûz and His Wife* (and analogous tales) with inverted gender roles.

## *Adulteress Who Tested Her Husband's Trust, 427* *The Story of the (Habicht)*

This story is part of *The Story of the Woman Who Had Two Husbands*.

The king of Isfahan's favorite concubine falls in love with a young silk-merchant and has him smuggled into the harem in a trunk. Suddenly the king enters and wants to inspect the trunk. She tells him that her lover is inside, and when he becomes furious she pretends that it was only a test of his trust. She permits him to open the trunk, but now the king wants to demonstrate that he also trusts her and leaves without insisting.

Habicht's text follows the enlarged Gauttier edition (1822–1823) of Galland's adaptation, which in turn might ultimately rely on an Arabic or Persian manuscript owned by Langlès. The story is a variation of the international tale-type AT 1419: *The Returning Husband Hoodwinked*. Contrary to the situation of teaching "women's wiles" in the story of *The Tailor and the Lady and the Captain*, the present tale treats a situation of actually intended intimacy.

### References:

Chauvin 6: 176, no. 334.

## *Ahmad and the Fairy Perî Bânû, 355 Prince* *(Burton referring to Galland's adaptation)*

One of the kings of India has three sons, called Husayn, 'Alî, and Ahmad, and a niece whose name is Nûr al-Nahâr. Since all of the three young men are in love with their cousin, their father devises a way to prevent them from becoming jealous. He sends the three brothers on a journey. Whoever will bring back the most wondrous object is to be married to Nûr al-Nahâr. Husayn departs for Bishangarh and acquires a magic carpet that can take its owner everywhere he likes (Mot. D 1155, D 1520.19). 'Alî ends up in Shiraz, where he buys an ivory tube that enables the owner to watch events taking place hundreds of miles away (Mot. D 1323.9). Ahmad arrives in Samarkand and finds a magic apple whose smell can cure every illness (Mot. D 1500.1.5.1).

When on their way back home they meet, they see through the magic tube that Nûr al-Nahâr is ill. They fly back on the magic carpet and cure her with the magic apple. As all three of them have an equal share in her cure, the contest is judged undecided. Next each of the three brothers is to shoot an arrow. The one whose arrow reaches the farthest is to be married to Nûr al-Nahâr. It is 'Alî who wins the contest, although Ahmad's arrow cannot be found. Husayn is embittered and turns to the life of a dervish.

One day, as Ahmad is looking for his arrow, he finds the place where it has landed. Close to it is a pit giving access to an underground passage that eventually leads to an iron door. Venturing through the door, Ahmad arrives at a spacious cave and a luxurious palace. There he meets the beautiful Perî Bânû, the daughter of a *jinnî*-king, who is in love with him and has lured him to this palace by deflecting his arrow. Ahmad and Perî Bânû marry and for some time enjoy a pleasant life in her land.

After some time, Ahmad asks permission to visit his father and then acquires the habit of visiting him once every month. As nobody knows where he lives, the king is incited by his wicked vizier to have a sorceress follow him. The sorceress finds out that he is living with a *jinnû*-princess. The king is then made to request various gifts from him, which he duly provides with his wife's help. Finally, his father asks him to fetch some of the water from the Lion's Spring, which cures every disease. Perî Bânû instructs him how to reach the Lion's Spring, and he departs with a ball of thread, the carcass of a sheep, two speedy horses, and a vessel for the water. He manages to find and open the castle that contains the spring, distract the watching lions with the dead sheep, pass them by on his horses, and fill the vessel with water from the spring.

The king is still not satisfied and now asks for a man of small size that has the strength of a giant. Perî Bânû notices that her brother matches the description and sends him to the king. The king is so horrified by the *jinnû* that he neglects the rules of hospitality. Enraged, the *jinnû* kills the king and all the conspirators against Ahmad. Ahmad now ascends the throne, while Perî Bânû becomes his queen.

This story is one of the **orphan stories** that were included by Galland in his French adaptation *Les Mille et une Nuits* of which no Arabic original has ever been discovered. Galland claims that the Syrian Maronite **Hannâ Diyâb** told him the story, among several others. This tale is the first, and in fact the only, instance in the *Arabian Nights* introducing the flying **carpet** that later was to become the stereotypical embodiment of Oriental magic in the Western imagination. In German literature, Goethe's story and the play *Was wir bringen* (1802) show some resemblances to the story (Mommsen 1981: 80–84, 145–146, 170–185, 287–288); particularly the episode with the flying carpet is remarkably similar, although in the play it contains an additional symbolic meaning. Motifs from the story were also used by Goethe for his *Die neue Melusine* (1782–1807) and *Novelle* (1826–27).

The story is a combination of the international tale-types AT 653 A: *The Rarest Thing in the World* (EM 2: 903–912, at 909–910) and AT 465: *The Man Persecuted Because of His Beautiful Wife* (EM 9: 162–171). AT 653 A is first attested by the present version; later versions are documented for large parts of Europe, the Near East, and South Asia. Special attention has been paid to the mention of the telescope, which was invented around 1600. AT 465 is first documented in Chinese and Japanese literature in the seventh century. The present tale is closely related to the international tale-type AT 653: *The Four Skillful Brothers* (EM 2: 903–912), in which the suitors by means of extraordinary skills find the abducted bride and kill her abductor. This tale goes back as far as the Indian *Vetâlapancavimsati* (no. 5). It is also attested in two medieval Persian works, Nakhshabî's adaptation of the **Tuti-nâme** (ca. 1330) and the *Sindbâd-nâme* (see *Book of Sindbâd*).

#### References:

Chauvin 6: 133–136, no. 286; Abdel-Halim 1964: 279–284, 438–442; Bürgel 1979: 106–107; Clouston in Burton 13: 600–616; Coote 1881: 183–184 and passim;

Elisséeff 1949: 46; May 1986: 82–92 and passim; May 1988a: 191–202;  
Mazdâpur 1992; Østrup 1925: 68; Walther 1990a: 152–165.

### *'Alâ' al-Dîn; or the Wonderful Lamp, 346* (Burton referring to Galland's adaptation)

A tailor in China has a son who is a good-for-nothing and who refuses to learn a trade. When his father dies, his mother has to earn their livelihood. One day a Moor approaches the boy and pretends to be his father's brother. The Moor appears to be extremely friendly when visiting 'Alâ' al-Dîn's home. He opens a shop on 'Alâ' al-Dîn's behalf and manages to gain his sympathy. Some time later, the Moor lures him out of the city and takes him to a certain spot. There he makes the earth split open by means of incantations and shows 'Alâ' al-Dîn a marble slab with a copper ring. The secret entrance leads to a treasure that can be entered only by 'Alâ' al-Dîn (Mot. D 827). It contains four halls with jars, which 'Alâ' al-Dîn is supposed to cross without halting, a garden, and a large room in which a lamp hangs from the ceiling. Handing him a ring that will protect him, the Moor tells 'Alâ' al-Dîn to fetch him that lamp.

'Alâ' al-Dîn follows the magician's instructions and finds the lamp. As he is climbing out of the cave, the Moor refuses to help him but only wants him to hand over the lamp. As 'Alâ' al-Dîn refuses to comply, the Moor gets extremely angry, closes the exit by means of magic, and returns to Africa. In despair, 'Alâ' al-Dîn wrings his hands and by so doing rubs the ring. Much to his surprise, the ring's *jinnî* appears and carries him back to the surface of the earth. When his mother later inadvertently rubs the lamp, a powerful *jinnî* appears (Mot. D 1662.2) who serves them a copious meal on silver and gold plates. 'Alâ' al-Dîn makes money by selling the plates.

One day 'Alâ' al-Dîn sees princess Badr al-Budûr and immediately falls in love with her. He sends his mother to the palace to ask for her in marriage, taking as a present a bowl filled with jewels procured by the *jinnî*. After some effort, 'Alâ' al-Dîn's mother presents the jewels to the king and asks for the princess in marriage. The envious vizier manages to obtain a delay of three months, since he wants to have the princess for his son. When after three months the wedding of the vizier's son with the princess is arranged, 'Alâ' al-Dîn uses his magic powers to break up the marriage. Furthermore, he collects an enormous dowry and has a sumptuous palace built in one night (Mot. D 1132.1). The wedding takes place, but the vizier still envies him. 'Alâ' al-Dîn shows his powers by procuring marvelous gems and by defeating the enemies of the empire.

In the meantime the wicked Moor discovers that, contrary to his expectations, 'Alâ' al-Dîn is still alive. He departs for the capital of China, where he roams through the streets and offers new lamps in exchange for old ones (Mot. K 266, D 871.1). 'Alâ' al-Dîn's wife, the princess, who does not know the secret of the lamp, exchanges the magic lamp for a new one, and immediately the Moor orders the lamp's *jinnî* to transport the palace to Morocco. The king, seeing that the palace has vanished together with his daughter, has



'Alî Bâbâ and the Forty Thieves: 'Alî Bâbâ finds the Body of His Brother, Qâsem, by Helen Stratton (London: Blackie and Son, 1902)

'Alâ' al-Dîn arrested. He is allowed forty days to find the princess. As he happens to rub his ring, the ring's *jinnî* appears and transports him to the palace in a flash. There he disguises himself as a peasant and buys some henbane with which to drug the Moor. When the magician is finally killed, the palace is brought back to China.

In a final episode, the Moor's brother wants to take revenge on 'Alâ' al-Dîn. He manages to enter the palace dressed as a female devotee. When he suggests that a **Rukhkh's** egg be procured to adorn the dome of the palace, the lamp's *jinnî* gets so angry that he reveals the fraud to 'Alâ' al-Dîn. While attempting to murder 'Alâ' al-Dîn, the Moor's brother is himself killed. From now on, 'Alâ' al-Dîn and the princess live happily ever after.

The story of *'Alâ' al-Dîn and the Wonderful Lamp* is one of the most popular stories of the *Arabian Nights*, both in the West and in the Arab world. It has served as a source of inspiration for numerous stories, novels, films, and other reworkings until the present day. Together with **'Alî Bâbâ and the Forty Thieves**, the story has become the prototype of the Oriental fairy tale. This is all the more remarkable since its philological status is, to say the least, dubious. The story of *'Alâ' al-Dîn* has never been included in the main Arabic manuscripts and editions, indicating that it was not part of any original version of the *Arabian Nights*. It is one of the so-called **orphan stories**, implying that it first appeared in Galland's French adaptation *Les Mille et une Nuits*. Its origin has a tale of its own that can be reconstructed quite faithfully. In 1709, Galland noted in his diary that the Syrian Maronite **Hannâ Diyâb**, who was introduced by Galland's friend Paul Lucas, told him the story. Meanwhile, Galland took notes that he later reworked into the story's published version. Galland also claimed that he received a written version of the story from Hannâ Diyâb, but that has never been confirmed. In 1888, Hermann Zotenberg published an Arabic version of the story, a text he had located in the Bibliothèque Nationale in Paris. As it was copied from a manuscript dated 1703, a year before the first volume of Galland's adaptation was published, this Arabic text appeared to be the much sought-after source of Galland's rendering. It soon became clear, however, that the text was a forgery produced by the Lebanese scholar Michel **Sabbâgh**, who had compiled several pseudo-*Arabian Nights* manuscripts in Paris.

Previous scholarship has often pointed out that the story's text contains a number of European elements and corresponds quite well to both European taste and the European tradition of fairy tales. William A. Clouston (1887b) compared the tale with similar tales in Italian, German, Albanian, Greek, Danish, and other languages. In a recent study, Anja Hänsch (1998) has argued that a structural analysis of the story can help prove its close relationship to European fairy tales. Even if that were correct, as is generally acknowledged, it does not necessarily rule out the story's Eastern origin. Folklore versions of the story have been recorded in Arabic, although those may be based on Galland's version. E. Gaál (1973) has found parallels in Egyptian papyri from the Hellenistic and Roman periods (second to fourth centuries). He associates the story with the practice of grave-robbing in Egypt and argues that the story probably originated in the period just after the Arab conquest of Egypt in the seventh century. On the other hand, one might also

argue that the story's theme and motifs are so generally well known that similarities between various stories do not necessarily prove relationships.

In folklorist terms, the story has been classified as the international tale-type AT 561: *Aladdin* (EM 1: 240–247). This tale-type shows close affinities with the neighboring tale-types AT 560: *The Magic Ring* and AT 562: *The Spirit in the Blue Light*. Whether or not concepts occurring in the neighboring tale-types, such as the magic ring or the invocation of a demon by means of lighting a fire, have contributed to the genesis of the tale of 'Alâ' al-Dîn still remains a matter of discussion. Joseph Sadan (1999; 2001a; 2001b) has recently pointed out an Arabic manuscript text in which the demon's function is linked to the cleaning of a crystal lamp; as that manuscript cannot be dated with certainty, its relationship to the tale of 'Alâ' al-Dîn is unclear. Another version of the tale of 'Alâ' al-Dîn is given in *The Story of 'Alî al-Khawâjâ* in the Reinhardt manuscript.

Soon after its appearance in Galland's *Mille et une Nuits*, the story of 'Alâ' al-Dîn inspired a wave of adaptations in literature and music. One of the earliest adaptations was compiled by the prolific German author Johann Leonhard Rost (d. 1727); his tale *Das unschätzbare Schloß in der afrikanischen Höhle Xaxa* (The Invaluable Castle in the African Cave Xaxa) developed into popular reading matter. A highly influential artistic rendering of the story was made by the Danish playwright Adam Oehlenschläger (1805). Oral versions of the tale as a rule do not predate 1850 and are bound to constitute more or less adapted retellings from the *Arabian Nights*.

The story's doubtful philological status has never harmed its popularity and has never discouraged scholars from analyzing its form and content. The development of the hero's personality from a poor and naive boy to a wealthy, sensible hero, and the motifs of predestined luck, the opposition of magic and rationality, and the use and abuse of power have always charmed and inspired scholars of various disciplines. Moreover, the story of the young man and the powerful *jinnî* fascinates the Western public. Its continuing hold on imagination is proved by the many films based on the story of 'Alâ' al-Dîn that have been produced ever since the beginning of the cinema.

#### References:

- Chauvin 5: 55–67, no. 19; Ali 1981: 119–120; Bencheneb 1977: 110–120; Clouston in Burton 13: 564–576; Cole 1992; Cooperson 1994; Coote 1881: 185–186; Gallini 1995; Gardner 1907; Gerhardt 1963: 322–328; Gorchev 1992; Grotzfeld 1992: 171–172; Horálek 1969: 162–169; Huet 1918; Irwin 1994; Khawam 1988b; Van Leeuwen 1999a: 18–22; Long 1956; Macleod 2003; Marzolph 1995; May 1986: 82–92 and passim; Mommsen 1981: 86–101, 125–130; Nadel 1997; Nöldeke 1888; Plotz 1998; Scheinin 1993; Sironval 1998; Staninger 2003; Stephens and McCallum 1998: 232–240; Walther 1987: 113–123; Wise 2003; Yotte 1994; Zotenberg 1887b: 233–235; Zwanzig 1989a: s.v. "Aladin."

### 'Alâ' al-Dîn Abu'l-Shâmât, 63 (Burton from the Calcutta II edition)

A merchant in Cairo has no child. After he has bought seed-thickener at the druggist, his wife bears him a son (cf. Mot. T 511.1) with two moles (*shâmât*)

on his cheeks—hence he is nicknamed “The one with the moles” (Abu 'l-Shâmât). As the merchant is very concerned about his son, he lets him grow up in a vault, isolated from the outside world. After some years the child comes out and demands that his father take him to his shop. Because the other merchants did not know that he had a son, the merchant has to give a banquet, as is customary when a child is born. Present at the banquet is also the merchant Mahmûd of Balkh, who outwardly professes to be a Muslim but is a Magian at heart, and who prefers boys to women. Mahmûd promises a reward to the sons of the merchants if they manage to persuade 'Alâ' al-Dîn to go with him on a trade journey. 'Alâ' al-Dîn is reluctant to depart, but his father provides him with merchandise and a caravan and sends him with Mahmûd to Baghdad. On the way Mahmûd tries three times to seduce 'Alâ' al-Dîn, but the young man rejects his advances. Then, a short distance from Baghdad, the camp is attacked by bedouin, and 'Alâ' al-Dîn is saved only by calling out the name of the well-known saint al-Jîlânî. Mahmûd, who also survives the attack, takes him to Baghdad and vainly attempts to seduce him a fourth time.

Taking refuge in a mosque, 'Alâ' al-Dîn is noticed by two men who ask him to help them. One of them had married the young woman Zubayda. He divorced her but now regrets his decision and wants to have her back. According to the law, that can be realized only after she has been married to another man and divorced a second time. They ask 'Alâ' al-Dîn to marry Zubayda and divorce her soon after; in case he refuses to do so, they agree that he will have to pay a fine of 10,000 dinars. 'Alâ' al-Dîn marries the young woman but, after a delicious night, falls in love with her and refuses to set her free. The judge gives him three days to collect the fine. While the young couple are sitting at home in desperation, they are visited by three dervishes, who are in fact **Hârûn al-Rashîd**, his vizier Ja'far the **Barmakid**, and his executioner Masrûr in disguise (Mot. K 1812.17). When Hârûn al-Rashîd learns of their problem, he arranges for a caravan with merchandise to be sent to 'Alâ' al-Dîn, who is then able to pay the money. 'Alâ' al-Dîn is appointed provost of the merchants of Baghdad, with Ahmad al-Danaf and Hasan Shûmân as his adjutants.

When some years later Zubayda dies, Ja'far and 'Alâ' al-Dîn go to the slave market to buy a new concubine. One of the emirs also wants to buy a concubine for his son, but as the most beautiful young woman is acquired by 'Alâ' al-Dîn, he is bent on revenge. The emir has the archthief Ahmad Qamâqim released from prison; he breaks into the caliph's palace and steals a number of valuable objects. As 'Alâ' al-Dîn is celebrating his wedding, Qamâqim sneaks into 'Alâ' al-Dîn's house and deposits the stolen objects, keeping only a precious lantern for himself. When the stolen objects are later found, 'Alâ' al-Dîn is thought to be a thief and is sentenced to death. His pregnant wife is made a kitchen maid, since she refuses to marry the son of the emir. Ahmad al-Danaf, Hasan Shûmân, and 'Alî Zaybaq later rescue 'Alâ' al-Dîn, and a certain criminal is hanged in his place. 'Alâ' al-Dîn is smuggled to Alexandria, where he opens a shop. Soon 'Alâ' al-Dîn's son Aslân is born. He is brought up as the emir's son, but after he has heard Ahmad Qamâqim

tell about the lantern, he discovers his true father's identity. When he attracts the caliph's attention by some brave action, the true facts are revealed and the caliph finds out about the deceit.

Meanwhile, in his shop 'Alâ' al-Dîn finds a precious stone with many facets and containing talismanic characters. A rich Frankish merchant offers to buy the stone at a high price, and in order to collect the money he asks 'Alâ' al-Dîn to come with him to his ship. There 'Alâ' al-Dîn is drugged with henbane (Mot. R 22) and taken to Genoa. On the way the Christians capture some Muslim merchants who are executed one after the other by the Frankish king. Just as it is 'Alâ' al-Dîn's turn, an old woman asks the king to give 'Alâ' al-Dîn to her, as she needs a helping hand for her work in the convent and the church.

After 'Alâ' al-Dîn has worked in the church for seventeen years, one day princess Husn Maryam visits the church accompanied by a young woman. The young woman turns out to be none other than Zubayda, 'Alâ' al-Dîn's wife, whom he had thought dead. It becomes known that Zubayda had been abducted by a *jinnî*, and the body they had buried was not hers. The princess turns out to be a Muslim, who knows every detail about 'Alâ' al-Dîn's and Zubayda's adventures. She even knows about the magic jewel, as it had been predicted a long time ago that she would marry 'Alâ' al-Dîn, that actually being the reason for her having had Zubayda abducted by a *jinnî* in her service. Now the Frankish king is summoned to convert to Islam, but when he refuses he is killed. Then the two women and 'Alâ' al-Dîn travel back to Baghdad on a flying couch (Mot. D 1520.17) procured by the magic jewel. On the way the jewel's magic properties are further exploited to build a pavilion for rest, to let trees grow and rivers flow, to provide them with a table filled with food, and to defeat an approaching army. When they finally arrive in Cairo, 'Alâ' al-Dîn marries princess Husn Maryam.

This story is contained in the Egyptian manuscripts and the early printed editions. It probably originated in the Egyptian oral tradition, as it contains elements of the *sîra* genre (see **Romances of Chivalry**), including a confrontation with the Christians. In terms of narrative motifs, the story also bears a certain resemblance to the tale of **'Alî Nûr al-Dîn and Maryam the Girdle-girl**. Moreover, mention is made of popular characters from rogue-stories, such as the semihistorical figures Ahmad al-Danaf, Hasan Shûmân, and 'Alî Zaybaq. Mia Gerhardt (1963: 186–187) discerns three parts in the story's structure: the episodes of the journey to Baghdad and the treason of Qamâqim are more or less similar in pace and style; the third part, with 'Alâ' al-Dîn's peregrinations, seems to have been added later. The use of objects as a means of practicing magic is considered typical of Egyptian stories.

#### References:

- Chauvin 5: 43–49, no. 18; 'Abd al-Ghanî 1994: 273; Abel 1939: 92–93; Bochman 1997: 42; Brandenburg 1973: 45–46; Chraïbi 1996: 121; Gerhardt 1963: 184–190; Qalamâwî 1976: 105, 239–245, 312; Rescher 1919: 18–19; Schützinger 1973: 212–214; Yûnis 1998: 169–230.

### *Alexander and a Certain Tribe of Poor Folk, 161* (Burton from the Calcutta II edition)

**Alexander the Great** comes to a poor and primitive people. As their king refuses to appear before him in spite of his summons, Alexander goes to him. He realizes that the people do not possess any gold, and that they bury their dead ones in front of their houses, so as to be always aware of the presence of death. Moreover, they do not eat meat. The king of the tribe shows Alexander two skulls, one of a good king and one of a bad king, and asks his opinion as to which one he identifies with. Alexander offers him his friendship, but the king rejects it: "Everyone is your enemy because you are rich, while everyone is my friend because I possess nothing."

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in the **mirror for princes**, *al-Tibr al-masbûk*, attributed to al-Ghazzâlî (d. 1111).

#### References:

Chauvin 6: 185–186, no. 352; Gerhardt 1963: 359–360; Yamanaka (forthcoming).

### *Alexander the Great, 527 The Story of (Reinhardt)*

This story is inserted into the story of *The City of Brass*. It contains some well-known episodes from the legend of **Alexander the Great**, such as his birth, his rise to power, his campaign in North Africa, the building of the wall against Yâjûj and Mâjûj (Gog and Magog), a variant of the episode about the Fountain of Youth, and his death.

#### References:

Chraïbi 1996: 256, no. 16-C.

### *Alexander the Great and the Search for the Water of Life, 524 (Reinhardt)*

This story is inserted into the story of *The City of Brass*.

‘Abd al-Samad and his companions lose their way and arrive at a city that was built by **Alexander the Great**. During the city’s construction Alexander is said to have learned about the source of eternal life in the extreme west. Alexander traveled to the Land of Darkness together with his vizier al-Khadir. There he continued the journey on his own. When Alexander did not return after some time, al-Khadir set out to look for him. A monster that was half-man and half-beast led him to the source, where he met the two prophets Ilyâs and Iram. They bathed and returned together.

In the meantime Alexander arrived at a palace, where he met the archangel Isrâfîl, who gave him a precious stone and told him that his death was near. Alexander returned to his companions and they discovered that the stone was heavier than gold and precious materials, but lighter than earth. This was explained as a lesson about the transitoriness of life.

This story is a version of an episode of the *Alexander Romance* as it is also known in many European versions. In this story, as in other legends

about Alexander, the Greek monarch is associated with the legendary saint al-Khadir.

**References:**

Chraïbi 1996: 256, no. 16-A.

***'Alî Bâbâ and the Forty Thieves, 353* (Burton referring to Galland's adaptation)**

The brothers 'Alî Bâbâ and Qâsim have received a small inheritance from their father. Qâsim becomes a rich merchant by marrying a wealthy woman; 'Alî Bâbâ marries a poor woman and works as a woodcutter. One day, while working in the forest, 'Alî Bâbâ notices a dust-cloud approaching. As it turns out to be a group of robbers, he hides inside a tree and looks on while the robbers open a doorway in the rock by shouting "Open, O Sesame" and enter the cave (Mot. D 1552.2, N 455.3). When they have left, 'Alî Bâbâ opens the cave by shouting the same words and finds a huge treasure. He takes some of the money and shows it to his wife. His wife then borrows a balance from her sister-in-law. As her sister-in-law cannot figure out why the poor people should have anything to weigh, she smears the balance's bucket with wax. When they return the balance, a coin is still sticking to it, and the sister-in-law finds out that 'Alî Bâbâ has discovered a treasure (Mot. N 478). She presses her husband to try his luck. 'Alî Bâbâ shows him the cave, but when Qâsim is inside, he forgets the magic formula and is locked in. The returning robbers find him and cut him into four parts. 'Alî Bâbâ finds his remains, but since he and his wife do not want their secret to be known, they ask a skillful tailor to sew the corpse together and then pretend that the brother has died a natural death. 'Alî Bâbâ also marries his brother's widow.

By questioning the tailor the thieves are able to trace 'Alî Bâbâ. They mark his door with chalk, but the clever servant Morgiana (Marjâna) confuses the thieves by marking all doors in the alley (Mot. K 415). Even though the chief of the robbers grows exceedingly ill-tempered and has his two incompetent spies thrown into jail, he finally succeeds in locating 'Alî Bâbâ's house. He buys one big jar with mustard oil and thirty-seven empty vessels in which the robbers are hidden, concealed only by a thin layer of the oil (Mot. K 312). He then disguises himself as a merchant and asks permission to spend the night in 'Alî Bâbâ's house. The clever servant Morgiana overhears their plan and kills the hidden robbers one by one by pouring hot oil into the vessels. The chief of the robbers, however, manages to escape. Later he again disguises himself and is invited by 'Alî Bâbâ. Only Morgiana recognizes him, and while performing a lascivious dance she grabs his dagger and stabs him to death (Mot. K 916). Morgiana is now married to Qâsim's son, who has inherited his father's shop.

Together with *'Alâ' al-Dîn*, the story of 'Alî Bâbâ has become the prototype of the Oriental tale. Its characters, scenes, and motifs are deeply rooted in European culture. Like *'Alâ' al-Dîn*, this story belongs to the



'Alî Bâbâ and the Forty Thieves: Morgiana Dances, by A. E. Jackson (London: Wardlock and Co., 1920)

group of **orphan stories**, implying that it first appeared in Galland's French adaptation *Les Mille et une Nuits*, but an original Arabic version predating Galland has never been found. As for 'Alî' *al-Dîn*, Galland claimed in his diary that the story was told to him by the Syrian Maronite **Hannâ Diyâb**, who also told him several other stories. In 1910, Duncan B. **MacDonald** reported his discovery of an Arabic text of the tale, but that soon turned out

to be a revised version of Galland’s French text prepared by the merchant and student of De Sacy, Jean Varsy.

The story’s popularity is partly due to its efficient structure. Contrary to the story’s common interpretation as a fairytale, Mia Gerhardt (1963: 178–182) regards it as a crime story involving robbers. Gerhardt praises the story, implying that a strong reworking was made of whatever Arabic original there might have been by a European author: “The story of ‘*Alī Bâbâ* is a closed whole in all its aspects: the plot, the moral, the cleverly employed details, everything fits, and functions jointly, without a single superfluous touch or loose end. The achievement appears the more admirable in view of the rather primitive materials—fairytale reminiscences and thief-story motifs—with which this outstanding piece of work was put together” (182). The tale’s structural merits inspired many authors from the eighteenth century onward to compose their own variations of the ‘*Alī Bâbâ* theme. Moreover, the formula “Open sesame” has become a stock idiom in most European languages.

In folklorist terms, the story corresponds to a combination of the international tale-types AT 676: *Open Sesame* and AT 954: *The Forty Thieves* (EM 1: 302–311). Although most of the tale’s recorded versions in European oral tradition are bound to derive from the *Arabian Nights*, an independent strand of tradition may already have existed at an early date. Some of the tale’s prominent motifs are already documented in older sources. The motif of the mountain cave opening up at the invocation of a magic formula is documented in a Buddhist anecdote in the Japanese *Konjaku* (eleventh century); it is also widespread in the Chinese and Pacific areas. Babylonian incantations refer to the magical qualities of the sesame plant as undoing a magic spell. The motif of measuring money with a balance (Mot. N 478) is known from the eleventh-century European tradition of AT 1535: *The Rich and the Poor Peasant* (Unibos). The thieves hiding in the oil jars reminds one of ancient war stratagems. An Egyptian story written down in the thirteenth century B.C.E. tells of the pharaoh’s general conquering the Levantine town of Jaffa by presenting to the inhabitants two hundred earthenware pots in which his soldiers were hiding. Similarly, in a tenth-century Arabic version, the soldiers are smuggled into a town by hiding in supposed treasure trunks (*Arabia ridens* 2: no. 1109). Even more famous is, of course, the stratagem of the Trojan horse (Mot. K 754.1). The trick of marking a house (and its counteraction by marking all houses) is also mentioned in some of the apocryphal tales, such as *The Night-Adventure of Sultan Muhammad of Cairo* in the Wortley-Montague manuscript and *The Story of Hasan, the King of Egypt* in the Reinhardt manuscript.

#### References:

- Chauvin 5: 79–84, no. 24; Abdel-Halim 1964: 454–458; Bencheneb 1977: 120–129; Clouston in Burton 13: 590–595, 650–651; Coote 1881: 185–186 and passim; Drory 1977; Van Leeuwen 1999a: 39–42; Lefebvre 1943: 77; Littmann 1923: 22–23; MacDonald 1910; MacDonald 1913; Mahdi 1994: 72–86; May 1986: 82–91 and passim; Nöldeke 1914; El-Shamy 1990: 92–101; Todorov 1971: 81; Torrey 1911; Walther 1982: 81–82; Walther 1987: 105–112; Zwanzig 1989a: s. v. “Ali Baba.”

***'Alî ibn Bakkâr and Shams al-Nahâr; 60 Tale of*  
(Burton from the Calcutta II edition)**

Abu 'l-Hasan 'Alî ibn Tâhir is the son of a wealthy merchant in Baghdad during the caliphate of **Hârûn al-Rashîd**. A young man of perfect beauty, named 'Alî ibn Bakkâr, usually spends his time staying at Abu 'l-Hasan's shop. One day a young lady passes by the shop and throws a glance at 'Alî. Soon Abu 'l-Hasan and 'Alî are invited to the palace by the young lady, Shams al-Nahâr, who has fallen in love with 'Alî. While the company are enjoying themselves some eunuchs suddenly appear, announcing the caliph's visit. The two young men hide themselves, but when Shams al-Nahâr faints after having recited some verses, they are quickly smuggled out of the palace. 'Alî lies in bed at home, ill with grief, and sends a letter to his beloved through the mediation of a slave-girl. Abu 'l-Hasan, fearing the consequences of this adventure, departs for Basra. His role as protector is assumed by a "jeweler." The jeweler prepares a house for a meeting of the two lovers, but while they are there bandits rob the house and take 'Alî and Shams al-Nahâr with them. After a while the jeweler is summoned by a stranger to follow him and is led to the bandits. Now that they have heard who their victims are, they release them and give back part of the stolen goods. When everyone has been brought to his home, the news of the incident reaches the caliph, who has Shams al-Nahâr locked up in his own palace. 'Alî flees and dies soon afterward. Shams al-Nahâr does not survive the news of his death.

This story probably originates from the Baghdad period. Gerhardt (1963: 130–137, 158–165) admires the story as a "classic piece of storytelling," although she deems the elaboration of the theme rather insufficient. The story is a melodrama about "fatality recognized and accepted, of martyrdom preferred to happiness." The hero and heroine refuse to fight for their love and seem to want to suffer until death follows. Gerhardt: "The simplicity of the narration, which takes it all as a matter of fact and never indulges in pathos, renders it the more impressive." She observes that this is the only really tragic love-romance in the *Arabian Nights*. Bencheikh (1991: 272–288) attempts to reconstruct the sociocultural and historical references and context, considering the tale as a model for a love transgressing social boundaries and ultimately resulting in death. In another article (1997) he argues that love stories of this kind were not infrequent in court circles in Baghdad, and that the theft and intervention by police create a plausible and realistic framework. From this historical framework, the "historical Baghdad," a "mythical" Baghdad is developed, which in the story is rendered eternal.

This tale is contained in the Egyptian manuscripts, the Reinhardt manuscript, and the early printed editions. Miklos (1994) compares the love concept enclosed in the story with the opinions of Ibn Hazm (d. 1064), as expressed in his famous work *Tawq al-hamâma* (The Ring of the Dove). Ibn Hazm discusses the relationship between passion and rational behavior and asks if passion can be vanquished by condemnation. The story shows the tension between licit love and forbidden passion. The lovers transgress a social taboo, but instead of consummating their love they remain prisoners of their tyrannical love. Their death results neither from the disapproval of the story's



'Alî ibn Bakkâr and Shams al-Nahâr: Shams al-Nahâr Plays the Lute, by Frederick Gilbert (London: J. Dicks, 1868)

other characters nor from that of the narrator, but it nevertheless signifies the victory of social laws over lust and passion. Peter Heath (1987–1988), finally, concludes that this story is exceptional in the *Arabian Nights*, because it does not follow the pattern of the love-romance that ends in a reconciliation of love and propriety.

**References:**

Chauvin 5: 153–154, no. 76; Abel 1939: 70–71, 140; Bouamama 1994; Chraïbi 1992: 123; Craciun 1994: 282; Hoang 2001: 170; Mallâh 1977: 136–137; Mallâh 1981: 24–26; Mommsen 1981: 69–73; Mûsawî 1994b: 32–33; Najjâr 1994: 259–262.

**'Alî the Cairene and the Haunted House in Baghdad, 155 (Burton from the Calcutta II edition)**

Hasan the jeweler is a rich merchant in Cairo. He has a son named 'Alî. When his father dies, 'Alî seeks the company of bad friends and is soon ruined by his continuous merrymaking (Mot. W 131.1). As his friends refuse to help him, 'Alî decides to leave Cairo in search of a livelihood. He travels to Bûlâq, Damietta, and Damascus. Ending up in Baghdad, he pretends that he is a merchant whose caravan has been robbed on the way, and he is well received by the other merchants. He rents a house that people believe to be

haunted: anyone who spends the night there is dead the following morning. Nevertheless, 'Alî insists on staying there.

At night, 'Alî hears a voice asking: "Shall I send down the gold?" Then a huge quantity of gold pieces begins to pour down. It appears that the house contained a treasure bound to a talisman written in 'Alî's name. The *jinnî* who guarded the treasure also fetches another treasure from Yemen and eventually transports 'Alî's wife and children to Baghdad. 'Alî has now become tremendously rich and is considered the most important merchant in Baghdad. As news of 'Alî's wealth reaches the king, he is received in the palace, and the king marries his daughter to 'Alî's son. 'Alî is appointed vizier, and his son is nominated the king's heir.

This tale is contained in the Egyptian manuscripts and the early printed editions. It is considered to be an Egyptian fairy tale dating from around the fourteenth to sixteenth century (Gerhardt 1963: 319–322). In an attempt to decode its hidden meaning, Patrice Coussonnet (1989) has investigated the story's social context. Considering the historical and geographical references, Coussonnet believes the story to originate from Cairo at the beginning of the fifteenth century. The main hero 'Alî is portrayed as a passive personality, without a will of his own, and as an instrument of fate. At a certain point, when his luck is running low, he is even willing to end his life. This passivity is no coincidence but is part of the narrator's strategy, combined with the admonitions given by 'Alî's father on his deathbed. The story's essential message is that everything will turn out well if you keep putting your trust in God and repent of your wrongs. The story is thus an *exemplum*, a moral tale exhorting people to adhere to the principles of the Faith and God's prescriptions. Whereas Cairo in the story is described in a realistic way, Baghdad is depicted as a mythical city, being both the symbol of power and a place of nostalgic harmony. It is the place of origin of 'Alî's father, and 'Alî's return to Baghdad signifies the return to an idyllic past—or in other words, the fulfillment of a cycle linking the past to the future. Coussonnet argues that the development of 'Alî's character should be seen as an initiation. After a period of hardship, 'Alî finds the guarded treasure in a mythical city of bliss, where he rediscovers the virtues and values he was taught by his father and gains a form of supreme knowledge. The story thus has a mythical dimension that is linked to the Islamic concept of the "ideal imâm." In Coussonnet's interpretation, the story thus reflects the aspirations of the merchant class in Mamluk Cairo, since it is the son of a merchant who rises to power without the interference of a military or bureaucratic elite.

The story's main motif of the haunted house is vaguely mirrored in *The House with the Belvedere*, which forms part of the narrative cycle enfolded by *The Craft and Malice of Women*. The motif also occurs in an Arabic manuscript tale recently studied by Joseph Sadan (1999; 2001a; 2001b).

#### References:

Chauvin 5: 77–78, no. 22; Mûsawî 1994b: 23.

**'Alî the Fisherman, 447 *The Story of* (Weil)**

A poor fisherman has a virtuous and beautiful wife. For some time the fisherman fails to catch anything, so they are forced to sell their possessions to buy food. One day the fisherman discovers a treasure buried under his home. His wife gets pregnant and asks him to go fishing one more time. He does so, but his catch is taken away from him by a certain Turk.

In order to teach the Turk a lesson, the wife dresses as a frivolous woman and invites the Turk for dinner to their home. As the Turk is about to start his meal her husband the fisherman knocks on the door. The Turk is forced to hide in a closet where they leave him all night long.

This story is included only in the Pforzheim edition of the Weil translation (1838–1841) and is omitted in later editions. It probably derives from the same Gotha manuscript that Weil has mentioned as the source of *Jûdar and the Moor Mahmûd* (cf. Chauvin 5: 117, no. 292). Besides the extraneous introduction, the story is related to the international tale-type AT 1419: *The Returning Husband Hoodwinked*. Contrary to the narrative's standard development, the action is here directed against the would-be lover.

**'Alî Jawharî, 423 *The Story of* (Habicht)**

'Alî Jawharî is the caliph's chief inspector. He is rich and pious and has one son. When 'Alî moves to Damascus his son is married to his niece. Soon, however, the young woman falls ill and can be cured only by a specific bird-herb growing in the land of a demon on the other side of the Caucasus. 'Alî's son sets out to find the herb. His father receives a cotton plant as a token, showing him whether his son is still alive (Mot. E 761).

Being a Muslim, 'Alî's son is imprisoned in China to be sacrificed to the people's idols. One of the people whom his father had previously treated kindly transforms himself by means of fumigations into a bird (cf. Mot. D 150, Mot. D 575) and sets out to free 'Alî from prison. Even though he is also imprisoned, he possesses a magic emerald whose demon brings 'Alî's son to an underground palace that belonged to Shaddâd (ibn 'Âd). A magic ball shows him the way (Mot. D 1313.1) to a cave where he receives further instructions from an old woman. Just as he is about to acquire the magic bird-herb, he turns his head inadvertently and is cut into four pieces by a magic saber. At home the cotton plant dries up, indicating his death. His father's Chinese servant has the *jinnî* bring the parts of his body, which are subsequently put together and restored to life with an ointment produced by **Solomon** combined with the Water of Life (Mot. E 80). Contrary to the *jinnî*'s advice, 'Alî's son decides to continue his journey and is carried back by the *jinnî*'s **Rukhkh**, finds the bird, and requests that it show him the herb. The bird in turn tries to dissuade 'Alî by suggesting that he show him a box with an image of the cosmos and other treasures. 'Alî does not accept. When he has found the herb he returns home (Mot. B 552), and his wife is cured.

Habicht's text follows the enlarged Gauttier edition (1822–1823) of Galland's adaptation, which in turn might ultimately rely on an Arabic or Persian manuscript owned by Langlès.

**References:**

Chauvin 5: 86–88, no. 27; Mommsen 1981: 166, 262–264.

**'Alî al-Khawâjâ, 533 The Story of (Reinhardt)**

'Alî leaves his home with his bride Ward and meets a Maghribî sorcerer, who asks him to accompany him on a journey and to recuperate a treasure. 'Alî kills the malicious sorcerer and retains the magical objects. After some adventures he returns to his wife and builds a palace for her. When the brother of the Moorish sorcerer comes to take revenge for the death of his brother, he is also killed.

This story is contained only in the Reinhardt manuscript. It is a variant of the story of '*Alâ' al-Dîn*.

**References:**

Chraïbi 1996: 257, no. 23-A.

**'Alî Khawâjâ and the Merchant of Baghdad, 354  
(Burton referring to Galland's adaptation)**

'Alî Khawâjâ is a merchant in Baghdad in the days of Caliph **Hârûn al-Rashîd**. On three consecutive nights he has a dream in which a venerable sheikh calls upon him to perform the pilgrimage to Mecca. Before his departure he deposits the amount of 1,000 dinars, hidden in a jar of olives, with a friend. After the pilgrimage 'Alî travels to Cairo, Jerusalem, and Aleppo and only after seven years returns to Baghdad. In the meantime his friend has opened the jar and discovered the money. Overwhelmed by greed, he has taken the money and, as the jar was supposed to contain nothing else but olives, has added some olives.

When 'Alî returns and sees that the money is gone, he complains to the *qâdî* to reclaim his money, but his friend swears that he did not take it. 'Alî then presents his case to the caliph. The caliph happens to overhear some children playing a mock trial. Following their example (Mot. J 123) he has the olives examined, and it becomes known that some of the olives are fresh and from that year's harvest. Now the friend confesses that he took the money.

This story belongs to the so-called **orphan stories**, stories that Galland had included in his French adaptation *Les Mille et une Nuits* of which no Arabic original has ever been found. Galland claimed that he was told the story by the Syrian Maronite **Hannâ Diyâb**. The story belongs to the numerous tales about a deposit made with a seemingly trustworthy person who later refuses to return it (see AT 1617: *Unjust Banker Deceived into Delivering Deposits*). The particular tale in question here is known from both Jewish and Arabic tradition (EM 8: 377, 2.2.2).

**References:**

Chauvin 5: 85–86, no. 26; Abdel-Halim 1964: 461–462; Clouston in Burton 13: 596–600; Gerhardt 1963: 169–171; May 1986: 82–92 and passim; May 1988a: 202–204; Perles 1873: 118–122.

***'Alî with the Large Member, 505 The Story of  
(Wortley-Montague)***

Two young men, both sixteen years of age, start roaming through the world. Both of them are hired as cattle-herders with different masters. One of them, Ahmad, is moreover taken as a lover by his master's wife. Meanwhile the other young man, 'Alî, is pestered by his master's wife and so is quite unhappy. When they meet, Ahmad contrives a ruse to change his situation. While he knows the wife of 'Alî's master to be listening, he calls him "'Alî



Abû Muhammad Hight Lazybones: Abû Muhammad and the Monkey Demon, by William Pogany (London: Henry Holt and Co., 1915)

with the two yards.” When the woman hears this, her curiosity is aroused and she takes ‘Alî as her lover.

The male fantasy that the length of the penis decides whether a man is attractive to women is as old as it is ineradicable. A short anecdote in al-Jâhiz’s (d. 868) *Kitâb al-Bighâl* (Book of the Mules) satirizes this fantasy in a pointed way by having a witty person say: “If the length of the penis were a sign of honor, then the mule would belong to the (honorable tribe of) Quraysh” (*Arabia ridens* 2: no. 50). This anecdote also indicates that even the tribe that the Prophet **Muhammad** belonged to was not beyond ridicule.

### *‘Alî Nûr al-Dîn and Maryam the Girdle-girl, 233* (Burton from the Calcutta II edition)

A rich merchant in Cairo has a son named ‘Alî Nûr al-Dîn. One day some friends invite ‘Alî Nûr al-Dîn to a feast in a garden. After a copious meal ‘Alî tastes wine for the first time in his life and becomes intoxicated. When his friends fetch a beautiful young woman for him, his sexual desires are aroused. As ‘Alî returns home, his father is furious about his adventure, and in the following fight he loses an eye. ‘Alî’s mother gives him some money, and he travels to Alexandria.

When ‘Alî arrives in Alexandria, he is invited to stay with a druggist who is his father’s friend. One day he notices a Persian man offering a beautiful young woman for sale. The woman, who is called Maryam, is allowed to choose her new master herself, and when she sees ‘Alî she chooses him. At night, after their passionate love-making, she sews a girdle that she tells ‘Alî to sell at the market the next day. In this way they are able to earn their living. One day, however, a Frankish merchant recognizes the girdle and, with the help of other merchants, buys it from ‘Alî. He then invites ‘Alî and the other merchants to his home. ‘Alî is plied with wine, and being drunk despite himself agrees to sell Maryam to the Frank, who takes her with him on his ship.

It turns out that Maryam is the daughter of the Frankish king, and she is well versed in the arts and sciences. One day she had become ill and had made a vow to go on pilgrimage if she ever recovered. When she was cured, she went on pilgrimage. Her ship was captured by Muslims, and she came into the possession of the Persian merchant. She had converted to Islam, and because she took care of the Persian so well she had acquired the right to choose her own master. Meanwhile, the Frankish king had sent his vizier to look for her in the land of Islam, disguised as a merchant.

When Maryam is gone, ‘Alî cannot bear being separated from his beloved, and he finds a sailor willing to take him to the land of the Franks. Their ship is captured by pirates, and ‘Alî is taken prisoner. Together with the other prisoners he is presented to the Frankish king, but as they are about to execute him, an old woman requests him to help her in the church. ‘Alî is employed in the church and has to do all kinds of menial labor.

One day Princess Maryam visits the church and recognizes ‘Alî. She tells him to take some money from the offertory chest and pass through a tunnel

from the church to the seaside. He follows her instructions and finds a ship waiting for him. As soon as he is aboard, the captain kills all of the other sailors and sails away with 'Alî. When they are safe, the captain takes off his disguise and turns out to be Maryam. The two lovers sail to Alexandria, where 'Alî goes ashore to fetch some clothes for Maryam. In the meantime she is again captured by the Franks, who again take her back to her father. The king now promises to marry her to his vizier.

'Alî once more follows her to the land of the Franks. He is taken prisoner by the pirates and again is close to being executed, when he is given to the vizier. By coincidence he cures one of the king's most precious horses of an eye disease and is set free. When he sings at the window one day, he is overheard by Maryam, who recognizes him and sends him a plan to escape. She drugs the vizier, takes some weapons, and rides out of town, where 'Alî is waiting for her. Because 'Alî has fallen asleep, however, she at first takes the wrong person with her, but immediately corrects her mistake. The couple are pursued by the Frankish troops, but they are beaten by the courageous Maryam, while 'Alî has to confess that he is no good at the martial arts. Now the Frankish king sends a letter to Caliph **Hârûn al-Rashîd**, complaining about 'Alî, but the caliph interrogates 'Alî and Maryam and, convinced of the sincerity of their love, arranges for them to be wed. In the end, 'Alî Nûr al-Dîn is reconciled with his parents.

This story is contained in the Egyptian manuscripts and the early printed editions. Mia Gerhardt (1963: 142–144) classifies the tale as an Egyptian love story that she regards as an inferior imitation of the story of '**Alî Shâr and Zumurrud**. Here, the male hero is a flagrant antihero, who gives Maryam the stature of a great woman-warrior in control of both their fates. Wilhelm Bacher (1880) proposes to identify Maryam as the daughter of the great Frankish emperor Charlemagne, a contemporary of Hârûn al-Rashîd, who reigned over the land of Germany (*nîmsa*), which is mentioned in the story. He associates the story with the account of the abduction of Emma by Eginhard, which is also marked by a weak male hero and a formidable woman. In terms of narrative motifs, the story also bears a certain resemblance to the tale of '**Alâ' al-Dîn Abu 'l-Shâmât**.

**References:**

- Chauvin 5: 52–54, no. 271; Galtier 1912: 147; Grégoire and Goossens 1934: 227; Grunebaum 1942: 282; Mallâh 1981: 76; Østrup 1925: 69–71; Qalamâwî 1976: 115–116; Rescher 1919: 17–18; Sallis 2000: 354–359; Walther 1982: 80; Walther 1993: 97–100; Weber 1993–1994: 76–78.

**'Alî the Persian, 74 (Burton from the Calcutta II edition)**

One night Caliph **Hârûn al-Rashîd** is unable to fall asleep. A friend of Ja'far the **Barmakid**, 'Alî the Persian, is summoned to the palace to tell a story that he has witnessed with his own eyes. He tells the following:

A few years ago 'Alî left Baghdad with a leather bag, which was stolen by a Kurd. When the case is brought before court, the judge asks about the bag's

contents. The Kurd recounts a long list of the most bizarre things and objects. Thereupon 'Alî names an even more bizarre list of possessions, which is again surpassed by the Kurd. When in the end they inspect the contents of the bag, it contains only some bread, a lemon, a piece of cheese, and a few olives.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in **Ibn al-Sarrâj's** (d. 1106) *Masâri' al-'ushshâq* and al-**Itlîdî's** (seventeenth century) *I'lâm al-nâs* (no. 107). Another version is given in the *Tale of Mahmûd the Persian and the Kurd Sharper*, which is incorporated in the Wortley-Montague tale of *The Qâdî and the Bhang-eater*.

**References:**

Chauvin 5: 279, no. 162; Gerhardt 1963: 423.

### ***'Alî Shâr and Zumurrud, 82* (Burton from the Calcutta II edition)**

A merchant in Khorasan in his old age begets a son, who is named 'Alî Shâr. When the son has grown up, his father dies and he inherits a fortune. However, the young man in the company of bad friends spends all his money (Mot. W 131.1), and when he has nothing left his friends refuse to help him. One day, while walking through the city, he sees a slave-girl being auctioned at the market. She refuses to be sold to several men, whom she makes fun of by reciting impudent verses. When she sees 'Alî Shâr she points at him and insists that he should be her new master. Since 'Alî Shâr has no money, she hands him a purse with sufficient money to buy herself.

Zumurrud, as the slave-girl is called, is skilled in the craft of sewing curtains with beautiful figures of animals and birds. She makes a curtain every night and instructs 'Alî Shâr to sell it at the market. He is instructed, however, never to sell any to a merchant he does not know. One day he sells a curtain to a Christian who follows him to his house, asks him for some water, and impolitely asks for a meal. When 'Alî Shâr and the Christian are eating together, 'Alî Shâr is drugged with henbane and Zumurrud is abducted by the Christian. It turns out that the Christian is the brother of one of the men who had wanted to buy Zumurrud at the market.

Zumurrud is locked up in the man's harem, but an old woman, who has promised to help 'Alî Shâr, locates her whereabouts, and they fix a date to escape. However, when 'Alî Shâr waits under the harem's window at the fixed hour, he falls asleep, and Zumurrud is kidnapped by a villainous Kurd of the gang of Ahmad al-Danaf. This Kurd has just killed a soldier and hidden the clothes in a cave with his mother. Zumurrud is brought to the cave, lulls the old woman asleep, puts on the soldier's clothes (Mot. K 1837), and escapes.

After some time she reaches a city where the king has just died. According to custom she, as the first stranger arriving at the gate, is proclaimed king (Mot. P 11.1.1). She now orders that every month a festive meal should be held on the square before the palace, and that everyone who dwells in the city should partake (Mot. H 11.1.1). Zumurrud herself is present, too. One

day Barsûm, the man who arranged for her abduction, arrives at the city and is caught during the meal. With the help of a table of sand (cf. Mot. D 1825.1) his true identity is revealed, and he is executed. Then the Kurdish brigand who kidnapped Zumurrud arrives in town and experiences the same treatment. After him the Christian who drugged 'Alî Shâr is caught during the meal and put to death. Finally, the wandering 'Alî Shâr comes to the town. He is spotted during the meal and is summoned to the king. In the end Zumurrud reveals herself during an erotic game, and the lovers are reunited.

This tale is contained in the Egyptian manuscripts and the early printed editions. Mia Gerhardt (1963: 141–142) classifies this story as an Egyptian love story, with a typical inversion of roles. The hero is handsome, but passive; the heroine is brave, resourceful, and active. It is her initiative that brings about the reunion of the lovers. The story contains some references to *sîra* literature (see **Romances of Chivalry**) and some farcical motifs from popular literature. The story's main motif of the merchant's son falling in love with a Christian slave-girl is repeated in the story of *'Alî Nûr al-Dîn and Maryam the Girdle-girl*.

**References:**

Chauvin 5: 89–91, no. 28; Elisséeff 1949: 46–47; Galtier 1912: 147; Horálek 1969: 183; Keyser 1978: 15–16; Østrup 1925: 69–71; Rescher 1919: 17; Yûnis 1998: 25–42.

***'Alî ibn Tâhir and the Girl Mu'nis, 153 The Emir*  
(Burton from the Calcutta II edition)**

'Alî ibn Tâhir served as governor of Egypt under Caliph al-Ma'mûn. One day a slave-girl was offered him for sale. She was of unsurpassed beauty and breeding. He recites some poetry, and when she answers adequately in verse he buys her.

This tale is contained in the Egyptian manuscripts and most of the early printed editions.

**References:**

Chauvin 6: 154, no. 319.

***'Alî and Zâhir from Damascus, 442 The Story of*  
(Weil)**

'Alî, the son of Zâhir from Damascus, tells Caliph 'Abd al-Malik ibn Marwân his story.

Zâhir is a rich official in Damascus who has no children. In a dream he sees Farha, the daughter of king Mutaa of the Coral Islands, and falls in love with her. He travels to India, but his ship is wrecked in a storm. Zâhir is picked up by the ship of king Mutaa's messenger and brought to the capital, where he marries the princess.

The next morning he wakes up in the desert. Bewildered, he starts wandering around. He arrives at a convent on the Diamond Mountain in the

Black Sea surrounding Mount Qâf. There the jinn Shulahek, Dalhûj, and Mifraj fight one another to capture him. It turns out that he unknowingly interfered in their quest for Farha and is now the object of their jealousy. Finally he is about to be taken to safety by one of the jinn. As they are high up in the air and he praises God (Mot. C 431), the jinn is struck by lightning and Zâhir tumbles back to earth. He starts wandering again on the Diamond Island and comes to the capital of a jinn-king. Finally he reaches the border of the inhabited lands near Mount Qâf. There he finds a ship that takes him back to Damascus.

In the meantime Farha gives birth to Zâhir's son 'Alî. When he has grown up he is twitted for his supposed illegitimacy and sets out to look for his father (Mot. H 1381.2.2.1.1). He suffers shipwreck and is washed ashore on the island of the jinn-queen Turaja, who covets young men and enchants them when they have satisfied her lust. Turaja falls in love with him, has him brought to her palace, and is married to him. When 'Alî sits one day alone on the roof-terrace, a bird alights and changes into a beautiful young man. It is the young man, Tarad, who takes him to his palace and tells him the story of his love for Turaja:

Tarad's father had twelve other sons, but since he preferred Tarad to the others his brothers hated him. His father asked the *jinnî* Dahish to protect and serve him. One day Tarad asked the *jinnî* to fetch queen Turaja, since he had fallen in love with her, but the queen killed Dahish and had Tarad brought to her palace. He was sentenced to death but his father rescued him with his troops. Tarad was, however, forced to renounce his beloved. Since he is still in love, he changes himself into a bird every day and flies to the palace to see her.

'Alî is then abducted by a *jinnî* who is also in love with Turaja. The *jinnî* leaves 'Alî behind on a high mountain laden with a stone on his chest, but he is saved by the daughters of the Blue King of the White City. While the princesses are quarreling about him he is again taken up into the air, this time to be carried to princess Jawhara's castle. As they are airborne, he praises God (Mot. C 431). His carrier is hit by lightning, and he falls into the sea. When he reaches an island the queen wants to marry him, but he remains faithful to Turaja and rejects her. In consequence he is transformed into a dog, but a helpful woman restores him to his human form and enables him to flee. While roaming around he meets two young men looking for Tarad, who has been captured by Turaja. They want to exchange 'Alî for Tarad. Finally, 'Alî is reunited with Turaja.

Soon 'Alî is abducted again by the jinn of the Blue King. A fight between jinn-troops follows, with 'Alî escaping in the shape of a raven. While a fierce fight between the jinn-armies of Turaja and her rivals takes place, 'Alî is transformed back into his human shape, but he is then turned into a marble statue by Turaja's sister. Turaja finds him and restores him to his normal shape. Back in Damascus he is reunited with his father Zâhir, his mother Farha, and his wife Turaja. While Farha returns to her world, Turaja stays with him in Damascus.

This story is contained only in the Weil translation and relies on a manuscript in Gotha.

**References:**

Chauvin 5: 70–77, no. 21.

***Ameny, 421 The Story of Princess (Habicht)***

A king buys a certain slave-girl, who tells him that she is from a royal family that traces its origins back to the pharaohs. The young woman is called Ameny (= Amîna). She tells her story.

Ameny was educated by her nurse, who taught her the sciences and arts and converted her to Islam. As it is the custom in their country to marry young women to their brothers, the princess is promised to one of the princes. She refuses to marry him, however, telling her father that she wants to be taught the martial arts first. When she is nevertheless tempted by the prince's beauty, she runs away to Baghdad dressed as a man (Mot. K 1837). On the way she happens to pass a forest, in which she enters a cave. Inside the cave, she finds a young woman being harassed by a black slave who threatens to punish her if she will not yield to his desires. As the young woman does not comply, Ameny kills the slave with an arrow. Now the young woman tells her story. She is the daughter of King Kara-Oglu of Balkh. One day she was kidnapped by the black slave, who had threatened her and who had previously killed her beloved cousin.

Ameny and the princess travel to a town where they are invited into the home of a dignified old man who tells them that his wife and child have died. Ameny asks him to open the grave, and it turns out to be filled with wood. Then Ameny uses her magic powers to transform a camel and its calf back into the old man's wife and child. The woman tells her story: *Story of the Woman Who Regained Her Loss*.

Ameny and the princess continue their journey and meet a group of five men who take them to the king of Hamah, who is the father of the princess. When the princess is reunited with her family, she asks Ameny, who is still dressed as a man, to marry her. When the marriage takes place Ameny at first tells her that she has pledged chastity and finally reveals her true identity. The princess kills herself and Ameny is sent away. Later she is captured by robbers and offered at the slave market. She is sold to a merchant and subsequently to the man who sold her to the king.

Habicht's text follows the enlarged Gauttier edition (1822–1823) of Galland's adaptation, which in turn may ultimately derive from an Arabic or Persian manuscript owned by Langlès. The tale presents a version of the popular theme of the persecuted innocent heroine (EM 5: 113–115).

**References:**

Chauvin 5: 95–97, no. 31.

***Al-Amîn ibn al-Rashîd and His Uncle Ibrâhîm ibn al-Mahdî, 149 (Burton from the Calcutta II edition)***

Al-Amîn once came to the house of Ibrâhîm ibn al-Mahdî and showed his admiration for a certain girl. Ibrâhîm presents her to him, but since al-Amîn

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thinks that Ibrâhîm has already possessed her, he sends her back. Now Ibrâhîm writes him a poem declaring that he has never touched her. The present is then accepted.

This tale is contained in the Egyptian manuscripts and most of the early printed editions.

### References:

Chauvin 6: 152, no. 315.

## *Angel of Death and the King of the Children of Israel, 160 The* (Burton from the Calcutta II edition)

A mighty king of the Banû Isrâ'îl is sitting on his throne. He is a frightening man, but one day he is visited by the angel of death (Mot. V 233). The king asks for a respite of one day to adjust some affairs, so that he will not be held responsible on Judgment Day. The angel refuses to grant any delay and takes his soul.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in the **mirror for princes** *al-Tibr al-masbûk*, attributed to al-Ghazzâlî (d. 1111).

### References:

Chauvin 6: 185, no. 351; Gerhardt 1963: 366; Lasater 1974: 114.

## *Angel of Death with the Proud King and the Devout Man, 158 The* (Burton from the Calcutta II edition)

An old king, haughty and arrogant, goes out for a ride. Suddenly he is halted by a stranger who whispers something in his ear. The stranger is the angel of death (Mot. V 233) who has come to take the king's soul. The king asks for a brief delay to say farewell to his beloved ones, but the angel refuses to grant any delay.

Then the angel of death goes to a devout man, who is glad to see him and welcomes him. The angel offers him some respite to arrange his affairs, but the pious man only asks to be given some time to pray, since he can hardly wait to be near his Lord.

This tale is contained in the Egyptian manuscripts and the early printed editions except Breslau. It is also quoted in the **mirror for princes** *al-Tibr al-masbûk*, attributed to al-Ghazzâlî (d. 1111) and in **Dâwûd al-Antâkî's** (d. 1599) *Tazyîn al-aswâq*.

### References:

Chauvin 6: 183–184, no. 349; Gerhardt 1963: 366; Perles 1873: 123.

## *Angel of Death and the Rich King, 159 The* (Burton from the Calcutta II edition)

An enormously rich king gives a large banquet. Suddenly someone knocks at the door. It is a poor fellow clad in rags. He makes himself known as the angel

of death (Mot. V 233), who has come to take the king's soul. The king requests that a substitute be taken instead of him, but the angel does not agree. At this point the king's treasures speak to him: "You have always hoarded us up instead of spending us on good things." Then the angel takes his soul.

This tale is contained in the Egyptian manuscripts and the early printed editions except Breslau. It is also quoted in the **mirror for princes** *al-Tibr al-masbûk*, attributed to al-Ghazzâlî (d. 1111).

**References:**

Chauvin 6: 184–185, no. 350; Gerhardt 1963: 366; Perles 1873: 123.

***Anklet, 461 The (Mardrus)***

This story is included in the narrative cycle called *Charming Tales of Careless Youth*.

Three sisters living in a certain town earn their living by spinning flax. The youngest sister is more beautiful and cleverer than the others, arousing their jealousy. One day the youngest sister buys an alabaster pot with magic properties: it can provide her with food and wonderful clothes on request (Mot. D 1470.2). When the king gives a feast, the two elder sisters go to the palace. The youngest sister asks the pot to produce a marvelous dress, which is admired by all the guests. When she secretly leaves the palace she loses her diamond anklet. The following day the prince finds the anklet and searches the whole kingdom to find the young woman who has lost it. He finally discovers that it belongs to the youngest sister. On the wedding day the envious sisters use their magic hairpins (Mot. D 1377.1) to change the bride into a dove (Mot. D 154.1). She flies away and keeps returning to the window of the prince's room. When the prince removes the hairpins from her crest, she is restored to her normal shape. They live happily ever after.

This tale does not feature in any of the known Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Yacoub Artin Pacha's *Contes populaires de la vallée du Nil* (Paris 1895; see Nowak 1969: no. 188). The tale is a little-veiled version of the well-known story of *Cinderella*, corresponding to the international tale-type AT 510 A: *Cinderella* (EM 3: 39–57).

**References:**

Chauvin 9: 81.

***Anûshirwân, 162 The Righteousness of King (Burton from the Calcutta II edition)***

When Anûshirwân was once ill, a doctor prescribed a used mudbrick as his remedy. As a ruined building was nowhere to be found in the whole empire, this implied that the people were prosperous. The tale ends on a somewhat Confucian moral: "Religion depends on the king, the king on the troops, the troops on the treasury, the treasury on the populousness of the country, and its prosperity on the justice done to the king's subjects."

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in the **mirror for princes** *al-Tibr al-masbûk*, attributed to al-Ghazzâlî (d. 1111). In terms of moral, the tale is contrasted by *The Story of Sultân Mahmûd and His Vizier* in the Weil translation.

**References:**

Chauvin 6: 27–28, no. 199; Gerhardt 1963: 360–361.

### *Anûshirwân and the Village Damsel, 121 King Kistrâ* (Burton from the Calcutta II edition)

King Anûshirwân goes out to hunt and loses his way while pursuing a deer. As he becomes thirsty, he rides to a hamlet and asks for some water. The woman handing him the water sprinkles some scented stuff on the sugar-water before she hands him the cup. When he asks her why she did this, she answers that she wanted to prevent him from drinking too fast. Then the king asks her the how many sugar canes she used the juice from to flavor the water. When she tells him that the sugar came from a single sugarcane, he decides to raise the taxes, since he takes it as a sign of the country's prosperity. When the king visits the same place some time later and asks for water again, the juice of three sugarcanes is used, but they yield less sugar. The woman explains that prosperity diminishes when the king turns against his people. The king admires her wisdom and takes her as his wife.

This tale is contained in the Egyptian manuscripts and the early printed editions. It is also quoted in the **mirror for princes** *al-Tibr al-masbûk*, attributed to al-Ghazzâlî (d. 1111).

**References:**

Chauvin 6: 26–27, no. 198; Gerhardt 1963: 349–350.

### *Ardashîr and Hayât al-Nufûs, 226* (Burton from the Calcutta II edition)

An aged and mighty king of Shiraz begets a son after the sages have prepared some drugs for him. The son is named Ardashîr, and he grows up. At one point, he learns about princess Hayât al-Nufûs of Iraq, who hates men and has refused all suitors. When Ardashîr asks for her hand, he is also turned down. In an outburst of rage, Ardashîr's father wants to destroy her father's empire, but Ardashîr prefers to conceive a ruse. In disguise as merchants, he and the vizier travel to Hayât al-Nufûs's town, the White City.

After their arrival in the White City they hire a shop and wait. One day the handmaid of the princess enters the shop to buy some cloth. Ardashîr offers her the most expensive cloth he has as a present and tells her about his love for Hayât al-Nufûs. In turn, the servant promises to deliver his letter to the princess. Ardashîr's declaration of love enrages the princess, and a correspondence ensues in which she threatens Ardashîr and summons him to stop his attempts, while the prince tirelessly tries to convince her of his love. The servant acts as an intermediary, but in the end she is beaten and thrown out of the palace. She then tells Ardashîr about the cause of the aversion the

princess has toward men: once she had a dream in which she saw a fowler catch a female bird; her male companion did not come to her rescue (Mot. T 311.0.1). She also tells him that it is the princess's habit to take a walk in the garden as soon as the fruits ripen.

Ardashîr now goes to the palace garden together with the vizier, and they conceive a plan to win the heart of the princess. The vizier has a pavilion in the garden restored. He orders a painter to paint images of a fowler catching a female bird, while a bird of prey holds the male bird in its claws, thus preventing it from rescuing its mate. When the fruits are ripe and the servant informs Ardashîr and the vizier that the princess intends to have her tour of the garden, Ardashîr hides among the bushes. The princess walks to the pavilion and, to her amazement, sees the pictures on the wall. She now realizes that her interpretation of the dream had been wrong, and that the male bird cannot be blamed. The old servant confirms this interpretation with some anecdotes. Then Ardashîr shows himself to the princess in all his radiant beauty, and the princess instantaneously falls in love.

The princess asks her servant to smuggle Ardashîr into her apartments, and they manage to do so by disguising him as a slave-girl. When the couple have enjoyed their love for some time, Ardashîr wants to return to his country to make arrangements for a legal marriage. However, they are suddenly caught by a eunuch, who denounces them to the king. The prince is sentenced to death, but when he is about to be executed his father arrives with a huge army. The prince is saved, and the princess's father agrees to marry the two lovers.

This story is contained in the Egyptian manuscripts and most of the early printed editions. It is a romance that has been classified as a love story of Persian origin (Gerhardt 1963: 121–125). The central episode of the misinterpreted dream and its cure is also quoted in the story of *Tâj al-Mulûk and Dunyâ*, a story probably presenting a later version of the romance.

**References:**

Chauvin 5: 124–126, no. 59; Elisséeff 1949: 46; Galtier 1912: 147; Gray 1904: 45; Østrup 1925: 66–68; Walther 1993: 95.

## *As'ad and Amjad*

*See Qamar al-Zamân and Budûr*

## *Al-Asma'î and the Girls of Basra*, 216 (Burton from the Calcutta II edition)

During a restless night, *Hârûn al-Rashîd* gives orders to fetch the famous scholar al-Asma'î to tell him a story.

Al-Asma'î tells him that he once took a walk in Basra and sat down in front of a house to take a rest. Through the open window he overheard three young women agree to a poetry contest. They each recited a poem, and al-Asma'î could not refrain from adding a line each time. When he wanted to walk away, he was stopped by the women, who asked him to judge between them. He composed a poem indicating the winner and received some money.

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The caliph asks him to explain his choice, and al-Asma'î explains that the poem of the youngest woman was closest to real life. The caliph grants him a reward.

This story is contained in the Egyptian manuscripts and most of the early printed editions. It is also quoted in **Ibn al-Sarrâj's** (d. 1106) *Masâri' al-'ushshâq* (Paret 1927b: 66, no. 172a-b) and al-**Itlîdî's** (seventeenth century) *I'lâm al-nâs* (no. 68).

### References:

Chauvin 6: 144, no. 301; Gerhardt 1963: 423.

## *Astute Qâdî, 454 The Tale of the (Mardrus)*

This story is included in the narrative collection entitled *The Diwan of Easy Jests and Laughing Wisdom*.

A *qâdî* in Cairo loses his job because of his dishonesty and is reduced to poverty. One day he sends out his slave to get some food, and the slave attempts to have a goose roasted that actually belongs to somebody else. When the goose's owner returns they start to quarrel, and the ensuing fight soon spreads through the neighborhood. By accident, a pregnant woman is pushed over and loses her child, and a sleeping man is killed. As the parties are taken to the *qâdî*, he is asked to resolve the conflict.

The *qâdî* wonders whether God in his omnipotence could not make the roasted goose come to life again. Then he orders the woman to be given to the man who caused her abortion; he should get her pregnant again and deliver her back to her husband when she is again six months pregnant, as she was before. The brother of the man who was killed is invited to jump on the man who killed his brother from the top of a minaret. All plaintiffs have their cases withdrawn.

The sultan admires the *qâdî's* clever decisions so much that he again installs him in office.

This tale does not feature in any of the Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated it from Yacoub Artin Pacha's *Contes populaires de la vallée du Nil* (Paris 1895; see Nowak 1969: no. 398). The tale corresponds to the international tale-type AT 1534: *Series of Clever Unjust Decisions*. The second decision to make up for the killing of a child by making the plaintiff's wife pregnant is already mentioned in Ibn 'Abd Rabbih's (d. 413) *al-'Iqd al-farîd* (*Arabia ridens* 2: no. 413).

### References:

Chauvin 7: 172–173, no. 448.

## *'Attâf, 415 Tale of (Burton from the Chavis manuscript)*

'Attâf is a generous man living in Damascus. One night Caliph **Hârûn al-Rashîd** wakes up in a somber mood. Accompanied by his vizier, Ja'far the **Barmakid**, he enters the treasury and reads a book. While he is reading he

weeps three times and laughs three times. When Ja‘far asks him why he did so the caliph sends him away and tells him to come back only when he knows the answer to his question. Ja‘far’s father, Yahyâ, tells him to go to Damascus, and the vizier follows his advice.

When Ja‘far arrives at the city-gate of Damascus, ‘Attâf has just pitched his tent there for a banquet. He invites Ja‘far to stay at his home, where Ja‘far remains his guest for four months. One day while touring the city, Ja‘far notices a beautiful young woman at the window of a certain house and immediately falls in love with her. When ‘Attâf hears the woman’s description he realizes that she is his own wife. As an act of generosity, he sends his wife to her parents and divorces her so as to enable Ja‘far to marry her (Mot. P 325). When the wedding festivities are over, Ja‘far departs with her for Baghdad.

Meanwhile an envious person incites the governor of Damascus against ‘Attâf and conceives a plan to accuse him of murder. As ‘Attâf wants to avoid his neighbors becoming suspects, he confesses the crime in an act of generosity and is taken into custody. The warden then lets him escape, and he flees to Baghdad. On the way to Baghdad, ‘Attâf is robbed and so is forced to roam the streets of Baghdad in rags. He seeks refuge in a ruined building where he finds a corpse. Just at that moment the chief of police happens to pass by and has him jailed for murder (Mot. N 342.2).

In the meantime, Ja‘far has found out that his bride had previously been ‘Attâf’s wife. He finds accommodation for her in a separate palace and refrains from having sexual intercourse with her. Eventually he goes to the caliph and tells him his adventure. At this point the caliph fetches the book and shows Ja‘far that his adventure is the same story as the one that had caused him to laugh and to weep.

Meanwhile, ‘Attâf, in order to avoid anybody else’s being suspected, has again generously confessed to the murder and is sentenced to death. When hearing about this Ja‘far sends for him and lets him tell his story. The caliph then shows ‘Attâf the book and appoints him governor of Syria.

This story originates from the Chavis manuscript. The motif of the generous man surrendering his own wife to his guest (or friend) (Mot. P 325) is a version of a widespread tale. One of the earliest versions is contained in the Persian author al-‘Oufi’s (d. 1232) comprehensive compilation of anecdotes *Javâme‘ al-hekâyât* (no. 1467). In European literature, the tale, following the twelfth-century verse romance *Estoire d’Athènes* (History of Athens), is known under the names of Athis and Prophlias (EM 1: 948–949). Petrus Alphonsus (early twelfth century) in his *Disciplina clericalis* transmitted the tale to the European literatures, where it is rendered in a variety of works, including the *Gesta Romanorum* (fourteenth century) and Boccaccio’s *Decamerone* (10,8: *Tito e Gisippo*). In the *Arabian Nights*, the dominant motif also features prominently in *The Story of Sultan Taylun and the Generous Man* in the Wortley-Montague manuscript.

**References:**

Chauvin 5: 135–137, no. 64; Bazzi 2002a; Chraïbi 1992: 132.

***Aylân Shâh and Abû Tammâm, 276 The Story of (Burton from the Breslau edition)***

This story forms part of the narrative cycle enframed by the story of *Âzâdbakht and His Son*. It is told on the eighth day by the prince to illustrate the consequences of envy.

Abû Tammâm is a merchant living in a country ruled by an unjust king. He leaves the kingdom and seeks refuge with King Aylân Shâh, who receives him well. Soon Aylân Shâh's three viziers are envious of him and plot against him. On their instigation Abû Tammâm is sent as an envoy to a notorious Turkish king in order to ask his daughter in marriage for Aylân Shâh. Abû Tammâm manages to win the Turkish king's sympathy by his excellent manners and obtains his permission for the marriage. Next, the viziers contrive to have him accused of illicit sexual relations with the bride, and he is subsequently executed. Later, however, the treachery of the viziers is revealed, and the viziers are executed, too.

**References:**

Chauvin 8: 86–87, no. 56; Clouston in Burton 12: 297–298.

***Âzâdbakht and His Son, or The Ten Viziers, 268 The History of King (Burton from the Breslau edition)***

King Âzâdbakht of Persia relies on the counsel of his ten wise viziers. One day while he is hunting with a party of courtiers, he sees a beautiful litter carrying a handsome young woman. He falls in love with the young woman and wants to marry her without delay. A eunuch warns him that she is the daughter of one of his viziers, but the king insists that he will not heed the rules of propriety. On hearing this, the young woman's father gets angry and gathers the other viziers to start a rebellion, forcing the king and his new wife to leave the country. The king's wife is pregnant and on the way gives birth to a boy, whom they leave behind along the road. They continue their flight to the king of Fârs and with his help defeat the rebellious vizier.

The boy they have left behind is picked up by a band of highwaymen and is raised by the captain. In the course of time, he becomes a robber himself. One day he is captured and led before Âzâdbakht. Although Âzâdbakht does not recognize his son, he educates him and loves him. He even appoints him keeper of the treasuries, arousing the envy of the viziers. One day the boy gets drunk and falls asleep in the queen's chambers. Furious, Âzâdbakht has him and the queen imprisoned, suspecting them of adultery.

The story's continuation is divided into chapters, each containing an exemplary story and each corresponding to one of ten subsequent days. (1) *The uselessness of endeavor against persistent ill fortune*: The vizier interrogates the queen, but she swears that she is innocent. He advises her, however, that she should accuse the boy of indecent advances. His report infuriates the king, who calls his son to account. His son says: "Whatever I tried, it was fate that drove me to this," as in *The Story of the Merchant Who Lost His Luck*; (2) *Of looking to the ends of affairs: The Tale of the Merchant and His Sons*; (3)

Of the advantages of patience: *The Story of Abû Sâbir*; (4) Of the ill effects of impatience: *The Story of Prince Bihzâd*; (5) The issues of good and evil actions: *The Story of King Dâdbîn and His Viziers*; (6) Of trust in Allâh: *The Story of King Bakhtzamân*; (7) Of clemency: *The Story of King Bihkard*; (8) Of envy and malice: *The Story of Aylân Shâh and Abû Tammâm*; (9) Of destiny or that which is written on the forehead: *The Story of King Ibrâhîm and His Son*; (10) Of the appointed term, which, if it be advanced, may not be deferred, and if it be deferred, may not be advanced: *The Story of King Sulaymân Shâh and His Niece*. On the tenth day the people are told that the king delayed the execution only so that "the talk might be prolonged and that words may abound." Now, however, is the time to set up the gibbet and execute the boy. (11) *Of the speedy relief of Allâh: The Story of the Prisoner and How Allâh Gave Him Relief*. As the young man is about to be hanged, the captain of the robbers recognizes him, tells his story, and the king now recognizes him to be his son. Subsequently a great feast is celebrated, and the treacherous viziers are executed.

This **frame story** is modeled on the *Book of Sindbâd* and contains a corpus of exemplary tales. Other collections of this genre contained in the *Arabian Nights* are the frame stories *The Craft and Malice of Women*, *Jalî'âd and Shimâs*, and *Shâh Bakht and His Vizier al-Rahwân*.

**References:**

Chauvin 8: 78–79, no. 48; Abdel-Halim 1964: 453–454; Clouston in Burton 12: 295–296; Elisséeff 1949: 40; Østrup 1925: 27–28.

### 'Azîz and 'Azîza, 41 *The Tale of* (Burton from the Calcutta II edition)

This story is inserted into the *Tale of Tâj al-Mulûk and Dunyâ*, which in turn is inserted into the *Tale of King 'Umar ibn al-Nu'mân*. It is told by the young merchant 'Azîz to Tâj al-Mulûk in order to explain how 'Azîz obtained the piece of linen with the image of the two gazelles.

'Azîz's father is a wealthy merchant. 'Azîz himself has grown up with his cousin 'Azîza, and when the two have reached the age of adolescence, preparations are made for their marriage. Before the ceremony, 'Azîz goes to the public bath and comes out richly perfumed. He decides to visit a friend in order to invite him to the wedding, when in an alley on the way he is overwhelmed by the heat of the day and sits down to rest. Suddenly a white kerchief falls into his lap. As he looks up, he sees a beautiful woman making him a sign (Mot. H 607.3). 'Azîz immediately falls in love with her and in his confusion returns too late for his own wedding. The ceremony is then postponed until the next year.

'Azîz tells his adventure to his cousin, and she explains to him the meaning of the signs made by the strange woman. At the indicated time, he returns to the house where he saw her. She appears again and gives him new signs. These are again interpreted by his cousin. After he has gone to the house for the third time, his cousin urges him to recite two lines of poetry to

the woman when they meet. 'Azîz now goes to a garden where he is supposed to meet his beloved. As he feels hungry, he serves himself from the rich dishes prepared and afterward falls asleep. When he wakes, the strange woman has left some objects as a message to him. This message is again decoded by his cousin. The same procedure is repeated three times, as he falls asleep at every visit. Finally he manages to stay awake until the woman arrives, and the two lovers spend a delicious night. He receives the piece of linen from the woman, whose name is Dalîla, and she tells him that it has been produced by her sister. 'Azîz forgets to recite the poetry as 'Azîza has instructed him. After his return, he hands the linen to 'Azîza.

From then on he frequents the garden and relishes the joys of love. Each time he recites lines of poetry that 'Azîza has told him, and at one time his lover understands from the lines that another woman is in love with him and has died of grief. On that day, when 'Azîz returns home, 'Azîza has indeed died. He asks his mother to give him the piece of linen, but she says that 'Azîza had insisted that she hand him the piece of linen only when 'Azîz mourns her death and weeps for grief. He returns to his mistress, who acknowledges that his cousin has saved him by her messages in poetry, since she was planning to do him harm. She tells him about the malice of women and warns him never to leave her.

One evening he walks by himself, being slightly drunk, through a deserted alley. An old woman approaches him and asks him to read a letter for her. She lures him to the entrance of a certain house, suddenly pushes him inside, and locks the door. Next, a beautiful young woman grasps him and throws him on the floor. She forces him into sexual intercourse and marriage. The entrance door is sealed, and he is told that he will be allowed to leave the house only once a year.

When after a year he receives permission to leave the house for one day, he immediately heads for the garden of his beloved. She has waited for him a whole year, but now that he is married he is no longer of any use to her. She orders her slave-girls to hold him tight and has them castrate him and cut off his member. Swooning for pain he returns to the house, but he is thrown out since he is no longer a man. Finally he weeps for 'Azîza, since he now realizes that she was the one who really loved him. His mother now hands him the piece of linen and a letter from 'Azîza, in which she reveals the true producer of the image, who is none other than princess Dunyâ of the Camphor Islands, and warns him of the malice of women. 'Azîz then joins a caravan of merchants and visits the Camphor Islands, but he refrains from any attempt to win the heart of princess Dunyâ.

This story is contained in the Egyptian manuscripts and the early printed editions, except Breslau. Mia Gerhardt (1963: 134–137) places the story among the love stories of the Baghdad period, following Enno Littmann and Johannes Østrup, while John Payne links it to the Egyptian story of *Dalîla the Crafty*. Gerhardt is quite severe in her judgment of the story's literary merits. She holds that the link with the *Tale of Tâj al-Mulûk and Dunyâ*, in which it is inserted, is unconvincing and does not serve a clear purpose. Other episodes, too, are seen to lack consistency, clarity, and

logical motivation. ‘Azîz is a passive and weak antihero, clearly presented as a deterrent example. Jamel Eddine Bencheikh (1991: 289–310), on the contrary, treats the story as a complex example of the various concepts of love in Arabic culture. The story shows three faces of femininity: pure, self-sacrificing love (sister/mother); experienced love (lover); and matrimony. The castration episode and the unmistakable loss of his primary sexual attribute proves that the character’s male identity is linked to his member, which by definition is inclined to unfaithfulness and lasciviousness. Moreover, Bencheikh presents ‘Azîz and ‘Azîza as the two halves of an androgynous personality, whose separation leads to disaster. Andras Hamori (1976) also extracts different concepts of love from the story. For him, ‘Azîza represents pure angelic perfection; she is a martyr of love in the tradition of al-‘Abbâs ibn al-Ahnaf (d. ca. 804–809) and Ibn Hazm (d. 1064). Dalîla personifies sensual license, as discussed in the work of Ibn al-Jawzî (d. 1200). Dunyâ is the antithesis of both and follows the model outlined by al-Jâhîz (d. 868). According to Peter Heath (1987–1988: 8–9, 12, 15), the reason for the story’s insertion into the *Tale of Tâj al-Mulûk and Dunyâ* is to warn the prince how he should not behave in matters of love. Daniel Beaumont (2002: 141–147) interprets the story from the perspective of the psychoanalytical theories of Jacques Lacan, concluding that Azîz becomes a man only after he has understood the nature of love and after he has been castrated, entering the “symbolic stage” and realizing that he lacks what the other desires.

The story’s first part constitutes a version of the international tale-type AT 861: *Sleeping at the Rendezvous* (EM 11: 570–574) combined with motifs that also occur in tale-type AT 516 A: *The Sign Language of the Princess*.

**References:**

Chauvin 5: 144–145, no. 71; Balaguer Perigüel 1993–1994: 254; Bencheikh 1988: 108; Mûsawî 1994b: 21; Pauliny 1994: 86–87; Sallis 1999: 118–128; Schulze 1988: 346, 348; Weber 1997: 252–254.

***Bâbâ ‘Abdallâh, 350 The Story of the Blind Man*  
(Burton referring to Galland’s adaptation)**

This story is inserted into *The Caliph’s Night Adventure*. It is told as the narrator’s personal experience.

A blind man was born in Baghdad and inherited a fortune from his father. He squandered the money (Mot. W 131.1) but then repented. Working hard, he eventually became a wealthy merchant.

One day as he is grazing his camels on a meadow, a dervish tells him where to find a rich treasure. In return for half of the camels, the dervish is willing to share the treasure with him. The two treasure hunters go to a canyon where the dervish through some magical incantation opens the mountain. They enter, find the treasure, and stuff their sacks with jewels. The dervish also takes a box containing a special salve. When they have divided the treasure, ‘Abdallâh is unsatisfied with their former agreement. Since the

dervish is not interested in material riches anyhow, he requests some more of the camels with the jewels. In the end the dervish yields all the camels to him, but now 'Abdallâh also wants to have the box.

The secret of the salve is that when applied to the left eyelid it shows all the treasures of the world (Mot. D 1323.5). On the contrary, when applied to the right eyelid, both eyes will turn blind (Mot. D 1331.3.1). 'Abdallâh tries the balsam on his left eyelid and sees all the treasures of the world. Doubting the words of the dervish, however, he also applies the salve to his right eyelid and immediately goes blind. From then on he always asks to be slapped every time he receives alms.

This is one of the **orphan stories**, a tale originating from the oral performance of Galland's informant **Hannâ Diyâb**. The tale corresponds more or less to the international tale-type AT 836 F\*: *The Miser and the Eye Ointment*. A closely related tale is known from modern Persian folklore (Marzolph 1994: \*832 B [a]).

**References:**

Chauvin 5: 146–147, no. 72; Abdel-Halim 1964: 430–432; Clouston in Burton 13: 582–585; Gerhardt 1963: 432–434; May 1986: 82–92 and passim; Mommsen 1981: 130–131, 192–194.

### *Badawî and His Wife, 219 The* (Burton from the *Calcutta II* edition)

One day, the Umayyad caliph Mu'âwiya is sitting beside a window in his palace in Damascus when he sees a barefoot and limping man approaching. It turns out that the man belongs to the Banû Tamîm. He is on his way to ask the caliph's protection against the governor of Medina.

The man tells the caliph that he was married to a woman whom he loved dearly. When he became impoverished, her father took her back, and he presented his case before the governor. The governor fell in love with his wife himself and punished him instead of helping him.

The caliph lets the woman appear before him and asks her to choose between himself and her husband. She chooses her husband, and the couple receive a reward.

This story is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also mentioned in **Ibn al-Sarrâj's** (d. 1106) *Masâri' al-'ushshâq* (Paret 1927b: 31, no. 77) and al-**Itlidî's** (seventeenth century) *I'lâm al-nâs* (no. 9).

**References:**

Chauvin 5: 118, no. 53; Walther 1982: 77–78.

### *Bahrâm and the Princess al-Datmâ, 202 Story of Prince* (Burton from the *Calcutta II* edition)

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told to the king by the concubine.

A beautiful princess is accomplished in horsemanship and the martial arts. She refuses to marry any of her princely suitors and says that she will accept only the one who vanquishes her, fighting with lance and sword. As no man appears to be able to vanquish her, the Persian prince Bahrâm tries his luck. At first he does well, but when he is gaining the upper hand, the young woman opens her visor. He is confounded by her beauty and his strength fails, enabling her to defeat him. Unwilling to give up, Bahrâm disguises himself as an old man and gets hired as the palace gardener. One day the princess takes a walk in the garden. The prince, still dressed as an old man, gives the servants jewels in exchange for a kiss. The princess becomes eager to get hold of the jewels, but when she offers herself to be kissed, he grasps her and instantly rapes her. In the end, the princess elopes with the prince and the two are married.

**References:**

Chauvin 8: 54–57, no. 22; Basset 1903b: 76–77; Bremond 1991a: 155–156; Christides 1962: 556, 571–572; Gerhardt 1963: 121–125; Kruk 1993b: 216–217; Walther 1993: 93–94.

***Bakhtzamân, 274 The Story of King* (Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by *The History of King Âzâdbakht and His Son, or The Ten Viziers*. It is told on the sixth day by the prince to prove that he with whom Allâh is and whose intent is pure will be treated well.

A certain king called Bakhtzamân is warned of an aggressive enemy, but he disregards all counsel. When his empire is attacked and conquered by the enemy, he escapes to King Khadîdân, who appoints him as one of his commanders. In the ensuing war King Khadîdân fights with the enemy in person, and Bakhtzamân asks him why he does not leave the fighting to his army. King Khadîdân reprimands him, saying that victory is not achieved by numbers of men, but by the hand of God. Bakhtzamân now repents of his previous mistake and helps to defeat the enemy.

**References:**

Chauvin 8: 84–85, no. 54.

***Barber's Tale of Himself, 28 The* (Burton from the Calcutta II edition)**

This story is inserted into the *Tale of the Tailor*, which in its turn is inserted into *The Hunchback's Tale*. It is told by the barber to ward off the accusation of meddling in the affairs of others and being too talkative.

The barber one day sees ten men being rounded up by the prefect of police. He presumes that the group is heading for a wedding and joins them. After a while, it turns out that the ten are criminals who are led before the governor to be executed. When the ten have been executed, the governor



The Hunchback's Tale: The Tailor and His Wife Lament over the Hunchback's Body, by Henry Justice Ford (London: Longman's and Co., 1898)

notices that one man is left and he asks him who he is. The barber explains that he only kept silent out of wisdom, courtesy, and generosity, since he is a noble character, his nickname actually being "The Silent One." As he points out, his brothers, in contrast to himself, have all suffered gravely because of their lack of courtesy. In order to explain his argument, the barber tells the separate stories of his six brothers (*The Barber's Tale of His First Brother; The Barber's Tale of His Second Brother; The Barber's Tale of His Third Brother; The Barber's Tale of His Fourth Brother; The Barber's Tale of His Fifth Brother; The Barber's Tale of His Sixth Brother*).

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. Most of the embedded

tales are also quoted, in both a different frame story and slightly different form, in the fourteenth-century *Kitâb al-Hikâyât al-'ajîba* (no. 3). Daniel Beaumont (1993: 147–149) compares this story to other texts in classical Arabic literature containing the same type of anecdotes, *al-Maqâma al-mâdiriyya* by al-Hamadhânî (d. 1008), *Da'wat al-atibbâ'* by Ibn Butlân (d. 1066), and *Kitâb al-Bukhalâ'* by al-Khatîb al-Baghdâdî (d. 1071). A similar story is presented in al-Mas'ûdî's (d. 956) *Murûj al-dhahab*, Ibn Hija al-Hamawî's (d. 1434) *Thamarât al-awrâq*, and Dâwûd al-Antâkî's (d. 1599) *Tazyîn al-aswâq*.

**References:**

Chauvin 5: 156–157, no. 80; Grotzfeld and Grotzfeld 1984: 76–79, 93; Grotzfeld 1997–1998: 52; Mahdi 1994: 166; Mahdi 1997: 80; Mommsen 1981: 131–138; Torrey 1896: 44.

***Barber's Tale of His First Brother, 29 The* (Burton from the Calcutta II edition)**

This story is inserted into *The Barber's Tale of Himself*, which is in turn inserted into the *Tale of the Tailor* that is inserted into *The Hunchback's Tale*. It is told by the barber to prove that his brothers are prattlers.

The barber's first brother is called al-Baqbûq (The Prattler). He is a hunchback and was a tailor in Baghdad. One day, while sitting in his shop, he sees the landlord's wife and falls in love with her. The woman orders some clothes to be made by him, but she does not pay him. Together with her husband she mocks him and makes fun of him, while he is starving. They even trick him into pulling their mill instead of the bull and beat him. After a while, the woman pretends to agree to a meeting, but then she lets him be caught and brought before the police. He is subsequently flogged and sent out of town on a camel. In the end, he falls from the camel, breaks his leg, and becomes lame.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. Together with the neighboring tales, it is quoted in the fourteenth-century *Kitâb al-Hikâyât al-'ajîba* (no. 3). The trick to have an unwanted lover work the mill instead of an animal is already documented in Abu 'l-Faraj al-Isfahânî's (d. 967) *Kitâb al-Aghânî*. In oral tradition, it has remained popular until the twentieth century (*Arabia ridens* 2: no. 428).

**References:**

Chauvin 5: 157–158, no. 81.

***Barber's Tale of His Second Brother, 30 The* (Burton from the Calcutta II edition)**

This story is inserted into *The Barber's Tale of Himself*, which is itself inserted into the *Tale of the Tailor* that is inserted into *The Hunchback's Tale*. The story is told by the barber to prove that his brothers are meddlers and prattlers, unlike himself.

The barber's second brother is called al-Haddâr (The Babblers) and is a paralytic. One day he meets an old woman who invites him to a wealthy house on condition that he obey the lady of the house, whatever she wishes. He arrives in a richly decorated hall and is served with food, drinks, and music. He does not protest when the lady of the house hits him and orders his beard and mustache to be shaven and his eyebrows dyed. Even when she commands him to dance, while the slave-girls and eunuchs throw oranges at him, he patiently obeys. In the end, they both undress and he is made to run from one room to another, while she follows him. Suddenly he falls through a trapdoor and alights in the middle of a crowded market, stark naked and with a large erection. The passersby catch him, beat him, and take him to the chief of police, reporting that this man has fallen from the vizier's house.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. Together with the neighboring tales, it is quoted in the fourteenth-century *Kitâb al-Hikâyât al-'ajîba* (no. 3). The trick played to the barber's second brother is first reported in Ibn 'Abd Rabbih's (d. 940) *al-'Iqd al-farîd*. In this early version, the event is told by the singer Ishâq ibn Ibrâhîm al-Mawsilî (d. 849) as having been reported to him in person as experienced by the poet Ibn Wabb.

**References:**

Chauvin 5: 158, no. 82; Hämeen-Anttila 1995: 189–191; Pinault 1987: 139–141; Pinault 1992: 246–247.

***Barber's Tale of His Third Brother, 31 The* (Burton from the Calcutta II edition)**

This story is inserted into *The Barber's Tale of Himself*, which forms part of the *Tale of the Tailor* that is inserted into *The Hunchback's Tale*. It is told by the barber to prove that his brothers are busybodies, while he himself is not.

The third brother is called al-Faqîq (The Gabbler). He is a blind beggar. One day he comes into a house and is taken inside, but then he is sent away without receiving any money. The master of the house secretly follows him, while he joins some other blind beggars to have a meal somewhere in a house, and hides himself inside. The beggars first count their money and then start eating, but suddenly they hear an unknown person munching besides them. They catch the stranger, and soon a crowd gathers before their house. However, the intruder pretends to be blind too, and when they are brought before the chief of police he pretends that they are a group of impostors, feigning blindness to spy on women in people's houses, and that the other beggars refused to give him his share of the money (Mot. K 2165). The chief of police gives him his share of the money, keeps the rest for himself, and banishes the beggars from the city (EM 2: 456–457).

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. Together with the neighboring tales, it is quoted in the fourteenth-century *Kitâb al-Hikâyât al-'ajîba* (no. 3).

**References:**

Chauvin 5: 159–160, no. 83; Gerhardt 1963: 182–184.

***Barber's Tale of His Fourth Brother, 32 The* (Burton from the Calcutta II edition)**

This story is inserted into *The Barber's Tale of Himself*, which in turn is inserted into the *Tale of the Tailor* that is inserted into *The Hunchback's Tale*. It is told by the barber to prove that he is a wise man, in contrast to his six brothers.

The barber's fourth brother is called al-Kûz al-Aswânî (The Long-Necked Gugglet). He was a butcher in Baghdad. One day a stranger comes to his shop and buys some meat. The silver coins he pays with after a while mysteriously turn into pieces of white paper. When the same man returns another day, the butcher protests about this, but the man calls out to the people pretending that the butcher is selling human flesh. The butcher is beaten and flogged by the chief of police and banished from Baghdad. In the beatings he has lost one of his eyes. He then becomes a cobbler, but on a certain day the king passes by and sees him. Since a one-eyed man is considered a bad omen, the king has him flogged (Mot. P 14.2; *Arabia ridens* 2: no. 243). When later he hears the sound of approaching horses, he fears that the king is coming again and flees into a house. The master of the house accuses him of planning a murder, and he is subsequently dragged before the governor and punished once again.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. Together with the neighboring tales, it is quoted in the fourteenth-century *Kitâb al-Hikâyât al-'ajîba* (no. 3).

**References:**

Chauvin 5: 160–161, no. 84.

***Barber's Tale of His Fifth Brother, 33 The* (Burton from the Calcutta II edition)**

This story is inserted into *The Barber's Tale of Himself*, which is part of the *Tale of the Tailor* that is inserted into *The Hunchback's Tale*. It is told by the barber to show how his brothers were punished for their meddling in the affairs of others.

The barber's fifth brother is called al-Nashshâr (The Babblers). He is cropped of both ears and earns his living as a beggar. After their father's death he inherited some money and bought a tray with glassware. He starts musing about what he is going to do with the money he will earn by selling the glass. He imagines how he will eventually be rich enough to buy merchandise and jewels, buy a house with slaves and horses, enjoy the joys of life, and marry the daughter of a king or a vizier. He will be wealthy and respected, haughty and proud, and own numerous slaves. When his wife bothers him he will just kick her. While imagining this, he inadvertently kicks over the tray with the

glassware, which breaks into a thousand pieces (Mot. J 2061.1.1). A woman passing by takes pity on him and gives him 5,000 dinars.

Later an old woman invites him to a house where a young woman is waiting for him. He enters, but is received by a slave who takes his money and beats him with a sword. He is thrown onto a heap of dead bodies but survives miraculously and is able to escape. He subsequently disguises himself as a Persian, has himself invited once more, and slays the slave. He spares the young lady, however, who insists that she had been held captive by the slave. When he returns the next day, his house has been emptied of all his possessions. He is taken to the chief of police, who confiscates his money and sends him out of town. In the wilderness, he is attacked by robbers.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. Together with the neighboring tales, it is quoted in the fourteenth-century *Kitâb al-Hikâyât al-'ajîba* (no. 3). Heinz Grotzfeld (1991: 841–845) analyzes different versions of this story in the *-Hikâyât -'ajîba* and the Reinhardt manuscript to investigate the decay of the text resulting from a continuous process of transmission in both oral and written tradition.

The story's first part is a version of the well-known international tale-type of the foolish man building air castles (AT 1681\*: *Foolish Alan Builds Aircastles*; see also AT 1430: *The Man and His Wife Build Air Castles*; EM 8: 1260–1265; *Arabia ridens* 2: no. 143). This tale originates from Indian tradition, where it is contained in versions of the *Pancatantra* (*Tantrakhâyika*) and the *Hitopadesa*. It has been widely spread in the European literatures by John of Capua's *Directorium humanae vitae* (ca. 1270), a Latin version of *Kalîla wa-Dimna*. The tale was introduced to Arabic literature through *Kalîla wa-Dimna* by Ibn al-Muqaffa', an adapted version of the originally Indian *Pancatantra*, made around the year 750. While the older Oriental tradition usually pictures a foolish man, a female version of a closely related tale is already mentioned in Ibn al-Jawzî's (d. 1201) book on stupid people (*Akhhâr al-Hamqâ*; *Arabia ridens* 2: no. 1229). Another version of this tale is given in *The Fakir and His Jar of Butter*, which is included in the narrative cycle *Jalî'âd and Shimâs*. Mia Gerhardt (1963: 411) has pointed out a tale vaguely similar to the story's second part in *The Eighth Constable's History*, which forms part of the Baybars cycle (see *Baybars and the Sixteen Captains of Police*) in the Breslau edition of the *Arabian Nights*.

#### References:

- Chauvin 2: 100–101, no. 60; 5: 161–163, no. 85; Bremond 1994b: 102–103;  
Elisséeff 1949: 46; Farmer 1944–1945: 174; Pinault 1992: 87, 139.

### *Barber's Tale of His Sixth Brother, 34 The* (Burton from the Calcutta II edition)

This story is inserted into *The Barber's Tale of Himself*, which is itself inserted into the *Tale of the Tailor* that is inserted into *The Hunchback's Tale*. It is told by the barber to show how his brothers suffered from their stupidity.

The barber's sixth brother is called al-Shaqâshiq (Many-Clamors). He has lost his lips. He used to be rich, but he eventually became impoverished and had to earn his living by begging. On one occasion, he comes into the house of a member of the **Barmakid** family. He is welcomed by a distinguished gentleman who invites him to share his meal. All the dishes and drinks that are served are, however, invisible. Meanwhile, the host pretends to be eating and keeps praising the food. The barber's brother follows his example, but after the invisible meal he stands up and slaps his host in the neck. Outraged, the host asks him the reason for this aggressive behavior, whereupon the barber's brother apologizes, saying that he has had too much wine. The host is so amused by the clever response that he now orders a real meal to be served and from then on treats his guest as a friend (Mot. P 327).

When the Barmakid family falls into disgrace twenty years later, the barber's brother is forced to leave the city. He is attacked by robbers who cut off his lips. When a woman from their tribe makes advances to him, his male member is also cut off.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*.

**References:**

Chauvin 5: 163–164, no. 86; Grotzfeld 1991: 841–845; Mommsen 1981: 113–114; Pinault 1987: 153–154; Pinault 1992: 248–249.

***Barmakids, 529 The Story of the (Reinhardt)***

This story contains a number of anecdotes about the **Barmakid** family and their connections with Caliph **Hârûn al-Rashîd**. Ja'far's execution is explained by the fact that he failed to recognize the caliph on a hunting trip. The text continues with the related stories *The Story of Abû Hasan, the Old Man Who Bemoans Ja'far*, and *Al-Mundhir ibn al-Mughîra Who Bemoans Ja'far*.

**References:**

Chraïbi 1996: 256, no. 92-B.

***Baybars, 446 The Adventures of Sultan (Weil)***

This story is divided into seven chapters. The first untitled chapter treats the early history of Islam from the conquests after Muhammad's death to the Umayyad and Abbasid caliphs and the struggle against the Crusaders by Nûr al-Dîn Zanjî and Salâh al-Dîn. The actual narrative then starts during the reign of the Ayyubid sultan Sâlih.

*The treacherous priest Jawân (Giovanni)*. The youngest of three sons of a patriarch in the land of the Christians struggles against the Muslims and one day seeks refuge with the king of Suwaydiyyah. He is appointed teacher of the princess and marries her. From this marriage is born Jawân, who grows up to be a strong hero. When Jawân has accidentally killed a noble young man during a game, he joins the outlaw Portukisch and starts to lead the life

of a villain and thief. Meanwhile he is taught the occult sciences and in a dream sees a future Muslim ruler who will fight the Christians. One day he captures the young knight Schiha, who is then adopted by the king of Genoa. Jawân himself travels first to Baghdad and then to Cairo. In Cairo he is appointed secretary of Sultan Sâlih.

*Shâhîn's origin and his first meeting with Jawân.* King Jalâl al-Dîn of Bursa dies and is succeeded by his son Abû Jazîd, who is captured by the Christian king Djenid (= Junayd). Junayd's daughter falls in love with Abû Jazîd, embraces Islam, marries him, and becomes pregnant. Abû Jazîd is killed, but his son, who is also named Junayd, hears about his grandfather's treason and in turn kills him. Then young Junayd joins the court of Sultan Sâlih of Egypt, who calls him Schahin (= Shâhîn).

*Sâlih's dream, the birth of Baybars, and his juvenile adventures.* Sâlih has a dream about the war against the Christians and sends out a delegation to buy slaves. In a bathhouse in Bursa he finds the slave who will later become Sultan Baybars.

Baybars's father, Djemk, had succeeded his father as king, but when his brothers had envied him, Djemk had left the capital as a dervish. He had traveled to Khwârazm, where he had married the daughter of King Badr Shâh after vanquishing her in a duel. By her he had three sons and a daughter. At one time, his envious brothers had kidnapped his eldest son, Mahmûd Shâh. They pretended that he was dead, while locking him in a deserted cave. The boy was found by a dervish who told him that from then on he would be called Baybars.

After he has been bought as a slave in the bathhouse, Baybars falls ill, but after his recovery he returns to his master. One day he wounds his master's child by dropping it and flees. After this incident Baybars is sent out on a delicate mission and establishes his reputation as a fighter and a hero. He survives several conspiracies and joins forces with Sultan Sâlih and Shâhîn. Later he buys a house in Cairo that is guarded for him by some demons. Jawân devises several stratagems to achieve his downfall and death, but Baybars overcomes all problems with the help of Ibrâhîm, the son of the Muslim hero Hasan Hawrânî.

*Baybars' adventure with Ma'rûf and the Genoese princess Maryam.* Princess Maryam of Genoa goes on a pilgrimage to Jerusalem, with a laissez-passer from Sâlih. In Jaffa her tent is guarded by the young fighter Ma'rûf. Maryam falls in love with Ma'rûf and marries him after having converted to Islam. Her father demands his daughter back, and Ma'rûf kidnaps her so that Maryam can tell him personally that she has embraced Islam and will not return to Genoa. Then Maryam is herself kidnapped by Jawân, who sends her to Genoa by ship. On the way she gives birth to a son and is captured by pirates. When Ma'rûf sets out to look for her, the pirates imprison him in a well.

*Baybars is appointed governor of Alexandria, meets his brother and uncle, and travels to Genoa.* Jawân attempts to have Baybars appointed governor of Alexandria, because it is easier to kidnap him there. He creates disturbances in the city and has the governor killed, so that Baybars is appointed in his place. Thereupon Baybars is captured and taken to Genoa, where he is saved by the intervention of Schiha. Sultan Sâlih sends ships to rescue him and take him back to Egypt.

*Jawân's new plots; Sâlih dies, and Baybars has a dream.* Jawân flees to Syria and incites the Christian rulers against King Nâsir of Damascus. When Damascus is surrounded by Christian troops, the city is saved by Sâlih. Sâlih, however, dies shortly afterward in Cairo. He is succeeded by his son 'Îsâ Ghâzî, a drunkard and good-for-nothing. Baybars then has a dream about his future heroic exploits. The new sultan dies soon after his accession to the throne, and so does the son who succeeds him. Then one of Baybars's enemies is elected sultan. Baybars escapes from several conspiracies, defeats the Tatars in Syria, and is appointed king of Damascus. He also marries a Persian princess. When the sultan is killed by his wife, and his successor is murdered too, Baybars finally ascends the throne and Shâhîn is appointed vizier.

*Baybars's raids and adventures in Syria.* Now Baybars conquers the coastal towns of Syria and repels the Christians by ruse. Jawân and Portukisch manage to escape every time.

*Baybars roams the world for seven years.* Finally, Jawân turns to magic and joins forces with the Christian sorcerer Kiptawil in Upper Egypt. Kiptawil produces paper figures of Baybars and some high notables whom he then turns into their living doubles, thus provoking unrest and strife. Finally Baybars is taken on a magic horse to a faraway country. During his wanderings he is picked up by a jinn-king. Meanwhile Schiha and the emirs have escaped to Syria, where they are protected by Ibrâhîm Hourani. Egypt is reigned over by the Copts for seven years. Baybars continues his peregrinations and reaches Tabrîz and Shahr al-Hûd, where he survives several attempts to murder him. Kiptawil's daughter has a grudge against her father and marries Schiha, who is captured, however, by Kiptawil. Baybars meets 'Alî, who is in love with a jinn-princess and who possesses several magic objects: women's clothes that make him untouchable, a necklace that makes him invisible (Mot. D 1361.19), and a mirror that can turn him into any shape he wishes (Mot. D 1163). With these magic objects 'Alî releases Schiha and obtains a magic rod that will enable Baybars to vanquish Kiptawil. Now all of the heroes join to vanquish the rulers of Egypt.

This story is a romance focusing on the historical Mamlûk Sultan Baybars (r. 1260–1277), who is also the hero of a long popular romance in Arabic. The present text is contained only in the Pforzheim edition of the Weil translation (1838–1841) and has been omitted from later editions. It probably derives from the same Gotha manuscript that Weil has mentioned as the source of *Jûdar and the Moor Mahmûd* (cf. Chauvin 5: 117, no. 292). The episode of Maryam and Ma'rûf is reminiscent of stories such as *'Alî Nûr al-Dîn and Maryam the Girdle-girl*.

**References:**

Elbendary 2001.

***Baybars al-Bunduqdârî and the Sixteen Captains of Police, 319 Al-Malik al-Zâhir Rukn al-Dîn (Burton from the Breslau edition)***

A mighty Turkish king in Cairo loves to hear stories. As he has heard from a professional storyteller that some women are braver and smarter than men,

he wants to know more about it. In order to hear true stories, one of his storytellers advises him to invite the sixteen captains of police to his son's wedding and ask them to tell a story. The king is to be invited too. After everyone has arrived and the meal has been served, the captains of police start telling their stories.

The **frame story** of *Baybars and the Sixteen Captains of Police* in the Breslau edition provides an opportunity for presenting a number of amusing and entertaining stories, none of which are interrelated with the others or related to the frame in any specific way. Although the Mardrus translation also contains the frame story in a similar manner, most of the tales included there are different. In the present work the stories from the Breslau edition are mentioned as **Constable's History**, while the stories from the Mardrus translation are listed as **Captain's Tale**.

**References:**

Chauvin 7: 138, nos. 408–426; Clouston in Burton 12: 369; Elbendary 2001; Gerhardt 1963: 171–175; Grotzfeld 1985: 81–83.

***Benasir, 429 Story of Prince (Habicht)***

The wife of an old Persian king is pregnant, but when the delivery is approaching complications occur. A stranger claims that he can save both mother and child on condition that he may have the child when it reaches the age of eighteen (cf. Mot. S 271). As he has no choice the king agrees, and his son Benasir (= Ibn Nâsir?) is born. In order to hide him, his father sends him to the king of China, who pretends that he is his son. In China, Benasir falls in love with the princess. On his eighteenth birthday the stranger, who actually is a *jinnî*, shows up to claim the child. As he knows that Benasir has been hidden, he flies to China in the shape of an eagle. He abducts both the prince and the princess and takes them to Tunis, where they are placed in an underground mansion.

Benasir is introduced to an old man, the *jinnî*'s father, whose servant he is to be. The princess pretends to accept the *jinnî*'s amorous advances and gets permission to move around the place, except for two rooms (Mot. C 611.1). She finds the *jinnî*'s books of magic and learns that the old man's life can be prolonged only by human sacrifice. Furthermore, she learns that the *jinnî*'s life is linked to a magic sword (Mot. E 710). The princess manages to kill the magician. She then rescues Benasir and returns with him to Persia, where they are happily married.

Habicht's text follows the enlarged Gauttier edition (1822–1823) of Galland's adaptation, which in turn may ultimately derive from an Arabic or Persian manuscript owned by Langlès.

**References:**

Chauvin 5: 175–177, no. 100.

***Bhang-eater and His Wife, 371 History of the*  
(Burton from the Wortley-Montague manuscript)**

This story is included in *The Tale of the Qâdî and the Bhang-eater*.

The bhang-eater used to be so poor that he owned only one bull. He wanted to sell the bull, but could not find a buyer.

On the way home he stops under a tree, eats bhang, and talks to a magpie. The magpie is prepared to buy the bull. His wife scolds the bhang-eater for his stupidity, but the magpie happens to lead him to a treasure. The man takes only part of the treasure, as the price of the bull, but his wife digs up the rest. As he threatens to denounce her to the chief of police, his wife takes precautions. In the night she makes him believe that it has rained meat and fish. The bhang-eater the next day assures the chief of police that it rained meat and fish the night before, and he is locked up in the madhouse. In the end, all misunderstandings are clarified.

This tale is known only from the Wortley-Montague manuscript. It contains elements of the international tale-types AT 1642: *The Good Bargain* (EM 6: 448–453) and AT 1381: *The Talkative Wife and the Discovered Treasure* (EM 5: 148–159). The main motif of the extraordinary rain (Mot. J 1151.1.3) is related to the alleged thunderstorm produced in order to discredit the talkative parrot in AT 1422: *Parrot Unable to Tell Husband Details of Wife's Infidelity*/ATU 1422: *Parrot Reports Wife's Adultery* (see *The Husband and the Parrot; The Confectioner, His Wife, and the Parrot*). The staging of the rain in order to secure a treasure is already mentioned in what is probably the story's oldest version, in Basile's *Pentamerone* (1,4). The tale-types are widespread in European oral tradition of the nineteenth and twentieth centuries.

**References:**

Chauvin 6: 125–126, no. 280.

### ***Bihkard, 275 The Story of King* (Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by *The History of King Āzādbakht and His Son*. It is told on the seventh day by the prince to show that there is no quality better than mercy.

King Bihkard is wealthy but merciless. One day during the hunt, one of the courtiers unintentionally shoots off one of his ears. Bihkard threatens to have him executed, but the courtier asks to be pardoned, as one day King Bihkard will also be pardoned. Even though he has never before pardoned anybody, King Bihkard is impressed by his words, and the courtier is acquitted. The courtier turns out to be a prince who after the incident returns to his country. Some time later, King Bihkard suffers shipwreck and is washed ashore in the prince's land. He lies down in a ruined building to rest, but a murdered man is found there; he is arrested and accused of murder (Mot. N 342.2). From his prison cell the king throws a stone to hit a bird, but he hits the ear of the king's son. When he is brought to trial the prince recognizes him and grants him pardon, just as he himself had been pardoned by the king.

The motif of the man accidentally stumbling over a corpse is also mentioned in the tales of '*Attâf* and *Ibrâhîm and Jamîla*.

**References:**

Chauvin 8: 85, no. 55.

***Bihzâd, 272 The Story of Prince (Burton from the Breslau edition)***

This story forms part of the narrative cycle enframed by *The History of King Âzâdbakht and His Son*. It is told on the fourth day by the prince to prove that impatience will lead to repentance.

Prince Bihzâd hears about a beautiful princess. As her father asks a dowry of 100,000 dinars, the king advises his son to be patient and wait until he has collected the money. The prince refuses to wait, however, and becomes a highwayman. One day he is caught by the father of his beloved. In the meantime Bihzâd's father sends letters that make the father of the princess recognize him. As the arrangements for the marriage are being made, the impatient Bihzâd cannot resist looking into the bride's chamber, and his eyes are gouged out by the bride's mother.

This tale is contained only in the Breslau and Beirut editions. While here the emphasis is on patience, the related tale of the *Merchant Who Lost His Luck* in the Breslau edition puts the stress on destiny.

**References:**

Chauvin 8: 82–83, no. 52.

***Birds and Beasts and the Carpenter, 44 Tale of the (Burton from the Calcutta II edition)***

A peacock and his wife find a new place to live on an island, where they hope to be safe from wild animals. One day a duck arrives. The duck tells them that he is frightened of the “sons of Adam,” since he had a dream in which he was warned of their viciousness. The peacock reassures him that humans cannot reach them on the island. Next, the duck meets a young lion who has had a similar dream. Traveling together, they meet an ass, a black horse, and a camel, all of which are fleeing from mankind. Then an old man with the tools of a carpenter appears and tells them he is on his way to the lynx to build a house for him. The lion asks him to build a house for him, too, and playfully throws the man to the ground. Angered, the man builds a small cage and asks the lion to enter it to measure the size. When the lion is inside, the man locks him up, throws the cage into a pit, and burns it.

The tale corresponds to the international tale-type AT 157 A: *The Lion Searches for Man* (EM 5: 576–584). Although some elements suggest an origin in ancient Sumer or Egypt, the tale's earliest recorded version is contained in the fourteenth-century bestiary *Dialogus creaturarum* (A Dialogue of Creatures). In Arabic literature, the tale is known from the treatises of the “Brethren of purity” (tenth century), as well as al-Qazwîni's (d. 1283) *‘Ajâ'ib al-makhlûqât*.

**References:**

Chauvin 2: 225–226, no. 154.1; 6: 9–11, no. 184; Gerhardt 1963: 353; Ghazoul 1996: 57–60; Lexa 1930; Osigus 2000: 36–42.

***Blacksmith Who Could Handle Fire without Hurt, 168 The*** (Burton from the Calcutta II edition)

A pious man hears about a blacksmith who is able to put his hand into the fire without being burned. He asks him to be his guest so as to be able to observe him. He notices that the blacksmith is neither more pious than average nor does he perform any more prayers than required. When asked how he is able to perform his miracle, the blacksmith tells him that he was once in love with a certain slave-girl.

The young woman was chaste and rejected his advances. Then one year there was a famine in the town, and the girl came to his door to ask for bread. He insisted that she give in to his wishes, but she still refused. Three times she came to him in vain, before he finally repented and gave her food. Then, before she died, she asked God that he not be harmed by fire.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. Peter Heath (1987–1988: 15–17) mentions this story as an example of the thematic pattern of the genre of the romance, as it contains the major components of honor, desire, social propriety, and piety. These motifs are combined to bring about poetic justice, which is rewarded according to the prescriptions of fate.

**References:**

Chauvin 6: 188–189, no. 356; Galtier 1912: 175–178; Gerhardt 1963: 370–371; Perles 1873: 81–85, 116–117.

***Blind Man and the Cripple, 247 The*** (Burton from the Calcutta II edition)

This story forms part of the narrative cycle enframed by the story of *Jalī'ād and Shimās*. It is told by the prince to show his wisdom.

A blind man and a cripple wander together as beggars (Mot. N 886). One day they find a garden and are given some fruit. When the owner has left they want to take more fruit, and the cripple climbs on the blind man's back so that he can pick from the trees as much fruit as they like (Mot. N 577). When the owner returns they deny having stolen the fruit, but their deceit is discovered.

In this story the blind man stands for the body and the cripple for the soul. They are partners in reward and retribution.

Apart from the *Arabian Nights*, this story is known from Jewish, French, German, and Irish tradition (EM 2: 455). Its oldest versions are documented in Talmudic and Midrashic literature as of the fifth century C.E. (EM 8: 720–727).

**References:**

Chauvin 2: 221, no. 152.13; 6: 10, no. 184.13; Gerhardt 1963: 354; Perles 1873: 75–77.

***Blue Salama the Singer, 488*** (Mardrus)

This story is included in the cycle *Windows on the Garden of History*. It is told by the poet and musician Muhammad of Kûfa.

Blue Salama was his most talented and beautiful student. She tells her master that she once kissed a man in exchange for two pearls. Her master is so enraged that he has the man whipped to death. Then the actual story of the kiss is told. The man had promised the pearls to Salama as a reward for her singing. Then he had pretended to have made a solemn oath to hand over the pearls only when held between his lips. As he was chasing Salama around the room, she let one of her slaves hold him fast and she then took the pearls with her lips.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Nicolas Perron's *Femmes arabes avant et depuis l'islamisme* (Paris/Algiers 1858).

**References:**

Chauvin 9: 83.

### ***Boy and the Thieves, 249 The* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by the story of *Jalī'ād and Shimās*. It is told by the king's wife to incite the king against Shimās.

Seven thieves go out stealing and meet a poor orphan boy. They ask him to join them and, seeing a garden, request that he climb a tree and shake it, so that the fruit will fall down. The boy complies, but suddenly the owner appears on the scene and, because the thieves claim to be innocent, the boy is punished.

**References:**

Chauvin 2: 222–223, no. 152.17; 6: 10, no. 184.17.

### ***Buhlûl the Jester, 451* (Mardrus)**

This story is included in the narrative collection entitled *The Diwan of Easy Jests and Laughing Wisdom*.

(1) Buhlûl is a jester at **Hârûn al-Rashîd's** court. One day Hârûn asks him to make a list of all the fools in Baghdad. The jester replies that it would be much easier to compose a list of the few wise people, since that is much less work (Mot. J 1443).

(2) When Buhlûl sits down one day on the caliph's throne, the guards chase him away and give him a heavy beating. As Buhlûl is weeping heavily, the caliph comes to console him. Buhlûl pities the caliph, who sits on the throne for much longer and will accordingly receive a much heavier beating than he did.

(3) Buhlûl once had to obey the caliph's order to get married. On the wedding night, however, he runs out of the bedroom without touching the bride. As the caliph inquires about his strange behavior, Buhlûl tells him that he had heard all kinds of voices demanding this and that. He just had to run away so as not to become crazier than he already is.

(4) One day Buhlûl refuses to accept a present that the caliph offers to him, instead remaining seated in a most relaxed manner. As the caliph inquires about his impudent behavior, Buhlûl responds that stretching out his hand would have made him lose the right to stretch out his legs forever (Chauvin 6: 29, no. 223).

(5) When Hârûn is desperate one day to get a drink of water, Buhlûl asks him how much, in the worst imaginable case, he would have paid for the glass of water he hands him. The caliph tells him he would have been ready to pay half his empire. Then Buhlûl asks him how much he would have given to get rid of the water, supposing he had difficulties in urinating. The caliph again says he would have been ready to give away half his empire. Buhlûl now wonders about an empire whose value equals a glass of water and a bit of urine.

**Buhlûl** does not feature in any of the known Arabic manuscripts of the *Arabian Nights*. The anecdotes presented here have been inserted by Mardrus, who most probably adapted them from previous French publications. Chauvin points out parallels to four of the five anecdotes in either Barthélemy d'Herbelot's *Bibliothèque orientale* (Paris 1697 etc.) or the volume *Anecdotes arabes et musulmans* (Paris 1772), published by François Pétis de la Croix. At the same time, some of the anecdotes are of considerable antiquity, such as the first one about the "list of fools" (*Arabia ridens* 2: no. 716) or the one concerning the value of Hârûn's empire (*Arabia ridens* 2: no. 370); the latter anecdote is also quoted in the Breslau edition as *Ibn al-Sammâk and al-Rashîd*.

**References:**

Chauvin 7: 126–127, no. 393<sup>bis</sup> A-E.

## *Bull and the Ass, 2 Tale of the* (Burton from the Calcutta II edition)

This tale is inserted into the final part of *The Story of King Shahriyâr and His Brother*. It is told by Shahrazâd's father in order to support his refusal to marry his daughter to the king.

A rich merchant is able to understand the language of the beasts and the birds, but he is not allowed to disclose his secret to anyone. On a certain day he overhears a conversation between his ass and his bull. The ass advises the bull to pretend to be ill in order to be relieved of his heavy duty. When the bull feigns illness the next day, the merchant yokes the ass to the plow and whips him the whole day.

In the same way, the vizier admonishes his daughter Shahrazâd, will you suffer for being so unwise.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. The story, a "moral tale" (Gerhardt 1963: 351–355), is continued as *Tale of the Merchant and His Wife*. It corresponds to a combination of the international tale-types AT 670: *The Animal Languages*/ATU 670: *The Man Who Understands Animal Languages*; and

AT 207 A: *Ass Induces Overworked Bullock to Feign Sickness* (EM 1: 989–994). Both of the tale's constituents are frequently documented in separate texts, some of them reaching as far back as the Aesopic fables. The version in the *Arabian Nights* is the earliest documentation for this particular combination.

**References:**

Chauvin 5: 179–180, no. 104; Attar and Fischer 1991: 8; Beaumont 1998a: 349–351; Elisséeff 1949: 44; Ghazoul 1996: 20–21, 56–57; Kilito 1992: 16–17; Mahdi 1973: 159; Mahdi 1985: 5–9; Mahdi 1994: 129–130, 144–146; Medejel 1991: 87–89; Qalamâwî 1976: 208–209; Villa and Grandguillaume 1991: 70–73.

***Bulûqiyâ, 177 The Adventures of* (Burton from the Calcutta II edition)**

This story is inserted into *Queen of the Serpents*. It is told by Yamlîkhâ, the serpent queen, to Hâsib Karîm al-Dîn, who by accident entered her realm.

A pious and learned king of the Israelites in Cairo has a son called Bulûqiyâ, who succeeds to the throne after his father's death. One day Bulûqiyâ enters the treasury and finds a casket of ebony that contains another, golden casket with a book. The book is an account of the life of the Prophet **Muhammad**, which impresses Bulûqiyâ to such an extent that he decides to go in search of Muhammad. He changes his clothes and departs on a ship. One day, as he falls asleep on an island, he is left behind. On the island he meets the serpents from hell, and on another island he later meets other snakes and the serpent queen. Finally he travels on to Jerusalem.

In Jerusalem he joins the scholar and sage 'Affân. 'Affân tells him that whoever wears **Solomon's** signet ring will rule the jinn, the birds and the beasts, and all created things. Solomon is buried in a cave beyond the seven seas, but 'Affân knows how to get there because he is informed about an herb that enables human beings to walk on water. This herb, however, can be found only with the help of the serpent queen. 'Affân suggests to Bulûqiyâ that they go together to the serpent queen to fetch the magic herb and then proceed to the tomb of Solomon for the ring. When they have acquired the ring, they will then travel to the fountain of life, which will enable Bulûqiyâ to survive until the times of the prophet Muhammad. Bulûqiyâ agrees, and they go to the serpent queen, whom they force to help them find the magic herb.

When they have acquired the herb, 'Affân and Bulûqiyâ rub their feet with its juice and are able to traverse the seven seas. After some time, they reach the cavern and dome containing the throne with Solomon's body. 'Affân asks Bulûqiyâ to repeat certain conjurations while he himself will try to take the ring from Solomon's finger. As 'Affân approaches the body, a huge serpent appears, spitting flames. 'Affân is instantaneously burned to death, while Bulûqiyâ is miraculously saved by the archangel Gabriel.

Bulûqiyâ continues his peregrinations and passes by seven islands. First there is a paradisiacal island with delightful vegetation and birds. Here he sees large beasts come out of the sea, each with a jewel in its forepaw, shin-

ing like a lantern. These beasts are joined by other animals from the island who remain with the sea-beasts until daybreak. A second island consists of a mountain and a *wâdî*. Bulûqiyâ finds magnetic stones and is attacked by a huge panther. Next he reaches a third island full of fruits and another island with white sand without any vegetation. The fifth island shows a soil and hills like crystal with shining flowers growing everywhere. The sixth island Bulûqiyâ reaches has two mountains with strange trees, some with human heads (Mot. F 811.8), some with fruits that laugh and cry (Mot. D 1619.3). Mermaids come to the shore with their hands full of jewels. Finally, Bulûqiyâ reaches the seventh island on which he finds an apple tree. As he reaches out to pick an apple, a giant sitting in the tree informs him that the island is among the possessions of the jinn-king Sakhr.

Bulûqiyâ continues his journey and suddenly comes to a battlefield where two armies are fighting fiercely. The battle turns out to be a struggle between two jinn-armies, one of the believers and one of the unbelievers. Bulûqiyâ is brought before King Sakhr, commander of the believing jinn. Sakhr describes to Bulûqiyâ the nature of hell and how the species of jinn came into being. He also explains the birth of the Satan Iblîs. Moreover, Sakhr provides Bulûqiyâ with a magic mare that will take him to another jinn-king, named Barâkhiyâ. There Bulûqiyâ stays for two months before continuing his journey through wastes and deserts. When he climbs a certain mountain, he finds the archangel Michael on the summit, who is responsible for the shifts of night and day. Next he reaches a meadow with streams. Under a tree he sees four angels in the guises of a man, a wild beast, a bird, and a bull.

Some time later, on Mount *Qâf*, which surrounds the world, Bulûqiyâ meets another angel. This one, who is responsible for earthquakes, famines, slaughter, and prosperity, describes to him the lands behind Mount *Qâf*, which are extremely cold so as to protect the earth from the heat of hell. He then supplies a detailed description of the cosmos, the forty lands behind Mount *Qâf*, and the angel carrying the seven worlds (cf. Mot. A 651.3.1).

This particular angel stands on a rock that is carried by a bull, who in turn is standing on a giant fish in an unending sea. Below the sea there is air and fire, carried by the giant serpent Falaq.

Bulûqiyâ walks on and reaches a gate that is guarded by a bull and a lion. The archangel Gabriel appears to open the gate for him, which gives access to the meeting place of the two seas. While he crosses the water four angels flash by, on their way to carry out the ordinances of God. Finally, Bulûqiyâ reaches an island on which he meets a young man sitting between two tombs. After Bulûqiyâ has told his story, the young man explains why he is sitting there and tells *The Story of Jânshâh*.

After listening to Jânshâh's story, Bulûqiyâ continues his journey and arrives at an island where a table is laid under a tree. A large bird turns out to be one of the birds of the Garden of Eden, and the table is laid for all of the pious saints, who meet there every Friday. While Bulûqiyâ is sitting, al-**Khadir** suddenly appears before him. Bulûqiyâ tells him of his adventures, and the saint takes him back to Cairo by means of magic (Mot. D 2121.2). Back in Cairo, Bulûqiyâ returns home and again assumes his royal tasks.

The story of Bulûqiyâ is contained in the Egyptian manuscripts, the Reinhardt manuscript, and the early printed editions, except Breslau. It belongs to the corpus of the **stories of the prophets**. It is quoted in al-Tabarî's (d. 923) history as well as in the work of al-Tha'labî (d. 1036) and similar collections. The version in the *Arabian Nights* is elaborated with regard to the geographical descriptions and the eschatological information, and it contains some additions to link it to the story of the serpent queen. In al-Tha'labî's version, the figure of Jânshâh is substituted by the prophet Sâlih. Josef Horovitz (1927b: 52–53) has noticed that the story's line of transmission ultimately goes back to 'Abdallâh ibn Sallâm, a companion of the prophet Muhammad in Medina, who was a Jewish convert. Jamel Eddine Bencheikh (1988: 149–230) investigates the story's links with ancient Jewish and Babylonian legends and the biblical story of Josiah and Shaphan (2 Kings, 2 Chronicles). He argues that the story's main theme is the search for eternal life. The anachronistic mention of the Islamic prophet Muhammad should be seen as an attempt to lend an Islamic garb to a story originating from a non-Islamic source. Stanislav Segert (1997) also compares the story to other traditions: its main part may be of Persian origin (considering the originally Persian name Jâmâsp, here rendered as Hâsib), with some Hebrew elements (such as the figure of Hilqiyâ = Bulûqiyâ) and traces of the epic of *Gilgamesh* (the plant of immortality). Moreover, the story is associated with the traditions of Daniel. The similarities between the story of Bulûqiyâ and the epic of *Gilgamesh* are further examined by Dalley (1991). Victor Bochman (1997: 39–40) also thinks that the story is derived from Jewish legends and refers to the biblical passage about a Torah scroll found at the Temple of Jerusalem by High Priest Hilkiyah (2 Kings 22: 8–13). The magic herb figuring prominently in the story's introductory passages is already mentioned in the Sumerian myth of Inana's travel to the underworld, compiled in the first half of the second century B.C.E. The epic of *Gilgamesh* (seventh century B.C.E.) also mentions a rejuvenating herb in connection with a snake (EM 8: 836–837).

#### References:

- Chauvin 7: 54–59, no. 77; Abel 1939: 104–106; Bounfour 1995: 105–129; Elisséeff 1949: 42; Galtier 1912: 156–169; Grotzfeld and Grotzfeld 1984: 84–85; Henninger 1949: 228–229; Horovitz 1901; Irwin 1994: 209–210; Kilito 1992: 54–57, 76–77; Van Leeuwen 1999a: 384–393; López-Baralt 1996; Qalamâwî 1976: 43–44, 142–143; Vikentiev 1946–1947.

### *Al-Bunduqânî, or the Caliph Hârûn al-Rashîd and the Daughter of Kistrâ, 410 The History of (Burton from the Chavis manuscript)*

Hârûn al-Rashîd and his vizier Ja'far the **Barmakid** stroll around town in disguise (Mot. K 1812.17). When the caliph sees a woman begging, he gives her a golden coin and asks her to marry him. She requests the annual revenue of Isfahan and Khorasan as dowry. Hârûn al-Rashîd agrees and has her bathed and clad in sumptuous garments. The woman turns out to be a distant rela-

tive of the Persian king Kisrâ Anûshirwân. As she is quite presumptuous about her origin, the caliph decides not to touch her for a whole year.

A year later the caliph and his entourage again tour the city in disguise. At a certain baker's, he orders a hundred pancakes, fills them with a golden coin each, and sends them to Kisrâ's daughter. Meanwhile, the woman visits the town incognito to give alms to the poor. On the way back she asks for a drink of water in the chamberlain's house and later sends him the pancakes as a reward. The chamberlain inadvertently presents the pancakes to the watchman of the ward for the 'Arafât feast, and the watchman's wife has him offer them for sale. Now it is noticed that the plate has the caliph's name inscribed on it, and the case is reported to Hârûn. Hârûn gets angry about his food being offered for sale and has the whole case disclosed. When the chamberlain pretends that he has seen the woman's face when offering her water, Hârûn threatens to have them both executed. The chamberlain requires three days' respite, so that the caliph may observe a true wonder.

As the caliph roams through the streets again, he observes an old woman recite the Koran beautifully without receiving any money in compensation. He secretly follows her and sees that she has a very attractive daughter. The woman wants to marry her daughter to a particular young man, but the young man cannot afford the bride-price. Then the caliph, who introduces himself with his byname "al-Bunduqânî" (Maker of Crossbows), volunteers to marry her. The marriage is agreed upon, and Hârûn gives orders to restore and re-decorate the woman's house. Meanwhile rumors have spread that the woman has had her daughter married to the leader of a gang of bandits. The chief of police goes to the house to catch the robber. The caliph arrives just at the same moment and enters the house through the adjoining building. He asks the woman to show his ring to the chief of police and to request him to enter with his men. In the end it turns out that the woman is the mother of the chamberlain, who is still in prison. Hârûn grants him pardon; he is released and married to Kisrâ's daughter.

This story is contained only in the Chavis manuscript and related sources.

**References:**

Chauvin 5: 182–184, no. 106.

***Cairene Youth, the Barber and the Captain, 392 The*  
(Burton from the Wortley-Montague manuscript)**

A young man is in love with the wife of a certain captain. One day when her husband is gone she sends an invitation to her lover, who is having a shave at the barber's shop. The lover goes to her house while the barber follows him, insisting that he return to his shop to finish his shave. The captain returns home sooner than expected and notices the barber in front of his house. When the barber asks him to send the handsome young man out of the house, the captain is, of course, enraged. Inside, the young man hides himself in the shaft of the cistern and cannot be found. As the captain rummages

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about the house several times in rage, the barber finally offers to help him. Just as the barber suggests that he inspect the cistern, the captain's wife reproaches him for believing such a stupid fellow. Now the barber is kicked out of the house, and afterward the captain and his wife enjoy themselves. When the captain has fallen asleep, the young man manages to escape from the house, and the barber is given a beating.

This story is contained only in the Wortley-Montague manuscript. It is almost identical with the *Tale of the Tailor* in the Calcutta II edition.

### References:

Chauvin 5: 156, no. 79.

## *Caliph's Night Adventure, 349 The* (Burton referring to Galland's adaptation)

Hârûn al-Rashîd wakes up in a bad mood and wishes to be distracted by some adventure. He and his vizier, Ja'far the **Barmakid**, dress up in disguise as merchants and go into town (Mot. K 1812.17). Soon they meet a beggar who asks to be slapped for every coin he receives, because of a solemn oath he has sworn. The caliph tells him to come to the palace in the afternoon. Then they see a crowd of spectators watching a young man whipping his horse. The people inform the caliph that this is his daily habit. The young man is also told to come to the palace. On their return to the palace they notice a recently built house. The people say that it is owned by Hasan al-Habbâl, the rope-maker. He used to be poor but has become stupendously rich. Hasan is thereupon invited to come to the palace. When the guests arrive at the palace, they tell their stories: *The Story of the Blind Man Bâbâ 'Abdallâh*; *History of Sîdî Nu'mân*; *History of Khawâjâ Hasan al-Habbâl*.

This story belongs to the so-called **orphan stories**, stories that were included by Galland in his French adaptation *Les Mille et une Nuits* but of which no Arabic version predating Galland is known. In the international catalogue of tale-types, this story, including the above listed enframed stories, is listed as AT 726\*\*: *The Prince and His Three Hosts Tell Their Adventure*. The Flemish version listed in AT as evidence appears to be a direct retelling of the *Arabian Nights* version.

### References:

Chauvin 6: 44–45, no. 209; Gerhardt 1963: 431–434; May 1986: 82–92 and passim

## *Captain of Police, 466 The* (Mardrus)

This story is included in the narrative cycle called *Charming Tales of Careless Youth*.

A Kurd came to Egypt during the reign of Sultan Salâh al-Dîn and was appointed captain of police. He asks an old woman to look for a bride for him, and she brings him a fat woman with whom he is satisfied. The woman soon takes their neighbor as a lover, and one night they are caught in the act.



Abdallâh the Fisherman and 'Abdallâh the Merman, by *William Pogany* (London: Henry Holt and Co., 1915)

She hides her lover and tells her husband the story of her own adultery, blindfolding him with her veil so that her lover can escape.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Yacoub Artin Pacha's *Contes populaires de la vallée du Nil* (Paris 1895; see Nowak 1969: no. 351). It corresponds to the international tale-type AT 1419 C: *The Husband's One Good Eye Covered (Treated)* (EM 3: 1082–1084). The woman's trick is already documented in Greek antiquity, in a play by Aristophanes. The

earliest narrative version is contained in Petrus Alphonsus's *Disciplina clericalis* (nos. 9, 10), which also mentions a variant: under a pretext, the woman covers the good eye of her one-eyed husband, so that her lover can escape. Both versions are widespread in the European literatures of the sixteenth and seventeenth centuries.

**References:**

Chauvin 9: 81.

### ***Captain's Tale, 470 The Second (Mardrus)***

This story is part of *Baybars and the Sixteen Captains of Police*.

A woman wants to marry the captain of police on three conditions: that he will never take hashish, that he will never eat a watermelon, and that he will never sit on a chair. The man consents, but after a while is curious to know the reason for these conditions and breaks his promise. The wife wants to divorce him, but the *qâdî* manages to change her mind. Before she consents to reconciliation, however, the *qâdî* is asked to answer a riddle: first it is a bone, then a nerve, then a piece of flesh. While the *qâdî* himself does not know the solution, his fourteen-year-old daughter tells him that the answer is "a man's penis": between the ages of fifteen and thirty-five it is hard as a bone, then on to the age of sixty, it is as sensitive as a nerve, then after the age of sixty it becomes just a useless piece of flesh.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights* and has been introduced by Mardrus from some unknown source.

### ***Captain's Tale, 471 The Third (Mardrus)***

This story is included in *Baybars and the Sixteen Captains of Police*. It is told by the third captain as told by his mother.

A fisherman is married to a beautiful woman. One day when he is too ill to go to work, he takes his wife to the shore to teach her how to fish. The sultan sees her, falls in love with her, and desperately wants to possess her. The vizier advises him not to have her husband executed without good reason and suggests that he be set impossible tasks. In consequence, the fisherman is asked on pain of death to procure the following items: a carpet in one piece that covers the whole hall of the palace, and a child of eight days that will tell a story beginning and ending with a lie. Advised by his wife, he procures the items from a magic creature inside a certain well. The child then tells a tall tale, and when the king acknowledges its fantastic nature, admonishes him to quit longing for the fisherman's wife. From then on, the fisherman and his wife live happily together.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Guillaume Spitta Bey's *Contes arabes modernes* (Leiden/Paris 1883). The tale corresponds to the international tale-type AT 513 C: *The Son of the Hunter*. Like some of the other fairy tales introduced by Mardrus, the present version lacks specific elements that would help to account for the course of action.

Thus, the obvious magic powers of the fisherman's wife are not in the least motivated, and the story ends in suspense. In a fully fledged version, the male protagonist would first have to acquire his fairy wife, even if by sheer chance; the impossible tasks set by the sultan and the vizier would have to become more difficult every time; and in the end the malevolent counterparts of the hero would have to be destroyed, presumably by having themselves burnt in order to get to paradise (Mot. K 843; *Arabia ridens* 2: no. 722).

**References:**

Chauvin 9: 82.

***Captain's Tale, 472 The Fourth (Mardrus)***

This story is included in *Baybars and the Sixteen Captains of Police*.

The fisherman's beautiful son Muhammad has a continuous row with the sultan's ugly son. One day Muhammad catches a fish that actually speaks to him and tells him she is one of the queens of the sea. He pities her and throws her back into the water.

In order to get rid of Muhammad, the vizier suggests sending him to fetch the princess of the Green Country. The helpful fish first advises him to request a golden boat whose expenses should be paid solely by the vizier. In the Green Country, Muhammad shows his boat to everybody, and when the princess enters the boat out of curiosity, he casts off. As she throws a piece of jewelry into the water, the helpful fish catches it. The princess is attracted to Muhammad and makes love to him right there. When they arrive, the princess first requests a carpet of red silk to be spread out between the palace and the boat. Then she requests the sultan to retrieve the jewelry she lost. When Muhammad produces the jewelry for the sultan, the princess makes her last request. Her bridegroom is to walk through a trench of fire to be purified before marriage. While Muhammad passes the test aided by the helpful fish, the sultan, his son, and his vizier burn to ashes. Muhammad marries the princess and becomes sultan.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Guillaume Spitta Bey's *Contes arabes modernes* (Leiden/Paris 1883). The tale is a version of the international tale-type AT 513 C: *The Son of the Hunter*. The introductory passage contains a strong motivation both for the king's hatred and for the appearance of the magic helper. The final destruction of the malefactors helps to round off the tale, whose fairy-tale happy ending is further enhanced by the beautiful bride and the hero's promotion to sultan.

**References:**

Chauvin 9: 82.

***Captain's Tale, 473 The Fifth (Mardrus)***

This story is inserted into *Baybars and the Sixteen Captains of Police*.

The sultan asks his vizier to procure a ring that will prevent him from becoming angry when he is glad and from becoming glad when he is angry. The vizier asks all the sealmakers of the city, but none of them is able to produce such a ring. Then he meets an old man whose daughter produces the ring. The king marries the young woman, who is called Yâsamîn, and builds her a palace at the seaside. One day Yâsamîn offers a dinar to a fisherman in return for his first catch. As the fisherman catches a copper flask, he wants to exchange it only for a kiss. While she is arguing with the fisherman, the king arrives. He has the fisherman executed on the spot and tells his wife to leave.

She settles in the house of a certain merchant, while the flask proves to be a magic one providing her with food, entertainment, and money. After a few days, she hands the merchant some money to build a palace for her and later has it decorated and furnished. Meanwhile, the sultan and the vizier have disguised themselves (Mot. K 1812.17) and are looking for her. When they arrive at the palace, she recognizes them and decides to play a trick. She disguises herself as a man and makes the king desire the magic flask. As she is ready to yield the flask only in return for having sexual intercourse with the king, the king finally gives in. When the two of them have retreated into the private rooms, she makes him understand the situation and shows him how little reprehensible her previous behavior had been.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Guillaume Spitta Bey's *Contes arabes modernes* (Leiden/Paris 1883). In terms of structure and moral, the tale corresponds to the Indian tale-type AT 923 B: *The Princess Who Was Responsible for Her Own Fortune*, which is in turn closely related to the international tale-type AT 923: *Love Like Salt* (EM 8: 1038–1042).

**References:**

Chauvin 9: 82.

### *Captain's Tale, 474 The Sixth (Mardrus)*

This story is included in *Baybars and the Sixteen Captains of Police*.

The sultan has a handsome daughter called Dalâl. One day she catches a louse and puts it in an oil jar. Many years later, when the girl has grown up to be a young woman, the louse breaks out of the jar, as it has grown as big as a buffalo (Mot. F 983.2). The louse is killed and its hide is put on exhibition. Whoever will recognize the hide's true nature is to gain the princess, whoever fails will be killed (Mot. H 522.1).

A handsome prince gives the right answer and is married to the princess. He leaves with his bride for his own country where he turns out to be a mischievous ghou (see **Demons**). Twice the ghou tempts her unsuccessfully to betray his secret by visiting her in the shape of her mother and, later, her aunt. When he appears a third time, in the shape of another aunt, the young woman tells "her" about her husband's true nature. The supposed aunt immediately changes back into the ghou, who now threatens to devour her.

The young woman agrees to be devoured, and she offers to wash herself so as to be more tasty. In the bathhouse she changes clothes with an old woman and manages to escape.

Next she arrives at a royal palace, where she marries the prince. At her wedding party the ghoul arrives and threatens to devour her. She prays to the well-known saint Sayyida Zaynab and is saved by a friendly *jinnî* who destroys the demon. In return for the demon's kindness, she steals some water from the Emerald Sea. As a drop of water turns her right hand green, she is later caught and presented to the sultan. The sultan proposes to marry her, but as she professes to being married already, he is satisfied to marry her daughter.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Guillaume Spitta Bey's *Contes arabes modernes* (Leiden/Paris 1883). The tale's first part corresponds to the international tale-type AT 621: *The Louse-Skin* (EM 8: 795–801). The tale's oldest version is contained in Basile's *Pentamerone* (1,5).

**References:**

Chauvin 9: 82.

### *Captain's Tale, 475 The Eighth* (Mardrus)

This story is included in *Baybars and the Sixteen Captains of Police*.

As the clarinet player's wife is about to give birth, the poor man happens to find a hen that has just laid an egg. When he goes to the market to sell the egg, a Jew buys it for a large amount of money. From now on, the Jew buys an egg a day, and the family grows rich. As the man is away traveling one day, his wife sells the hen to the Jew, even though he had warned her not to do so. The Jew requests her to prepare the hen for him on condition that not a single part of it be missing. Accidentally, the woman's son eats the hen's hindquarters. He is then warned about the Jew's threat to kill him and runs away. The Jew pursues him and tries to kill him but is instead killed by the boy.

The boy now roams through the land and arrives at the royal palace. The princess is offered to any man who can beat her in wrestling, and the boy takes up the challenge. On the first day the contest is undecided, so her father has some doctors drug the boy and examine him at night. They find the magic hindquarters in his belly, and they take them out without his noticing. The next morning the boy feels weak and decides to postpone the second round of wrestling. He runs away and meets three men who are quarreling about a magic carpet (Mot. D 1155, Mot. D 1520.19). He offers to act as an umpire, then lets them run after a stone that he throws and takes the carpet for himself (Mot. D 832). By means of the carpet he abducts the princess to Mount *Qâf*. There she kicks him over, takes the carpet, and returns to the palace alone. He happens to find some magic dates by means of which horns either grow or disappear. He returns to the palace, has the princess grow horns, and then gradually cures her. In return, he is given the princess in marriage.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Guillaume Spitta Bey's *Contes arabes modernes* (Leiden/Paris 1883). The tale corresponds to the international tale-type AT 567: *The Magic Bird-heart*, particularly in the versions current in Persian popular tradition (Marzolph 1984: no. 567).

**References:**

Chauvin 9: 82.

### *Captain's Tale, 476 The Ninth (Mardrus)*

This story is part of *Baybars and the Sixteen Captains of Police*.

After having been barren for a long time, a woman implores the Creator to let her have a daughter, even if she be so sensitive as to die from the smell of flax. A daughter is born, and when she is grown up, a prince falls in love with her and sends an old woman to ask for her in marriage. The old woman takes the young woman to spin flax. When a thread of flax gets stuck below her fingernail she falls to the floor unconscious and is presumed dead. Her parents build a richly decorated pavilion to preserve her body. The prince visits her and removes the thread of flax. She wakes up, and they become lovers until the prince is called back to the palace. The princess finds a magic ring and asks the ring's demon to build her a palace next to the prince's mansion. The prince, who does not recognize her, wants to marry her, but she demands that he feign death and have himself prepared for burial before she consents. As she unwraps the seven layers of cloth he is wrapped in, she mocks him and they are finally united.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Guillaume Spitta Bey's *Contes arabes modernes* (Leiden/Paris 1883). The tale constitutes a version of the international tale-type AT 410: *Sleeping Beauty*.

**References:**

Chauvin 9: 82.

### *Captain's Tale, 477 The Tenth (Mardrus)*

This story is inserted into *Baybars and the Sixteen Captains of Police*.

Prince Muhammad wants to get married and goes on a journey to look for a suitable woman. He meets a man cutting leeks together with his daughter. He proposes to marry her, but she only wants a man who has learned some profession. The prince quickly learns how to weave, and the marriage takes place.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Guillaume Spitta Bey's *Contes arabes modernes* (Leiden/Paris 1883). The tale reads like an unfinished version of AT 888 A\*: *The Basket-maker* (see also AT 949\*: *Young Gentleman Learns Basketwork*), a fully fledged version of which is

quoted in the Wortley-Montague manuscript in the second part of *The Three Princes of China*.

**References:**

Chauvin 9: 83.

***Captain's Tale, 478 The Eleventh (Mardrus)***

This story is included in *Baybars and the Sixteen Captains of Police*.

A son is born to a sultan while simultaneously a mare in his stables gives birth to a foal. As the boy grows up his mother dies, while at the same time the mare in the stable drops dead. The king takes a new wife, and the horse becomes the neglected boy's best friend. The king's new wife has a lover, and as they perceive the boy as a threat they decide to kill him. The horse warns him not to eat the poisoned food, and he gives it instead to the cat. As the woman and her lover suspect that the horse has warned the boy, they plot to kill the horse. The woman pretends to be sick, saying that her only remedy is the horse's heart. The young prince appears to consent but wants to ride his horse at least once. As he does so he disappears.

The young man arrives at a palace where, before leaving, the horse lets him have a few magic hairs. Whenever he is in distress, he should light one of them, and the horse will immediately appear. The young man is now employed by the royal gardener to drive the buffalo at the waterwheel. The youngest princess notices him, and she falls in love. The seven princesses request their father to let them marry and indicate their bridegrooms by throwing their handkerchiefs. The youngest princess chooses the gardener's apprentice.

The king becomes so worried about her decision that he falls sick. The doctors declare that the only remedy for his illness is a young she-bear's milk in a virgin she-bear's skin, and the six husbands of the elder daughters set out. All they acquire is an old she-bear's milk, and the young man with the help of his magic horse is the only one to bring the king's remedy. The king recovers, and he renounces the throne in favor of his savior and urges his daughter to divorce her husband and marry him. It turns out that the gardener's servant and the valiant young man are one and the same.

In the end the young couple return to the young man's kingdom, where he finds his father dead and the rule usurped by his father's second wife and her lover. He kills them both and restores the rule.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Guillaume Spitta Bey's *Contes arabes modernes* (Leiden/Paris 1883). The tale corresponds to the international tale-type AT 314: *The Youth Transformed to a Horse*/ATU 314: *Goldener* (EM 5: 1372–1383). Other versions of this tale are contained in the Mardrus translation in *The Prince and the Tortoise* and *The He-goat and the King's Daughter*.

**References:**

Chauvin 9: 83.

***Captain's Tale, 479 The Twelfth (Mardrus)***

This story is included in *Baybars and the Sixteen Captains of Police*.

As the royal couple does not beget any offspring, a Moor gives them a medicine in exchange for their firstborn son. Three princes are born, named Muhammad, 'Alî, and Mahmûd. Muhammad is beautiful and intelligent, but 'Alî grows up to be a good-for-nothing; Mahmûd is an outright idiot. After ten years the Moor claims the eldest son but is given 'Alî instead. He recognizes the deceit, and he returns and takes Muhammad along. The Moor orders Muhammad to learn how to read his book of magic, or else he will cut off his arm. In the Moor's garden Muhammad sees a girl suspended from a tree. She teaches him how to read the book but advises him not to let the Moor know. The Moor cuts off Muhammad's right arm, but the girl shows Muhammad how to heal it.

Then the girl makes two camels appear, and they escape. Back home, Muhammad changes himself into a camel but advises his slave not to sell the camel's bridle. Even so, the slave does sell the bridle, which contains Muhammad's soul, and the Moor is able to catch Muhammad. On the way to the country of the princess, Muhammad manages to break loose, and when the Moor searches for him he changes into a pomegranate. The pomegranate explodes and spills its seeds on the floor. Just as the Moor is about to pick up its last seed, he is suddenly killed. Muhammad then changes back into a human being and is married to the princess.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Guillaume Spitta Bey's *Contes arabes modernes* (Leiden/Paris 1883). The tale corresponds to the international tale-type AT 325: *The Magician and his Pupil*.

**References:**

Chauvin 9: 83.

***Cat and the Crow, 50 The (Burton from the Calcutta II edition)***

A cat and a crow live together in peace. When a leopard arrives, the crow admonishes the shepherd and the dogs: friendship provides protection against danger.

**References:**

Chauvin 2: 226, no. 154.4; 6: 10, no. 184.4; Gerhardt 1963: 351–354; Ghazoul 1996: 62–63; Osigus 2000: 47.

***Cheat and the Merchants, 311 The Tale of the (Burton from the Breslau edition)***

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to save himself from the gallows.

A rogue used to gain the trust of merchants and then deceive them. One day he befriended a merchant and after some time asked back a deposit that he claimed to have given to him. The merchant denies having received anything, and they start to quarrel. In order to save the merchant, another merchant claims that the deposit had been left with him. As the people believe the rogue's allegation, he manages to receive not only the deposit claimed from the first merchant but also the alleged deposit of the other one.

The merchant tells *The Story of the Falcon and the Locust* to demonstrate that precaution is useless against fate.

**References:**

Chauvin 8: 108, no. 84.

### ***Chick-pea Seller's Daughter, 464 The (Mardrus)***

This story is included in the narrative cycle called *Charming Tales of Careless Youth*.

A chick-pea seller in Cairo has three daughters. They regularly pass by the window of the sultan's son, and the youngest daughter is in the habit of teasing him jokingly. In revenge, the prince punishes her father by setting him difficult tasks: the next day he is to come to the palace at the same time naked and clad (Mot. H 1054), laughing and weeping (Mot. H 1064), riding on a horse and walking on foot (Mot. H 1053). His daughter finds clever solutions: he is to wear a fisherman's net; besides, he is to produce tears by rubbing his eyes with an onion; he is to ride a donkey's foal with his feet touching the ground. In this way, her father fulfills the conditions.

In order to humiliate the prince, the young woman then disguises herself as 'Izrâ'il, the angel of death, and manages to gain entrance to the prince's bedchamber. As he is terrified by her appearance, she shaves half of his hair, eyebrows, mustache, and beard. The next day she makes fun of him, making him understand that it was she who had visited him at night. The prince asks for her hand in marriage, but she puts a sugar doll (Mot. K 525.1) into the bed on the wedding night and hides herself. Remembering the disgrace she inflicted on him, the prince hits her head with his sword. As a piece of sugar enters his mouth, he is at once reconciled at its sweetness and now threatens to kill himself for having killed such a sweet person. At that moment the young woman shows herself, and the couple are reconciled.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Yacoub Artin Pacha's *Contes populaires de la vallée du Nil* (Paris 1895; see Nowak 1969: no. 350). While the passage mentioning the tasks usually forms part of the international tale-type AT 875: *The Clever Peasant Girl* (EM 1: 1353–1365), the present tale's general structure corresponds to the international tale-type AT 879: *The Basil Maiden (The Sugar Puppet, Viola)* (EM 1: 1308–1311). The story's first part, mentioning the impossible tasks, is of considerable antiquity, as similar motifs are known from the Indian *Mahâbhârata* and the *Jâtakas*. Versions in European literature are known to have existed since the tenth century, and in the oral tradition of

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the nineteenth and twentieth centuries, the tale is popular all over the world. In contrast, the tale of the *Basil Maiden*, besides Spanish versions from the Americas, is popular above all in oral tradition in the Mediterranean countries. Early, albeit vaguely similar, versions of the tale are contained in Basile's *Pentamerone* (3,4: *Sapia Liccarda*; 2,3: *Viola*); the latter version also concludes with the motif of the sugar doll.

### References:

Chauvin 9: 81.

## *Chief of the Bûlâq Police, 90 The Story of the* (Burton from the Calcutta II edition)

This is part of the story of *Al-Malik al-Nâsir and the Three Chiefs of Police*.

The chief of police in Bûlâq owes a debt of 300,000 gold pieces. One night a group of brigands come to his house and offer him money to pay his debts. He gives them 100,000 dinars in return. The next day it turns out that the money he received is nothing but copper and tin.

This story plays on the motif of the trickster leaving a supposed "security" for the valuables he or she is taking. The present version is very similar to *The Chief of the Qûs Police and the Sharper* in the story of *Al-Malik al-Nâsir and the Three Chiefs of Police* and *The Seventh Constable's History* in the Breslau version of the story of *Baybars and the Sixteen Captains of Police*.

### References:

Chauvin 7: 148–149, no. 428 A; Schützing 1973: 209–210.

## *Chief of the Old Cairo Police, 91 The Story of the* (Burton from the Calcutta II edition)

This is part of the story of *Al-Malik al-Nâsir and the Three Chiefs of Police*.

The chief of police of Cairo once hanged ten criminals. The next day one of the gallows was missing. The guards told him that they had fallen asleep and that one of the gallows was stolen, together with the dead body. At that moment a peasant walked by, and they grabbed him and hanged him. When afterward they opened his saddlebag, they found the body of a man, murdered and cut into pieces.

### References:

Chauvin 7: 149, no. 429; Galtier 1912: 186–187.

## *Chief of Police of Cairo, 89 The Story of the* (Burton from the Calcutta II edition)

This is part of the story of *Al-Malik al-Nâsir and the Three Chiefs of Police*.

Two men of good reputation regularly act as witnesses in legal cases. They are, however, secretly addicted to women, wine, and other reprehensible things. The chief of police wants to catch them and asks the innkeepers

to report their whereabouts. As he finds them one day in a tavern, the owner offers him money to keep silent. The next day, however, the chief of police is summoned to the *qâdî* because the innkeeper states that the chief of police owes him a debt. The two dissolute men act as witnesses.

This tale is very similar to *The Fifth Constable's History* in the story of *Baybars and the Sixteen Captains of Police* in the Breslau edition.

**References:**

Chauvin 7: 148, no. 427; Schützing 1973: 209.

***Chief of the Qûs Police and the Sharper, 93 The*  
(Burton from the Calcutta II edition)**

A highwayman appears to repent. He hands over to the chief of police a trunk with stolen objects, with an apparent value of some 40,000 dinars. However, he asks for 1,000 dinars as capital with which to start a new life. The chief of police gives him the money, but the following day it turns out that the valuables he received consist of worthless brass, tin, and glass.

This story is very similar to *The Story of the Chief of the Bûlâq Police* in the story of *Al-Malik al-Nâsir and the Three Chiefs of Police* and *The Seventh Constable's History* in the Breslau version of the story of *Baybars and the Sixteen Captains of Police*.

**References:**

Chauvin 7: 149, no. 428 B.

***Christian King's Daughter and the Moslem, 171 The*  
(Burton from the Calcutta II edition)**

The story is told by Ibrâhîm ibn al-Khawwâs (d. 904), a famous mystic.

Ibrâhîm once traveled to the land of the unbelievers. As he approaches the gate of the capital, he is stopped by some black slaves asking him whether he is a physician. He answers in the affirmative and is told that the princess is ill. Many doctors have examined the girl, but all have failed to cure her and have been decapitated in consequence. Ibrâhîm manages to enter the palace dressed as a physician, and when he approaches her she appears to know him, although she never set eyes on him before. She tells him that she has had a dream in which she asked God to send her a saint. After being cured she proposes to him that they leave the town together and travel to the land of Islam. Together they walk out of the city, invisible to the others. Then they go to live for seven years in Mecca.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau.

**References:**

Chauvin 5: 239, no. 139; Galtier 1912: 192–194; Gerhardt 1963: 365; Tauer 1960: 20.

**City of Brass, 180 The (Burton from the Calcutta II edition)**

In a conversation between Caliph ‘Abd al-Malik ibn Marwân and his boon companions, mention is made of the legends of ancient peoples.

It is mentioned that **Solomon** used to lock disobedient jinn into copper vessels that he sealed with lead (Mot. D 2177.1). Tâlib ibn Sahl, a “seeker after treasures and books that discovered hidden treasures and hoards,” tells about his grandfather, who was once driven by a storm near Sicily to a black people living naked in caves who had seen that fishermen caught one of the jars. The caliph now becomes curious and sends a letter to his brother ‘Abd al-‘Azîz ibn Marwân, the governor of Egypt, requesting him to ask Mûsâ ibn Nusayr, the governor of Morocco, to fetch one of these jars, since his province is close to the mentioned area.

Accompanied by Tâlib and Sheikh ‘Abd al-Samad ibn ‘Abd al-Qaddûs al-Samûdî, a well-known scholar and sage, Mûsâ equips an expedition. The sheikh tells them that they will face a journey of two years and several months, with many hardships and wonders. They will have to cross a desert that once belonged to the lands of Darius, the king of Alexandria. In fact, after traveling for one year through deserts and wasteland the expedition appears to have lost track of where they are. As they arrive at a certain place they know that they have found their way again, because the castle is in the lands of Dhu ’l-Qarnayn Iskandar (**Alexander the Great**). The deserted castle is surrounded by tablets with contemplations about the vicissitudes of life and the transitoriness of the world that especially impress Emir Mûsâ. Three days later they find a horseman of brass (Mot. D 1313.3) in the desert pointing the way to the City of Brass. Then they come upon a huge pillar of black stone with a *jinnî* sunken into it to his armpits. The *jinnî* has two human arms, two lion’s paws, two wings, and a third eye in its forehead. The *jinnî* tells his story: he refused to accept Islam and was locked into this pillar by Solomon as a punishment. He then indicates the way to the sea of Karkar, where a people of the lineage of Noah live. Their country has not been affected by the Deluge, and they are cut off from the other peoples.

The company then reach the City of Brass, which is described in the Book of Hidden Treasures. The walls are made of black stone, and two towers of Andalusian brass have given the city its name. The surrounding wall is massive and has no gate. From a neighboring hill they have a fine view of the city in all its splendor, and they find tablets with pious reflections that touch Mûsâ’s heart. They decide to build a ladder to enter the city, but when the first of Mûsâ’s men climb the walls they mysteriously throw themselves down on the other side, each with a smile on his face (Mot. D 1419.1). Finally Sheikh ‘Abd al-Samad climbs the ladder and sees that the city is protected by a talisman: on the other side of the wall ten beautiful maidens are waving and calling to him. He drives the illusion away with a recitation from the Koran and manages to open an ingenious device locking one of the towers. He then opens the gate from the inside to let Mûsâ and his men in.

The men roam through the City of Brass, which is filled with riches, merchandise, and all the manifestations of material wealth. They enter the



The City of Brass: The Company Finds the Dead Queen, by Fernand Schulz-Wettel (Berlin: Neufeld and Henius, 1914)

palace and find their way through a labyrinth of doors and corridors to the throne hall. There they encounter a young woman on a couch flanked by two copper statues of slaves. Before the throne is a tablet informing them that the city was once ruled by Qûsh, son of Shaddâd ibn ‘Âd. It was the center of a prosperous and happy empire, but suddenly famine struck and all the wealth of the city could not save the people (Mot. J 712.1). Any visitor is allowed to take what he wants from the jewels and riches, except for the jewelry of the queen’s attire. Tâlib, who does not heed the warning and approaches the queen’s body, is immediately beheaded by the copper statues. Mûsâ and his men load as much treasure on their camels as they can carry and continue their journey.

In the end they reach a tribe of black people living in caves. It turns out that they are true believers who have been converted to Islam by al-Khadir. Mûsâ obtains one of the vessels from the sea and returns to Baghdad. There the vessel is opened in the caliph’s presence and the *jinnî* is set free. Mûsâ decides to take on the life of a pious ascetic in the holy city of Jerusalem.

This story is contained in the Egyptian manuscripts and the early printed editions. Mia Gerhardt (1963: 195–235) places it in the category of “authentic voyages” and discerns three components: the expedition to the black people and the recovering of the bottles; the description of the City of Brass; and later additions, such as the passages devoted to the theme of the transitoriness of life. The first part is based on historical and geographical sources describing a historical expedition under Caliph ‘Abd al-Malik ibn Marwân. Gerhardt mentions several texts, including works by Ibn al-Faqîh (ninth century), al-Tabarî (d. 923), al-Mas‘ûdî (d. 956), al-Qazwînî (d. 1283), and Ibn Khaldûn (d. 1382) containing or discussing the reports of this expedition and the existence of the City of Brass. The second part is also based on these sources, which link the legendary city to the conquest of North Africa by Mûsâ ibn Nusayr and the lore about Solomon and Alexander. While Richard Burton and Edward William Lane have considered the city as a reference to ancient Roman or Egyptian ruins, bronze statues and cities in Islamic geographical lore often indicate the limits of the world. Contrary to the descriptions of the City of Brass in the historical and geographical sources, the city is explored only in the *Arabian Nights* version. The story’s third part, consisting of the episodes of the black castle, the imprisoned demon, and the inscribed tablets, is criticized by Gerhardt as a clumsy and misplaced addition. These motifs are included as a prefiguration of the City of Brass and determine the story’s purport as a moral tale by their *ubi sunt* topos (see also Bachmann 1994: 45–52). Gerhardt concludes that the narrator has used older material, part of both legend and history, to construct a new story that is intriguing but structurally weak. The City of Brass is represented as a treasure trove and as a sanctuary of death. In contrast to Gerhardt, Andras Hamori (1974) sees the story as an allegory of spiritual famine with esoteric connotations, whose coherence is achieved by the references to the Solomonic material, the homiletic verses, and the theme of delusion and deceit.

David Pinault (1992: 148–239) disagrees with both views, as he regards the story as part of the corpus of Islamic homiletic literature. According to

Pinault the story was incorporated into the *Arabian Nights* in the Egyptian reversion of the eighteenth century, even though it survives separately in manuscript versions dating from the seventeenth and eighteenth centuries. The versions in the Bûlâq and Calcutta II editions are virtually identical, while a different version can be found in the *Hundred and One Nights* and related manuscripts. The different characters in the story each have their prescribed roles. Tâlib ibn Sahl is the “narrative man” without an individual character whose actions are determined by the requirements of the story; ‘Abd al-Samad acts as the guide and helps to solve riddles; Mûsâ gradually comes to spiritual insight and matures with the help of the admonitions he finds on the way. The story’s theme is the defiance of God’s will and subsequent punishment and is expressed in the term *‘ibra*, referring to “moral lessons,” “warning,” and “spiritual teaching.” Whereas Tâlib fails to heed the admonition on the gold plate in the City of Brass, Mûsâ has already learned his part from the inscriptions about the transitoriness of life and the temptation offered by mundane riches. According to this interpretation, the episode of the imprisoned *jinnî* fits neatly into the story’s thematic structure. Pinault also refers to the large corpus of historical and legendary material that forms the basis of this story and that links it to oral tradition. In particular he perceives a connection with the stories about Tadmur in Syria and the ancient Queen Zenobia. The historical material is adapted by the narrator and complemented with moralizing and dramatic elements to enhance its impact as a fictional tale.

Charles Genequand (1992) analyzes the relationship of this story with the *Alexander Romance*, as the latter work contains a number of parallels to the legend of the City of Brass. Alexander is also often related to bronze walls, a society of women (see **Amazons**), a quest for the Fountain of Life, and the figure of al-Khadir, which are all somehow, in various sources, associated with the City of Brass. Abdelfattah Kilito (1992: 86–103) stresses the story’s eschatological dimension, which he understands as an exploration of the space between two temporalities, moments separating whole centuries. ‘Abd al-Samad is seen as the mediator between the past world of the dead and the present, visible world. For the dead, time is suspended so as to convey their message to the living. The story is thus, ultimately, the account of a journey to hell, or to the realm of the dead. Richard van Leeuwen (1998) relates the story’s metaphorical structure to its narrative structure. He argues that the backbone of the narrative is formed by a series of enclosed spaces that are opened to make possible the gradual continuation of the heroes toward their destiny and to disclose the story’s metaphorical development and its meaning. In this way, the City of Brass corresponds to the literary topos of the labyrinthine space containing the choice between good and evil.

The legend of the City of Brass (Mot. F 761.2) is not restricted to Arabic geographical lore (EM 9: 599–602). As Gustav Roth (1959) has shown, references to bronze cities abound in Sanskrit literature. Roth suggests that the legend may have been of Indian origin. Other references are found in the *Abrégé des merveilles*, with its many traces of Ancient Egyptian and Coptic lore. Paul Borchardt (1927) remarks that Karkar, mentioned as the

destination of the expedition, has been known from antiquity as a geographical name. It referred to a place on the North African coast, near Lebda, where in a mountainous region there were villages of caves inhabited by black tribes.

In the version of the *Arabian Nights*, the City of Brass is linked to the cities of stone in *The Tale of the Portress* and '*Abdallâh ibn Fâdil and His Brothers*'. These tales in turn are also related to each other by the references to conversion, moral repentance, and defiance of divine admonitions. Mention of the City of Brass is also made, albeit cursorily, in the story of *Abû Muhammad Hight Lazybones*.

**References:**

Chauvin 5: 32–35, no. 16; 'Allûjî 1970; Bernard 1996; Dakhliâ 1998; Destree 1971; Gaudefroy-Demombynes 1907; Grotzfeld and Grotzfeld 1984: 83; Grotzfeld 1991: 828–830, 836–839; Lecouteux 1984; Van Leeuwen 1999a: 239–246; Van Leeuwen 1999b: 497–499, 502–503; Lopez 1994: 63–64; Pinault 1987: 146; Rubiéra Mata 1994: 224–227; Weber 1989; Yamanaka 2001; Zambelli Sessona 2002: 32–34.

### ***Clever Thief, 335 A Merry Jest of a* (Burton from the Breslau edition)**

A thief goes into a house to steal wheat. When he hears someone coming, he hides in the heap of wheat, covering his head with a copper vessel. Nobody notices him, but he is discovered after letting go a loud fart. He asks to be excused, since after all he showed the people where he was, and they let him go unharmed.

Jokes about untimely or unfortunate farts constitute a distinct category in classical Arabic jocular literature. Besides the phenomenon of the "adopted" fart (*Arabia ridens* 2: nos. 151, 433), a frequently imagined situation has the petitioner fart while addressing the ruler with a request. Various responses follow: Each and every opening of my body praises you! (addressing the ruler); You be quiet while the mouth talks! (addressing his buttocks) (*Arabia ridens* 2: no. 616); And this is another unfortunate thing that happened to me lately! (addressing the ruler) (*Arabia ridens* 2: no. 918).

**References:**

Chauvin 7: 146, no. 423.

### ***Cock and the Fox, 413 The Pleasant History of the* (Burton from the Chavis manuscript)**

In a village an old man lives together with several chickens and an old and wise cock. The cock goes out to look for food and loses his way. When he sees a fox approaching he flies up onto a wall. The fox speaks to him in a friendly way and tells him that the lion, the king of beasts, has ordered all animals to come together and live in peace with one another. As the cock is fully aware of the fox's trickery, he refuses to come down, instead pretending to hear a

greyhound approaching from afar. As the fox runs away hurriedly, the cock asks him whether he had not talked about peace reigning between all animals. The fox tells him that the greyhound was not present when peace was declared.

This tale is included in the Chavis manuscript and related sources. It corresponds to the international tale-type AT 62: *Peace among the Animals—the Fox and the Cock* (EM 5: 341–346). Stories about peace between the various animal species belong to the oldest known literature of all cultures. While Sumerian sources discuss the vision quite seriously, Egyptian sources depict it as a feature of a topsy-turvy land (Schwarzbaum 1969). The present version is widespread in European fable literature.

**References:**

Chauvin 5: 240–241, no. 141; Ghazoul 1996: 60.

***Cœlebs the Droll and His Wife and Her Four Lovers, 398* (Burton from the Wortley-Montague manuscript)**

A certain king forces his court jester to marry a certain woman. When her husband is away, the woman is approached by four of her former lovers, whom she hides in a closet, one after the other. The jester returns home, and the lovers devise a ruse to save themselves: they pretend to be, respectively, Job the Leper, al-Khadir, Alexander the Two-horned, and the archangel Is-râfîl. Since the last one says that he is about to blow the horn for the Last Judgment, the jester takes him to the sultan, where the trick is revealed. The culprits are castrated and die, and the jester divorces his wife.

This tale is known only from the Wortley-Montague manuscript. The story is a variation of the international tale-type AT 1419: *The Returning Husband Hoodwinked*. The name of Cœlebs (“Unmarried”) is not contained in the manuscript and has been inserted by Burton.

**References:**

Chauvin 6: 13–14, no. 187.

***Concubine and the Caliph, 343 The* (Burton from the Breslau edition)**

The story has been told by an unnamed person as his own adventure.

A man once stood in the doorway of his house when a fair woman together with her slave-girl passed by and asked for some water. She follows his invitation to enter the house, learns that he is not married, and tells him that she has found the man she was looking for. It turns out that she is one of the caliph’s forty concubines. While the caliph spends each night with one of them, the others receive their lovers. She had been the only one without a lover, and now she wants him to come to a certain place at an agreed time, where he will be met by a eunuch.

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On the appointed day the man gets up to go to the palace, but on the way he meets a friend who takes him to his home. As his friend goes to get some food, he locks the man up and then stays away. He returns only in the morning, telling the man that he himself had been locked up at the place of some of his friends. As the man rushes to the palace, he sees thirty-eight crucified men accompanied by thirty-eight dead concubines. He is told that the caliph discovered their deceit the night before and had all of them executed. At this point, the man thanks God for his good fortune.

This tale is contained only in the Breslau edition.

### References:

Chauvin 5: 290, no. 178.

## *Concubine of al-Ma'mûn, 344 The* (Burton from the Breslau edition)

The tale is told by an unnamed merchant, one of the narrator's friends, as his own adventure.

The merchant once sat in his shop when a beautiful woman together with a slave-girl passed by. It turns out that she is from Caliph al-Ma'mûn's palace. She returns twice and hands him money, finally requesting him to build a pavilion at a certain place. He follows her orders and arrives at the pavilion at the appointed time. Now she is accompanied by a young man with whom she amuses herself for a while. After they have gotten drunk, she suddenly severs the young man's head and tells the merchant to throw it into the river. Afterward, she cuts the body into pieces and instructs him likewise. Then she tells him that the young man had raped her long ago, and now had been the time to take revenge.

The merchant then becomes the woman's lover. Some time later, the caliph announces that he will have his concubines executed for their lewdness. As his beloved is to be drowned in the river, the merchant manages to bribe the boatman and is able to save her. Although she is saved, she soon dies from the shock. When later the inspector of inheritances finds her coffer filled with jewels in the pavilion, the merchant is questioned by the caliph. He is spared because of his courage and his ability to keep his secret, but he is banned from the town.

This tale is contained only in the Breslau edition. The story's first part is very similar to *The Story of Yâsamîn and Husayn the Butcher* in the Reinhardt manuscript (Chraïbi 1996: 56–57) and *The Shoe-maker and His Lover* in the Weil translation.

### References:

Chauvin 5: 291–292, no. 179.

## *Confectioner, His Wife, and the Parrot, 183 Story of the* (Burton from the Calcutta II edition)

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the first vizier to prove the unreliability of women.

A certain confectioner has a parrot that always keeps him informed about what is happening in the house. As the man is about to leave one night, he instructs the parrot to keep an eye open. As soon as he has left, his wife invites in her former lover, and they enjoy the night together. When the parrot later informs the man, he punishes his wife. As she finds out that her action was betrayed by the parrot, she and her lover contrive a ruse to discredit the parrot's talk. The next time her husband is away, they produce a counterfeit thunderstorm by pouring out water, making noise, and producing flashes of light. The parrot informs its master about the storm, and he gets angry and kills the parrot for its dishonesty. Later the husband finds out that the parrot spoke the truth and regrets his rash action.

The story is quoted in this position in the Calcutta II and Bûlâq editions. It is more or less identical with *The Story of the Husband and the Parrot*, which in the Mahdi, Breslau, and Calcutta I editions is inserted into the story of *The Story of the Fisherman and the Jinnî*. The story corresponds to the international tale-type AT 1422: *Parrot Unable to Tell Husband Details of Wife's Infidelity*/ATU 1422: *Parrot Reports Wife's Adultery*.

#### References:

Chauvin 2: 90–91, no. 33; 8: 35–36, no. 3; Basset 1903b: 56.

### *Constable's History, 320 The First* (Burton from the Breslau edition)

This story forms part of the story of *Baybars and the Sixteen Captains of Police*.

The first constable was resting with his back against a wall when a purse filled with one hundred dirhams fell into his lap. This occurrence was repeated a second time, some days later. To find out what was happening, he feigned sleep, and one day he felt a hand with a purse and clasped it. It turned out to be the hand of a beautiful woman who asked him to follow her. She told him that she was in love with the *qâdî*'s daughter and wanted him to help her get into the house. She would wait in the street at night while he made his nightly tour of inspection. As she did not have a place to stay, he should ask the *qâdî* to lodge her for the night. The plan was duly executed.

The next morning the *qâdî* claimed that the woman had stolen 6,000 dinars from his house. As the constable was faced with the suspicion of having helped her, he started to search for her. He did not find her, however, until one day she called to him from a house. In order to free himself of any suspicion, she advised him to throw doubt on the *qâdî* by presuming that he might have murdered the woman he let into his house. According to her instructions, they searched the *qâdî*'s house, eventually finding some blood-stained clothes hidden in the courtyard. The *qâdî* avoided serious trouble only by paying a large amount of money. When the constable later returned to the woman's house she was gone, without having left any trace.

*The First Constable's History* is included only in the Breslau edition. It is more or less identical with the tale of *The Gate-keeper of Cairo* in the Wortley-Montague manuscript.

## 154 *Constable's History, The Second*

### References:

Chauvin 7: 138–139, no. 408 A; Schützing 1973: 210.

### ***Constable's History, 321 The Second*** (Burton from the Breslau edition)

This story forms part of the story of *Baybars and the Sixteen Captains of Police*.

As the governor of two provinces, the second constable one day heard rumors that a certain person's daughter intended to invite a Jew to her house. The police saw him enter and forced their way inside, finding the two together. The woman in question acted in a friendly way, supplying the uninvited guests with food and drink and even offering her jewels. Meanwhile, she sent the man away. Once she knew him to be safe, however, she took her jewels back while telling the police to leave immediately or she would scream and accuse them of improper behavior.

### References:

Chauvin 7: 140, no. 409; Schützing 1973: 209.

### ***Constable's History, 322 The Third*** (Burton from the Breslau edition)

This story forms part of the story of *Baybars and the Sixteen Captains of Police*.

While the third constable was walking along the street together with some comrades, they met a group of women. One of them, who was very beautiful, tarried behind. He made advances to her, and together they went to an inn where they rented a room. However, when he washed himself in anticipation of what was to happen, she disappeared with all his money and clothes, and he was ridiculed by the housekeeper and the neighbors.

### References:

Chauvin 7: 140, no. 410; Schützing 1973: 210.

### ***Constable's History, 323 The Fourth*** (Burton from the Breslau edition)

This story forms part of the story of *Baybars and the Sixteen Captains of Police*.

The fourth constable was sleeping on a roof terrace together with some friends when a woman entered the house and wrapped up all their possessions in a bundle. The woman was pregnant and gave birth to her child in the house. The company heard the noise and came down, and the woman requested to be left alone, pretending to be a *jinniyya*. The next morning they noticed that all of their possessions had been stolen.

### References:

Chauvin 7: 140, no. 411.

### **Constable's History, 324 The Fifth (Burton from the Breslau edition)**

This story forms part of the story of *Baybars and the Sixteen Captains of Police*.

The fifth constable once was sitting at the door of the prefecture when he saw a woman enter. The woman complained that some men were drinking in a certain house. He went there to have a look, but the men gave him 2,000 dirhams to silence his complaint. Later he was summoned to the *qâdî*. The men claimed the money back, pretending that they had given it as a loan. As their claim was confirmed by four witnesses, he did not have a chance.

This story is very similar to *The Story of the Chief of Police of Cairo* in the story of *Al-Malik al-Nâsir and the Three Chiefs of Police*.

#### **References:**

Chauvin 7: 141, no. 412; Schützinger 1973: 210.

### **Constable's History, 325 The Sixth (Burton from the Breslau edition)**

This story forms part of the story of *Baybars and the Sixteen Captains of Police*.

The sixth constable was once warned by some people that a certain man entertained a woman in his house in an illegal way. When the police arrived, the man claimed that the woman was his legal wife. He provided some forged documents, and a lawyer who was his friend corroborated his claim.

#### **References:**

Chauvin 7: 141, no. 413.

### **Constable's History, 326 The Seventh (Burton from the Breslau edition)**

This story forms part of the story of *Baybars and the Sixteen Captains of Police*.

One day, an old woman came to the bazaar together with a pregnant young woman who pretended to the shopkeeper to be the chief of police's daughter and took some valuable goods, leaving behind a basket with jewelry. The jewelry turned out to be worthless, and the shopkeeper complained to the magistrate. The magistrate instructed him to pretend that a valuable basket had been stolen from his shop, so as to lure the old woman back into claiming her possession. The old woman did indeed come to claim her basket and was caught. However, she managed to escape again by pretending to the police that she would deliver a rogue to them.

The closely related trick of leaving a pouch presumably filled with valuable coins is already mentioned in Ibn al-Jawzî's (d. 1201) *Akhbâr al-Adhkiyâ'* (*Arabia ridens* 2: no. 1195). In general, the old woman's trick reminds one of *The Rogueries of Dalîla the Crafty*. A similar trick of leaving

presumed valuables as “security” is also elaborated in the stories of *The Chief of the Bûlâq Police* and *The Chief of the Qûs Police and the Sharper* in the story of *Al-Malik al-Nâsir and the Three Chiefs of Police*. The trick of luring the old woman back reminds one of the trickster making the thief expect a larger booty (Mot. K 421.1, Mot. K 1667.1.1), as in *The Tale of the Melancholist and the Sharper* in the story of *King Shâh Bakht and His Vizier al-Rahwân*.

**References:**

Chauvin 7: 141–142, no. 414.

### ***Constable's History, 327 The Eighth* (Burton from the Breslau edition)**

This story forms part of the story of *Baybars and the Sixteen Captains of Police*. It is told as a true story by one of his friends.

The friend's shop was regularly visited by an unknown man who borrowed small sums of money. One day a woman passed by with whom the man fell in love, and some time later she took him to her house. He was admitted to a dirty room where he was overwhelmed by seven naked men who undressed and fettered him. When they were about to cut his throat somebody knocked at the door. It was the man who used to borrow money from him. He released him, gave him food, and urged him not to utter a word about his adventure.

Later, a friend told him that he had been invited to a certain house by a woman. When they locked the door after he had entered, he refused to let himself be locked in and forced them to open it again, making his way out. The woman then told him that he was indeed lucky, and that his friend could tell him why.

Some time later the narrator fell into the same trap once more. As he was entrapped together with one of his friends, they came upon a room filled with dead bodies. While his friend was being killed, the narrator was able to escape and alarm the police, who broke into the house and arrested the murderers. Later he met the old man who had initially borrowed money from him. He was told that the old man, who had been the head of the gang, had mended his ways and had become a dervish. He tells him his rarest adventure (*The Thief's Tale*).

The tale told independently is closely related to the second part of *The Barber's Tale of His Fifth Brother*, where it is only loosely connected to the story's first part.

**References:**

Chauvin 7: 142, no. 415.

### ***Constable's History, 329 The Ninth* (Burton from the Breslau edition)**

This story forms part of the story of *Baybars and the Sixteen Captains of Police*.

As a beautiful singing-girl was walking one day in a garden, a one-handed beggar came up to her, and she chased him away. Some time later she was hired to perform in a luxurious house. When the audience entered, she noticed that all of them had only one hand, and their host was the particular person she had chased away. She was threatened with death and so performed her singing, then waited until the man went to relieve himself. With the doorkeeper's help, she and her company then made a narrow escape, on their way taking refuge in a cook's house.

**References:**

Chauvin 7: 143, no. 417; Chraïbi 1996: 32–33; Clouston in Burton 12: 369.

***Constable's History, 330 The Tenth* (Burton from the Breslau edition)**

This story forms part of the story of *Baybars and the Sixteen Captains of Police*.

While the constable and his men were searching for stolen goods, he entered a garden in the vicinity to drink and wash himself. The gardener showed up, and he beat the constable and tortured him by letting him work the waterwheel. When the constable's men later returned to arrest the gardener, they found the stolen goods, and the gardener turned out to be the thief.

**References:**

Chauvin 7: 144, no. 418.

***Constable's History, 331 The Eleventh* (Burton from the Breslau edition)**

This story forms part of the story of *Baybars and the Sixteen Captains of Police*.

A chief of police once played a trick on a certain Jew by having one of his servants steal the Jew's basket of money. When the Jew complained that the money did not belong to himself but to the sultan, they tried to convince the sultan of his own guilt by burying in the Jew's house a basket containing a woman's hand, so that the Jew was accused of murdering her. As the sultan still claimed his money, they picked a young man from the street at random and tortured him, pretending that he was the thief. At last, the young man led them to the exact place where they had hidden the money. He claimed that he had not seen anybody hiding it there but had been led to the spot by an inner voice.

**References:**

Chauvin 7: 144, no. 419.

***Constable's History, 332 The Twelfth* (Burton from the Breslau edition)**

This story forms part of the story of *Baybars and the Sixteen Captains of Police*.

## 158 *Constable's History, The Thirteenth*

The twelfth constable once followed a thief, who had just stolen some money from a money-changer, to the cemetery. While the thief was opening his basket, the constable greeted him, and the thief was afraid of being arrested. A month later the constable saw the same man under arrest. The man testified against the constable and had him arrested, too, but then denied even knowing him. When some time later the constable met him again, the thief said that now they had been acquitted, as he had repaid his fright by frightening the constable.

### References:

Chauvin 7: 144–145, no. 420; Gerhardt 1963: 182–184.

## *Constable's History, 333 The Thirteenth* (Burton from the Breslau edition)

This story forms part of the story of *Baybars and the Sixteen Captains of Police*.

The thirteenth constable went one night to the house of a friend. When he realized that some thieves were following him, he pretended to be drunk and managed to escape. A few days later, a beggar boy asked him for alms. When the constable refused to give him anything, the boy at first complained. He then went on to tell him that he had protected him that evening from being robbed, since as a member of their gang he had pretended that he was his former master.

### References:

Chauvin 7: 145, no. 421.

## *Constable's History, 334 The Fourteenth* (Burton from the Breslau edition)

This story forms part of the story of *Baybars and the Sixteen Captains of Police*.

The fourteenth constable used to own a draper's shop. A person came to him at regular intervals to borrow money. One night while he was making merry with his friends, an uninvited guest entered. The company acted as if one of them were the sultan, another the vizier, and a third the torch-bearer. After some joking they pretended to execute the uninvited guest with an old sword, but the sword was still sharp enough to cut off his head. They hid the body while the draper went to the river to throw away the head. On the way he met a robber who took the head from him. He then threw it into the river and told him not to be afraid, since he was the man who had borrowed the money.

### References:

Chauvin 7: 145, no. 422.

### **Constable's History, 337 *The Fifteenth* (Burton from the Breslau edition)**

This story forms part of the story of *Baybars and the Sixteen Captains of Police*.

A robber had once taken up his abode in the mountains and robbed a young man traveling through the area. Before being killed, the victim called to a passing francolin to avenge him. Some time later the robber had dinner with one of the sultan's lieutenants. When they served a roasted francolin, the robber laughed and told the story about his victim and the francolin's revenge. Thereupon he was punished for his crime.

This story corresponds to the international tale-type AT 960 A: *The Cranes of Ibykus* (EM 8: 331–334). Already known from Plutarch's *Moralia* (509F), the story was transmitted to the modern European literatures by way of Erasmus of Rotterdam's *Adagia* (1508: 1,9,22). A similar tale is known in Arabic literature since Abû Hayyân al-Tawhîdî's (d. 1023) *Kitâb al-Imtâ' wa-l-mu'ânsa*, in which the boy's strange name leads to taking revenge for his father's murder years before (*Arabia ridens* 2: no. 1168).

**References:**

Chauvin 2: 123–124, no. 118; 7: 146–147, no. 425; Clouston in Burton 12: 369–371; Gerhardt 1963: 175–178.

### **Constable's History, 338 *The Sixteenth* (Burton from the Breslau edition)**

This story forms part of the story of *Baybars and the Sixteen Captains of Police*.

The sixteenth constable once went on a journey. When threatened by a highwayman he told him that he did not carry anything of value. When the robber wanted to kill him on the bank of a river, he implored the sheikh of the pilgrims to help him. At this point, a crocodile emerged from the river and swallowed the robber.

**References:**

Chauvin 7: 147, no. 426 (part 1); Gerhardt 1963: 175–178.

### **Contest in Generosity, 467 A (Mardrus)**

This story is included in the narrative cycle called *Charming Tales of Careless Youth*.

Habîb and Habîba are two cousins in Baghdad. The two grow up together and are in love, but then Habîba is married to another man. When she cries on her wedding night, her husband allows her to take her cousin as her lover. Subsequently she is reunited with Habîb.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from an unknown source. The tale's basic structure corresponds to the enframed

## 160 *Coward Belied by His Wife, The Story of the*

narrative in the international tale-type AT 976: *Which Was the Noblest Act?* (EM 6: 459–464), a full version of which is given in *The Thief Discovered by Story-telling*.

### References:

Cf. Chauvin 8: 123, no. 110; 9: 81; Ahmed 1997: 26–27, 56–59.

## *Coward Belied by His Wife, 502 The Story of the* (Wortley-Montague)

A certain man has a cudgel with an iron bludgeon at the end. He leaves every morning and comes back in the evening, telling his wife that he has killed two that day, sometimes even three or four or ten. Accordingly, she supposes him to be a valiant fighter.

In order to find out what he is doing all day, his wife pretends to be sick. Her only remedy is to lie in a field of beans. When both of them arrive there, they encounter a bedouin who shouts at the man to get out of the way and rapes the woman. When she later rebukes her husband for not having interfered, he tells her to shut up and listen to his valiant deed: while the bedouin raped her he flirted with the bedouin's goat. His wife is enraged by his cowardice and leaves him.

This tale is contained only in the Wortley-Montague manuscript. Another, similar tale is given in the first episode of the *Wife and Her Two Lovers*.

## *Craft and Malice of Women; or the Tale of the King,* *His Son, His Concubine and the Seven Viziers, 181* *The* (Burton from the Calcutta II edition)

The king of China is old but has no son. He prays and has a dream, and finally his wife becomes pregnant. When the child is born, the astrologers predict that he will undergo serious trouble. The boy grows up under the tutelage of Sindbâd the Sage. At first he refuses to learn anything, but when Sindbâd lodges him in a separate house and teaches him by drawing all objects on the wall (Mot. J 168), he completes his education in seven months. Then there is an inauspicious conjunction for seven days. Sindbâd disappears while the prince is ordered to remain silent (Mot. C 401.2) and is brought into the harem. There one of the king's favorite concubines tries to seduce him, and when he rejects her advances she accuses him of trying to rape her. His father sentences him to death, but the viziers intervene. The first vizier starts the chain of stories intending to convince the king that women cannot be trusted (*The King and His Vizier's Wife; Story of the Confectioner, His Wife, and the Parrot*). The next day the concubine demands that the prince be punished, and the second vizier responds. The cycle continues for seven days during which the king's viziers and the wicked concubine tell exemplary stories in turn: (first day) concubine: *The Fuller and His Son; The Rake's Trick against the Chaste Wife*; (second day) the second vizier: *The Miser*

*and the Loaves of Bread; The Lady and Her Two Lovers*; (third day) concubine: *The King's Son and the Ogress*; the third vizier: *The Drop of Honey; The Woman Who Made Her Husband Sift Dust*; (fourth day) concubine: *The Enchanted Spring*; the fourth vizier: *The Vizier's Son and the Hammâm-keeper's Wife; The Wife's Device to Cheat Her Husband*; (fifth day) concubine: *The Goldsmith and the Cashmere Singing-girl*; the fifth vizier: *The Man Who Never Laughed*; (sixth day) concubine: *The King's Son and the Merchant's Wife; The Page Who Feigned to Know the Speech of Birds*; the sixth vizier: *The Lady and Her Five Suitors; The Three Wishes*; (seventh day) concubine: *The Stolen Necklace; The Two Pigeons; Story of Prince Bahrâm and the Princess al-Datmâ*; the seventh vizier: *The House with the Belvedere; The King's Son and the 'Ifrit's Mistress*.

On the eighth day everybody gathers before the king, including Sindbâd the sage. Now the prince is allowed to speak, and he eloquently tells the story of a slave-girl who buys a jar with clotted milk. While she is walking home, a kite with a serpent in its beak flies over and a drop of the serpent's poison falls into the jar. Everyone who drinks from the jar dies. The moral dilemma in this story is: who is at fault? The answer is that nobody was at fault, since this mishap was decreed by God.

The company then asks the prince to tell them some stories, and the prince tells the stories of *The Sandal-wood Merchant and the Sharpers; The Debauchee and the Three-year-old Child*; and *The Stolen Purse*. Now the wicked concubine is sentenced to death, but she tells the *Story of the Fox and the Folk*, whereupon the prince is given the right to punish her as he sees fit. He forgives her and banishes her from the palace.

This **frame story** is contained in the Egyptian manuscripts and the early printed editions. It is closely modeled on the *Book of Sindbâd* and contains a corpus of (largely misogynist) exemplary tales. Other collections of this genre contained in the *Arabian Nights* are the frame stories of *Jalî'âd and Shimâs, Âzâdbakht and His Son*, and *Shâh Bakht and His Vizier al-Rahwân*.

**References:**

- Chauvin 8: 33–34, no. 1; Basset 1903b; Bounfour 1995: 65–79; Galtier 1912: 139–140; Gerhardt 1961: 141–142; Gerhardt 1963: 400–401; Lasater 1974: 115; Mahdi 1985: 14–16; Mahdi 1994: 154–155; Mommsen 1981: 149; Nöldeke 1879; Østrup 1925: 25–27; Perry 1960a; Qalamâwî 1976: 108–109, 309; Walther 1982: 76.

## ***Crone and the Draper's Wife, 314 The Story of the*** **(Burton from the Breslau edition)**

This story is inserted into *The Tale of the King and His Chamberlain's Wife*, which in turn forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the chamberlain to the king.

A draper is married to a beautiful woman. A young man sees her and falls in love with her. He asks an old woman to help him arrange a meeting, and she advises him to buy some turban cloth and burn it in two places. Dressed

## 162 *Crow and the Serpent, The*

as a devotee, she enters the house of the woman under some pretext and leaves the cloth behind. When her husband finds the cloth he becomes suspicious, and his wife asks the old woman to help her. She sends the young man to her house to mend the cloth, and he has sexual intercourse with the woman. Then they think up a ruse to allay the husband's suspicion by letting him know that the turban was left there by the old woman.

This story is virtually identical to *The House with the Belvedere*, which is included in the frame story *The Craft and Malice of Women*.

### References:

Chauvin 8: 109, no. 87.

## *Crow and the Serpent, 240 The* (Burton from the Calcutta II edition)

This story forms part of the narrative cycle enframed by the story of *Jalí'ád and Shimás*. It is told by the second vizier to praise the king.

A crow lives in a tree. One day a snake crawls up and stays beside the crow's nest. Since the snake remains in the tree during the summer, the crow is banned from its nest and can come back in winter only. However, the crow maintains its trust in God, and when the next year the snake climbs into the tree again, it is snatched away by a kite. The crow can lay its eggs without disturbance.

### References:

Chauvin 2: 219, no. 152.5; 6: 10, no. 184.5; Gerhardt 1963: 351–354.

## *Crows and the Hawk, 243 The* (Burton from the Calcutta II edition)

This story forms part of the narrative cycle enframed by the story of *Jalí'ád and Shimás*. It is told by the fifth vizier to praise the king.

Close to a certain river in the desert a troop of crows live happily. When their chief dies, they cannot agree on who will be their future leader, and so they decide to grant power to whoever can fly the highest. As they are holding their competition, a hawk passes by and according to their agreement is chosen as chief. The hawk secretly kills them one by one, and when they discover his treachery he devours half of the remaining troop.

This story shows a certain similarity to the international tale-type AT 277: *The King of Frogs* (EM 5: 408–410), which forms part of the ancient Aesopic corpus of fables. In that tale, the crane is appointed as the king of frogs and starts eating them.

### References:

Chauvin 2: 220, no. 152.8; 6: 10, no. 184.8.

## *Dâdbîn and His Viziers, 273 The Story of King* (Burton from the Breslau edition)

This story forms part of the narrative cycle enframed by *The History of King Âzâdbakht and His Son*. It is told on the fifth day by the prince to illustrate

that whoever does well is requited with good and that whoever is innocent has nothing to fear from the consequences of his acts.

King Dâdbîn of Tabaristan has two viziers, Zûrkhân and Kârdân. The king wants to marry Zûrkhân's daughter Arwâ, but she wants to marry only a man below her rank. When the king threatens to take her against her will, she runs away together with her father. In the following pursuit Zûrkhân is killed, and the king takes his daughter.

One day the king has to go on a journey and entrusts his wife to the care of his other vizier, Kârdân. When Kârdân makes advances to the king's wife, she rejects him, but on the king's return, Kârdân denounces her as having deceived him. Arwâ is left alone in the desert, where she is seen by a camel driver who tells King Kisrâ about her. As Arwâ prefers pious service to another marriage, Kisrâ wins her affection by offering to stay with her in the desert and worship God together, until she finally consents to marry him. Then Kisrâ summons Dâdbîn to his court and has him punished. The eunuch who brought Arwâ to the desert but spared her life is rewarded.

**References:**

Chauvin 8: 83–84, no. 53; Clouston in Burton 12: 296–297.

*Dalîla the Crafty and Her Daughter Zaynab the Coney-Catcher, 224 The Rogueries of (Burton from the Calcutta II edition)*

In the days of **Hârûn al-Rashîd**, the famous rogues Ahmad al-Danaf and Hasan Shûmân are appointed captains of the guard in Baghdad while receiving a generous salary. This arouses the envy of Dalîla the Crafty and her daughter Zaynab the Coney-Catcher. Dalîla's husband was the former keeper of the caliph's carrier pigeons. Now that he has died, Dalîla claims the right to receive a salary too. Since the nomination of Ahmad al-Danaf and Hasan Shûmân makes it appear as if rogueries were rewarded, Dalîla decides to make herself notorious as a female master thief (Mot. K 302) in Baghdad.

At first, Dalîla disguises herself as a pious devotee and enters the house of Emir Hasan Sharr al-Tarîq, while the emir is on a journey. The emir is married to a beautiful woman called Khâtûn, but the couple have no children. Dalîla manages to persuade the young woman to let her into the house and eventually takes her along, pretending to visit a sheikh who can help her get pregnant. On the way they pass a shop where a young man sees them and falls in love with Khâtûn. Dalîla asks him to follow them, promising that he will marry the woman. She asks Hâjj Muhammad, a dyer and well-known lecher, for permission to use his house for a while. Inside the house she steals the jewels, money, and clothes from both the young woman and the man. Furthermore, she asks Hâjj Muhammad to bring them food, and in the meantime steals all his possessions from his shop.

Soon Dalîla's tricks are revealed. However, she wants to perform one more piece of trickery. As she sees the handmaid of the provost of the merchants with her master's son, she sends the servant away under a pretext and runs off with the boy. Then she leaves the boy with a jeweler, asking him to

take care of the boy while she goes to his sister's wedding. While leaving the boy as a security, she is allowed to take with her some precious jewels for the bride.

Although Dalīla's victims unite to complain about her to the chief of police, she manages to slip away and sell them as slaves while they are sleeping. In the end she is caught and tied up outside the city wall by being crucified, but she manages to persuade a passing bedouin to be tied up in her place. Then the caliph orders Ahmad al-Danaf to arrest her, but Dalīla drugs his men with henbane and steals their clothes. Hasan Shūmân intervenes and arranges that she will be acquitted for her misdeeds if she returns everything she has stolen to its rightful owners. She does so and is appointed portress of a *khân* and keeper of the carrier pigeons, receiving a generous salary.

This tale is contained in several manuscripts and the early printed editions. Mia Gerhardt (1963: 183–190) ranges this story among the rogue stories, forming a triad with *The Adventures of Mercury 'Alī of Cairo* and *'Alā' al-Dīn Abu 'l-Shâmât*. These stories are part of a body of Egyptian popular literature focused on the half-historical and half-legendary figures of Ahmad al-Danaf, Hasan Shūmân, and 'Alī al-Zaybaq. They are marked by a pleasant tone, the playing of rude practical jokes, and well-constructed plots. For Wiebke Walther (1990a: 166–177), Dalīla represents the prototype of a woman who uses her cunning to achieve social advancement. A host of stories on crafty women is assembled in the frame story of *Baybars and the Sixteen Captains of Police*.

Some of Dalīla's tricks are well known in international popular tradition. The trick of leaving a person as a presumed "security" for valuables taken (AT 1526: *The Old Beggar and the Robbers*; EM 2: 263–268, at 266–267) is first documented in a similar way in the German author Stricker's (early thirteenth century) cycle of jocular tales *Der Pfaffe Amîs* (Priest Amîs). As of the sixteenth century, numerous versions document the trick's popularity in the European literatures, including in French Noël du Fail's *Contes et discours d'Eutrapel* (Tales and Discourses of Eutrapel, 1586), in Spanish Mateo Alemán's *novela picaresca Guzmán de Alfarache* (1599), and in German Johann Peter de Memel's *Lustige Gesellschaft* (Joyful Company, 1656). An early Oriental version is included in a fourteenth-century Turkish text of *Ferej ba'd el-shidde* (Joy after Hardship), which in turn may derive from a Persian precursor (Ranke 1957). Presumably precious, but in reality worthless, "securities" are also mentioned in the stories of *The Chief of the Bûlâq Police*, *The Chief of the Qûs Police and the Sharper*, and *The Seventh Constable's History* in the Breslau version of the story of *Baybars and the Sixteen Captains of Police*. Exchanging places in the face of one's own imminent death (AT 1737: *The Parson in the Sack to Heaven*/ATU 1737: *The Clergyman in the Sack to Heaven*; EM 10: 1308–1311) is one of the most popular tricks of rogue stories. An almost identical version of this scene is contained in the historical work of al-Maqqarî (d. 1631; see Horovitz 1900).

#### References:

- Chauvin 5: 245–250, no. 147; Darwîsh 1994; Mallâh 1981: 57–58; Miquel 1981: 51–78; Miquel 1997: 12; Qalamâwî 1976: 238, 312; Schützing 1973: 212–214; Walther 1982: 74–75.

***Dâmir and al-'Anqâ', 549 The Story of (Reinhardt)***

This story purports to narrate the adventure of the son of Sirkhâb, hero of the preceding romance *The Story of Sirkhâb and Aftûna*.

Sirkhâb has a son named Dâmir, and Qadîb al-Bân has a daughter named al-'Anqâ'. The parents agree that the two should marry when they have grown up. Shortly before the marriage proposal al-'Anqâ' is kidnapped, and Dâmir sets out to look for her. It appears that she has been abducted by a *jinniyya* who is also called al-'Anqâ' and who hates men. Dâmir travels through jinn-lands, the valley of the apes, and marvelous islands. On the way he visits jinn-kings who help him to continue his quest, mainly because he is such a proficient lute-player. Finally some friendly jinn arrange a meeting with the young woman al-'Anqâ', but she is sent back to her abductress soon after. Later, Dâmir manages to reach the island where his beloved is held captive and to arrange meetings with her. Although the *jinniyya* finds out about the meetings, she is killed by one of his friends, the jinn-king al-Mundhir. Besides being united with al-'Anqâ', Dâmir marries Khalûb and her two sisters Rakhîma and Farhat al-Qulûb.

*The Story of Dâmir and al-'Anqâ'* elaborates the dominant theme of the international tale-type AT 400: *The Man on a Quest for His Lost Wife* (EM 9: 195–210). It is known from a number of independent manuscripts dating from the early eighteenth century to the middle of the nineteenth century (Chraïbi 1996: 211). The story's double mention of 'Anqâ', both the bride and the *jinniyya*, link the story to the concept of the fabulous bird al-'Anqâ', who was said to be so large as to carry an elephant in the same way that a kite carries a rat. In relation to this concept, the present story might even prove to be much older. Al-Qazwînî (d. 1283), in his cosmographical work *'Ajâ'ib al-makhlûqât*, already hinted at a large stock of narratives on al-'Anqâ'. The author himself, however, regarded these stories as being hardly of any authenticity, and hence refrained from mentioning them (Chraïbi 1996: 212–213).

**References:**

Chraïbi 1996: 211–226, 264, no. 382-A.

***Darwîsh and the Barber's Boy and the Greedy Sultan, 387 Story of the (Burton from the Wortley-Montague manuscript)***

This story is included in *Night Adventure of Hârûn al-Rashîd and the Youth Manjâb*. It is told by Manjâb.

In the days of King Dahmâr there was a barber whose apprentice was a young man. One day a dervish came to the shop who admired the boy and gave him a dinar. The next day he returned and gave him another dinar, and the third day he gave him ten dinars. When the barber was away for a while, the dervish invited the boy to come along with him to watch the casting of the new cannon. During the casting the dervish sprinkles some powder into

the meltingpots, changing the metal into gold. Meanwhile he secretly leaves the scene while telling the boy where he is going.

After a while the sultan starts to look for the dervish and summons the young man to the palace. As he appears to know where the dervish is, he is instructed to find him and is appointed governor after his return. The dervish is asked to teach the sultan how to produce gold, but the sultan manages to carry out the procedure successfully only when the dervish is present.

One day the sultan and the dervish are taking a ride by the riverside when all of a sudden the king's ring falls into the water. Instead of looking for the ring, the dervish kneads a small man from wax and throws it into the water. Soon the artificial creature climbs onto the shore with the ring around its neck. It carries the ring to the king and then returns to the dervish, who destroys it.

Bewildered by the dervish's magic powers, the king's notables warn him against the dervish. When the king summons the dervish before him, he draws two circles on the floor, steps into one of them, and disappears. The king repents of his rash action and has his bad counselors either executed or banished.

*The Story of the Darwîsh and the Barber's Boy and the Greedy Sultan* is contained only in the Wortley-Montague manuscript.

**References:**

Chauvin 7: 104, no. 378.

### ***David and Solomon, 297 The Story of* (Burton from the Breslau edition)**

This story is inserted into *The Tale of the Unjust King and the Tither*, which is part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*.

Some peasants complain to David about some sheep owners whose sheep had been eating their crop. Instead of evaluating the crop and having the sheepowners pay the damage, as suggested by David, **Solomon** solves the problem in his wise manner: the sheep are to be handed over to the peasants, who may sell the wool and milk until their damage is compensated for (Mot. J 1179.1).

**References:**

Chauvin 8: 99, no.71.

### ***Debauchee and the Three-year-old Child, 206 The* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the prince.

A profligate man who is addicted to sex hears about a beautiful woman in another town. He goes to the town, writes her a letter, and is allowed into her house. He wants to make love to her, but the lady refuses because her

three-year-old son is watching. The man curses the child, but the boy puts him to shame with a clever and witty response (Mot. J 120).

**References:**

Chauvin 8: 62–63, no. 27.

***Devotee Accused of Lewdness, 306 The Tale of the*  
(Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to ward off the king's wrath.

A man in Nishabur, who is married to a beautiful woman, departs for pilgrimage to Mecca, telling his wife to take care of his brother in the meantime. His brother happens to fall in love with her, and when she rejects him he accuses her of adultery (Mot. K 2112). She is sentenced to death but a sheikh saves her life. Next the sheikh's son falls in love with her and, when she refuses him, accuses her of theft; she is chased away. Soon afterward she pays a man's debts, thus saving him from public disgrace. While she is staying in his house at night, he covets her, and as she refuses to comply he denounces her to the king as a spy. She escapes and wanders through the land disguised as a man (Mot. K 1837). Later, she becomes friends with the king's daughter, but when the king dies the princess is accused of illicit sexual relations. When it turns out that the supposed young man is in fact a woman, the people repent. From that time on, she is venerated as a saint and is visited by people from all corners of the world. In the meantime her husband has returned, and all the men who have wronged her have become ill. They all come to her seeking salvation, but she asks them to confess their sins first. Then all of them are cured, and the husband is invested with the kingship.

This tale corresponds to the international tale-type AT 712: *Crescentia* (EM 3: 167–171), other versions of which are given in the story of *The Jewish Qâdî and His Pious Wife* and *Oft-proved Fidelity*. AT 712 is in turn closely related to AT 881: *Oft-proved Fidelity*, for which see the *History of the Lovers of Syria* in the Wortley-Montague manuscript.

**References:**

Chauvin 6: 157–158, no. 322 B; 8: 104, no. 79; Clouston in Burton 12: 340.

***Devotee Prince, 134 The* (Burton from the Calcutta  
II edition)**

One of the sons of Caliph *Hârûn al-Rashîd* becomes an ascetic (cf. Mot. P 16.1). The caliph is angry with him, since he disgraces the ruling family with his way of life. Consequently, the boy leaves the palace and starts to work as a bricklayer, for a trifling salary. In the meantime he performs miracles. One day he becomes fatally ill and tells his boss to bury his body and give whatever he finds in his pocket to the caliph in Baghdad. The man follows his instructions and finds a ruby in the boy's pocket. He brings the ruby to the

## 168 *Devotee to Whom Allah Gave a Cloud for Service*

caliph and tells him what has happened. The ruby had once been given by the caliph to his son, to help him in an hour of need.

This tale is contained in the Egyptian manuscripts and the early printed editions. It is also quoted in Ibn Zafar's (d. 1169) **mirror for princes**, *Sulwân al-mutâ'*.

### References:

Chauvin 6: 193–194, no. 363; Gerhardt 1963: 464–465.

## *Devotee to Whom Allah Gave a Cloud for Service and the Devout King, 169 The* (Burton from the Calcutta II edition)

God had granted to a devout Israelite a cloud that gave him water whenever he needed it. When the Israelite's religious inclination diminished, He took the cloud from him. One night the man hears a voice in his dream, telling him to visit a certain king and to ask him to pray for him. Together with a number of petitioners, the man goes to the palace, where the king greets him as the "king of the cloud." After the audience he takes him to a desolate place behind the palace that is furnished with nothing but a prayer mat. The king then puts on a woolen gown and a conical bonnet and calls his wife. Then he tells him that he had only reluctantly accepted the throne. In secret he weaves palm-leaves for his livelihood, and he has now been living from the revenues of mats for forty years. The pious king then prays to God that He will return the cloud to the Israelite.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in al- **Ibshîhî's** (fifteenth century) *al-Mustatraf*.

### References:

Chauvin 6: 189–190, no. 357; Gerhardt 1963: 367; Gramlich 1987: 248; Perles 1873: 123.

## *Devout Israelite, 96 The* (Burton from the Calcutta II edition)

A devout Israelite spins cotton thread and sells the yarn. One day he gives his profit to a poor man. He then goes to the bazaar to sell his trencher and jar, but no one is willing to buy them. Finally he barter them for a stinking fish. When they slit the fish open at home, it contains a pearl that they are able to sell for the sum of 70,000 dirhams. The Israelite wants to give the beggar half the amount, but since the beggar is only a messenger, the devotee is allowed keep all the money for himself.

This pious tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. Contrary to the similarly structured international tale-types AT 736: *Luck and Wealth* (EM 5: 1305–1312) and AT 946 D\*: *Fortune and Coincidence*/ATU 945 A\*: *Money and Fortune*, in which the

protagonist gains his reward by luck, it elaborates the motif of “generosity rewarded” (Mot. Q 42).

**References:**

Chauvin 5: 141–142, no. 68; Gerhardt 1963: 367; Perles 1873: 70–75.

***Devout Tray-maker and His Wife, 166 The* (Burton from the Calcutta II edition)**

A pious Israelite earned his living by making trays. Once he came to the house of a wealthy merchant whose wife fell in love with him. The pious man was taken inside by one of the servants, and the lady of the house insisted on having sexual intercourse with him. The man asked to be allowed to wash himself on the highest place of the house. He is taken to the roof terrace, where he first performs his prayer and his ablution and then throws himself down. An angel catches him in midair and puts him on the ground. He returns to his home empty-handed, but when his wife lights the oven so as not to reveal their ill luck to the neighbors, suddenly she finds some loaves of bread inside. Then a ruby falls from the ceiling. In a dream they see that the ruby has fallen from paradise, where a chair is reserved for the pious man. The pious man prays that the ruby be restored to its place, since it is preferable to be poor in this world than to be rich but have an imperfect chair in paradise.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in **Ibn al-Sarrâj**'s (d. 1106) *Masâri‘ al-‘ushshâq* (Paret 1927b: 70–71, no. 184), al-Shirwânî's (d. 1840) *Nafhat al-Yaman*, and al-Qalyûbî's (d. 1658) *al-Nawâdir*.

**References:**

Chauvin 6: 187–188, no. 354; Gerhardt 1963: 367–369; Perles 1873: 17–28.

***Devout Woman and the Two Wicked Elders, 128 The* (Burton from the Calcutta II edition)**

Two men fall in love with a pious Israelite woman. When she rejects them, they try to gain her by force. As she remains unwilling, in the end they accuse her of fornication. Daniel, who is twelve years old, asks the woman and the two men to stand before him and questions them in a clever way (Mot. J 1153.1). Now the two men contradict each other about what exactly they witnessed, and the woman is set free. God sends a fire to consume the two men.

This legend, a version of the apocryphal story of Susanna and Daniel, is contained in the Egyptian manuscripts and the early printed editions. It is also quoted in **Ibn al-Sarrâj**'s (d. 1106) *Masâri‘ al-‘ushshâq* (Paret 1927b: 70, no. 183) and **Dâwûd al-Antâkî**'s (d. 1599) *Tazyîn al-aswâq*.

**References:**

Chauvin 6: 192–193, no. 362; Gerhardt 1963: 366.

***Diamond, 468 The Splendid Tale of Prince (Mardrus)***

A righteous king named Shams Shâh has a son, called Prince Diamond. When the prince goes out hunting and pursues a deer he loses his way and reaches a delightful garden. There he sees an old man sitting on a throne. The man tells him his story:

He once was a king and had seven sons. His eldest son heard about a princess called Muhra in the land of Chîn and Mâchîn and asked for her hand in marriage. As he failed to produce the correct answer to a question she had put up as a trial, he was executed. His six brothers all followed his example and died. The question was: "What is the relation between Fircone and Cypress?"

Prince Diamond travels to Chîn and Mâchîn and meets Princess Muhra in the palace garden, whereupon they both fall in love. He asks her servant about the question's secret, and she tells him that a black man from the city of Wâkâk is hiding under the bed of the princess. To find out the secret he has to travel to Wâkâk.

The prince sets off on his journey and has to overcome various obstacles. He arrives at the palace of Latîfa, who changes him into a deer when he rejects her advances. He is able to escape and is restored to his human form by Jamîla. Jamîla supplies him with weapons and asks the help of her uncle, the Sîmurgh. The prince then defeats two giants and releases the girl 'Azîza, who was held captive by them. The Sîmurgh then takes him to Wâkâk. As he reaches the palace of Wâkâk he is told that the king is called Cypress and the queen Fircone. When the prince asks his question the king tells his story:

Fircone is a jinn-princess with whom he fell in love. When, after some difficulties, he was allowed to marry her, he noticed that she went out riding at night. He followed her and witnessed her committing adultery with seven black men. He killed the men and punished his wife.

Despite previous threats the king spares Prince Diamond's life and lets him return to his country on the back of the Sîmurgh. On the way he picks up 'Azîza, Jamîla, and Latîfa and takes them as his wives. He also marries Princess Muhra's servant, who advised him how to solve the riddle. In the end he solves the riddle, kills the black man under the bed, and also marries Muhra.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Garcin de Tassy's *Allégories, rédits poétiques et chants populaires* (Paris 1876) (Bencheikh 1985: 150–151; Bremond 1991a: 141–142). It is also related to both the story entitled "The City of Gold" in Somadeva's (eleventh century) *Kathâsaritsâgara* (The Ocean of Streams of Stories) and a story of the same title recorded in Galland's diary as told to him by **Hannâ Diyâb** (see **Orphan Stories**). Bencheikh (1988: 30–31, 109–110) argues that the story's structure is so close to that of the "standard" stories in the *Arabian Nights* that it is not only easily integrated but in fact merges with its surroundings. The Persian romance and folktale of "Gol and Senoubar" follows a similar outline, and consequently the tale is often regarded as a **frame story** (see Marzolph 1984: no. \*461 B): the story the suitor is asked to find in relation to Gol and

Senoubar usually deals with some kind of illicit sexual relations on the woman's part, such as in AT 449: *The Tsar's Dog (Sidi Numan)*. The intermediary episodes in which the hero has to overcome various obstacles appear to be introduced to heighten tension and present the action according to the expectations of the contemporary audience.

**References:**

Chauvin 9: 82.

***Di'bil al-Khuzâ'î with the Lady and Muslim ibn al-Walîd, 141* (Burton from the Calcutta II edition)**

One day Di'bil is sitting near the gate of al-Kharkh when a beautiful woman passes by. They address each other in verses, and she follows him to the house of Di'bil's friend Muslim ibn al-Walîd. The friend gives him some money with which to go and buy food. When he returns to the house, he finds that the friend has locked himself up with the woman. He just grabs the food and closes the door. When Di'bil becomes furious, the friend says that he has no right to have her, since she was in his house and the food has been bought with his money.

This story is contained in the Egyptian manuscripts and some of the early printed editions.

**References:**

Chauvin 5: 110, no. 43.

***Disciple's Story, 300 The* (Burton from the Breslau edition)**

This story is inserted into *The Tale of the Three Men and Our Lord 'Îsâ*, which is part of the narrative cycle enframed by the story of King *Shâh Bakht and His Vizier al-Rahwân*.

The disciple tells 'Îsâ that he once traveled through the desert with a large amount of money. He met a horseman and asked him to carry the money for him, since it was quite heavy. The horseman at first refused but then agreed, as he realized that he could easily steal the money. Because of the horseman's hesitation, however, the disciple now had realized this too and did not give him the money.

**References:**

Chauvin 8: 101, in no. 73.

***Drop of Honey, 189 The* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told to the king by the third vizier to denounce the concubine.

## 172 *Durayd, His Generosity, and His Love*

A hunter goes out hunting and finds a hole filled with honey. He takes some of it and sells it to an oilseller. A drop of honey falls to the ground and flies swarm to it. Next, a bird swoops down upon the flies and a cat jumps upon the bird. Then the dog kills the cat and the oilseller slays the dog. The oilseller is living in one village, the hunter in another, and soon the two villages fight each other. In the ensuing bloody feud many lives are lost.

This story is a version of the rarely documented tale-type AT 2036: *Drop of Honey Causes Chain of Accidents* (see also Nowak 1969: no. 494).

### References:

Chauvin 8: 41–42, no. 9; cf. 8: 157, no. 161; Basset 1903b: 61.

## *Durayd, His Generosity, and His Love for Tumâdir al-Khansâ', 482 The Poet (Mardrus)*

This story is included in the narrative cycle *Windows on the Garden of History*.

The poet and warrior Durayd, sheikh of the tribe of the Banû Jusham, sees a man leading a camel that carries a woman. He sends his men to fight him, but they are all killed. The valiant warrior turns out to be Rabî'a, the leader of the enemy tribe. Since he has broken his lance in fighting, Durayd spares him and gives him his own lance. Later Rabî'a is killed in battle and Durayd is taken prisoner by his tribesmen. He is protected by Rabî'a's wife, who witnessed his generosity and is released. One day Durayd asks the poetess Tumâdir al-Khansâ' to marry him, but she rejects him.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Nicolas Perron's *Femmes arabes avant et depuis l'islamisme* (Paris/Algiers 1858). Another story about the pre-Islamic poetess al-Khansâ' is given in *The Story of Mâlik ibn Mirdâs* in the Reinhardt manuscript.

### References:

Chauvin 9: 83.

## *Ebony Horse, 103 The (Burton from the Calcutta II edition)*

Three scholars are led before Sâbûr, the king of Persia: one Indian, one Greek, and one Persian. They have come to show him their inventions. The Indian scholar brings a golden statue of a man with a trumpet that acts as a guardian of the city: when an enemy enters the city, the statue blows the trumpet, and the enemy drops dead. The Greek scholar presents a basin of silver with a golden peacock in the middle and twenty-four chicks indicating the hour of day. The Persian sage procures a horse of ebony that can move up in the air (Mot. B 41.2) and cover the distance of one year in a single day. Since the invention of the Persian scholar is preferred, he is to be given the princess in marriage, but the princess herself does not comply; she finds him

old and ugly. Embittered, the Persian scholar lets prince Qamar al-Aqmâr fly away on the horse without telling him how to land.

It does not take Prince Qamar al-Aqmâr long to find out how the horse works, and he alights on the roof of a palace. As he sneaks inside, he encounters a princess named Shams al-Nahâr, who is favorably inclined to his advances. Suddenly her guardian eunuch wakes up and causes a turmoil, waking her father, the king. The king is furious about the strange man's transgression, since this is an affront to his honor. In order to settle their dispute, the prince proposes to fight against his whole army. The king agrees, but when the army attacks the prince the next day, he escapes on his flying horse and returns to his home.

After some time the prince flies back to the city of San'â', where his beloved lives, and takes her with him on his horse. To arrange a suitable escort into town, he leaves her waiting in a garden. There she is abducted by the Persian scholar, together with the ebony horse. They alight in the land of the Byzantines, where the Persian scholar is captured by the king, who is suspicious of the old man.

Qamar al-Aqmâr travels in disguise to retrieve his beloved, first to San'â' and then to the land of the Byzantines. He overhears some merchants talking about a Persian scholar, a girl, and a magic horse, and he knows that he is on the right track. He continues his journey to the capital, where he is held in custody by the gatekeepers before being allowed to speak to the king. The gatekeepers inform him that the Persian has been imprisoned and that the girl who accompanied him is sick. The prince conceives a ruse: he disguises himself as a doctor and exorcist (Mot. K 1825.1.1) and cures the princess. However, he tells the king that the horse is possessed by a devil, which must be exorcized. Together with the princess he mounts the horse and they fly away (Mot. B 542.2). When the couple are safely back in the palace, they destroy the ebony horse and write a letter to the father of the princess asking his permission to marry. In due course Qamar al-Aqmâr succeeds his father as king of Persia.

This tale is not contained in any pre-Galland manuscript of the *Arabian Nights*. Even so, it is usually included in the later Egyptian manuscripts, inasmuch as a variety of original Arabic manuscript versions exist. The tale was first integrated into the *Arabian Nights* in Galland's translation. Since then it has been included in most later translations and editions. The story corresponds to the international tale-type AT 575: *The Prince's Wings* (EM 4: 1358–1365). It has a close parallel in Sanskrit literature. The compilation *Pancakhyânaka*, a Jaina recension of the *Pancatantra*, compiled around 1000–1100, contains the story of a weaver who falls in love with the princess. In order to reach her, his friend, a cartwright, builds an artificial Garuda, the god Vishnu's birdlike animal of transportation. Then the weaver himself dresses as Vishnu. In this outfit he flies to the palace at night and manages to convince the princess that he really is the god Vishnu himself. When the king becomes aware that the god Vishnu is in love with his daughter, he feels greatly honored. Moreover, he becomes so proud as to attack his enemies, since he trusts to the god Vishnu's assistance. The enemies, however, are

stronger than the king's army, and soon his own capital is being besieged. When, finally, the weaver is about to join the battle, the true Vishnu and Garuda decide to transform themselves into the shapes of their fake doubles, so as to avoid a defeat that would only result in their losing the people's respect and admiration (Hertel 1962: 90–97, no. 29). Medieval European versions of the tale include a Spanish-French branch of transmission represented by the medieval novels *Cléomades* by Adenet Le Roi and *Méliacin* by Girard of Amiens (late thirteenth century); the unfinished *Squire's Tale* in Chaucer's *Canterbury Tales* is also related to AT 575. Victor Chauvin (1898b) suggested that the French parallels may indicate the existence of a Spanish version of the *Arabian Nights* in the Middle Ages. Furthermore, as suggested by the episode in the land of the Byzantines, the tale shows links with Greek popular literature (see **Greek Literature**). Other versions of the tale in (pseudo) Oriental literature include those in Jonathan Scott's *Tales, Anecdotes and Letters* (1800; Chauvin 5: 232, no. 131) and in the *Thousand and One Days* (Chauvin 5: 232–233, no. 132).

**References:**

- Chauvin 5: 221–231, no. 130; Abdel-Halim 1964: 284–285, 432–434; Alsdorf 1935: 294–314; Clouston 1887a: 373–380; Cox 1990; Elisséeff 1949: 45, 99; Galtier 1912: 145; Gray 1904: 48; Grégoire and Goossens 1934: 228–229; May 1986: 82–92 and passim; May 1988a: 202; Østrup 1925: 56–59; Walther 1990a: 140–152; Walther 1993: 92–93; Weber 1997: 257–258; Yûnis 1998: 43–57.

### *Eldest Lady's Tale, 19 The* (Burton from the Calcutta II edition)

This story is inserted into *The Story of the Porter and the Three Ladies of Baghdad*. It is told by one of the women to Hârûn al-Rashîd in an attempt to explain her strange conduct during the festive gathering on the previous evening. She is the one who was beating the two dogs with a whip, only to pity them afterward.

The woman has two sisters. When her parents died, each of them received an equal share of the inheritance. Her two sisters both marry, embark on journeys, and return poor, then remarry only to be deceived once more. The woman helps her sisters to survive. After a year, the three sisters set out on a journey together. They arrive at a town whose inhabitants have been petrified (Mot. F 768.1). The woman loses her way in the town's beautiful palace, and at night she suddenly hears a voice reciting the Koran. The reciter happens to be a young man, who explains to her the town's fateful past.

The town used to be inhabited by Magians. One day a voice summoned the population to convert to the True Faith of Islam. They refused, however, except for the young man, who had been educated in the Koran by an old woman. The young man follows the woman, but the two sisters are envious, and on the seaborne journey home, they throw their sister and the young man overboard. The young man drowns, but the woman is thrown ashore on an island. There she witnesses a serpent being attacked by a dragon. She kills

the dragon, and the serpent turns out to be a *jinniyya* (Mot. D 615). Out of gratitude, the serpent casts a spell on the two envious sisters, who are transformed into dogs (cf. Mot. D 141), ordering her to give them a good beating every day (Mot. D 691). When Hârûn al-Rashîd has listened to the story, he calls in the *jinniyya* and orders her to lift the spell.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. It is a female variation of *The Second Shaykh's Story*, a tale that more or less corresponds to the story of *'Abdallâh ibn Fâdil and His Brothers*.

**References:**

- Chauvin 5: 4–6, no. 443; Abû Bakr 1994: 247; Badawî 1994; Basset 1899: 31, 34; Bremond 1991a: 92–98; Ennaifar 1999; Galtier 1912: 144; Gerhardt 1963: 310–312; Ghazoul 1996: 91–92; Hamûrî 1994; Hoang 2001: 55–57; Miquel 1991a: 89–98; Naddaf 1991: 106–107; Rubiéra Mata 1994: 222–224.

***Enchanted Spring, 191 The* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the concubine to the king to convince him of her truthfulness.

A king has only one son, who is engaged to a princess. Her cousin is jealous of the prince and bribes the king's vizier. When the prince and the vizier are on their way to the princess, the vizier attempts to eliminate the prince. He leads him to a spring, knowing that any man who drinks from this spring will immediately change into a woman (Mot. D 10; D 555). He lets the prince drink and returns in great distress to the king.

Meanwhile, the prince has changed into a woman and waits at the spring. Presently a horseman arrives telling him that the vizier knew about the spring's magic power. He takes the prince with him to his palace and confesses that he is a jinn-prince. Then he takes him through the Black Country to another spring. The prince drinks from the spring and changes back into a man. Finally he is brought back to his home on the back of a *jinnî*, and the marriage can take place.

The story's main motif is the change of sex by means of contact with water. In the popular belief of numerous cultures, water in general is supposed to possess magic qualities. In Islamic Near-Eastern tradition, the motif figures prominently in a story in which a man is transformed into a woman and lives as a woman for several years, giving birth to numerous children. When at one point he is transformed back into his previous shape, he returns home to find that he has been away only for a few moments (EM 5: 1140). The oldest known version of this story is given in the report of *Khurâfa's* experience in the medieval Arabic proverb collection compiled by Mufaddal ibn Salama (d. after 903). While the closest analogue to the present version is given in the *Story of Hasan, the King of Egypt*, closely related adventures are also mentioned in *The Warlock and the Young Cook of Baghdad* in the Chavis manuscript, *Shahâb al-Dîn*, and *Solomon and the Queen of Sheba* in the

## 176 *Ensorcelled Prince, The Tale of the*

Weil translation and *The Two Lives of Sultan Mahmūd* in the Mardrus translation.

### References:

Chauvin 8: 43–44, no. 11; Basset 1903b: 65–66.

## *Ensorcelled Prince, 13 The Tale of the* (Burton from the Calcutta II edition)

This story is inserted into *The Story of the Fisherman and the Jinnī*. It is told by the prince whose lower parts have been turned to stone, when he is found by the king.

The prince tells the king that the lake and the mountains in the vicinity used to be the kingdom of the Black Islands, of which he was king. He was happily married, but on an inauspicious day he overheard a conversation between two of his slave-girls, who pity him because he was being deceived by his wife. They know that his wife gives him a sleeping potion each night and then leaves him to visit her lover. The following night, the prince does not drink the potion and secretly follows his wife. When he encounters her lover, a black slave, he attempts to kill him but only wounds him. In order to punish him, his wife, who actually is a powerful sorceress, turns his kingdom into a lake. The white, blue, red, and yellow fishes represent the Muslim, Christian, Jewish, and Zoroastrian inhabitants of the former capital (Mot. D 692). Next she turns the prince's lower half into stone (cf. Mot. D 231) and, as he cannot move, punishes him by lashing him with a whip every day. Hearing this tale, the king kills the black slave and forces the wife to lift the spell.

This tale is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. According to Duncan B. MacDonald (1906: 370–382), this story originally existed in a separate version. It appears to be rather loosely inserted into the frame story, without the formulas linking it to the overall theme. The main motifs are, according to David Pinault (1992: 31–81), speech and the recurrence of figures that are neither completely alive nor dead. In this manner, the story reflects the motif of adultery and revenge of *The Story of King Shahriyār and His Brother* and several other stories in the core part of the collection.

### References:

Chauvin 6: 56–58, no. 222; Bencheikh 1985: 149–150, 152–154; Bencheikh 1988: 28–29; Bremond et al. 1991: 134–135; Craciun 1994: 280–281; Ghazoul 1996: 88–89; Hänsch 1998: 172; Heath-Stubbs 1987–1988; Hoang 2001: 99; Mahdi 1973: 166–168; Mahdi 1994: 137–139; Schulze 1988: 343–344; Torrens 1837: 163; Trapnell 1987: 13, 16; Vernay 1985–1986: 164–166.

## *Envier and the Envied, 17 The Tale of the* (Burton from the Calcutta II edition)

This story is inserted into *The Second Qalandar's Tale*, which in turn is inserted into *The Story of the Porter and the Three Ladies of Baghdad*. It is



The Fisherman and the Jinn: The King Watches the Sorceress Question the Fish in the Pan, by Edmund Dulac (London: F. P. Hodder and Stoughton, 1907)

told by the prince to the *jinn* in order to ward off the latter's rage, as he is about to change the prince into an animal. The story serves as an example of forgiveness and clemency.

A man has a neighbor who envies him greatly. In order to avoid his neighbor, the man finally moves to another town where he becomes a famous Sufi, a sheikh. The envious neighbor still cannot control his urge of

## 178 *Eunuch, Bukhayt, Tale of the First*

envy, visits his former neighbor, and pushes him into a well. The sheikh survives, however, and overhears a conversation between two jinn living in the well. The jinn know that the king is going to visit the sheikh the next day in order to ask him to cure his daughter, who is possessed by a *jinnî*. In addition, the two jinn talk about the remedy. The young woman can be healed by exorcizing the *jinnî* that possesses her by burning seven hairs from the white spot on the tail of the sheikh's cat. The sheikh climbs out of the well, cures the king's daughter, and marries her. In the end he becomes king, and meeting his former neighbor while touring the city, grants him forgiveness.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. It is discussed by Peter Heath (1987–1988: 17–18) in order to examine his definition of “romance,” which is based on concepts of honor and “poetic justice.” In romance, communication with the divine is indirect, and the final reward is received in life on earth. The story corresponds to the international tale-type AT 613: *The Two Travelers (Truth and Falsehood)*, other versions of which are given in the Wortley-Montague manuscript in *The History of Abû Niyya and Abû Niyyatayn* and the *Tale of Muhsin and Mûsâ*.

### References:

Chauvin 5: 14–15, no. 158; Hoang 2001: 40–41; Mahdi 1985: 16; Mahdi 1994: 156–157.

## *Eunuch, Bukhayt, 37 Tale of the First (Burton from the Calcutta II edition)*

This story is inserted into *The Tale of Ghânim ibn Ayyûb*. It is told by the slave Bukhayt to explain to his listeners how he happened to become a eunuch.

Bukhayt starts his tale by informing his listeners that he has been a slave ever since his fifth year. He grew up together with the daughter of his master. One day, when she was twelve years old and had just come from the bath, they began to play. While she straddled him, he could not help but have an erection, and he penetrated her through her clothes. Knowing he had done wrong, he ran away but was persuaded to come back. After some time, his master had him suddenly caught and castrated. Thereafter he became her personal eunuch.

This tale is contained in the Egyptian manuscripts and most of the early printed editions.

### References:

Chauvin 5: 277, no. 160.

## *Eunuch, Kâfûr, 38 Tale of the Second (Burton from the Calcutta II edition)*

This story is inserted into *The Tale of Ghânim ibn Ayyûb*. It is told by the slave Kâfûr to explain to his listeners how he happened to become a eunuch.

Kâfûr became a slave when he was eight years old. From the beginning he had an important shortcoming: once every year, he would tell a lie (Mot. X 901). After some time he was bought by a merchant who, as required by law, was informed about his vice.

One day the merchant goes out to a garden with some of his friends. When Kâfûr is sent to his house to fetch something, he suddenly starts wailing and crying. When his master's wife asks him what has happened, he tells her that his master has been killed by a falling wall. The woman starts weeping and in her grief begins to destroy the furniture in the house. Kâfûr helps her break the vessels, the chinaware, and so forth. Then the family set out for the scene of the calamity. Kâfûr, riding in front, starts wailing and weeping again, and when his master sees him in such a state, he inquires what has happened. Kâfûr says that the house collapsed on his family and that everyone, including the animals, is dead. In his distress, his master starts plucking out his beard. His wife arrives, and they find out that Kâfûr has deceived them. They curse the slave, who defends himself, however, claiming that what he has done amounts only to half a lie. Moreover, he emphasizes that his master is not allowed to set him free, since he has learned no trade. Thereupon his master knocks him unconscious and has him castrated.

Following this tale, the third eunuch indicates that he was castrated because of a sexual transgression against the wife and the son of his master. He does not, however, tell his story.

This tale is contained in the Egyptian manuscripts and the early printed editions. The main point in the story, classified by Mia Gerhardt (1963: 184) as a rogue story, is the slave telling a big lie once every year. This point, corresponding to the international tale-type AT 1353: *The Old Woman as Trouble Maker*, is documented in Arabic literature as early as al-Bayhaqî's (tenth century) *Kitâb al-Mahâsin wa-'l-masâwî* (*Arabia ridens* 1: 208–209; 2, no. 459). While the content of the slave's lies varies, the version in the *Arabian Nights* resembles another story popular in traditional Arabic sources as of the early eleventh century. In these stories the narrator pretends that a series of catastrophic events has happened to his listener's family (AT 2040: *The Climax of Horrors*; *Arabia ridens* 1: 186–188; 2, no. 811; EM 6: 567–581).

**References:**

Chauvin 2: 158, no. 42; 2: 195, no. 20; 5: 278, no. 161; Pauliny 1994: 84.

***Fakir and His Jar of Butter, 238 The* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by the story of *Jalî'âd and Shimâs*. It is told by Shimâs to the king.

A poor man stays with a notable in a certain town. Every day he receives three loaves of bread, some clarified butter, and some honey. He collects the butter in a jar and starts daydreaming about things he can buy once he has sold the butter. In his dreams of becoming a rich man, he kicks over the jar and breaks it.

## 180 *Falcon and the Locust, The Story of the*

The tale is another version of the well-known international tale-type of the foolish man building air castles (AT 1681\*: *Foolish Alan Builds Aircastles*; see also AT 1430: *The Man and His Wife Build Air Castles*; EM 8: 1260–1265; *Arabia ridens* 2: no. 143). Another version is given in the first part of *The Barber's Tale of His Fifth Brother*, which is inserted into *The Barber's Tale of Himself* that in turn is part of the *Tale of the Tailor* and *The Hunchback's Tale*.

### References:

Chauvin 2: 218–219, no. 152.3; 6: 10, no. 184.3; Zotenberg 1886: 111–123.

## *Falcon and the Locust, 312 The Story of the* (Burton from the Breslau edition)

This story is inserted into *The Tale of the Cheat and the Merchants*, which in turn forms part of the narrative cycle enframed by the story of King *Shâh Bakht and His Vizier al-Rahwân*. It is told by the merchant to illustrate his own stupidity.

A falcon has his nest near that of a locust. The locust offers to find a friend for the falcon and returns with a kite. Eventually the falcon falls ill, and the kite cares for him until he is well again. When the falcon falls ill again, the locust cannot find the kite and comes back with another locust.

The story appears to be incomplete.

### References:

Chauvin 8: 108, no. 85.

## *Falcon and the Partridge, 48 Tale of the* (Burton from the Calcutta II edition)

This story is inserted into the *Tale of the Wolf and the Fox*. It is told by the fox as an example of evil intentions hidden behind friendly words.

A falcon tried to catch a partridge, but the partridge escaped and took refuge in its nest. The falcon tried to lure him out of the nest by pretending that he had collected some grains for him. When the partridge left the nest, he was killed by the falcon, who, in turn, also died.

### References:

Chauvin 2: 227, no. 154.7; 6: 10, no. 184.7; Osigus 2000: 43.

## *Fâris al-Khayl and al-Badr al-Fâyiḡ, 546 Story of the Two Princes* (Reinhardt)

This story is a continuation of *The Tale of Nûr al-Dîn 'Alî and Badr al-Dîn Hasan*.

King Hasan has a son by each of his two wives, Fâris al-Khayl and Badr al-Fâyiḡ. When the two princes are seventeen years old, they go out hunting. One day they separate to chase some wild beasts. Fâris al-Khayl loses his way and finally finds a palace without a gate. Here the daughter of the Indian king

Sâbûr is imprisoned. The princess sees Fâris al-Khayl, falls in love with him, and hoists him and his horse over the wall.

After some time, Fâris al-Khayl remembers his brother Badr al-Fâyiğ and becomes sad. The princess asks a *jinnî* for information and is told that Badr al-Fâyiğ has been attacked and imprisoned by the king of Persia. The king's daughter, however, has fallen in love with him. She has converted to Islam and brings him food.

Upon the request of Fâris al-Khayl, the *jinnî* abducts Badr al-Fâyiğ and the princess. The two brothers are united and return home. Then their father sends an army to India to ask for the hand of the princess in marriage for Fâris al-Khayl. In the end the two couples are happily married.

**References:**

Chraïbi 1996: 264, in no. 270.

***Fatal Collar, 491 The Tale of the (Mardrus)***

This story is included in the cycle entitled *Windows on the Garden of History*.

**Hârûn al-Rashîd** has heard about the talents of the singer Hâshim ibn Sulaymân and invites him for a performance. As he is being rewarded he bursts out crying. When asked about the reason for his strange behavior, he tells his story. Once a slave-girl who sang for him gave him a collar. As she died shortly afterward, he was greatly grieved.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Nicolas Perron's *Femmes arabes avant et depuis l'islamisme* (Paris/Algiers 1858).

**References:**

Chauvin 9: 83.

***Al-Fath ibn Khâqân and the Caliph al-Mutawakkil, 150 (Burton from the Calcutta II edition)***

Al-Mutawakkil once had to take medicines and received all kinds of gifts. Among the gifts was a slave-girl sent to him by al-Fath ibn Khâqân. The donor had added a poem in which wine and sex were lauded as the ultimate prescription against illness.

This tale is contained in the Egyptian manuscripts and most of the early printed editions.

**References:**

Chauvin 6: 152–153, no. 316.

***Fâtima and the poet Muraqqish, 484 The Love Story of Princess (Mardrus)***

This story is included in the narrative cycle *Windows on the Garden of History*.

## 182 *Fellah and His Wicked Wife, The*

Nu'mân, the king of al-Hîra in Iraq, has a beautiful daughter called Fâtima. Because of her dangerous temperament, her father keeps her locked up in a remote place. As Fâtima desires the poet Muraqqish as a lover, a servant smuggles him into her palace and he starts visiting her. One day Muraqqish allows a friend to take his place in secret. When Fâtima discovers the deceit she is so angry that she refuses to see Muraqqish any more.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Nicolas Perron's *Femmes arabes avant et depuis l'islamisme* (Paris/Algiers 1858). The romance of Fâtima and Muraqqish is one of the well-known pre-Islamic love stories; besides other sources, it is also contained in Abu 'l-Faraj al-Isfahânî's (d. 967) *Kitâb al-Aghânî*.

### References:

Chauvin 9: 83.

## *Fellah and His Wicked Wife, 402 The* (Burton from the Wortley-Montague manuscript)

A peasant (fellah) in Egypt is married to a beautiful woman who has a lover. As the woman always uses the best part of the flour to bake bread for her lover, her husband at one time sends a boy to find out why his bread is always gray. Now the wife plots to murder both the boy and her husband. The boy outsmarts her by pretending to give her poison that she can use. When the woman tries to poison them, both the boy and the fellah pretend to be dead until they catch the two lovers in bed. The fellah slays them both.

This story constitutes a basic version of the international tale-type AT 1380: *The Faithless Wife* (EM 2: 471–474), another version of which is given in the Wortley-Montague manuscript in *The Story of the Silly Woman Who Wanted to Blind Her Stepson*. The story most probably derives from an older version in the Indian *Pancatantra* (Reinartz 1970).

### References:

Chauvin 6: 178–179, no. 340.

## *Ferryman of the Nile and the Hermit, 173 The* (Burton from the Calcutta II edition)

A saint with a beaming countenance once asked a Nile ferryman to be brought to the other shore. While they are sailing he asks the ferryman a favor: "It has been revealed to me that my end is drawing near. If you find me here tomorrow at noon, wash my body, bury it and give my gown, gourd and staff to someone who will come and ask for them." Everything happens as the man has predicted. The man who comes to fetch the saint's gear says that he suddenly met a stranger who said to him: "God is taking so-and-so to Him. Go and take his place."

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in al-**Ibshîhî**'s (fifteenth century) *al-Mustatraf*.

**References:**

Chauvin 6: 191, no. 359; Galtier 1912: 172–174; Gerhardt 1963: 371–372.

***Fîrûz and His Wife, 285* (Burton from the Breslau edition)**

A king sits on his roof terrace and sees a beautiful woman on the roof of an adjacent house. She turns out to be his vizier Fîrûz's wife. He covets the woman, and he sends Fîrûz on an assignment and enters the house. When he enters, the woman greets him by asking whether he comes "to a watering place from which a dog has drunk." Ashamed at this admonishment, Hârûn leaves the house in a rush, forgetting his sandal. As Fîrûz returns, he finds Hârûn's sandal and suspects his wife of adultery. When he alludes to the events in the caliph's presence, the caliph assures him that "no lion has trespassed in his garden."

The tale of *Fîrûz and His Wife* is contained in the Breslau edition only. It is a version of international tale-type AT 891 B\*: *The King's Glove*, other closely related versions of which are given in the stories of *The King and the Virtuous Wife*, *The King and His Vizier's Wife*, and *The King and His Chamberlain's Wife*.

**References:**

Chauvin 7: 121–122, no. 391<sup>bis</sup>.

***Fisherman and the Jinnî, 8 The Story of the* (Burton from the Calcutta II edition)**

A poor fisherman tries to make a living for his wife and three children. He has the habit of throwing out his net four times every day. One day his luck seems to run out: the first time he catches a dead donkey, the second time a jar, the third time some potsherds and glass. The fourth time he finds a jar of yellow brass in his net, with a leaden cap stamped with the seal of **Solomon**. He opens the jar, and an enormous, frightening *jinnî* emerges (Mot. R 181). The *jinnî* apparently believes King Solomon to be still alive, as he tells the fisherman that he belongs to the rebellious followers of Sakhr, who disobeyed Solomon; he was subsequently imprisoned in the jar and thrown into the sea (Mot. D 2177.1). During his captivity, he had experienced different moods. At first, he pledged to reward the one who would release him, but eventually he had changed his promises into threats. As he had sworn at last to kill the person that was to free him, he now intends to kill the fisherman. The fisherman realizes that human beings are generally more intelligent than jinn, and he decides to outsmart his foe. He pretends not to believe that the enormous *jinnî* has come out of such a tiny jar. To prove that it has been possible, the *jinnî* again disappears into the bottle, and the fisherman profits from the opportunity to capture him again (Mot. K 717; AT 331: *The Spirit in the Bottle*; EM 5:

922–928). Now the *jinnî* begs for mercy, but the fisherman tells him *The Story of King Yûnân and the Sage Dûbân*, as an example of the consequences of good behavior in the face of an evildoer. The *jinnî* insists on rewarding him and is finally released.

Next, the *jinnî* takes the fisherman to a lake with white, red, blue, and yellow fish. The fisherman catches one fish of each color and brings them to the palace of the sultan, who orders them to be prepared. When the fish is fried, the kitchen-wall splits open. A young woman appears and starts to poke around in the pan asking the fish if they are still true to their oath. In an effort to discover the mystery of the fish, both the king and the fisherman set out to the lake, which no one has ever seen before.

The king continues the journey on his own and arrives at a beautiful palace, where he encounters a young man, the lower part of whose body has been turned into stone. The young man, actually a prince, tells the king his story (*The Tale of the Ensorcelled Prince*). After having heard the story, the king slays the prince's wife and lifts the spell she had cast on him. The prince is saved, and the fisherman is rewarded.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. It is the prototype of the "ghost in the bottle" motif popular in Western literature and proverbial sayings. The story's main idea of the demon who has been imprisoned in a bottle derives from the ancient notion that King Solomon had the power to rule over demons. In Western literature since the thirteenth century there has also been a strand of tradition relating to the motif of the released demon, which was most probably adapted from the Solomonic legends. The tales enframed in the present version form a clearly outlined unity in terms of both topic and style. Originally the cycle consisted of two stories only, the *Fisherman and the Jinnî* and the *Ensorcelled Prince*; more stories were added from various sources. According to David Pinault (1992: 31–81), the cycle's unity is realized by specific formulas, such as the key sentence "Spare me and God will spare you"; moreover, key concepts, such as "envy" and "regret," link the different narrative levels. The inserted stories serve as illustrative examples, reflecting the **ransom motif** that dominates *The Story of King Shahriyâr and His Brother*.

#### References:

- Chauvin 6: 23–25, no. 195; Bremond et al. 1991: 134–135; Elisséeff 1949: 45; Galtier 1912: 144; Gerhardt 1963: 305, 389–391; Ghazoul 1996: 87–89; Guy-Heinemann and Bounfour 1991: passim; Heath-Stubbs 1988; Hoang 2001: 35–40, 92–99, 109–110; Keyser 1978: 16–21; Kilito 1992: 43–44; MacDonald 1906; Mahdi 1973, 164–166; Mahdi 1985: 10, 12–14; Mahdi 1994: 134–137, 152–154; Østrup 1925: 49–53; Pinault 1987: 150, 154–155; Sale 1930; Trapnell 1987: 14, 16; Weber 1994a.

### *Fisherman and His Son, 380 Tale of the (Burton from the Wortley-Montague manuscript)*

This story is part of the *Story of the King of al-Yaman and His Three Sons*, which is included toward the end of *The Tale of the Qâdî and the Bhang-eater*. It is told by the second larrikin.

A fisherman throws out his net in the name of his son and catches a big fish of many colors. When he goes to fetch a vessel in which to transport the fish to the caliph, the young man pities the fish and throws it back into the water. Afraid of his father's reaction, he then runs away to Baghdad, where he starts to work as a baker's servant. When he sees a boy sell a cock to a Jew, he exchanges it for two other cocks and slits it open. Inside the cock he finds a signet ring. As he rubs the ring, a *jinnî* appears.

In the morning, the young man takes his leave of the baker and walks around town. At the sultan's palace he notices many hanging severed heads. He asks for the reason and is told that the king has a lovely daughter. Anyone who wants to marry her has to comply with one condition: he has to remove a large heap of ashes in forty days. Whoever does not succeed is decapitated. The boy dresses himself as a prince and asks for the hand of the princess. The king informs him about the condition, and the boy commands the *jinnî* to remove the heap and to replace it with a beautiful garden. As he has fulfilled the condition, he is then married to the princess.

In the meantime the Jew who owned the cock walks through the streets with a dish of jewels that he offers in exchange for rings. The princess, who is unaware of the ring's secret, gives it to him, and the Jew immediately moves her palace to the Seven Islands.

Meanwhile, the young man has bought a dog, a cat, and a mouse, and the animals set out in search of the ring. They manage to steal it from the Jew, but then they drop it into the sea. There it is taken by the fish the boy had spared at the beginning. As they have regained the ring, the *jinnî* transports both palace and princess back, and the Jew is thrown into the fire. The sultan has not even noticed the complications.

This story is contained in the Wortley-Montague manuscript only. While the story's introduction contains additional elements, the story essentially corresponds to the international tale-type AT 560: *The Magic Ring*. The motif of the grateful fish (Mot. B 375.1), more specifically the fish bringing the ring that has been lost in the sea (Mot. B 548.2.1), together with the task set by the princess, reminds one of AT 554: *The Grateful Animals* (EM 3: 287–299). The initial mention of the precious object contained in a bird (and the ensuing introduction of the "evil" character) is related to AT 567: *The Magic Bird-Heart*.

**References:**

Chauvin 5: 68–70, no. 20; Clouston 1887b: 330–335.

### *Fishes and the Crab, 239 The* (Burton from the Calcutta II edition)

This story forms part of the narrative cycle enframed by the story of *Jalî'ād and Shimâs*. It is told by the first vizier to praise the king.

In a pond with fish the water level suddenly falls, threatening the fish with certain death. The fish ask the crab for advice, and the crab counsels them to wait until God brings salvation. Soon a heavy rain starts falling, and the water level rises.

This short moral tale reads like a variation on similar tales starting with fish in a pond that is about to dry up, such as AT 231: *The Heron (Crane) Transports the Fish* (EM 8: 329–331) or AT 246: *The Hunter Bends the Bow/* (ATU 246: *The Two Birds*). Instead of elaborating cleverness aimed at saving oneself and controlling one's own future, the present version stresses confidence in God as the ultimate survival strategy.

**References:**

Chauvin 2: 219, no. 152.4; 6: 10, no. 184.4; Osigus 2000: 32.

### *Flea and the Mouse, 52 The* (Burton from the Calcutta II edition)

This story is inserted into *The Fox and the Crow*. It is told by the fox as an example of true friendship.

A mouse lives in the house of a merchant. A flea creeps into the bed of the merchant, bites him, and escapes into the mouse's hole. Then the mouse and the flea become friends and decide to work together. When the man has earned a lot of money, the flea bites him until he goes outside to sleep. In the meantime the mouse steals his money.

This tale is reminiscent of the fable AT 282 C\*: *The Louse Invites the Flea* (EM 8: 793–795). The fable is first documented in John of Capua's *Directorium humanae vitae* (ca. 1270), a Latin version of *Kalila wa-Dimna*. Whereas in that tale the friendship is fatal for the louse, who cannot escape as fast as the flea, in the present tale the friendship is profitable for both partners (Osigus 2000: 47–48).

**References:**

Chauvin 2: 228, no. 154.12; 6: 10, no. 184.12.

### *Foolish Dominie, 136 The* (Burton from the Calcutta II edition)

A schoolmaster stayed for the night in the house of one of his friends. Suddenly at night the friend hears a strange noise and finds the schoolmaster covered with blood. He asks him what has happened, and the schoolmaster tells him that he has just cut off his testicles, as he determined that God had obviously created them without any function.

This jocular story is contained in the Egyptian manuscripts and the early printed editions. It is first attested in Arabic literature in al-Âbî's (d. 1030) *Nathr al-durr* (*Arabia ridens* 2: no. 854). While the protagonist in the early version is a certain 'Ubâda, the stereotypically stupid teacher is mentioned in the version included in the anonymous seventeenth-century compilation *Nuzhat al-udabâ'*.

**References:**

Chauvin 6: 137, no. 288.

**Foolish Fisherman, 248 The** (Burton from the Calcutta II edition)

This story forms part of the narrative cycle enframed by the story of *Jalī'ād and Shimâs*. It is told by vizier Shimâs to admonish Wird Khân against greed.

A fisherman goes fishing in a river. When he sees a big fish, he dives into the water and chases it. Although the stream carries him away, he grasps the fish and clings to it, until finally he ends up in a whirlpool and is drowned. The people on the shore are unable to save him.

**References:**

Chauvin 2: 222, no. 152.16; 6: 10, no. 184.16; Gerhardt 1963: 354.

**Foolish Weaver, 58 The** (Burton from the Calcutta II edition)

This story is inserted into *The Thief and His Monkey*. It is told by the wife to her husband to point out that everyone should stick to his own trade.

A weaver worked hard but was unable to earn his livelihood. At a luxurious wedding he sees a clown jump from a high wall. He attempts to do the same and breaks his neck.

This story is contained in Ibn Hisdai's thirteenth-century *Ben ha-melekh ve-ha-nasir* (Prince and Dervish; Chauvin 3: 112, no. 33), an enlarged Hebrew version of the originally Buddhist tales of *Barlaam and Josaphat*. The story reminds one of the various stupid schoolmasters who severely hurt themselves doing stupid things (see *The Foolish Dominie*; *The Story of the Broke-back Schoolmaster*, and *The Story of the Limping Schoolmaster* in the Wortley-Montague manuscript). The weaver, in addition to the schoolmaster, is one of the stereotypical fools of classical Arabic jokelore. Besides practicing a "despised" profession (because in dyeing he deals with excretions), weavers are famed for their little brains: a weaver's testimony is valid only if accompanied by the testimony of two other persons (*Arabia ridens* 2: no. 679); the brains of seventy weavers are equal to that of one woman (*Arabia ridens* 2: no. 944).

**References:**

Chauvin 2: 229, no. 154.19; 6: 10, no. 184.19; Osigus 2000: 53–54.

**Forty Viziers, 434 The Story of the (Weil)**

The *Forty Viziers* denotes a frame story that corresponds to the story of *The Craft and Malice of Women*, although it contains different tales. The enframed tales include the following: *Story of Shaykh Shahâb al-Dîn*; *The Gardener, His Son, and the Donkey*; *The Story of the Husband and the Parrot*; *The Story of Sultan Mahmûd and His Vizier*; *The Story of the Brahmin Padmanaba and the Seller of Fuqqâ'*; *The Story of the Thief Discovered by Storytelling*; *The Story of the Prince of Khwârazm and the Princess of Georgia*; *The Shoe-maker and His Lover*; *The Youth behind whom Indian*

*and Chinese Airs Were Played; The Story of the King Who Transferred His Soul into a Parrot; The Goldsmith and the Cashmere Singing-girl.*

In a footnote the translator declares that in the Arabic text this story cannot be found in this place, but that he included it for the sake of “completeness” on the basis of other sources. *The Story of the Forty Viziers* is found only in the Stuttgart/Pforzheim edition of Weil’s translation, included as part of the *Arabian Nights*. The Arabic version of the *Forty Viziers* dates back to the twelfth century. Parts of this cycle were translated by François Pétis de la Croix and included in the Gauttier edition (1822–1823).

**References:**

Chauvin 8: 112, no. 93.

***Fox and the Crow, 51 The* (Burton from the Calcutta II edition)**

A fox lives in a cave on a mountain. Since he is hungry he attempts to befriend a crow, but the crow refuses, as he knows from experience that he will be “the Eaten” and the fox “the Eater.” The fox tells the crow a tale about the advantages of friendship (*The Flea and the Mouse*). The crow responds with tales about betrayal and perfidy (*The Saker and the Birds, The Sparrow and the Eagle*). In the end the crow still refuses the fox’s friendship.

**References:**

Chauvin 2: 228, no. 154.11; 6: 10, no. 184.11; Gerhardt 1963: 351–354.

***Fox and the Folk, 208 Story of the* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the concubine.

A fox enters a town and plunders a currier’s storehouse. The currier manages to catch the fox, knocks him unconscious, and throws him outside the gate. An old woman, a boy, and a man walk by and pluck out an eye, cut off his tail, and take out his paunch, respectively. The fox is barely able to escape alive.

**References:**

Chauvin 8: 64–65, no. 29; Gerhardt 1963: 351–354.

***Francolin and the Tortoises, 254 The* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by the story of *Jalī‘ād and Shimās*. It is told by King Wird Khân to his wife.

Some tortoises live on an island with lush vegetation. One day a francolin flies over the island and alights there to rest in a cool spot. The tortoises become his friends and want him to stay with them. He agrees but explains

that he is a bird and must inevitably fly. The tortoises then advise him to pluck out his wing feathers and stay with them. The francolin follows their advice, but suddenly a weasel appears and grabs him. The tortoises are unable to rescue him.

**References:**

Chauvin 2: 224, no. 152.23; 6: 11, no. 184.23; Gerhardt 1963: 351–354.

***Fuller and His Son, 184 The* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the king's concubine to show the unreliability of men.

A fuller goes to the Tigris every day to wash clothes. His son accompanies him to take a swim, but in the water he gets a cramp. When his father attempts to rescue him, they both drown.

**References:**

Chauvin 8: 36, no. 4.

***Fuller and His Wife and the Trooper, 293 The Tale of the* (Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to save his life.

A fuller is married to a beautiful woman whose lover is a soldier. The soldier decides to rent the adjoining house and dig a tunnel to the house of his beloved (Mot. K 1523). She should tell her husband that her sister, who looks exactly like herself, has come to live next door. They manage to deceive the fuller, and when he is asleep they dress him in the uniform of a Turkish soldier. The woman pretends not to know who he is, and the other fullers do not recognize him. Finally the fuller travels to Isfahan to join his regiment, as instructed in a letter he finds in his pocket (Mot. J 2013).

Wilhelm Bacher (1876) compares this story to Plautus's comedy *Miles gloriosus* (ca. 206 B.C.E.). While an underground passage together with the make-believe of the foolish husband is also mentioned in the story of *Qamar al-Zamân and the Jeweler's Wife*, the present tale is a fully fledged version of the international tale-type AT 1419 E: *Underground Passage to Paramour's House* (EM 7: 109–113). The tale is known predominantly from the European versions of the *Book of Sindbâd*, such as Johannes de Alta Silva's *Dolopathos*, compiled shortly before the year 1200.

**References:**

Chauvin 8: 95–96, no. 67; Basset 1903b: 59; Clouston in Burton 12: 329–332, 379–383; Grunebaum 1942: 278–279; Østrup 1925: 29; Rehatsek 1880: 77–78.



Qamar al-Zamân and Budûr: The Princess Budûr, by W. Heath Robinson (London: J. M. Dent and Co., 1899)

### ***Gardener, His Son, and the Donkey, 436 The (Weil)***

This story forms part of the narrative cycle enframed by *The Forty Viziers*. It is told by the ruler's wife in order to demonstrate that it is not possible to behave in a way nobody will object to.

A gardener and his son journey together with their donkey. However they may ride the donkey, they are always criticized by passersby. First the old man walks and has his son ride, then the old man rides and has his son walk; next they both ride, first with the son behind the old man, and then the other way round. The lesson is that you should never subject yourself to the judgment of others.

This story corresponds to the international tale-type AT 1215: *The Miller, His Son, and the Ass: Trying to Please Everyone* (EM 1: 867–873). Its oldest version is documented in the work of the Arab historian Ibn Sa'īd (d. 1286). The oldest European versions are roughly contemporary, such as the Latin version in the *Tabula exemplorum* (before 1277) and the Spanish one in Don Juan Manuel's *Conde Lucanor* (Count Lucanor; originally compiled 1330–1335). Important European versions are given in Poggio Bracciolini's *Facetiae* (1450), a poem (1531) by the German mastersinger Hans Sachs, and the collection of fables (1539) compiled by Joachim Camerarius, in which the tale first bears the title *Asinus vulgi*. In the sixteenth through eighteenth centuries, the tale is frequently documented in various European collections of exempla, fables, sermons, and jocular tales. In contrast to its rich documentation in literature, the tale is comparatively little known from oral tradition.

#### **References:**

Chauvin 8: 139–140, no. 138.

### ***Gate-keeper of Cairo and the Cunning She-thief, 399 The (Burton from the Wortley-Montague manuscript)***

While the chief watchman is performing his prayers, a purse falls down before him containing 100 dinars. The next day he receives another purse in the same manner, and on the third day he notices that the purses are thrown by a young woman, who asks him to do her a favor. He should arrange for her to spend the night in the *qâdî*'s house. In order to achieve this, she is going to wait before the *qâdî*'s house at night, and he should advise the *qâdî* to let her in. The watchman agrees to help her, and the plan is put into practice. When inside the house, the young woman, together with some helpers, steals all the *qâdî*'s valuables. The next morning, the *qâdî* complains to the sultan, and the chief watchman is ordered to find the young woman within three days. As he happens to meet her, she tells him to search the *qâdî*'s house in order to find a female corpse. If he will agree to do so, she promises him half of the booty. The chief watchman has the *qâdî*'s house searched, the body is found, and the *qâdî*, who does not know what happened, pays to be acquitted. When the chief watchman returns to the young woman's house, she is gone.

The tale of *The Gate-keeper of Cairo* is contained in the Wortley-Montague manuscript only. It is more or less identical with *The First Constable's History* in the story of *Baybars and the Sixteen Captains of Police* in the Breslau edition.

**References:**

Chauvin 7: 139, no. 408 B.

***Ghânim ibn Ayyûb, the Distraught, the Thrall of Love, 36 The Tale of* (Burton from the Calcutta II edition)**

A merchant in Damascus has a son called Ghânim and a daughter called Fitna. After his father dies, Ghânim embarks upon a journey to Baghdad, where he establishes himself as a merchant. One day a distinguished merchant dies, and Ghânim attends his funeral. When he returns to the city in the evening, he finds that the gates have already been closed. He decides to spend the night in the graveyard, where he witnesses three slaves bury a large trunk. While they rest, they tell each other how they became castrated (*Tale of the First Eunuch, Bukhayt; Tale of the Second Eunuch, Kâfûr*). When the slaves have left, Ghânim opens the trunk and finds a young woman who has been drugged with henbane (cf. Mot. S 123.1).

He takes her to his house and they live merrily together as a loving, yet chaste, couple. At first she is unwilling to comply with his longing, and after he has found out her status, Ghânim refuses to touch her. The young woman, whose name is Qût al-Qulûb, tells him that she is Caliph Hârûn al-Rashîd's favorite concubine, and that Hârûn's spouse, Zubayda, became jealous of her and conceived this plan to get rid of her. Zubayda even had a mock tomb (Mot. K 661.2) built in the palace, where Hârûn al-Rashîd mourns the loss of his beloved slave-girl. One day the caliph overhears a conversation between two slave-girls and learns about the truth. He has Qût al-Qulûb fetched from Ghânim's house, while Ghânim himself manages to escape.

Qût al-Qulûb is imprisoned in the palace, and Ghânim roams through the city, exhausted and hungry. As he pines away from grief and illness, he is found by the chief of the Baghdad bazaar. The man treats him well, and gradually his health improves. Meanwhile, Qût al-Qulûb convinces the caliph of their lawful behavior and starts searching for her beloved. When she first sees him, she fails to recognize him because of his pitiful state, but when he has recovered the two lovers are reunited. When the whole story is disclosed, the caliph marries Ghânim's sister, Fitna, while Ghânim is joined in marriage to Qût al-Qulûb.

The tale of Ghânim ibn Ayyûb is contained in the Egyptian manuscripts and the early printed editions. Mia Gerhardt (1963: 145–158) classifies this tale as a love story from the Baghdad period, as in her evaluation it is told without much sophistication and focuses on a positive hero. In Gerhardt's understanding, the story is devoted to describing and explaining a typically human endeavor. The feelings, decisions, and reactions of the characters de-

termine the story's plot and its eventual outcome. In terms of structure, the story is composed of three parts, comparable to the acts of a play, oscillating throughout between outward, sensational, and melodramatic action, and sober, static, and inward action. The story's second part is largely identical to the latter half of *Khalīfa the Fisherman*, both in motivation and characters. In terms of motifs, *The Story of Abū Hasan, the Old Man Who Bemoans Ja'far* in the Reinhardt manuscript is also closely related. Peter Heath (1987–1988) regards this story as a typical example of the genre of romance, with its explicit tension between propriety and love, a tension also known from romances in medieval Europe. The motif of Hārūn al-Rashīd's slave-girl Qūt al-Qulūb also figures in the Wortley-Montague manuscript in the stories of *Shaykh Nakkīt* and the *Qādī and the Bhang-eater*.

**References:**

Chauvin 6: 14–16, no. 188; Abdel-Halim 1964: 470–474; Abel 1939: 92, 122, 140; Badir 1989; Basset 1899: 687–688; Chraïbi 1996: 46–56, 66–69; Craciun 1994: 282–283; Djebli 1994: 197; Grunebaum 1942: 282; Mallāh 1977: 137; Mallāh 1981: 27–28; Miquel 1991b: 49, 52–53; Schulze 1988: 347–348.

*Gharīb and His Brother ‘Ajīb, 210 History of*  
(Burton from the Calcutta II edition)

King Kundamir has a son, ‘Ajīb, who is not only a fearsome hero but also a ruthless tyrant. On one occasion he is taken prisoner because of his misdeeds, but he is released after the viziers intervene. Later ‘Ajīb, anxious to conquer the throne, kills his father and declares himself sultan. Soon after this he has a dream that is explained by the geomancers (see **Geomancy**): he will have a brother who will cause him trouble. As ‘Ajīb inspects the harem, he finds one of his father's concubines with child. Even though he gives orders to drown her, the executioners spare her life and leave her behind in the woods (Mot. K 512). There Gharīb is born, ‘Ajīb's half-brother.

Gharīb and his mother wander through the woods and are met by Emir Mirdās of the Banū Qahtān. Mirdās marries Gharīb's mother, and she gives birth to another son, Sahīm al-Layl, who grows up together with Gharīb. Gharīb becomes an accomplished horseman and fighter. One day the camp of the Banū Qahtān is attacked by a rival tribe, since Mirdās's daughter Mahdiyya has been refused to their leader. Mahdiyya is abducted, but Gharīb sets out to rescue her and returns in triumph. During his expedition Gharīb has fallen in love with Mahdiyya. Mirdās is furious about this and even plots to kill him, and his treachery is disclosed to Gharīb by Sahīm al-Layl. In spite of Gharīb's heroic feats for the Banū Qahtān, Mirdās remains reluctant to give him his daughter in marriage. Instead, he asks him to prove his prowess by performing a task he thinks impossible to achieve (Mot. H 301): Gharīb is to vanquish the enemy hiding in the Castle of Hām ibn Shīth ibn Shad-dād ibn Khālīd in the Valley of the Blossoms. The master of the castle is a black giant who once killed Mirdās's son. Gharīb accepts the challenge and sets out with his troops.

On the way Gharīb climbs a mountain and finds an old man who is three hundred years of age. The old man informs Gharīb about the prophets Hūd and Sâlih and about the only God. Gharīb is touched and becomes a Muslim. Later all his men and his half-brother Sahîm al-Layl convert to Islam.

The master of the castle, Sa’dân the ghou, is an invincible cannibal (Mot. G 11.2; see **Demons**). When Gharīb approaches the castle he is confronted by Sa’dân’s five sons, but he manages to defeat four of them. Then he is challenged by Sa’dân himself, and a fierce battle ensues from which Gharīb emerges victorious. Being defeated, Sa’dân is willing to convert to Islam and joins forces with Gharīb.

The giant’s castle is filled with treasures. Among the prisoners held captive is Fakhr Tâj, the daughter of King Sâbûr of Persia. She tells Gharīb that her father is a fire worshipper and that she was kidnapped when she was on her way to the annual festival of the Magians in the Fire temple. Gharīb departs with some men to return Fakhr Tâj to her father. On the way he vanquishes the troops of the Banû Qahtân, who are then prepared to convert to Islam. When Gharīb has brought Fakhr Tâj back to her father, Sâbûr agrees to their marriage only after Gharīb promises his enemy Jamrân’s head as a dowry. After a tournament Gharīb, intoxicated by wine, penetrates the harem and makes love to Fakhr Tâj.

In the meantime Emir Mirdâs of the Banû Qahtân joins ‘Ajīb in Kûfa and promises him Mahdiyya. Now ‘Ajīb hears that Gharīb is alive and that he has started a campaign to conquer al-Jazîra and Iraq. After some time the two brothers confront each other with their troops, and a fierce struggle follows. During the battle both Gharīb and ‘Ajīb are drugged and abducted by the enemy, but both manage to escape. Finally, the victory is Gharīb’s, and ‘Ajīb has to flee. Gharīb conquers Kûfa, but ‘Ajīb and Mirdâs escape together with Mahdiyya. Mirdâs is next vanquished by Jamrân, who captures his harem, but who in his turn is defeated by Gharīb. ‘Ajīb takes refuge with Jaland ibn Karkar, the ruler of the city of Oman and the land of Yemen.

Gharīb is now reunited with Mahdiyya, but he does not marry her, instead putting her in the care of a friendly king while he and his troops continue their campaign to Yemen. After several battles the forces of Jaland are defeated, but their leader refuses to convert to Islam and is killed. ‘Ajīb manages to escape.

Now Gharīb and Sahîm al-Layl decide to take a rest and ride together to a lovely valley. After they have fallen asleep, they are suddenly lifted up by two ferocious jinn for having inadvertently shot at a bird that actually was a *jinnî*. They are taken to the four-headed jinn-king Mur’ash. The king intends to execute them in a golden brazier from which blue and yellow flames ascend, but the brazier is crushed by one of the palace’s merlons falling down. As they are to be burned at the stake, the fire is extinguished by showers of rain pouring down after the victims have finished their prayers. Now the demon king admits defeat and converts to Islam, together with his people.

Gharīb’s campaign against the unbelievers is now continued in the realm of the jinn. Together with King Mur’ash he conquers the city of Japhet and obtains Japhet’s powerful sword. An alliance between the jinn rulers Barqân

and the Blue King is vanquished, Gharīb battling on a winged horse. In the Blue King's palace they find the king of China's daughter Kawkab al-Sabâh, who had been abducted by jinn. Gharīb immediately falls in love with her.

Gharīb and Sahîm al-Layl now return to the human world, supported by a sea-horse and two strong jinn. The infidels are defeated, and ‘Ajīb makes his escape to the king of India. In the meantime Gharīb makes a brief excursion on the back of a *jinnî* to Kûfa, in order to visit Mahdiyya and Kawkab al-Sabâh. Subsequently, he manages to subdue the Indian forces and captures ‘Ajīb. The king of India and ‘Ajīb refuse to convert to Islam and are killed. The king's son and the people accept the new faith. Now Gharīb is able to marry Mahdiyya.

However, Gharīb's adventures are not over. First, he defeats King Sâbûr and conquers his capital. King Sâbûr was angry with Gharīb because he had made love to Fakhr Tâj before marrying her. The young woman herself had also been punished by being abandoned next to the Jayhûn River, where Gharīb locates her through geomancy. He sets out to rescue her but is attacked by Fakhr Tâj's brother and his allied armies from Shiraz. Although Gharīb defeats them, the young man's brother is a sorcerer, who abducts him and puts him on a raft on the Jayhûn River. Gharīb is picked up by a tribe of unbelievers, whom he converts to Islam, and he escapes, on his way on various occasions being caught by jinn. Finally he ends up in the palace of the idol-worshipping queen Jân Shâh. When Gharīb breaks the idols to pieces, the queen transforms him into a monkey. After two years he is released on condition that he make love to the queen. Pretending to agree, he kills her and is finally able to return to Kawkab al-Sabâh and Mahdiyya. In the meantime Murâd Shâh, son of Fakhr Tâj and Gharīb, swears to take revenge on her father and threatens Sâbûr's capital, which is now in the hands of Gharīb. Before recognizing each other, father and son fight a fierce battle. In the end, all of the infidels are vanquished and killed, Murâd Shâh is proclaimed king of Persia, and Gharīb rules in peace.

This tale is contained in a variety of manuscripts and the early printed editions. It is considered the second romance of chivalry in the *Arabian Nights*, together with the *Tale of King ‘Umar ibn al-Nu‘mân* and his sons. In general, the romance follows the pattern of the *sîra* genre as it evolved in the Mamluk era. This also applies to the many motifs familiar from other similar stories: the character of the righteous hero and his comrade in arms, the conquests and love episodes, the struggle against the infidels and their conversion. Johannes Østrup (1925: 38–41) reckons that the romance originated in the sixth or seventh century in Arabia, while André Miquel (1977) prefers to date its origin to the eighth to tenth centuries. Miquel's study deals prominently with the romance's structure of time and space. Despite several realistic references to topographical names, the story is set largely in a never-never land inhabited by jinn. Three types of geographical settings can be discerned: legendary lands, lands of the known world, and lands of an intermediary status that can be localized but that also contain legendary features. Furthermore, Miquel traces the movements of the characters in this differentiated spatial realm. In terms of time, the story is set before the advent of Islam,

making 'Ajīb and his friends Muslims of a kind before Islam was openly proclaimed a religion—a phenomenon not uncommon in stories of this type. In this respect, the romance's campaigns of conversion foreshadow **Muhammad's** revelations. As a hero, Gharīb rises from second to first rank in the order of succession, at the expense of his tyrannical brother 'Ajīb, and he establishes his power in all the cities that he conquers. Thanks to his conversion and thanks to the help of God, he manages to avert ill fortune and to become the hero of the Faith. This evaluation summarizes the story's moral purport, in advocating physical excellence combined with chivalric behavior and trust in God.

**References:**

Chauvin 5: 19–31, no. 13; Elisséeff 1949: 42–43; Galand-Pernet 1981; Galtier 1912: 142; Miquel 1991b: 44–45.

***Goldsmith and the Cashmere Singing-girl, 194 The***  
(Burton from the Calcutta II edition)

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the concubine to prove her uprightness.

A goldsmith in Persia loves women and wine. One day he sees the portrait of a beautiful woman painted on the wall of his friend's house. He falls in love with the woman (Mot. T 11.2) and goes to the painter to inquire who she is. He is told that the woman in question is a singing-girl owned by the vizier of Kashmir. The goldsmith travels to Kashmir and finds out that the king abhors sorcerers and witches. He buys a thief's tackle and climbs into the vizier's house, where he finds the young woman fast asleep. He wounds her in the buttock and steals the box of jewels she was guarding. The next day he disguises himself as a sage and visits the palace, declaring that he encountered a group of witches and wounded one of them, causing her to drop a box of jewels. The singing-girl's wound is discovered, and she is sentenced to be thrown into the well of the witches. At this point, the goldsmith bribes the guard and arranges to take the young woman with him.

This story is also included in the narrative cycle enframed by *The Forty Viziers* in the Weil translation.

**References:**

Chauvin 8: 46–47, no. 14; Basset 1903b: 67–68; Gerhardt 1963: 121–125; Gray 1904: 44–45.

***Goodwife of Cairo and Her Four Gallants, 393 The***  
(Burton from the Wortley-Montague manuscript)

As a beautiful married woman in Cairo is on her way to the public bath, according to her monthly custom, she passes by the *qâdî's* house. As the *qâdî* notices her, he admires her beauty and asks for a meeting to be arranged. On her way back she encounters the leader of the traders' guild and agrees on a meeting with him too. Likewise, a butcher and a trader have themselves invited

to her house. One by one, the visitors come to the house and, as each one arrives, he is hidden in a closet after she has asked him to clothe himself in a caftan and a bonnet. When finally her husband returns home, she tells him that she has met four fools all clad in caftans and bonnets and that she has taken them home to have a laugh. One by one the four enamored fools come out of the closet and dance and tell stories: the *qâdî* (*The Tailor and the Lady and the Captain*); the chief of the traders' guild (*The Syrian and the Three Women of Cairo*); the butcher (*The Lady with the Two Coyntes*); and the trader (*The Whorish Wife Who Vaunted Her Virtue*). Finally, the four intruders are released.

This tale is known from the Wortley-Montague and other manuscripts, in which it is not related to the *Arabian Nights*. The story corresponds to the international tale-type AT 1730: *The Entrapped Suitors* (EM 8: 1056–1063), another version of which is given as *The Lady and Her Five Suitors*.

**References:**

Chauvin 6: 11–12, no. 185; Galmes de Fuentes 1995.

***Habîb and What Befell Him with the Lady Durrat al-Ghawwâs, 416 History of Prince* (Burton from the Chavis manuscript)**

An Arab tribe called Banû Hilâl has two leaders, Emir Hilâl and Emir Salama. Salama is powerful but has no child. One night a voice summons him to go to his wife, who then becomes pregnant and gives birth to a son they name Habîb. Habîb is educated by a governor, who after some time turns out to be a *jinnî* and disappears. All of a sudden, another person appears who teaches Habîb the martial arts. This person, called al-'Abûs, predicts that Habîb will endure many hardships until he will be united with Durrat al-Ghawwâs, the queen of the Isles of the Sea. She is a *jinniyya* and the daughter of Queen Qamar al-Zamân.

Habîb and al-'Abûs roam from place to place to find Durrat al-Ghawwâs. One day he sees her in his father's garden since, accompanied by a group of birds, she has traveled from home especially to meet him. Habîb is afraid to show himself, and only when she is swimming in a pond does he dare to descend from the tree in which he is hiding. The two fall in love with each other, but suddenly a bird alights that changes into an old man. It is Durrat al-Ghawwâs's vizier, who asks her to return to her country in order to avert a rebellion.

After Durrat al-Ghawwâs has left, Habîb together with al-'Abûs departs from home to search for his beloved. He is robbed on the way by his companions, who tell him that his father has died. As Habîb continues his journey suddenly a giant white bird descends from the sky. A voice tells him to grab its feet (Mot. B 552), and he is brought to Mount Qâf. He continues his peregrinations and arrives at a cavern where al-'Abûs appears, after telling him that the hoards of **Solomon** are hidden inside this mountain. When Habîb enters the cavern he opens a locked door, behind which he finds gold



The Hunchback's Tale: The Doctor and His Wife Find the Hunchback's Body, by Walter Paget (London: Ernest Nister, 1907)

and jewels. He passes a curtain where some ferocious jinn are waiting for him, but he walks on steadfastly and arrives at a second door. He opens it with a key and suddenly finds himself on a seashore. Some mermaids tell him that Durrat al-Ghawwâs is still one year's distance away but that he will reach her in the end.

Habîb is picked up by a ship that is later caught in a storm and goes off course. Suddenly the ship stands still, as it has entered the Blue Sea, where jinn stop all the ships. Habîb kills the *jinnî* responsible for this, and they safely reach the Isles of the Sea. There he is reunited with his beloved, and the couple return to Habîb's father. When Emir Salama dies, Habîb succeeds him as chief of the tribe.

This story is contained only in the Chavis manuscript and related sources. It more or less corresponds to a version of AT 400: *The Man on a*

*Quest for His Lost Wife* (EM 9: 195–210). According to Mommsen (1981: 149, 252–262), several motifs in Goethe's *Faust* can be retraced to this story.

**References:**

Chauvin 6: 32–34, no. 203; Mommsen 1981: 149, 252–262.

### *Al-Hajjâj and the Pious Man, 167* (Burton from the Calcutta II edition)

Al-Hajjâj, the governor of Baghdad, was looking for a certain notable. When the person was brought before him, he was thrown into jail. They built a cage around him and fettered him in iron chains. The man kept singing a prayer, however, and the next day they found the cage empty.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau.

**References:**

Chauvin 6: 188, no. 355; Gerhardt 1963: 370.

***Al-Hajjāj and the Three Young Men, 266* (Burton from the Breslau edition)**

The governor of Baghdad, al-Hajjāj, gives orders to the chief of police to execute anyone found on the streets at night. The night watchman arrests three boys, who save their lives by giving clever answers through which they make the policeman think that they belong to noble families. When it later becomes known that they are in fact from modest families, they are nevertheless pardoned by the caliph because of their eloquence.

This tale is contained in the Breslau edition only. René Basset (1903a) mentions versions of this story in **Ibn Hijja al-Hamawī's** (d. 1434) *Thamarāt al-awrāq*, al-**Itlīdī's** (seventeenth century) *I'lām al-nās* (no. 27), and al-**Nawāji's** (d. 1455) *Halbat al-kumayt*.

**References:**

Chauvin 6: 35, no. 205.

***Al-Hajjāj ibn Yūsuf and the Young Sayyid, 385* History of (Burton from the Wortley-Montague manuscript)**

The tale is told by 'Abdallāh al-Karkhī.

In an assembly of notables held by al-Hajjāj, the governor of Kūfa, a strange young man stepped forward. The interrogation that follows about his identity includes a discussion of the peculiarities of various regions and cities, such as Cairo, Syria, Khorasan, Persia, Mosul, al-Yaman, and Mecca. The young man claims to be a descendant of the fourth Caliph 'Alī ibn Abī Tālib from Medina. Al-Hajjāj wants to have him executed for his apparent impudence, but the notables intervene. Then al-Hajjāj interrogates him about his faith. When he insults the governor, al-Hajjāj wants to have him killed immediately, but again the notables stop him. Now the young man is interrogated about religious matters, medicine, women, and poetry. In the end, al-Hajjāj is impressed by his knowledge to such an extent that he offers him one of three presents: 10,000 dirhams, a noble horse, or a handsome girl. Secretly, al-Hajjāj has made up his mind that he will kill him because of his preference for mundane items if he chooses the money; if he chooses the young woman, he will kill him for his lasciviousness; only by choosing the horse would he prove to be brave and deserving not to be slain. The young man makes the right choice and ends up receiving all three presents. Moreover, he is pardoned for his bold behavior by being shown how to leave the city safely.

This tale is known from the Wortley-Montague manuscript and other manuscripts, in which it is not related to the *Arabian Nights*.

**References:**

Chauvin 6: 34, no. 204.

***Al-Hâkim and the Merchant, 120 The Caliph*  
(Burton from the Calcutta II edition)**

Caliph al-Hâkim bi-Amr Allâh goes for a ride. He passes by a garden, and as he is thirsty he asks for some water. Instead, the lord of the house offers him a hundred dishes with fine food. When he inquires whether he had been expected, the man replies that he had asked all of his one hundred concubines that morning to fetch something for the meal. So although the meal was copious, he had arranged nothing particularly because of the caliph. The caliph rewards him for his hospitality.

This tale is contained in the Egyptian manuscripts and the early printed editions. It is also quoted in al-Nawâjî's (d. 1455) *Halbat al-kumayt* and al-Itfîdî's (seventeenth century) *I'lâm al-nâs* (no. 204).

**References:**

Chauvin 6: 43–44, no. 208; Galtier 1912: 189–190.

***Hammâd the Badawî, 43 Tale of* (Burton from the  
Calcutta II edition)**

This tale is inserted into the *Tale of King 'Umar ibn al-Nu'mân*. It is told by the wicked bedouin who kidnapped Nuzhat al-Zamân in Jerusalem.

The bedouin once embarked on a hunting party. He and his friends pursue an ostrich, and they lose their way in the desert. Overcome by thirst, they suddenly come upon a meadow and a tent. The tent belongs to a young man and a young woman who give him water. He then importunately asks the young man to marry the young woman, his sister, to him. The young man refuses and kills the bedouin's friends in a duel. He also beats the bedouin, but he spares his life and treats him honorably as his guest. After three days, however, the bedouin kills the young man in his sleep. In her despair the young woman kills herself by throwing herself on the point of a sword. The bedouin takes their valuables and flees.

**References:**

Chauvin 6: 124, no. 277 (note 1); Gerhardt 1963: 393.

***Hard-Head and His Sister Little-Foot, 460*  
(Mardrus)**

This story is included in the narrative cycle called *Charming Tales of Careless Youth*.

A man and his wife have two children, a boy and a girl. The boy has a willful temperament, and the girl has very small feet. When their parents die, the boy burns all their possessions, and the two start roaming. The boy makes all kinds of mischief, but every time they are miraculously saved, once by a

Rukhkh bird. In the end they are cast upon the shore of the Island of Shadows, where darkness reigns. As the boy lights a fire, he attracts a fearsome ghoul (see **Demons**). He burns the ghoul and restores light to the island. Thereupon they are rewarded by the king: the boy is given in marriage to the king's daughter, while the girl is married to the king.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Yacoub Artin Pacha's *Contes populaires de la vallée du Nil* (Paris 1895; see Nowak 1969: no. 166).

**References:**

Chauvin 9: 81.

*Hârûn al-Rashîd and Abû Hasan the Merchant of Oman, 257 Tale of* (Burton from the *Calcutta II edition*)

**Hârûn al-Rashîd** is unable to sleep, and he summons some friends for a nocturnal boat trip on the Tigris. Together with his vizier, Ja'far the **Barmakid**, his brother al-Fadl, the poet **Abû Nuwâs**, the soldier Abû Dulaf, and his executioner Masrûr, he sails to a certain place where they hear beautiful singing. They reach the house and enter a luxurious hall where they find a hundred slave-girls sitting together. One of the girls sings about her beloved, from whom she is parted, and weeps. The master of the house looks pale and distressed, and the caliph decides to make himself known and ask him about his story.

The man tells Hârûn that he comes from Oman and that he used to be a merchant. When he heard about the splendors of Baghdad and Basra, he decided to go there. In Baghdad he was introduced to Tâhir ibn al-'Alâ', a keeper of girls. The merchant stays in Tâhir's house and first spends some time with a girl of ten dinars and then with a girl of twenty dinars. One night he sees a young woman of stunning beauty on the roof terrace. She is the daughter of Tâhir himself, and to spend the night with her costs 500 dinars. The merchant pays the money, spends the night with her, and immediately falls in love. After he has spent all his money, the couple think of a ruse to enable him to stay with her, but after a blissful year the deceit is discovered and the young man is chased from the house.

As he is now impoverished, he has to get a job, and luckily a merchant employs him as his secretary. One day some other merchants pass by whom he used to know when he himself was in business. They take pity on him and sell him some jewels, including an amulet covered by some minute writing. Sometime later he sells the amulet for 30,000 dinars, since it is required to cure the daughter of the king of Hind. With the money the merchant returns to the house of Tâhir, but it is in ruins. He is told that Tâhir has given up his trade, because his daughter had become sick for love of him. They looked for Tâhir everywhere, but he was nowhere to be found. Just now the merchant had met him again, and the two lovers are reunited.

After hearing this tale, the caliph is shown a boy of radiant beauty, and he gives the merchant an enormous reward.

This tale is contained in the Egyptian manuscripts, the Reinhardt manuscript, and the early editions. In the Reinhardt manuscript, it is continued in the *Story of the Omanite*. The story is also quoted in an anonymous sixteenth-century Egyptian collection of narrative texts similar to those of the *Arabian Nights* (Grotzfeld and Grotzfeld 1984: 85, no. 7 [18]).

**References:**

Chauvin 6: 111–112, no. 276.

### *Hârûn al-Rashîd and the Arab Girl, 215* (Burton from the Calcutta II edition)

**Hârûn al-Rashîd** takes a walk with his vizier, Ja'far the **Barmakid**. They see a group of bedouin girls drawing water from a well. They approach them and find one of them well versed in the art of poetry. The caliph takes her with him. After some time the caliph receives the news of her father's death. Merely by seeing the expression on his face, she guesses what has happened.

This story is contained in the Egyptian manuscripts and most of the early printed editions. It is also quoted in al-**Itlîdî's** (seventeenth century) *I'lâm al-nâs* (no. 64).

**References:**

Chauvin 6: 143, no. 300; Sallis 1999: 111–115.

### *Hârûn al-Rashîd and the Barmakids, 281* (Burton from the Breslau edition)

When al-Hâdî, **Hârûn al-Rashîd's** brother, became caliph, he inquired after an expensive signet ring that had belonged to their father, al-Mahdî. Al-Mahdî had given it to **Hârûn al-Rashîd**, who now refused to give it away, instead throwing it into the river. When **Hârûn** in his turn became caliph, he threw a leaden ring into the river at the very same place and asked some divers to fetch it. They subsequently found the first ring, which was seen as an auspicious sign.

**Hârûn al-Rashîd** was very much attached to his vizier, Ja'far the **Barmakid**. The reason why he had him executed in 803 was a very peculiar one. **Hârûn** had arranged for Ja'far's marriage to his sister 'Abbâsa, both agreeing that the vizier would not touch her. Then Ja'far allegedly made love to her and she became pregnant. When the caliph discovered his faithlessness, he became furious and punished Ja'far.

The tale of *The Righteous Vizier Wrongfully Gaoled* in the Wortley-Montague manuscript is a fictitious narrative whose main point is similar to the present story's first part, the throwing of a second object into the water in order to retrieve the first. While here the retrieval of the ring is seen as an auspicious sign, the fictitious story plays on the vicissitudes of fortune, as the lucky vizier is soon after plunged into great distress. As for the present story's

second part, the very same reason for the downfall of the Barmakids is mentioned in the Mardrus translation in *The End of Ja'far and the Barmakids*.

The story is here summarized from the Breslau edition. Chauvin lists some of the numerous historical sources, mentioning the anecdote in a more or less identical form.

**References:**

Chauvin 5: 167–168, no. 91, 92.

***Hârûn al-Rashîd and the Damsel and Abû Nuwâs,*  
85 (Burton from the Calcutta II edition)**

**Hârûn al-Rashîd** has a sleepless night and walks through his palace. He encounters a slave-girl and asks her to play some music for him. It turns out that his son has bought her for him, but **Hârûn al-Rashîd's** jealous spouse, **Zubayda**, has locked her up. Now the caliph asks for the poet **Abû Nuwâs**, who after some inquiry is found in a tavern where he has been held for a debt of 1,000 dinars he had squandered in feasting with a young boy. Back at the palace, the caliph asks **Abû Nuwâs** to compose a poem using the girl's verses, then he wants him to compose a poem about a cup that he has hidden between her thighs. In both cases the verses of **Abû Nuwâs** are so apt that the caliph suspects him of being clairvoyant.

This tale is contained in the Egyptian manuscripts and most of the early printed editions. It is also quoted in **al-Shâkir al-Batlûnî's** (nineteenth century) *Tasliyat al-khawâtir* (Schaade 1934: 275–276; 1936: 614–615).

**References:**

Chauvin 6: 140–141, no. 296; Gerhardt 1963: 458.

***Hârûn al-Rashîd and Queen Zubayda in the Bath,*  
111 *The Caliph* (Burton from the Calcutta II  
edition)**

In the garden of the caliph's palace there is a water basin surrounded by trees. The caliph's spouse, **Zubayda**, is bathing in the basin, and **Hârûn al-Rashîd** hears her and hides himself in the bushes to watch her. When **Zubayda** notices him, he recites some poetry. Then the caliph returns to the palace to ask **Abû Nuwâs** to finish the poem, which he does in a manner suggesting clairvoyance.

This anecdote is contained in the Egyptian manuscripts and most of the early printed editions. Arthur Schaade has analyzed the differences between this story and other similar tales in **Hamza al-Isfahânî's** (d. after 961) comment on the collected poems of **Abû Nuwâs** (1934: 265–267) and **Abu 'l-Faraj al-Isfahânî's** (d. 967) *Kitâb al-Aghânî* (1936: 611–614). In one of the earlier versions, the protagonists are Caliph **al-Mahdî** and the poet **Bashshâr ibn Burd**. As in other cases, the original protagonist is replaced by **Hârûn al-Rashîd** in the *Arabian Nights*, in a process attaching an ever-growing number of stories to the famous ruler's person.

## References:

Chauvin 6: 142, no. 298; Galtier 1912: 190–191; Gerhardt 1963: 458–459.

### *Hârûn al-Rashîd and the Slave-girl and the Imâm Abû Yûsuf, 75 Tale of* (Burton from the Calcutta II edition)

**Hârûn al-Rashîd** and his vizier, Ja'far the **Barmakid**, argue about a slave-girl, the caliph swearing by triple divorce that he will neither present nor sell her to Ja'far, while Ja'far swears that he must have her. Unable to resolve this conflict, they call for Judge **Abû Yûsuf** to propose a solution. Abû Yûsuf tells the caliph to present Ja'far with one-half of the slave-girl and sell him the other half. They do so, but as the caliph wants to have her back, by law she has to marry a slave first. The slave is unwilling to divorce her, and Abû Yûsuf advises Hârûn to declare the slave-girl the property of the slave, thereby invalidating the marriage.

The *Tale of Hârûn al-Rashîd and the Slave-girl and the Imâm Abû Yûsuf* is contained in the Egyptian manuscripts and the early printed editions. It is also quoted in al-**Nawâjî**'s (d. 1455) *Halbat al-kumayt* and al-**Itlîdî**'s (seventeenth century) *I'lâm al-nâs* (no. 82b)

This anecdote is a rare example of the genre of legal tricks, known in classical Arabic literature as *hiyal* (sing. *hîla*). One of the most often quoted of these legal tricks concerns a woman on a ladder. Her husband swears he will divorce her if she stays where she is, if she moves upward, or if she steps down. She solves the problem by jumping down (*Arabia ridens* 2: no. 608).

## References:

Chauvin 7: 114, no. 383; 'Abd al-Ghanî 1994: 272–273; Basset 1898; Qalamâwî 1976: 105; Yûnis 1998: 64–71.

### *Hârûn al-Rashîd and the Three Poets, 112* (Burton from the Calcutta II edition)

One night **Hârûn al-Rashîd** is restless. He goes to see a concubine, but she asks him to wait until the following day, so that she can prepare herself. The next day, however, she says: "The promise of the night is effaced by the day." The caliph requests three of his court poets to compose a poem containing the concubine's words. **Abû Nuwâs** wins the contest with a poem that makes the caliph suspect him of clairvoyance.

This anecdote is contained in the Egyptian manuscripts and most of the early printed editions. Arthur Schaade compares this story with other versions in Hamza al-Isfahânî's (d. after 961) commentary on the collected poems of Abû Nuwâs (1934: 259–265), Ibn 'Abd Rabbih's (d. 940) *al-'Iqd al-farîd*, al-**Itlîdî**'s (seventeenth century) *I'lâm al-nâs* (no. 66), and other texts (1936: 602–611). In the original story, the caliph was not Hârûn al-Rashîd but his brother al-Amîn; besides, the plot and the order of the verses are slightly different.

**References:**

Chauvin 6: 142–143, no. 299; Gerhardt 1963: 459–460.

***Hârûn al-Rashîd and the Three Slave-girls, 116 The Caliph* (Burton from the Calcutta II edition)**

Hârûn al-Rashîd has sexual intercourse with three of his slave-girls, originating from Mecca, Medina, and Iraq. When he has an erection, two of the girls quarrel about the privilege to claim it, quoting various traditions from the life and sayings of the prophet **Muhammad**. As they quarrel, the third girl claims it as hers, referring to another tradition: “This is mine till your contention be decided.”

**References:**

Chauvin 6: 152, no. 314.

***Hârûn al-Rashîd and the Two Slave-Girls, 115* (Burton from the Calcutta II edition)**

Two slave-girls, one from Kûfa and one from Medina, massage the hands and feet of the caliph **Hârûn al-Rashîd**. As Hârûn has an erection, the slave-girl from Medina claims it as hers, quoting a tradition of the prophet: “Whoso quickeneth the dead, the dead belongeth to him.” The slave-girl from Kûfa challenges her claim by responding with another tradition: “Game belongeth to him who taketh it, not to him who raiseth it.”

This anecdote in a closely related version has been popular in Arabic literature at least since the tenth century, when it is included in Ibn ‘Abd Rabbih’s (d. 940) *al-‘Iqd al-farîd* (*Arabia ridens* 2: no. 407).

**References:**

Chauvin 6: 152, no. 314.

***Hârûn al-Rashîd and the Woman of the Barmakids, 267* (Burton from the Breslau edition)**

One day, **Hârûn al-Rashîd** holds an audience to listen to grievances. A woman accuses him of having killed her family. She turns out to be a member of the **Barmakid** family, whose prominent members had been executed in the year 803. The caliph responds: “The dead are dead, let us not talk about them. But the money shall be restored to thee.” He then awards her a large sum of money.

The story is contained in the Breslau edition only. It is also quoted in **Dâwûd al-Antâkî**’s (d. 1599) *Tazyîn al-aswâq*.

**References:**

Chauvin 5: 169–170, no. 95.

*Hârûn al-Rashîd and the Youth Manjâb, 386 Night  
Adventure of (Burton from the Wortley-Montague  
manuscript)*

**Hârûn al-Rashîd** is depressed and orders his executioner Masrûr to fetch his boon companion ‘Alî ibn Mansûr al-Dimashqî. ‘Alî tells him a story of events he has witnessed with his own eyes (*The Loves of the Lovers of Basra*; see *Lovers of Basra*). Now the caliph is in a better mood and sets out on a tour of the city together with his vizier, Ja‘far the **Barmakid**, both in **disguise** as merchants (Mot. K 1812.17).

After a while they pass by a beautiful house, where there is a warning over the door that visitors should not ask impertinent questions (Mot. C 410). They ask for some water and are allowed in. When a certain song is performed by one of the slave-girls, the master of the house, who is called Manjâb (correct: Minjâb), tears his clothes and faints. The visitors see the scars on his body. When they inquire about the scars the young man becomes angry. In order to hear his story, Hârûn has him summoned to the palace the next day.

The young man’s father was a jeweler. When his father died, he inherited a fortune, but he squandered it and was eventually forced to sell the tiles of the house (Mot. W 131.1). One day he found a large vault under one of the tiles that contained five bags, each with five thousand gold pieces. After he has become rich again, the judge helps him to retrieve his lost possessions and open a shop. One day an old woman comes to his shop to buy a necklace. The following day she comes again and takes him along to a beautiful house that is owned by an attractive young woman. He eats with her and falls madly in love. The woman agrees to marry him, on condition that if he betrays her he will receive a thousand lashes on his right side and a thousand lashes on his left side, that his tongue and hands will be cut off, and that his eye will be plucked out.

After a while a bedouin woman visits his shop and asks for a necklace. When he is not able to offer any object meeting her demands, she herself offers to sell him a precious necklace. Instead of being paid with money, she just asks for a “kiss on the cheek.” As he is confounded by her beauty, he lets her in and makes love to her. Immediately afterward he is summoned to his wife, and his betrayal is revealed because the bedouin woman was none other than one of his wife’s kitchen maids. He is tortured and thrown onto a garbage heap. When he returns to his home, it is empty and deserted, and so he returns to his mother’s house.

Hârûn al-Rashîd grants his vizier Ja‘far a respite of three days to find the woman in question. When it turns out that the young woman is the vizier’s own sister, the couple are reconciled and the marriage is restored.

Then Manjâb tells the *Story of the Darwîsh and the Barber’s Boy*. The caliph accepts him as a boon companion and Manjâb tells *The Tale of the Simpleton Husband [2]* and *The Loves of al-Hayfâ’ and Yûsuf*.

This story is contained in the Wortley-Montague manuscript only. Comparing it with several other stories containing similar motifs, such as *The Tale*

of the *Portress*, *The Mock Caliph*, and *The Story of the First Lunatic*, Claude Bremond (1991a: 99–106) regards the present version as the most developed.

**References:**

Chauvin 5: 103–104, no. 177; Bremond 1991a: 99–106.

### ***Hasan of Basra*, 230 (Burton from the Calcutta II edition)**

A rich merchant in Basra dies and leaves his fortune to his two sons. One of them squanders his money on food and wine, while the other son, Hasan, learns the trade of goldsmith and opens a shop. One day, while Hasan is reading a book, a man dressed as a Persian merchant enters his shop and, admiring his work, offers to teach him the art of producing gold (see **Alchemy**). Hasan's mother warns her son that Persians are sharpers and alchemists, but the Persian shows him his art and changes some copper into gold by using some powder as elixir. Hasan makes friends with the Persian and shares a meal with him, but the Persian drugs him with henbane, puts him in a chest, and takes him on a ship (Mot. R 22). When Hasan disappears, his mother thinks him dead and mourns.

The Persian, whose name is Bahrâm, turns out to be a wicked Magian. He releases Hasan from the chest but treats him harshly, despite Hasan's appeal to their former friendship. When Hasan refuses to worship fire, he is



Hasan of Basra: Manâr al-Sanâ and Her Two Children Escape from the Presence of Her Family, by Max Slevogt (Berlin: Bruno Carrire, 1921)

flogged. At this point, a storm breaks out that ceases only when Bahrâm stops torturing Hasan. On three magic camels the Persian takes Hasan overland to the Mountain of the Clouds, where the elixir can be found. On the way they see a palace, which, according to Bahrâm, is inhabited by jinn, satans, and ghouls (see **Demons**).

To fetch the elixir, Hasan is sewn into a camel's hide and lifted by a **Rukhkh** bird to its nest on top of the mountain (Mot. K 1861.1, Mot. K 521.1.1). From there Hasan throws down the wood that Bahrâm needs for his elixir. Then Bahrâm leaves him to starve on the mountain. Hasan dives from the other side of the mountain into the sea and is carried to a shore where he sees the palace that the Persian sorcerer had previously indicated. When he goes there he finds two girls playing chess. One of the girls pledges her loyalty to him as a sister.

It turns out that the palace is inhabited by seven jinn-princesses. Their father refused to let them marry and brought them to this faraway palace—one that, in principle, neither jinn nor man can reach. The environment is fertile, and as the princesses live a life of luxury, Hasan stays with them. When sometime later Bahrâm returns to the Mountain of the Clouds with another young man, Hasan kills Bahrâm and frees his victim.

One day the princesses are summoned to visit their father, and Hasan remains alone in the palace. He has received the keys and is allowed to open all rooms but one (Mot. C 611). Behind the doors he finds all kinds of delightful and beautiful scenes. Finally, he cannot control his curiosity and opens the forbidden door. He climbs a staircase leading to a roof terrace with a garden overlooking the sea. In the middle of the garden are a magnificent pavilion and a water basin. While he is enjoying the scenery, suddenly ten birds alight on the terrace. They take off their garment of feathers and change into ten beautiful girls, who start swimming and playing in the basin. Hasan falls in love with the most beautiful.

When the princesses return to the palace, Hasan tells his foster sister about his adventure. She tells him that the girl he loves is the daughter of a rich and mighty king of the jinn who rules over a faraway country. This girl is the eldest of seven daughters and is accomplished in horsemanship, valor, craft, and magic. She comes to the palace every month to divert herself. Hasan waits a month and then hides himself on the roof terrace. When the swan maidens have taken off their feather vests and are swimming, he steals the feathers of his beloved, so that she is unable to fly away; then he locks her in a room. She is consoled by Hasan's foster sister and finally agrees to marry him.

After some time Hasan sees his mother in a dream and travels to Basra with his bride. Now that he has become a rich man, they move to Baghdad, so as not to arouse suspicion. The princess bears Hasan two sons, and the family live together happily for some time. Then Hasan feels the urge to visit his foster sister in the palace. Before he leaves, he instructs his mother not to let his wife leave the house. Besides, he tells her where he has hidden her vest of feathers. The princess, however, manages to persuade his mother to let her go to the bathhouse, where she is noticed by a slave-girl of Caliph **Hârûn al-**

Rashîd's spouse, **Zubayda**. Zubayda gives orders to Masrûr to bring her to the palace, interrogates her, and is curious to see her cloak of feathers. When it is brought, the princess puts it on and flies away with her two children. She leaves instructions saying that when Hasan longs to see her, he should come to the Wâq Islands (see **Wâq-Wâq Islands**).

When Hasan returns home and learns that his wife and children have disappeared, he is overwhelmed by grief and despair. He travels back to the Mountain of the Clouds and asks his foster sister to help him find the Wâq Islands. They send for her uncle, 'Abd al-Qaddûs, who, although he deems the situation hopeless, is willing to help. He takes Hasan on an elephant to a cave with a door of Chinese iron. From the cavern he is led to an open courtyard with two doors of solid brass. He is told to wait there. 'Abd al-Qaddûs enters one of the doors and returns with a magic horse. Hasan is told to go through the second door and enter a cavern, where he should wait before a certain door for five days. Then someone will come out, and he should give him a letter. After waiting for another five days he will either be sent away or be allowed to enter.

Hasan does as he is told and is finally received by Abû Ruwaysh, the son of Bilqîs. He is taken to a garden and a beautiful hall where some learned men are studying books. They admire him because he vanquished the sorcerer Bahrâm. As he remains determined to retrieve his wife, the sheikh decides to help him. He gives him a letter and a flying *jinnî* to bring him to the Land of Camphor. There he is introduced to the king, who takes him on board a ship bound for the Wâq Islands. As the ship reaches the shore of the Wâq Islands, he hides himself under a wooden bench and sees a large company of women trading with the ship's merchants. He implores one of the women for protection, and she supplies him with women's clothes so he can mingle unobserved among the others. His protectress is an ugly old woman called Shawâhî Umm al-Dawâhî, the commander of the **Amazon** army (Mot. F 565.1) of the Wâq Islands. Together with this army Hasan crosses the Land of the Birds, the Land of the Wild Beasts, and the Land of the Jinn. Then they reach the Mountain of Wâq, where trees grow human heads that shout "Wâq, Wâq!" (Mot. D 1610.2). On the way Hasan is allowed to watch the Amazons while they bathe, but his beloved is not among them.

Shawâhî takes Hasan to the first queen of the Wâq Islands, Nûr al-Hudâ, his wife's sister. She is furious that the old woman has had the courage to bring a foreigner to their territory, and even a man, one who "lifted our veil and pried into our conditions." Under false pretenses Nûr al-Hudâ offers an invitation to her sister, who only now is introduced as Manâr al-Sanâ, together with her children. To flee the queen's anger, Hasan leaves the palace.

Manâr al-Sanâ is staying with her father. Before setting out, her father has a dream that one of seven beautiful jewels is snatched from his hand by a strange bird (cf. Mot. D 865). His dream is interpreted as meaning that he will lose his youngest daughter. Even though he warns her not to travel, Manâr al-Sanâ sets out to visit her sister Nûr al-Hudâ. When she arrives, Manâr al-Sanâ is scolded by her sister, both for marrying a human being without permission and for subsequently abandoning her husband. She puts

the case before their father, who gives Nûr al-Hudâ permission to execute her sister.

Meanwhile Hasan meets the two sons of a sorcerer; they are fighting over a copper rod ruling seven tribes of jinn, and a skullcap making its wearer invisible (Mot. D 1361.15). To judge between them, Hasan tells them to fetch a stone, which he throws; he then steals the magic objects (Mot. D 832). Armed with these objects, Hasan manages to rescue Manâr al-Sanâ. She tells him that all this trouble was her fault, and that she regrets her rebellion and disobedience: a woman knows a man's value only when she has lost him. Hasan replies that, on the contrary, it was his fault. Together with Shawâhî and pursued by Nûr al-Hudâ's troops, they escape from the palace and the Wâq Islands. When they are overtaken, Hasan summons the seven jinn-tribes to defend them. When the battle is over, Nûr al-Hudâ and Manâr al-Sanâ are reconciled.

On their way to Baghdad, the company visit Sheikh Abû Ruwaysh and Sheikh 'Abd al-Qaddûs, who ask if they may keep the skullcap and the copper rod while promising to protect him. After a visit to the palace of the jinn-princesses, they arrive happily in Baghdad.

This tale is included in a wide range of manuscripts as well as the early editions. The story is most likely a compilation of various components taken from different sources. A number of motifs are familiar from other stories, such as *The Story of Jânshâh*, *The Third Qalandar's Tale*, and the romance of *Sayf ibn Dhî Yazan*. In folklorist terms, the tale is divided into two larger parts that are linked by an intermediary section. The first part, focusing on the episode with the sorcerer, corresponds to the international tale-type AT 936\*: *The Golden Mountain* (EM 6: 538–540). The intermediary section, focusing on the breaking of the taboo against opening the door, is a variation of a tale also told in *The Third Qalandar's Tale* and *The Story of Jânshâh*. The second part, focusing on Hasan's search for his lost bride, corresponds to the international tale-type AT 400: *The Man on a Quest for His Lost Wife* (EM 9: 195–210). The overall sequence of the tale's ingredients is very similar to that of *The Story of Jânshâh*. Another parallel is the story of Mazem, as included in the Wortley-Montague manuscript of the *Arabian Nights* (Chauvin 7: 35, no. 212 B). A comparison between the stories mentioned is presented by Claude Bremond (1992), who reckons that the story of Hasan of Basra is of a more recent date than the romance of *Sayf ibn Dhî Yazan*. Richard van Leeuwen (1999a: 170–180) examines the way in which the spatial settings of the various episodes contribute to the structuring of both subplots and plot and thus constitute an essential element of the story's meaning.

#### References:

- Chauvin 7: 29–35, no. 212 A; Abel 1939: 101–107; Alsdorf 1935: 279–293;  
 Bohas/Guillaume 1992: 153–158; Bremond 1991a: 163–192, 193–233,  
 252–258; Christides 1962: 555–556, 568–575; Elisséeff 1949: 46; Galtier 1912:  
 146; Grunebaum 1942: 282; Henninger 1947: 37–38; Henninger 1949: 227;  
 Kirby 1887: 120–123; Kruk 1993b: 217; Mallâh 1981: 51–54; Mommsen 1981:

232–252; Østrup 1925: 59–62; Qalamâwî 1976: 81, 113–115; Shaw 1975; Walther 1993: 96.

### ***Hasan al-Habbâl, 352 History of Khawâjâ* (Burton referring to Galland's adaptation)**

This story is part of *The Caliph's Night Adventure*. It is told as the narrator's personal experience.

Of the two friends Sa'd and Sa'dî, Sa'd is poor and believes that wealth can be acquired only through fate and destiny, while Sa'dî is rich and believes that riches can be achieved by labor and endeavor (Mot. N 66). They decide to try an experiment by giving a poor man money and seeing what will happen.

Each of them gives 200 dinars to a worker named Hasan al-Habbâl. When Hasan hides the money in a turban, the turban is stolen by a kite. Although they find Hasan's story hard to believe, Sa'd and Sa'dî again give him money. Hasan now puts the money into a jar with bran. His wife, however, inadvertently exchanges the jar for some washing clay for her hair, and the money is again lost. Now Sa'd and Sa'dî give Hasan a leaden coin without any value, and Hasan hides it in a niche in the wall. When his neighbor, a fisherman, comes and asks for a loan, Hasan's wife gives him the coin. The fisherman promises in return to give them the day's first catch. When Hasan slits open the large fish he has received, it happens to contain a large jewel. After some bargaining he sells the diamond to a Jewish neighbor and buys workshops to expand his trade. When Sa'd and Sa'dî visit him, he has a big rope business. Later, they find the turban in a bird's nest, and the jar of bran is also recovered. The diamond is transferred to the caliph's treasury.

This tale belongs to the **orphan stories**, implying that it first appeared in Galland's French adaptation *Les Mille et une Nuits*, while an original Arabic version has never been found. The story corresponds to a combination of the international tale-types AT 736: *Luck and Wealth* and AT 946 D\*: *Fortune and Coincidence*/ATU 945 A\*: *Money and Fortune* (EM 5: 1305–1312, at 1307). The present version constitutes the tale's oldest known occurrence; it is also documented from oral tradition of the nineteenth and twentieth centuries, predominantly recorded in Slavic and Romance languages. The motif of the fish containing some precious object is best known from Greek antiquity in AT 736 A: *The Ring of Polycrates* (EM 10: 1164–1168). In the *Arabian Nights*, the motif is also mentioned in the stories of *The Devout Israelite*, *Abû Qîr and Abû Sîr* and *Solomon and the Queen of Sheba*, as well as in a possible precursor of *Abû Muhammad Hight Lazybones*.

#### **References:**

Chauvin 6: 31–32, no. 202; Abdel-Halim 1964: 458–461; Casanova 1918; Clouston in Burton 13: 587–589; Gerhardt 1963: 432–434; May 1986: 82–92 and passim; Rescher 1919: 52–53; Trapnell 1987: 6–7, 18.

***Hasan, the King of Egypt, 545 The Story of (Reinhardt)***

This story is inserted at the end of *The Story of Sayf al-Tijân*. It is told by Hasan to Sayf al-Tijân's son Badr al-Nujûm.

In order to make the streets of Egypt safer, the king orders that anybody out after the evening prayer should be executed without delay. As the king strolls around in disguise with his vizier and his executioner one day (Mot. K 1812.17), they are late in returning and ask for night quarters with a poor man. That night, a son is born to the poor man's wife, and the king of Egypt has a dream informing him that Hasan, a boy of modest birth, will become king. Recognizing the particular coincidence, the king orders Hasan to be killed. Hasan is spared by the executioner (Mot. K 512) and raised by a merchant whose own son Hasan happened to die when he was just one week old. By means of a dagger that the king had given to Hasan's father, who had subsequently sold it to Hasan, the king finds out that he is still alive. Meeting him in the countryside, he sends him back to town with a letter intended to cause his death (Mot. K 978). On the way, Hasan is saved by a Moorish magician who informs him about his origins.

One day the streets are ordered to be cleared of all people, as princess Farahât intends to visit the public bath. Hasan happens to see her and falls in love. The magician brings them together by moving the princess's bed to Hasan's chamber at night. After this has happened for several nights, the queen finds out about it. The princess is asked to mark the house to which she is brought at night, but the magician marks all other houses in the same manner. Then they attach candles to the bed so as to trace its way, but the magician makes hundreds of similar beds fly around. As the princess desires to have Hasan come to the palace at least once, the magician renders him invisible by means of a magical inscription on his forehead. Because of the heat in her room, however, Hasan wipes his forehead and erases the inscription. He is now visible, and the king catches him.

Meanwhile the magician, after an unsuccessful attempt to catch him, is visited by the king, his vizier, and the imam. While refreshing himself in a basin of water, the king suddenly finds himself transformed into a woman on an island. He is picked up by a Frankish boat, marries the Frankish king, and bears him a child. After giving birth, the woman goes to wash herself, and the king suddenly finds himself back in the magician's house. The same adventure happens to the vizier and to the imam. When the magician shows them their rooms for the night, he also gives them beautiful slave-girls as company. In the morning they wake to find themselves sleeping in a ruined building (cf. Chauvin 7: 104, no. 379), and the supposed slave-girls turn out to be bitches. When the king complains about the magician's conduct, he is reminded of his efforts to kill the innocent Hasan. In fact, the magician now holds the king prisoner on Mount Qâf and releases him only after he has agreed to marry the princess to Hasan.

When Hasan hears about the wonders of the Maghrib he decides to go there and departs disguised as a dervish (Mot. K 1812.17), together with his vizier 'Umar and his executioner Sa'd. A certain monk explains to him that



'Alî Bâbâ and the Forty Thieves: Morgiana Dances, by Frances Brundage (Akron: Saalfield, 1924)

the wonders have been designed by the Jewish sorcerer 'Azîz and his daughter al-Nâ'isa, who is destined to marry him. On the advice of al-Nâ'isa, who has converted to Islam some time ago, Hasan destroys a magic tree. Then the vizier experiences a magical adventure in an underground city. He lives in a city with strange rules, breaks the rules one after the other, and finally, when again breaking the law by weeping at his son's death, is expelled from the city. Back together with Sa'd and Hasan, the vizier tells them about his adventure, but to their eyes he has been away only for a short time. Living through a

similar experience in their turn, Sa'd and Hasan realize that the experience is caused by a magic charm.

When the Jewish magician Sa'sa'a suddenly abducts them to Mount Qâf and threatens to kill them, al-Nâ'isa arrives on her flying bed and delivers them by killing the magician. Then she instructs Hasan how to destroy some other magic spells. In the ensuing fight, her father is killed by Hasan. Hasan then frees his former benefactor, who had been transformed into a dog. He marries al-Nâ'isa, who hands him the riches accumulated by her father, and together they all return to Egypt.

Several of the adventures mentioned in this fantastic romance are also quoted in other similar tales. Princess Farahât's visit to the public bath is reminiscent of the extravagant behavior of the jeweler's wife in *Qamar al-Zamân and the Jeweler's Wife* and *The Tale of the Warlock and the Young Cook of Baghdad* in the Chavis manuscript. The latter tale also contains the magic abduction of the princess, corresponding to the international tale-type AT 562: *The Spirit in the Blue Light* (EM 5: 928–933). A similar magic trick to make a person invisible is mentioned in *The Story of the Sage and the Scholar*. As happens here, the young man in that story involuntarily destroys his magic protection and is caught. The marking of the house by the princess and the ensuing (magical) multiplication of the sign (Mot. K 415) reminds one of a similar process in *'Alî Bâbâ and the Forty Thieves*. The most prominent adventure is the magician's trick to have the king experience an adventure while submerged in the water. While the closest equivalent implying a change of sex occurs in *The Enchanted Spring*, a similar trick is also mentioned in *The Warlock and the Young Cook of Baghdad*, in *Shahâb al-Dîn* and *Solomon and the Queen of Sheba* in the Weil translation, and in *The Two Lives of Sultan Mahmûd* in the Mardrus translation.

**References:**

Chraïbi 1996: 170–179, 263; Nöldeke 1891.

## *Hasan, the Love-stricken, 519 The Story of (Reinhardt)*

Hasan al-Ka'ib is one of the caliph's court poets. Often, he sings and plays together with the caliph's favorite slave-girl. When he tells her that he has fallen in love with her, she rejects him. He runs away from the palace, thereby evoking the caliph's anger. When the slave-girl informs the caliph about what has happened, Hasan is pardoned. Hearing about this, Hasan dies of joy.

This tale is contained only in the Reinhardt manuscript. Aboubakr Chraïbi (1992) discusses how this story is adapted from its possible source, the *Masâri' al-'ushshâq* by *Ibn al-Sarrâj* (d. 1106). He compares it to the *Tale of 'Alî ibn Bakkâr and Shams al-Nahâr*, which is based on a similar concept of love in which the lovers suffer and die through the sheer intensity of their love—as in the famous examples of Udhrite love (see **Love**). Aboubakr Chraïbi concludes that the story has been adapted from an *adab* story to serve as popular entertainment.

**References:**

Chauvin 6: 48, no. 213; Chraïbi 1996: 254.

***Hasan, the Old Poet, 520 The Story of (Reinhardt)***

Hasan is a poet in Baghdad in the days of **Hârûn al-Rashîd**. In his dream he hears a voice telling him where he can find a treasure. He goes to the cemetery, finds a thousand dinars in a tree, and writes a poem on the tree. He then hides the money in a grave. As he is staying overnight in a certain house he overhears the son of the family tell his mother about a dream in which his deceased father told him about a purse in his grave. The poet retrieves the money and writes a poem on the grave. When he visits a Christian monastery, a priest attempts to murder him by seating him on a carpet covering a deep pit. He exchanges carpets with the priest and has him fall into the pit instead. As he escapes he takes the monastery's valuables with him and writes another poem on the monastery's entry gate.

Hârûn al-Rashîd and **Abû Nuwâs** go for a walk the very same day, and they see the poems. Abû Nuwâs is instructed to identify the poet and soon has Hasan brought to the palace. Together they inspect the monastery and find a number of dead bodies. In consequence the caliph has the monastery closed down. Hasan is appointed secretary.

This tale is contained only in the Reinhardt manuscript. Aboubakr Chraïbi (1996: 85–109) analyzes the story's structure along with the poems introducing the various episodes. The story's main theme is interpreted as the way in which a hopeless situation can be resolved by a combination of piety and enterprise, both procuring God's assistance. The story's first part bears a certain similarity to the international tale-type AT 1642: *The Good Bargain*. The episode of the convent with its treacherous priest is also quoted in Yâqût's (d. 1229) *Mu'jam al-buldân*.

**References:**

Chauvin 6: 48, no. 214; Chraïbi 1996: 254.

***Hasan, the Youth Whose Wishes Are Fulfilled, 534  
The Story of (Reinhardt)***

'Alî and Wardântasha in Egypt have no child. One night 'Alî hears a voice telling him to have sexual intercourse with his wife and deposit a plate of rice on the seashore the next morning. He should then watch what happens. 'Alî's black slave Sa'îd goes to the shore and witnesses three mermaids eat the food. Grateful for having been served, they each make a wish: 'Alî is to beget a son whose name will be Hasan; the son will have a long and happy life; all of his wishes will come true. Sa'îd informs 'Alî about the events without telling him about the third wish.

When Hasan is born the envious slave replaces him with a puppy (Mot. K 2115) and has the boy reared secretly. When the boy has turned twelve the slave takes him to Baghdad. The slave impresses the sultan with magnificent presents procured through Hasan's wishes. Finally the sultan agrees to let him

marry his daughter. Before the wedding night, the sultan instructs his daughter not to deliver herself without being informed about the source of her bridegroom's riches. As Sa'îd tells his tale, Hasan happens to listen. When he finds out about his true history, he transforms the slave into a dog and the princess into a mule and returns to Egypt.

Back in Egypt, Hasan tells his story to his family and restores the princess to her human shape. Then they all travel together to Baghdad. There the women are given room in the sultan's harem, while the men start to look for a night's lodging. They happen to spend the night with an old couple, of whom the husband is intoxicated from smoking too much hashish. The next morning they visit the sultan and tell him the story. Hasan and the sultan's daughter are married, and Hasan becomes sultan after the old sultan's death.

This story is contained only in the Reinhardt manuscript. It corresponds to the international tale-type AT 652: *The Prince Whose Wishes Always Come True* (EM 10: 1327–1331). The tale's oldest version is contained in the fourteenth-century Dutch poem *Esmoreit*. Its wide distribution in nineteenth- and twentieth-century tradition was initiated by the tale's inclusion in the collection of the Grimm brothers (no. 76). While several Judeo-Arabic versions exist, the present text constitutes the tale's only known version from Arabic storytelling.

**References:**

Chraïbi 1996: 113–151, 257.

### *Hashish Eater, 42 Tale of the* (Burton from the Calcutta II edition)

This story is inserted into the *Tale of King 'Umar ibn al-Nu'mân*. It is told to Daw' al-Makân's son Kân mâkân by his old nurse, who wants to lull him asleep and kill him.

A man has a passion for women and spends all his money on them. One day he goes to a public bath, where he finds himself to be the only customer. After he has cleaned himself, he swallows a piece of **hashish**. Falling asleep, he has a fantastic dream about a great lord and two slaves shampooing him. In this dream he lives in a delightful palace, and in his arms he holds a beautiful girl, who caresses him. Just as he is about to penetrate her, he is awakened by some other visitors. He scolds them for having awakened him too soon, but they scold him in turn for lying there stark naked, "with stiff-standing tool."

**References:**

Chauvin 6: 124, no. 278; Gerhardt 1963: 392–393; Legnaro 1977: 260–261.

### *Hâtim of the Tribe of Tayy, 64* (Burton from the Calcutta II edition)

When Hâtim al-Tâ'î died, he was buried on the top of a mountain. Two troughs hewn out of the rock were placed by his grave, next to the stone statues of two girls who could be heard mourning at night.

One day, the king of Himyar passes through the valley and hears the girls mourning. Jestingly he says: "Hâtim al-Tâ'î, we are your guests and we are hungry." That night he dreams that his camel has been slaughtered. When he wakes up, he sees that his camel actually has been slaughtered. As they continue their journey the next they, they meet Hâtim al-Tâ'î's son bringing them a camel, telling them that his father had asked him in a dream to do so.

This tale is contained in the Egyptian manuscripts and the early printed editions. The historical Hâtim al-Tâ'î lived in the second half of the sixth century and earned fame as a poet. He was renowned for his generosity, in which quality he became a legend in Arabic and Persian folklore and literature. Earlier versions of the tale are contained in al-Mas'ûdî's (d. 956) *Murûj al-dhahab* and Abu 'l-Faraj al-Isfahânî's (d. 967) *Kitâb al-Aghânî*.

**References:**

Chauvin 6: 49, no. 215; Basset 1897; Gerhardt 1963: 347; Littmann 1923: 32–35.

*Al-Hayfâ' and Yûsuf, 389 The Loves of* (Burton  
from the Wortley-Montague manuscript)

This story is part of the *Night Adventure of Hârûn al-Rashîd and the Youth Manjâb*. It is told by Manjâb.

Al-Mihrijân, the mighty king of India, has no children. In a dream he is told to sleep with his wife and that she will become pregnant. If she gives birth to a boy, that will mean prosperity; if, however, she gives birth to a girl, ruin and destruction will follow. Subsequently a girl is born, and she is named Hayfâ'. Hayfâ' grows up to be an intelligent and beautiful young lady. One night the king in his dream hears a voice telling him that he will be killed because of her (Mot. M 343). Sometime later Iblîs (the devil) appears to tell him that he should rebuild a palace on the riverside with his help. The king follows the instructions and brings his daughter to the magnificent palace. Hayfâ' has the entrance to the palace inscribed with verses fending off men, as the palace is supposed to be a place of joy and delight.

In the meantime Sahl, the king of Sind, has raised his handsome son Yûsuf. As one day the son rapes one of his father's concubines, his father wants to punish him, but Yûsuf is warned and manages to escape. After wandering for some time, the prince reaches Hayfâ's palace on the riverside. When he sees the verses on the palace gate, he announces in verse his coming as a stranger. He writes the verses on a piece of paper that he shoots into the palace with an arrow. He is allowed to enter and spends a blissful time with the princess. Meanwhile his cousin Yahyâ has set out to look for him and arrives at the palace. The prince accompanies him home, but after a while again returns to Hayfâ', since he is sick with love.

One day when he is hunting, he sees Hayfâ's cousin and a boon companion of her father, called Ibn Ibrâhîm, enter the palace. Jealous of him, Yûsuf returns to Sind. Hayfâ' now informs Ibn Ibrâhîm about her secret, and Ibrâhîm agrees to act as a messenger. In a long correspondence, matters are slowly put right again. The two lovers are reunited, and Ibn Ibrâhîm returns

to the capital. One day, however, one of Hayfâ's love letters to Yûsuf falls from Ibrâhîm's turban, and the king happens to read it. Ibn Ibrâhîm is imprisoned, but he is still able to warn Yûsuf, who flees to Sind. Hayfâ' hides herself to let her father believe that Yûsuf has taken her with him. Soon the troops of the two opposing realms are mustered. In a duel, Yûsuf kills King Mihrijân and Hayfâ's cousin, and the empire's notables acknowledge him as their new ruler. Ibn Ibrâhîm is promoted as his vizier, and Yûsuf marries Hayfâ'.

Meanwhile, Caliph al-Ma'mûn has heard about their story, as he was also told that Yûsuf possesses ten slave-girls of unparalleled beauty and skill. The caliph sends his boon companion Ibrâhîm of Mosul to fetch the girls for him. The girls ask to be returned to their master, however, and al-Ma'mûn consents.

This tale is contained only in the Wortley-Montague manuscript.

**References:**

Chauvin 6: 35–36, no. 206.

## *Hâyid's Expedition to the Sources of the Nile, 528* (Reinhardt)

The story is inserted into the story of *The City of Brass*.

Hâyid is a prophet whom God has allowed to live one thousand years. Hâyid travels to Persia and from there to Egypt to look for the sources of the Nile. He crosses the lands of the jinn, the Land of Brass, the Land of Silver, and the Land of Gold. He arrives at a mountain of gold, with a bird of brass in a tree made of gold. An inscription on the bird's wing tells him that **Alexander the Great** had been there. He then meets his uncle, the prophet Ifrâyim, who tells him that he himself had reached the sources of the Nile but had been sent back by an angel.

Hâyid continues his journey through the Land of Camphor and finds a palace in which al-Khadîr and the souls of the martyrs of Islam reside. He receives a pomegranate that will feed him perpetually. After some adventures, Hâyid reaches the Land of Saffron and the Land of the Precious Stones. There he sees a dome of pearls with four gates, each at a distance of three months' travel. The archangel Gabriel appears and tells him that these are the sources of four rivers: the Nile, the Oxus, the Euphrates, and the Iaxartes. It is the site of paradise. Hâyid drinks from the source and returns to the place where he left Ifrâyim, who has meanwhile died. Hâyid stays to watch over his grave.

The story is concluded by an anecdote about Caliph 'Umar ibn al-Khat-tâb, who puts an end to the custom of having a maiden thrown into the Nile every year, and a description of the Nile.

The account of Hâyid is also quoted in Yâqût's (d. 1229) geographical dictionary *Mu'jam al-buldân* and al-Muqaddasî's (tenth century) *Ahsan al-taqâsîm fî ma'rifat al-aqâlîm*.

**References:**

Chraïbi 1996: 256, no. 16-D.

### ***Hayqâr the Sage, 409 The Say of* (Burton from the Chavis manuscript)**

King Sankharîb of Assyria and Nineveh has a wise vizier named Hayqâr. Hayqâr does not have a son, and a voice tells him that he will have no offspring because he worships idols. Accepting his fate, he adopts a nephew called Nadan. When Nadan has been instructed by his foster father, he is appointed vizier in his father's stead. Hayqâr then adopts Nadan's younger brother Nawdan and educates him as well. This arouses Nadan's envy, and he decides to ruin Hayqâr. He sends a letter to the king of Persia in Hayqâr's name, offering to deliver the empire to him. He also sends a similar letter to the pharaoh in Hayqâr's name, and to Hayqâr himself in the pharaoh's name. Hayqâr is subsequently accused of high treason and sentenced to death. He arranges, however, to have a slave executed in his place and goes into hiding in a cellar.

Satisfied with his success, Nadan turns to celebrating, and he neglects the affairs of the state. One day an insulting letter from the pharaoh arrives in which he asks for an expert who can build a bower floating in the air (cf. Mot. H 1036). Moreover, the pharaoh requests an annual tribute. As he does not know how to carry out this task, the king repents of his decision to have Hayqâr executed. When the executioner tells him that he has spared Hayqâr's life, the king has him restored to his position (Mot. P 111). Hayqâr offers to travel to Egypt himself and solve the problem.

Hayqâr trains two vultures to fly with young boys sitting on their backs and departs for Egypt. He then offers to construct the required bower but asks three years' tribute in exchange. The pharaoh is reluctant to comply and sets him various kinds of difficult tasks. First, Hayqâr is to tell a story that neither the king nor anybody else has ever heard before. Hayqâr gets round this problem by sending him a letter requesting that he repay a huge loan (AT 921 E: *Never Heard Before*). When Hayqâr is asked to build the floating bower, he sends up the vultures with the boys on their backs; when they are high up in the air, they request that the pharaoh send up stones and clay for them to start building. Next he is questioned about a stallion in Assyria whose neighing is so loud that it is heard even in Egypt, where it makes the pharaoh's mares miscarry (cf. Mot. B 741.2); he gets round this problem by demonstrating another impossible fact, in that a cat has allegedly killed his king's favorite cock while traveling all the way to Assyria and back in the course of one night. When he is requested to twist a cord of sand, he first asks for samples (Mot. H 1021.1.1). Finally, when asked to sew up a broken millstone, he first requests adequate tools made of stone (Mot. H 1023.7). In the end the pharaoh is impressed by Hayqâr's eloquence and ingenuity and grants his requests.

Hayqâr returns loaded with treasures and is rewarded by his king. Nadan is severely punished and reprimanded for his misbehavior. In the end he swells up and explodes.

This tale is contained in the Chavis manuscript and related sources. It corresponds to the international tale-type AT 922 A: *Achikar* (EM 1: 53–59). The tale of *Achikar* belongs to the corpus of ancient Oriental wisdom literature. Its

## 220 *Hedgehog and the Wood-pigeons, The*

protagonist, most probably a historical person, was advisor to the Assyrian kings Sanherib (r. 704–681 B.C.E.) and Asarhaddon (r. 680–669 B.C.E.). The story's oldest fragments, dating to the fifth century B.C.E., already contain the major elements of the later legend. Later versions add numerous embellishments, such as the one appearing in the present story. Versions of the tale are known from various languages, such as Aramaic, Syriac, Arabic, Old Slavonic, Romanian, Russian, Old Turkish, Kipchak, and Georgian (Segert 1997: 106–107). At least two Arabic manuscript versions are preserved in Paris (Leroy 1908–1909).

Hayqâr's trick of telling a story nobody has heard before (AT 921 E) is known in Arabic *adab* literature since the eleventh century in the context of a contest in lying (AT 1920 F: *He Who Says "That's a Lie" Must Pay a Fine; Arabia ridens* 2: no. 578). It is also mentioned in modern Persian versions of the international tale-type AT 852: *The Hero Forces the Princess to Say, "That Is a Lie"/ATU 852: Lying Contest* (Marzolph 1984: no. 852).

### References:

Chauvin 6: 36–43, no. 207; Horovitz 1927b: 53–54.

## *Hedgehog and the Wood-pigeons, 55 The* (Burton from the Calcutta II edition)

A hedgehog takes up his abode near a date palm, where a pigeon and his wife have built their nest. Inasmuch as he wants to eat from the dates in the tree, he digs a hole and pretends to be a pious ascetic. The pigeons want to follow his example and ask him what they would have to do to become as saintly as he. He replies that they should shake the dates from the tree but maintain their abstinence. They obey him, and the hedgehog hides the dates in his hole. Now the pigeon warns him against treachery by telling him the story of *The Merchant and the Two Sharpers*.

### References:

Chauvin 2: 228–229, no. 154.15; 6: 10, no. 184.15; Gerhardt 1963: 351–354; Osigus 2000: 49–50.

## *He-goat and the King's Daughter, 462 The* (Mardrus)

This story is included in the narrative cycle called *Charming Tales of Careless Youth*.

The sultan of India has three daughters. Since they are of a marriageable age, young men are called to the palace to try their luck. The princesses each throw a handkerchief, and the young man on whom it falls will be the bridegroom. The two eldest sisters each get a handsome and noble young man, but the handkerchief of the youngest sister falls on an ugly he-goat. She is married to the beast, which in her bedroom changes into a handsome young man. She is told not to disclose the secret to anyone.

When the king organizes a tournament, he refuses to invite the youngest daughter's husband. An unknown knight appears, however, who outdoes all other participants. When the youngest daughter is forced to tell her father the truth about her husband, the he-goat disappears. The princess leaves the palace to search for him and is advised by an old woman to go to a cave, where she finds a palace. She sees a flock of he-goats, all of which turn into handsome young men. Their leader desperately weeps for his beloved. Finally, the princess and her husband are reunited.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Yacoub Artin Pacha's *Contes populaires de la vallée du Nil* (Paris 1895; Nowak 1969: no. 250). The tale is a version of the international tale-type AT 314: *The Youth Transformed to a Horse*/ATU 314: *Goldener* (EM 5: 1372–1383), albeit a heavily abridged one. In particular, the fortune of the youngest princess lacks motivation. On the other hand, the tale is embellished with many particulars that fairy tale fashion of the time regarded as indispensable, such as a number of talking objects welcoming the princess to the palace of her magic lover. Besides a female variation contained in the Mardrus translation in *The Prince and the Tortoise*, a fully fledged standard version of AT 314 is given in the Mardrus translation in *The Eleventh Captain's Tale*.

**References:**

Chauvin 9: 81.

### ***Hermits, 45 The* (Burton from the Calcutta II edition)**

(1) A hermit lives on a mountain together with a pair of pigeons. As they share his prayers, they are endowed with rich offspring. When the hermit dies, the pigeons neglect their prayers and disperse.

(2) On another mountain lives a pious shepherd with his flock. He falls ill, and God sends him an angel in the shape of a beautiful woman in order to tempt him (cf. Mot. T 332). The shepherd, however, does not yield to temptation. Another pious man dreams that he should go and visit the shepherd. He does so and joins him.

**References:**

Chauvin 2: 226, nos. 154.2, 154.3; 6: 10, nos. 184.2, 184.3; Gerhardt 1963: 363, 369; Osigus 2000: 42; Perles 1873: 78–81.

### ***Hind bint al-Nu‘mân and al-Hajjâj, 212* (Burton from the Calcutta II edition)**

Hind bint al-Nu‘mân is the most beautiful woman of her age. Al-Hajjâj, the governor of Iraq, spends a large amount of money to pay her bride-price. One day, however, he hears her recite an insulting poem and decides to divorce her. She gladly accepts the divorce and is eventually asked by Caliph ‘Abd al-Malik ibn Marwân to marry him. She accepts, demanding that al-Hajjâj,

barefoot, should lead her camel to the town. When they arrive, she drops a dinar coin and asks al-Hajjâj to pick up the “dirham.” When he protests that it is not a dirham but a dinar, she says: “God be praised for giving us a dinar instead of a dirham.”

This story is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also mentioned in the *Kitâb al-Mahâsin wa-l-addâd*, wrongly attributed to al-Jâhiz (d. 868), in al-**Ibshîhî**’s (fifteenth century) popular encyclopedia *al-Mustatraf*, al-**Itlîdî**’s (seventeenth century) *I’lâm al-nâs* (no. 30), and al-Batlûnî’s (nineteenth century) *Kitâb Tasliyat al-khawâtir* (Grotzfeld and Grotzfeld 1984: 91). Khalil Athamina (1994: 168–169) compares this story with the historical sources about the two figures. For another story related to Hind, see *‘Adî ibn Zayd and the Princess Hind*.

**References:**

Chauvin 5: 115–116, no. 50; Tauer 1960: 20–21.

### *Hireling and the Girl, 307 The Tale of the* (Burton from the Breslau edition)

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to save his life.

When a woman of an Arab tribe gives birth, a wise woman predicts that the newborn girl will have sex with a hundred men, a hireling will marry her, and a spider will slay her (Mot. M 345.1). Aiming to prevent this from happening, the woman’s hireling slits the girl’s throat and runs away. The girl survives and becomes a prostitute. Later the very same hireling, who in the meantime has made a fortune, marries her without knowing her true identity. When they find out that two of the prophecies have already come true, they try to protect her from spiders by going to live in a secluded place that is kept neat and clean (cf. Mot. M 372). When one day her husband sees a spider, she wants to kill it herself. As she is striking with a piece of wood, a splinter enters her hand and gives her blood poisoning.

This tale corresponds to the widespread international tale-type AT 930 B: *Prophecy: At Sixteen Princess Will Fall in Love with Forty Arabs*/ATU 930 A: *The Predestined Wife*.

**References:**

Chauvin 8: 104–105, no. 80; Basset 1924–26, vol. 2: 208.

### *Hishâm and the Arab Youth, 68 The Caliph* (Burton from the Calcutta II edition)

The Umayyad caliph Hishâm ibn ‘Abd al-Malik is out hunting and pursues an antelope. He sees a boy and calls out to him to catch the animal, but the boy refuses in an uncouth manner and goes on to offend the caliph with strong language. Just as the enraged caliph is about to have him executed, the boy recites some verses:

A hawk catches a sparrow and releases it because it does not constitute big enough a prey for him.

Enchanted by this allusion, the caliph sets him free.

This tale is contained in the Egyptian manuscripts and the early printed editions. While the story is also quoted in al-**Itlîdî**'s (seventeenth century) *I'lâm al-nâs* (no. 40), the fable about the hawk and the sparrow is presented in a similar manner in al-Bayhaqî's (tenth century) *Kitâb al-Mahâsin wa-'l-masâwî* (Brockelmann 1926: 125).

**References:**

Chauvin 3: 60, no. 23; 5: 288, no. 172; Gerhardt 1963: 348; Osigus 2000: 28.

***House with the Belvedere, 203 The* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told to the king by the seventh vizier.

The son of a wealthy merchant asks his father for money with which to travel to Baghdad. He receives 30,000 gold pieces, travels to Baghdad, and chooses a house to rent. The concierge tells him that everyone who has spent the night in the house has either become sick or died. Out of curiosity, the young man rents the house.

One day an old woman passes by and asks him if he has already seen the upper story and the balcony. He climbs the stairs and reaches a roof terrace, from where he sees a beautiful woman in the adjoining house. He returns to his seat at the entrance of the house, and as the old woman walks by again, he asks her to arrange a meeting with the beautiful neighbor. She agrees and instructs him to go to a certain merchant's shop in the market, buy a face veil, and wait for her. He does as he is told. The merchant turns out to be the young woman's husband. The old woman takes the veil, burns one of the corners, and goes to the house of the merchant, pretending to look for a place to perform her prayers. Before she leaves, she slips the veil under a cushion. The merchant finds it and, suspecting his wife of adultery, sends her to her mother. The old woman visits her there and promises to reconcile her with her husband. Under the pretext of going to a wedding, she then takes the young woman to the young man's house, where the couple spend seven delightful nights. Then the young man is instructed to go to the shop and, when the old woman walks by, ask her about the veil, to allay the suspicion of the merchant. In this way, the woman is reunited with her husband.

This story is virtually identical to *The Story of the Crone and the Draper's Wife*, which is included in the frame story of *King Shâh Bakht and His Vizier al-Rahwân*. The story's introductory motif of a house that puts its inhabitants in danger is vaguely reminiscent of the story of *'Alî the Cairene and the Haunted House in Baghdad*.

**References:**

Chauvin 8: 57–58, no. 23; Basset 1903b: 77–79; Kirby 1887: 114.

***Hunchback's Tale, 23 The*** (Burton from the Calcutta II edition)

A tailor and his wife living in a town in China invite a merry hunchback whom they meet on the street to join them for a festive meal. During the meal they treat him with choice morsels, but a piece of fish gets stuck in his throat, causing him to choke. As they do not know what to do, the tailor and his wife take the body to the house of a Jewish doctor and run away. As the doctor comes out, he stumbles over the hunchback's body and believes he has killed him.

In order not to get himself into trouble, the doctor deposits the body in the house of his neighbor, the controller of the sultan's kitchen. The controller in his turn imagines the hunchback to be a thief and beats him thoroughly. When the hunchback does not move, he also thinks he has killed him and puts the body in an alley of the bazaar against the wall. There a drunken Christian urinates against the wall and believes the hunchback to be a rascal wanting to steal his turban. He hits the hunchback until the police intervene, accusing the Christian of murdering the hunchback. When the Christian is about to be hanged for his alleged crime, one after the other the controller, the Jewish doctor, and the tailor come forward to confess their



Qamar al-Zamân and Budûr: The Sleeping Prince and the Jinnî Maymûna, by Walter Paget (London: Ernest Nister, 1907)

deeds. In the end all of them are presented to the king of China, where the Christian, the controller, the Jewish doctor, and the tailor each tell a wonderful story (*The Nazarene Broker's Story; The Reeve's Tale; The Tale of the Jewish Doctor; The Tale of the Tailor*). Finally, the barber manages to remove the fishbone from the hunchback's throat, and the hunchback, who had been temporarily paralyzed, comes back to life.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. It is linked to the **frame story** (*The Story of King Shahriyâr and His Brother*) both by its parallel structure as a frame story and by the motif of the ransom—that is, the telling of stories to ward off death (see **Ransom Motif**). It is one of the most successful comical stories of the *Arabian Nights*, as it contains a number of grotesque elements: the linking of food and death, physical deformation, violence and death, strange coincidences, drunkenness, sexual pranks, and stereotypical representations of characters, such as women, Jews, Christians, and the barber.

Daniel Beaumont (2002: 105) characterizes the story as a text in which “the formal and the thematic combine to chart the path of desire within the social circuits of power.” Quoting Slavoj Žižek, Beaumont understands the “corpse” of the hunchback as the Lacanian “traumatic thing,” the “point of the Real in the very heart of the subject which cannot be symbolized, which is produced as a residue, a remnant, a leftover of every signifying operation, a hard core embodying horrifying *jouissance*, enjoyment, and as such an object which simultaneously attracts and repels us” (107). The corpse reveals the desires and the sense of guilt of all characters and ultimately “traces the path of the king of China's desire” (109). As such, the corpse is not only an image but also a signifier, obliging every character to account for himself before the king and ordering his relations with others as instances of the master-slave relation.

In folklorist terms, the story bears a certain similarity to the international tale-type AT 1537: *The Corpse Killed Five Times* (EM 8: 902–907). While Victor **Chauvin** had suggested that the tale originated from ancient Egyptian tradition (1899a: 5–7), Walther Suchier has proposed an Indian origin (1922: 66–70). The tale's oldest known versions besides the *Arabian Nights* are given in thirteenth-century French *fabliaux*. From the sixteenth century onward, AT 1537 became popular in the European literatures, with early versions by the German mastersinger Hans Sachs (1551), the Italian novelist Masuccio Salernitano (d. 1476), and the Spanish author Juan de Timoneda (*Patrañuelo*; before 1576). The numerous medieval and early modern versions also inspired a scene in Christopher Marlowe's play *The Jew of Malta* (1633).

**References:**

- Chauvin 5: 180–182, no. 105; Bachmann 1994: 53–58; Beaumont 1993: 144–145, 150–152; Gerhardt 1961: 152–156; Gerhardt 1963: 387–388, 411–416; Grotzfeld 1997–1998: 51–53; Hoang 2001: 45–46, 149–187; Irwin 1998; MacDonald 1924: 385–390; May 1986: 131–153; Pinault 1992: 24–25; Saoub 1999: 140–142; Todorov 1971: 83, 86–87.

***Husband and the Parrot, 11 The Story of the  
(Burton from Breslau)***

This story is inserted into *The Story of King Yûnân and the Sage Dûbân*. It is told by King Yûnân's vizier as an example of not letting oneself be misled by craftiness.

A merchant is married to a beautiful woman. On one occasion, as he is about to depart on a journey, he buys a parrot to watch over his wife's chastity. It so happens that his wife has a lover. On the merchant's return, the parrot informs its master about what has happened, and the merchant punishes his wife. The next time he is traveling, the woman covers the parrot's cage, produces booming sounds, sprinkles water, and makes flashes with a mirror. The next morning the parrot tells his master about a terrible thunderstorm during the night (Mot. J 1154.1). The merchant, convinced that the parrot has deceived him, kills the bird. Only later the slave-girls tell him the truth, and he sees his wife's lover come out of the bedroom. Now he repents of his rash action.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. It is quoted in this position in the Mahdi, Calcutta I, and Breslau editions. In the Bûlâq and Calcutta II editions, it is incorporated under the heading *Story of the Confectioner, His Wife, and the Parrot* into the version of the *Book of Sindbâd* rendered in the *Arabian Nights* as *The Craft and Malice of Women*. In the Weil translation, it forms part of the narrative cycle enframed by *The Forty Viziers*. The story corresponds to the international tale-type AT 1422: *Parrot Unable to Tell Husband Details of Wife's Infidelity*/ATU 1422: *Parrot Reports Wife's Adultery* (EM 3: 1065–1068), whose oldest versions are included in the Persian *Sindbâd-nâme* and the *Tuti-nâme*. The *Tuti-nâme* also employs a **frame story** that consists of the parrot's telling tales in order to prevent its master's wife from visiting her lover.

**References:**

Chauvin 6: 139, no. 294; Basset 1903b: 56; Chebel 1996: 162–163; Craciun 1994: 281; Gray 1904: 42; Hoang 2001: 36, 42; Keyser 1978: 16–21; Mahdi 1985: 10–11; Mahdi 1994: 135–136, 150; Pinault 1992: 31–81.

***Ibn al-Sammâk and al-Rashîd, 282 (Burton from  
the Breslau edition)***

One day the mystic Ibn al-Sammâk went to Caliph Hârûn al-Rashîd. The caliph was thirsty, and Ibn al-Sammâk asked him how much he would pay for a mouthful of water. Hârûn answered that he was prepared to give half his empire. Ibn al-Sammâk then asked him how much he was prepared to give to urinate when he would be unable to do so. Hârûn again answered that he would give half his empire. Now Ibn al-Sammâk concludes that an empire he would give away for a drink of water and some urine was not worth striving for.

The anecdote of *Ibn al-Sammâk and al-Rashîd* is contained only in the Breslau edition. It is well known in classical Arabic literature ever since its

mention in Ibn ‘Abd Rabbih’s (d. 940) *al-‘Iqd al-farîd* (*Arabia ridens*, no. 370). The anecdote later also became attached to other characters prominent in popular tradition, such as the wise fool **Buhlûl** (see *Buhlûl the Jester* in the Mardrus translation).

**References:**

Chauvin 7: 125–126, no. 393.

***Ibrâhîm and Jamîla*, 258 (Burton from the Calcutta II edition)**

Ibrâhîm is the son of al-Khasîb, the governor of Egypt in the time of Caliph **Hârûn al-Rashîd**. One day, returning from the mosque, he meets an old man with a large collection of books. He looks through the books and sees the picture of a beautiful woman with whom he immediately falls in love (Mot. T 11.2). He buys the book and is told that the painter is a certain al-Sandalânî, living in Baghdad. Ibrâhîm travels to Baghdad and sees a man sitting in front of a house playing chess. He is invited into the house and plays a game of chess with the man, who appears to be the very al-Sandalânî for whom he was looking.

Al-Sandalânî tells him that the portrait is that of a cousin of his in Basra, called Jamîla. She has an aversion to men and once refused to accept his marriage proposal. Ibrâhîm travels to Basra and hires a room. The landlord, hearing of his plans, sends him to a hunchbacked tailor, who advises him to go to a certain garden guarded by another hunchback. Although at first the boatmen refuse to take him there, Ibrâhîm reaches the garden and finds the hunchback guardian who is the tailor’s brother. The guardian explains to him that Jamîla has the habit of taking a walk in the garden once every forty days. Ibrâhîm hides himself in a tree, and after a while fifty slave-girls enter the garden, among whom is Jamîla. They eat and drink, make music and dance.

Suddenly Jamîla sees him sitting in the tree. It now becomes known that she has heard about Ibrâhîm and has already fallen in love with him. They agree on a plan to elope. During their flight they are overtaken by al-Sandalânî, who still covets Jamîla. He drugs Ibrâhîm and throws him into an old ruin. When Ibrâhîm awakens, he sees some policemen searching the place and decides to hide. It so happens that a corpse has been hidden in the same ruin, and when Ibrâhîm is found he is accused of murder (Mot. N 342.2). However, when he is on the verge of being executed, he is saved by the caliph’s chamberlain, whom al-Khasîb has asked to look for his son. Ibrâhîm is now presented before the caliph, Jamîla is rescued from the hands of al-Sandalânî, and the two lovers are married with the blessing of Hârûn al-Rashîd.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. The story is a variation of the theme of the love quest, after the hero has fallen in love by looking at a portrait. It is probably an Egyptian story after a Persian model (Gerhardt 1963: 121–125, 137–145).

This story contains one of the few instances in the Arabic versions of the *Arabian Nights* mentioning dance. The story is also quoted in an anonymous



The Jewish Doctor: The Brother Talking in the Mosque, by Stanley L. Wood (London: J. M. Dent and Co., 1901)

sixteenth-century Egyptian collection of narrative texts similar to those of the *Arabian Nights* (Grotzfeld and Grotzfeld 1984: 85, no. 6 [14]).

**References:**

Chauvin 6: 52–53, no. 218; Bencheikh 1991: 321; Farmer 1944–1945: 173; Weber 1993–1994: 78–79.

***Ibrâhîm ibn al-Mahdî and the Barber-surgeon, 69***  
**(Burton from the Calcutta II edition)**

Ibrâhîm ibn al-Mahdî, **Hârûn al-Rashîd's** half-brother, refused to acknowledge the caliphate of al-Ma'mûn. He went to Rayy and claimed the throne. After eleven months al-Ma'mûn sent troops to catch him, but he escaped to Baghdad and went into hiding. When al-Ma'mûn sets a prize of 100,000 gold pieces on his head, Ibrâhîm is helped by a barber and a woman, but he is betrayed by a freed slave-girl. After some deliberations the caliph pardons him. Those who helped him to hide are rewarded, while the woman who betrayed him is punished.

This tale is contained in the Egyptian manuscripts and the early printed editions. The historical anecdote is also quoted in **Abu 'l-Faraj al-Isfahânî's** (d. 965) *Kitâb al-Aghânî*, **al-Mas'ûdî's** (d. 956) *Murûj al-dhahab*, **al-Ghuzûlî's** (d. 1412) *Kitâb Matâli' al-budâr* (Torrey 1896: 44), **Ibn Hijja al-Hamawî's** (d. 1434) *Thamarât al-awrâq*, **al-Qalyûbî's** (d. 1658) *al-Nawâdir*, and **al-Itlîdî's** (seventeenth century) *I'lâm al-nâs* (no. 130).

**References:**

Chauvin 6: 54, no. 219.

***Ibrâhîm ibn al-Mahdî and the Merchant's Sister, 94***  
**(Burton from the Calcutta II edition)**

Al-Ma'mûn asks Ibrâhîm to tell him his most astonishing adventure. Ibrâhîm starts by telling him that he once went on a pleasure ride.

He reaches a house and smells delicious food. Moreover, he sees the delicate wrist of a female arm in one of the windows. The house turns out to belong to a merchant who is just receiving guests. Ibrâhîm mingles among the guests, eats, and has a good time. When a singing-girl sings some verses, he cannot help but make a critical remark, vexing the audience. Then he recites some verses himself and makes himself known. In the end, he is given the slave-girl with the delicate wrist as a present.

This tale is contained in the Egyptian manuscripts and the early printed editions. The story is a version, probably of later date, of the tale of ***Ishâq of Mosul and the Merchant***. The present version is quoted in **Ibn 'Abd Rabbih's** (d. 940) *al-'Iqd al-farîd*, **al-Mas'ûdî's** (d. 956) *Murûj al-dhahab*, and other works of narrative and historical literature (see Torrey 1896: 44).

**References:**

Chauvin 6: 54–55, no. 220; Farmer 1945: 19; Grotzfeld and Grotzfeld 1984: 94–95.

***Ibrâhîm of Mosul and the Devil, 217* (Burton from the Calcutta II edition)**

The poet and musician Ibrâhîm al-Mawsilî decides to spend the evening at home and orders his servants not to let anyone in. However, suddenly a solemn old man comes into the room who converses with him and asks him to sing. Then the man sings a surprisingly beautiful song and urges his host to sing it too: he already knows it by heart. Then the man disappears, and it turns out that nobody saw him come or leave. An unknown voice tells them that it was the devil.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. Frank D. Chester (1896) compares this story with its other versions in Abu 'l-Faraj al-Isfahânî's (d. 967) *Kitâb al-Aghânî*, al-Mas'ûdî's (d. 956) *Murûj al-dhahab*, and al-Nawâjî's (d. 1455) *Halbat al-kumayt*. The story exemplifies the common motif that musical or poetic inspiration comes from the devil. Similar anecdotes are contained in various *adab* works (see **Music**). In the *Arabian Nights*, a closely related story is quoted as *Ishâq of Mosul and His Mistress and the Devil* (see also *Tuhfat al-Qulûb*).

**References:**

Chauvin 6: 59–60, no. 226; Farmer 1944–1945: 182; Farmer 1945: 19; Gerhardt 1963: 455.

***Ibrâhîm and His Son, 277* *The Story of King* (Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by *The History of King Âzâdbakht and His Son*. It is told on the ninth day by the prince to illustrate that whatever God decrees will happen.

A certain King Ibrâhîm begets a son at an advanced age. However, the astrologers predict that in his seventh year, the son will be attacked by a lion. If he survives, the son will eventually destroy him. The king does not believe the astrologers and builds a dwelling place for his son in a deep cave. When the boy is seven years old, some hunters chase a lion that escapes into the cave and attacks the boy. As it happens, the boy is saved by the hunters and survives. He does not, however, return to the palace, and instead grows up to be a highwayman. As he is one day defeated, he joins a treasure seeker. Together they come upon a treasure in a mountain cave, but the young man is locked inside the cave and left behind. Fortunately, he locates an underground stream that carries him back to the surface. During his travels, he arrives in a village in his father's empire.

His father, because he did not find him in the cave, believes that he has been devoured by a lion. Now the young man has turned robber once more and is fighting his father's troops. When he shoots an arrow, he fatally wounds his father. The prince's identity is revealed, and he succeeds his father as king.

**References:**

Chauvin 8: 87, no. 57.

***Illiterate Who Set up for a Schoolmaster, 137 The*  
(Burton from the Calcutta II edition)**

A certain man who is unable to read and write finds no other solution but to earn a living by deceiving the people. When one day he opens a school, a woman comes to him asking him to read a letter that she received from her husband. The man holds the letter upside down and frowns and mumbles, making the woman think that her husband has died and that the schoolmaster is afraid to tell her. She starts mourning, but soon her neighbor tells her that her husband is alive and well.

This tale is contained in the Egyptian manuscripts and the early printed editions.

**References:**

Chauvin 6: 137, no. 289.

***Ins ibn Qays and His Daughter with the Son of*  
*King al-'Abbâs, 342 Tale of King* (Burton from the  
Breslau edition)**

The daughter of a certain king in Baghdad is beautiful and well educated. Even though she is allowed to choose her bridegroom herself, she rejects all her rich and royal suitors. When Prince al-'Abbâs of Yemen hears about her, he immediately falls in love (Mot. T 11.2). His father advises him to be patient and builds a bathhouse for him, decorated with paintings. When the prince sees one of the paintings, he faints, overwhelmed by love. It turns out that the painting is a portrait of Mâriyâ, the king of Baghdad's daughter.

Al-'Abbâs travels to Baghdad and finds that a battle is being fought in the city's vicinity between the king's army and an Arab tribe. Disguised as the commander of the king's troops, al-'Abbâs defeats the commander of the Arabs and is rewarded by the king. In the meantime he has become friends with a merchant with whom he had played chess, and the merchant's wife agrees to take letters from him to the princess. The princess is angry about his bold advances and rejects him. Al-'Abbâs now departs on a journey to his cousin 'Aqîl, who is engaged in fighting with an Arab tribe. Al-'Abbâs kills the Arab king, and after the enemy troops have surrendered to him, he joins his cousin. In the meantime the king of Yemen has set out in search of his son. The king of Baghdad, too, is looking for him, and the princess, after learning about his true identity, repents of her harsh behavior. When al-'Abbâs returns to Baghdad he is reunited with his father. He is also, after some misunderstandings, reconciled with the princess, and their fathers arrange the marriage.

This story is contained only in the Breslau edition.

**References:**

Chauvin 5: 128–129, no. 61; Mommsen 1981: 273–279.

***Iram and 'Abdallâh ibn Abî Qilâba, 70 The City of Many-columned (Burton from the Calcutta II edition)***

'Abdallâh ibn Abî Qilâba one day went to look for a stray camel in Yemen and found a fortified city built of gold and silver and precious stones, while there were no inhabitants to be seen. When he reports this to the caliph, the famous storyteller Ka'b al-Ahbâr confirms that this city is Iram, originally built by Shaddâd ibn 'Âd. Shaddâd wanted to build an imitation of paradise and had gathered all kinds of precious materials, as well as architects, engineers, artists, and laborers from all over the world. Three hundred years later, when the city was finished and Shaddâd was on his way to see it, there came a mighty rushing sound from heaven, destroying them all.

This story is contained in the Egyptian manuscripts and the early printed editions. Other versions of the legend, some of which are more extensive, have also been incorporated into more recent manuscripts of the *Arabian Nights* (see Chauvin 5: 37–39, no. 365).

**References:**

Chauvin 5: 36–37, no. 224; Djebli 1994: 209; Gerhardt 1963: 342–346.

***Ishâq of Mosul, 71 (Burton from the Calcutta II edition)***

The following adventure is reported as having happened to Ishâq al-Mawsilî:

Ishâq goes home one day, on the way back from Caliph al-Ma'mûn, and has to stop on the way to urinate. In an alley he sees a large basket hanging from a wall. As he steps inside he is drawn up. He enters a magnificent hall, and a gorgeous woman appears. The two of them spend the evening together reciting poems, telling stories, and playing music. The next two nights he returns to the woman, then he asks whether he is allowed to bring along a cousin. Subsequently he takes the caliph along. The woman turns out to be the daughter of one of the emirs, and is later married to the caliph.

This tale is contained in several manuscripts and the early printed editions. It is also quoted in Ibn 'Abd Rabbih's (d. 940) *al-'Iqd al-farîd*, al-Nawâjî's (d. 1455) *Halbat al-kumayt*, and al-Itlîdî's (seventeenth century) *I'lâm al-nâs* (no. 116).

**References:**

Chauvin 5: 241–242, no. 142; Athamina 1994: 166–167; Farmer 1945: 19–20; Qalamâwî 1976: 106.

***Ishâq of Mosul and the Lost Melody, 492 (Mardrus)***

This story is part of the collection *Windows on the Garden of History*. It is told by Ishâq al-Mawsilî, the famous singer and boon companion of Caliph Hârûn al-Rashîd.

Ishâq once joined the caliph's company, and the grandson of a famous singer was also present. The guest sang a beautiful ancient song that Ishâq

could not remember afterward. He then set out to search for the song that nobody else appeared to know. Finally he met young Wahba, who knew the song and performed it for him.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Nicolas Perron's *Femmes arabes avant et depuis l'islamisme* (Paris/Algiers 1858).

**References:**

Chauvin 9: 83.

***Ishâq of Mosul and the Merchant, 142* (Burton from the Calcutta II edition)**

The famous musician Ishâq al-Mawsilî goes for a ride. In the heat of the afternoon he takes refuge in the shadow of a house. At first a young woman who appears to be a singer enters the house. When two young men later also enter the house, he joins them as an uninvited guest. When the girl sings a song, Ishâq, to the astonishment of those present, corrects her. When the company is performing their prayers, Ishâq secretly tunes the lute, and when the girl notices the difference, his true identity is discovered. The girl now asks him to sing, and the guests are delighted. He requests possession of the girl, and the host grants him his wish, on condition that she may stay with him for one more month. When she is presented to the caliph, he gives her former owner a large reward.

This tale is contained in the Egyptian manuscripts and the early printed editions. It is also quoted in an anonymous sixteenth-century Egyptian collection of narrative texts similar to those of the *Arabian Nights* (Grotzfeld and Grotzfeld 1984: 85, no. 4 [8]). In its present version, the story is known as early as Abu 'l-Faraj al-Isfahânî's (d. 967) *Kitâb al-Aghânî*. It is also quoted in al-Nawâjî's (d. 1455) *Halbat al-kumayt* and al-Itlîdî's (seventeenth century) *I'lâm al-nâs* (no. 207). The story of *Ibrâhîm ibn al-Mahdî and the Merchant's Sister*, probably of later date, relates the event as a personal experience of Ibrâhîm ibn al-Mahdî.

**References:**

Chauvin 6: 59, no. 225; Farmer 1945: 20; Grotzfeld and Grotzfeld 1984: 94–95.

***Ishâq of Mosul and His Mistress and the Devil, 221* (Burton from the Calcutta II edition)**

Ishâq al-Mawsilî was once at home in midwinter and felt lonely. He was thinking about a certain slave-girl he liked when suddenly he heard a knock at the door and it was she. When they had settled themselves, she asked him to find someone to sing for them, and Ishâq took a blind man to the house. Ishâq and the slave-girl sang some verses, but the blind man made a critical remark. Then he himself sang about a beloved one. When he left the room to go to the toilet, he suddenly disappeared. The old man was the devil.

## 234 *Ishâq and the Roses, The Story of*

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. The story is frequently quoted in classical Arabic literature, such as al-Nawâjî's (d. 1455) *Halbat al-kumayt*, al-Itlîdî's (seventeenth century) *I'lâm al-nâs* (no. 75), or Dâwûd al-Antâkî's (d. 1599) *Tazyîn al-aswâq*. In the *Arabian Nights*, a closely related story is quoted as *Ibrâhîm of Mosul and the Devil* (see also *Tuhfat al-Qulûb*).

### References:

Chauvin 6: 60, no. 227; Chester 1896: 264; Farmer 1945: 20; Gerhardt 1963: 455–456.

## *Ishâq and the Roses, 541 The Story of (Reinhardt)*

The story is told by the court poet and musician Ishâq al-Mawsilî.

Caliph al-Ma'mûn once asked Ishâq to recite a poem about roses. After a long search he heard someone on the street reciting some verses about roses, which he subsequently recited before the caliph.

This tale is contained only in the Reinhardt manuscript. It is also quoted in al-Itlîdî's (seventeenth century) *I'lâm al-nâs* (no. 114). The writer of the present version claims that it is taken from al-Nawâjî's (d. 1455) *Halbat al-kumayt*.

### References:

Chauvin 6: 61, no. 228; Chraïbi 1996: 261.

## *Island King and the Pious Israelite, 174 The (Burton from the Calcutta II edition)*

A notable and wealthy Israelite has a pious and blessed son. After his father dies, the son becomes destitute as a result of many debts. With his pious wife and two sons he leaves his country, but the ship on which they travel is wrecked: the man, his wife, and his sons are each thrown onto different islands. The man manages to keep alive, and on the third day he hears a voice saying: "Grieve not, as God will return everything to you." Subsequently he finds many treasures on the islands, and soon ships arrive for trade. He becomes king of the now prosperous island. His wife and sons have also survived. His sons hear about his piety and travel to his country. Without recognizing him, they become his secretary and steward. His wife reaches the island together with a merchant and is guarded at night by her two sons. In the end, the father is reunited with his family.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. The story appears to be a rudimentary version of the international tale-type AT 938: *Placidus (Eustachius)* (EM 10: 1069–1074), other versions of which are given in the *Tale of Himself Told by the King* in the Wortley-Montague manuscript and in *The King Who Lost His Kingdom* in the Breslau edition.

### References:

Chauvin 6: 161, no. 325; Bochman 1997: 40; Gerhardt 1963: 366; Grossmann 1960; Perles 1873: 28–34.

***Jackals and the Wolf, 252 The*** (Burton from the Calcutta II edition)

This story forms part of the narrative cycle enframed by the story of *Jalī'ād and Shimâs*. It is told by Shimâs to exhort the king to mend his ways.

Some jackals go out in search of food and find a dead camel. In order to avoid a fight, they look for someone to supervise the distribution of the portions. They ask a passing wolf to appoint everyone his share, and the wolf fulfills his task to everyone's satisfaction. The following day, however, he refuses to give up any of the food. Since the jackals are threatened by starvation, they ask a lion to help them. The lion grabs the wolf and kills him.

**References:**

Chauvin 2: 223, no. 152.21; 6: 11, no. 184.21; Gerhardt 1963: 351–354.

***Ja'far and the Barmakids, 494 The End of*** (Mardrus)

This tale recalls the history of the friendship between the **Barmakid** family and the **Abbasids**, from the family's rise to power and their viziership to their sudden fall into disgrace when Ja'far, **Hârûn al-Rashîd's** vizier, was executed and all the family's wealth was confiscated in the year 803. Several explanations for the downfall of the Barmakids are given, including Ja'far's presumably heretical opinions, his intrigues against the caliph, and his monopolization of power at the caliph's expense. The main reason, however, is sought in the version told by Ibn Khallikân and Ibn al-Athîr:

Hârûn al-Rashîd loved both his vizier Ja'far and his sister 'Abbâsa. He arranged for the two to be married, on condition that they meet only in his presence and never consummate the marriage. This condition was eventually broken, and 'Abbâsa gave birth to a son in secret. The secret was found out, and Hârûn punished his sister and Ja'far.

The account ends with an anecdote about a descendant of the Barmakids who works in a bathhouse and the report of Hârûn al-Rashîd's death.

The same reason for the downfall of the Barmakids is mentioned in *Hârûn al-Rashîd and the Barmakids*. According to Chauvin, Mardrus has appropriated the tale from Nicolas Perron's *Femmes arabes avant et depuis l'islamisme* (Paris/Algiers 1858).

**References:**

Chauvin 9: 83.

***Ja'far the Barmakid and the Bean-seller, 77*** (Burton from the Calcutta II edition)

A bedouin mourns the death of Ja'far the **Barmakid**, despite a ban on doing so. He used to recite a poem dedicated to Ja'far the Barmakid every year and to receive 1,000 dinars. Now he sees Ja'far in a dream instructing him to go to a certain merchant in Basra and asks him for 1,000 dinars in the name of the bean. The merchant tells his story:

He used to be a poor bean-seller in Baghdad. On a cold day, Ja'far called him inside and had him sell his beans to all his guests for their weight in gold. The last two half-beans were bought by Ja'far and his wife, each doubling the amount that he had already received. With this money he became a merchant and eventually accumulated great riches.

This story is contained in the Egyptian manuscripts and the early printed editions, except Breslau.

**References:**

Chauvin 5: 164–165, no. 87.

### *Ja'far the Barmakid and the Old Badawî, 129* (Burton from the Calcutta II edition)

Hârûn al-Rashîd, his poet Abû Nuwâs, the vizier Ja'far the **Barmakid**, and the boon companion Abû Ya'qûb go into the desert. They meet an old man leaning on a mule. The old man tells them that he is looking for a medicine with which to treat his bad eye. Hârûn has Ja'far ridicule him, and the vizier suggests a bizarre prescription to treat his eyes. The old man, however, notices that the others intend to make fun of him. In response he lets go a loud fart, announcing that to be his reward for the prescription. The caliph is highly amused and awards him 3,000 pieces of silver.

This anecdote is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It has been popular in Arabic literature ever since its first occurrence in al-Jâhiz's (d. 868) *Kitâb al-Bighâl* (*Arabia ridens* 2: no. 52).

**References:**

Chauvin 5: 281, no. 165.

### *Ja'far ibn Yahyâ and 'Abd al-Malik ibn Sâlih the Abbaside, 280* (Burton from the Breslau edition)

Ja'far the **Barmakid** has a quiet evening with one of his boon companions and gives his servants orders not to let anyone in, except for 'Abd al-Malik ibn Sâlih. By coincidence another 'Abd al-Malik ibn Sâlih arrives and is allowed to enter. Ja'far receives him well and asks him about the reason for his visit. 'Abd al-Malik tells him that he needs a large amount of money to cover his debts, that he wants his son to be appointed governor of a province and to be married to the daughter of Caliph Hârûn al-Rashîd. Ja'far promises him that his requests will be granted. Later Hârûn al-Rashîd praises him for his promptness of action.

This story is contained in the Breslau edition only. It is also quoted in **Ibn Hijja al-Hamawî's** (d. 1434) *Thamarât al-awrâq*, **al-Nawâjî's** (d. 1455) *Halbat al-kumayt*, **al-Ibshîhî's** (fifteenth century) *al-Mustatraf*, and **al-Itlîdî's** (seventeenth century) *I'lâm al-nâs* (no. 87).

**References:**

Chauvin 5: 167, no. 90.

*Jalî'âd of Hind and His Vizier Shimâs, 236 King*  
(Burton from the Calcutta II edition)

King Jalî'âd in India unconditionally trusts the advice given by his vizier Shimâs. King Jalî'âd, who does not have any sons, has a **dream** one night. He dreams that while he is watering a tree, fire bursts out of that tree, burning all the trees around. Shimâs interprets the dream's main message as indicating that the king is going to have a son. The other message, which Shimâs is afraid to explain, is later given by the other astrologers: it indicates that the prince will not be a just ruler like his father. As an example of what to expect from him, they tell him the story of *The Mouse and the Cat*.

When the queen is pregnant, the king talks about the future of his child, but the vizier tells him that one had better not think too much about the future, as exemplified in the story of *The Fakir and His Jar of Butter*. When the boy is born, the viziers praise the king by telling exemplary tales: *The Fishes and the Crab; The Crow and the Serpent; The Wild Ass and the Jackal; The Unjust King and the Pilgrim Prince; The Crows and the Hawk; The Serpent-charmer and His Wife; The Spider and the Wind*.

The boy is named Wird Khân (correct: Ward Khân) and is soon well versed in the sciences and arts. To test him, the king summons the greatest scholars of the empire to the palace to interrogate him. First Shimâs questions the prince about the eternal and the absolute (*The Two Kings*), spirit and body (*The Blind Man and the Cripple*), piety and knowledge, the duties of kings and viziers, and ethics and moral behavior. Then the prince interrogates Shimâs about creation and the power of God, truth and falsehood, the free will of mankind, what pleases God and the five senses, and the best of the goods of the world. After this examination the scholars and all others swear loyalty to Wird Khân as the king's heir apparent.

When King Jalî'âd dies, Wird Khân, despite the advice given on his deathbed, follows his lust and the counsel of women. He forsakes his royal duties, neglects the affairs of state, and locks himself up in the harem. As the notables implore Shimâs to mend his ways, Shimâs visits Wird Khân and tells him the story of *The Foolish Fisherman*. One of Wird Khân's wives responds by assuming that the viziers and ministers are deceivers, as in the tale of *The Boy and the Thieves*. As the king does not change his ways and the notables keep complaining, Shimâs warns the king for the second time, this time telling him the story of *The Man and His Wife*. The king's wife responds by telling the story of *The Merchant and the Robbers*, whereupon Shimâs tells the tale of *The Jackals and the Wolf*. The king's wife triumphs when she tells the story of *The Shepherd and the Rogue*.

When the king still refuses to assume his royal tasks, the people of the empire become rebellious. The queen now advises the king to pick ten strong and loyal slaves from his palace guard and then feign illness. Next he should ask the viziers and notables to enter one by one and have them slain. The king follows her advice and has Shimâs and all the scholars and notables killed. News of these events reaches the king of Outer Hind, who sees an opportunity to plunder the empire's wealth: he sends Wird Khân a letter making war inevitable. Wird Khân consults his wife, but she excuses herself as

not being competent in matters of war. Wird Khân tells her the story of *The Francolin and the Tortoises* to illustrate his position.

Overcome by despair, Wird Khân roams through the capital in disguise (Mot. K 1812.17). He hears two boys talk about the situation of the empire. To his surprise one of them knows about the threat, although he cannot possibly have seen the enemy king's letter. The next day Wird Khân invites the boy to the palace, and he turns out to be the son of his former vizier, Shimâs. After the king has promised to repent and to resume his responsibilities, the boy explains to him how to save the empire from destruction. First he should let the enemy's envoy wait, then act proudly and self-assuredly, and finally ask the boy to write the response, declaring that in his empire matters such as these are dealt with by mere boys.

When reading the letter and hearing the envoy's report, the king of Outer Hind renounces his plans for war. Wird Khân returns to the path of righteousness and gives up his former attitude toward women. Shimâs's son is appointed vizier and nominates new viziers and functionaries. The women are severely punished, and the final admonition is: never heed the counsel of women.

The tale of *Jalî'âd and Shimâs* is an originally independent **frame story** modeled on the *Book of Sindbâd*. Other collections of this genre contained in the *Arabian Nights* are the frame stories *The Craft and Malice of Women*, *Âzâdbakht and His Son*, and *Shâh Bakht and His Vizier al-Rahwân*. Hermann Zotenberg (1886: 101–102) observes that this story is mentioned by al-Mas'ûdî (d. 956) and Hamza al-Isfahânî (d. after 769). In the index of books known in his day, *Ibn al-Nadîm* (eleventh century) lists the story under the category "Collections of stories and/or stories translated from Greek." Instead of a Greek origin, however, Zotenberg discerns a distinctly Buddhist moral message, aimed at the repression of passion and lust and the cultivation of honesty, moderation, generosity, and humility. He relates the story to similar collections, such as the *Pancatantra* (see *Kalîla wa-Dimna*) and supposes an intermediate version in Pahlavi, Syriac, or Greek to have existed. Ferial Ghazoul (1996: 63–65) examines some of the fables embedded in this cycle.

#### References:

- Chauvin 2: 216–218, no. 152.1; 6: 9–11, no. 184; Elisséeff 1949: 40; Galtier 1912: 140; Osigus 2000: 31–33; Østrup 1925: 29–32; Perry 1960a: 29–31; Qalamâwî 1976: 296; Qansûh 1994: 194–195.

### *Jânshâh, 178 The Story of* (Burton from the Calcutta II edition)

This story is inserted into *The Adventures of Bulûqiyâ* and *Queen of the Serpents*. It is told by Jânshâh to Bulûqiyâ, who finds him during his peregrinations, weeping between two graves.

A certain King Tîghmûs reigns over Kabul and the Banû Shahlân. Although of advanced age, he has no son to succeed him. On the advice of his vizier he marries the daughter of the king of Khorasan, and she gives birth to a son, who is named Jânshâh.

One day Jânshâh pursues a gazelle and strays from his company. The gazelle flees into the sea, and Jânshâh continues his chase in a small boat together with six slaves. When he wants to return to the shore, he is caught by darkness and fierce winds that make him stray off course. Meanwhile, his father starts looking for him.

Jânshâh travels from island to island. On the first island he is attacked by a cannibal tribe of men who split themselves into two halves (Mot. F 525.2). They devour three of the slaves, while the others manage to escape. On a paradisiacal island Jânshâh reaches a palace with a wall of white marble. The palace itself is made of crystal. It turns out to be inhabited by apes (Mot. B 221.1), who tell him that the palace belongs to **Solomon**. They crown Jânshâh as their king, and he subsequently leads the army of apes against an enemy tribe of ghouls (see **Demons**). Near the battlefield Jânshâh sees a tablet, deposited by Solomon himself, containing instructions as to how he can escape from the land of the apes, passing through the valley of the ants. Later Jânshâh and his remaining slaves escape by following the instructions on the tablet, with the apes on their heels. The apes are suddenly attacked by an army of giant ants (Mot. B 873.4), and Jânshâh manages to escape by crossing a river; his companions all perish.

Jânshâh continues his journey to a river that runs dry every Sabbath (Mot. D 915.4.1). On the other shore is the capital of the Jews. When he reaches the city he finds out that the distance to Yemen is two years and three months, and that the next caravan to the land of Islam will depart only the following year. One day he hears somebody call out looking for help while offering an attractive reward, and he volunteers for the job. After a good meal and a delightful night with a beautiful slave-girl, he is taken to a mountain. The man slaughters a mule and summons Jânshâh to hide himself inside the animal's skin. Next, a huge bird lifts him up and carries him to the top of the mountain (Mot. B 552). Jânshâh comes out of the mule's hide and throws the gems he finds in the bird's nest down to the man. Following this the man refuses to help him climb down and leaves him to starve on the mountain.

Jânshâh walks around the mountain and arrives at a castle. An old man sitting at the gate tells him that he is Sheikh Nasr, the king of the birds, and that he has been ordered to guard this castle, which once belonged to Solomon. Every year the birds gather here in the castle, and Jânshâh is allowed to wait for the birds so that he can be brought home. He is given the keys of the castle, but he is told not to enter one specific room (Mot. C 611). As the sheikh is receiving the birds, Jânshâh inspects the castle's chambers. In the end he cannot resist entering the forbidden room. He comes to a terrace with a lovely garden, a pavilion, a fountain, and a basin. While he sits there enjoying himself, suddenly three birds alight in the garden. They take off their robes of feathers and change into three beautiful maidens, who plunge into the basin to bathe and to amuse themselves. Then they put on their feather robes again and fly away, leaving Jânshâh with an aching heart.

Even though Jânshâh has broken the taboo, Sheikh Nasr grants him permission to wait for the bird-girls, who appear only once every year. When they return the next year, Jânshâh lies in hiding and steals the feather robe

of Shamsa, the most beautiful of the three. He tells her his story, and she agrees to follow him to Kabul. There King Tîghmûs builds a palace for her, hiding the feather vest in the foundations. However, Shamsa soon digs up her feather robe, puts it on, and flies away. As she escapes she invites Jânshâh to prove his love by finding her at Taknî, the Castle of the Jewels. In the meantime, war breaks out between King Tîghmûs and Kafîd, the king of India.

Finding nobody who can tell him where the Castle of the Jewels is, Jânshâh secretly leaves his father's court and travels to the city of the Jews. There he lets himself once again be sewn into a mule's hide and be taken to the top of the mountain by the giant bird. He continues on his way to the castle of Sheikh Nasr, who advises him to wait for the gathering of the birds. None of the birds, however, have heard of the Castle of the Jewels. As Jânshâh is being taken back to Kabul on the back of a bird, the bird loses its way, and they end up with the king of beasts, who in turn sends him to King Shimâkh. Shimâkh is the former king's older brother, who once was imprisoned by Solomon for disobeying him. He rules over the jinn in this area. Shimâkh sends Jânshâh to a monk living in the mountains, who is master of the jinn and animals besides being a powerful magician. On the back of a huge bird with four wings and the paws of an elephant, Jânshâh is carried to the monk. The monk, however, also does not know where the Castle of the Jewels is. Meanwhile, one of his birds has heard that it lies behind Mount Qâf.

Jânshâh is taken to Mount Qâf and put down on a hilltop, where he falls asleep. When he awakens he sees the light of Taknî, the Castle of the Jewels. He arrives and is reunited with his beloved Shamsa. They marry and stay in Taknî for two years. Then they decide to spend one year in Kabul and one year in Taknî alternately. The jinn bring the young couple to Kabul, where they help King Tîghmûs to defeat the army of Kafîd, which is still beleaguering the capital. For some time they live happily, but on one occasion, when they are on their way from Taknî to Kabul, Shamsa goes swimming and is devoured by a shark. Jânshâh builds a tomb for her and one for himself next to it. Since then he has been mourning and awaiting his death next to her grave.

The story of Jânshâh is contained in the Egyptian manuscripts, the Reinhardt manuscript, and the early printed editions, except Breslau. It includes several motifs also encountered in other stories of the *Arabian Nights*. Above all, these motifs involve the hero's being sewn into an animal hide to be taken up to a mountain by a bird (*Sindbâd the Seaman; Hasan of Basra*), the motif of the forbidden door (Mot. C 611.1), and the hero's falling in love with a bird-princess who elopes and has her husband find her again (*Hasan of Basra*). In folkloristic terms, the story can thus be analyzed as a combination of international tale-types AT 936\*: *The Golden Mountain* (EM 6: 538–540) and AT 400: *The Man on a Quest for His Lost Wife* (EM 9: 195–210).

This sequence is closely paralleled by the story of *Hasan of Basra*. While the tale-type AT 400 most probably originates from India, the versions in the *Arabian Nights* constitute the earliest evidence for this particular combination. In terms of the framing stories, the *Story of Jânshâh* is

linked to *The Adventures of Bulûqiyâ* and the story of the *Queen of the Serpents* by the theme of initiation as well as by the references to Solomon and the world of nature.

Jamel Eddine Bencheikh (1988: 149–230) thinks the story to be of Indian-Persian origin, as suggested by the topographical indications. In the version of the adventures of Bulûqiyâ given by al-Tha‘labî (d. 1038), it is the Islamic prophet Sâlih who is waiting between the graves of his father and mother. Jânshâh’s difficulty lies in reconciling two worlds: the real, normal world governed by laws, and the unfamiliar, imaginary world governed by desire. The difficulty of finding Shamsa and her ultimate death suggest that the two realms can never be linked.

**References:**

- Chauvin 7: 39–44, no. 153; Bounfour 1995: 105–129; Bremond 1991a: 163–192; Bremond 1992; Grotzfeld 1991: 830–836; Kirby 1887: 116–120; Østrup 1925: 62–63; Qalamâwî 1976: 113–115; Regourd 1992: 138–146; Volkmann 1998: 57–58.

### *Jests and Suggestions of the Master of Shifts and Laughter, 469 Some (Mardrus)*

This heading presents a collection of some thirty anecdotes on the popular trickster Juhâ in Cairo, whose pranks have been documented in classical Arabic literature since the ninth century. The collection is introduced by an anecdote in which Juhâ is criticized for his behavior by his friends, who admonish him to behave like everybody else. In response he catches a stork whose beak and legs he cuts short. When asked why he has done so, Juhâ replies that he had wanted the stork to look like any other standard bird. In this way he criticizes the admonishment of his friends and makes them understand that human beings as well as birds are of necessity different. The anecdote in question is first quoted in the works of the Persian mystical poets Farid al-Din ‘Attâr (d. 1221) and Jalâl al-Din Rumi (d. 1273).

Most of the anecdotes quoted by Mardrus belong to the standard stock of anecdotes about the Turkish equivalent, Nasreddin Hodja. According to the detailed references by Chauvin, Mardrus has appropriated the anecdotes from Jean Adolphe Decourdemanche’s *Sottisier de Nasr-eddin-Hodja* (Brussels 1878) and Eugen Müllendorff’s *Die Schwänke des Nassr-ed-din und Buadem von Mehemed Tewfik* (Leipzig 1890). Even though the Turkish repertoire in the nineteenth-century editions to some extent merged with the repertoire of the Arabic trickster Juhâ, the Turkish anecdotes contain a decidedly higher percentage of sexual allusions, some of which to present taste are no less than bizarre.

Unlike the wise fool **Buhlûl**, the trickster Juhâ does figure in Arabic manuscripts of the *Arabian Nights*, though rarely. The Cairene manuscript discussed by Grotzfeld and Grotzfeld (1984: 83–86) in its final passages on jocular tales includes some anecdotes about Juhâ, and so does the Madrid manuscript of the *Arabian Nights*, which is of Christian provenance.

References:

Chauvin 9: 82.

***Jewish Doctor, 26 The Tale of the* (Burton from the Calcutta II edition)**

This tale is inserted into *The Hunchback's Tale*. It is told by the Jewish doctor as a miraculous adventure.

The doctor used to live in Damascus. After having cured the governor's son, he was appointed superintendent of the city's hospital. The governor's son has had his right hand cut off and, on the doctor's request, tells his story:

As a boy he used to live in Mosul, where one day he heard the grownups talk about the beauty and splendor of Cairo. He decides to travel to Cairo and leaves with a group of merchants. In Damascus, he stays behind and rents a house. One day a young woman walks by and winks at him. He lets her into the house, and from then on she frequents his house to spend amorous nights with him. On a certain evening, she is accompanied by another young woman and urges him to sleep with her. He does what she asks, but the next morning he finds the woman dead by his side. He buries the body in the house and departs for Cairo. After some time he returns to Damascus and, since he is in need of money, he sells the golden necklace that belonged to the dead woman. The necklace is recognized as belonging to its previous owner, and he is accused of theft, his case being disclosed before the governor. Both women were the governor's daughters, and his former lover has already confessed the murder. The young man continues to live in Damascus.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*.

References:

Chauvin 6: 89–90, no. 253; Hoang 2001: 174–181; Livak 1999: 158–159.

***Jewish Qâdî and His Pious Wife, 163 The* (Burton from the Calcutta II edition)**

A Jewish *qâdî* had a beautiful and pious wife. When he went on a pilgrimage to Jerusalem, he entrusted his wife to the care of his brother. His brother, however, makes advances to her, and when she refuses he drags her before the king and accuses her of adultery (Mot. K 2112). She is supposed to be stoned to death but is saved without anyone's noticing. Next a thief lusts after her, but again she refuses to comply. The thief intends to kill her, but by mistake he kills the child of the peasant woman who has given her shelter. The woman runs away and sees a crowd gathering around a crucified man who is on the verge of death. She buys him free, and he builds a cell for her that is subsequently visited by the sick and those possessed by evil demons. One day her husband's brother approaches her with a cancer in the face, followed by the peasant's wife, who is struck by leprosy, and the thief, who is afflicted with palsy. They all flock to her to find healing, but she insists that they confess

their sins first. Finally, she makes herself known. In the end, all evil-doers are healed and forgiven.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. The story corresponds to the international tale-type AT 712: *Crescentia* (EM 3: 167–171), other versions of which are given in the tales of *The Devotee Accused of Lewdness* and *Oft-proved Fidelity*. AT 712 is in turn closely related to AT 881: *Oft-proved Fidelity*, for which see the *History of the Lovers of Syria* in the Wortley-Montague manuscript.

**References:**

Chauvin 6: 154–155, no. 321; Gerhardt 1963: 366.

***Jubayr ibn ‘Umayr and the Lady Budûr, 83 The Loves of* (Burton from the Calcutta II edition)**

One night, *Hârûn al-Rashîd* cannot sleep. His boon companion ‘Alî ibn Mansûr al-Dimashqî the Wag volunteers to tell him a story that he has witnessed with his own eyes.

When visiting the governor of Basra some time ago to collect his annual allowance, he took a walk in the city and lost his way. He came to a beautiful building and looked inside. There he saw a handsome woman who offered him a drink of water. She turns out to be the daughter of a friend who has died, and tells him about her unhappy love for Jubayr ibn ‘Umayr al-Shaybânî. Jubayr came into her room just as her maid gave her a kiss, and since that day he has left her and has refused to communicate with her. Now the lady gives ‘Alî a letter for Jubayr and promises a reward if he brings back an answer. ‘Ali delivers the letter, but Jubayr is unwilling to revise his decision.

The following year ‘Alî goes to Basra again and visits the woman’s house. It seems that she has died of grief, but when he goes to Jubayr’s house, he receives a letter for her, since now it is Jubayr who anxiously longs for a reunion with his beloved. The lady not only writes an answer but also suddenly appears in person to seal the reconciliation. Jubayr then tells ‘Alî that their love was resuscitated when they met during a festive boat trip on the Tigris. She sang a song and he pelted her with oranges.

The story of *The Loves of Jubayr ibn ‘Umayr and the Lady Budûr* is contained in the Egyptian manuscripts and most of the early printed editions. According to Mia Gerhardt (1963: 132–134, 424–425), this love story from the Baghdad period “is entirely devoted to inward action; there are no events and yet the lovers pass through a great turmoil, which several times changes their whole relationship. When they finally attain mutual understanding, it is on the basis of a profound experience they have shared” (133). The story’s earliest known version is given in the *Kitâb al-Mahâsin wa-l-addâd*, wrongly attributed to al-Jâhîz (d. 868), while a later version is rendered in al-*Itlîdî*’s (seventeenth century) *I’lâm al-nâs* (no. 85). A virtually identical story with anonymous protagonists is given in the *Arabian Nights* in *The Lovers of Basra*. A similar story with the same characters is also

quoted in the fourteenth-century *Kitâb al-Hikâyât al-‘ajîba* (no. 8; Grotzfeld and Grotzfeld 1984: 79–80).

**References:**

Chauvin 7: 93–94, no. 374; Tauer 1960: 18–19; Weber 1997: 249–251.

### *Jûdar and His Brethren*, 209 (Burton from the Calcutta II edition)

A merchant has three sons: Sâlim, Salîm, and Jûdar. Since the two elder sons hate their younger brother, Jûdar, their father divides his possessions during his lifetime to avoid trouble. Nevertheless, when he dies the two elder sons demand all his money and take Jûdar to court. Moreover, they even steal their mother’s money. Soon after, they become impoverished as a result of their legal struggle and have to beg food from their mother.

Jûdar, who has become a fisherman, is unable to catch any fish for seven consecutive days. When he is trying his luck at Lake Qârûn, he is approached by a Moor from North Africa who asks him to fetter his hands and throw him into the water; if he does not resurface, Jûdar should go to a certain Jew in the bazaar, hand him the man’s mule and saddlebag, and receive 100 dinars in return. Jûdar does as he is told, and the man drowns. The next day another Moor gives him the same instructions and is drowned too. The third day, a third man again asks him to act the same way. This time, however, the man safely returns to the surface holding two red fishes in his hands. When he is back on the shore he tells Jûdar his story.

The three men and the alleged Jew were brothers. Their father was a sorcerer who left them a book about hidden treasures and the solution of every secret. Three of the brothers were competing for possession of this book, which was to belong to the one who would retrieve the treasure of al-Shamardal together with its powerful magic objects: a magic saber that vanquishes every enemy (Mot. D 1400.1.4.2), a magic clairvoyant sphere with the potential of burning up every country (Mot. D 1323.4, D 1408.1), a magic vase that enables one to locate every hidden treasure on earth (Mot. D 1323.2), and a magic ring ruling a *jinnî* (Mot. D 1421.1.6). The third man, who is also a sorcerer, further explains that the treasure is protected by jinn in the guise of the red fish in Lake Qârûn and can be acquired only with Jûdar’s assistance.

Jûdar accompanies the Moorish sorcerer to Fez, on the way being sustained by means of a magic saddlebag (Mot. D 1472.1.22). In five days their magic mule covers a huge distance (Mot. B 184.1.1). After twenty days they reach a stream outside the city, and the sorcerer explains that only Jûdar is able to enter (Mot. D 827). After having dried up the riverbed by a magic spell and having uncovered a golden door, the sorcerer gives Jûdar his instructions. Jûdar is to meet a man carrying a sword, a horseman, a man with a bow and arrow, a lion, a black slave, two dragons, and his own mother. All the men and monsters will threaten to kill him, but as they are only images he need not fear. As for the image of his mother, he should order her to take

off her clothes, despite her pleas to have pity on him; she will then disappear. Then Jûdar should enter a hall filled with gold and a closet in which al-Shamardal's body is set up, together with the desired objects.

Jûdar fails in his first effort to retrieve the treasure, since he is unable to withstand his mother's pleas. When trying again the following year, he succeeds. He carries the treasure out to the black man, as requested, and receives some gold and the magic saddlebag as a reward.

Returning to Cairo he finds his mother destitute, as she has been robbed by his elder brothers. Jûdar feeds her and his brothers by means of the magic saddlebag. The brothers keep plotting against him and even have him kidnapped by the captain of a galley ship. When the king of Egypt learns about their mischief, he has them jailed. In the meantime Jûdar is forced to work as a galley slave for a year. One day his ship sinks and he is washed ashore near Jiddah. In Mecca he meets the sorcerer again and receives a magic ring ruling a *jinnû*. He frees his brothers, builds a palace, and appropriates the king's treasures. Furthermore, he obtains magnificent clothes and slave-girls. After some disputes with the king, he marries the princess and becomes sultan.

Although Jûdar appoints his brothers as viziers, they still plot against him and finally kill him. In the end the oldest brother kills his second brother and marries the princess. The princess decides to break the ring.

This tale is contained in a variety of manuscripts and the early printed editions. The story of *Jûdar and the Moor Mahmûd*, after a more or less identical introduction, drifts off into a confusing wealth of motifs. The fairy tale follows vaguely the same pattern as '*Alâ' al-Dîn*' (Gerhardt 1963: 328–333). A linguistic study of the story, as an example of nineteenth-century Arabic fictional prose, has been published by Moshe Piamenta (1994). Abdelhadi Elfakir (1994) considers the story from a Freudian point of view. According to him, the inheritance handed down by Jûdar's father is not material, but should rather be considered as the transmitting of the phallic power given by a father to his son. Jûdar is privileged compared with his brothers, who thereby earn the pseudo-incestuous love of his mother. Seen in this way, the story is about the Oedipal conflict and the castration complex from which Jûdar's brothers suffer. Jûdar spoils his mother to retain her love, but he is confronted with the incestuous aspects of this love when he has to lift the spells guarding the treasure. The transfer of the magic powers by the Moorish sorcerer to his sons is seen to parallel the conflict in Jûdar's family. Abdellah Bounfour (1995: 83–104) analyzes the story as an example of the recurring pattern by which something unique (the love of the father; the magic book) is forcibly transformed into something multiple (the sons).

**References:**

Chauvin 5: 257–260, no. 154.

*Jûdar and the Moor Mahmûd, 445 (Weil)*

Sultan Baybars's chief of police in Cairo is visited by five old men. The men tell him that they had been invited by their new neighbor, Jûdar, whose house is filled with all kinds of riches and wealth. Moreover, the person was

so incredibly generous as to arouse their suspicion about the origin of his wealth. The chief of police summons the man to the sultan's palace and in the presence of Sultan Baybars has him tell his story.

After his father's death, Jûdar wasted the little fortune he had inherited and was soon reduced to poverty (Mot. W 131.1). As his father had decreed, he starts to work as a fisherman. On the second day, he is approached by a foreigner who knows him by name and requests his assistance. Jûdar is to bind him and throw him into the water. If he surfaces alive, Jûdar will be compensated richly. If, instead, he surfaces dead, Jûdar is told to bury him. He should then bring the man's mule to a certain Jew in the market and receive some money from him. As it happens, the man surfaces dead and Jûdar does as he was told. Exactly the same events happen a second time. When on the third day, the third foreigner surfaces alive, he holds a red and a black fish in his hands. Jûdar is told to bring some money to his mother and then accompanies the foreigner to Tunis on a winged mule. There the foreigner, Mahmûd the Tunisian, tells him his story.

Mahmûd and his brothers had received a magic book that allowed them to command a thousand demons (Mot. D 1421.1.3). The winged demon Sanja showed them magnificent magic lands, including the Gazelle's Valley, where he saw fishes change into beautiful young women. As his demons did not have the power to transport the young women to him, Mahmûd decided to return home. While he was sleeping, his brothers had some demons steal the book, which the demons, however, took for themselves. Mahmûd started to roam the world and arrived at a convent on a mountain that was surrounded by an iron wall and a gate of brass. An old man told him the story of the young women he had seen. These women, who are the daughters of King Nu'mân, on the advice of a certain priest whom their father trusted, had rejected every suitor. For their diversion the priest had supplied some fish-dyes with magic qualities, so that they could change into fishes. The old man also told Mahmûd that his magic book was now hidden in the Gorge of the Eagle, which could be reached only through seven gates behind Mount Muqattam. It had been hidden there by the mighty sorcerer Sintbest, who owns a magic sword. The book, according to preordained fate, can be retrieved only by Jûdar himself.

Now that Mahmûd has found Jûdar, he asks him to help him acquire the fish-women and the magic book. Mahmûd and Jûdar go to a place where they open a trap door in the ground and meet a young woman protecting the underground building. After they have overcome her powers they meet a second woman. She is Princess Hayfâ', who had been abducted by Sintbest because she had refused to marry him. Now she is willing to help. In a hall they find the apparently dead bodies of people and animals who come to life as automata when Sintbest's throne is occupied (Mot. E 68). In a castle Jûdar orders a talismanic raven on a pillar to fetch the book and the sword. They open the chest and find both the sword and a ring. The ring turns out to be particularly prepared for Baybars and will turn him into the mightiest ruler of his time.

They send Hayfâ' back to her family, and Jûdar realizes that he was in love with her. But first his task is to help Mahmûd to retrieve the young

woman in the Gazelle's Valley. While back in Egypt for a short time to see his mother, Jûdar sets out again on a journey for Alexandria. In Alexandria, Jûdar is to meet a certain Persian who will take him on a ship to the Green Island. After their arrival on the island, Jûdar is assigned the task to fetch the daughter of King al-Nu'mân, kill the tyrant Hindmar, and cut down the Magian Bahrâm's iron tree. In order to achieve all this he has to go to the White Island and cross seven valleys to the Red Mountain, where he will find the convent of the priest Schanuda. He also learns that one of the demons of the sword is missing. He is supposed to be in the palace of Queen Darûma. Jûdar journeys to Darûma's palace, where his arrival is announced by a copper statue blowing the trumpet (Mot. D 1317.9.1). Queen Darûma then tells how she has tried to ward off Hindmar's advances. As Jûdar now owns the magic sword commanding Misram, the lost demon, he departs with him to Hindmar. On the way they meet a man called Hâtim, who is maltreated by two slaves because he refuses to give up his Muslim faith (Mot. Q 458.1). Jûdar kills the slaves, and Hâtim tells him how his beloved has been captured by the giant king Mudsil. Misram defeats Mudsil's army, rescues Hâtim's bride, and manages to convince the king to be converted to the True Faith.

After some more adventures Jûdar reaches the Bird's Mountain, where a blind old man lives together with his daughter. The old man's second daughter has been kidnapped by Hindmar. With the help of the son of Hindmar's priest, they reach Hindmar's castle by using all kinds of enchantments, and Jûdar kills Hindmar with his magic sword. Now they release several persons who had been held prisoner by Hindmar, including the blind old man's daughter and Hayfâ', who had been abducted. Jûdar continues his journey to the Black Mountain, where he cuts down the iron tree that attracts and destroys all ships (cf. Mot. F 754). Then they travel to the Gazelle's Valley to catch the fish-woman for Mahmûd. In the meantime Hindmar's priest has transformed half the body of the young women, and Hayfâ', into stone (Mot. D 231). After being sewn into a camel's hide, Jûdar is picked up by a huge bird (Mot. K 1861.1, K 521.1.1) and arrives at the sorcerer Munqish's castle. There several enchantments are undone in order to release the young women. Misram tells Jûdar about the castle of Shaddâd, which is in the possession of some villains. Jûdar punishes the crooks and retrieves the holy book. Finally, Jûdar is married to Hayfâ', and Mahmûd is married to King Nu'mân's daughter.

Weil mentions in a footnote that this story is taken from a Gotha manuscript. The first part of the story told by Jûdar is identical with the first part of *Jûdar and His Brethren*. Altogether, the story presents innumerable details and a confusing wealth of single stories and named characters. The introduction establishes a connection, albeit vaguely, to the **Mamluk** ruler Baybars (see also *The Adventures of Sultan Baybars* in the Weil translation; *Baybars and the Sixteen Captains of Police* in the Breslau edition).

**References:**

Chauvin 5: 261–272, no. 154 (autre forme).

*Jullanâr the Sea-born and Her Son King Badr Bâsim of Persia, 227* (Burton from the Calcutta II edition)

King Shahrimân of Khorasan has many wives but no child; one day a beautiful slave-girl is offered to him. He buys the girl, but to his disappointment she refuses to speak. He gives her a room in a wing of the palace overlooking the sea and has sexual intercourse with her. After some time the slave-girl speaks and informs the king that she is pregnant. She explains to him that her earlier refusal to speak arose from her homesickness, as she is separated from her mother and family. She is called Jullanâr the Sea-Born and is the daughter of one of the kings of the ocean (AT 1889 H: *Submarine Otherworld*). Her father's empire has been vanquished by another king, and she has had to flee to the land after a row with her brother Sâlih.

Through a magic ritual together with fumigations and conjurations, Jullanâr summons her family to the palace, while the king is hiding in a closet. She explains her circumstances to her brother and introduces him and her mother to her husband the king. Soon her son is born and is given the name Badr Bâsim. Sâlih takes him to the ocean and dives under the water with the child. To prevent him from drowning, he uses a magic eye powder and recites the names engraved upon **Solomon's** signet ring. After this initiation, Jullanâr's family return to the sea.

The boy grows up to become his father's successor and is soon accomplished in religious and literary scholarship, archery, and the martial arts. When his father dies he is declared king after the prescribed period of mourning. One day he overhears a conversation between Jullanâr and Sâlih about suitable marriage candidates among the princesses of the sea. It seems that only Princess al-Jawhara, the daughter of King al-Samandal, is a match for the young king. Her father, however, is known to be violent, tyrannical, and foolish. Later, Badr Bâsim tells Sâlih that he insists on asking for al-Jawhara's hand, whereupon his uncle supplies him with a ring protecting him both against drowning and against the mischief of sea beasts and fishes.

Sâlih's mother does not agree with the marriage plans, but Sâlih and Badr Bâsim nevertheless travel to al-Samandal's palace for the proposal. When the king laughs at Sâlih, he has the palace taken by his troops. Al-Jawhara escapes from the palace and hides in a tree on an island. Badr Bâsim also escapes from the turmoil and ends up under the same tree. When he sees the princess he suspects who she is and starts a conversation. She changes him into a bird (Mot. D 150) and orders her slave-girl to bring him to a deserted island to die. The slave-girl takes pity on him and brings him to an island with lush vegetation, where he has a chance of surviving.

Badr Bâsim, still in the guise of a bird, is caught by a fowler and ends up being presented to the king. As the bird eats only human food, a woman finds out his true nature and undoes his transformation. When he wants to return home his ship is wrecked, and the waves carry him to a seashore with a white city. As he climbs ashore, a number of horses, mules, and donkeys try to chase him away (Mot. B 772), but he manages to enter the city. He seeks refuge



Jullanâr: Princess Jullanâr is Found by a Fisherman, by Albert Letchford (London: H. S. Nichols, 1897)

with a grocer, who explains to him that the city is inhabited by Magians. Their Queen Lâb is a wicked sorceress, and the animals that tried to chase him away were actually enchanted people trying to warn him. The grocer tells him about the queen's habit of taking an attractive young man to the

palace for forty days and then enchanting him. He also promises to protect him, since the queen respects his magic powers.

Soon afterward, Queen Lâb enters the grocer's shop and takes Badr Bâsim with her. In the palace, Badr Bâsim lives a life of luxury and delight. When one night he watches her make love to a bird, the grocer explains to him that the bird is one of her former slaves. Warning Badr Bâsim of Queen Lâb's magic tricks, the grocer sends him back to the palace. After he has confessed to Queen Lâb his bewilderment about what he has witnessed, Badr Bâsim that very night watches the queen take something red out of a red bag, which she changes into a stream. Next she takes some barley, sows it, and lets it grow into wheat. Then she gathers it and grinds it into flour. When Badr Bâsim informs the grocer about this procedure, he gives him some parched corn with which to counter Queen Lâb's magic. The next day the queen attempts to have him eat her magic biscuits, but Badr Bâsim manages to deceive her, instead giving her one of the grocer's biscuits. Immediately the queen turns into a donkey.

Badr Bâsim leaves town with the donkey and meets an old woman wanting to buy it. Thinking she has no money, Badr Bâsim says that he will sell the donkey only for 1,000 dinars. Much to his surprise, the old woman pays the money. Then she takes the donkey and Badr Bâsim back to Queen Lâb's palace, where she changes Badr Bâsim into a bird. Now the grocer alerts Jullanâr, and the troops of her family defeat Lâb and save Badr Bâsim. Confronted with all this might, al-Samandal now agrees to the marriage between Badr Bâsim and his daughter al-Jawhara.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. It is also quoted in the fourteenth-century *Kitâb al-Hikâyât al-'ajîba* (no. 6; Grotzfeld and Grotzfeld 1984: 79). It is a fairy tale, perhaps of Persian origin (Gerhardt 1963: 305–306), consisting of two parts: a love story in which good behavior is rewarded, and a love quest in which the hero falls in love by hearsay and sets out to conquer his beloved in magic worlds and dangerous lands. The text of the second part is about twice as long as that of the first part, and thus it goes into much more detail. In consequence, the first part appears to function as a mere introduction. The only time when the initial protagonist, Jullanâr, enters the scene again is toward the end, when after numerous magical encounters her son appears to be finally subdued by his female opponent, leaving his mother to resort to war as the only solution to free him. While Badr Bâsim sets the series of actions in the story's second part in motion by his request to marry Princess al-Jawhara, during the further cause of action he remains largely a passive object reacting to female agency. In this way he is acting similarly to other protagonists of the *Arabian Nights* stories, such as 'Azîz (see *'Azîz and 'Azîza*), although 'Azîz is driven by sexual desire more openly than Badr Bâsim. The story of Jullanâr is often associated with premodern and modern fairy tales about mermaids who by accident or on purpose enter the human world, such as the Danish author Hans Christian Andersen's *Den lille havfrue* (*The Little Mermaid*; 1836). An adapted version of the story's first part is also quoted as a "fairy tale" in the anonymous German collection *Feen-Mährchen* (1801; see Marzolph 2000: no.

12). Katharina Mommsen (1981: 147, 223–227) notes several references to the story in Goethe's *Faust*. The tale's final section contains motifs reminiscent of AT 325: *The Magician and His Pupil*.

**References:**

Chauvin 5: 147–151, no. 73; Abel 1939: 111–112; Bencheikh 1988: 109; Elisséeff 1949: 46; Galtier 1912: 146; Grunebaum 1946: 304–305; Hoang 2001: 57–61, 72–79; Horálek 1969: 187–188; Horovitz 1969: 187–188; Laveille 1998: 197–199; Østrup 1925: 66; Walther 1987: 95–104.

***Keys of Destiny, 450 The (Mardrus)***

Muhammad ibn Thailun (Tûlûn), the sultan of Egypt, is wise and just. He sends for all his officials to present their tasks, so as to evaluate them. Anyone who works hard but earns little is rewarded with a higher income, and vice versa. The last one to present himself before the sultan is the executioner, who complains that he has had nothing to do since the sultan ascended the throne. The sultan gives him an allowance. Finally, the sultan sees an old man whose task it is to guard a casket that contains some red earth and a manuscript. None of the sultan's sages are able to read the manuscript, and the old man tells them that the only one who can read the script is Sheikh Hasan 'Abdallâh, who was thrown into jail forty years ago. The sultan sends for the sheikh, who explains that the manuscript was brought from Iram, the marvelous city of Shaddâd ibn 'Âd (see *The City of Iram*). It contains the story of the sheikh's life:

Hasan is the son of a rich merchant in Cairo. After his marriage and a blissful period of ten years, he was struck by disaster. His father died, his possessions were destroyed by fire, his ships were wrecked, and he was reduced to poverty. One day Hasan met a bedouin at the market whom he took home as his guest. When the bedouin noticed how needy he was, he gave him some money and ended up buying him as a companion for his imminent journey. Hasan was happy to leave the money for his wife and departed together with the bedouin. They roamed through a desert until they reached a silver plain with a column of granite holding a statue made of copper with five keys attached to the statue's fingers. These were the Keys of Destiny. Hasan managed to shoot the keys down with arrows and was allowed to keep the golden and silver keys. These turned out to be the keys of misery and suffering, and from then on Hasan was afflicted by all kinds of distress, while the bedouin prospered. The bedouin, moreover, found a manuscript indicating the way to Iram, a place that harbors all the riches of the world. They killed a serpent in a black valley, and from the serpent's heart mixed with other ingredients the bedouin prepared an ointment that supplied him with wings (Mot. D 1375.3.1). Then the bedouin took him to Iram. When they arrived in Iram, which was now inhabited by the children of paradise, they found its palace surrounded by rivers of wine, rose water, and honey (Mot. F 771.7). In an enchanted garden they reached a pavilion in which a box of red powder was kept. The red powder was the elixir of the sages that would enable them to change metal into gold (see **Alchemy**).

Having acquired the red powder, the two companions returned to Cairo. Hasan found his house in ruins and learned that his whole family had died. The bedouin invited him to live in his palace and taught him the occult sciences. When the bedouin died, Hasan found the manuscript and read it. One day he was surprised by one of his neighbors while he was producing gold, and King Thailun wanted him to disclose his secret. Hasan refused, and he was put into prison.

After listening to Hasan's story, Sultan Muhammad appoints him vizier. They transform a certain quantity of lead into gold and build an enormous mosque. Hasan joins the sultan's court and dies at the age of one hundred years.

*The Keys of Destiny* is contained only in the Mardrus translation and does not feature in the Arabic manuscripts of the *Arabian Nights*. According to Chauvin, the story is quoted in two (Arabic?) manuscripts preserved in Paris and has been published in an edition of the *Mille et un Jours* (see *Thousand and One Days*). Chauvin also mentions a similar tale given in other sources (5: 42, no. 389).

**References:**

Chauvin 5: 39–41, no. 388; 7: 119, no. 388.

### ***Khalbas and His Wife and the Learned Man, 305* *The Tale of (Burton from the Breslau edition)***

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to save himself from being executed.

A man called Khalbas is married to a beautiful woman who has a lover. In their neighborhood lives a learned man who also has a beautiful wife. The lover tells Khalbas that he is in love with the learned man's wife and asks him to attend the assemblies in the scholar's house and speak up loudly toward the end of each session in order to warn him. Khalbas agrees, and during the assemblies the lover stays with Khalbas's wife unnoticed. After some time, however, the scholar becomes suspicious and prevents Khalbas from speaking up, in order to check on his own wife. It turns out that the scholar's wife is innocent, while Khalbas has been fooled all the time.

**References:**

Chauvin 8: 103–104, no. 78.

### ***Khalîfa the Fisherman of Baghdad, 231 (Burton from the Calcutta II edition)***

One day Khalîfa the fisherman is unlucky and draws up his nets in vain. At the second attempt he catches an ugly, disfigured ape, and at the third effort another ape. Finally he catches a fine fish. One of the apes instructs him to go to the bazaar and ask for Abu 'l-Sa'âdât, the Jewish money changer. He will offer money, but Khalîfa should insist that he exchange his ape with

Khalîfa's. It turns out that the apes actually signify the respective person's fortune, and with his fortune exchanged, the new ape will give Khalîfa ten dinars every day. Khalîfa follows the instructions and exchanges his fortune for Abu'l-Sa'âdât's. When he catches a lot of fish the next day, he is so excited that he loses his money again and even his clothes.

In need of some kind of dress, Khalîfa wraps himself in his net. In this outfit, he is met by Caliph **Hârûn al-Rashîd**, who is out for a ride. The caliph gives him his silk coat, and Khalîfa in turn teaches him to catch fish. To reward him, the caliph orders his servants to buy the fish, while he himself returns to the palace. One of the servants has no money, however, and tells Khalîfa to come to the palace later to fetch his dirham.

In the meantime, Caliph Hârûn al-Rashîd has bought a handsome slave-girl called Qût al-Qulûb. Since the caliph is very devoted to her, his spouse, **Zubayda**, becomes jealous. She drugs the girl with henbane, puts her in a trunk, and orders her slaves to sell the trunk at the market, without revealing its contents (Mot. N 91). Meanwhile, Khalîfa has been to the palace and has received his money. As he is on his way home, he passes by the market and sees the trunk being auctioned in which Qût al-Qulûb is hidden. Without knowing about the actual circumstances, he buys the trunk and finds in it the girl, who is still alive. Qût al-Qulûb then writes a letter to the caliph's slave dealer, who brings her back to the palace. Hârûn al-Rashîd is overjoyed and reprimands Zubayda. Khalîfa receives a monthly allowance of fifty dinars and becomes a rich man.

This tale is contained in the Egyptian manuscripts and the early printed editions. David Pinault (1991: 156) notices that the story is included in the Lucas manuscript in Paris, which was acquired between 1714 and 1717 in the Levant. Heinz Grotzfeld has located a version dated 1688 in a Berlin manuscript (1984: 86). These findings indicate that the story was part of the corpus of popular stories in the Arab world before the appearance of the European translations of the *Arabian Nights*; on the other hand, it is not certain whether the story was ever contained in an Arabic manuscript of the *Arabian Nights* before it was included in the nineteenth-century editions. According to Enno Littmann, the story belongs to the Baghdad period, but Victor Chauvin supposes that it originated in the Egyptian period, which seems more likely. At any rate, the story probably had parts added in different periods.

The story's main motif is that of the namesakes (Khalîfa the fisherman and Caliph Hârûn al-Rashîd) and their exchange of roles, which is related to the inescapable rulings of destiny. Although Mia Gerhardt (1963: 436–443) criticizes the story's somewhat chaotic setup and the many borrowed elements, she still deems it to be charming and original. The story's latter half is largely identical to the second part of *The Tale of Ghânim ibn Ayyûb*, both in motivation and characters. Daniel Beaumont (2002: 88–93) analyzes the story from the perspective of the psychoanalytic theories of Jacques Lacan and of the master-slave relationship, which he regards as an essential component of the motif of the "double." In this respect, the story of Khalîfa shows a reversal of the roles of master and slave, until

Khalîfa “emerges from the imaginary relation of the ego and submits to the symbolic order.”

**References:**

Chauvin 6: 18–20, no. 190; Bencheneb 1974b: 152–160; Chraïbi 1996: 40–43, 46–52, 66–69; Farmer 1945: 21; Rescher 1919: 18; Walther 1982: 82.

### *Khudâdâd and His Brothers, 347* (Burton referring Galland’s adaptation)

The sultan of the kingdom of Diyarbakr has no son. In a dream he hears a voice telling him that he should enter the garden after prayer and ask for a pomegranate from the gardener. Then he should perform another prayer. The sultan does as he is told and eats fifty of the pomegranate’s seeds, whereupon all of his fifty concubines become pregnant (Mot. T 511.1), except for one. Angered, the sultan sends the fiftieth concubine to his brother in Samaria, where it turns out that she is pregnant after all. When her son, Prince Khudâdâd (literally meaning [in Persian] “God-given”), has grown tall and strong, he is anxious to visit his father and fight his enemies. Meeting his father, he does not disclose his identity, instead introducing himself as a nobleman from Cairo. The king appoints him chief commander of his troops and tutor of the forty-nine princes.

The princes envy Khudâdâd and plot against him. One day they go out hunting and do not return. The king holds Khudâdâd responsible and commands him to search for them. As Khudâdâd roams through the country, he reaches a castle made of black marble. The only person present is a beautiful young woman who warns him of the ghou (see **Demons**) holding her prisoner in the castle. At that moment the ghou arrives, but Khudâdâd is able to overcome and kill him. In the castle he finds his brothers and frees them. The lady informs him that she is the daughter of a mighty king of Upper Egypt and goes on to tell her adventures (*History of the Princess of Daryâbâr*). She marries Khudâdâd.

Khudâdâd now reveals to the forty-nine princes that he is their brother. This only increases their envy, and they strike him with their swords until they believe him dead. Then they return to Harran, their father’s capital. The princess of Daryâbâr leaves Khudâdâd to fetch a doctor, but when she returns Khudâdâd has disappeared. The princess then returns to her mother, believing that Khudâdâd is dead. The sultan hears the news, too, and scolds his disobedient sons. When he is about to have the princess executed, an army of invaders approaches the capital. Suddenly a third army appears on the scene, chasing the invaders away. This turns out to be the army of Khudâdâd, whose wounds have healed and who has assembled a large force. Now they are all reunited and reconciled.

Together with *The Tale of Zayn al-Asnâm*, this story was added by the publisher to Galland’s adaptation *Les Mille et une Nuits* in a version prepared by the French Orientalist **Pétis de la Croix** without Galland’s knowing or approving of it. An Arabic version predating Galland is not known. In Ger-

man literature, the story provided the narrative scheme for Goethe's *Festspiel Lila* (1777; see Mommsen 1981: 39–46).

**References:**

Chauvin 6: 69–71, no. 237; Boratav 1948: 69–73; Clouston in Burton 13: 576–581; Grunebaum 1942: 283; Trapnell 1987: 9.

***Khusraw and Shîrîn and the Fisherman, 123***  
(Burton from the *Calcutta II* edition)

King Khusraw of Persia likes to eat fish. One day, as he is holding court together with his wife Shîrîn, a fisherman presents him with a fish and is given a reward of 4,000 dirhams. Shîrîn reproaches him for his generosity, arguing that henceforth, any courtier receiving less than that amount would think that the king holds him in less esteem than a fisherman. To retrieve the money, Shîrîn wants to outsmart the fisherman and asks him if the fish is male or female. The clever fisherman replies that the fish is a hermaphrodite, with both sexes. The king rewards him with another 4,000 dirhams. On his way out, the fisherman accidentally drops a dirham and bends over to pick it up. Shîrîn reproaches him for stinginess, as he will not even leave a dirham for the servants. The fisherman is called back and questioned, but he argues that he picked up the coin only lest someone might step on it, because the coin bears the king's portrait. Now Khusraw awards him yet another 4,000 dirhams and decides never again to listen to a woman's advice.

This anecdote is contained in the Egyptian manuscripts and the early printed editions. It has been popular in Arabic literature since its first occurrence in the *Kitâb al-Mahâsin wa-'l-addâd*, wrongly attributed to al-Jâhiz (d. 868). In this early version, the action takes place between Kisrâ Abarvîz and Shîrîn (*Arabia ridens* 2: no. 468). The couple mentioned here, Khusraw and Shîrîn, figure prominently as one of the stereotype couples of a famous love story, as immortalized by the Persian poet Nezâmi (d. 1209).

**References:**

Chauvin 5: 280–281, no. 164; Gerhardt 1963: 350.

***Khuzayma ibn Bishr and 'Ikrima al-Fayyâd, 213***  
(Burton from the *Calcutta II* edition)

In the days of the Umayyad caliph Sulaymân ibn 'Abd al-Malik, Khuzayma is a man famed for his wealth and generosity. One day he himself needs money, but his friends refuse to help him. 'Ikrima, the governor of Iraq, hears about his trouble, visits him at night, and gives him money without making himself known. As 'Ikrima's wife is suspicious about her husband's nocturnal absence, he is forced to tell her what he has done.

Khuzayma pays his debts and tells his story to the caliph, who appoints him governor of Iraq instead of 'Ikrima. On assuming his new position, Khuzayma discovers shortages in the treasury. He accuses 'Ikrima of theft and imprisons him. Now 'Ikrima's wife reveals to Khuzayma that it was her

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husband who saved him from his distress. 'Ikrima is freed, and both receive a reward from the caliph.

This tale about an exemplary act of generosity is contained in the Egyptian manuscripts and the early printed editions, except Breslau.

### References:

Chauvin 6: 21–22, no. 193; Gerhardt 1963: 348.

## *King, 408 Tale of Himself Told by the* (Burton from the Wortley-Montague manuscript)

The king starts his tale by telling his audience that he is the son of a merchant. When his father died he inherited some money, but then a large crowd of creditors showed up and he soon had to sell all his possessions. Next he started to roam the world.

One day he meets a pious man who leads him to a deserted city. He cleans the palace and finds a trap door giving access to a vault containing large amounts of gold and jewels. The pious man places him on the throne, telling him that now he is the city's sultan, who owns the treasure, and instructing him to give lavish alms to the poor. Then he disappears. On the third day a crowd enters the town, and the new sultan supplies food and money to everybody. Gradually the town is filled with people and starts prospering.

Meanwhile the man's two sons have started looking for him. The elder son arrives in his father's city and is appointed vizier to the sultan's right. The second son is met by the sultan and is eventually appointed vizier to the sultan's left. Their mother also leaves her town to search for them and meets a captain who has heard of the sultan's generosity and is about to deliver him a present. The captain takes her aboard his ship and arrives at her husband's city. After delivering his present, he is invited to stay overnight at the sultan's palace while the two viziers are ordered to guard the ship. They spend the night telling each other the story of their lives, and their mother overhears their conversation and recognizes them. In the end the whole family is reunited.

This tale is contained only in the Wortley-Montague manuscript. The story appears to be a mutilated version of the international tale-type AT 938: *Placidus (Eustachius)* (EM 10: 1069–1074), as it lacks the initial constitutive passages that mention the man's family and how they gradually lost each other. While the story of the *Island King and the Pious Israelite* contains a similar rudimentary version, a fully fledged version of AT 938 is given in *The King Who Lost His Kingdom* in the Breslau edition.

### References:

Chauvin 6: 162, no. 326.

## *King of Abyssinia, 419 The* (Habicht)

A rich and powerful king of Abyssinia neglects his army. As a solution, the vizier incites him to ask for the hand of the princess of Persia in marriage; as

her father might refuse, they would then have sufficient reason to wage war against the Persians. The king follows the advice, the Abyssinians defeat the Persians, and the Persian princess is married to the king. As the princess had a secret lover and already has a son in Persia, she arranges for her son to be brought to Abyssinia without anybody's recognizing him. When one day she kisses him, she is seen by the king. Enraged by her apparent unfaithfulness, the king sentences her to death, thinking the young man to be her lover (cf. Mot. J 21.2). An old woman hands the doubting king a talisman that will reveal anyone's deepest secrets. The king applies the talisman to his wife, and the truth is revealed.

A closely related tale is included in the narrative cycle enframed by the story of *Âzâdbakht and His Son* under the heading *The Story of King Sulaymân Shâh and His Niece*.

**References:**

Chauvin 8: 88–89, no. 58.

***King and His Chamberlain's Wife, 313 The Tale of the* (Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to prevent the king from executing him.

A king of Persia is addicted to the love of beautiful women. He hears about the beauty of the wife of one of his chamberlains, and he visits her. She refuses to comply with his wishes, and the king leaves her house, forgetting his girdle. Her husband finds the girdle and wants to divorce his wife, as he suspects her of indecent conduct. When he informs the king of his intentions, the king wonders why he would want to do that, and the chamberlain tells him *The Story of the Crone and the Draper's Wife*. Then the king informs him that he can be reassured, because "the lion did not do harm to the garden."

*The Tale of the King and His Chamberlain's Wife* is contained only in the Breslau edition. The story is a version of the international tale-type AT 891 B\*: *The King's Glove*, other closely related versions of which are given in *The King and the Virtuous Wife*, *The King and His Vizier's Wife*, and *Fîrûz and His Wife*.

**References:**

Chauvin 7: 123, no. 86; 8: 108, no. 86.

***King of Hind and His Vizier, 318 The Tale of the* (Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to ward off his execution.

The king of Hind is called Shâh Bakht. He has a sagacious and just vizier, but enemies incite the king against him. Subsequently the king has the vizier arrested and confiscates his possessions. However, the affairs of the kingdom fall in disorder. The king then holds a dispute between the former vizier and the impostor who denounced him, and the vizier is restored to his former position.

**References:**

Chauvin 8: 111, no. 91.

### *King Who Kenned the Quintessence of Things, 289* *The Tale of the (Burton from the Breslau edition)*

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to save himself from the gallows.

A king of advanced age and his son decide to become ascetics and worship God. When they suffer from hunger, the young man regrets his decision, and in order to make a living his father suggests that he be sold at the slave market. When asked about his qualities, the old man says that he knows the quintessence of jewels, horses, and men. He is bought by the chief of the sultan's kitchen and soon attracts the king's attention by his ability to cook a delicious meal. He then perceives that a pearl contains a worm, judges correctly that an untiring horse is sired by a young steed, and justly concludes that the king is the son of a baker, as his mother had seen no other way to engender a child so as to ensure continuous rule. He is richly rewarded.

This tale corresponds to the international tale-type AT 655: *The Wise Brothers* (EM 2: 874–887), another version of which, mentioning three different clever persons, is given in *The Story of the Three Sharpers* in the Wortley-Montague manuscript. For the tale's tradition, see the comment on the *Story of the Sultan of al-Yaman and His Three Sons*.

**References:**

Chauvin 7: 163, no. 63; 8: 92, no. 63; Clouston in Burton 12: 320–328.

### *King of Kochinchin's Children, 424 The Story of* *(Habicht)*

The king of Kochinchin is dying and conveys his last will to his children: his son Khânzâd will inherit the throne, since his other son, Murâd, is still too young. His daughter, 'Â'isha, should be married to the first stranger arriving in the city (Mot. T 62). After their father's death, his children comply with his wishes. When a stranger appears he is married to 'Â'isha and disappears with her. After three years Khânzâd becomes worried about his sister and departs in search of her. Following a luminous tree (Mot. K 1886.1.1), he crosses a desert and meets a dervish at the foot of a mountain. The dervish

tells him that a demon will prevent him and 'Â'isha from returning to their town. Another old man informs him that this country is enchanted by a demon named Abû Tawîl and takes him to a beautiful palace. It appears that 'Â'isha is held prisoner in this palace by her demon husband. Right now, her husband is away for forty days. When he returns he will spend three days with her before leaving again.

Meanwhile Murâd sets out to search for his brother and sister. His ship is wrecked, and he is cast ashore on an island where he finds a stone with a ring. When he removes the stone a giant *jinnî* appears who had been imprisoned there (cf. Mot. D 2177.1, R 181). In order to reward him for his release, the giant helps Murâd obtain the talisman with which he can destroy the demon holding his sister prisoner. Murâd applies the talisman, and by seizing the demon's external soul, which is hidden inside a bird (E 710), he forces him to restore Khânzâd, who had been turned into a dog, to his human shape (Mot. D 778). When he then kills the bird that contains the demon's external soul, the palace disappears, and the demon takes the shape of a handsome man. He tells them that he is actually a benevolent *jinnî* who had been transformed into an evil demon by **Solomon** as a punishment for not obeying his orders. Together they return to their empire, which in the meantime had been conquered by a hostile king. With the *jinnî*'s help they stage a popular revolt and free the country.

Habicht's text follows the enlarged Gauttier edition (1822–1823) of Galland's adaptation that in turn may ultimately derive from an Arabic or Persian manuscript owned by Langlès.

**References:**

Chauvin 5: 234–236, no. 134.

*King Who Lost His Kingdom and Wife and Wealth  
and Allâh Restored Them to Him, 316 The Tale of  
the (Burton from the Breslau edition)*

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier in an effort to ward off the king's wrath.

The king of Hind is pious and just. He is happily married and has two handsome sons. One day his kingdom is attacked and conquered by another ruler, and he has to flee with his family. On the way, robbers take their possessions, and the two sons lose their way and disappear. Moreover, the king's wife is kidnapped by Magians and taken away on their ship. All by himself, the king starts to roam through the country.

When he reaches the capital, he finds that the ruler of the empire has just died. In accordance with a traditional ritual by which the new ruler is chosen by an elephant (Mot. H 171.1, N 683), he is proclaimed king. Sometime later, the Magian's ship reaches the king's country. The two sons, who are employed as the king's servants without his knowing about them, each tell the story of their lives. Meanwhile their mother, whom the Magian has

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imprisoned inside a trunk, overhears them. They all recognize one another, and the woman is released. The Magian complains to the king about the unlawful freeing of his alleged slave, and the king recognizes his wife and children. The Magian is duly punished.

The story corresponds to the international tale-type AT 938: *Placidus (Eustacius)* (EM 10: 1069–1074), of which other, albeit inferior, versions are given in the story of the *Island King and the Pious Israelite* and in the *Tale of Himself Told by the King* in the Wortley-Montague manuscript. An early European version of this tale is contained in **Boccaccio's** *Decamerone* (2,6).

### References:

Chauvin 6: 164–165, no. 327 B; 8: 110, no. 89; Clouston in Burton 12: 343–368.

## *King Who Transferred His Soul into a Parrot, 441* *Story of the (Weil)*

This story forms part of the narrative cycle enframed by *The Forty Viziers*. It is told by the ruler's wife in order to make him distrust the advice of his viziers.

The king of India knows how to transfer his soul to the body of animals and teaches the art to his vizier. The vizier one day sees a dead parrot, and he challenges the king to transfer his soul to it. The king shows him that he can do it, and the vizier quickly has his own soul enter the king's body. The vizier in the king's shape then takes the king's place, while the king in the shape of the parrot flies away and is later sold to the queen. One day the vizier in the shape of the king wants to demonstrate his art to the queen. Just as the vizier's soul has entered the body of a dead goose, the king moves his soul from the parrot and back into his own body.

This story corresponds to the international tale-type AT 678: *The King Transfers His Soul to a Parrot*. It originates from the Indian compilation *Kathâsaritsâgara* (The Ocean of Streams of Stories) by Somadeva (eleventh century), from where it was also adapted into the Persian versions of the *Tuti-nâme* (Marzolph 1979: no. 10). The version given by Weil inspired the tale *Caliph Stork* by Wilhelm Hauff.

### References:

Chauvin 8: 157, no. 162.

## *King and the Virtuous Wife, 138 The (Burton from the Calcutta II edition)*

A king goes on a tour of his kingdom to inspect the situation of his subjects. When he gets thirsty, he asks a woman for some water. He is captivated by her beauty and asks her favors. She pretends to be obliging and hands him a book while she starts to make the necessary preparations. The book contains pious warnings against adultery, and the king repents. He goes away, and the woman tells her husband what happened. Thereupon the husband goes to the king to make sure that his wife was not touched by him, and the king reassures him by telling a parable.

The tale of *The King and the Virtuous Wife* is contained in the Egyptian manuscripts and some of the early printed editions. The story is a version of international tale-type AT 891 B\*: *The King's Glove*, other closely related versions of which are given in the stories of *The King and His Vizier's Wife*, *Fîrûz and His Wife*, and *The King and His Chamberlain's Wife*. In classical Arabic literature, the story is usually told about the Persian king Kisrâ Abarvîz. Besides its first recorded version in al-Bayhaqî's (tenth century) *al-Mahâsin wa-'l-masâwî* (*Arabia ridens* 1: 165–166; 2, no. 471), the tale is quoted in al-Damîrî's (d. 1405) *Hayât al-hayawân*, Ibn Hijja al-Hamawî's (d. 1434) *Thamarât al-awrâq*, al-Ibshîhî's (fifteenth century) popular encyclopedia *al-Mustatraf*, and al-Itlîdî's (seventeenth century) *I'lâm al-nâs* (no. 176).

**References:**

Chauvin 7: 120–121, no. 391.

***King and His Vizier's Wife, 182 The* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the first vizier to show that women are untrustworthy.

One day a king sees a handsome woman on the roof terrace of another house. He is told that the woman is his vizier's wife. Some days later he enters the house secretly and asks her to give herself to him. However, she says that she will prepare some food first and gives him a book to read in the meantime. The book contains admonitions against adultery, and the king, ashamed, leaves the house. He forgets his ring, however, which is later found by the vizier, who is afraid that the king would want to keep his wife for himself. The vizier visits the king and tells him that he had a flower garden, but it was trodden upon by a lion. The king, understanding the allusion, tells him that he has nothing to fear from the lion.

The tale of *The King and His Vizier's Wife* is contained in the Egyptian manuscripts and the early printed editions. The story is a version of international tale-type AT 891 B\*: *The King's Glove*, other versions of which are given in the stories of *The King and the Virtuous Wife*, *Fîrûz and His Wife*, and in *The Tale of the King and His Chamberlain's Wife*. The motif of demonstrating to the would-be lover that all women are alike (and hence preventing him from committing adultery) corresponds to Mot. J 81, which is also elaborated in a tale of Boccaccio's *Decamerone* (1,5).

**References:**

Chauvin 7: 122–123, no. 2; 8: 35, no. 2; Basset 1903b: 57.

***King of al-Yaman and His Three Sons, 375 Story of the* (Burton from the Wortley-Montague manuscript)**

This story is included in *The Tale of the Qâdî and the Bhang-eater*. It is told by the old man who has become the sultan's new boon companion.

By his two wives the king of Yemen has three sons. Since he does not like the second wife, he sends her son to the kitchen. One day the two other sons go out hunting, and the third son follows their example. He arrives in a dry riverbed and finds a string of pearls and emeralds. His two brothers take the necklace from him and set out to find its owner, who is a magic bird. The third brother departs, too, and reaches a town in which a lion devours a young woman every year (Mot. S 262). He kills the lion and marries the king's daughter. During the night he exchanges rings with her while she is asleep and writes into her hand that she should follow him to India if she loves him. He continues his journey to a town terrorized by an elephant that kills a young woman every year (Mot. S 262). He kills the elephant and is married to the princess. During their wedding night, he leaves her while she is still asleep and writes the same message as before in the palm of her hand. Next he reaches the city of the magic bird. An old man tells him that the bird belongs to a princess and that it is guarded by seven lions and forty slaves. He manages to overcome these obstacles and reaches the bedroom of the princess. He writes his message into her hand and sneaks out with the bird.

When he returns to his hometown he is met by his brothers, who take the bird from him, chase him away, and present the bird to their father. In the meantime the three princesses whom the younger brother met on the way arrive in the capital. They ask the king about their hero and recognize the third brother. The other two brothers are executed for their falseness, and the third brother becomes sultan.

When one day the sultan is hunting, he meets a man living in an underground cave. He tells him that there are actually three men hiding in the cave, all of whom have fled from their land. The sultan asks them to tell their stories, which they do: *History of the First Larrikin*; *History of the Second Larrikin*; *The History of the Third Larrikin*. When they have finished, the sultan asks them if they know stories about the ancient kings. Thereupon they tell him the *Story of the Sultan of al-Hind and His Son Muhammad*, the *Tale of the Fisherman and His Son*, the *Tale of the Third Larrikin Concerning Himself*, and *The History of Abû Niyya and Abû Niyyatayn*.

This tale is known only from the Wortley-Montague manuscript. The story's first part corresponds to the international tale-type AT 550: *Search for the Golden Bird*.

**References:**

Chauvin 6: 5–6, no. 182.

***King's Daughter and the Ape, 102 The (Burton from the Calcutta II edition)***

A sultan's daughter has her first sexual adventure with a slave. This experience turns her into a nymphomaniac. In order to be truly satisfied, one of her maids advises her to make love to a monkey. Consequently, the sultan's daughter buys a monkey and hides it in her room. When her father eventually finds out about her habit, she dresses as a slave and elopes with the mon-

key to Cairo, where she takes her abode in a place near the desert. A young butcher becomes suspicious of her and follows her to her home. He kills the monkey and marries the young woman. She is, however, too demanding for him. Finally her insatiable sexual appetite is cured by an old woman who tears two worms out of her belly.

This story is contained in the Egyptian manuscripts and some of the early printed editions. Rachid Bazzi (2002b) compares this story to similar tales found in al-Tanûkhî's (d. 994) *al-Faraj ba'd al-shidda* and *Nishwâr al-muhâdara*. His comparison is based on the plot configuration of the female character, her sexually active partner (either a black man or a demon), the witness, and the treasure. The *Arabian Nights* story of *Wardân the Butcher* is also quite similar. A monkey as a woman's sexual partner is also mentioned in the *Tale of the Third Larrikin Concerning Himself* in the Wortley-Montague manuscript.

**References:**

Chauvin 5: 178, no. 102; Bremond 1994b: 99–123; Najjâr 1994: 256–257; Yûnis 1998: 98–106.

***King's Son and the Merchant's Wife, 196 The*  
(Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the concubine.

A merchant is married to a handsome woman. To protect her from the covetous eyes of other men, he builds a pavilion for her outside the town. One day a prince passes by and sees the woman. He writes a letter to her and shoots it into the pavilion with an arrow. She responds to his letter, and he asks her to pull up a thread with a key fastened to it. He then hides himself inside a trunk that is deposited in the merchant's pavilion. The woman opens the trunk with the key she has previously been given, and the two enjoy blissful love for some time. When the king requests his son's presence, arrangements are made to have the trunk taken from the merchant's house. As it happens, during transport the trunk falls open and the secret is discovered.

This story is vaguely reminiscent of the stories about lovers hidden in a trunk (Elisséeff 1949: 99–100), such as in the international tale-type AT 1358 B: *Husband Carries Off Box Containing Hidden Paramour* (EM 3: 1055–1065).

**References:**

Chauvin 8: 48–49, no. 16; Basset 1903b: 70.

***King's Son and the 'Ifrît's Mistress, 204 The* (Burton  
from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the seventh vizier.

A prince takes a walk and arrives at a green meadow with trees and a stream. When he notices smoke rising up, he hides himself between the branches of a tree. Suddenly he sees an 'ifrît (see **Demons**) appear from out

of the water with a closed trunk on his shoulder. He opens the trunk and a girl emerges (Mot. D 2185). While the *jinnî* is fast asleep, the girl winks to the prince and blackmails him into making love to her by threatening to wake up her master. After having received his signet ring, she tells him that she has been abducted by the demon. In order to revenge herself on him, she has sworn to possess as many men as possible.

When the prince returns home, his father wants to execute him because he has lost the ring, but he is saved by the intervention of the viziers.

This story corresponds to the international tale-type AT 1426: *The Wife Kept in a Box* (EM 5: 186–192). The present version is a variation on the adultery motif in the frame story of the *Arabian Nights*, *The Story of King Shahriyâr and His Brother*, showing that this adventure also existed as a separate anecdote.

**References:**

Chauvin 8: 59, no. 24; Basset 1903b: 79–81.

### *King's Son and the Ogress, 188 The* (Burton from the Calcutta II edition)

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the concubine to the king to prove that viziers are not to be trusted.

As the prince goes hunting, his father entrusts him to the vizier's care. Alone, the prince sets out to chase a gazelle and gets lost in the wilderness. After spending the night in the open, he reaches a deserted city, where he encounters a beautiful woman all by herself. She tells him that she is the daughter of the king of the Grey Country. Three days ago she had been abducted by an *'ifrît* (see **Demons**). The demon, however, was burned by a shooting star and was forced to put her down at this spot. While traveling on together, the woman asks the prince's permission to follow a call of nature and returns in the shape of a hideous female ghoul. The prince prays to God to be delivered from danger. As he points to the *ghûla* with his hand, she falls from his horse, burned black as charcoal.

The narrator blames the vizier for his willful neglect, which was aimed at getting rid of the prince.

The story is more or less identical with *The Story of the Prince and the Ogress*, which is inserted into *The Story of King Yûnân and the Sage Dûbân*.

**References:**

Chauvin 8: 40–41, no. 8 B; Basset 1903b: 60; Bremond et al. 1991: 136.

### *King's Son of Sind and the Lady Fâtima, 383 History of the* (Burton from the Wortley-Montague manuscript)

A king of Sind is married a second time, while he has a son by his previous wife. The son treats his stepmother very badly, and an old woman advises her

to teach him a lesson. Following her advice, his stepmother tells him that he will remain a good-for-nothing until he has conquered Fâtima, the daughter of Sultan ‘Âmir ibn al-Nu‘mân. Having been told about her, the prince is intrigued and starts roaming the world until he meets an old man in a country filled with ghouls (see **Demons**) and wild beasts. The old man tells him that the sultan assigns three tasks to his daughter’s suitors: first they have to pick out cloverseed, sesame, and lentils from a large heap; then they must drink a cistern full of water; and finally they have to produce three thousand doors in a house in one night.

The prince continues his journey and arrives in the sultan’s city. On the way he shows kindness by feeding the wild beasts, grasshoppers, and jinn. When he asks for the king’s daughter in marriage, he is told to meet the three conditions. As he is facing the first task, sitting in despair before the heap of seeds, an army of grasshoppers helps him. Next the wild beasts drink all the water in the cistern, and finally the jinn produce the doors in a single night. Now the prince is given Fâtima in marriage.

When after some time he returns to his capital, he hears that the town is being besieged by the king of a nearby region. The princess now shows her command of the martial arts as a heroic fighter. Disguised as a man, she even captures the enemy king. In the end, all are happily reunited.

This tale is contained only in the Wortley-Montague manuscript. The story is a version of the international tale-type AT 554: *The Grateful Animals* (EM 3: 287–299).

**References:**

Chauvin 6: 199–200, no. 372.

***Kiss, 542 The Story of the (Reinhardt)***

Al-Ma’mûn makes a gesture to a slave-girl as if he is kissing her. His father **Hârûn al-Rashîd** is angry, but when he learns that al-Ma’mûn is in love with her, he presents her to him.

The story is quoted in al-**Itlîdî**’s (seventeenth century) *I’lâm al-nâs* (no. 117).

**References:**

Chauvin 6: 77, no. 245; Chraïbi 1996: 262.

***Labtayt, 67 The City of (Burton from the Calcutta II edition)***

In Labtayt (Toledo), a royal city in the land of Rûm (here meaning Andalusia), is a tower that is always locked. In following an age-old tradition, every new king adds a new lock. At one point, a king opens the tower and comes across treasures and all kinds of precious objects. He finds figures of Arabs on horses, with swords in their hands, ordaining that the Arabs will conquer the land. In the same year, Târiq ibn Ziyâd conquers Andalusia. Among the wonderful things Târiq acquires are **Solomon**’s table and a book that concerns the

properties of stones, herbs, minerals, talismans, and poisons, as well as the secrets of alchemy. He also finds a map of the entire earth, an elixir to change silver into gold, and Solomon's marvelous mirror, which shows the world's seven climates.

This tale is contained in the Egyptian manuscripts and the early printed editions. The story is part of the rich Arabic lore on Solomon, which often refers to the conquest of Andalusia and the wondrous objects that were discovered there, particularly the famous table.

**References:**

Chauvin 6: 90–91, no. 254; Athamina 1994: 162–163; Gerhardt 1963: 342–346; Littmann 1923: 36; Rehatsek 1880: 75–77.

***Lady and Her Five Suitors, 198 The* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the sixth vizier.

The daughter of a certain merchant who is often away on journeys falls in love with a merchant's son. As the young man is in jail for fighting, the young woman decides to try to release him. She visits the chief of police, the *qâdî*, the vizier, and the king, one after the other. They all admire her beauty and fall in love with her, and she invites them to her home. She then goes to a carpenter and orders him to make a cabinet with four compartments, one above the other, with locks. Since the carpenter asks her favors too, she asks him to add a fifth compartment. One after the other, the *qâdî*, the chief, the vizier, the king, and the carpenter come to see her, and as the next guest arrives each is told to hide in the cabinet. Finally they learn of each other's presence, and all are put to shame.

This tale is a version of the international tale-type AT 1730: *The Entrapped Suitors* (EM 8: 1056–1063), another version of which is given as *The Goodwife of Cairo and Her Four Gallants*. This tale-type is of ancient Indian origin and is probably documented as early as the second century B.C.E.. It was transmitted both to the Near East and farther on to Europe by its inclusion in versions of the *Book of Sindbâd*.

**References:**

Chauvin 8: 50–51, no. 18; Ahmed 1997: 26, 47–54; Basset 1903b: 73–75; Gerhardt 1961: 142; Walther 1982: 75.

***Lady with the Two Coyntes, 396 The* (Burton from the Wortley-Montague manuscript)**

This story is included in *The Goodwife of Cairo and Her Four Gallants*. It is told by the butcher.

The deputy governor's wife is beautiful, but she is neglected by her husband. In consequence, she covets her husband's horsekeeper. One day she tells her husband that her mother has died and that she has to attend the fu-

neral. She asks to be accompanied by the horsekeeper. When she returns after a blissful time, she tells her husband that she has inherited her mother's vulva, showing him her vulva from the back. Since she now needs an extra husband, she is also married to the horsekeeper.

This tale is contained only in the Wortley-Montague manuscript.

**References:**

Chauvin 6: 176–177, no. 336.

***Lady and Her Two Lovers, 187 The* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the second vizier to the king.

The king's executioner loves a certain woman and sends his servant to her. The servant seduces the woman when suddenly his master arrives at the house. The woman hides the young man in an underground chamber. Then the executioner makes love to her, but suddenly her husband knocks on the door. She tells her lover to take his sword and curse and threaten her. When her husband enters he should leave the house in a rush. The man does as he is told, and the woman informs her husband that the fellow was chasing a young man who had fled to the house and hidden himself in the underground chamber (Mot. K 1517.1). In this way she saves all her lovers and even earns the praise of her husband.

This story is a version of international tale-type AT 1419 D: *The Lovers as Pursuer and Fugitive*.

**References:**

Chauvin 8: 38–39, no. 7; Basset 1924–1926, vol. 2: 143–145, no. 65; Wesselski 1911, vol. 2: 185–186, no. 351.

***Larrikin, 376 History of the First* (Burton from the Wortley-Montague manuscript)**

This story is part of the *Story of the King of al-Yaman and His Three Sons*, which is included toward the end of *The Tale of the Qâdî and the Bhang-eater*.

The first larrikin's mother once bought a calf and fattened it. When the larrikin goes to sell it, a group of tricksters attempt to deceive him by pretending that his animal is not a calf but a kid. Accordingly, they offer him a much smaller amount than a calf would fetch. Although he is hard to convince, in the end he agrees to sell the calf, but he keeps the tail.

When he discovers that he has been duped, he starts out to take his revenge. First he dresses as a girl and joins the gang, in order to teach their leader a lesson. As the leader prepares to spend the night with the presumed woman, he tricks him into binding himself and then gives him a heavy beating. The leader then goes to the bathhouse to recover from his wounds, and the larrikin enters disguised as a sick man and flogs the leader once again.

Finally he has a bedouin lure the villains away from their camp. When that has been done he flogs the leader, who stays behind, for the third time. Then he leaves the country.

This story is a combination of the international tale-types AT 1551: *The Wager that Sheep are Hogs* and AT 1538: *The Youth Cheated in Selling Oxen*/ATU 1538: *The Revenge of the Cheated Man* (EM 11: 149–153).

**References:**

Chauvin 7: 150–151, no. 430; Gurney 1972: 150.

### *Larrikin, 377 History of the Second* (Burton from the Wortley-Montague manuscript)

This story is part of the *Story of the King of al-Yaman and His Three Sons*, which is included toward the end of *The Tale of the Qâdî and the Bhang-eater*.

The second larrikin once owned a few sesame cobs. When some merchants want to buy a load of sesame, he shows them one of the cobs and lets them pay for a whole load. When the merchants stay for the night, he devises a trick to chase them away. He tells them that his wife will die if any one of them will do so much as let a fart; then, when they are sleeping, he smears their buttocks with some paste so they imagine they have defecated in their sleep. In the morning, he accuses them of killing his wife, and they run away. When the merchants later discover that they have been duped, they return to claim their money back. This time, the trickster pretends to be dead and has himself buried in a grave (Mot. K 911.1). As the merchants find no other way to take revenge but to piss on his grave, he applies a red-hot branding iron to their buttocks (Mot. D 171). When they find out that he is still alive and return to demand their money, he is thus able to denounce them as some of his father's slaves that had run away. In order to be acquitted, they have to pay him more money, and he subsequently leaves the city.

The story corresponds to the international tale-type AT 1539: *Cleverness and Gullibility* (EM 8: 1104–1108). While single motifs in the variously structured versions are already attested in early modern European literature, the tale-type has remained popular in nineteenth- and twentieth-century oral tradition.

**References:**

Chauvin 7: 151–152, no. 431.

### *Larrikin, 378 The History of the Third* (Burton from the Wortley-Montague manuscript)

This story is part of the *Story of the King of al-Yaman and His Three Sons*, which is included toward the end of *The Tale of the Qâdî and the Bhang-eater*.

The third larrikin used to own a herd from which only one miserable bull remained. When nobody wanted to buy the animal, he cut it to pieces and

fed the meat to the dogs. Then he delivered the dogs to their owners, asking some money for the food.

One particular dog, which has only one eye, lags behind. When he tries to catch it, it runs into the house of a woman who has a one-eyed lover. When the man asks for "the one-eyed," she is afraid that he will betray her secret and offers him her bracelet. She discovers that he was after the dog, and he returns the bracelet. Fearing to be denounced by her, he leaves the city.

**References:**

Chauvin 7: 152, no. 432.

***Larrikin Concerning Himself, 381 Tale of the Third*  
(Burton from the Wortley-Montague manuscript)**

This story is part of the *Story of the King of al-Yaman and His Three Sons*, which is included toward the end of *The Tale of the Qâdî and the Bhang-eater*.

The third larrikin was once in love with the daughter of a wealthy merchant. Inasmuch as his proposal was turned down, the couple decided to elope together. When during their journey he fell asleep for some time, his beloved was raped by an ape. Later they arrive at a certain town and get married. As his wife is about to die, a year later, she advises him to marry only a virgin, as the delight of having sexual intercourse with the monkey had never left her. The man starts roaming the world.

This story is contained only in the Wortley-Montague manuscript. A monkey as a woman's sexual partner is also mentioned in *The King's Daughter and the Ape*.

**References:**

Chauvin 5: 178, no. 103.

***Larrikin and the Cook, 264 Story of the* (Burton  
from the Breslau edition)**

This story is inserted into *The Sleeper and the Waker*. It is told to caliph Hârûn al-Rashîd by Abu 'l-Hasan.

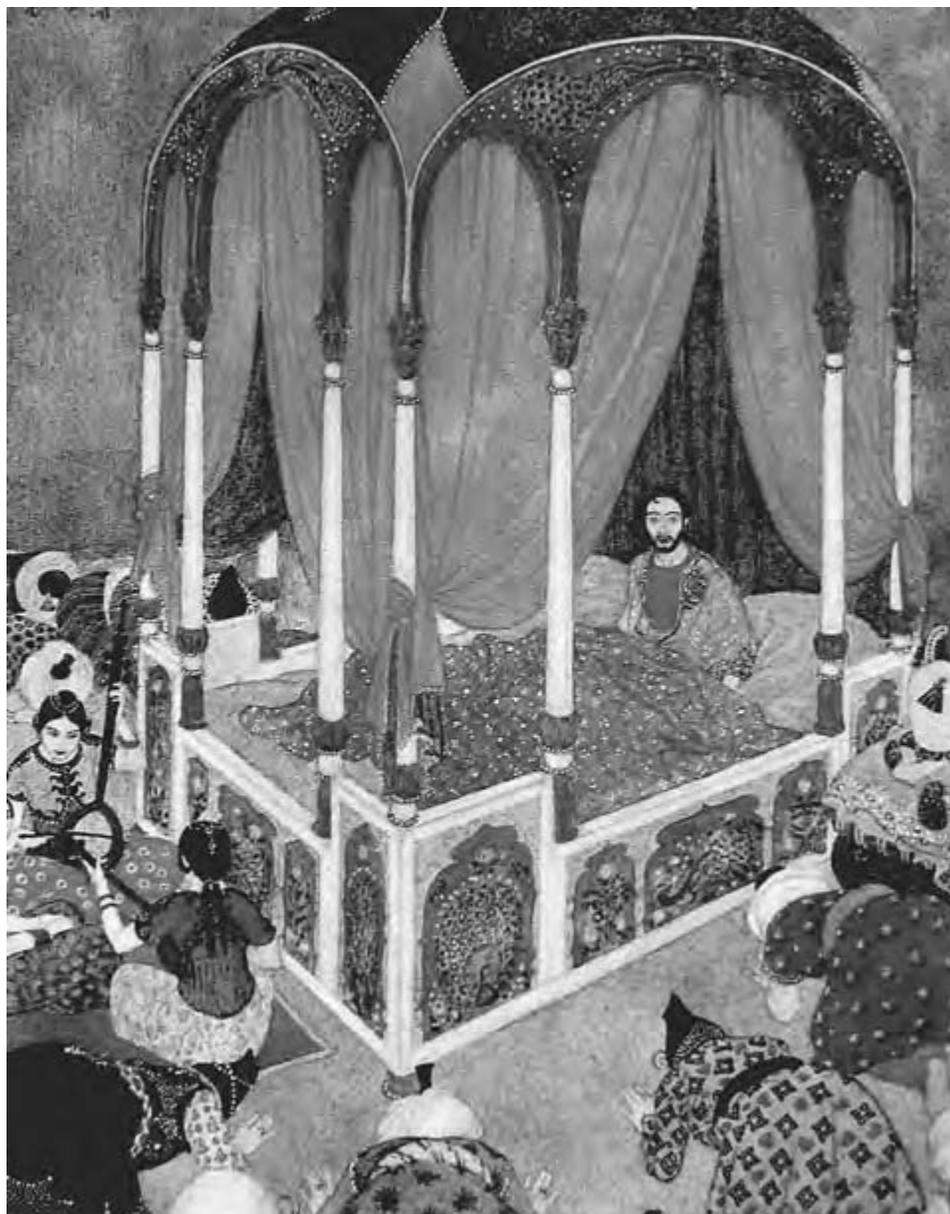
A trickster eats in a cook's shop but refuses to pay. When the cook gets angry, the trickster notices a freshly cut off horse tail in the shop and understands that the cook prepares his food with horse meat. He threatens to denounce him, and the cook no longer insists that he pay for his meal.

**References:**

Chauvin 7: 155, no. 436.

***Linguist-dame, the Duenna and the King's Son, 411*  
*The* (Burton from the Chavis manuscript)**

Only when the king of Rûm is at an advanced age is a son born to him. When the son has grown up the empire becomes impoverished, and the son



The Sleeper and the Waker: Abu 'l-Hasan Awakens in the Caliph's Bed, by Edmund Dulac  
(London: F. P. Hodder and Stoughton, 1907)

proposes to his father that they continue their lives as roaming dervishes. They leave the capital secretly and arrive in the capital of another empire. Intending to free them later, the son sees no other solution than to sell his parents to the sultan in exchange for a horse and some garments.

When he continues his journey he meets a horseman who gives him a letter and advises him to show it to the king of the capital for which he is heading. The young man happens to read the letter's content, stating that the person delivering the letter should be killed immediately (Mot. K 978)

because he betrayed the sender. The young man considers this inexplicable deceit a test by God.

He then arrives in a large city and hears about the princess, who wants to marry only the man who can answer her questions in a satisfactory manner. Whoever vanquishes her will win her love, but anyone who fails will be executed. In spite of warnings the young man asks for the princess in marriage and is subjected to the usual interrogation. The ensuing session of questions and answers goes according to the following pattern: what is the moving sepulcher whose inmate is alive? (the whale that swallowed Jonah); who are the two combatants who fight each other but not with hands or feet, nor do they ever speak? (two bulls); what is the tract of earth that saw the sun only once? (the bed of the Red Sea); what drank water during its lifetime and ate meat after its death? (the rod of Moses); what thing belongs neither to mankind nor to jinn, neither to the beasts nor to the birds? (louse and ant), etc.

For two consecutive days the young man is interrogated and manages to give satisfactory answers. Finally he asks her one question about his own situation to which she does not know the answer. The princess requests a delay until the following day. In the evening she visits him incognito to ply him with wine and worm the answer to the riddle out of him. When she leaves him, she happens to forget her robe, and when he finds the robe he realizes who she was. The princess intends to present the answer to his riddle when he returns to the palace the next day, but he shows her the robe and her stratagem is disclosed. The king arranges the marriage between them. Later the other king is prepared to set the young man's parents free.

This tale is contained only in the Chavis manuscript and related sources. The story opens with an introduction employing a set of traditional motifs such as the child born to aging parents. The story's first part contains the motif of the Uriah letter that figures most prominently in AT 910 K: *The Precepts and the Uriah Letter*/ATU 910 K: *Walk to the Ironworks* (EM 5: 662–671). In Arabic literature, this motif was known since **Abu 'l-Faraj al-Isfahânî's** (d. 967) *Kitâb al-Aghânî* (*Arabia ridens* 2: no. 437). Here, however, besides lacking motivation, the motif is not developed any further, in this way remaining a "blind motif." The story's second part corresponds to the international tale-type AT 851 A: *Turandot*/ATU 851: *The Princess Who Can Not Solve the Riddle*.

#### References:

Chauvin 5: 194–195, no. 114.

### **Loser, 465** *The (Mardrus)*

This story is included in the narrative cycle called *Charming Tales of Careless Youth*.

A young merchant in Damascus has a shop. One day a beautiful woman passes by, and the following day she returns accompanied by a still more beautiful young woman. The merchant marries the young woman but soon finds her in bed with another man. In consequence he divorces her. Only

then he finds out that the two women had made use of his assistance without letting him know. The young woman had needed him as an interim husband, because she had been divorced by her husband who now wanted her back. According to the legal prescriptions, she was required to be married to another man and be divorced by her new husband. Only then was she allowed to marry her previous husband again.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Yacoub Artin Pacha's *Contes populaires de la vallée du Nil* (Paris 1895; see Nowak 1969: 449). The topic of a legally required intermediate marriage before a man can remarry a woman he has divorced is also mentioned, albeit cursorily, in stories such as '*Alâ*' *al-Dîn Abu 'l-Shâmât, Mahmûd and His Three Sons*, and *Salîm of Egypt*.

**References:**

Chauvin 9: 81.

### *Lover Exposed by Way of a Special Perfume, 510* *The Story of the (Wortley-Montague)*

This story is part of *The Story of the Two Viziers and Their Children*.

One day a man approaches al-Mahdî, the king of the Safat Islands, with a complaint. He appears to be a merchant who had deposited some money with his wife, who later pretended that the money was stolen. The king gives the man a flask of a very special perfume and tells him to present it to his wife, expecting that she will give it to her lover. He gives orders that his men should watch the city gates and detect the smell of the perfume. In this way the thief is finally caught (Mot. H 44).

The story is documented in Arabic literature since Ibn al-Jawzî's (d. 1201) *Akhhâr al-Adhkiyâ'* (*Arabia ridens* 2: no. 1171).

### *Lover Who Feigned Himself a Thief, 76 Tale of the* *(Burton from the Calcutta II edition)*

A young man of exceeding beauty is dragged before the governor of Basra, Khâlid ibn 'Abdallâh al-Qasrî. The boy confesses that he had entered a certain house as a thief. Just when they are about to cut off his hand, a young woman comes forward telling them that he is her lover and that he had confessed only so as to protect her honor. Now everything is put right.

The *Tale of the Lover Who Feigned Himself a Thief* is contained in the Egyptian manuscripts and the early printed editions. It is known since Ibn al-Sarrâj's (d. 1106) *Masâri' al-'ushshâq* (Paret 1927b: 60, no. 155), and versions of it are given in Ibn Qayyim al-Jawziyya's (d. 1350) *Rawdat al-muhibbîn*, al-Ibshîhî's (fifteenth century) *al-Mustatraf*, and al-Itlidî's (seventeenth century) *I'lâm al-nâs* (no. 17).

**References:**

Chauvin 7: 134–135, no. 403; Athamina 1994: 165–166; Gerhardt 1963: 125–130; Pinault 1992: 26–30; Qalamâwî 1976: 103–104.

**Lovers of Basra, 220 The** (Burton from the Calcutta II edition)

Hârûn al-Rashîd, unable to sleep, asks the famous writer al-Asma'î (d. ca. 831) and the poet Husayn al-Khalîf to tell him a story. Husayn tells him that he once went to Basra to present a poem to the governor.

While he is walking through town he gets thirsty and asks for some water. In the house, he notices a beautiful young woman who reveals to him that she is in love with a young man who used to pass by the house. Once he had entered the house while she was playing about with one of her slave-girls, and in consequence he broke off all contact with her. Husayn offers to help her and takes a letter from her to the man, but the young man does not want to comply. Sometime later, Husayn returns to the house and finds out that now the young woman rejects the efforts at reconciliation by the young man. In the end, however, the two lovers are married.

This story is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also mentioned in al-Ifîdî's (seventeenth century) *I'lâm al-nâs* (no. 73). The story is virtually identical with both *The Loves of Jubayr ibn 'Umayr and the Lady Budûr* and *The Loves of the Lovers of Basra* (Burton S 5: 65) in the Wortley-Montague manuscript.

**References:**

Chauvin 5: 118, no. 54; Gerhardt 1963: 130–137.

**Lovers of the Banû Tayy, 145 The** (Burton from the Calcutta II edition)

The story is told by Qâsim ibn 'Adî.

Once, as Qâsim came to the waters of the Banû Tâ'î, he saw two groups of people arguing. In one of the groups was a young man wasted with illness who sang some verses. Suddenly a girl in the other group, hearing the song, hurried toward him, in spite of the efforts by the others to hold her. The two embraced each other and fell dead on the spot. United in death, they were buried together in one grave (Mot. T 86).

This story of passionate love is contained in the Egyptian manuscripts and most of the early printed editions. It is also quoted in Ibn al-Sarrâj's (d. 1106) *Masâri' al-'ushshâq* (Paret 1927b: 17, no. 35).

**References:**

Chauvin 5: 111, no. 45; Bremond 1991b: 4; Gerhardt 1963: 125–130.

**Lovers of the Banû 'Udhra [1], 107 The** (Burton from the Calcutta II edition)

One day, a man of the tribe of Banû 'Udhra falls in love with a woman of his tribe. As the woman rejects him, the man becomes ill and wastes away. As he is about to die, she finally agrees to visit him, and on seeing his woeful state she repents. It is too late, however, and the lover dies. The woman, deeply affected by his love, dies soon after, and both are buried together (Mot. T 86).

## 274 *Lovers of the Banû 'Udhra [2], The*

This story is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in **Dâwûd al-Antâkî's** (d. 1599) *Tazyîn al-aswâq*. The people of the tribe of Banû 'Udhra are famous for their passionate and self-renouncing love.

### References:

Chauvin 5: 106–107, no. 37; Gerhardt 1963: 125–130, 385.

## *Lovers of the Banû 'Udhra [2], 218 The* (Burton from the Calcutta II edition)

**Hârûn al-Rashîd** is unable to sleep and asks Jamîl ibn Ma'mar al-'Udhri to tell him a story. Jamîl tells him how he was once desperately in love with a young woman.

When the young woman's family departs, he rides after them in his oldest clothes. He falls asleep on his camel and wakes up only when he has reached a beautiful meadow with trees. He reaches a tent where a young man is weeping sorely. At night he notices that the young man has female company. The next day the young man explains to him that he belongs to the Banû 'Udhra and is in love with his cousin. Her father refused to marry them, and now they meet in secret. Jamîl offers to help him elope with her, but on the appointed day she does not turn up. Much to their dismay, they find out that she has been devoured by a lion. The young man now dies of grief, and the lovers are buried together in one grave (Mot. T 86).

This story is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also mentioned in the *Kitâb al-Mahâsin wa-'l-addâd*, wrongly attributed to al-Jâhîz (d. 868), **Ibn al-Sarrâj's** (d. 1106) *Masâri' al-'ushshâq* (Paret 1927b: 18, no. 40), al-**Ibshîhî's** (fifteenth century) *al-Mustatraf*, **Dâwûd al-Antâkî's** (d. 1599) *Tazyîn al-aswâq*, and al-**Itlîdî's** (seventeenth century) *I'lâm al-nâs* (no. 74). The story gives a typical account of Udhrite love, an all-consuming passion that ultimately can lead only to death.

### References:

Chauvin 5: 116, no. 52; Gerhardt 1963: 422–423; Grunebaum 1942: 279; Najjâr 1994: 259–262; Rehatsek 1880: 82–84.

## *Lovers of al-Madîna, 222 The* (Burton from the Calcutta II edition)

The story is told by Ibrâhîm al-Mawsilî.

One day a young man came to Ibrâhîm's house and asked him to compose a melody for a poem that he had written. When Ibrâhîm sang his composition, the boy fainted. He then explained that he came from Medina and once saw a group of young women. He fell in love with one of them, and for a while they corresponded through verses. Later they arranged a meeting, but their case became known and her father firmly rejected his proposal. One night Ibrâhîm sang the song in the presence of Ja'far the **Barmakid**, who sum-

moned the young man to the palace so as to hear his story. The young man repeated his story for **Hârûn al-Rashîd**, and the caliph ordered the two lovers to be married.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in al-Nawâjî's (d. 1455) *Halbat al-kumayt*, al-Itlîdî's (seventeenth century) *I'lâm al-nâs* (no. 88), and Dâwûd al-Antâkî's (d. 1599) *Tazyîn al-aswâq*.

**References:**

Chauvin 5: 119, no. 55; Gerhardt 1963: 130–137.

**Lovers of Syria, 384 History of the (Burton from the Wortley-Montague manuscript)**

Of two brothers in Syria, the poor one had a son and the rich one had a daughter. The two children were in love, but the girl's father opposed a marriage. When other suitors appear, the young woman elopes with her cousin. They reach a city on the seashore and board a ship. While the young man is away selling their ass, the ship sails away with the girl. When the ship moors at a certain city and the captain goes ashore, she dresses as a man and takes command of the ship. She sails to a city where she asks the king to send her forty maidens, and sails away with them. After some time they moor at a ruined city where pirates are hiding. She asks them to slaughter some sheep and then puts drugs into the meat. When the pirates are asleep she kills all of them except their leader. Finally they reach a certain town where they dress as slaves. The sultan of the city has just died, and they choose a new sultan by letting a bird make the selection. The bird alights on the young woman, and she is chosen as the new sultan (Mot. H 171.2).

After a while the young woman in disguise is married to the vizier's daughter, but she does not touch her, instead telling her about her secret. Then she orders a bathhouse and a coffeehouse to be built with a portrait of her above the entrance. She makes it a rule that everyone has free access to the bath and can drink coffee for free. Meanwhile her father has set out to search for her, and when he reaches her town he visits the bathhouse and recognizes her portrait (Mot. H 21). Her cousin, who is also looking for her, sees the portrait and is taken to the palace too. They are followed by the ship's captain, the king of the forty maidens, and the leader of the pirates. When all are gathered before her, the sultan tells them her story. The leader of the pirates is punished, the others are rewarded, and the sultan, now recognized as a woman, is married to her cousin. He is proclaimed sultan in her place.

This story is contained only in the Wortley-Montague manuscript. It corresponds to the international tale-type AT 881: *Oft-proved Fidelity* (EM 5: 172–175)

This tale-type's origin has been variously suggested as the Near East or Europe. As all of the available versions are quite young, either suggestion is difficult to prove. An early European version of this tale is contained in **Boccaccio's Decamerone** (2,7).

**References:**

Chauvin 5: 94–95, no. 30.

***Loves of the Boy and Girl at School, 109 The*  
(Burton from the Calcutta II edition)**

A boy and a slave-girl go to school together. The boy falls in love with the girl and writes some love verses on her tablet. She answers his verses with verses of her own. The teacher then finds the tablet and sees the messages. He adds a third poem. When finally the owner of the slave-girl sees the tablet, he adds another poem and allows the two lovers to marry.

This story is contained in the Egyptian manuscripts and some of the early printed editions. It is also contained in al-Qalyûbî's (d. 1658) *Nawâdir*.

**References:**

Chauvin 5: 108, no. 39; Gerhardt 1963: 125–130.

***Lunatic, 361 The Story of the First* (Burton from the  
Wortley-Montague manuscript)**

This story is part of *The Sultan Who Fared Forth in the Habit of a Darwish*.

The first lunatic was once a merchant. One day an old woman came to his shop and purchased an expensive piece of cloth. She returned every day. On the fifteenth day she pretends that she has forgotten her purse and asks him to come with her to her home. Before they reach the house he has to be blindfolded, however. When the blindfold is removed, he finds himself inside a beautiful palace with fifty slave-girls on chairs and a ravishing beauty on a throne. He marries the young women's leader and leads a blissful life for some time.

After a while he asks permission to visit his mother. When he leaves the house he is blindfolded again, and he is ordered to return to a certain spot at a certain time. In this way he is allowed to visit his mother regularly. In the meantime, a slave-girl tells him how his mistress came to fall in love with him. One day after a bath she had gone to a flower garden. On the way she had passed by his shop and had fallen in love with him. That is why she had arranged to smuggle him into her home.

One day a woman with a precious cock made of ore visits the bazaar. He wants to buy the cock, and instead of payment the woman only asks permission to kiss him on his cheek. When he agrees, she bites into his cheek and leaves a distinct mark (Mot. K 2021.1). He presents the cock to his wife, but she is angry, since the old woman had been sent by her to test his faithfulness. Since he has not passed the test, he is chased away. The young man does not overcome his sorrow, this being the reason for his stay in the lunatic asylum.

The sultan assigns his vizier to find the man's beloved within three days. When it turns out that she is the sultan's daughter, the relationship is restored.

This story is contained only in the Wortley-Montague manuscript. While the tale of *Hârûn al-Rashîd and the Youth Manjâb* in the Wortley-Montague manuscript is more or less identical to the present story, another version with inverted gender roles is given in *The Tale of the Portress* in the Calcutta II edition.

**References:**

Chauvin 5: 102–103, no. 176; cf. also 5: 101–102, no. 175.

***Lunatic, 362 The Story of the Second* (Burton from the Wortley-Montague manuscript)**

This story is included in *The Sultan Who Fared Forth in the Habit of a Darwîsh*.

The second lunatic once was a merchant. One day a young woman came to his shop and handed him a love letter. In return he gave her a beating and refused to respond to her advances. After some time a beautiful young woman came to his shop to buy jewelry, telling him that she was the *shaykh al-islâm*'s daughter. When he proposes to marry her she agrees, but he warns her that her father will attempt to ward him off by pretending that she is crippled and deformed. The young man nevertheless manages to conclude the marriage. As his bride is revealed, he notices that she is not the one he intended, but someone else who is ugly and hideous. Soon the young woman who tricked him into this situation visits him again to tell him that she deceived him in order to punish him for his insulting behavior. She turns out to be the very same girl whose advances he had rejected before. She now instructs him how to dissolve his marriage: he is to invite some Gypsies and musicians to the house of his wife's father and tell him that these are his family, upon which the *shaykh al-islâm* will certainly agree to a divorce. When the divorce is arranged, the young man marries the beautiful woman.

This tale is known only from the Wortley-Montague manuscript. Except for the introductory passages, the story is virtually identical to the story of *Women's Wiles* in the Breslau edition.

**References:**

Chauvin 6: 174, no. 331 B. '.

***Mad Lover, 146 The* (Burton from the Calcutta II edition)**

Abu 'l-'Abbâs al-Mubarrad, a ninth-century grammarian and rhetorician, arrives at the monastery of Hiraql that serves as an asylum for mentally de-ranked people. One of the "madmen" quotes wise words about love and recites a poem. As Abu 'l-'Abbâs remarks to him that his beloved is sure to have died, the madman himself passes away. Abu 'l-'Abbâs is reprimanded by Caliph al-Mutawakkil.

This story is contained in the Egyptian manuscripts and most of the early printed editions. It is also quoted in al-Mas'ûdî's (d. 956) *Murûj al-dhahab*,

Ibn al-Sarrâj's (d. 1106) *Masâri' al-'ushshâq* (Paret 1927b: 11, no. 8a-b), Ibn Hijja al-Hamawî's (d. 1434) *Thamarât al-awrâq*, Dâwûd al-Antâkî's (d. 1599) *Tazyîn al-aswâq*, and Itlîdî's (seventeenth century) *I'lâm al-nâs* (no. 58). Claude Bremond (1991b: 3–6) compares several versions of the story in the works of Yâqût (d. 1229), Ibn al-Sarrâj (d. 1106), al-Khâlîdî (tenth century), and al-Ibshîhî (fifteenth century). In addition to the story's being embedded in a series of anecdotes about fatal love affairs, Bremond also discerns a mystical component in its relation to the setting of the Christian monastery. The story's meaning remains unclear, however, since the status of the fool is not evident, and the roles of Abu 'l-'Abbâs al-Mubarrad and al-Mutawakkil are somewhat strange.

**References:**

Chauvin 5: 111, no. 46; Chraïbi 1992: 127, 131; Gerhardt 1963: 125–130; Sallis 1999: 136–142.

### *Ma'dikarib, 538 The Story of (Reinhardt)*

Caliph 'Umar asks 'Amr ibn Ma'dikarib about the most cowardly, artful, and courageous persons that he knows. 'Amr replies that the greatest coward was the man who fell dead when he heard Ma'dikarib pronounce his name; the most resourceful was he who descended from his horse when Ma'dikarib pledged to attack him only while riding his horse; the most courageous was a young man who refused to submit to him and became his ally. Later he was killed when they kidnapped his beloved cousin.

This tale is contained only in the Reinhardt manuscript. It is also quoted in al-Itlîdî's (seventeenth century) *I'lâm al-nâs* (no. 6).

**References:**

Chauvin 6: 71–72, no. 238; Chraïbi 1996: 258.

### *Mahmûd and His Three Sons, 550 The Story of (Reinhardt)*

Mahmûd, a rich merchant in Cairo, has three sons, called Sulaymân, 'Alî, and Husayn. When the family goes on pilgrimage, the parents die on the way back. The three brothers become impoverished and enter a pyramid to find a treasure. Husayn falls into a pit and is left behind, his brothers supposing him to be dead.

Meanwhile, Husayn has survived and starts roaming through a magical landscape. He arrives at a deserted golden palace, where he finds magical objects that are meant to be in his possession. He continues his journey to the town of Tûrîz, where he befriends the military scout Ya'qûb and falls in love with Princess Barq al-Thana'. The town is attacked by an enemy king, and Husayn defeats the enemies with his magic sword and marries the princess. At one point he meets two beggars who turn out to be his brothers. They each tell him their stories.

'Alî went to Mecca, where he found a purse with money. He returned it to its owner but did not receive a reward. After three years he sailed to India,

where he was invited by a merchant to marry his wife in order to enable him to remarry her after a second divorce. Instead, the wife fell in love with 'Alî and instructed him not to divorce her. The merchant, who was the owner of the purse that 'Alî had found in Mecca, appealed to a judge to decide. The judge's verdict was in favor of 'Alî. When his wife died he returned to Egypt, suffering shipwreck on the way.

Sulaymân told them that his peregrinations brought him to the City of the Lovers, where everyone owns a garden and enjoys the pleasures of love. He was invited by the vizier's son, who asked ten female singers to tell them about their love adventures. Each of the stories elaborates the joys of sex: the first woman used to be a lesbian and was initiated into sex by rape; the second one was bought by a young man who paid a lot of money to take her virginity; the third one, whose husband had just died, surprised a blind man with his member erect; the fourth one grew up with her father's black slave, who showed her how to use his instrument; the fifth one fell in love with a young man in prison; the sixth one surprised her servant having sexual intercourse with a she-mule and invited him to have it with her instead; the seventh one was married to an old husband and was then invited to join a young and vigorous lover; the eighth one surprised her black servant with her maid and promised to remain silent in return for being satisfied by him; the ninth one used to prefer young boys until one day she met an experienced man; the tenth one used to be pious until one day a boatman noticed her beauty and raped her. After listening to the stories, Sulaymân continued his journey.

Later Husayn visits the country of the infidels, where he marries King Abrâ Shâh's daughter Sabîha after she has converted to Islam. He then defeats an enemy king who covets Sabîha. A struggle with the Christians follows for possession of the city of Tûrîz and for the love of Princess Bughyat al-Qalb, with whom Husayn has fallen in love. Husayn is captured and freed by two military scouts. He then disguises himself as a Christian and manages to enter the Christian palace. Bughyat al-Qalb and the vizier's daughter, Nûr al-Masîh, convert to Islam and escape together with Husayn. After some additional adventures, Husayn finally marries Bughyat al-Qalb.

When Bughyat al-Qalb and Nûr al-Masîh are kidnapped by a Christian magician, Husayn and his scouts set out to free them. They are assisted by the magician's daughter Shumûs, who frees Husayn and his comrades, protects them against the magician's charms so that they can kill him, and eventually joins Husayn in marriage.

Barq al-Thânâ' bears Husayn a son named Murâd. When a dervish describes the **Amazon** princess Hayât al-Rûh to Murâd, he sets out to meet her. With the help of magical powers procured by Shumûs, Murâd and his company cross a desert and reach the town of his beloved. When Husayn proposes to marry her and she refuses, he declares war. In the ensuing combat, Hayât al-Rûh manages to vanquish several of Murâd's men, including his scouts. When finally fighting Husayn, she realizes him to be the stronger, but she manages to dumbfound him by showing him her beautiful face. She takes him prisoner but has meanwhile fallen in love with him. Soon the two

beloved marry, and Hayât al-Rûh's town is governed by an experienced old man from Murâd's company.

This tale is contained only in the Reinhardt manuscript. The story is constructed in three parts. The initial part bears some similarity to stories like *The Second Shaykh's Story* in that two brothers leave their youngest brother in a pit; the implied potential of treachery, however, is not developed, the brothers here being sincerely convinced of their younger brother's death. The story's second part develops the adventures of each of the brothers separately. Husayn's adventure follows a fairly traditional pattern of heroic romance. 'Alî's adventure is very similar to the first part of the *Story of Sultan Salîm of Egypt* in the Habicht (Gauttier) edition, while also containing motifs from the tale of *Yûsuf and the Indian Merchant* in the same edition. Sulaymân's adventure elaborates on the pleasures of bisexual activity as constituting the superior way of life, even if initiated forcibly by rape. The story's third part then returns to heroic romance, while delivering its ultimate message in the final passages. In the light of this message, Sulaymân's tale can be seen as a prefiguration, since the ultimate fate of the Amazon city also lies in abandoning its previous way of life and having men rule in both sexuality and social life.

**References:**

Chauvin 6: 75–76, no. 240; Chraïbi 1996: 227–249, 264.

### *Mahmûd and His Vizier, 437 The Story of Sultan* (Weil)

This story forms part of the narrative cycle enframed by *The Forty Viziers*. It is told by the ruler's wife in order to make him take a firm decision.

A dervish visits Sultan Mahmûd's vizier and asks for an allowance. The vizier agrees, on condition that they will tell the sultan that the dervish teaches him the language of birds.

As the sultan is later eager to learn about the vizier's progress, he asks him to translate the conversation of two owls. While the vizier at first is reluctant, he later pretends to have understood and explains the following. The owls wanted their children to marry. When the young male's father asked for a dowry of five hundred ruined villages, the young female's father agreed. Furthermore he mentioned that as long as the present sultan would rule, there would be no lack of ruins (Mot. J 816.1). The sultan is aware of the allusion to his government and from then on takes better care of his country.

This anecdote has been known, without the introductory passage, in Arabic literature since al-Mas'ûdî's (d. 956) *Murûj al-dhahab*. Closely related versions are also contained in al-Ibshîhî's (fifteenth century) *al-Mustatraf* and al-Itfidî's (seventeenth century) *I'lâm al-nâs* (no. 437). While the action rarely changes, various protagonists have been mentioned, such as the Persian ruler Bahrâm, the governor al-Hajjâj, or the caliphs 'Abd al-Malik ibn Marwân and al-Ma'mûn (*Arabia ridens* 2: no. 414). In terms of moral, the tale is contrasted by the tale of King *Anûshirwân*.

References:

Chauvin 8: 129, no. 119; Würsch 1994.

***Maiden Who Was Transformed into a Gazelle, 498***  
***The History of the (Wortley-Montague)***

This story is part of the continuation of *Uns al-Wujûd and al-Ward fi 'l-Akmâm* in the Wortley-Montague manuscript. It is told by the hunter.

A huntsman out hunting pursues a gazelle. Suddenly the gazelle stands still before him and starts to weep. He captures the gazelle alive and gives it as a present to the sultan. At night the gazelle changes into a young woman who tells her story.

She was living with her father, who took a new wife after her mother had died. Her father's second wife was jealous of her and cast a spell on her that turned her into a gazelle for sixty days. She ran away and was found by the huntsman.

The king takes the young woman as his favorite concubine, but his seven slave-girls are jealous of her. Although they are pregnant, he has them locked up. In confinement, they give birth to seven sons, while his present favorite gives birth to two girls. The sultan later goes for a walk together with his two daughters, and he meets the seven boys. He talks to them and is filled with admiration. Through the cook he finds out who the boys are and finally he is reunited with his sons.

This tale is contained only in the Wortley-Montague manuscript. The unusual tale is a combination of two episodes, the first dealing with transformation. The second episode incorporates elements reminiscent of the tales of the innocent persecuted heroine, whose potential, however, is not developed.

***Mâlik ibn Mirdâs, 547 The Story of (Reinhardt)***

Mâlik ibn Mirdâs has a dream that a daughter will be born to him who will dishonor him. In spite of the prophecy he spares the daughter of his first wife. The girl al-Khansâ' grows up to be a famous warrior. Al-Khansâ' is coveted by King Rabî'a and his son al-Miqdam, but they are both vanquished. When they are captured, al-Miqdam's sister Nûr al-Zalâm intercedes in their behalf. Al-Khansâ's brother Sakhr pardons them, while marking Nûr al-Zalâm's arm to be able to prove his magnanimity later. When al-Miqdam finds out about the mark on his sister's arm, he is so enraged that he promises to afflict Sakhr with an even greater dishonor. In consequence, al-Miqdam rapes al-Khansâ'. When Mâlik finds out that al-Khansâ' is pregnant, he orders his three sons to procure the hearts of a lion and a lioness for al-Khansâ'. On their return, Sakhr pretends to be the father of al-Khansâ's child and is exiled. Then Sakhr and al-Khansâ' set out to take revenge on al-Miqdam. In the end, al-Miqdam marries al-Khansâ' and Sakhr marries Nûr al-Zalâm.

Later, Sakhr's wife and child are abducted by the Christian king Kîwân. Sakhr goes to her rescue and is aided by Sinân, a Persian scout. Sinân falls in love with Barq al-Hayât, the daughter of Kîwân's brother King 'Ayn al-Masîh.

After a precarious struggle, Nûr al-Zalâm and her child are liberated and the town of Kîwân is conquered. Now Sakhr desires Barq al-Hayât and will relinquish her only if Sinân will bring him an ebony stick from a faraway monastery. Sinân sets out to fetch the stick and has to overcome various enchantments and the ruses of his opponent, Barduwa. When Sinân returns with the stick, Barq al-Hayât has fled. Sinân manages to convince her to return and is finally married to her.

This tale is contained only in the Reinhardt manuscript. The long romance, more than 200 pages long, is constructed in two parts. The first part is a bedouin love romance focusing on the themes of honor and retaliation. Another version of this part is quoted in the fourteenth-century *Kitâb al-Hikâyât al-'ajîba* (no. 13; Schwab 1965: 16–40). The second part comprises a series of battles between Muslims and Christians similar to *The Story of Zahr al-Rawd* in the same manuscript. Khansâ' is the nickname of the pre-Islamic poetess Tumâdir bint 'Amr ibn al-Sharîd, another story about whom is given in *The Poet Durayd, His Generosity, and His Love for Tumâdir al-Khansâ'* in the Mardrus translation.

**References:**

Chauvin 6: 76, no. 243; Chraïbi 1996: 180–193, 264.

### *Al-Malik al-Nâsir and the Three Chiefs of Police, 88* (Burton from the Calcutta II edition)

Al-Malik al-Nâsir, the sultan of Egypt, summons the chiefs of police of Cairo, Bûlâq, and Fustât to present themselves to him. He then orders them to tell him their most astonishing adventure. The chiefs tell *The Story of the Chief of Police of Cairo*, *The Story of the Chief of the Bûlâq Police*, and *The Story of the Chief of the Old Cairo Police*.

This frame story is contained in the Egyptian manuscripts and the early printed editions. It presents a small group of short, amusing tales, similar to *Baybars and the Sixteen Captains of Police* in the Breslau edition.

**References:**

Chauvin 7: 147–148, no. 426 (part 2) ; Gerhardt 1963: 171–175.

### *Al-Malik al-Nâsir and His Vizier, 223* (Burton from the Calcutta II edition)

The sultan's vizier receives a handsome Christian youth. When the sultan asks him how the young man came into his possession, the vizier answers that he received him as a gift. He then presents the boy to the sultan. Later he is given a slave-girl whom he immediately sends to the sultan as a present. The other viziers spread a rumor that he still loves the young man, implying that he would like to have him back. To try him, the sultan sends him a love letter allegedly written by the young man. The vizier sees through the ruse, however, and sends an adequate answer, declaring that his "reason is not entangled in the toils of passion."

The story is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in al-Nawâjî's (d. 1455) *Halbat al-kumayt* and al-Itlîdî's (seventeenth century) *I'lâm al-nâs* (no. 89).

**References:**

Chauvin 5: 119, no. 56.

***Al-Ma'mûn and the Kilabite Girl, 543 The Story of (Reinhardt)***

Al-Ma'mûn goes hunting with his troops. He sees a beautiful girl on the bank of the Euphrates. The girl, a member of the tribe of the Banû Kilâb, turns out to be well educated and eloquent, and the caliph marries her.

This tale is contained only in the Reinhardt manuscript. It is also quoted in al-Itlîdî's (seventeenth century) *I'lâm al-nâs* (no. 118). In the Mardrus translation, it is included toward the end of the narrative cycle *Windows on the Garden of History*.

**References:**

Chauvin 6: 78, no. 246; Chraïbi 1996: 262.

***Al-Ma'mûn and the Parasite, 532 The Story of (Reinhardt)***

A young man from Kûfa decides to join a banquet given by the Caliph al-Ma'mûn as an uninvited guest. He tells al-Ma'mûn's brother that he has been sent to him by al-Ma'mûn and accompanies him to the banquet. Al-Ma'mûn thinks that he belongs to his brother's retinue. When his trick is discovered, he saves himself by his eloquence and wit.

This tale is contained only in the Reinhardt manuscript. It is also quoted in al-Itlîdî's (seventeenth century) *I'lâm al-nâs* (no. 123).

**References:**

Chauvin 6: 132, no. 285 B; Chraïbi 1996: 257.

***Al-Ma'mûn and the Pyramids of Egypt, 131 The Caliph (Burton from the Calcutta II edition)***

Caliph al-Ma'mûn attempted to pull down the pyramids, but he managed only to dig a small tunnel into one of the walls. There he found a treasure that was exactly equivalent to the amount he had spent on drilling the tunnel. He abandoned further efforts to enter the pyramids.

After this short narrative, a description of the pyramids on the basis of ancient traditions follows. The pyramids are considered to contain records of the ancient priests, vessels of glass that does not break, drugs, treasures, weapons, and figures of human beings. Each pyramid has a treasurer guarding it for eternity.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. The Arabic legends of the pyramids have been studied in detail by Alexander Fodor (1970; see also Haarmann 1990).

## References:

Chauvin 6: 91–92, no. 255; Abel 1939: 128; Gerhardt 1963: 342–346.

***Al-Ma'mûn and the Strange Scholar, 81 Caliph*  
(Burton from the Calcutta II edition)**

Al-Ma'mûn is the most learned scion of the House of 'Abbâs. Every week he presides over conferences of wise and learned men and disputes between lawyers and theologians. One day a stranger in ragged clothes attends one of these conferences and gives intelligent answers to all of the questions discussed. After each answer al-Ma'mûn lets him sit closer to himself, and finally he invites him to sit next to him. After the conference, the man refuses to drink wine with the caliph so as not to disturb his mind, and he is richly rewarded.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in the **mirror for princes** *al-Tibr al-masbûk*, attributed to al-Ghazzâlî (d. 1111).

## References:

Chauvin 5: 279–280, no. 163.

***Al-Ma'mûn and Zubayda, 283* (Burton from the  
Breslau edition)**

Al-Ma'mûn once came to **Zubayda** and saw her lips move. She told him that she once played chess against **Hârûn al-Rashîd**. He won and had her walk naked through the palace. Angry, she played again, and this time she won. She retaliated by forcing him to sleep with **Marâhil** (correct: **Marâjil**), the foulest wench in the kitchen. It was **Marâhil** who gave birth to al-Ma'mûn. Later **Zubayda** was the cause of al-Ma'mûn's murder and the end of his rule.

This tale is contained only in the Breslau edition. It is also quoted in al-**Iftîdî's** (seventeenth century) *I'lâm al-nâs* (no. 133). A comparable way of punishment is practiced by a woman who had been deceived by her husband in *The Sweep and the Noble Lady*: she humiliates her husband by having sexual intercourse with the foulest and filthiest man she could find.

## References:

Chauvin 6: 77, no. 244.

***Man Whose Caution Slew Him, 302 The Tale of the*  
(Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by the story of **King Shâh Bakht and His Vizier al-Rahwân**. It is told by the vizier to escape execution.

A man who usually takes all kinds of precautions goes on a journey through a land full of wild beasts. When the caravan reaches the city at night, the gate is already closed. To protect himself against the wild beasts

the man climbs the highest tree. He trips, however, falls down, and dies. His companions survive without any serious danger.

**References:**

Chauvin 8: 102, no.75.

***Man of Khorasan, His Son and His Tutor, 287 The Tale of the* (Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to ward off his execution. The tale's moral is that whoever seeks his fortune on his own strength will fail.

A man from Khorasan has a son who indulges in pleasures and the joys of life. One day he asks his father permission to perform the pilgrimage to Mecca. On the way he squanders his money, and when he sees a beautiful slave-girl for sale he wants to buy her. As he does not have enough money, however, he sends his tutor back to his father to fetch some more. But the tutor angrily continues the journey with the pilgrimage caravan. The slave-girl, however, has fallen in love with the young man, and she sells her possessions to enable him to buy her.

Although the couple want to return to Khorasan, they lack travel funds, and the young man is forced to sell some of the slave-girl's jewelry. When the king learns about the slave-girl, he covets her for himself and has her kidnapped by an old woman who pretends to be a devotee. In the king's power, the slave-girl refuses to give in to his demands. Meanwhile, the young man happens to meet the king's chamberlain, who is prepared to help him retrieve his beloved. The slave-girl is rescued from the palace, and together they return to the young man's father. Later the treacherous tutor denounces the chamberlain, who is put to death. When the tutor tries to poison the young man, the latter serves him the poisoned food and has the tutor eat from it without knowing.

A tale containing similar elements is given in the story of *Ni'ma and Nu'm*.

**References:**

Chauvin 8: 90–91, no. 61.

***Man Who Never Laughed during the Rest of His Days, 195 The* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the fifth vizier to prove the malice of women.

A rich man dies, and his son squanders his inheritance so that he is reduced to poverty (Mot. W 131.1). One day he is hired as a servant by an old man. The old man takes him to a magnificent house where eleven old men spend their days mourning. They die one after the other, and when the last man is about to die, the young man asks him about the secret of the house.

He is told not to open a certain door (Mot. C 611.1). Unable to control his curiosity, however, the young man opens the door and reaches the shore of a vast ocean. He is lifted into the air by an eagle (Mot. B 552) that puts him down on an island, from where he is carried away by a ship full of maidens. He is received by an **Amazon** tribe (Mot. F 565.1), marries the queen, and for some time lives a life of luxury and delights. In the palace, he is allowed to open every door but one. One day, out of curiosity he cannot help but open that particular door to have a look. Suddenly he is lifted up by the very same eagle that brought him to the Amazons. The eagle returns him to his former house, where, just like the old men before him, he starts mourning his ill fortune.

Besides an almost identical version of this tale in the third adventure in *The Third Qalandar's Tale*, the motif of the forbidden door (Mot. C 611.1) also figures prominently in the stories of *Jânshâh* and of *Hasan of Basra*; an elaborate version of this tale is also given in the fourteenth-century *Kitâb al-Hikâyât al-'ajîba* (no. 5; Spies 1961). In the present text, the central motif is further emphasized by its double occurrence.

**References:**

Chauvin 8: 47–48, no. 15; Basset 1903b: 68–69; Bremond 1991a: 146–147; Farmer 1944–45: 174; Heath 1987–1988: 8; Kirby 1887: 115; Kruk 1993b: 216; Walther 1993: 96.

*Man Who Was Lavish of His House and His Provision to One Whom He Knew Not, 303 The Tale of the (Burton from the Breslau edition)*

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to save his own life.

An Arab of high rank intends to invite some friends to a party in his home. In the meantime a poor merchant walks through town and notices a beautiful woman. She welcomes his advances, but since he has no place of his own, he breaks into the Arab's house. While they are enjoying themselves, suddenly the owner enters with his friends. Instead of accusing the trespasser, the generous Arab sends his friends away and pretends to be the merchant's servant. He even gives the woman some money when she leaves. Later, the merchant and the Arab become close friends.

This story is an independent version of an incident otherwise integrated into the story of Amjad and As'ad (see *Qamar al-Zamân and Budûr*).

**References:**

Chauvin 8: 102–103, no. 76.

*Man Who Stole the Dish of Gold wherein the Dog Ate, 86 The (Burton from the Calcutta II edition)*

A man is forced to leave his home because of his many debts. When he comes to a town he sees a company going to a banquet. He joins them and



Qamar al-Zamân and Budûr: The Jinnî Dahnash Transports Princess Budûr, by J. D. Batten  
(London: J. M. Dent, 1893)

enters a stately home. The host is so incredibly rich that even his four dogs eat from golden dishes. As one of the dogs indicates to the man that he may take its plate, he takes it, sells it, and becomes a rich man. After some time he returns to the house of his benefactor and sees that it is ruined. He offers

the owner, now impoverished, the price of the golden dish, but the man refuses to take something his dog has given away.

This story is included in the Egyptian manuscripts and the early printed editions.

**References:**

Chauvin 6: 20–21, no. 191; Gerhardt 1963: 356–357.

### *Man Who Understood Women, 455 The (Mardrus)*

This story is included in the narrative collection entitled *The Diwan of Easy Jests and Laughing Wisdom*.

Two young men in Cairo are good friends. Ahmad is married, while Mahmûd is a bachelor. Ahmad volunteers to teach his friend everything he needs to know about women, and Mahmûd asks to be instructed how to find a lover. In following Ahmad's instructions, he inadvertently approaches his friend's wife. Ahmad's wife wants to teach her husband a lesson and takes Mahmûd as her lover. When Ahmad suspects what has happened, he tries to catch the couple on several occasions, but he fails every time.

One day he has Mahmûd tell his adventures in public, hoping that he will disclose his secret. Mahmûd, however, is warned by a gesture from the women's quarters and finishes his story in such a way as to safeguard the woman's reputation. Ahmad sees no other way but to divorce her, and Mahmûd then marries her.

This tale does not feature in any of the Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Yacoub Artin Pacha's *Contes populaires de la vallée du Nil* (Paris 1895; see Nowak 1969: no. 341). The tale is a variation of AT 1364: *The Blood-brother's Wife*, another version of which is quoted in the Breslau edition in the first part of the *Tale of the Singer and the Druggist*.

**References:**

Chauvin 7: 171–172, no. 447.

### *Man of Upper Egypt and His Frankish Wife, 234 The (Burton from the Calcutta II edition)*

A black man from Upper Egypt has white children. When asked about this, he tells them what happened.

Their mother was a Frankish prisoner of war who had been captured in the time of Sultan Salâh al-Dîn. One day the Upper Egyptian had traveled from Damascus to Acre to sell his crop of flax. When he saw the woman he had fallen in love with her and had arranged to be with her for several nights, but in his confusion he never touched her. When the truce between Christians and Muslims expired, he went back to Damascus, where he traded in captive slave-girls. One day he noticed the very same woman among the prisoners. She was set free; she converted to Islam and married him. When the

Christian captives were later reclaimed according to the treaty between the Christians and the sultan, the woman preferred to stay with him.

This tale is contained in the Egyptian manuscripts and the early printed editions. It is also quoted in al-Ghuzûlî's (d. 1412) *Kitâb Matâli' al-budûr* (Torrey 1896: 44–45), Ibn Hija al-Hamawî's (d. 1434) *Thamarât al-awrâq*, and al-Itlîdî's (seventeenth century) *I'lâm al-nâs* (no. 153).

**References:**

Chauvin 5: 240, no. 140; Gerhardt 1963: 137–145; Mallâh 1981: 75; Torrey 1896: 44–45.

***Man and His Wife, 250 The* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by the story of *Jalî'âd and Shimâs*. It is told by Shimâs to admonish King Wird Khân.

A man loves his wife dearly. One day his wife asks him to show her his garden. When they are in the garden she insists that he make love to her. When they do so, the couple are watched by some young men who arrest them and accuse them of adultery. In the ensuing fight, the man is stabbed to death.

**References:**

Chauvin 2: 223, no. 152.19; 6: 11, no. 184.19.

***Man of al-Yaman and His Six Slave-girls, 84 The* (Burton from the Calcutta II edition)**

The story is told by one of al-Ma'mûn's boon companions.

A rich man from Yemen migrates to Baghdad. He owns six slave-girls, one white, one brown, one fat, one lean, one yellow, and one black. All of them are accomplished in the arts and sciences. One day he orders them to praise themselves and belittle their opposite: the white girl is to compete with the black one, the fat one with the lean one, and the yellow one with the brown one. The girls show themselves very proficient in reciting poetry and quoting passages from classical Arabic literary tradition to compete with their rivals. In consequence, the caliph buys all of them. When after some time their former owner writes telling him that he cannot bear to live without them, he sends them back to him.

This tale is contained in the Egyptian manuscripts and most of the early printed editions. The anecdote belongs to the literary genre of *munâzara*, a dialogic genre in which two partners compete for their relative worth; as such, the anecdote is bound to have been appreciated by an educated public (Grotzfeld and Grotzfeld 1984: 90). The anecdote also reflects the tendency of *shu'ûbiyya*, the confrontation between traditional Arab values and the consciousness of new relationships between peoples (Miquel 1981: 165–189). The complexions of the slave-girls are meant to symbolize different ethnic groups.

## 290 *Ma'n's Anger, It is Impossible to Arouse*

### References:

Chauvin 6: 151, no. 313; Gerhardt 1963: 345–346, 386; Vernay 1985–1986: 167–169.

## *Ma'n's Anger, 540 It is Impossible to Arouse* (Reinhardt)

As it is said that Ma'n ibn Zâ'ida never gets angry, a certain poet bets that he can provoke Ma'n's wrath. He dresses in the hide of a camel and recites reprehensible poetry. He is rewarded by Ma'n, however, and in the end offers his excuses.

This tale about the proverbial generosity of Ma'n ibn Zâ'ida is contained only in the Reinhardt manuscript. It is also quoted in al-**Itlîdî's** (seventeenth century) *I'lâm al-nâs* (no. 112). Ma'n ibn Zâ'ida (d. 769), a military commander and governor, was renowned for his munificence and **generosity**.

### References:

cf. Chauvin 6: 79, no. 248 (note 2); Chraïbi 1996: 261.

## *Ma'n Obtains Pardon for a Rebel, 539* (Reinhardt)

A man attempted to undermine the authority of Caliph al-Mahdî. Al-Mahdî offered a reward for the man's capture, but Ma'n ibn Zâ'ida saved him. The caliph was angry with him, but Ma'n managed to convince the caliph that his act was right.

This tale is contained only in the Reinhardt manuscript. It is also quoted in **Ibn Hijja al-Hamawî's** (d. 1434) *Thamarât al-awrâq*, al-**Ibshîhî's** (fifteenth century) *al-Mustatraf*, and al-**Itlîdî's** (seventeenth century) *I'lâm al-nâs* (no. 111).

### References:

cf. Chauvin 6: 79, no. 248 (note 1); Chraïbi 1996: 261.

## *Ma'n ibn Zâ'ida, 65 Tale of* (Burton from the Calcutta II edition)

Ma'n ibn Zâ'ida goes out hunting, and after some time he is overwhelmed by thirst. He meets three women who give him water, but since he has no money in his pocket, he rewards each of the girls with ten of his arrows with golden heads. The three girls each recite a short poem.

This tale about Ma'n ibn Zâ'ida's generosity is contained in the Egyptian manuscripts and the Reinhardt manuscript. It is also quoted in **Ibn Hijja al-Hamawî's** (d. 1434) *Thamarât al-awrâq* and al-**Itlîdî's** (seventeenth century) *I'lâm al-nâs* (no. 110).

### References:

Chauvin 6: 78, no. 247; Gerhardt 1963: 347.

***Ma'n ibn Zâ'ida and the Badawî, 66* (Burton from the Calcutta II edition)**

While Ma'n ibn Zâ'ida is hunting, he follows his prey and loses his way. When he has finally caught the gazelle he is hunting, he meets a man riding an ass. It is a bedouin on his way to visit him in order to offer him the first harvest of cucumbers, since Ma'n's generosity is well known. When Ma'n is back home, he receives the bedouin but bargains about the reward. The bedouin at first does not recognize him, but then he becomes infuriated and threatens to send his donkey into the harem. Now he is rewarded by Ma'n with the utmost generosity.

This tale is contained in the Egyptian manuscripts and the Reinhardt manuscript. It is also quoted in al-**Ibshîhî's** (fifteenth century) *al-Mustatraf* and al-**Itlîdî's** (seventeenth century) *I'lâm al-nâs* (no. 109).

**References:**

Chauvin 6: 79, no. 248; Gerhardt 1963: 347.

***Man's Dispute with the Learned Woman Concerning the Relative Excellence of Male and Female, 151* The (Burton from the Calcutta II edition)**

Sitt al-Mashâyikh was a female preacher who was wise and well read. A scholar heard her preach in Hamah in 1166, at which time a group of scholars were engaged in a dispute with her.

One day, a man and his brother visit her to ask some questions about the Islamic lawschools. Since a friend is staring at the handsome brother, she asks him if he prefers men to women. In the following discussion about the respective merits of men and women, the Koran, the Sunna, and the Traditions of the Prophet **Muhammad** are quoted, as well as poetry by **Abû Nuwâs**, **Abû Tammâm**, and **al-Harîrî**.

This tale is contained in the Egyptian manuscripts and most of the early printed editions.

**References:**

Chauvin 6: 153, no. 317; Gerhardt 1963: 342–346; Walther 1982: 82–83.

***Ma'rûf the Cobbler and His Wife Fâtima, 262* (Burton from the Calcutta II edition)**

The cobbler Ma'rûf in Cairo is continually scolded and abused by his wife, Fâtima. One day she asks him to bring some cake prepared with syrup, but as the merchant does not have it, he buys her cake prepared with cane-honey. Because he returns without fulfilling her wish, she gets so angry that she beats him. In turn, he gives her a slight push, but she starts to scream loudly, until finally the neighbors intervene. Still embittered, she complains about her husband to the *qâdî*. Finally, Ma'rûf is unable to put up with his wife any longer. Fleeing from her relentless efforts to bring him down, he hides in a

desolate place. It so happens that the place is inhabited by a *jinnî* who instantly transports him to a faraway town. When the people of that town, named Ikhtiyân al-Khutan, hear that Ma'rûf was in Cairo just a moment ago, they laugh at him.

Ma'rûf is cared for by a merchant originating from Cairo who knew him from their childhood. In order to make money, the merchant advises Ma'rûf to pretend that he is a merchant whose caravan is on its way to the town. So that he may act credibly, his friend lends him some money. Accordingly, Ma'rûf acts as a wealthy merchant owning a vast fortune and a magnificent caravan. By and by, he borrows large amounts of money on this pretext, but instead of investing it in business, he spends it all on charity. Believing the rumors of his incredible wealth, even the king is eager to become his friend, and eventually Ma'rûf is given the king's daughter in marriage. Upon the instigation of the king's envious vizier, the king asks his daughter to question him to find out whether he is a liar. Ma'rûf confesses that he does not possess any caravan, but the princess loves him and helps him escape.

Escaping from the town, Ma'rûf meets a peasant working on the land. Ma'rûf asks him for some food, and while the peasant goes to fetch some, Ma'rûf takes up the plow to repay his kindness. While plowing the field, he suddenly strikes a slab of alabaster with a ring. He opens the slab and sees a staircase leading to a hall. Going down into the underground room, he finds a coffer containing a golden ring covered by minute writing as tiny as an ant's tracks. As Ma'rûf rubs the ring a *jinnî* appears who is the slave of the ring, compelled to fulfill every task the master of the ring orders him to perform. The *jinnî* also informs Ma'rûf that the ring is part of the treasures of Shaddâd ibn 'Âd of Iram. Accepting his fortune, Ma'rûf asks the *jinnî* to provide him with a caravan of unsurpassed splendor and wealth, and he returns to the capital.

Upon his return, Ma'rûf is hailed as a hero, and all previous suspicion is dispelled. The vizier, however, still envies him. In order to find out Ma'rûf's secret, he gets him drunk, and when Ma'rûf tells him about the ring, the vizier steals it and orders the *jinnî* to carry Ma'rûf, in addition to the king, into a desolate desert. He then proceeds to marry the princess without even heeding the legal period for mourning. The princess outsmarts him, takes the ring, and orders the *jinnî* to fetch Ma'rûf and her father.

Sometime later, after the king has died, Ma'rûf succeeds him, and his wife gives birth to a son. When she falls ill and dies, the ring is returned to Ma'rûf. While in bed one night, he suddenly notices his former wife, Fâtima, at his side. It turns out that she has repented of her former behavior since he left. By coincidence she has met the *jinnî* who brought Ma'rûf to this town, and he agreed to bring her here as well. The two are reconciled, and Ma'rûf builds a special palace for Fâtima. As Fâtima is greedy, however, she wants to get hold of the magic ring and sneaks into his bedroom at night. She is seen by Ma'rûf's son, however, who slays her with his sword.

This tale is contained in the Egyptian manuscripts, the Reinhardt manuscript, and the early printed editions except Breslau. Mia Gerhardt (1963: 333–337) suggests that this fairy tale constitutes a late addition to the *Arabian Nights*. The positive hero determines the theme of good and evil

throughout the story, until in the end evil is defeated. In terms of its main motifs, the present story is quite similar to the tale of *'Alâ' al-Dîn* and may in fact have served as a further model for Galland's elaboration of whatever tale *Hannâ Diyâb* originally told him. Peter Molan (1978a)—in following Joseph Campbell (1973)—considers the story a ring composition, in fact a variant of a myth of flight, test, and return. In the story, the realistic world of Cairo is opposed to the supernatural world of *Ikhtiyân al-Khutan*. While *Ma'rûf* becomes richer and richer, he obtains ever more powerful helpers but manages to succeed only in the end. The consummation of marriage constitutes the “sacred marriage” required by the narrative schema. The death of the princess and the arrival of *Ma'rûf's* former wife, *Fâtima*, represent the return to the real world, in which *Ma'rûf's* son, his father's new self, finally eliminates the force of evil. Vladimir Vikentiev (1953) observes that the story contains ancient Egyptian and Babylonian elements. Wiebke Walther (1987: 124–133) stresses the story's folkloric and picaresque nature, since a man from the common people becomes rich and powerful through a stroke of fortune; in her opinion the motif of *Ma'rûf's* lie about the expected caravan adds to the story's humorous character. Once again, the story's general message is that trust in God will in the end vanquish avarice and greed.

**References:**

- Chauvin 6: 81–82, no. 250; Bencheneb 1977: 129–136; Chraïbi 1996: 119;  
Clouston 1887a: 470–475; Ghazoul 1996: 144–145; Molan 1988: 191–194;  
Najjâr 1994: 257–258; Pinault 1992: 39; Sallis 1999: 136–142; Walther 1982:  
84, 86; Zwanzig 1989a:s. v. “Flickschuster”; Zwanzig 1989b: s.v.  
“Tausendundeine Nacht”; Zwanzig 1991: 22.

***Masrûr the Eunuch and Ibn al-Qâribî, 133* (Burton from the Calcutta II edition)**

*Hârûn al-Rashîd*, restless one night, sees his executioner, *Masrûr*, laugh. *Masrûr* tells him that he had remembered an amusing story that a certain *Ibn al-Qâribî* told him the previous day. The caliph orders him to fetch *Ibn al-Qâribî*. When *Masrûr* goes to fetch *Ibn al-Qâribî*, he forces him to agree that *Masrûr* will receive two-thirds of whatever reward the other might receive. *Ibn al-Qâribî* appears before the caliph and tries his best to make him laugh. The caliph is so morose, however, that he does not even smile, and he orders *Ibn al-Qâribî* to be beaten with a bag filled with stones. After one stroke *Ibn al-Qâribî* stops him by pointing out that the two remaining strokes, according to their agreement, belong to *Masrûr* (Mot. K 187). Now the caliph cannot help but laugh, and he awards them 1,000 dinars each.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is a version of the international tale-type AT 1610: *To Divide Presents and Strokes*/ATU 1610: *Sharing the Reward*, versions of which are known with changing protagonists in Arabic literature since *Ibn Abî 'Awn's* (d. 934) *Kitâb al-Ajwiba al-muskita* (*Arabia ridens* 2: no. 351). The version closest to the present one is quoted in *al-Ibshîhî's* (fifteenth century)

*al-Mustatraf* as taking place between Hârûn al-Rashîd, Yahyâ ibn Khâlid al-Barmakî, Masrûr, and a certain Ibn al-Maghâzilî.

**References:**

Chauvin 5: 282, no. 166; Gerhardt 1963: 425–426; Tauer 1960: 19.

### ***Masrûr and Zayn al-Mawâsif*, 232 (Burton from the Calcutta II edition)**

One night the Christian merchant Masrûr has a dream in which a bird of prey snatches from his hands a dove that he likes very much. The next day he walks on the street and hears a woman recite a poem. He looks into her garden and is overwhelmed by the scent, the sounds, and the woman's beauty. In order to introduce himself, he asks for some water and starts a conversation. The woman tells him that she is married to a Jewish merchant who is away on a journey, and that she had a dream the night before in which she was being abducted by a bird. The overlap in their dreams confirms their bond, and Masrûr accepts the woman's invitation to share her meal.

Then the woman, whose name is Zayn al-Mawâsif, challenges Masrûr to play chess with her for money. Enchanted by the delicacy of her wrist, Masrûr loses each game and eventually owes her all his possessions. When Masrûr becomes desperate, the woman finally gives in to his secret wishes. She restores to him everything he has lost and thinks up a plan to mislead her husband. Masrûr is to pretend that he wants to do business with her husband and so win his confidence. When the husband returns and Masrûr approaches him, he soon becomes suspicious, particularly since the mockingbird he keeps in his house appears to be familiar with Masrûr. Moreover, his wife in her sleep talks about her lover. When the husband is certain about the relationship of the two, he sells his possessions and departs together with Zayn al-Mawâsif.

When he learns what has happened, Masrûr is stricken with grief. He visits the house where his beloved used to live and reads the poems she has written on the doors. Knowing her whereabouts, he sends her passionate letters. When her husband finds out that the couple are corresponding with each other, he has Zayn al-Mawâsif locked up and put in fetters. Now the blacksmith who has made the fetters falls in love with her and sings her praise just as the *qâdî* is passing by his workshop. The *qâdî* summons her to court and also falls in love with her, and the *qâdîs* of the other law schools follow his example. This chain of events eventually leads to her husband's being accused of having married her illegally, and he is jailed.

Meanwhile, Zayn al-Mawâsif manages to sneak out of town to return to her beloved Masrûr. On the way she visits a monastery where the prior and monks all become infatuated with her, and she has to find a way to escape their advances. When she is reunited with Masrûr, she learns that her former husband has been released and proposes a ruse to get rid of him for good: her slave-girl will take him to the cemetery, pretending that Zayn al-Mawâsif has died. She will then push him down into an empty grave and bury him alive. The slave-girl performs her task as ordered, and Zayn al-Mawâsif and Masrûr

enjoy a happy life together. As Zayn al-Mawâsif has re-converted to Islâm, Masrûr also joins the True Faith.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. Mia Gerhardt (1963: 139–140) severely criticizes this story, as it “may be looked upon as a crude and cynical adultery affair, or as the perceptive description of a latish love between a mature man and an experienced but dissatisfied married woman who at last finds what she wants.” Much of the story, in particular its ending, absolutely contradicts moral standards. The resulting tension is reduced, however, by the couple’s conversion to Islam. Jamel Eddine Bencheikh (1991: 331–362) sees the story’s main theme as the confrontation between the main protagonist’s profane beauty and the various religions. Peter Heath (1987-1988: 5–6) sees the story gradually change from a ribald story into a romance. Its status as a romance is, however, deficient, since the characters have to change their status in order to create an aura of some moral consistency.

**References:**

Chauvin 6: 82–84, no. 251; Abel 1939: 138; Bochman 1997: 42; Gray 1904: 40; Najjâr 1994: 267–268.

***Melancholist and the Sharper, 304 The Tale of the***  
**(Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by the story of King *Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to save his life.

A rich man loses his wealth and becomes a melancholic, continuing his life as a beggar. A thief notices that the man stores his earnings in an earthenware pot, and he goes and steals his money. The next day he hears the beggar mention that he has more money. Out of greed, he returns the stolen money in order to take the larger amount later. The beggar had, however, just employed a ruse to retrieve the stolen money.

This story, which is also known in a modern Persian version (Marzolph 1984: no. 1341), plays on the poor man’s trick to make the thief expect an even larger booty (Mot. K 421.1, K 1667.1.1). A scatological version of the tale has been documented in Arabic literature since the beginning of the eleventh century: *Buhlûl* retrieves his money and defecates on the spot so that the thief later soils himself. The tale more or less corresponds to the international tale-type AT 1617: *Unjust Banker Deceived into Delivering Deposits* (EM 8: 375–380), itself constituting a reverse interpretation of AT 1341: *Fools Warn Thief What Not to Steal* (EM 3: 625–639).

**References:**

Chauvin 8: 103, no. 77; Clouston in Burton 12: 333.

***Men in the Judgment of Their Wives, 486 (Mardrus)***

This story is included in the narrative cycle *Windows on the Garden of History*. It is supposed to have been told by ‘Â’isha, the prophet Muhammad’s young wife.

Six noble women from Yemen have been invited by 'Â'isha to tell the truth about their husbands. They portray their husbands in various unpleasant or pleasant ways. The hostess then tells the others how **Muhammad** talked to her about the qualities of a virtuous woman: she does not disturb her husband's rest; she never leaves the house without asking for permission; she dresses modestly and does not wear precious jewelry; she relies on her natural beauty rather than makeup; she uses soft words, cares for her husband, is a loving mother for her children, and so forth.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Nicolas Perron's *Femmes arabes avant et depuis l'islamisme* (Paris/Algiers 1858). The tale is a variant of the often-quoted *Hadîth Umm Zar'*, indeed told on the authority of 'Â'isha in al-Bukhârî's (d. 870) *Sahîh* and elsewhere.

**References:**

Chauvin 9: 83; Rosenthal 1994.

***Merchant, the Crone, and the King, 294 The Tale of the* (Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by the story of King **Shâh Bakht and His Vizier al-Rahwân**. It is told by the vizier to ward off his execution.

A certain family in Khorasan are envied for their wealth. When their fortune dwindles and only one old woman remains, she is expelled by her neighbors. As the town's king and his vizier are known for their injustice and avarice, the old woman warns an arriving Muslim merchant, offering him help. When he takes her along, she supplies the answers to the difficult questions posed to him by the vizier. The questions are: "What is the weight of an elephant?" (in order to find out, put him in a boat and measure how far it sinks); "How do you fix four holes with four sticks when each hole is to be fixed by two sticks?" (fix each hole with one front and one rear end).

The problem of how to weigh an elephant relates to the ancient Greek scientist Archimedes (d. 212 B.C.E.), who in the same way is said to have discovered the treachery of the goldsmith who had prepared a crown for King Hieros. The motif of weighing a (golden) elephant is also known from Somadeva's (eleventh century) *Kathâsaritsâgara* (The Ocean of Streams of Stories), Christoforo Armeno's *Peregrinaggio di tre giovani figliuoli del re di Serendippo* (1557), and nineteenth-century versions of the Persian *Chehel Tuti* (see *Tuti-nâme*; Marzolph 1979: no. 12).

**References:**

Chauvin 8: 96–97, no. 68.

***Merchant Who Lost His Luck, 269 The Story of the* (Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by *The History of King Âzâdbakht and His Son*. It is told on the first day by the prince to empha-

size his innocence. The story's point is to illustrate that if fortune has turned against you, there is no way to avoid its consequences.

A wealthy merchant invests half of his money in wheat for the winter. As the price is going down, he stores the wheat, but because of the rain it becomes wet and rots. With the other half of his money he equips a ship with goods. However, the ship sinks and the commodities are lost. The merchant is washed ashore and is eventually employed as the overseer of a farm in a village. When he steals some wheat, he is, however, chased away. He then associates himself with some pearl divers who hand him some of the pearls they have found. The jeweler to whom he tries to sell the pearls claims that he stole ten pearls from him. He is arrested and released only after one of the divers has testified on his behalf. Finally, the merchant unwittingly looks through a hole into the king's harem; as a punishment, his eyes are plucked out.

*The Story of the Merchant Who Lost His Luck* is contained only in the Breslau and Beirut editions. While here the emphasis is on destiny, the related tale of *Prince Bihzâd*, also in the Breslau edition, puts the stress on patience.

**References:**

Chauvin 8: 79–80, no. 49.

### ***Merchant and the Robbers, 251 The* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by the story of *Jalî'âd and Shimâs*. It is told by the king's wife to warn him against the advice of Shimâs.

A wealthy merchant goes on a journey and arrives in a certain city. A group of robbers wants to steal his possessions, and one of them disguises himself as a physician. He becomes friends with the merchant and gradually convinces him that he has some stomach disease. He gives the merchant a powder by means of which he slowly poisons him. When the merchant has died, the thieves take all his goods.

**References:**

Chauvin 2: 223, no. 152.20; 6: 11, no. 184.20; Brandenburg 1973: 45.

### ***Merchant and the Two Sharpers, 56 The* (Burton from the Calcutta II edition)**

This story is inserted into *The Hedgehog and the Wood-pigeons*. It is told by the pigeon to warn against the consequences of treachery.

While a rich merchant is heading for town with his camels, he is followed by two sharpers intending to rob him. As the two do not want to share the booty, each of them schemes to kill his comrade. Each one poisons the other's food, and they both die. The merchant is saved.

This story is a rarely documented version of the popular tale AT 763: *The Treasure-finders who Murder one Another*. While the treasure finders normally

murder one another after acquiring a treasure, in this case they do so before achieving their aim. The earliest testimony of this version occurs in Ibn His-dai's thirteenth-century versified collection *Ben ha-melekh ve-ha-nasir* (Prince and Dervish), a Hebrew rendering of the originally Buddhist tale of *Barlaam and Josaphat* (Clouston 1887a: 390; Bin Gorion 1919, vol. 3: 41–43). A fully fledged standard version of AT 763 is given in *The Three Men and Our Lord ʿĪsâ* in the Breslau edition.

**References:**

Chauvin 2: 229, no. 154.17; 6: 10, no. 184.17; Gerhardt 1963: 182–184; Irwin 1994: 63; Osigus 2000: 50–53.

### ***Merchant and His Sons, 270 The Tale of the* (Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by the story of *Āzād-bakht and His Son*. It is told on the second day by the prince.

A wealthy merchant goes on a journey while his wife is pregnant. He arrives at the court of a certain king who keeps him there to help him put the affairs of the kingdom in order. After a few years he receives permission to visit his children. At about the same time, his wife travels to him together with their two boys. On the way the boys enter the ship of the merchant, who accuses them of theft and throws them into the sea. When their mother looks for them, she is reunited with her husband who sadly acknowledges his grave mistake.

Meanwhile the two brothers are driven to the shore. One of them is brought to the king and adopted as a son. He later becomes king himself. His brother is washed ashore somewhere else and is bought at the market by his parents. When he goes to the capital with some merchandise, he is kept in the palace by his brother, the king, who does not recognize him. Soon some courtiers incite the king against him, accusing him of plans to murder the king, and he is jailed. In the end his parents intervene and all their identities are revealed.

The tale is reminiscent of the international tale-type AT 938: *Placidus (Eustachius)* (EM 10: 1069–1074).

**References:**

Chauvin 6: 166–167, no. 327 E; 8: 80, no. 50.

### ***Merchant and His Wife, 3 Tale of the* (Burton from the Calcutta II edition)**

This story is told by Shahrazâd's father to dissuade her from marrying Shahriyâr.

When the ass complains to the bull about the consequences of his advice, the merchant overhears their conversation and cannot help laughing. His wife, being curious, asks him what has amused him. The merchant explains to her that he may not divulge his secret or he will have to die, but she

keeps threatening him until he finally gives in. Sure of his imminent death, he arranges his last will and says farewell to his family, friends, and neighbors. While doing so, he overhears the rooster talk to the dog. The dog expresses pity for his master, but the rooster frankly calls him a weakling, since he cannot handle his only wife, whereas he, the rooster, keeps fifty hens under his sway. In his conversation with the dog, the rooster advises the merchant to take a rod and beat his wife until she screams that she does not want to hear his secret. The merchant follows the advice of the rooster and saves his life.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. It continues the *Tale of the Bull and the Ass*. The story corresponds to a combination of the international tale-types AT 670: *The Animal Languages*/ATU 670: *The Man Who Understands Animal Languages* and AT 207 A: *Ass Induces Overworked Bullock to Feign Sickness* (EM 1: 989–994).

**References:**

Chauvin 5: 179–180, no. 104; Attar and Fischer 1991: 8–9; Beaumont 1998a: 349–351; Elisséeff 1949: 44; Ghazoul 1996: 20–21; Kilito 1992: 16–17; Mahdi 1973: 160; Mahdi 1985: 5–9; Mahdi 1994: 129–130, 144–146; Medejel 1991: 87–89; Qalamâwî 1976: 208–209; Villa and Grandguillaume 1991: 71–73.

***Merchant's Daughter Who Married the King of China, 518 The Story of the (Wortley-Montague)***

This story is inserted into *The Story of Shaykh Nakkît*. It is told to the sultan by Nakkît.

The king of the capital of China has a garden outside the city. Next to the garden is the house of a merchant whose daughter has the habit of secretly entering the king's garden through an underground corridor. One day the merchant's daughter witnesses the queen having sexual intercourse with one of the courtiers; she throws a lemon at the queen, knocking out her eye.

Now the queen drugs her husband at night and goes to spend the time with her lover. When the king becomes aware of her missing eye, she tells him that she was hurt by the merchant's daughter. In order to avenge his wife the king disguises himself as a woman (Mot. K 1836) and visits the merchant's daughter. Without recognizing him, the merchant's daughter tells him her story and even shows him what the queen is doing. The king now kills the queen and her lover and marries the merchant's daughter.

The merchant's daughter gives birth to a son who becomes a valiant warrior. He refuses to let his father pay tribute to another sultan and returns triumphantly from the ensuing war. He even manages to impose a tribute on the other sultan.

This tale is included only in the Wortley-Montague manuscript. It is a variation of the theme "the queen has a lover," dominating in the frame story of the *Arabian Nights* (see *The Story of King Shahriyâr and His Brother*).

**References:**

Chauvin 5: 234, no. 133.

***Merchant's Daughter and the Prince of al-Irak, 405***  
***The (Burton from the Wortley-Montague***  
***manuscript)***

A rich merchant has no children. After his ardent prayer his wife becomes pregnant and gives birth to a daughter. The merchant, however, hears a voice telling him that his daughter will illicitly be made pregnant by the prince of Iraq. Anxious to preserve his daughter's honor, he brings her to a remote cavern that was pointed out to him by a dervish. He intends her to stay there with her servants until the danger has been warded off (cf. Mot. M 372).

Meanwhile, in Iraq a prince is born who is instructed in all sciences and the arts of horsemanship. One day he goes out hunting on one of his father's special horses. Suddenly the horse goes wild and stops only after the prince has lost his way. At each town he reaches, he leaves the horse outside the gate and enters himself to buy food. One day a king on his return from the hunt attempts to catch the prince's horse, but the horse utters a loud cry, chasing away all the other horses. The prince escapes on his swift horse and cannot be caught by his persecutors. Next he arrives in an idyllic area and reaches the young woman's cave. She happens to come out of the cave and sees the young man. They fall in love, and the prince stays for seven months in the cave, leaving the girl pregnant. While the prince is returning to Iraq, he meets the young woman's father on his way to the cavern to take his daughter home, and her father tells him about the prophecy. Then the girl is brought back home. On the way she gives birth to a son, who is left behind in the desert.

Continuing on his way, the prince falls asleep on a seashore and is captured by some Jews who abduct him on their ship, together with twenty Muslim prisoners. When the sailors are drunk, the prince and his fellow prisoners manage to defeat them and return to the shore. Once on the shore, they see a group of horsemen chasing his horse without being able to catch it. Another group of knights appears, and it turns out to be the army of his father, the king of Iraq.

Now the prince sets out in search of his beloved, while at the same time the young woman's father departs for the capital of the prince's empire. They meet each other halfway. The father takes the prince back to his town, and the lovers are married. Then the prince starts looking for his son, who has been left behind in the desert. The child has been found by the leader of a caravan, who has raised him as his own son.

One day the young man goes hunting. He loses his way and arrives at a certain city. There he overhears that every man who has so far been married to the king's daughter has died the next morning. In spite of her father's warnings, the young man marries the princess. In her sleeping room he sees a magic sword that he takes from the wall. At night the wall suddenly splits open, and a voracious basilisk appears ready to devour him. The young man slays the monster with his sword, and the young couple spend a blissful night together. The king offers him half of his empire, and when later the king dies the young man inherits the throne.

Meanwhile, the caravan leader who raised the young man also sets out to seek his foster son. On the way he meets the young man's real father, and they recognize each other by telling their stories. As the king happens to pass by, the two fathers are reunited with their son.

This tale is known only from the Wortley-Montague manuscript. An antinuptial and, hence, illicit pregnancy is also predicted in *The Story of Sitt al-Banât and the King of Irak's Son* in the Wortley-Montague manuscript. The son's adventures are reminiscent of the international tale-type AT 507 C: *The Serpent Maiden*/ATU 507: *The Monster's Bride* (EM 5: 1240–1243), which also contains the motif of the bridegroom's being killed during the wedding night by a snakelike monster. While in that tale the snake is usually hidden inside the princess, implying her cure by some drastic action (such as threatening to cut her in half), the monster is here transferred to the outside, enabling the prince to attack and slay it in the way of a martial hero.

**References:**

Chauvin 5: 253, no. 150.

***Mercury 'Alî of Cairo, 225 The Adventures of*  
(Burton from the Calcutta II edition)**

'Alî al-Zaybaq, a sharper in Cairo, hears from a water carrier about the generosity of the rogue Ahmad al-Danaf. Moreover, the water carrier gives him a letter from Ahmad, inviting him to come to Baghdad and receive a stipend from the caliph. 'Alî al-Zaybaq travels to Baghdad in a caravan, on the way defeating a ferocious lion and a notorious bedouin brigand.

In Baghdad, Dalîla the Crafty and her daughter Zaynab find out about his presence there. They devise a trick to steal his clothes, and 'Alî manages to steal them back only in a complicated manner, together with forty carrier pigeons. Impressed by Zaynab's ingenuity, 'Alî wants to marry her, but Dalîla tells him to propose to her uncle Zurayq, a super-sharper, who has a purse of 1,000 dinars in his shop, challenging the rogues of Baghdad to steal it. 'Alî decides to steal it, but three attempts—in which he goes disguised as a pregnant woman, a groom, and a snake-charmer—fail. He then steals the purse from Zurayq's house, but Zurayq in his turn deceives 'Alî and gets hold of the purse again. 'Alî then breaks into Zurayq's house, disguises himself as Zurayq's wife, and flees with the purse, taking Zurayq's son with him.

After these tricks and countertricks, 'Alî gets permission to marry Zaynab. As a dowry, he is asked to present the magic robe of Qamar, the daughter of 'Adhra the Jewish sorcerer. 'Adhra lives with his daughter outside the city in a castle that is visible only when he is inside. 'Alî follows the magician to his castle and tries to kill him, but the sorcerer at first turns him into stone, and then transforms him into a donkey, a bear, and a dog. Each time he is sold at the market but brought back by the new owner. Finally he is released by Qamar, who has been entreated by a voice in her dream to convert to Islam. Her father, who refuses to relinquish his faith, is killed. 'Alî now marries Zaynab and Qamar and receives a stipend from the caliph.



Ahmad and the Fairy Perí Bânû: The Three Princes Fly Back Home on the Magic Carpet, by Monro S. Orr (London: G. G. Harrap and Co., 1913)

This tale is contained in the Egyptian manuscripts. The story's final version was probably compiled in Egypt in the thirteenth century or later (Miquel 1981: 51–78). 'Alî Zaybaq, who was a historical figure, is known from Baghdad chronicles. The story is related to *Dalîla the Crafty* and '*Alâ' al-Dîn Abu 'l-Shâmât*, in which the characters of Ahmad al-Danaf and Hasan Shûmân also play major roles, forming part of the corpus of Egyptian popular tales. According to Mia Gerhardt (1963: 184–190), the story consists of three parts, of which the first two are harmoniously put together and balanced, whereas the third part was probably added later. Wiebke Walther (1990a: 166–177) understands the figures of Dalîla and Zaynab as prototypes of women who attempt to raise their social position by using their craftiness. The motif of the various magic transformations is reminiscent of the international tale-type AT 325: *The Magician and his Pupil*.

**References:**

Chauvin 5: 248–250, in no. 147; Abel 1939: 111; Darwîsh 1994; Miquel 1991b: 52; Miquel 1994: 53–68; Miquel 1997: 12; Nöldeke 1888b: 69–71; Qalamâwî 1976: 238; Schützinger 1973: 212–214.

***Miller and His Wife, 117 The* (Burton from the Calcutta II edition)**

A miller is married to a beautiful woman who is in love with her neighbor. In a dream, the miller learns about a treasure hidden in the mill under the trackway of the mule. He tells his secret to his wife, who in her turn reveals it to the neighbor. She and her lover dig up the treasure, but soon they start quarreling over how to divide the money. In the end, the lover beats the woman to death and buries her where the treasure had been. The next day the miller starts working as usual, but his donkey refuses to continue when it sees the dead body. In a rage the miller kills his donkey. Later, when he finds out everything, he repents and understands that a man should never disclose a secret to a woman.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in Ibn Zafar's (d. 1169) *mirror for princes*, *Sulwân al-mutâ'*.

**References:**

Chauvin 6: 195, no. 367; Chraïbi 1996: 96–97.

***Miser and the Loaves of Bread, 186 The* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the second vizier as proof of the untrustworthiness of women.

One day, an avaricious merchant travels to another town. He sees an old woman selling bread and bargains with her to get the lowest price. For twenty-five days he buys bread from her, but then she suddenly disappears.

When he finds her in another place, he asks her why she stopped selling bread. She tells him that she took care of a man with an ulcer. She was advised to use dough as a plaster and put it on the ulcer during the night. Then she made loaves from the dough in the morning and sold them. Now the man has died. After hearing this, the merchant repents his niggardliness (Mot. N 383.2).

**References:**

Chauvin 8: 38, no. 6; Basset 1903b: 58.

### *Mock Caliph, 73 The* (Burton from the Calcutta II edition)

One night **Hârûn al-Rashîd** is restless and decides to inspect Baghdad in disguise, together with his vizier, Ja'far the **Barmakid**, and his executioner, Masrûr (Mot. K 1812.17). When they want to hire a boat to go out on the Tigris, the boatman warns them that the caliph has the habit of making a trip on the river every night, forbidding anybody else to do the same. Curious, the caliph and his company hide on the boat and suddenly see a large barge approaching with torches and a throne. They see a person dressed up as the caliph sitting on his throne, surrounded by other men resembling Ja'far and Masrûr, and a complete cortege of courtiers and boon companions.

The next night the caliph, Ja'far, and Masrûr follow the mock caliph's barge. The company reaches a palace on the shore where a great feast is held, and the uninvited guests are allowed to participate. When a slave-girl sings a passionate poem, the host suddenly screams and tears his gown to pieces. After the next song he repeats this strange behavior, and the guests become aware that his body bears the scars of whipping. Finally, they pluck up courage to ask the young man about his story, and he tells them what happened to him:

The man is the son of a wealthy jeweler. One day he was visited in his shop by a beautiful young woman who bought the most precious necklace he possessed. She turned out to be Lady Dunyâ, the daughter of Yahyâ ibn Khâlîd al-Barmakî, and the sister of Ja'far. The two fall in love and get married. After one month Dunyâ goes to the public bath and has him promise that he will wait for her return. However, Hârûn al-Rashîd's spouse, **Zubayda**, orders him to come to her rooms, and when Dunyâ returns, he is not where he should be. Furious, Dunyâ orders his execution, but the slave-girls intervene and he is only whipped and thrown out of the palace. Since then he has sold all his possessions and plays a mock caliph every night.

The next day, Hârûn al-Rashîd reunites the couple.

This tale is contained in the Egyptian manuscripts and the early printed editions. It is also quoted in al-**Itlîdî**'s (seventeenth century) *I'lâm al-nâs* (no. 82a). According to a minute comparison of various versions of this story undertaken by David Pinault (1992: 99–139), the versions of the Bûlâq and Calcutta II editions are virtually identical. Another version, preserved in the *Venture de Paradis* manuscript, is twice as long and contains both more po-

etry and Egyptian colloquial expressions. The story is constructed by using various conventional motifs, patterned phrases, and formulas, all of which supply the story with structural unity in addition to linking it to several other stories of the *Arabian Nights*. The motif of Hârûn al-Rashîd changing roles is also played upon in *The Story of the Porter and the Three Ladies of Baghdad* and *Khalîfa the Fisherman*. Ja'far acts in his well-known role as a buffer between the caliph and the world (see also *Nûr al-Dîn 'Alî and Anîs al-Jalîs*). The framed story contains the motif of the broken taboo followed by mutilation (see *Hârûn al-Rashîd and the Youth Manjâb; The Story of the First Lunatic; The Tale of the Portress*). Mia Gerhardt (1963: 428–431) categorizes this story as a love story from the Baghdad period. She judges the story's beginning quite positively but criticizes the elaboration of the theme, the repetition of motifs from other stories, and the lack of motivation within the story's plot.

**References:**

Chauvin 5: 99–100, no. 174; Bremond 1991a: 107–110; Mûsawî 1994b: 35–36;  
 Qalamâwî 1976: 106; Sadan 1998b: 8–20; Tauer 1960: 18; Yûnis 1998:  
 123–168.

***Moslem Champion and the Christian Damsel, 170*  
*The (Burton from the Calcutta II edition)***

'Umar ibn al-Khattâb besieges a Christian stronghold near Damascus. Two Muslim brothers fight as heroes, and the Christians want to eliminate them at all costs. Finally, one of them is killed, while the other is taken prisoner. When the Muslim is in their power, the Christians prefer not to kill him, instead intending to win him over to their side. Since they know that Arabs are "much addicted to women," they bring him together with a young woman to seduce him into their faith. After some time, the girl falls in love with him and is prepared to take on his faith. She is converted and circumcised, and the two escape by means of a ruse. While they are making their escape, they notice the approaching troops of 'Umar, who has had a vision that morning that he should go and meet the bride and bridegroom.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau.

**References:**

Chauvin 5: 238–239, no. 138; Gerhardt 1963: 364; Henninger 1946: 302.

***Mouse and the Cat, 237 The (Burton from the*  
*Calcutta II edition)***

This story forms part of the narrative cycle enframed by the story of *Jalî'âd and Shimâs*. It is told by Shimâs to the king.

A cat goes to a garden but finds no food and becomes weak and exhausted. Suddenly he finds the hole of a mouse and asks if he may spend the night there. The mouse refuses, since it is wrong to trust a natural foe. Finally

the mouse gives in and takes care of the cat. The cat lies down in the entrance of the hole and starts grabbing at the mouse to eat him. However, at that instant a hunter passes by with his dogs, and one of the dogs kills the cat.

The tale's lesson is that whoever has pity shall be treated with pity; whoever is unjust shall be treated unjustly.

**References:**

Chauvin 2: 218, no. 152.2; 6: 10, no. 184.2; Gerhardt 1963: 351–354.

***Mouse and the Ichneumon, 49 Tale of the* (Burton from the Calcutta II edition)**

A mouse and an ichneumon live together in the house of a poor peasant. When one of the peasant's friends falls ill, the doctor prescribes husked sesame, which is laid out to dry. The ichneumon takes the sesame to his den. When the peasant's wife notices that some of the sesame is missing, the ichneumon sends the mouse to fetch it. As the peasant's wife thinks that the mouse has taken all of the sesame, she kills the mouse.

**References:**

Chauvin 2: 228, no. 154.10; 6: 10, no. 184.10; Gerhardt 1963: 351–354; Ghazoul 1996: 62; Osigus 2000: 46.

***Muhammad al-Amîn and the Slave-girl, 125* (Burton from the Calcutta II edition)**

Ja'far ibn Mûsâ al-Hâdî has a slave-girl who plays the lute beautifully. Al-Amîn, his cousin, covets her, but Ja'far refuses to sell her to him. After a festive evening al-Amîn takes her with him to his house, and the next day he invites Ja'far. When Ja'far hears her he is angry, but he does not show it. Al-Amîn orders his servants to fill Ja'far's boat with jewels in compensation for the slave-girl.

This story is contained in the Egyptian manuscripts and the early printed editions. It is also quoted in the *mirror for princes* *al-Tibr al-masbûk*, attributed to al-Ghazzâlî (d. 1111).

**References:**

Chauvin 5: 109, no. 42.

***Muhammad of Cairo, 360 History of Sultan* (Burton from the Wortley-Montague manuscript)**

This story is part of *The Sultan Who Fared Forth in the Habit of a Darwîsh*.

A long time ago, Sultan Muhammad of Cairo had actually been a poor dervish. One day he bought a monkey in the bazaar. At home, the monkey changed into a handsome young man who gave him money every day. One day the monkey told him to ask for the sultan's daughter in marriage, which he did. In order to ward him off, the sultan showed him a jewel and asked

him to procure an even more beautiful one (cf. Mot. H 301). The young man procured ten extraordinary jewels, and finally the marriage was agreed upon.

At that moment, the young man instructed the dervish not to touch his bride but to bring him her amulet bracelet first. The dervish brought him the bracelet and spent the night with the bride. When he woke up, however, he found himself in his old room and clad in rags. He returned to the person who had sold him the monkey and received a letter for the king of the jinn. It appears that the young man in the shape of a monkey was a *jinnî* who had been in love with the princess for some time, but as she was protected against him by the amulet he could gain her only with the dervish's help. The jinn-king then summons the *jinnî* who abducted the princess and has him executed. The dervish retrieves the amulet, regains his wife, and both return home. Eventually he becomes sultan of the realm.

This tale is contained only in the Wortley-Montague manuscript. It is another, younger version of *Abû Muhammad Hight Lazybones*. Besides being heavily abbreviated compared with the older versions, the story is accentuated by the rule of rational arguments that notably also apply to the application of magic and the way the jinn-king exercises his power (Marzolph [forthcoming]).

**References:**

Chauvin 6: 67–68, no. 234.

*Muhammad of Cairo, 364 The Night-Adventure of Sultan* (Burton from the Wortley-Montague manuscript)

This story is the continuation of *The Sultan Who Fared Forth in the Habit of a Darwish*.

The sultan and his vizier disguise themselves as Persian dervishes (Mot. K 1812.17) and go to town. When they pass by a house they hear someone criticizing the sultan. They enter the house and find a lame man, a man with a broken back, and a man with a split mouth. The sultan orders his vizier to take the men to the palace the following day.

Next the sultan and the vizier visit a house that is inhabited by a mother and her three beautiful daughters. When they leave the house they mark the door, but the youngest girl marks all of the doors in the alley to confuse them (Mot. K 415).

When the three men have presented themselves before the sultan, they tell the stories of their deformities: *The Story of the Broke-back Schoolmaster*; *The Story of the Split-mouthed Schoolmaster*; and *The Story of the Limping Schoolmaster*.

After they have told their stories, the sultan and the vizier go in search of the three young women. When they have finally located their house, one of the girls sees through the disguise and tells them their story (*Story of the Three Sisters and Their Mother*). After hearing of their plight, the sultan sends a letter to their father, the king of Iraq, and subsequently sends the

young women to their home country on a ship. The ship is wrecked in a storm, and the mother and her daughters are separated, each one of them being washed up on different shores. The youngest daughter is found on the shore by a knight who takes her with him. He frees the land of a usurper, becomes sultan, and marries her. The second daughter is carried by the waves to a certain town where she finds refuge with an old woman. When the town's ruler falls ill, she prepares a broth that cures him. When the ruler sees her, he falls in love and marries her. The eldest daughter dresses up as a man (Mot. K 1837) and enters a confectioner's service in another town. One day, while she is still wearing male attire, the princess sees her and falls in love with her. While being smuggled into the harem, she is caught and sentenced to death. However, it is discovered just in time that she is a woman; she is spared, and the king falls in love with her and marries her. The mother is saved by the ship's captain, who takes her into his rowing boat and brings her to the shore. There she is found by the sultan's troops, and the sultan turns out to be her husband.

The father with his vizier, both dressed as wandering dervishes, now sets out to find his daughters. They reach the town in which his youngest daughter has become queen, and there they visit the king, his youngest daughter's husband. Subsequently the king's and queen's youngest son develops a particular liking for the old man. Inasmuch as the prince stays with the two visitors without anybody in the palace knowing where he is, they are suspected of wanting to kidnap the boy. After the boy has prevented their execution, the king of Iraq tells his story and the queen recognizes her father.

Later they continue their journey and visit another town. To amuse themselves they start telling stories about their adventures. When the sultan tells the father about his disease, the old man, remembering his lost daughters, cannot help but cry. The queen, his second daughter, recognizes her father and reveals herself. Meanwhile, the eldest daughter has left her new home to look for her family. On the way she kills a lion, just as her father and his retinue arrive. The king tells of his adventures, and father and daughter are reunited. They all return to their home in Iraq.

*The Night-Adventure of Sultan Muhammad of Cairo* is contained only in the Wortley-Montague manuscript.

**References:**

Chauvin 7: 116, no. 385.

## *Muhammad of Damascus and Sa'd of Baghdad,* 522 *The Story of (Reinhardt)*

Muhammad is the chief of the merchants of Damascus. He has often heard about his colleague Sa'd in Baghdad and decides to invite him to visit. As Sa'd is stingy and malevolent, he attempts to ward off Muhammad by telling him that all the women in Damascus are promiscuous. Sa'd wagers that he could even tell Muhammad the details of his wife's body. He has himself secretly introduced into a place where he can watch her naked, and when he

tells Muhammad about her body, Muhammad is certain that she has betrayed him.

Muhammad leaves his wife and becomes a cook's apprentice in Baghdad. His wife learns what happened, and she plots to take revenge. She disguises herself as the young man Ahmad (Mot. K 1837) and has Sa'd desire her, as he really prefers young men. While putting her husband in a place where he can listen, she makes Sa'd confess his previous ruse. Sa'd is then given a severe beating and is furthermore branded on his buttocks (Mot. P 171). Sometime later, the pseudo-Ahmad claims Sa'd as a run-away slave, and Sa'd is forced to join them on their return to Damascus.

In Damascus, Sa'd is made to tell of his adventures in the presence of all the other merchants. The old woman who helped him watch Muhammad's wife is strangled, and Sa'd is killed. Both their bodies are then exposed, to inform the governor of what has happened.

This tale is contained in the Reinhardt manuscript only.

**References:**

Chauvin 6: 95, no. 260; Chraïbi 1996: 155–157, 254.

***Muhammad ibn Sabâ'ik and the Merchant Hasan,*  
228 *King* (Burton from the Calcutta II edition)**

The Persian king Muhammad ibn Sabâ'ik loves to listen to all kinds of tales, anecdotes, stories, and legends. One day he asks the merchant Hasan to tell him a story that he has never heard before. If the story pleases him, Hasan will be rewarded; if not, he will be banished from his realm. Hasan agrees, while asking for a respite of one year.

Hasan sends out five slaves in search of *The Story of Prince Sayf al-Mulûk*. They all travel in different directions, and four of them soon return without success. The fifth envoy meets a storyteller in Damascus who knows the story. The storyteller is prepared to let him copy the story on condition that he will not tell it to women, slave-girls, black slaves, featherheads, or young boys. He may tell it only to kings, emirs, viziers, and scholars. The slave copies the story from the old man's book and takes it to his master, who then reads it to the king.

The frame story of *King Muhammad ibn Sabâ'ik and the Merchant Hasan* is contained in a variety of manuscripts and early printed editions. Josef Horowitz (1903a) suggests that this story is a translation of a Persian original, in which King Sabâ'ik is none other than Mahmûd ibn Sabaktakîn, or Sultan Mahmûd of Ghazna (r. 998–1030). The merchant Hasan should then be identified as his vizier, Hasan Maymundi. Abdelfattah Kilito (1992, 29–38) points out that the story demonstrates rules for the transmission of stories. When the stock of stories is exhausted, storytellers do not invent a new story, but go in search of an existing one; besides, the stories told by storytellers are not meant for everyone's ears; moreover, the stories are recorded on paper and are thus handed down in fixed form; in addition, the storyteller has to give his permission (Arabic *ijâza*) to others before they can distribute it to

### 310 *Muhammad the Shalabî and His Mistress and His Wife*

their audiences. Robert Irwin (1994: 109), in contrast, proposes not to take the old man's stipulations too seriously, as the "announcement that the story was fit only for crowned heads or for the very learned was a stock of crying up one's wares." As a self-reflective introduction, the story resembles the introduction to the collection of fables *Kalîla wa-Dimna*, in which we are told how Borzuyeh fetches the text in India, following the orders of the Persian king.

#### References:

Chauvin 7: 65, in no. 348; Abel 1939: 88–90; Qalamâwî 1976: 79.

### *Muhammad the Shalabî and His Mistress and His Wife, 401* (Burton from the Wortley-Montague manuscript)

The handsome Muhammad Shalabî in Cairo falls in love with the *qâdî*'s beautiful daughter Sitt al-Husn. Only after three years of longing does she send an old woman to him to arrange a meeting. Their meeting is noticed by a policeman, and both of them are arrested and put in prison. When the people hear about this occurrence they are outraged, but Muhammad Shalabî's wife disguises herself as a male slave and visits them in prison. There she exchanges clothes with Sitt al-Husn, who subsequently makes her escape in men's clothes (Mot. K 1837, K 521.4.1.1). After the chief of police has reported the case to the sultan, the *qâdî*'s daughter is found peacefully in her home, and the supposed culprits turn out to be husband and wife. The chief of police is executed.

This tale is contained only in the Wortley-Montague manuscript. It is a variation of the international tale-type AT 861: *Sleeping at the Rendezvous* (EM 11: 570–574). In Arabic literature the story is already rendered in al-Tawhîdî's (d. 1023) *al-Basâ'ir wa-'l-dhakhâ'ir* (*Arabia ridens* 2: no. 558).

#### References:

Chauvin 6: 178, no. 339; Nowak 1969: no. 363.

### *Muhsin and Mûsâ, 400 Tale of* (Burton from the Wortley-Montague manuscript)

Muhsin and Mûsâ travel together. Although both of them have their own provisions, they eat good-natured Muhsin's food first. When his provisions are finished, Mûsâ prepares a meal only for himself. When Muhsin protests that he is hungry, too, he is given something to eat, but only after he has had both of his eyes plucked out. Then Mûsâ pushes him into a well. Muhsin survives and overhears a conversation between two jinn, disclosing the recipes both for curing the princess of her illness and for curing blindness (Mot. D 1505.1). When Muhsin is rescued by a passing caravan, he dresses as a physician and cures the princess. He then marries the princess and becomes sultan. One day he meets his former friend Mûsâ and tells him about his experience in the well. Being envious, Mûsâ climbs down into the well, but now the jinn are angry and tear him to pieces.

This story is contained only in the Wortley-Montague manuscript. It corresponds to the international tale-type AT 613: *The Two Travelers (Truth and Falsehood)*, other versions of which are given in *The Tale of the Envier and the Envied* and in the Wortley-Montague manuscript in *The History of Abū Niyya and Abū Niyyatayn*.

**References:**

Chauvin 5: 13–14, no. 9.

*Al-Mundhir ibn al-Mughîra who Bemoans Ja‘far,*  
**531 (Reinhardt)**

An old man explains his reason for bemoaning the death of the **Barmakids**.

He was an impoverished prince who once went to the marriage of Yahyâ al-Barmakî’s daughter to seek help. He was richly rewarded.

This story is contained only in the Reinhardt manuscript. It is one of several tales documenting the generosity of the Barmakids. The story is also given in al-Itlîdî’s (seventeenth century) *I‘lâm al-nâs* (no. 113).

**References:**

Chraïbi 1996: 256, 261, no. 87-C.

*Mûsâ and Ibrâhîm, 507 The Story of (Wortley-*  
**Montague)**

Mûsâ visits his friend Ibrâhîm. As Ibrâhîm’s daughter is both good-looking and educated, Mûsâ wishes to marry her. Ibrâhîm’s wife strongly objects, because of the ruined state of their house. She pictures a situation in which her future grandson would fall to his death from the ruined attic and starts wailing, alarming the neighbors.

The story corresponds to the international tale-type AT 1450: *Clever Elsie* (EM 8: 12–16). This tale-type is widespread in nineteenth- and early-twentieth-century European tradition. The story’s argument is immediately followed by *The Story of the Stupid Berbers*, *The Story of the Two Viziers and Their Children*, and *The Story of the Lover Exposed by Way of a Special Perfume*.

*Mus‘ab ibn al-Zubayr and ‘Ā’isha bint Talha, 113*  
**(Burton from the Calcutta II edition)**

Mus‘ab intends to marry ‘Ā’isha and asks another woman of the tribe to watch her and describe her to him. Convinced of her beauty, he marries her, and they become passionate lovers. Once a woman visited ‘Ā’isha, and when her husband returned home they made love in a number of different ways. When the woman asked ‘Ā’isha about this, she was told that their love-making at night was even more varied, because “when he sees me he desires me and I obey him.”

### 312 *Al-Mutalammis and His Wife Umayma*

This story is contained in the Egyptian manuscripts and the early printed editions. It is also contained in the *Kitâb al-Mahâsin wa-'l-addâd*, wrongly attributed to al-Jâhiz (d. 868).

**References:**

Chauvin 5: 109, no. 41.

### *Al-Mutalammis and His Wife Umayma*, 110 (Burton from the Calcutta II edition)

The poet al-Mutalammis has to leave the region in order to escape an enemy. When he does not return, his wife, Umayma, for some time refuses to remarry. As her people put pressure on her, she finally concedes and arrangements for the wedding are made. On the wedding day al-Mutalammis finally returns (Mot. N 681). When Umayma is seated on the bride's throne, she recites some verses, whereupon al-Mutalammis answers with his own verses. Deeply moved, the bridegroom relinquishes her for al-Mutalammis.

This story is contained in the Egyptian manuscripts and the early printed editions. It corresponds to the international tale-type AT 974: *The Homecoming Husband* (EM 6: 702–707), whose most famous version occurs in Homer's *Odyssey*.

**References:**

Chauvin 5: 108–109, no. 40; Gerhardt 1963: 125–130.

### *Al-Mutawakkil and His Concubine Mahbûba*, 100 *Caliph* (Burton from the Calcutta II edition)

Caliph al-Mutawakkil owns many slave-girls. One of them is Mahbûba, whom the caliph loves particularly for her elegance. She is, however, haughty and arrogant, and finally she provokes the caliph's anger. One night the caliph dreams that he is reconciled with her, and the following day a maid-servant tells him that she has heard Mahbûba play on her lute. Strangely, the verses she sang coincide with his dream, and it appears that both of them had the same dream.

This story is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in the *Kitâb al-Mahâsin wa-'l-addâd*, wrongly attributed to al-Jâhiz (d. 868), al-Mas'ûdî's (d. 956) *Murûj al-dhahab*, and al-Ibshîhî's (fifteenth century) *al-Mustatraf*.

**References:**

Chauvin 5: 105, no. 35; Athamina 1994: 167–168; Farmer 1945: 22; Gerhardt 1963: 125–130; Tauer 1960: 19.

### *Nakkît*, 514 *The Story of Shaykh* (Wortley-Montague)

The fisherman Nakkît is a humorous fellow. One day the sultan wants to eat fish, and Nakkît is the only person selling fish at the market. He earns a large

amount of money, but the money is stolen from him. Meanwhile the sultan has a stomachache and takes a walk on the shore. There he meets Nakkît, who accuses him of being a thief. As Nakkît starts to beat the sultan the vizier approaches, and Nakkît runs away. He then continues fishing and catches a trunk containing a sleeping woman. The woman wakes up and hands him a letter for the chief of the traders' guild. When he delivers the letter he is taken to the bathhouse and then to the palace, where he sees the woman sitting on the throne. She turns out to be the sultan's wife. Some jealous women had drugged her to have her removed from the harem. The woman instructs Nakkît to invite the sultan to her palace. The sultan recognizes her and has Nakkît and everything in the palace brought to his own palace. Nakkît is invited to make a wish, and he wishes to be appointed chief of the monkey drivers in al-Hîra.

When later the sultan is sick, Nakkît has a chamber built for him right next to his lodgings in the quarter of the monkey drivers, and the sultan slowly recovers. One day a monkey attempts to steal Nakkît's lunch, but a kite snatches it away from him. The monkey tricks the kite into attacking him once more, then catches the kite and kills it. Then the monkey puts the kite's dead body in the place of the roasted pigeon he had previously taken. When Nakkît wakes up from his noon slumber, he attempts to eat his lunch, not knowing what had happened. The sultan, who has watched the event, laughs heartily and is finally cured.

In recognition of his beneficial effect on the sultan's health, Nakkît is allowed to join his table. Then the sultan invites him to tell stories, and Nakkît tells him the following stories: *The Story of Sitt al-Banât and the King of Irak's Son*, *The Story of Sultan Taylun and the Generous Man*, *The Story of the Soothsayer and His Apprentice*, and *The Story of the Merchant's Daughter Who Married the King of China*.

This story is contained only in the Wortley-Montague manuscript. The main motif in the story's first part is an echo of the well-known story of Hârûn al-Rashîd's slave-girl Qût al-Qulûb that figures in the stories of *Ghânim ibn Ayyûb*, *Khalîfa the Fisherman*, and in the Wortley-Montague manuscript in the story of the *Qâdî and the Bhang-eater*.

### ***Nazarene Broker's Story, 24 The* (Burton from the Calcutta II edition)**

This story is inserted into *The Hunchback's Tale*. It is told by the Christian as his most astonishing adventure.

The Christian broker, a Copt, used to be visited by a young man with a load of sesame. The man came to see him every year without ever collecting the money that the Christian owed him for the sesame. When he finally accepted the Christian's invitation to stay for dinner, it appeared that he had lost his right hand. At the request of the Christian, he told him how he had lost his hand.

The young man used to be a merchant. One day, a woman came to his shop. She lifted her veil and the young man immediately fell in love with her.

### 314 *Ni'ma ibn al-Rabî'a and Nu'm His Slave-girl*

The woman's slave-girl invited him to her home, and he subsequently visited her regularly to spend lascivious nights with her. After some time he noticed that he had spent all his money, and in despair he stole a soldier's purse. He was caught by the police and had his right hand cut off (Mot. Q 451.1.1). When he finally returned to his beloved, she pitied him and relinquished all her possessions to him.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*.

#### References:

Chauvin 6: 80, no. 249; Henninger 1949: 215; Hoang 2001: 154–160; Tauer 1960: 15.

### *Ni'ma ibn al-Rabî'a and Nu'm His Slave-girl, 62* (Burton from the Calcutta II edition)

A rich man in Kûfa has a son called Ni'mat Allâh (short: Ni'ma) who grows up together with Nu'm, the daughter of a concubine. Ni'ma and Nu'm love each other dearly. When Nu'm is grown up, the governor of Kûfa, the fearsome al-Hajjâj, desires to have the girl in order to present her to the caliph. An old woman promises him to abduct her. She disguises herself as a pious saint and enters the house, asking for a place to perform her prayer. After she has won Nu'm's confidence, she takes her with her and hands her over to al-Hajjâj. Nu'm is sent to the caliph, but she refuses to give herself to him, instead falling ill from grief. Meanwhile Ni'ma travels to the caliph's city of Damascus together with a physician who is willing to help him. Pretending that Ni'ma is his son, he opens a shop and waits for things to happen. After a while a maidservant from the palace comes to the shop and presents the physician with Nu'm's urine for a diagnosis of her affliction. The physician writes a prescription and adds a letter to inform Nu'm about their presence. Subsequently Ni'ma is smuggled into the palace in women's clothes (Mot. K 1836) and after some adventures reaches the room of his beloved. When suddenly the caliph arrives, all intrigues are resolved and the lovers are reunited.

This tale is contained in the Egyptian manuscripts, the Reinhardt manuscript, and the early printed editions. A somewhat similar story is presented in *The Tale of the Man of Khorasan, His Son and His Tutor*. Mia Gerhardt (1963: 131, 391–392) classifies this love story as originating from the Baghdad period. Peter Heath (1987–1988: 18–21) regards the story as a prominent example of love romance, with two lovers fighting for a just cause, the theme of love versus social propriety, and the ultimate triumph of fate. During their struggle the characters develop and finally reach the state of maturity.

#### References:

Chauvin 6: 96–97, no. 263; Brandenburg 1973: 56; Hamori 1985: 27, 32; Mahdi 1985: 17–18; Mahdi 1994: 157–158; Mallâh 1981: 56–57; Regourd 1992: 143–145.

***Al-Nu‘mân and the Arab of the Banû Tayy, 284***  
**(Burton from the Breslau edition)**

King al-Nu‘mân ibn al-Mundhir has two boon companions. One night, when he is drunk, he gives orders to bury them both alive. The next morning he regrets his whim and appoints a day of ill luck and a day of good fortune. On the former, he intends to execute whomever he meets; on the latter, he will reward whomever he meets.

On the day of ill luck he meets an Arab of the tribe of the Banû Tâ‘î. He sentences him to be executed, but the Arab asks for a delay to appoint a guardian for his two daughters. He designates Sharîk ibn ‘Amr as his warrantor (cf. Mot. P 315). When the term has ended, the Arab shows up at the last moment. Al-Nu‘mân pardons him as a reward for his good faith and abolishes the day of ill luck.

This story corresponds to the international narrative motif Mot. P 315: *Friends offer to die for each other*. Numerous versions elaborating the basic motif are known since Greek and Roman antiquity (EM 2: 1041–1044). In a version of the *Arabian Nights*, this tale is contained only in the Breslau edition. Otherwise, the story is attested in **Abu ‘l-Faraj al-Isfahânî’s** (d. 967) *Kitâb al-Aghânî* and has remained popular throughout the centuries; it is also quoted in a-**Ibshîhî’s** (fifteenth century) popular encyclopedia *al-Mustatraf* (*Arabia ridens* 2: no. 436). The story’s main motif of the condemned man who returns is also elaborated in *The Caliph ‘Umar ibn al-Khattâb and the Young Badawî*.

**References:**

Chauvin 5: 215, no. 124.

***Numskull Who Does Not Count the Ass He Is***  
***Sitting on, 503 The Story of the (Wortley-Montague)***

In order to sell wheat, a foolish man rents ten donkeys. He rides on one of the donkeys and drives the others before him. As he counts only nine donkeys, he steps down from the one he is riding. Now he counts ten and is satisfied, but when he climbs on the donkey’s back he counts nine again.

In a similar way, he counts the side rooms of his house as being three instead of four. His wife then makes him believe that one of the side rooms left to visit his beloved. He sets out in pursuit of the missing room. When he arrives at the mill, the miller, who is one of his wife’s lovers, tells him to rest, as the side room will surely pass by.

When the fool is fast asleep, the miller shaves off his beard. As the fool wakes up, they make him believe someone stole his beard. He is told to stay with the miller for thirty days until the person who took his beard returns. After thirty days, his beard has grown again and he is satisfied.

Now his wife announces that she will go to visit her sister. Instead she goes to visit her lovers and returns only after a week. When her husband complains about her long absence, she argues that she was away for only an hour, since she left on Friday and returned on Friday.

This story is an accumulation of several, originally independent numskull stories. The first and, in an analogous form, the second correspond to the international tale-type AT 1288 A: *Numskull Cannot Find Ass He Is Sitting On* (EM 2: 64–67), which is widely known in Arabic literature since the eleventh century (*Arabia ridens* 1: 221–223; 2, no. 977). The third bears a certain similarity to the international tale-type AT 1284: *Person Does Not Know Himself* (EM 7: 20–27), while the ruse employed is different; the oldest recorded version of this tale-type is contained in the Greek collection of jokes *Philogelos* (The Laughter-Lover, fifth century C.E.). The fourth is a ruse (Mot. J 2315) that normally appears in AT 1406: *The Merry Wives Wager*/ATU 1406: *The Three Clever Wives Wager*, a tale in which several women play tricks on their husbands.

### *Nûr al-Dîn 'Alî and the Damsel Anîs al-Jalîs, 35* (Burton from the Calcutta II edition)

The king of Basra has two viziers: al-Mu'în is wicked and hated by the people, while al-Fadl is generous and beloved. One day the king commands al-Fadl to buy a slave-girl. The vizier buys a girl of stunning beauty and intelligence, but he keeps her in his house for a few days so that she can recover from her journey before being shown to the sultan. The vizier's son Nûr al-Dîn 'Alî is a threat to every young woman's virginity. When he sees the slave-girl, just after she has bathed, he falls in love immediately, and when she sees him the same happens to her. Nûr al-Dîn 'Alî chases away the slave-girls guarding her and has sexual intercourse with her. This deed drives his father to despair, but in the end he forgives his son and consents to his marriage with the young woman, Anîs al-Jalîs. After his father's death and the obligatory period of mourning, Nûr al-Dîn squanders his money by entertaining bad friends, who refuse to help him when he has spent all his wealth (Mot. W 131.1).

Anîs al-Jalîs now advises him to sell her at the slave market, but when he does so she is coveted by the vizier al-Mu'în. Nûr al-Dîn 'Alî is warned by the master of the slave market and takes Anîs al-Jalîs back home, after a fight with the vizier. Then Nûr al-Dîn 'Alî and Anîs al-Jalîs leave Basra for Baghdad, where they enter the caliph's gardens, the Garden of Gladness and the Palace of Pleasure, helped by the garden inspector, Sheikh Ibrâhîm. They sing and eat in the palace, without realizing that they are trespassing on the caliph's grounds. In the meantime, **Hârûn al-Rashîd** in his palace sees the lanterns burning in his Palace of Pleasure. Being curious, he, his vizier Ja'far the **Barmakid**, and his executioner Masrûr go out disguised as merchants to investigate (Mot. K 1812.17). When they see from a tree that two beautiful young people are partying and singing in the palace, Hârûn decides to join them. He exchanges clothes with a fisherman on the shore of the Tigris and joins the company in the palace. As Nûr al-Dîn notices their guest's deep affection for Anîs al-Jalîs, he presents her to him as a gift. When Hârûn hears about the adventures of Nûr al-Dîn, he writes a decree that the king of Baghdad be deposed and that Nûr al-Dîn rule in his place. However, when Nûr al-Dîn arrives in Basra with the caliph's letter, Vizier al-Mu'în has him impris-

oned. As Nûr al-Dîn is about to be hanged, Hârûn’s vizier, Ja‘far, arrives on the scene and intervenes. The wicked vizier is punished.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. Mia Gerhardt (1963: 148–153) classifies this story as a typical love story from the Baghdad period, since it has a coherent structure, it is humorous, and it focuses on a positive hero. William H. Trapnell (1993: 5–11) compares the story to *The Tale of the Three Apples*, as both tales contain a similar configuration of characters, besides containing similar inexplicable actions, such as the giving away of Anîs al-Jalîs to the caliph by Nûr al-Dîn.

**References:**

Chauvin 5: 120–124, no. 58; Abel 1939: 58, 95; Bencheneb 1974b: 144–152; Farmer 1945: 21; Rescher 1919: 53; Tauer 1960: 15–17; Weber 1993–1994: 74–76.

***Nûr al-Dîn ‘Alî and His Son Badr al-Dîn Hasan, 22***  
***The Tale of (Burton from the Calcutta II edition)***

This story is inserted into *The Tale of the Three Apples*. It is told by the vizier Ja‘far the **Barmakid** to **Hârûn al-Rashîd** as an example of miraculous coincidences.

The vizier of Egypt dies and is succeeded by his two sons, Shams al-Dîn and Nûr al-Dîn ‘Alî. After a while, the two brothers make plans to link their lives even further. They intend to marry two sisters, have sexual intercourse with their wives on the same day, and later join their children in marriage, as they will surely be a son and a daughter. Before they have even started to execute their plan, however, they quarrel over the dowry, one brother accusing the other of preferring his child over his brother’s.

Nûr al-Dîn ‘Alî secretly leaves Cairo and travels to Jerusalem, Aleppo, and Basra, where he marries the vizier’s daughter. By coincidence, he and his brother have sexual intercourse with their wives on the same night, and Nûr al-Dîn’s wife bears him a son, who is named Badr al-Dîn Hasan. When the vizier of Basra dies, Nûr al-Dîn succeeds him. Several years later, as he himself is about to die, he tells the story of his brother to his son, who writes it down and hides the paper in his skullcap. The new vizier intends to imprison Badr al-Dîn. Badr al-Dîn is warned by one of his father’s slaves and manages to escape.

He spends the night in the graveyard, and he is spotted by two jinn who are stunned by his beauty. One of the jinn knows that the sultan of Egypt had wanted to marry Sitt al-Husn, the vizier Shams al-Dîn’s daughter, but his request had been refused, since it was destined that she would marry her cousin. Enraged, the sultan intended to force her to marry an ugly hunchback. Charmed by Badr al-Dîn’s beauty, the jinn wonder whether it equals the beauty of the vizier’s daughter. In order to find out they magically transport the young man to Cairo to attend the wedding. They clothe him in a magnificent gown and give him a magic pouch that supplies money endlessly (Mot. D 1451.1). Furthermore, they advise him to bestow money lavishly upon the servants attending the wedding. Everyone is captivated by the

young man's beauty and wishes that he were the bridegroom instead of the ugly hunchback. After the bride has been introduced, the jinn lock the hunchback in the latrine and let Badr al-Dîn take his place. The next morning, after a blissful wedding night, the jinn transport Badr al-Dîn back to Damascus. On the way back the *jinnî* is hit by a meteor, and Badr al-Dîn alights just before the city gates of Damascus. The crowd gathering around him thinks he is insane, and he has to take refuge in a cook's shop.

Meanwhile, Shams al-Dîn and his daughter Sitt al-Husn find out the true identity of the strange lover, because they have found the skullcap with the writing explaining Badr al-Dîn's background. Shams al-Dîn decides to go in search of his nephew and travels to Basra via Damascus. Many years later, when 'Ajîb, the son born to Sitt al-Husn, aims to find out his father's identity, he twice unknowingly visits his father's shop. It is through his particular manner of preparing pomegranate porridge, peculiar to his mother, that Badr al-Dîn's identity is disclosed (Mot. H 35.2). In a complex denouement, Badr al-Dîn is taken to Cairo and is officially married to Sitt al-Husn.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. According to Patrice Coussonnet (1985), the origin of this story should be located in Egypt early in the fifteenth century. Coussonnet's conclusion is based on historical data, such as the working of the postal service, the descriptions of the function of vizier, the clothes and coins, and the description of Baghdad. The story contains many realistic references to contemporary society, suggesting that it does not belong to so-called popular folklore but was rather consciously conceived by an intellectually trained author with a solid knowledge of the chancellery, maybe a magistrate or a secretary. Gustave Lefebvre (1943: 79–84) suggests a relationship with a story from ancient Egypt. A comparison of different versions of the stories in the major printed editions of the *Arabian Nights* (Mahdi 1984, Bûlâq, Calcutta II) is contained in David Pinault's study (1987: 135–138, 146–147; see also 1992: 242–246). Andras Hamori (1983) discusses the familiar pattern of the meeting, separation, and reunion of two lovers, marking the hero's passage from a "metonymy of death to the marriage bed." The main motifs are the hero's daydream about a blissful future and his inability to distinguish between illusion and reality. The vague boundary between reality and suggestion is blurred even more by a playful dealing with time and place whereby normally experienced distances and time spans are eliminated. Unusual leaps in time and space suggest a simultaneity that confuses both the hero and the other characters, while at the same time it creates a sense of miraculous coincidence and a strange recurrence of events. Badr al-Dîn, who appears to have no "real" personality, goes through different stages in his experience of love, marking the development of his character from love of his self to sensuous love to selfless divine love. Jamel Eddine Bencheikh (1981; see also 1988: 40–95) argues that the story can be understood only against the backdrop of the culture and context that produced such stories. He points out that the story's characters do not act as autonomous figures but rather fulfill specific functions imposed by the laws of narrative necessity. The marriage thus constitutes an inevitable outcome, as the story requires that no

contradictions be left unresolved within the text and within the social context. The story's initial situation is similar to the beginning of *The Story of the Two Viziers and Their Children* in the Wortley-Montague manuscript.

**References:**

Chauvin 6: 102–106, no. 270; Abel 1939: 94; Balaguer Perigüel 1993–1994: 259; Boratav 1948: 64; Bremond 1990: 168; Gerhardt 1963: 295–299, 410; Grotzfeld 1997–1998: 47–51; Grunebaum 1942: 279; Legnaro 1977: 259–260; Livak 1999: 159–161; Miquel 1981: 191–295; Miquel 1991b: 37–38; Pauliny 1994: 88–89; Popper 1926; Tauer 1960: 14–15; Weber 1984: 71–72; Weber 1997: 260.

***Nûr al-Dîn ‘Alî of Damascus and the Damsel Sitt al-Milâh, 341* (Burton from the Breslau edition)**

A merchant in Damascus is wealthy but he has no children. After ardent prayers his wife gives birth to a son, whom he names Nûr al-Dîn ‘Alî. He grows up to become a well-educated and handsome young man. One day he hears people talk about the splendors of Baghdad and asks his father permission to go there. When he arrives in Baghdad he meets the poet **Abû Nuwâs**, who takes him on a tour through the city. They arrive at the slave-market, where an extremely beautiful slave-girl is offered for sale. She refuses, however, to be sold to the men who bid money for her. Initially she refuses to be sold to Nûr al-Dîn ‘Alî, too, but then she falls in love with him and finally comes into his possession. Her name is Sitt al-Milâh.

During a festive evening, ten of Caliph **Hârûn al-Rashîd**'s eunuchs enter Nûr al-Dîn's house and take her to the palace. Nûr al-Dîn ‘Alî, on his way home, falls asleep and is found by the watchmen. He is now falsely accused of theft and jailed. When a general amnesty is declared, he is released but evicted from the city. He sleeps in a mosque outside the city wall and is found by the muezzin, who employs him as a servant.

In the meantime Sitt al-Milâh has never stopped weeping, and the caliph, irritated by her behavior, gives her permission to look for her beloved. She happens to enter the mosque where Nûr al-Dîn ‘Alî is employed. When she sings some verses, Nûr al-Dîn ‘Alî recognizes her voice, and the couple are reunited. As they return to Hârûn al-Rashîd, the caliph presents them with a new and richly decorated house. He punishes the chief of police and rewards the muezzin. Nûr al-Dîn ‘Alî is nominated officer and a member of the caliph's close advisors.

This tale is contained only in the Breslau edition.

**References:**

Chauvin 6: 100–102, no. 269.

***Oft-proved Fidelity, 512* (Wortley-Montague)**

The *qâdî* of Baghdad is married to a beautiful and chaste woman. His brother is jealous of him, and when the *qâdî* goes on a pilgrimage and leaves his wife

in his brother's care, he attempts to seduce her. The *qâdî's* wife refuses to comply, and the brother in return accuses her of adultery (Mot. K 2112). As the people believe him rather than her, the woman is flogged and chased away. She seeks refuge with a camel driver. Another camel driver attempts in vain to win her favors and tries to kill her. Accidentally, he kills the son of his host, and the wife is once more chased away. Eventually she saves a young man from the gallows. When she rejects his advances, he sells her to a sea captain as a slave. The captain covets her as well, but again she refuses. The captain's ship is sunk by a storm, and the *qâdî's* wife is saved by clasping onto a piece of wood. She is washed ashore and starts wandering.

She arrives at a city and asks the sultan to build a palace for her outside the city gate. Since the sultan believes her to be a pious saint, he complies with her wishes. One after the other, all men who previously coveted her visit her to be cured from some disease. She lets them confess their crimes and asks the sultan to spare their lives.

Subsequently the sultan tells his own story to the *qâdî*: *Tale of Himself Told by the King*. Then the *qâdî* tells *The Story of Zunnâr ibn Zunnâr*.

This tale is contained only in the Wortley-Montague manuscript. It corresponds to the international tale-type AT 712: *Crescentia* (EM 3: 167–171), other versions of which are given in the tales of *The Jewish Qâdî and His Pious Wife* and *The Devotee Accused of Lewdness*. AT 712 is closely related to AT 881: *Oft-proved Fidelity*, for which see the *History of the Lovers of Syria* in the Wortley-Montague manuscript.

**References:**

Chauvin 6: 155–156, no. 322 A.

### *Old Sharper, 336 The Tale of the* (Burton from the Breslau edition)

Together with a couple of friends, an old rogue steals some goods at the market. One of the friends challenges the others to sell the items at the same market where they had stolen them. The old rogue takes the items and goes to the same shop from which they had been stolen, offering them for sale. The owner informs the police, and the sharper is arrested. Challenged to tell his story, he wants to tell it only in the presence of the sultan. When he is brought into the sultan's presence, he pretends to repent and offers to deliver the evildoers to him. Instead of punishment, he receives a robe of honor and is acquitted. Later he offers his booty to the sultan, but he is allowed to keep it.

**References:**

Chauvin 7: 146, no. 424.

### *Omanite, 551 Story of the* (Reinhardt)

The story continues the *Tale of Hârûn al-Rashîd and Abû Hasan the Merchant of Oman*. After the hero is reunited with his beloved, he tells the caliph the last part of his adventure.

His wife's father is summoned to the caliph and has all of his money confiscated. Sometime later the hero remembers princess Budûr, who needs a talisman for her recovery from her illness. After a search, he finds the talisman in Persia. He buys it, cures the princess, and is married to her. In the end the ruler cedes his throne to him.

This tale is contained only in the Reinhardt manuscript.

**References:**

Chauvin 6: 111–112, no. 276; Chraïbi 1996: 264.

***Padmanaba and the Seller of Fuqqâ', 438 Story of the Brahmin (Weil)***

This story forms part of the narrative cycle enframed by *The Forty Viziers*. It is told by the third vizier, with a view to changing the ruler's mind.

Hasan is the son of a seller of sweet drink in Damascus. One day the Brahman Padmanaba notices the boy, and from then on returns to him every day. He is prepared to teach Hasan the occult sciences and takes him to a well, which they enter by means of magic. Inside, the Brahman conjures various spells to ward off dangerous creatures and shows Hasan a treasury filled with gems as well as alchemist's sand, which can turn any metal into gold (see *Alchemy*). When Hasan brings back some of the jewels, his greedy stepmother conspires to acquire the treasures first and then kill Padmanaba. Hasan manages to obtain the magic formulas from the Brahman. One day he enters the well together with his father and his stepmother. Even though they manage to take a lot of the jewels, they are killed by three monsters on their way back, as Padmanaba had been informed about their evil intentions.

**References:**

Chauvin 8: 118–119, no. 103; Mommsen 1981: 211–215.

***Page Who Feigned to Know the Speech of Birds, 197 The (Burton from the Calcutta II edition)***

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the concubine to the king, to refute the accusations by the viziers.

A certain notable buys a male servant at the slave market. One day the servant overhears his master tell his wife that she should go and divert herself in the garden. The servant hides food and drink in the garden and accompanies her the next day. He pretends to understand the language of the birds, who tell him where he can find the food and drink. As the woman trusts him, he then makes her believe that the birds urge him to have sexual intercourse with her, and she lets herself be persuaded. When they are surprised by the woman's husband, they pretend that she is lying on the ground because she has fallen from a tree.

This jocular tale is an elaboration of the narrative motif "seduction by impostor" (Mot. K 1315). A similar tale is told in the seventeenth-century

Arabic compilation *Nuzhat al-udabâ'* (Entertainment of the Educated; see EM 10: 166–169) about the popular trickster Juhâ (Marzolph 1996: no. 98).

**References:**

Chauvin 8: 49–50, no. 17; Basset 1903b: 70–73.

### ***Parasite, 489 The Tale of the (Mardrus)***

This story is part of the cycle *Windows on the Garden of History*.

Tufayl is the prototype sponger of Arabic tradition. One evening a company, fearing that he might come, hide a dish of large fish and have only a dish of small fishes served. As Tufayl enters he notices the big fish in its hiding place. As he starts the meal, Tufayl pretends to be on bad terms with fish, as his father drowned in the sea and was eaten by fish. While he threatens to take revenge, the small fish allegedly tell him that he should rather take revenge on the elder ones, which are hidden in the corner, as they must have been around when his father died.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated it from Nicolas Perron's *Femmes arabes avant et depuis l'islamisme* (Paris/Algiers 1858). The tale corresponds to the international tale-type AT 1567 C: *Asking the Large Fish* (EM 4: 1218–1221). It is known from the time of Greek antiquity (Athenaios) and is documented in Arabic literature since the tenth century. Its first Arabic version in Ibn 'Abd Rabbih's (d. 940) *al-'Iqd al-fârîd*, as well as some of the later versions, mentions the stereotypical greedy character in Arabic literature, Ash'ab, as the tale's protagonist (*Arabia ridens* 2: no. 401).

Tales about uninvited guests or spongers (Arabic sg. *tufaylî*) constitute a specific genre in Arabic literature. Numerous anecdotes are contained in various works of *adab* literature (see *Arabia ridens*, s. v. Schnorrer). A famous collection of these anecdotes, including linguistic and historical information about the sociocultural phenomenon, is al-Khatîb al-Baghdâdî's (d. 1071) *Kitâb al-Tatfîl wa-hikâyât al-tufaylîyîn* (Book of Sponging and Anecdotes Concerning Spongers; Malti-Douglas 1981).

**References:**

Chauvin 9: 83.

### ***Peasant's Beautiful Wife, 506 The Story of the (Wortley-Montague)***

One day, seeing their farmhand naked, a peasant remarks to his beautiful wife about his large penis. The woman pretends to be offended, but secretly longs for union. One day she instructs the farmhand to feign illness and stay at home while the peasant is away. As they are having lunch together with the couple's young daughter, the wife intentionally drops some of the melted butter. According to their previous agreement, she is to be "punished" by having sexual intercourse with him. This they do a number of times. As her fa-

ther returns home, the little daughter warns him not to drop any of the butter, or the farmhand will punish him by pushing his “snake” between his thighs. As the woman strongly condemns her daughter’s talk, the husband sees no other solution but to disbelieve his daughter.

The motif of “sexual intercourse as alleged punishment” is known from a unique Arabic collection of jocular tales dating from the tenth to eleventh centuries. In the relevant tale, a mule driver “punishes” the woman riding the mule when she attempts to pick fruit from a garden. Having done so various times, in the end he is not capable of responding to her further provocations. This tale was introduced to European literature by way of its adapted version in the Florentine Poggio Bracciolini’s *Facetiae* (1450) (see *Arabia ridens* 1: 218–220).

### ***Pilgrim Man and the Old Woman, 156 The* (Burton from the Calcutta II edition)**

A pilgrim finds the caravan he is traveling with gone as he awakens. He continues his journey but loses his way in the desert. At one point he reaches a tent owned by a certain woman, who asks him to go catch some serpents so that she can cook them for him. The pilgrim is disgusted and refuses, and the woman goes by herself. Later he expresses his surprise at finding her in such a desolate environment. The woman replies that she knows her surroundings may be poor compared with the luxury of the pilgrim’s country, but that at least there are no tyrannical sultans here. She herself prefers freedom and safety to the comforts of life under oppression.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau.

#### **References:**

Chauvin 6: 28, no. 200; Gerhardt 1963: 358–359.

### ***Pious Black Slave, 165 The* (Burton from the Calcutta II edition)**

Once there was a drought in Basra, and everyone prayed for rain. A black man prayed aloud, and immediately it started raining. Others reprimanded him for the way in which he formulated his prayer, but he gave them a satisfactory reply. The next day someone wanted to buy the black slave, who turned out to be “a pestilent, unprofitable fellow.” Nevertheless he was bought in order to serve him, because of his piety and, as it appeared, miraculous powers. However, suddenly the man dropped dead, his face beaming.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in al-**Ibshîhî**’s (fifteenth century) *al-Mustatraf* and al-Qalyûbî’s (d. 1658) *al-Nawâdir*.

#### **References:**

Chauvin 6: 186–187, no. 353; Galtier 1912: 178–182; Gerhardt 1963: 372–374; Perles 1873: 122–123; Sallis 1999: 115–118.

***Poor Man and His Friend in Need, 98 The* (Burton from the Calcutta II edition)**

A rich man is reduced to a state of beggary and borrows money to open a jeweler's shop. One day three men ask for his father, who had died some time before. As people who know him testify that he is actually the son of the said person, the three men hand him several saddlebags full of money and jewels that his father had deposited with them.

This tale is contained in the Egyptian manuscripts and the early printed editions.

**References:**

Chauvin 6: 21, no. 192; Gerhardt 1963: 354.

***Porter and the Three Ladies of Baghdad, 14 The Story of the* (Burton from the Calcutta II edition)**

A porter in Baghdad is asked by a beautiful woman to follow her and carry her purchases. She buys food, drink, and other necessities for a festive evening. In entering her home, the porter encounters two other beautiful young women in the house and refuses to leave. Since the porter is a witty fellow, the women consent to his participating in the party. A hilariously funny and luxurious evening follows. In a highly exceptional scene, the porter splashes in the pool with the young women, and they have great fun naming each other's private parts.

Eventually, three mendicants knock on the door and ask permission to enter. All of them have shaved their beard and brows, and their left eyes are blind. They are allowed in on condition that they will not ask importunate questions (Mot. C 410). Following this, the company indulges in merrymaking and music. The noise of their party is heard outside the building, and they attract the attention of Caliph **Hârûn al-Rashîd**, who is roaming the city together with his vizier, Ja'far the **Barmakid**, and his executioner, Masrûr, disguised as merchants (Mot. K 1812.17). They ask permission to join the party and are admitted in on the same condition—not to ask questions about events that are not their own concern.

At a certain point, one of the ladies brings in two dogs from an adjoining room and lashes them with a whip, only to console them afterward. Later the two other women are driven to distress by a love song and reveal that their bodies are covered by scars. The caliph can hardly control his curiosity, and finally the porter asks about the mystery behind the scenes they have witnessed. Enraged that he has broken the taboo, the women call in seven black slaves, who threaten to kill the visitors with their swords. However, the guests are first asked to tell their stories, and the three mendicants do so (*The First Qalandar's Tale; The Second Qalandar's Tale; The Third Qalandar's Tale*). Following that, Ja'far tells a fake story to hide their true identity, and all the visitors are released.

The next morning the caliph orders the whole company to be brought to the palace and asks the women to tell their stories, which they do (*The*



The Porter and the Three Ladies of Baghdad: The Eldest Lady Tells Her Tale, by *William Harvey* (London: *Charles Night & Co.*, 1839)

*Eldest Lady's Tale; The Tale of the Portress*). In the end, the caliph summons the *jinniyya* who has cast the spells and orders her to restore the dogs to their normal shape.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. It is linked to *The Story of King Shahriyâr and His Brother* both by its function as a **frame story** and by the motif of storytelling as a ransom for one's life. As Mia Gerhardt (1963: 406–411) has remarked, the ransom motif is not applied consistently, since the caliph should be the person to judge rather than a simple listener. Sandra Naddaf (1985) suggests that the porter and the three women represent two different worlds—a male, realistic world and a female, metaphoric world in which sexuality and language are connected. In that interpretation, the story is based on the essential opposition between male and female views of the world, which leads to different kinds of discourse. The porter enters the female domain, but in spite of his wit he is unable to move freely in this metaphoric universe. He is unable to adopt the female linguistic code, which is centered on the body. The eventual breaking of the social code by curiosity entails the threat of death.

The story's structure is based on a ritual repetition of acts and phrases intended to convey a linguistic system rooted in metaphors. This narrative technique, together with the motif of transgression and the violation of a law or taboo, links the story to the tales it enframes. The three women have constructed for themselves an alternative society with self-conceived laws. They control their own space and their own bodies, protected by their seclusion and the taboo ruling their behavior. In the end, however, the women's apparent autonomy is easily eliminated by the supreme ruler, Hârûn al-Rashîd. Claude Bremond (1991a: 83–141) notes that the main theme of this narrative cycle is a melancholic reflection on the past, as best depicted in *The Third Qalandar's Tale*.

#### References:

- Chauvin 5: 251–252, no. 148; Badawî 1994; Casanova 1922: 123–125; Chraïbi 1996: 28–30; Elisséeff 1949: 45; Gerhardt 1961: 147–151; Ghazoul 1983: 19–20; Ghazoul 1996: 89–92; Guelouet 1994: 269–274; Hamûrî 1994; Hoang 2001: 100–109; Kîlânî 1994; Lahy-Hollebecque 1987: 47–48; May 1986: 52; Miquel 1991a: 19–124; Mommsen 1981: 148–149; Mottahedeh 1997: 32–33, 35; Naddaf 1991: 8, 106–108, 119–120; Perfetti 1999: 210–211, 223–241; El-Shamy 1990: 69–71; Todorov 1971: 87–88.

### *Portress, 20 The Tale of the (Burton from the Calcutta II edition)*

This story is inserted into *The Story of the Porter and the Three Ladies of Baghdad*. It is told to Hârûn al-Rashîd by one of the women present in order to explain the strange events he witnessed when visiting the house of the three women the previous evening.

The portress had inherited a large sum of money from her father and had married a wealthy man who soon died. One day, an old woman comes to her

house and invites her to attend the wedding of her daughter, who does not know anyone in town. The portress follows her out of pity but soon realizes that she has been tricked. The young woman is actually the sister of a young man who is deeply in love with her, and since he is handsome and well educated, the portress agrees to marry him. After staying with him for a whole month, she goes to the bazaar with the old woman to buy some textiles. The merchant refuses to accept her money, instead insisting on kissing her cheek. As she sees no harm in permitting him to do so, the portress agrees. But to her dismay the merchant bites a piece of flesh from her cheek (Mot. K 2021.1). When she returns, her husband is furious about her apparent infidelity and has her whipped and tortured. Finally he divorces her. That is why her body bears so many scars. Hârûn al-Rashîd finds out that her former husband is none other than his son al-Amîn. He orders him to present himself and restores the marriage between the two.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. Two versions of a similar story with inverted gender roles are given in the Wortley-Montague manuscript in the stories of the *First Lunatic* and *Hârûn al-Rashîd and the Youth Manjâb*.

**References:**

- Chauvin 5: 98–99, no. 33; Badawî 1994; Bremond 1991a: 98–99; Chraïbi 1996: 28–30, 69–71; Gerhardt 1963: 130–137; Hamûrî 1994; Hoang 2001: 170–173; Miquel 1991a: 98–119; Mommsen 1981: 24–30; Naddaf 1991: 106–107.

***Prince Who Fell in Love With the Picture, 292 The Tale of the* (Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to ward off the king's wrath.

An old king of Persia builds a palace for his son that is adorned with paintings. Among the images, the prince notices the portrait of a beautiful young woman and immediately falls in love with her (Mot. T 11.2). When he learns that the portrait represents the king of Hind's daughter, the prince travels to Hind to ask for her in marriage. The princess, however, has an aversion to men and rejects his proposal. Having spent all his assets, the prince is forced to travel back. On the way, he loses all his company and when in a desperate situation sells some jewels to a goldsmith. The goldsmith becomes his friend, accompanies him back to his country, and after a while sets out with him again. On his second journey, the prince is killed by highwaymen. The goldsmith tells the princess about his love, and, finding him dead, she mourns him.

While falling in love by way of a portrait is a common motif in the *Arabian Nights*, these stories rarely end tragically, as in the present case. Although there is no specific moral added to the tale, it might be read as "Do not aim at things beyond your reach" as well as "Do not regret things past."

## References:

Chauvin 8: 95, no. 66; Clouston in Burton 12: 329.

*Prince of Khwârazm and the Princess of Georgia,*  
**418 *The Story of the (Habicht)***

This story forms part of the narrative cycle enframed by *The Forty Viziers*. It is told by the first vizier to demonstrate that women are not to be trusted.

The king of Khwârazm has a son who according to his horoscope will have to face many dangers before reaching the age of thirty. One day the prince and his retinue go on a boat trip. They are captured by European pirates and sold on the island of the cannibal dog-headed Samsars (Persian *sag-sar*; Mot. B 25.1). While his company are taken away one after the other to be devoured, the prince manages to escape. Inasmuch as the island's king admires his courage and strength, he is married to the princess. When his wife dies, in accordance with local custom (Mot. S 123.2) the prince is thrown into an underground cave with her body, where he finds a young woman who has been thrown into the cave before him. She promises to rescue him if he is prepared to marry her. She has found a stone covered with inscriptions blocking the way out of the cave. They remove the stone and arrive at the bank of a river, where they find a boat waiting for them. They sail off, pass through an underground river, and go ashore. There they reach a palace that appears to have no entrance.

Now the young woman tells the prince that she is Dilârâm, princess of Georgia. Although a prince was in love with her, she had been married to a vizier. Soon the prince had died, and the vizier was drowned while they were on their way to his country. Finally she was washed ashore on the Samsar island and had gotten married to one of the dog-headed people.

When the prince kills a spider, doing so turns out to be the talisman granting access to the palace. Inside the magnificent palace they meet an old man who tells them that he is a former king of China who became immortal by virtue of the philosopher's stone. The prince and the princess stay in the palace, get married, and soon have two sons. After a while the old man chooses to die, and the palace disappears. As they resume their peregrinations the princess is abducted by pirates, while the prince arrives at an island inhabited by people without heads (Mot. F 511.0.1). When the prince distinguishes himself in a war against their bird-headed enemies (Mot. B 55), he is forced to marry their princess. As the princess is in love with a demon, she has her lover take him to another island, where he finds an old man. The old man appears to be one of the astrologers from the prince's native country who had originally prophesied his misfortunes. Now he tells him that his father has died and that an unjust king has usurped the throne. The old man then introduces him to the island's queen. The queen turns out to be Dilârâm, who had been washed ashore on the island. After their reunion the prince is proclaimed king of the island.

Habicht's text of *The Story of the Prince of Khwârazm and the Princess of Georgia* follows the enlarged Gauttier edition (1822–1823) of Galland's adap-

tation, which in turn may ultimately derive from an Arabic or Persian manuscript owned by Langlès.

**References:**

Chauvin 7: 74–75, no. 121 A; cf. 7: 75–77, no. 121 B.

***Prince and the Ogress, 12 The Story of the* (Burton from the Calcutta II edition)**

This story is inserted into *The Story of King Yûnân and the Sage Dûbân*. It is told by one of the malevolent viziers in order to exemplify the dangers of a negligent vizier.

Under the vizier's protection, a prince goes hunting. Urged by the vizier to follow a beast of prey all by himself, he loses his way. Suddenly he finds a lovely young woman who tells him that she is the daughter of one of the kings of India who has been abandoned in the wilderness, and the prince takes her with him on his horse. When they arrive at a ruined building, the woman goes to answer nature's call and disappears. As she is late in returning, the prince follows her without her noticing and discovers that she is actually a frightful *ghûla* (see **Demons**), who tells her children that succulent food is about to arrive. When on her return she sees him frightened, the prince invokes God's help (Mot. D 2176.3.2) and she disappears. When the prince later tells the adventure to his father, he has the vizier executed for his negligence.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. It is more or less identical to *The King's Son and the Ogress* that is included in the frame story *The Craft and Malice of Women*.

**References:**

Chauvin 6: 26, no. 197; 8: 39, no. 8 A; Bremond et al. 1991: 136; Hoang 2001: 36–40, 42; Keyser 1978: 17–21; MacDonald 1906: 366; Mahdi 1994: 136; Mommsen 1981: 49–51; Pinault 1992: 46.

***Prince and the Tortoise, 463 The* (Mardrus)**

This story is included in the narrative cycle called *Charming Tales of Careless Youth*.

A sultan wants to arrange marriage for his three sons, 'Alî, Husayn, and Muhammad. The vizier advises him to let them each shoot an arrow and then ask for the daughter of the house where the arrows fall. In this way, the first two princes acquire beautiful and noble brides, but the arrow of the youngest prince falls on an unknown house inhabited by a tortoise. Nevertheless, he marries the animal. When the king is ill, he asks his daughters-in-law to prepare a healthful meal for him. The noble ladies prepare food with a disgusting smell, but the tortoise serves an exquisitely tasty meal. In consequence, the wives of the eldest brothers fall into disgrace, while the tortoise changes into a beautiful young woman who is praised by everyone.

### 330 *Princess of Daryâbâr, History of the*

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Yacoub Artin Pacha's *Contes populaires de la vallée du Nil* (Paris 1895; see Nowak 1969: no. 249). The tale is a female variation of the international tale-type AT 314: *The Youth Transformed to a Horse*/ATU 314: *Goldener* (EM 5: 1372–1383), other interpretations of which are contained in the Mardrus translation in *The He-goat and the King's Daughter* and *The Eleventh Captain's Tale*.

#### References:

Chauvin 9: 81.

### *Princess of Daryâbâr, 348 History of the* (Burton referring to Galland's adaptation)

This story is included in *Khudâdâd and His Brothers*. It is told by the princess of Daryâbâr.

During a hunting party, the king of Daryâbâr is separated from his attendants. He reaches a lonely hut in a forest where a ferocious ghoul (see **Demons**) is lurking, holding captive a young woman and a young man. The ghoul covets the young woman, but she refuses to comply. Just as he is about to murder her, the king jumps forward and kills him. The young woman informs the king that she had been promised in marriage to a Bedouin chieftain but was kidnapped by the ghoul. The king then takes her to Daryâbâr and marries her. The young man is to be married to the princess, but he refuses to meet the conditions. Instead he kills the king and crowns himself king. The princess escapes on a ship, but the ship is wrecked and she is washed ashore. She is found by a certain prince who marries her. However, soon the country is invaded by the king of Zanzibar, and the young couple escape on a boat. They are captured by pirates who throw the prince into the sea. The princess herself is brought to Cairo to be presented to someone. On the way she is abducted by the ghoul and brought to the castle where her rescuer found her.

The main story in which this tale is embedded was added by the publisher to Galland's adaptation, *Les Mille et une Nuits*, in a version prepared by the French Orientalist **Pétis de la Croix** without Galland's knowing or approving of it. An Arabic version predating Galland is not known.

#### References:

Chauvin 6: 70, in no. 237; Mommsen 1981: 44, 49; Trapnell 1987: 8–9, 14, 16–17.

### *Prior Who Became a Moslem, 147 The* (Burton from the Calcutta II edition)

The story is told by Abû Bakr Muhammad ibn al-Anbârî, a famous grammarian of the tenth century.

The narrator once passed by a monastery and visited the prior. The next year he performed the pilgrimage and met the former prior in the Great Mosque in Mecca. It turned out that the prior had converted to Islam after a miraculous incident:

Some Muslim devotees had sent a boy to the village. The boy fell in love with a Christian woman and sat at her door. Some people attempted to send him away and even threatened to stone him, but he would not move. The boy was then taken to the monastery. The problem could not be solved in any way, since the girl refused to relinquish her religion, while the boy refused to commit a sin. After some time the boy died, and the girl had a dream: she went into paradise as a Muslim woman and received an apple. When she awoke she held an apple in her hand that tasted better than any other fruit she had ever before tasted. After five days she visited the grave of her lover and died there. After her death, both the Moslems and the Christian monks insisted on burying her. Finally they agreed that whoever managed to lift her from the ground had the right to bury her. Forty monks were unable to move her body; one Muslim sheikh took her in his arms and carried her away. Witnessing this event the prior and all the monks converted to Islam.

This tale is contained in the Egyptian manuscripts and most of the early printed editions. An earlier version is quoted in *Dâwûd al-Antâkî's* (d. 1599) *Tazyîn al-aswâq*.

**References:**

Chauvin 5: 237–238, no. 137; Bremond 1991b: 4; Henninger 1946: 301–302.

***Prisoner and How Allâh Gave Him Relief, 279 The Story of the* (Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by the story of *Âzâd-bakht and His Son*. It is told on the eleventh day by the prince to ward off his execution.

A king has a lofty palace overlooking the prison. At night he hears a voice begging God for help. The king summons the prisoner in question to his palace and gives orders to crucify him. While they are busy setting up the gibbet, they are attacked by robbers and the prisoner escapes. When he is attacked by a lion, he survives and even finds a purse-belt with gold.

This tale is contained only in the Beirut and Breslau editions.

**References:**

Chauvin 8: 89, no. 59.

***Prophet and the Justice of Providence, 172 The* (Burton from the Calcutta II edition)**

A prophet took up his abode on a high mountain. At the foot of the mountain was a spring. One day he saw a horseman approaching the spring. He drank water and rode away, leaving behind a bag with pieces of gold. After a while a second man appeared, who drank and took the bag with him. Then a woodcutter came to drink. Now the first man returned and asked him about his bag. The woodcutter denied having taken it, but the man did not believe him and slew him.

### 332 *Qâdî and the Ass's Foal, The*

The prophet is appalled by this injustice, but God tells him that there is no injustice, since the horseman's father had stolen the gold from the second man's father, and the woodcutter had killed the horseman's father.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in Ibn 'Arabshâh's (fifteenth century) **mirror for princes**, *Fâkihat al-khulafâ'*. The tale corresponds to the international tale-type AT 759: *God's Justice Vindicated*/ATU 759: *Angel and Hermit* (EM 3: 1438–1446). As a narrative attempt to appreciate the unfathomable ways of God's justice, it is particularly popular in Jewish and Muslim tradition (Gerhardt 1963: 363; Schwarzbaum 1960).

#### References:

Chauvin 6: 190–191, no. 358.

### *Qâdî and the Ass's Foal, 453 The (Mardrus)*

This story is included in the narrative collection entitled *The Diwan of Easy Jests and Laughing Wisdom*.

A poor man and his wife have a beautiful daughter. The *qâdî* asks the girl's hand in marriage, and although he is extremely ugly the proposal is accepted. The *qâdî* has a young and handsome clerk who becomes the young woman's lover. One day the *qâdî* falls ill and returns home early. His wife puts him in bed and goes to the bathhouse. In the meantime her lover enters the house and slips into bed, thinking that his beloved is lying there. The *qâdî* is deeply shocked, grabs him, and locks him up in a chest. He then goes to the bathhouse and tells the women to send his wife out. On hearing this she disguises herself and leaves the bathhouse without being seen. At home she manages to release her lover from the chest and puts an ass's foal in his stead. She then returns to the bathhouse and comes out to meet her husband, who is furious. The husband takes along four witnesses and opens the chest. When the foal appears, everyone thinks that he has gone mad. The husband is so outraged that he drops dead on the floor.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Yacoub Artin Pacha's *Contes populaires de la vallée du Nil* (Paris 1895; see Nowak 1969: no. 352). The tale corresponds to the international tale-type AT 1419 B: *The Animal in the Chest* (EM 2: 565–568), whose earliest version is quoted in the fifteenth-century French *Cent nouvelles Nouvelles* (no. 61). A similar substitution of the woman's lover by an animal is found in the *Sukasaptati* (70 Tales of a Parrot), the Indian original of the Persian *Tuti-nâme*.

#### References:

Chauvin 7: 171, no. 446.

### *Qâdî Who Bare a Babe, 369 The Story of the* (Burton from the Wortley-Montague manuscript)

The *qâdî* of Tarabulus in Syria was extremely miserly. He used to get married and then give only biscuits and onions to his wife. When she complained, he

would cut off her nose and divorce her. In this manner he continued to marry and divorce until an intelligent woman from Mosul heard about him and deliberately married him.

She finds the money he has stored away and buys delicious meals every day. One day she cooks a dish that makes his belly swell, and she makes him believe that he is pregnant. When after some time the *qâdî* is relieved, she presents him with the newly born baby of her neighbor while convincing him that he just gave birth to the baby himself (Mot. J 2321). To evade the shame of this, he departs from the city and starts wandering. The woman distributes his money among his former wives, to give them their due. When the *qâdî* returns to Tarabulus after some time, he hears the people still talking about him and escapes to Baghdad. The woman too is brought to Baghdad to tell her tale to the caliph. When the *qâdî* is summoned to the palace, he repents and is reconciled with his wife.

This story is contained only in the Wortley-Montague manuscript. It follows the pattern of "The miser reformed." An early European version of the tale is contained in **Boccaccio's** *Decamerone* (9,3). A scatological tale, whose point is similar in that the protagonist's "adventure" starts a new reckoning of time, is given in *How Abû Hasan Brake Wind*. A ninth-century version of this phenomenon is mentioned in al-Jâhiz's (d. 868) book on misers: A braggart proudly keeps reminding everybody of the day he once gave a cock as a present, until people start to reckon the date in days that have passed since that memorable event (*Arabia ridens* 2: no. 64)

This tale is also mentioned in various later sources, including al-**Ibshîhî's** (fifteenth century) popular encyclopedia *al-Mustatraf*.

**References:**

Chauvin 5: 184–185, no. 107.

***Qâdî and the Bhang-eater, 370 The Tale of the***  
**(Burton from the Wortley-Montague manuscript)**

A fisherman is addicted to bhang. One day after becoming intoxicated he walks through town and imagines the town square, glowing in the moonlight as it is, to be a river. He throws his line and hook out and waits for the fish to bite. Eventually the bait is swallowed by a dog, to the exhilaration of the passersby. The fisherman is rescued from the crowds by the *qâdî*, who is a bhang-eater himself. They spend the evening together eating bhang and imagining that they are the sultan and his vizier. As it happens, the real sultan and vizier are touring the city in disguise (Mot. K 1812.17). They overhear the two addicts talk and enter the house. The two addicts are shamelessly impolite toward their guests. When the guests return the next evening, they are even more impudent. On the third evening the sultan in disguise writes a letter of introduction to the sultan for them. The next morning the two addicts present themselves before the sultan and discover that it was he who had visited them. They ask forgiveness, and the bhang-eater tells his story: *History of the Bhang-eater and His Wife*. Then the *qâdî* tells *How Drummer Abû Qâsim Became a*

*Qâdî* and *The Story of the Qâdî and His Slipper*. The two remain in the palace as the sultan's servants.

After some time a certain man complains to the sultan that the bhang-eater has insulted his daughter. He tells him that the bhang-eater had seen her and had fallen in love. He had then asked the help of an old woman, who lured the young woman to his house. When his daughter had discovered the bhang-eater's evil intentions, she had killed the old woman while he was out to buy food. She then returned home and complained to her father.

Meanwhile the bhang-eater has discovered the dead woman and flees from the city. He is hired by an old woman to rebuild a wall and finds a treasure of one hundred dinars. When he takes a walk in the bazaar the next day, a large trunk is offered for sale (Mot. N 91). He buys the trunk, which is found to contain the sultan's slave-girl Qût al-Qulûb. The queen had been jealous of her and had had her drugged with bhang and sold at the market. The young woman encourages him to dress as a workman. He should then go to the site where the sultan is building a new palace and show him her necklace. The sultan recognizes the necklace and is reunited with Qût al-Qulûb. The bhang-eater is richly rewarded and joins the company of the sultan's boon companions. He is also appointed counselor, and when the sultan dies he is nominated vizier to the new sultan.

As vizier he deals with two difficult cases, both of which he solves in a truly Solomonic manner. In the first case, two sisters married to the same man had both given birth to children on the very same night, a daughter and a son. Now they could not agree whose child the boy was. The vizier first weighs the women's milk, as he knows that the milk of the boy's mother is heavier (Mot. J 1142.1). As this decision is not accepted, he offers to have the boy cut in two. The true mother refrains from claiming the child (= Chauvin 6: 63, no. 231; AT 926: *Judgment of Solomon*; *Arabia ridens* 2: no. 452 + no. 1167). In the second case, a certain man claimed a colt as the offspring of his cow. He offers to agree as soon as a mouse can carry a bag filled with earth (= Chauvin 6: 63, no. 232; Mot. J 1191).

One day the sultan is depressed and wishes to be told a story. His friend Mahmûd al-'Ajamî tells him the tale of *Mahmûd the Persian and the Kurd Sharper*. Then an old man comes to the palace offering fruit and vegetables for the sultan. He asks permission to become a boon companion and tells *The Tale of the Sultan and His Sons and the Enchanting Bird*. The sultan awards him one of his slave-girls as a present. As the old man is unable to have an erection, the slave-girl winds his member in a shroud as if it were a dead body. That evening the fruit seller tells the *Story of the King of al-Yaman and His Three Sons*.

This tale is known only from the Wortley-Montague manuscript. The episode with Qût al-Qulûb in the trunk is also incorporated into the tales of *Ghânim ibn Ayyûb*, *Khalîfa the Fisherman*, and *Shaykh Nakkît* in the Wortley-Montague manuscript. The clever judge's second case is mentioned earlier in al-Damîrî's (d. 1405) *Hayât al-hayawân*. The tale of *Mahmûd the Persian and the Kurd Sharper* is omitted in Burton's translation (S 4: 242), as



The Two Sisters Who Envied Their Cadette: The Speaking Bird Reveals the Truth, by Harry Lister W. (London: Longman's and Co, 1898)

### 336 *Qâdî Schooled by His Wife, The*

according to him it is a “poor and scamped version” of ‘*Alî the Persian and the Kurd Sharper*’.

#### References:

Chauvin 6: 17–18, no. 189 (second part); 6: 125, no. 279 (introduction); Chraïbi 1996: 35–39, 46–52.

### *Qâdî Schooled by His Wife, 404 The* (Burton from the Wortley-Montague manuscript)

A *qâdî* is married to a beautiful and virtuous woman. In cases of complaints by husbands the *qâdî* is usually inclined to decide in favor of the wives, because he is unaware of the wiles of women. When a certain man is unjustly reprovèd after a complaint by his wife, he decides to teach the *qâdî* a lesson. He approaches the *qâdî*'s wife and asks for her help, and the *qâdî*'s wife agrees.

The next day, the *qâdî*'s wife tells her husband to buy two geese. When they later sit down to eat, she replaces them with two sparrows. The *qâdî* complains, and she pretends to see geese herself; whenever he gets a third person to be a witness, she replaces the sparrows with the geese. In the end, the *qâdî* is declared mad and spends three days in the lunatic asylum. Finally his wife rescues him and tells him that she acted in that way only to teach him that women also have their wiles. From then on and for some time, the *qâdî* always decides in favor of the men, no matter the case.

This tale is known only from the Wortley-Montague manuscript. It reads like a “wiles of women” version of the make-believe trick mentioned in *The Barber's Tale of His Sixth Brother*.

#### References:

Chauvin 5: 185–186, no. 108.

### *Qâdî and His Slipper, 373 The Story of the* (Burton from the Wortley-Montague manuscript)

This story is part of *The Tale of the Qâdî and the Bhang-eater*.

The *qâdî* once had a slipper that was far too large for him. When he threw it away, it fell through the roof of the house of a certain man and broke a shelf with glasses containing rose water. The *qâdî* had to pay the damage. When he disposed of the slipper in the bathhouse, the pipe got choked and several houses were damaged by the water. When he cut the slipper into four parts and threw them away, one part fell onto the bed of the river Nile; sand accumulated around the slipper and held up the flow of water. Witnessing all this, the *qâdî* fled from the city (Mot. N 211.2).

This tale is known only from the Wortley-Montague manuscript. Besides being contained in *Ibn Hijja al-Hamawî*'s (d. 1434) *Thamarât al-awrâq*, it has been recorded from modern Arabic folklore (Nowak 1969: no. 452).

#### References:

Chauvin 6: 129–130, no. 283.

***Qâdî-mule, 452 The Tale of the (Mardrus)***

This story is included in the narrative collection entitled *The Diwan of Easy Jest and Laughing Wisdom*.

A tax-collector in Egypt is often obliged to leave his house, and so his wife has taken a lover. One day when the husband is away at the market to buy some provisions, the lover takes the husband's mule to sell it. When the husband returns, his wife makes him believe that the mule was actually an enchanted *qâdî*. She instructs him to go to the court and lure the *qâdî*-mule back to the house. When the husband does as he is told, the *qâdî* thinks he is mad and gives him some money with which to buy a new mule. However, the husband goes to the market and sees his own mule, and he refuses to buy it again.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Yacoub Artin Pacha's *Contes populaires de la vallée du Nil* (Paris 1895; Nowak 1969: no. 359 [6]). The tale corresponds to the international tale-type AT 1675: *The Ox (Ass) as Mayor* (EM 10: 188–193). The tale is known in German jocular literature since the sixteenth century. It is very popular in international oral tradition of the nineteenth and twentieth centuries.

**References:**

Chauvin 7: 170–171, no. 445.

***Qalandar with the Scarred Forehead, 433 Story of the (Habicht)***

This story is included in the *Story of Sultan Salîm of Egypt*. It is told to Salîm by the qalandar as his own adventure.

The qalandar used to be an army officer. While on a hunting trip, he chased a deer and lost his way. Falling from his horse, he lost consciousness. When he woke up again, he noticed a frightening old woman who took him to a house with a garden. He married the old woman's granddaughter and lived happily with her. When the old woman died, the couple moved to the town. In the town, however, his wife soon starts to behave differently. As he is warned one day that she is expecting her lover, he kills him and lets her know. In her anger she wounds him with a knife, and he finally kills her too. Later, he decides to retire from the world and becomes a qalandar.

Habicht's text follows the enlarged Gauttier edition (1822–1823) of Galland's adaptation, which in turn may ultimately derive from an unknown Arabic or Persian manuscript owned by Langlès.

**References:**

Chauvin 5: 203–204, no. 118.

***Qalandar's Tale, 15 The First (Burton from the Calcutta II edition)***

This story is inserted into *The Story of the Porter and the Three Ladies of Baghdad*. It is told by one of the one-eyed mendicants to save his life.

The man used to be a prince whose father and uncle ruled over cities. Once, when visiting his uncle, both he and his cousin get drunk. The cousin then asks him to go to the graveyard together with a certain woman and wait there for him at a certain tomb. When later the cousin arrives, he breaks open the tomb and they find an iron plate and a staircase leading downward. Stepping in together with the woman, the cousin asks the prince to close the tomb after him. The prince does as he is asked but worries about what has happened. Returning to his hometown, he finds out that his father, the king, has been dethroned by his vizier. For a long time, the vizier has borne a grudge against the prince, since the prince had once, albeit inadvertently, shot an arrow into the vizier's eye, thus blinding him. Now the vizier takes revenge by pulling out one of the prince's eyes. The prince manages to escape before the vizier can have him executed, and he flees to his uncle's country. When he tells his uncle about the tomb, they go together in search of his cousin. They finally locate and open the tomb, only to find the cousin and the woman completely burned. The uncle discloses to the prince that the woman was his own daughter, and that his son had fallen deeply in love with her (Mot. T 415) in spite of their father's admonishments. Now the incestuous relationship has been punished by fate. As the rebellious vizier attacks the uncle's town, the prince flees again, dressed as a mendicant.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. It is linked to *The Second Qalandar's Tale* and *The Third Qalandar's Tale* by the theme of an illicit love relationship that is situated in an underground cave. The story has probably been adopted from another source and subsequently been adapted to fit together with the other two tales. Sandra Naddaf (1991: 66–77) points out that the three qalandars' tales are linked both to one another and to the **frame story** of the *Arabian Nights* by the link between narration and death. In each of the three stories, a narrative is told in which the protagonists are not saved: the cousin, the girl, and the boy all die in spite of, and partly exactly because of, the narrator's intervention. Other points in which the stories resemble one another include the astonishing likeness of the three qalandars, both in appearance and in background, the multiplication of characters, and the repetition of actions, as well as various formulas and motifs. Finally, the transgression of limits and the violation of rules are conspicuous in all of these stories.

#### References:

- Chauvin 5: 196–197, no. 115; Badawî 1994; Bremond 1991a: 130–133; Hamûrî 1994; Heath 1988: 8; Miquel 1991a: 36–45; Mottahedeh 1997: 33; Najjâr 1994: 258.

### *Qalandar's Tale, 16 The Second* (Burton from the Calcutta II edition)

This story is inserted into *The Story of the Porter and the Three Ladies of Baghdad*. It is told by one of the one-eyed mendicants to save his life.

The mendicant was once a prince. He had received a good education and was versed in the sciences and arts. One day he is invited to visit the king of India. On his way he is attacked by a group of bedouins. He manages to escape and finds refuge in a certain town in a tailor's shop, earning his living as a woodcutter. One day he discovers a brass ring and a wooden trapdoor giving access to an underground staircase. He descends the stairs and enters a beautiful hallway, where he encounters a young woman. The woman tells him that she is the daughter of the king of the Ebony Islands and had been abducted by a *jinnî* on her wedding day, twenty-five years ago. The *jinnî* has kept her imprisoned in that cave since then, visiting her once in every ten days. Whenever she wants to call him, she has only to touch a certain plate with a formula. The prince passes a delicious night with the woman, but in his drunkenness he inadvertently kicks over the plate with the magic formula. When the *jinnî* appears, he manages to escape, forgetting, however, to take along his sandals and ax. The *jinnî* finds out his whereabouts and, disguised as a Persian sheikh, abducts him from the tailor's shop and takes him to the cave. There the woman is brutally tortured and finally killed. The prince is allowed to choose his punishment. He is to be transformed either into a dog or into a monkey. The prince tries to ward off this tribulation by telling *The Tale of the Envier and the Envied*, hoping that the *jinnî* will relent. But the *jinnî* changes the prince into a monkey and carries him to a remote place.

Staying there all by himself, the prince, still in the shape of a monkey, notices a ship. He jumps aboard and gains the protection of the captain. When they arrive at a harbor, word reaches them that the king is looking for a new vizier and requests candidates to show their ability in calligraphy. The monkey participates, turns out to be the most skilled of all calligraphers, and is solemnly presented to the king. The king is surprised by the monkey's fine table manners and his skill in the game of chess. The king's daughter, who has studied the art of magic, discovers the monkey to be a prince and pledges to release him. A fierce fight between the princess and the *jinnî* follows, during which both take on several appearances to outsmart the other (Mot. D 615). In the end the *jinnî* is burned and the prince is restored to his former shape. The struggle has exacted its price, however, since the prince has lost an eye through a flying spark, the king's face is partly burned, and the princess, exhausted by the fight, goes up in flames. The prince then dresses as a mendicant and starts to roam the world.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. As in *The First Qalandar's Tale* and *The Third Qalandar's Tale*, the story springs from a sexual taboo—the relationship between a *jinnî* and a human woman—that again is enacted in the seclusion of an underground cave. The fight between the *jinnî* and the princess is reminiscent of AT 325: *The Magician and his Pupil*.

**References:**

- Chauvin 5: 197–200, no. 116; Abû Bakr 1994: 244–247; Ahmed 1997: 26, 43–47, 54–56, 59–61; Badawî 1994; Boratav 1948: 66; Bremond 1991a: 130–133;

Galtier 1912: 145; Gerhardt 1963: 305; Gray 1904: 46; Hamûrî 1994; Heath 1988: 8; Lasater 1974: 115; Laveille 1998: 155–157; Littmann 1923: 21–22, 36–37; Mahdi 1985: 16–17; Mahdi 1994: 156–157; Miquel 1991a: 45–64; Mommsen 1981: 200–208; Mottahedeh 1997: 33–34; Naddaf 1991: 66–77, 104–105; Najjâr 1994: 256.

### *Qalandar's Tale, 18 The Third* (Burton from the Calcutta II edition)

This story is inserted into *The Story of the Porter and the Three Ladies of Baghdad*. It is told by one of the one-eyed mendicants to save his life.

The mendicant used to be a prince living in a town on the seashore. Once he set out for a pleasure trip at sea and was caught in a fierce storm. The ship ends up near the fateful **Magnetic Mountain**. The prince's ship cannot avoid hitting the mountain and is wrecked. The prince is thrown ashore and climbs the mountain, where he finds a brass horseman (Mot. D 1620.1.2) holding a lance and a talisman. In a dream, the prince is summoned to destroy the talisman and pull the statue down. When he has done so, a boat appears with a man who rows him to the sea. The boat is small, sinks, and he is again thrown onto an island.

There he sees a ship bringing a young man ashore with all kinds of possessions. Both the young man and the objects are brought into an underground mansion. When the ship has left, the prince enters the mansion. It turns out to be a palace where the young man lives in luxury. The young man lets him know that he is the son of a jewel merchant who in his old age still did not have any children. When he was born, it was prophesied that he would be killed in his fifteenth year by a prince who was to break a talisman. Upon hearing this, his father had decided to hide him in this underground palace in order to avert his fate. As soon as the dangerous period was over, his father would come to get him. For a while the prince and the young man live together joyfully, but on the last day before the threat is to be lifted, the prince inadvertently kills his companion.

Next, he leaves the island when the water withdraws with the tide. After wandering for some time, he arrives at a palace of brass in which he encounters ten young men whose left eyes are missing and a sheikh. In a kind of ritual, all of them smear themselves with ashes and soot. When the prince inquires about the reason for their strange behavior, the men do not tell him, instead sewing him into the hide of an animal. When inside the hide, he is left out in the open. The giant **Rukhkh** bird appears, picks him up, and carries him to a mountaintop (Mot. K 1861.1, Mot. K 521.1.1). Getting out of the hide, the prince arrives at a palace that is inhabited by forty young women (see **Amazons**). For some time they live a happy and joyful life together, until at one point the girls have to leave for forty days. The prince will have to remain alone in the palace and receives the keys to its forty rooms. He is allowed to open thirty-nine doors, but it is strictly forbidden to open the fortieth (Mot. C 611.1). Each day the prince opens a door and finds overwhelmingly beautiful gardens. On the fortieth day, he cannot

resist opening the last door. There he smells incense and meets a winged horse. He climbs on the horse's back, and the horse flies away with him and brings him back to the ten remorseful young men. Before the horse leaves him, it whips one of his eyes out with its tail. The prince starts to roam the world as a mendicant.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. It is linked to *The First Qalandar's Tale* and *The Second Qalandar's Tale* by the motif of sexual relations regarded as illicit—in this case, homosexual—and by the seclusion of an underground cave. The story's last adventure focuses on the well-known motif of the forbidden door (Mot. C 611.1). Besides an almost identical version of this adventure given in the story of *The Man Who Never Laughed*, the motif also figures prominently in the stories of *Jânshâh* and of *Hasan of Basra*; a more developed version of this tale is also given in the fourteenth-century *Kitâb al-Hikâyât al-'ajîba* (no. 5; Spies 1961).

**References:**

- Chauvin 5: 200–203, no. 117; Badawî 1994; Basset 1894: 377–380; Basset 1899: 33; Bremond 1991a: 110–133, 143–147; Bremond 1992: 104; Chraïbi 1996: 121; Descamps 1929: 389; Galtier 1912: 145; Ghouirgate 1994: 216–218; Hamûrî 1994; Heath 1987–1988: 8; Kirby 1887: 115–116; Köhler 1972: 72–77; Laveille 1998: 199–201; Lewis 1984: 189; Miquel 1991a: 65–88; Miquel 1991b: 38; Mottahedeh 1997: 34–35; Naddaf 1991: 67–77.

***Qamar al-Zamân and Budûr, 61 Tale of* (Burton from the Calcutta II edition)**

King Shahrimân of the Khâlidân Islands has 300 concubines and four spouses, but no son. After he has prayed to God, one of his wives bears him a beautiful son. When the son has come of age his father wants him to marry in order to secure the future of the dynasty, but the young man refuses. After a year the king again urges his son to marry, but again he does not want to comply. When, one year later, he is still unwilling, his father has him locked up in an old tower. There the young man is found by two jinn, Maymûna and Dahnash, who both admire the young man's beauty while he is asleep. Dahnash tells Maymûna that he has just come from the Islands of China, where King Ghayûr has a daughter as beautiful as this young man. The king has built seven palaces for his daughter and has repeatedly asked her to marry, but she has always refused, since she has no desire to be ruled by a man. Enraged by her obstinate behavior, her father has her locked up in a remote palace.

The two jinn consider who is the more beautiful of the two. In order to be able to judge, they fetch the sleeping princess, Budûr, and place her at Prince Qamar al-Zamân's side. Then they transform themselves into fleas and wake up the young people alternately, while each time they keep the other one fast asleep. Both the young man and the woman immediately fall in love with each other. Qamar al-Zamân takes Budûr's ring as a token. When both are again sleeping, Budûr is transported back to her own place. As they wake up the following morning, the two young people wonder what has happened

and where their beloved has gone. As their people do not understand the true reason for their strange behavior, both are declared insane and kept in confinement. Budûr's brother Marzawân realizes that his sister is in love and promises to go and find her lover. After some wanderings he learns that Prince Qamar al-Zamân of the Khâlidân Islands is also lovesick and decides to visit him. His ship is wrecked, and the waves throw him onto the shore just beneath Qamar al-Zamân's palace. Marzawân then contrives their escape, killing an animal to pretend that Qamar al-Zamân has been killed by a lion. When Qamar al-Zamân and Marzawân arrive in the empire of King Ghayûr, Qamar al-Zamân disguises himself as a physician and astrologer, enters the palace, and cures the princess by showing her the ring.

After the wedding has taken place, the young couple travel to the Khâlidân Islands. While they are spending the night on the way, Qamar al-Zamân undresses the sleeping Budûr and finds a jewel in the band of her trousers. He takes the jewel outside to have a look at it, when suddenly a bird swoops down and steals the jewel (Mot. D 865; cf. Mot. N 352). Qamar al-Zamân follows the bird, loses his way, and ends up in a certain town that is inhabited by Magians. He is taken in by a friendly gardener who tells him that once a year a ship departs for the land of Islam. Meanwhile, Budûr dresses in Qamar al-Zamân's clothes (Mot. K 1837), pretending to be he, and travels on to the Ebony Islands. On the Ebony Islands, King Armânûs insists that she marry his daughter, thinking her to be a prince. When she complies, she is also proclaimed sultan.

In the meantime Qamar al-Zamân sees two birds fighting and finds the lost jewel in the crop of one of the birds. Moreover, he stumbles upon a trapdoor covering a winding stair and a vault containing a treasure from the time of 'Âd and Thamûd. He gives half of the treasure to the gardener and stores the other half in vessels covered with olives. He puts the jewel in one of the vessels and brings them to a ship bound for the Ebony Islands. Just as the ship is about to leave, the gardener dies and Qamar al-Zamân stays behind to bury him. The ship with the treasure arrives at the Ebony Islands, and Budûr finds the lost jewel. She sends her men to the city of the Magians to fetch Qamar al-Zamân. When he is brought before her, she does not reveal her true identity to him. Instead, she has him take a bath first, and then, still in disguise, forces him to make love to her. Now Qamar al-Zamân discovers that the king is a woman and, in fact, his own beloved Budûr. He is proclaimed king of the Ebony Islands and also marries King Armânûs's daughter, Hayât al-Nufûs.

Here ends the first part of the story of Qamar al-Zamân. It continues with a second part that in some versions is incorporated into the story as a separate tale: the story of As'ad and Amjad.

Both Budûr and Hayât al-Nufûs bear Qamar al-Zamân a son, and they are given the names Amjad and As'ad. When the two boys have grown up, Budûr falls in love with Hayât al-Nufûs's son As'ad and Hayât al-Nufûs with Budûr's son Amjad. When the young men refuse to comply with their desires, the women falsely accuse them of attempts to seduce them (Mot. K 2111). Furious, Qamar al-Zamân sentences both his sons to death. When the two are taken to the forest to be executed, they manage to escape (cf. Mot. K

512.2). In the meantime Qamar al-Zamân discovers that he has been deceived, but he still believes his sons to be dead.

As'ad and Amjad cross mountains and deserts. As they reach a place where the road splits, they first choose a road that leads to a desolate landscape, and they retrace their steps. The other road leads past a stream, and they soon reach a city. As'ad ventures into the city and is invited in by an old man. The man turns out to be the Magian Bahrâm, who holds As'ad prisoner, intending to take him to the mountain of fire, where he will be slaughtered as a sacrifice at the fire festival.

When As'ad does not return, Amjad enters the town and finds refuge with a Muslim tailor. While he is taking a walk, a beautiful young woman in the street makes advances to him, and in order to impress her he enters a house, pretending that he is the owner. They find everything ready for a festive meal, and the true owner returns home after some time. Immediately, however, he joins in the game and pretends to be Amjad's servant. The young woman turns out to be malevolent. She aims to kill the master of the house, but he kills her instead. The master of the house, whose name is Bahâdur, disposes of her body into the sea but is discovered. When he is about to be hanged, Amjad delivers himself to the authorities and tells his story. Thereupon he is appointed vizier by the sultan.

Meanwhile, As'ad is being tortured by the Magians, who bring him aboard a ship. A storm forces the ship to halt at the city of Queen Marjâna, who takes a fancy to As'ad and rescues him from the Magian villains. But when As'ad falls asleep in the garden of the palace, he is again abducted by the Magians. When the queen's ships pursue the Magians, they throw As'ad overboard and return to their city. It so happens that As'ad is also washed ashore near the city of the Magians. He is again held captive by Bahrâm, but this time he is released by Bahrâm's daughter Bostân.

As Amjad, now the sultan's vizier, is publicly searching for his brother, Bostân reunites the two brothers, and when all appear before the sultan, the Magian Bahrâm is converted to Islam. At this point, the former Magian tells the story of *Ni'ma and Nu'm*, as an example of lovers who are separated but then reunited. After they have listened to Bahrâm's story, several armies suddenly approach the city: Queen Marjâna has come to claim As'ad; King Ghayûr, King Qamar al-Zamân, and King Shahrîmân have all come in search of their children. Now Marjâna is married to As'ad, who is also proclaimed king of the Ebony Islands; Bostân is married to Amjad, who is proclaimed king of the Islands of China; and Qamar al-Zamân receives the throne of the Khâlidân Islands.

This tale is contained in a variety of manuscripts and the early printed editions. The story of Qamar al-Zamân is one of the great love romances of the *Arabian Nights*. According to Mia Gerhardt (1963: 137–145, 285–295, 391–392), the story is composed of three parts that are taken from different sources: a demon story, derived from a Persian fairy tale; a love story, based on the theme of separation and reunion and associated with the Greek novel; and the story of the sons of Qamar al-Zamân, which Gerhardt regards as of a lower quality. Gerhardt thinks that the final part is not convincing and lacks

inner logic. Jamel Eddine Bencheikh (1984; 1988: 97–135) also divides the story into three parts, comparing the first part with the marriage of the prince of Malawa and the princess of Handsadwipa in Somadeva's (eleventh century) *Kathâsaritsâgara* (The Ocean of Streams of Stories). According to Bencheikh, the third part, which seems to be added in a rather artificial way, should nevertheless be considered as an integral part of the tale. He sees an example of the motif of androgyny in the two lovers, Qamar al-Zamân and Budûr: they are presented as identical to such an extent that they should be seen as two bodies with a single soul. In the end, a kind of order is restored that heals the rupture of the beginning. Nevertheless, Bencheikh concludes that it is the rupture that provides the story with its incentive. Peter Heath (1988: 6–7), in his discussion of the genre of love romances in the *Arabian Nights*, concludes that the story's point lies in the restoration of the established order; in other words, the story works to prove that in the end everything will proceed according to fate and social laws, while forms of individual behavior are subdued. Margaret Sironval (1984) compares the episode of As'ad and Amjad to Indian versions of the international tale-type AT 567: *The Magic Bird-heart*. The narrative structure of the stories is similar, although the eating of the bird heart in the Indian version is not present in the *Arabian Nights* version, probably because it does not conform with Islamic precepts. In AT 567, the hero becomes king as a result of a prophecy by birds, which in the Indian versions is confirmed by an elephant. In contrast, the *Arabian Nights* version emphasizes the hero's merits, as he becomes king only after he has proved his personal virtues. In general, Sironval regards As'ad as playing a "feminine" role in the *Arabian Nights*, as compared with the Indian version. Richard van Leeuwen (1999a: 222–232; 1999b: 499–502) analyzes the labyrinthine peregrinations of the heroes in the story's second part, the story of As'ad and Amjad. He argues that the peregrinations of the brothers through the mountains and their adventures in the city of the Magians reflect the dilemmas they have to confront in order to learn to recognize the path to salvation. As in other stories, the city is the labyrinth where the heroes have to choose between good and evil and where the denouement occurs. The adventures reflect the development of the personality of the heroes, which in the end makes possible their reconciliation with their father and their reintegration into society. This development is compared to Jacques Lacan's theory about the transition from the imaginary phase to the symbolic phase, or from identification with the mother to the acceptance of the authority of the father. Andras Hamori (1985) disagrees with Gerhardt that the episode of As'ad and Amjad is inferior and added in an arbitrary way. He discerns formal patterns, such as the motifs of repetition and the parallel adventures of the heroes linking the story's various parts. Furthermore, he associates this story with the story of Joseph and Potiphar's wife, which contains several similar motifs, such as the figure of the temptress, the imprisonment of the hero, and his subsequent rise to power. Hamori understands the story of Qamar al-Zamân as an account of the confrontation between "patrimonial romance" and "erotic romance," which cannot possibly be reconciled. Women are represented as chaotic, vampire-like creatures, defying the estab-

lished order and threatening the loyalty between father and son. The conversion of Bahrâm's daughter Bostân to Islam represents the rejection of an "uncanny counter-romance" and the restoration of the normal order between men and women. Therefore, Marjâna in the end is sent home, and it appears that a romantic harmony between man and woman is impossible. In his study on traveling heroes, Joseph Campbell (1973: 65–68, 74–77, 226–228, 230) quotes the story of Qamar al-Zamân as an example of the total rejection of the "offered terms of life," which necessitates and elicits the intervention of some greater power to have the heroes attain their destinies. The stalemate is broken by helpers who, without the cooperation or conscious will of the hero, solve the problem. Daniel Beaumont (2002: 67–73, 81–85) sees in Qamar al-Zaman's love for Budûr a reflection of Sigmund Freud's theory of narcissism, in which an external image coincides closely with the Ego-ideal. He analyzes the story from the perspective of the master-slave relationship, Budûr being temporarily released from her role of slave by the loss of the gem. In Beaumont's understanding, the story ultimately illustrates the pathological nature of love.

Amjad's adventure with the unknown beauty is told as a separate story in the *Tale of the Man Who Was Lavish of His House*.

**References:**

- Chauvin 5: 204–212, no. 120; Abel 1939: 41–42; Bremond 1990: 168; Carroll 1999: 219–238; Chebel 1996: 193–195; Chraïbi 1996: 120; Descamps 1929: 396–397; Elisséeff 1949: 46; Galtier 1912: 146; Gray 1904: 41–42, 46; Grunebaum 1942: 282; Hoang 2001: 65–67, 73–79, 168; Horálek 1969: 185–186; Köhler 1972: 29–31; Laveille 1998: 143–145, 197; Mahdi 1985: 17–18; Mahdi 1994: 157–158; Matarasso 1982; May 1986: 53; Mommsen 1981: 195–196; Mu'nis 1994; Østrup 1925: 66; Regourd 1992: 146–147; Walther 1982: 83–84; Walther 1993: 97; Weber 1983; Weber 1984: 69–71; Weber 1987: 23–27, 107–162, 174–202, 209–235; Weber 1993–1994: 79–80; Weber 1997: 244–247, 258–259.

***Qamar al-Zamân and the Jeweler's Wife*, 260  
(Burton from the Calcutta II edition)**

A merchant in Cairo has a son and a daughter, named Qamar al-Zamân and Kawkab al-Sabâh. The boy is kept inside the house until he is fourteen years of age, and when he is finally taken to the market everybody is stunned by his beauty. When a passing dervish sees him, he bursts out crying. The merchant takes his son home, and the dervish follows them and asks to be their guest for the night. Suspecting some evil intention, the merchant orders his son to try to seduce the dervish so that he may punish him, but the dervish rejects all advances. He then tells them his story.

Some time ago he had visited Basra. Even though the shops were open that day, the town was completely deserted. Suddenly he heard the beating of drums, and he noticed a procession with a young woman. Every time she spotted a man hidden somewhere, she had him executed on the spot. After an hour the procession was over, the people returned to the bazaar, and life

was resumed as usual. Young Qamar al-Zamân reminded him of that young woman, and that was the reason for his staring at him and his weeping.

When hearing this story, Qamar al-Zamân falls in love with the young woman and decides to travel to Basra. He is supplied with a caravan of goods and a purse containing forty jewels. On the way the caravan is plundered by bedouins, and Qamar al-Zamân barely manages to save his life and the jewels. When he arrives in Basra he observes the strange ritual described by the dervish and sees the young lady. A barber's wife informs him about the origin of this habit.

The king of Hind had presented a precious gem to the sultan of Basra. Nobody had the courage to pierce it, except the sheikh of the jewelers. After he had completed the task successfully, the king granted him a request. The jeweler's wife, who is the young woman in question, asked for a proclamation to be issued that the bazaar should be devoid of people every Friday for two hours, so that she could make her way quietly to the bathhouse. This was subsequently proclaimed.

The barber's wife then gives Qamar al-Zamân instructions as to how he can meet the young woman. He should visit the shop of her husband, 'Ubayd, the sheikh of the jewelers, and ask him to prepare a ring with one of his precious stones while offering a rich reward. The jeweler is sure to show the ring to his wife, and she is bound to want it for herself. When the ring is ready, Qamar al-Zamân should then pretend that it is too tight and that the jeweler may give it to one of his slave-girls. When he has made a new ring, he should pretend that it is too wide.

Qamar al-Zamân follows these instructions carefully and is finally invited to the jeweler's house, on the instigation of his wife. After he has shared a meal with the jeweler, they are both drugged with a sleeping potion, and the young woman covers his face with kisses until it is red and swollen. The following night Qamar al-Zamân falls asleep again and finds a knife in his pocket in the morning. The third night, finally, he does not drink the potion and stays awake. As her husband is fast asleep, he makes love to the young woman and agrees with her to arouse her husband's suspicion to make him divorce her.

Qamar al-Zamân rents a house next to the jeweler's, and they dig a tunnel to connect the two houses (Mot. K 1523). The woman transports the money and valuables to Qamar al-Zamân's house and uses all kinds of tricks to deceive her husband, by changing from one house to the other through the secret tunnel. Finally she dresses herself as Qamar al-Zamân's slave-girl and departs with him for Cairo.

After his arrival in Cairo, Qamar al-Zamân tells his adventures to his father and mentions his desire to marry the young woman. His father, however, manages to convince him that the woman cannot be trusted, and marries him to *shaykh al-islâm's* daughter. At the wedding, master 'Ubayd the jeweler suddenly enters, dressed in rags and begging for food. Qamar al-Zamân's father tells him stories, legends, and verses to console him and has him washed and fed. He then takes him to the room where his wife is locked up. The jeweler kills her, is given Qamar al-Zamân's sister in marriage, and returns to

Baghdad. After his death his wife turns down a proposal by the sultan to marry her and returns to her paternal home.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. Mia Gerhardt (1963: 140–141) criticizes this story as “crude and hypocritical,” lacking “the slightest sense of decency” and spoiled by a “patchwork technique.” She discerns an Egyptian rewriting of a Persian love theme, apart from the episode with the tunnel between the two apartments, which resembles Plautus’s *Miles gloriosus*. In terms of (lack of) morality, the story bears some similarity to the tale of *Masrûr and Zayn al-Mawâsif*, but while the characters there are rewarded for their selfishness and total lack of moral behavior, the present story appears to regard the hero’s adventure with the young woman as an admissible deviation from accepted social norms. After all, the hero in the end agrees to a decent marriage match, submitting to the social codes enforced by his father rather than to emotional or passionate love (which, as may justly be surmised, would get him into serious trouble sooner or later). Jamel Eddine Bencheikh (1991: 311–330) regards the story as the enchantment of a city by a woman, who demands the performance of a strange ritual. Basra is more or less put under the authority of a woman, and the narrative is aimed at the “reconquest” of the city. This “reconquest” entails the restoration of normal relationships between men and women and the restoration of the regular hierarchy of power, symbolized by the submissiveness of Qamar al-Zamân’s sister and the return of the jeweler. In this sense, the story can be compared to other stories, such as *Hasan of Basra*, in which **Amazon** societies are challenged and subdued. The adventure with the underground passage is reminiscent of the international tale-type AT 1419 E: *Underground Passage to Paramour’s House* (EM 7: 109–113), a fully fledged version of which is given in *The Tale of the Fuller and His Wife and the Trooper*.

**References:**

Chauvin 5: 212–214, no. 121; Ali 1980: 208; Bencheikh 1988: 109; Najjâr 1994: 268; Rehatsek 1880: 80–81; Walther 1982: 77; Zakharia 2001.

### ***Qamar al-Zamân and Shams, 523 (Reinhardt)***

King Mahmûd has a son named Qamar al-Zamân, and the Magian king Bahrâm of Ghazna has a daughter named Shams. Both children are the paragons of beauty of their time. When Qamar is on a hunting trip he loses his way and arrives at a certain convent, where he hears about Shams’s beauty. His father asks for the princess in marriage for him, but Shams refuses. Then Qamar arranges his own disappearance, letting his father assume that he has died, and he travels to Ghazna in disguise as a merchant. The princess goes out once a year to distribute alms among the people, and when she sees Qamar she immediately falls in love. With the help of his father’s vizier, Qamar is smuggled into the palace of the princess and the two lovers are united.

In a version of the *Arabian Nights*, this tale is known from the Reinhardt manuscript only. It is constructed with all the familiar motifs of the

love romance, such as the stories of *Qamar al-Zamân and Budûr*, *Tâj al-Mulûk and Dunyâ*, and many others.

**References:**

Chauvin 5: 214, no. 311; Chraïbi 1996: 254.

***Qâyish, His Brother Ardashîr and the Emir 'Urwa,*  
497 *The History of Sultan (Wortley-Montague)***

This story is part of the continuation of *Uns al-Wujûd and al-Ward fi'l-Akmâm* in the Wortley-Montague manuscript. It is told by one of the woodcutters.

The mighty Persian king Qâyish has imprisoned his brother Ardashîr to prevent him from usurping the throne. One day he receives a letter from a bedouin Arab, who writes to him about a beautiful young woman who wanted to marry her cousin but was not allowed to do so. She refuses to take someone else as a husband. The king gives orders to fetch her, but her lover, 'Urwa, pursues the royal troops, defeats them, and takes his beloved from them. Qâyish now sends a large army to destroy the tribe. Meanwhile 'Urwa has married his cousin. He leads an army of Arabs that vanquishes the vanguard of the Persians. These now decide to split into two parts; the first contingent will keep the Arab troops occupied by fighting, while the others will carry off the tribe's women and children. While the Arabs defeat the Persian army, the second contingent manages to take the women to Qâyish. The sultan falls in love with 'Urwa's cousin, but she rejects his advances. When he throws himself upon her, she stabs him and kills him.

Now the sultan's brother is released from his confinement. He thanks 'Urwa's cousin for her deed and rewards her. He is well disposed toward the Arabs and treats them as his guests. As the Arabs are about to leave, they notice the king's sadness. They are told that he has to pay an annual tribute to another Persian king. 'Urwa promises to help him and vanquishes the enemy troops. Furthermore, he captures their vizier and forces the enemy to pay a ransom and send a regular tribute.

This tale is contained only in the Wortley-Montague manuscript.

**References:**

Chauvin 6: 68, no. 235.

***Queen of the Serpents, 176 The* (Burton from the  
Calcutta II edition)**

A Greek philosopher called Daniel begets a son only when he is already advanced in age. As he travels abroad, his ship sinks and all his books are swallowed by the sea. He himself is spared, although he manages to save only five pages of his books. He stores the pages in a box and hides it. Soon the old sage dies.

The philosopher's son is called Hâsib Karîm al-Dîn. The astrologists predict that Hâsib will undergo great peril when he grows up. If he survives he

will be granted knowledge of all the sciences. Hâsib grows up as a good-for-nothing, refusing either to study the sciences or learn a trade. In the end he becomes a woodcutter, earning his daily bread by chopping wood in the forest together with his colleagues. One day the group is caught by a storm, and they seek refuge inside a cave. There Hâsib finds a flagstone with a ring, which gives access to a cistern filled with honey. Hâsib climbs inside, gathers the honey and hands it to the others. When he is finished, his colleagues take the honey for themselves and leave Hâsib imprisoned in the cistern. In town they sell the honey and pretend that Hâsib has been killed.

After a while Hâsib sees a scorpion and realizes that there must be an exit somewhere in the cistern. He finds a door of black iron with a padlock of silver and a golden key. He opens the door and reaches a vast lake, to the side of which are a golden throne and twelve thousand golden and silver chairs. Sitting on one of the chairs, he falls asleep and is suddenly awakened by a hissing sound produced by a great number of snakes (Mot. B 225.1). One giant snake carries a golden tray on which a serpent with the face of a woman is seated. She introduces herself as the queen of the serpents. Hâsib tells her his story, and the serpent queen reciprocates by telling her story (*The Adventures of Bulûqiyâ*).

Subsequently Hâsib asks the serpent queen to be allowed to return to the world of men, but instead she proposes to take him to Mount Qâf in order to show him the marvels of the world. Moreover, she knows that Hâsib, once he is back in the human world, will enter a bathhouse and cause her death. Hâsib promises never to enter a bathhouse again in his life (Mot. C 711), but the serpent queen does not trust him and continues her story. Hâsib requests permission to go home for the third time, and the serpent queen concedes after he has sworn an oath never again to enter a bathhouse.

When the serpent queen has finished telling the story of Bulûqiyâ, she tells Hâsib that Bulûqiyâ once asked her to give him the herb of eternal life, but she refused to let him have it. It was then that Bulûqiyâ visited her and told her his adventures and *The Story of Jânshâh*.

Now Hâsib is released. He reaches the surface of the world through a disused well and returns to his own town. There he is reconciled with the woodcutters. As the serpent queen had predicted, Hâsib lets himself be persuaded to go to a bathhouse with his friends. He is then suddenly grabbed by slaves. It so happens that the king of the empire is gravely ill; meanwhile, he has been told that Hâsib will show the way to the serpent queen and the medicine that can cure him. Refusing at first, Hâsib brings the wicked vizier Shambûr to the well from which he had returned to the human world. The vizier utters some conjurations, and the serpent queen appears. When she is carried to town by Hâsib, she instructs him what to do: he should cut her in three pieces, boil part of the meat, and put the broth in two phials. He should refuse to drink from the first phial, but drink all the liquid in the second phial, since that is the elixir. Hâsib switches the phials and the vizier drinks from the first, whereupon he swells up and dies. Hâsib drinks from the second phial and is suddenly overwhelmed by the fountains of knowledge (Mot. B 161.3). He can see the planets and the stars as well as all of the lands and the

seas. He has insight into all of the sciences, mineralogy, medicine, chemistry, the art of making gold and silver, astrology, alchemy, natural magic, the Cabala, and spiritualism.

The king is cured by the medicine Hâsib prepares and appoints Hâsib as his vizier. It is now that Hâsib finds and reads the five pages left for him by his father.

This tale is contained in the Egyptian manuscripts. The story of the serpent queen, together with its inserted tales, is one of the most curious stories of the *Arabian Nights*. While its origin is unknown, it contains references to the ancient epic of *Gilgamesh*, some Jewish legends, and the Arabic corpus of **stories of the prophets**. It appears to be part of the Eastern alchemist tradition, with its elixir motif, regeneration through the killing of snakes, the reference to the fountain of knowledge, and other motifs. A manuscript version of the story, together with the insertions, is quoted in an anonymous sixteenth-century manuscript (Grotzfeld and Grotzfeld 1984: 84–85).

Jamel Eddine Bencheikh's discussion (1988: 149–230) aims to show that the three stories—the frame story and the two embedded ones—are linked by a specific logic and have not been put together in an arbitrary way. In general terms, the story refers to the Islamic legend about the Prophet Daniel, who left a book with eschatological revelations (see Grotzfeld 1969). Hâsib is initiated into the knowledge contained in a text through a process of metamorphosis, made possible by his father's death. The serpent supervises the initiation ritual, which is completed by her own death. This initiation represents the common denominator of the three stories: both Bulûqiyâ and Jânshâh are initiated into forms of knowledge previously unknown to them; both undergo a journey transforming them and their lives and providing them with new insight. Bencheikh also compares the story with ancient Indian and Egyptian myths, and links Hâsib to the figure of a demiurge god who vanquishes a dragon and subsequently attains prophetic knowledge. Abdelfattah Kilito (1992: 51–61) analyzes the theme of continuity as presented in the story: the Greek philosopher's initial infertility threatens the continuation of his knowledge. Through his death Hâsib can eventually develop himself and gain this knowledge in a process of metamorphosis that is concluded by the death of the serpent queen. In this way, the story plays with the concepts of interruption and continuity, suggesting a link between eternal life and knowledge.

#### References:

- Chauvin 5: 255–257, no. 152; Bounfour 1995: 105–129; Bremond 1990: 168–169; Gerhardt 1963: 400; Gray 1904: 47; Leeuwen 1999a: 384–393; Maier 2000; Regourd 1992: 138–146; Segert 1963: 631–634; Segert 1997; Vikentiev 1946–1947.

### *Rake's Trick against the Chaste Wife, 185 The* (Burton from the Calcutta II edition)

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the concubine to the king.

A man loves a beautiful but chaste woman. One day he decides to play a trick on her. Without her knowing, he enters her house and spills the white of a raw egg onto the woman's bed. When the husband returns home and sees the stain on the bed, he thinks it to be a man's semen and beats his wife. The neighbors intervene to prevent him from killing her. They fry the substance and find out that it is not semen but egg. Husband and wife are reconciled.

Similarly, in *The Qâdî Abû Yûsuf with Hârûn al-Rashîd and Queen Zubayda*, Hârûn al-Rashîd finds traces of liquid in his bed; it turns out to be a bat's semen.

**References:**

Chauvin 8: 37, no. 5.

**Reeve's Tale, 25 The (Burton from the Calcutta II edition)**

This story is inserted into *The Hunchback's Tale*. It is told by the controller of the king of China's kitchen.

One day the reeve attends a festive meal with the notables of the city. On the menu there is a ragout with cumin seed (Arabic *ẓîrbâjah*) that one of the guests refuses to eat. He shows the other guests that his thumbs and great toes have been cut off and proceeds to tell his story:

Even though his father was a wealthy merchant, he did not inherit anything when his father died. One day a beautiful woman visited his shop, and they fell in love with each other. The woman happened to be a handmaid of Hârûn al-Rashîd's spouse, Zubayda. Before consenting to their marriage, Zubayda requested to see him. Subsequently, the man was smuggled into the harem in a trunk, and Zubayda interviewed him. While waiting for his beloved, he ate a meal of cumin ragout. When he was finally admitted to the bedroom, he forgot to wash his hands. Outraged by his uncouth manners, his beloved punished him by having his thumbs and toes cut off (cf. Mot. S 161). Later, however, they married and went to live together.

According to Muhsin Mahdi (1994: 164–180; 1997), this story is based on a literary and historical model conveyed in *al-Faraj ba'd al-shidda* by al-Tanûkhî (d. 994). Compared with the earlier version, the event in the *Arabian Nights* is transferred from Baghdad to China, and the mutilation motif is emphasized to strengthen the link with the other stories of the cycle. The topographical references to Baghdad have been reduced, the character of the figures have been changed, and the plot and ending are less realistic than in the earlier version.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*.

**References:**

Chauvin 5: 220–221, no. 305; Amedroz 1904: 273–279, 285–293; Beaumont 2002: 18; Hoang 200: 160–166.

***Richard Who Married His Beautiful Daughter to the Poor Old Man, 290 The Tale of the*** (Burton from the Breslau edition)

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to save himself from the gallows.

A rich merchant from China has a handsome daughter whom he offers in marriage to a poor old man. As the old man does not understand why he should receive such a blessing, the merchant tells him his story.

The merchant had initially abhorred women, because of a dream showing him that he was fated to marry an ugly woman. He noticed a beautiful woman one day, and he wanted to marry her. Thinking her to be the daughter of the master of the house, he asked him for his daughter and insisted on marrying her, even though her father told him that she did not deserve him. It turned out that the man's daughter really was quite ugly, and it took the merchant a while to realize his mistake. He told his wife about his mistake, and his beloved turned out to be one of her slave-girls. His wife offered the slave-girl to her husband, but in acknowledgment of her generosity he did not touch her, instead making love to his wife. It is their daughter whom he now offers to the old man, since he had a dream that the old man was fated to marry her.

This story is reminiscent of the jocular tale in which a man is tricked into marrying an ugly woman (*The Second Lunatic; Women's Wiles* in the Breslau edition). While that tale serves to demonstrate the "wiles of women," the present tale emphasizes the aspects of fate, generosity, and love.

**References:**

Chauvin 8: 92–93, no. 64.

***Robber and the Woman, 298 The Tale of the*** (Burton from the Breslau edition)

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to save himself from the gallows.

A burglar breaks into a poor man's house but finds no booty. He then wakes the beggar and makes him swear that he is not hiding any possessions. In order to save her husband, the wife makes the robber believe that their treasures are hidden in a certain room. As soon as he enters the room, the burglar is locked up. They let him go only after he has instructed his wife to pay all their debts.

Tales about a thief in a poor man's house are a favorite subject of jokes in classical Arabic literature: The poor man laughs about the thief who does not find anything to steal, whereupon the thief complains, "You know well how to laugh, but what should I say!" (*Arabia ridens* 2: no. 955). The poor man advises the thief in his house: "You are looking at night in order to find something I do not even see in plain daylight." (*Arabia ridens* 2: no. 956). When

the thief does not find anything to steal, he writes on the wall: "I am sorry, for you and for myself!" (*Arabia ridens* 2: no. 959). In an anecdote rather similar to the one quoted, the thief in the poor man's house gets drunk and falls asleep; meanwhile, the owner of the house gets up and sells the thief's belongings (*Arabia ridens* 2: no. 962).

**References:**

Chauvin 8: 100, no. 72.

***Ruined Man of Baghdad and His Slave-girl, 235*  
*The (Burton from the Calcutta II edition)***

A wealthy merchant in Baghdad falls in love with a slave-girl and lives with her. After some time he becomes impoverished, and she insists that he sell her. She is subsequently sold to a certain Hâshimî from Basra. In despair, the merchant seeks refuge in a mosque, but he falls asleep and all his remaining money is stolen. He then unsuccessfully tries to drown himself. He decides to travel by ship to Basra, but the captain wants to take him only if he dresses as one of his sailors. By coincidence, the ship turns out to be owned by the Hâshimî, who has brought the slave-girl on board to take her to Basra. Evidently the young woman is sad and heartbroken.

While the others are amusing themselves on the shore, the merchant changes the tuning of her lute in his own special way. By recognizing the tuning she knows her beloved one to be on the ship (Mot. H 35.1), and her new owner even promises to return her. The young man, however, falls asleep on the shore after drinking wine, and the ship sails on without the others noticing his absence. He travels on alone to Basra, where he is employed by a grocer. One day a festival is celebrated on the shore of the river, and the young man again meets the captain of the Hâshimî's ship. The lovers are once more united, and their wealth is restored to them.

This story is contained in the Egyptian manuscripts and the early printed editions. It is also quoted in **Ibn al-Sarrâj's** (d. 1106) *Masâri' al-'ushshâq* (Paret 1927b: 41, no. 111), **al-Ghuzûlî's** (d. 1412) *Kitâb Matâli' al-budûr* (Torrey 1896: 44), and an anonymous sixteenth-century collection of stories (Grotzfeld and Grotzfeld 1984: 85, no. 3 [7]).

**References:**

Chauvin 5: 152–153, no. 75; Daiber 1995: 59–60; Gerhardt 1963: 133–134;  
Grotzfeld and Grotzfeld 1984: 85, no. 3; Sadan 1998b: 18–19.

***Ruined Man Who Became Rich Again through a*  
*Dream, 99 The (Burton from the Calcutta II*  
*edition)***

A rich man in Baghdad by a bad turn of luck became destitute. One day he has a dream about a voice telling him that he should seek his fortune in Cairo. He travels to Cairo, and as he is too poor to pay for lodging, he lies down in a mosque to sleep. It so happens that a band of robbers enter the

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mosque that night to break into the adjoining house. The police come and lay hold of him, beating him and throwing him into jail. When the man tells the chief of police his story, the policeman laughs and tells him that he himself had a dream. In that dream, he was told that in a certain house in Baghdad he could find a great sum of money buried in the courtyard. He thinks the man from Baghdad stupid to believe in dreams like that, as he himself would never do so. The man recognizes his own house from the description, returns to Baghdad, and digs up the treasure.

This tale is contained in the Egyptian manuscripts and the early printed editions. It is also quoted in **Ibn Hijja al-Hamawî**'s (d. 1434) *Thamarât al-awrâq*, mentioning al-Tanûkhî (d. 994) as source. The story corresponds to the international tale-type AT 1645: *The Treasure at Home*.

#### References:

Chauvin 6: 94–95, no. 258; Borges 1984: 572; Galtier 1912: 187–189; Gerhardt 1963: 355–357; Haarmann 1979.

### *Ruler Whose Reign and Wealth Were Restored to Him, 301 The Tale of the Dethroned* (Burton from the Breslau edition)

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to ward off his execution.

A just king in a town in Hind trusts his honest vizier, but the king's brother envies him. He tortures the vizier and throws him into the sea, thinking that he is dead. The vizier, however, is saved by the crew of a passing ship. The king appoints another vizier who conspires against him together with his brother. The wicked vizier dethrones the king and puts his brother in his place. The king is also thrown into the sea, but he is also picked up by a passing ship and brought to the shore. There he is reunited with the vizier. One day a ship owned by a merchant from their own kingdom arrives. They return with him and regain the throne.

#### References:

Chauvin 8: 101–102, no. 74.

### *Sabâ, 526 The Story of King* (Reinhardt)

This story is inserted into *The Story of Solomon*.

The king of Yemen, called Sabâ, is a tyrant. One night, one of his subjects, called 'Amr, dreams three times that the city will be flooded. In consequence, he leaves Yemen. When the king hears the rumor that rats will undermine the great dam, he has cats guard it. But his precautions are in vain: the dam bursts and the city is flooded.

Later King Sabâ takes a virgin as his wife every week and then sends her back to her family. His vizier and a *jinniyya* have a daughter, called Bilqîs. When she is given to the king she kills him and appropriates the throne.

One day, when **Solomon** is traveling on his magic carpet (Mot. D 1155, D 1520.19), the hoopoe tells him about Bilqîs's beauty. When the bird returns, it tells Solomon about Bilqîs's beauty. Solomon summons her to convert to the True Faith, but she tests him by asking him to distinguish a group of boys from a group of similar looking girls, to pierce a pearl, and to fill a vessel with water that has not come either from heaven or from the earth. After Solomon has passed these tests, Bilqîs comes to his palace. Solomon quickly has her throne brought to his palace, and the impressed queen converts and marries him.

The following text is a collection of some of the well-known anecdotes about Solomon (see also the *Story of Solomon and the Queen of Sheba* in the Weil translation): (1) Solomon visits a tribe of apes in Yemen that follow the Jewish faith. They tell him that their forefathers were Jews who refused to heed the Sabbath. In punishment they were turned into apes. Solomon hands them a tablet granting them immunity and sovereignty over their country. (2) A crow shows Solomon the deserted island on which it lives. The crow explains to the amazed king that this is the place where it was born and where it also wishes to remain until its death, in submission to God's will. Impressed by the bird's firm intent, Solomon establishes himself at the place of his birth. (3) One day Solomon overhears Bulûqiyâ (see *The Adventures of Bulûqiyâ*) asking God to let him meet Solomon before his death. Solomon meets Bulûqiyâ while he is walking on water. After the meeting, Bulûqiyâ is taken away by the angel of death. (4) One day the angel of death enters Solomon's court and looks intently at one of his courtiers. As the man is frightened, Solomon, in accordance with the man's wish, has him transported to India in a flash. Later, the angel of death explains to Solomon why he had been so surprised to see the man in Solomon's company: God had commanded him to fetch his soul in India on that very same day. (5) Solomon defeats a tribe of infidels and returns with Princess Suhûb, whom he marries. Suhûb asks him to have statues of her parents made. Because she starts worshiping them, Solomon has the statues destroyed. (6) Solomon is accustomed to entrust his magic ring, the symbol of his power, to his wife al-Amîna. One day, the malicious *jinnî* Sakhr changes himself into the guise of Solomon and succeeds in obtaining the ring from her. He throws the ring into the sea (cf. Mot. D 1335.5.2) and ascends the throne. Solomon, in the guise of Sakhr, roams through the world in search of food. After forty days a fisherman gives him a fish that turns out to contain the ring (Mot. N 211.1). Now that he has regained his magical powers, he punishes the impostor. (7) Solomon assembles all the jinn of the world and fetters those that could be harmful to mankind. (8) Solomon is linked with five hundred free women and seven hundred slave-girls. He decides to copulate with a thousand of them in a single night so that they will all become pregnant with twins and thus provide an ample number of descendants. In accordance with God's will, however, only one woman becomes pregnant, and she bears him an incomplete child. (9) When Bilqîs dies, she is secretly buried in the Syrian town of Tadmur (Palmyra). Her tomb is discovered in the time of the Umayyad caliph al-Walîd ibn Sahl [*sic*], who provides it with a dome of stone. (10) Solomon

hears about a city of infidels. The city is situated in the Maghrib (North Africa) and was built by the great 'Âd. Solomon has the city in its entirety brought before him and summons the inhabitants to submit to him. The inhabitants refuse, and they commit suicide. The city is then cleaned and presented to the believers. (11) Solomon reaches a mysterious city in the East. Its king is one-eyed and lame. He worships an idol, but he agrees to be converted on condition that he will be cured of his disabilities. After a prayer, those wishes are fulfilled. In this way, Solomon traveled through the world, even as far as mount Qâf. (12) Seated on his flying carpet, Solomon reaches the dragon that encompasses the world. He is transported to the heavens, where he sees the home of day and night, the angels who are ceaselessly praising God while the light pours from their mouths, and the angel who makes the clouds rain. The journey takes 130 years. (13) When Solomon undertakes an expedition with his army, he hears a number of ants telling one another that they will have to seek refuge or else be trampled by the army. Solomon descends from his horse to save the ants. When the queen of the ants recognizes him, she explains that thousands of kings have passed through the valley destroying everything they met on the way. She informs him about the history and nature of her people.

**References:**

Chraïbi 1996: 256, no. 16-B.

***Sage and the Scholar, 363 The Story of the (Burton from the Wortley-Montague manuscript)***

This story is part of *The Sultan Who Fared Forth in the Habit of a Darwish*. It is told by the second lunatic as an example of a tale “more wonderful and delectable” than his own.

A learned man who has retired from the world is visited by a handsome young man who offers to become his servant. One day the young man hears other people talk about the princess and falls in love with her. As he wants to cast a single glance at her, the sage applies some powder to the young man's eye so that the people see only half of his body and think him a *nasnâs* (see **Demons**). Since everyone wants to have a look at him, he is even allowed into the harem, and in that way he manages to see the princess. Instead of satisfying his desire, the adventure only makes the young man's love grow stronger.

The next time, the sage applies the powder to his other eye, in that way making him completely invisible. The young man enters the palace and caresses the princess. The people think that a demon has entered the harem, and they fumigate the rooms with the smoke of camel dung. This makes the young man cry, so that the powder is washed from his eyes and he becomes visible. He is captured and carried away to be executed. On the way to the gibbet, the sage orders a *jinnî* to put an old sheikh in his place. When they discover this, the vizier advises the king to allow the young man to marry the princess, in order to soothe him. On the wedding night, the bride is abducted

by a *jinnî*, and the sage has to request the help of the ruler of the jinn to punish the culprit and return the princess to the palace. Now the marriage can take place without interruptions.

*The Story of the Sage and the Scholar* is known only from the Wortley-Montague manuscript. A similar magic trick to make a person invisible is mentioned in *The Story of Hasan, the King of Egypt* in the Reinhardt manuscript. As happens here, the young man accidentally destroys his magical protection and is caught.

**References:**

Chauvin 7: 102–103, no. 377.

***Sage and His Three Sons, 291 The Tale of the*  
(Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to ward off his execution.

The sons and grandsons of a certain sage always quarrel among themselves. The sage reprimands them and tells them that he will hide a treasure for times of need. One of his sons spies on him and sees where he hides it. Secretly he digs the treasure up. When the sage is about to die, he tells his sons where he hid the treasure. They go there and find a second treasure that had been hidden beneath the first one.

The son who dug up the first treasure stores it in a separate room for his son, to be opened only in time of need. When he dies, the son opens the room and sees a rope to hang himself. Eventually the son becomes impoverished and decides to hang himself. When he does so the ceiling collapses and the treasure falls down.

The story's second part corresponds to the international tale-type AT 910 D: *The Treasure of the Hanging Man*/ATU 910 D: *The Treasure Behind the Nail*. Precursors of this tale are known from both ancient Greek (Plautus, *Trinummus*) and medieval Indian (Somadeva, *Kathâsaritsâgara*, eleventh century) literature. While the tale's dominant form is first documented in the Turkish collection *Kyrk vazir* (Forty Viziers, fifteenth century), an adaptation of the *Book of Sindbâd*, the tale in the oral tradition of the nineteenth and twentieth centuries is widely known in both the Islamic Near East and Europe. Another version of this tale is given in the Mardrus translation in the first part of the *Tale of the Princess Zulaykhâ*.

**References:**

Chauvin 8: 93–94, no. 65.

***Saker and the Birds, 53 The* (Burton from the  
Calcutta II edition)**

This story is inserted into *The Fox and the Crow*. It is told by the crow as an example of cunning and deceit.

A cruel saker falcon is becoming old and weak. He cannot feed himself by means of his own fierceness and strength any more but has to keep himself alive by fraud. The wicked will never lose their tricks.

**References:**

Chauvin 2: 228, no. 154.13; 6: 10, no. 184.13; Osigus 2000: 48–49.

### *Salîm of Egypt, 430 Story of Sultan (Habicht)*

Salîm, the son of the mighty sultan of Egypt, learns the profession of tailor (Mot. P 31). When his father dies and his elder brother inherits the throne, Salîm is afraid of him and leaves for Mecca. In Mecca he finds a purse in the street that he returns to its owner, an old man. The man takes him back to Baghdad, where Salîm is employed as a tailor's assistant. One day his benefactor, who has divorced his wife and wants to marry her again, asks Salîm to fulfill the legally required role of intermediary husband. On the advice of the woman, who has taken a liking to him, Salîm refuses to give her up after the wedding. The old man forgives him and dies.

One day Salîm's wife has disappeared with a lover. He sets out to look for her and on the way is consoled by listening to other men's experiences (*The Story of the Shoemaker's wife; Story of 'Adîla; Story of the Qalandar with the Scarred Forehead*). In the company of a certain qalandar, Salîm travels to Egypt, where he is recognized by the tailor who was his former master. After the death of Salîm's brother, the tailor had claimed Salîm's right to succession and had been granted two years' respite in which to find him. As Salîm accepts the rule, he offers to appoint his friend vizier, but the tailor prefers the role of court tailor. Salîm then appoints his travel companion the qalandar as vizier.

One day the *qâdî* presents three men accused of murder to Salîm. One of them denies any guilt in the murder case but wants to be punished anyway. He turns out to be the former lover of Salîm's wife. He then tells Salîm that when eloping they had reached the palace of one of the princes of Basra. The woman had fallen in love with the prince and had tried to get rid of him by pretending he was her slave. Instead of killing him, the prince had only thrown him out. He had then traveled to Cairo, where he had been arrested by mistake together with the murderers. The man is released and Salîm, now knowing for sure about his wife's faithlessness, marries another woman, who bears him a son.

One day a certain woman asks Salîm's protection. She turns out to be his former wife, who again took a different lover and was now being chastised by the prince of Basra. As her treachery and faithlessness are proven beyond doubt, Salîm has her killed, while admitting the prince to his court. Salîm then lives happily with his new wife.

Habicht's text follows the enlarged Gauttier edition (1822–1823) of Galland's adaptation, which in turn may ultimately derive from an Arabic or Persian manuscript owned by Langlès. The story's first part is paralleled by 'Alî's adventure in the story of *Mahmûd and His Three Sons* in the Reinhardt manuscript.

**References:**

Chauvin 6: 196–197, no. 369.

***Salīm, the Youth of Khorasan, and Salmâ, His Sister,*  
317 *The Tale of* (Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to avoid his execution.

A rich merchant in Khorasan has a son and a daughter who live together in a palace. One day they see a strange man arriving and their mother embracing him. They suspect their mother of illicit relations with the man and leave their home, both of them dressed in men's clothes. When they arrive at a city in Sind, Salīm enters the city to buy food. He is captured by a shop owner and put to work as his slave. Salmâ eventually finds a house in the city and endears herself to the people with her fine manners and eloquent talk. When their king dies, the people offer her the throne, still taking her to be a man. She accepts the offer, in the hope that it will enable her to find her brother.

Meanwhile Salīm is brought to Hind, where he is sold to the queen. He marries her daughter and becomes king. When Salīm and his wife, together with his wife's mother, set out in quest of Salmâ, he is captured again by his former master and falls ill for grief. He is found by his wife, and the shop owner claims him as his slave. The case is presented to the king, who is in fact Salmâ, and Salmâ now reveals her true identity. The shop owner is punished and Salmâ relinquishes the throne to her brother.

**References:**

Chauvin 8: 110–111, no. 90.

***Sandal-wood Merchant and the Sharpers, 205 The*  
317 *The Tale of* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the prince on the eighth day.

One day, a merchant inquires in a foreign city which merchandise would give him the highest profit. According to the advice received, he invests all his money in sandal-wood. When he intends to sell it for profit, some tricksters make him understand that in their city sandal-wood is used as firewood only. He realizes that the persons giving him advice had tried to outsmart him in order to appropriate his possessions.

The tricksters furthermore present him with requests with which he finds it impossible to comply. While a one-eyed man accuses him of stealing his other eye, a second man makes him promise to give him something that will definitely make him happy; losing a game against a third person, he is challenged to drink up the sea or else lose his fortune.

An old man advises him how to outsmart the tricksters by giving clever responses to their excessive requests. The one-eyed man is to extract

his remaining eye first, so that the merchant can weigh it against one of his eyes to see whether the accusation is true (Mot. J 1512.2). The second man is to be told that the ruler just vanquished his enemies, for if that news does not make him happy, the ruler will have him executed. The third man is to be asked to stop the rivers from running so that the merchant can drink up the sea (Mot. H 1142.3). The merchant silences the three tricksters in the manner suggested, sells the wood, and returns to his country.

This story is a version of the international tale-type AT 978: *The Youth in the Land of the Cheaters*. This tale-type is mainly attested in Indian and Near Eastern tradition.

**References:**

Chauvin 8: 60–62, no. 26; Basset 1903b: 81–82; Gerhardt 1963: 182–184; Ghouirgate 1994: 214–215.

### *Satilatlas and Hamama Telliwa, 448 (Weil)*

Satilatlas is the son of a prominent merchant in Cairo. He loves Hamama Telliwa, the daughter of a rich goldsmith. When they finally manage to marry, Satilatlas is totally devoted to his wife. This devotion arouses the jealousy of his slave-girl Warda, who had previously been treated with particular favor. As she does not want to harm him seriously, Warda, with the help of a sorceress, makes him impotent. A dervish informs Satilatlas that his only remedy is to travel to India and eat the blossoms of a certain tree.

In accordance with the dervish's instructions, Satilatlas sets out for India. A certain rosebush in the garden will serve as his life token (Mot. E 761.3). After Satilatlas has arrived in India he has to wait for a year for the tree to blossom. Meanwhile Hamama Telliwa is almost convinced that he has died and allows another man into her company. When the rose appears to be fading, she agrees to marry him. Satilatlas has not died, however, but only suffered shipwreck. He returns home just in time and spies on the newly wed couple to see if Hamama Telliwa's love for him has endured. When she remembers his tenderness in contrast with her new husband's demanding ways, he reveals himself and is finally reunited with her (cf. Mot. N 681).

This story is included only in the Pforzheim edition of the Weil translation (1838–1841) and is omitted in later editions. It probably derives from the same Gotha manuscript that Weil has mentioned as the source of *Jûdar and the Moor Mahmûd* (cf. Chauvin 5: 117, no. 292).

### *Sayf ibn Dhî Yazan, 536 The Story of (Reinhardt)*

Sayf's father is a king of Yemen, who has founded Yathrib (Medina) and his capital al-Hamrâ. He dies before his son's birth. Sayf's mother is a young woman presented to his father by king Ar'ad. Sayf is raised as an orphan and begins his life of struggles when he wants to marry his foster sister Shâma. As he will first have to capture the ferocious fighter Sa'dûn and fetch the magical Book of the Nile, his peregrinations take him to the sources of the



Sindbâd the Seaman: The Rukhkh Carries Sindbâd, by Louice Rhead (New York: Harper & Brothers, 1916)

Nile. He is converted to Islam and takes on his famous name Sayf ibn Dhî Yazan. He fights several magicians and jinn, but some *jinniyyas* help him. After many efforts he manages to marry his beloved. Sayf is also threatened by his mother, Qamariyya, who possesses a magic tablet that she uses to have him abducted by jinn to the land of the Magians. During his adventures he

marries several princesses and has a number of sons, called Dummar, Misr, and Misrîn.

Sayf's adventures consist of complex wars with hostile kings, intrigues involving his mother and her Magian helpers, and the intervention of jinn and sorcerers who obstruct him or help him. Magic plays an important role as a means to defeat the enemy, sometimes in the form of familiar motifs. Some episodes resemble episodes from other stories of the *Arabian Nights*. Well-known motifs include a magic garden with bird-girls, the sorceress moving around on a flying jar, magic rings and tablets, the cap of invisibility, the island with the giant crab, the island of women, the jewels from Bilqîs kept in the treasure of **Solomon** (demanded as bride-price), the island with the strap-legged monsters who sit on the shoulders of their captives (Mot. F 517.1.3; Mot. G 311), giant birds, the rescuing of one white *jinnî*-snake from another, talismans and enchantments, giants with deadly radiant eyes, dog-headed people, water that supplies wings, a man without arms and legs who has waited seven hundred years for Sayf and who is fed pomegranates by mice, a mechanical flying horse, a magic sword, the episode with the camel hide and the bird al-**Rukhkh** (Mot. K 1861.1, Mot. K 521.1.1), fish-girls, the two cities in which no one is allowed to sleep, the marble city where ships are halted, the alchemist with a representation of the world, paradise and hell, and the city protected by a talisman.

The story of Sayf is first of all an account of the victory of the True Faith over several forms of obscure beliefs, such as fire worship, alchemy, and magic in general. The many evil forces controlled by Magians are defeated, lands are conquered and added to the realm of Islam, and rebellious kings and sorcerers are subjected. Sayf is presented as a Muslim before the revelation of the Prophet **Muhammad**. He establishes the custom of the pilgrimage to Mecca and abolishes barbaric customs, such as the sacrifice of virgins to the Nile. His wars are continued by his sons. The epic narrative about Sayf ibn Dhî Yazan is also known in extended, separate versions.

#### References:

Chauvin 3: 138, no. 143; 6: 183, no. 347; Chraïbi 1996: 257; Jayyusi 1996.

### *Sayf al-Mulûk and Princess Badî'at al-Jamâl*, 229 *The Story of Prince* (Burton from the Calcutta II edition)

This story is framed by the tale of *Muhammad ibn Sabâ'ik and the Merchant Hasan*. According to that tale, the present story is copied from an old man's book.

Âsim ibn Safwân, the aged king of Egypt, still has no son; nor has his old vizier, Fâris ibn Sâlih. One day the vizier tells the king about Solomon, who is supposed to rule the jinn and all living creatures, and they both decide that the vizier should travel to **Solomon** and ask for his assistance.

As the vizier approaches the realm of Solomon, he is met by a procession of jinn in various guises. When the delegation is greeted by Solomon, they

convert to Islam. Solomon tells them what to do to be sure of male offspring: they must kill two snakes that appear at noon in a certain tree, prepare a piece of their meat and feed the piece to their wives. Moreover, Solomon gives them a signet ring, a sword, and two tunics for their future sons. The snakes are caught and cooked with a sauce of onions and hot spices, and indeed both the queen and the vizier's wife bear a son. The prince is called Sayf al-Mulûk, the vizier's son Sâ'id. The royal astrologers predict that both will have to go through a period of hardships and dangers.

When the two sons grow up, Sayf al-Mulûk is appointed heir to his father and Sâ'id is to be his vizier. Of Solomon's gifts, Sayf al-Mulûk takes the ring and the wrapper, while Sâ'id receives the sword. When Sayf al-Mulûk unwraps the tunics, he notices the portrait of a young woman sewn into one of them. The legend below the picture states that this is Badî'at al-Jamâl, the daughter of Shahyâl ibn Shârûkh, king of the jinn, the city of Babel, and the garden of Iram, son of 'Âd the Great. Sayf al-Mulûk immediately falls in love with Badî'at al-Jamâl (Mot. T 11.2). While he pines with grief for not knowing where his beloved is, all the merchants and travelers are asked about the garden of Iram; nobody, however, knows its whereabouts. Finally, the prince decides to set out by himself in search of his beloved.

His wanderings at first take him to China, from where the Chinese emperor Faghfûr Shâh sends him to India. When Sayf al-Mulûk's ship sinks in a storm, the surviving travelers are thrown ashore on an island, but Sâ'id appears to be missing. Sayf al-Mulûk now has to endure various hardships. A strap-legged stranger (Mot. F 517.1.3; Mot. G 311) jumps onto the neck of one of his slaves and clasps him with his legs. When the other travelers run away, they meet a giant with an enormous ear, who actually is a cannibal ghoul (Mot. G 11.2; see **Demons**). They escape but are caught by a black giant who brings them to his king. The king locks them into cages to be marveled at like birds. Sayf al-Mulûk himself is given as a present to the princess. She asks for his favors, but he refuses. For four years they work for the princess. When they finally manage to escape from the island on a raft, two crocodiles devour the last three slaves.

Alone, Sayf al-Mulûk is washed up on a mountain. Large apes bring him to a castle inhabited by a young man whom the apes revere as their king. As Sayf al-Mulûk continues his journey, he sees a black palace in the distance. In one of the halls, a beautiful woman sits on a throne. It is Dawlat Khâtûn, the daughter of the king of India, who was snatched away by a cloud while she was bathing. A jinn-king has brought her to this castle, where she is kept in seclusion. The *jinnî* visits her every Tuesday and leaves again on Friday. She is, however, still a virgin. Sayf al-Mulûk also learns that Dawlat Khâtûn is Badî'at al-Jamâl's foster sister, as Dawlat Khâtûn's mother suckled Badî'at al-Jamâl when she had just been born. Dawlat Khâtûn then explains to Sayf al-Mulûk how to free her. He must slay the *jinnî*'s external soul, which is hidden in the crop of a sparrow; the sparrow is inside a box, the box in a casket, the casket in seven other caskets, which are hidden first in seven chests and then in a coffer made of alabaster that is submerged deep down in the earth-encircling sea (Mot. E 710). As the coffer can be drawn to the surface

with the help of Solomon's ring, Sayf al-Mulûk summons the coffer and strangles the sparrow. Then he leaves the island on a raft, together with Dawlat Khâtûn.

After some time they reach a port that turns out to belong to the realm of Dawlat Khâtûn's uncle. They are taken to her father's palace in Sarandîb. There Sayf al-Mulûk by chance encounters his friend Sâ'id, who tells Sayf al-Mulûk about his adventures. Their company had first made the strap-legged monsters drunk, then piled them together and burned them. Later, they had blinded the cannibal ghoul by thrusting a red-hot spit into his eyes (AT 1137: *The Ogre Blinded [Polyphemus]*; EM 10: 1174–1184), and then Sâ'id had delivered him a deadly blow without succumbing to the temptation of hitting twice—the second blow would have resuscitated the monster (Mot. C 742, Mot. E 11.1; *Arabia ridens* 2: no. 107). When they finally managed to escape, the waves brought them here.

Badî'at al-Jamâl and her mother are called to Sarandîb by means of magic, and Dawlat Khâtûn tells them about the handsome and brave Sayf al-Mulûk. The two remain skeptical about a possible marriage, since a match of jinn and men is ill omened. But when Badî'at al-Jamâl looks into the garden and sees Sayf al-Mulûk, she falls in love. The company then depart for the garden of Iram, and Sayf al-Mulûk asks Badî'at al-Jamâl's mother for her hand. The queen of the jinn still entertains some doubts about a match between the two, and while she is pondering Sayf al-Mulûk is kidnapped by malevolent jinn. In the end, Sayf al-Mulûk is saved by the queen and finally marries Badî'at al-Jamâl. Sâ'id is married to Dawlat Khâtûn.

As the framing story, *The Story of Sayf al-Mulûk and Badî'at al-Jamâl* is contained in a variety of manuscripts and the early printed editions. Notwithstanding the story's numerous similarities with the story of *Sindbâd the Seaman*, Josef Horovitz (1903a) thinks that it originated in Persia, because it is enframed by a Persian story. Besides the general phenomenon of shipwreck, the story is linked to Sindbâd's adventures particularly by the mention of the strap-legged monster as well as by the cannibal giant who is, moreover, blinded in the same way as the ancient Polyphemus (see **Homer**).

#### References:

- Chauvin 7: 64–70, no. 348 A; Elisséeff 1949: 42; Galtier 1912: 146; Gray 1904: 45; Grunebaum 1942: 282; Grunebaum 1946: 303–304; Henninger 1949: 228; Horovitz 1927b: 52; Montgomery 1999: 457–460; Østrup 1925: 64–66; Qalamâwî 1976: 116–118; Regourd 1992: 138–146; Walther 1993: 95; Weber 1997: 255–257.

### *Sayf al-Tijân, 544 The Story of (Reinhardt)*

King Shurahbîl of al-Bâsiqât is old, but he has no son. He marries the Muslim princess Sâ'iqat al-Hurûb from the City of Brass, and their son is named Sayf al-Tijân. The king then has a dream in which he is told that the empire will suffer hardships under his son's reign. He orders his servants to kill his son, but Sayf al-Tijân is spared and left behind in the forest (Mot. K 512).

There he is found by emir Jâhim al-Najwî, who raises him as his own child. Sayf al-Tijân grows up to be a strong hero. When the empire of al-Bâsiqât is threatened by the infidel king Husâm al-Mulk, he leads the troops supporting Shurahbîl. The defeated enemies convert to Islam, and Sayf al-Tijân is reunited with his father.

Then he sets out to rescue Princess Nâ'ilat al-Hurûb, who has been kidnapped by the infidel king al-Zibriqân. On the way, Sayf al-Tijân meets al-Zibriqân's daughter Fâdihat al-Jamâl, who is impressed by his beauty. When al-Zibriqân calls her back to the city, she takes Sayf al-Tijân and Nâ'ilat al-Hurûb's father along in women's clothes (Mot. K 1836). They feast together, and the wine makes Nâ'ilat al-Hurûb's father lose control and his daughter recognizes him. Fâdihat al-Jamâl tells them not to worry, as, in contrast to her father, she has remained Muslim. When the Magian king Sayf al-Manâyâ shows up to ask for Fâdihat al-Jamâl in marriage, she requests that he vanquish her in battle first and then bring her Sayf al-Tihân's head. Instead of Fâdihat herself, Sayf al-Tijân battles with Sayf al-Manâyâ and kills him, and together with his own forces, which have meanwhile arrived, he vanquishes his army. Now they besiege King al-Zibriqân's city until he does not see any solution but to convert to Islam. When he does, he automatically becomes Sayf al-Tijân's ally. Sayf marries Fâdihat al-Jamâl, and Nâ'ilat al-Hurûb marries Husâm al-Mulk.

When Sayf al-Tijân is heading for the empire of the infidel king Sayf al-Manâyâ, he loses his way and arrives at a castle. He fights the lord of the castle for ten days but fails to subdue him. When at night he slips into the castle, he finds his adversary to be Sayf al-Manâyâ's daughter Qânîsat al-Rijâl. She dupes him into falling into a pit, from which he escapes by means of an underground river. He is picked up by Sayf al-Manâyâ's Muslim vizier, who helps him. In dual combat Sayf finally defeats Qânîsa and takes her prisoner. When his own army has arrived, they fight the enemy troops and besiege the city until their adversaries surrender and convert to Islam. Sayf marries Qânîsa and is reunited with Fâdiha, who in the meantime had been captured.

Sayf then fights two brigands and rescues the princesses Nûr al-Qamar and Shams al-Nahâr, whom he also marries. Shams al-Nahâr bears Sayf's son Badr al-Nujûm, who grows up to be a valiant fighter. Later Badr al-Nujûm joins the troops of King Hasan of Egypt and hears his story (*The Story of Hasan, the King of Egypt*). Badr al-Nujûm succeeds Sayf al-Tijân and marries Badî'at al-Husn, the vizier's daughter.

Aboubakr Chraïbi (1996: 158) regards this romance as hardly original in comparison with other representatives of its genre, such as *Sayf ibn Dhî Yazan*. He points out, however, the total absence of magic and the interference of jinn, as well as a realistic description concerning details such as the behavior of animals or the code of honor of warriors. The story's final part can be seen as a condensed version of *Uns al-Wujûd and al-Ward fi 'l-Akmâm*.

**References:**

Chauvin 3: 137, no. 142; Chraïbi 1996: 159–169, 263.

***Schoolmaster; 365 The Story of the Broke-back***  
**(Burton from the Wortley-Montague manuscript)**

This story is part of *The Night-adventure of Sultan Muhammad of Cairo* as the first of three stories on gullible fools.

The broken-backed schoolmaster used to be very strict with his pupils: whenever he sneezed, the boys had to cross their arms and wish him good health. One day, on a school outing, the boys were thirsty and the schoolmaster climbed into a well to fetch water. As the boys pulled him up he had to sneeze, and following his strict orders they dropped the rope to cross their arms and wish him good health. That is how he broke his back.

*The Story of the Broke-back Schoolmaster* is contained only in the Wortley-Montague manuscript. The jocular tale more or less corresponds to the international tale-type AT 1250: *Bringing Water from the Well*/ATU 1250: *The Human Chain* (EM 2: 950–954). Versions of this tale were particularly popular in sixteenth-century Western European jocular literature. Similar cases of simple-mindedness in which the person clinging to an object lets go are mentioned in the Chinese Buddhist *Tripitaka* (fifth century) and Somadeva's (eleventh century) *Kathâsaritsâgara* (The Ocean of Streams of Stories). In a Persian version from twentieth-century oral tradition (Marzolph 1984: no. 1332 [a]), the tale is integrated into the frame story AT 1332: *Which Is the Greatest Fool?* (EM 9: 1204–1210), in which a passerby listens to stories about fools to decide which one of the narrators is the greatest fool.

**References:**

Chauvin 6: 137–138, no. 290.

***Schoolmaster; 367 The Story of the Limping*** (Burton  
**from the Wortley-Montague manuscript)**

This story is inserted into *The Night-adventure of Sultan Muhammad of Cairo* as the third of three stories on gullible fools.

The lame schoolmaster once saw some nailed planks in the school, and he suspected that there might be money hidden behind them. It turned out to be the nest of a kite that flew away when he opened it. The ladder on which he was standing toppled, however, and he fell down and broke his knees.

This tale is contained only in the Wortley-Montague manuscript.

**References:**

Chauvin 6: 138, no. 292.

***Schoolmaster; 366 The Story of the Split-mouthed***  
**(Burton from the Wortley-Montague manuscript)**

This story is part of *The Night-adventure of Sultan Muhammad of Cairo* as the second of three stories on gullible fools.

The split-mouthed schoolmaster never gave his pupils time off. One day the pupils conspired against him. They all agreed that his face looked yellow

and unhealthy (Mot. J 2317). As he appeared to be seriously ill, they gave him some money. Another time they surprised him while he was eating. Still pretending to be ill, so as not to lose the money they had given him, he let one of the pupils cut his mouth open with a knife.

This tale is contained only in the Wortley-Montague manuscript. This jocular story is known from classical Arabic literature, where it is first mentioned in Ibn Qutayba's (d. 889) *Uyûn al-akhbâr* (*Arabia ridens* 2: no. 165). It is also quoted in the Persian mystic Jalâl al-Din Rumi's (d. 1273) *Masnawi* and has remained popular in Iran until modern times (see Marzolph 1984: no. 1332 [b]).

**References:**

Chauvin 6: 138, no. 291.

***Schoolmaster Who Fell in Love by Report, 135 The Unwise* (Burton from the Calcutta II edition)**

A schoolmaster went into mourning one day. When asked what had happened, he said that his beloved had just died. Questioned about who she was, he admitted that he had never seen her, but he had fallen in love only after hearing someone recite a poem about her. Recently he had heard another verse, indicating that the woman of the first poem had died.

This tale is contained in the Egyptian manuscripts and the early printed editions.

**References:**

Chauvin 6: 136, no. 287; Gerhardt 1963: 121–125; Gray 1904: 45.

***Sea Rose of the Girl of China, 480 The Tale of the* (Mardrus)**

King Zayn al-Mulûk of Sharqistân has two sons. When a third son is born, the king is warned that he will go blind if he looks upon him in his boyhood. The son, called Nûrjihân, grows up in a remote palace. One day he goes out hunting and accidentally meets the king, who immediately goes blind. His only remedy is the magic sea rose of the girl of China, the daughter of King Fîrûz Shâh. In order to acquire the king's remedy, the princes travel to China. Nûrjihân is helped by a *jinnî* and reaches the garden where the sea rose grows and takes it with him. His father is cured of his blindness. The king then tells his sons a story about a princess in India who changed sex with a *jinnî*. When she later wanted to change it back the *jinnî* refused, since he was now pregnant, and had experienced, moreover, that sex for a female is more intense than for a male. In the meantime Lily Brow, the girl of China, has traveled to Sharqistân. She sees Nûrjihân, they fall in love, and they are married.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Garcin de Tassy's *Allégories, récits poétiques et chants populaires* (Paris 1876).

## References:

Chauvin 9: 83.

### *Serpent-charmer and His Wife, 244 The* (Burton from the Calcutta II edition)

This story forms part of the narrative cycle enframed by the story of *Jalī'ād and Shimās*. It is told by the sixth vizier to praise the king.

A snake charmer owns a basket with three snakes. The members of his family do not know about the basket's contents. When the snake charmer goes out every day to earn money, he stores the basket in a room within his house. One day his wife asks him about the basket, but he does not tell her about its contents. Next she urges the children to ask him too, suggesting that it may contain food. One day, when the man is away from home, they open the basket to look inside. The snakes come out and kill all of them.

## References:

Chauvin 2: 220, no. 152.9; 6: 10, no. 184.9; Gerhardt 1963: 354.

### *Shâh Bakht and His Vizier al-Rahwân, 286 King* (Burton from the Breslau edition)

King Shâh Bakht has a loyal vizier named al-Rahwân. One night the king has a dream about his vizier handing him a fruit that poisons him. The king consults a sage who conspires with al-Rahwân's enemies and advises the king to have the vizier executed. The vizier wisely agrees with the verdict, but asks permission to stay with the king one more night. He is granted permission, and on the twenty-eight following nights he tells the king the following stories: (1) *The Tale of the Man of Khorasan, His Son and His Tutor*; (2) *Tale of the Singer and the Druggist*; (3) *The Tale of the King Who Kenned the Quintessence of Things*; (4) *The Tale of the Richard Who Married His Beautiful Daughter to the Poor Old Man*; (5) *The Tale of the Sage and His Three Sons*; (6) *The Tale of the Prince Who Fell in Love With the Picture*; (7) *The Tale of the Fuller and His Wife and the Trooper*; (8) *The Tale of the Merchant, the Crone, and the King*; (9) *The Tale of the Simpleton Husband [1]*; (10) *The Tale of the Unjust King and the Tither*; (11) *The Tale of the Robber and the Woman*; (12) *The Tale of the Three Men and Our Lord 'Îsâ*; (13) *The Tale of the Dethroned Ruler Whose Reign and Wealth Were Restored to Him*; (14) *The Tale of the Man Whose Caution Slew Him*; (15) *The Tale of the Man Who Was Lavish of His House*; (16) *The Tale of the Melancholist and the Sharper*; (17) *The Tale of Khalbas and His Wife and the Learned Man*; (18) *The Tale of the Devotee Accused of Lewdness*; (19) *The Tale of the Hireling and the Girl*; (20) *The Tale of the Weaver Who Became a Leach by Order of His Wife*; (21) *The Tale of the Two Sharpers Who Each Cozened His Compeer*; (22) *The Tale of the Sharpers with the Shroff and the Ass*; (23) *The Tale of the Cheat and the Merchants*; (24) *The Tale of the King and His Chamberlain's Wife*; (25) *The Tale of the Ugly Man and His Beautiful Wife*; (26) *The Tale of the King Who Lost His Kingdom*; (27) *The Tale*

of *Salîm and Salmâ*; (28) *The Tale of the King of Hind and His Vizier*. After hearing the tales, Shâh Bakht restores the vizier to his former position. The conspirators are jailed.

This **frame story** is contained only in the Breslau edition. It is modeled on the *Book of Sindbâd* and contains a corpus of moral and exemplary tales. Other collections of this genre contained in the *Arabian Nights* are the frame stories *The Craft and Malice of Women*, *Jalî'âd and Shimâs*, and *Âzâd-bakht and His Son*.

**References:**

Chauvin 8: 90, no. 60; Clouston in Burton 12: 302–303; Elisséeff 1949: 40; Galtier 1912: 140; Østrup 1925: 28.

### *Shahâb al-Dîn, 435 Story of Shaykh (Weil)*

This story forms part of the narrative cycle enframed by *The Forty Viziers*. It is told by the eldest vizier to demonstrate that women are not to be trusted.

The sultan of Egypt doubts the account of the Prophet **Muhammad's** journey to heaven. In order to teach him a lesson, the wise man Shahâb al-Dîn (correct: Shihâb al-Dîn) first lets him see wonderful views through the windows of his palace that later prove to be nothing but fantasy. Then he tells him to undress except for his loincloth and has him dip his head into a basin filled with water.

As the sultan takes his head out again, he finds himself in a different country. He is clothed by some good-natured woodcutters, and meets a man who advises him to go to the bathhouse and ask every woman whether she is married or single. As is the custom in that country, he would marry the first woman who is still single. He does as he is told, marries a beautiful woman, and lives in wealth and bliss for some time, meanwhile begetting seven sons and seven daughters. As they are spending their money freely, after seven years the family are reduced to poverty, and the sultan is forced to work as a carrier. While performing his ritual ablution that day, he suddenly finds himself back in his previous surroundings.

Inasmuch as the sultan does not believe that his body has not moved from the spot, he threatens to kill the wise man. Meanwhile Shahâb al-Dîn submerges himself in the basin and magically transports himself to Damascus. From there he writes a letter admonishing the sultan to believe in Muhammad's journey. Even though the sultan turns believer, he is still intent on killing the wise man. After the king's adventure, troops are sent out to kill the sheikh, but they find him protected by an unknown army. At the vizier's suggestion, a slave-girl makes him reveal that he has no magical powers while he has not performed the ritual ablution. His home is attacked again while he is unprotected, and he repels the murderers by means of an apparently magical gesture that is actually nothing but a ruse. The wise man changes appearance with the slave-girl, who regains her true appearance only after the sultan has had her beheaded.

The *Story of Shaykh Shahâb al-Dîn* is contained only in the Weil translation. Its manuscript source is unknown. The story's first part is very similar to

### 370 *Shahriyâr and His Brother, The Story of King*

The *Tale of the Two Lives of Sultan Mahmûd*. The adventure also reminds one of the story of *The Enchanted Spring*, which furthermore adds a change of sex. A similar way of inducing imaginary adventures is also elaborated in *The Tale of the Warlock and the Young Cook of Baghdad* in the Chavis manuscript; in the concluding narrative in the *Story of Solomon and the Queen of Sheba* in the Weil translation; and in *The Story of Hasan, the King of Egypt* in the Reinhardt manuscript. The general situation corresponds to AT 681: *King in the Bath; Years of Experience in a Moment*/ATU 681: *Relativity of Time* (EM 11: 532–537).

#### References:

Chauvin 7: 105–107, no. 94; 8: 113, no. 94; Huet 1918: 23–24; Mommsen 1981: 219; Nöldeke 1891: 4–8.

### *Shahriyâr and His Brother, 1 The Story of King* (Burton from the Calcutta II edition)

This is the **frame story** of the *Arabian Nights*.

Shahriyâr, the king of India and China and a descendant of the Sassanid dynasty, is a powerful despot. His younger brother Shâhzamân rules as king of Samarqand. After a reign of twenty years Shahriyâr sends his vizier to his brother, inviting him for a visit. Shâhzamân prepares for the journey and pitches camp outside the city. As he returns to his palace to fetch something he had forgotten, he surprises the queen in the arms of a black cook. Enraged, he kills both of them and sets out to visit his brother. Despite the warm reception his brother prepares for him, Shâhzamân pines away from grief and refuses to eat. One day, when Shahriyâr goes hunting, Shâhzamân stays home. Sitting at the window, he sees the queen entering the garden with twenty slave-girls. As the slave-girls undress, they turn out to be ten girls and ten white slaves, who start caressing each other and making love. At one point, the queen calls for Sa'îd (or Mas'ûd), and a black slave by that name climbs down from a tree and starts making love to the queen. Appalled by the scene, Shâhzamân acknowledges that his brother's misfortune is greater than the one he was forced to experience. Immediately he starts taking food again (Mot. J 882.2). When Shahriyâr returns, Shâhzamân shows him what he has witnessed. In disgust and desperation, the two kings decide to leave their homes and roam through the world as mendicants.

While resting at the seashore one day, they see a *jinnî* emerge from the water. The two men hide up in a tree. The *jinnî* carries a trunk from which he releases a young woman. Then he falls asleep. As soon as the young woman witnesses the two men hiding up in a tree, she blackmails them to make love to her, threatening to wake up the *jinnî* if they refuse. After they have complied with her request, she asks them to hand her their signet rings. She adds the rings to her already large collection of rings given to her by men she has made love to. Looking at her collection, the two brothers come to the conclusion that no woman in the world can be trusted. With that thought in mind, they return to the palace. Shahriyâr slays his wife and all his concu-

bines. Then he vows to marry a virgin every night and have her executed the next morning. This goes on for a while, until after three years there are no more virgins suitable for the king, and his vizier is in a desperate state of mind.

The vizier informs his daughter Shahrazâd about the state of affairs, and she urges her father to marry her to the king. At first the vizier is reluctant to let her go, but after some argument (see *Tale of the Bull and the Ass*; *Tale of the Merchant and His Wife*) he finally agrees. At night, when entering the royal bedroom, Shahrazâd asks the king's permission to have her sister Dun-yâzâd (Dînâzâd, Dînârzâd) join her. After the king has satisfied his lust, Dun-yâzâd requests her sister to tell her one of the beautiful stories she knows. As the king grants permission, Shahrazâd agrees and starts telling her stories. The first of these stories remains unfinished as the sun rises and Shahrazâd's execution draws near. Shahriyâr, however, is spellbound by the fascinating tale and postpones the execution to hear the story's continuation. The same procedure is repeated night after night. This continues for one thousand and one nights. In the end, Shahrazâd has borne her husband three sons, and the king decides to spare her life forever (Mot. J 1185.1).

The story of King Shahriyâr, his brother Shâhzamân, and the vizier's daughter **Shahrazâd** is the **frame story** of the *Arabian Nights*, providing it with its characteristic form. It explains the collection's rationale and the perspective from which the tales are meant to be read. As Shahrazâd is the quintessential storyteller, the story of Shahrazâd and Shahriyâr may be considered the quintessential story of the *Arabian Nights*. While serving as an introduction to the storytelling event, it also represents a self-contained narrative that has become one of the classic texts of world literature. The frame story's attractiveness, and hence its success, are due mainly to its combination of structural simplicity and depth of themes. In its function as the framing narrative of the *Arabian Nights*, the story has elicited many interpretations and discussions. The frame story also suggests a perspective from which the collection as a whole should be read. In this respect, it is not only an introduction to the tales but also a general context that adds a common dimension to the individual tales. The confrontation between male power and female cunning is a recurrent theme throughout the collection and acts as an integrating component. Moreover, the story of King Shahriyâr and the storyteller Shahrazâd is a separate story conveying a meaning of its own. It is a statement about storytelling and its relation to death, sexuality, and power.

Little is known about the origin of the frame story, but it appears likely that it is derived from Sanskrit sources. Early testimonies of the frame story include its mention by the Arab historian al-Mas'ûdî (d. 956) and the Baghdad bookseller **Ibn al-Nadîm** (d. 995). Michael J. de Goeje (1886) attempted to establish a link between Shahrazâd and the biblical figure of Esther, suggesting a Persian origin. De Goeje's arguments were refuted by Emmanuel Cosquin (1909: 265–347). Cosquin analyzed the frame story's three elements in detail: (1) A man becomes sad because of his wife's infidelity; he later recovers his joy when he witnesses the fact that a person from a higher social rank is struck by the same misfortune. (2) A woman deceives her master, who

holds her captive in a trunk; while he is fast asleep, she has sexual intercourse with other men, keeping their respective signet rings as a trophy for her collection (AT 1426: *The Wife Kept in a Box*; EM 5: 186–192; see also *The King's Son and the 'Ifrit's Mistress*). (3) An ingenious female storyteller manages to escape the impending threat; she tells stories so as to attract the ruler's attention and to distract him from his previous habits. The first element is already quoted in a story included in the Buddhist collection *Tripitaka*, which was translated into Chinese in the year 251 C.E. Other Indian versions, of a later date, are rendered in the *Sukasaptati* (see *Tuti-nâme*) and a collection of stories compiled by the Jain Hemacandras in the twelfth century. The second element is mentioned in differing versions in the corpus of Buddhist *Jâtakas*, in Somadeva's (eleventh century) *Kathâsaritsâgara* (The Ocean of Streams of Stories), and in the Persian *Tuti-nâme*. The third element, the frame story proper of the *Arabian Nights*, constitutes a device of which numerous examples exist in ancient Indian literature. Cosquin's arguments still hold more or less true today. Even though these arguments are in favor of the frame story's Indian origin, there is no evidence to suggest a direct relationship between the mentioned texts and the *Arabian Nights*. All that one can say with certainty is that the compiler of the frame story of the *Arabian Nights* relied on various components from Sanskrit texts to compose a new story. Elements from the frame story of the *Arabian Nights* have left traces in medieval and Renaissance literature in Europe, such as in the twelfth-century romance of *Floire and Blancheflor*, in Ariosto's (1474–1533) *Orlando Furioso* (song 28), and in Sercambi's (1347–1424) *Novella d'Astolfo*.

The structural device of the frame story constitutes one of the most remarkable characteristics of the *Arabian Nights*. Yet the suggested coherence between the frame story and the embedded stories exists only to a certain degree, as the frame story's integrating function is not sustained throughout the collection in a systematic way. The dominant motif in the general frame story of the *Arabian Nights* is the **ransom motif**, the telling of stories in order to save one's own (i.e., the narrator's or another person's) life. A thematic coherence between the frame story and the respective stories enframed is maintained only in the collection's first part, the oldest core of the *Arabian Nights*. It comprises in particular the stories of *The Trader and the Jinnî*, *The Fisherman and the Jinnî*, *The Porter and the Three Ladies of Baghdad*, and *The Hunchback's Tale*, together with their enframed tales. Frame story and enframed stories refer to each other on the levels of structure (framing), theme (storytelling as a ransom for life; adultery), and various motifs (adultery with black slaves; jinn; storytelling).

This harmony is lost in the collection's later parts, as the clear thematic or structural relationship between the enframed stories and the frame story gradually fades away. Most of the stories starting with and following *Nûr al-Dîn 'Alî and Anîs al-Jalîs* lack a meaningful connection with the overall frame. Even though a framing technique continues to be used at times, this use is only incidental and rather arbitrary. The constant reference to the general frame is preserved only in the division into nights and Shahrazâd's repet-



The Fisherman and the Jinn: The Jinn Escapes from the Bottle, by Demoraine (Paris: Lehuby, 1843)

itive phrases when finishing a night's storytelling or taking up the thread the next night. Originally, the interruptions occurred as "cliff-hangers" in specific places. They are thus functional in the narrative setup, serving to raise the tension and arouse the king's curiosity. On the other hand, even this repeated evocation of the frame story's narrative level is not contained in all of the older versions. In the majority of more recent manuscripts, the reference has deteriorated into an artificial means of division. Interruptions appear to be

inserted at random, as stories are introduced in an additive manner with the simple remark: "It is also being told that . . ." At times, Shahrazâd would even end a night by finishing a story, thus "forgetting" the device of narrative suspense that has ensured her survival. At any rate, the repetition of the formula denoting the break of nights suggests a form of integration that is not corroborated by the contents of the stories.

In a similar manner, the various endings of the *Arabian Nights* texts are meant to add coherence to the collection as a whole. The surviving manuscripts show various conclusions of both the frame story and the cycle of stories (see Grotzfeld 1985). At times it is not clear where a specific version derives from, such as the conclusion added by **Galland** in his French translation. The Bûlâq and Calcutta editions follow the simple ending already mentioned by Ibn al-Nadîm, in which Shahriyâr forgives Shahrazâd and she shows him their child or children. In **Hammer-Purgstall's** version, Shahriyâr in the end becomes bored and orders Shahrazâd to be executed, whereupon she saves herself by showing their children. A more complicated ending is rendered in **Burton's** translation (12: 192–193): Shahrazâd tells the story of her own life, followed by some advice concerning good administration. Shahriyâr then realizes his faults and marries Shahrazâd. That episode is also given in **Habicht's** version, after the *Tale of the King and his Son and his Wife*. It has been suggested that the *Arabian Nights* were originally never intended as a closed frame (Marzolph 1998a). Contrary to the expectations raised by Ibn al-Nadîm's statement, none of the Arabic manuscripts preserved from the pre-Galland era contain both the general frame story's beginning and end. The different solutions of closing the frame indicate that anything close to an "original" ending has probably not been preserved.

The story of Shahrazâd and Shahriyâr has been analyzed from a variety of perspectives. The story's most general interpretation implies that Shahriyâr has lost his psychic balance by witnessing his wife's illicit sexual relations; he takes refuge in a highly compulsive way of behaving, in order to reestablish his mental equilibrium. By telling him stories, Shahrazâd manages to cure him of the trauma he experienced, restoring to him a balanced perspective on life. According to Jerome W. Clinton (1986), Shahriyâr's trauma should primarily be attributed to a deep-rooted fear of women, because Shahriyâr had been raised in an environment in which women had no importance. He had thus been prevented from establishing a positive bond with women or, in other words, the feminine components of his own male personality. Shahriyâr's potential insecurity is exacerbated both by the injustice he has suffered from his wife and the adventure he and his brother had with the young woman whom the *jinnî* tried to keep for himself by locking her in a box. Shahriyâr does not perceive the constant social injustice perpetrated against women, and his experiences result in his losing his sense of integrity and identity, inducing him to try to recover his bond with the female by setting in motion a cycle of sexuality and death. By telling him her stories, Shahrazâd simply shows him that virtuous women do exist. Shahrazâd educates Shahriyâr by showing him in her stories the variety and complexity of human personality. In this manner, she supplements the part of his personal-

ity that is lacking. Sometimes her stories demonstrate the injustice of violent revenge and thus draw a parallel to Shahriyâr's own situation.

This psychological approach is based on educating the king to develop the feminine components of his personality. It has added to Shahrazâd's reputation as an early feminist, who sacrifices herself for the sake of her sex in order to cure the chauvinist deficiencies inherent in the male. The feminist view is presented in works by Marie Lahy-Hollebecque (1987), Fedwa Malti-Douglas (1991b; 1997), and others. It is also mitigated by the observation that although many women in the *Arabian Nights* are presented as resourceful, powerful, and intelligent, these images are nevertheless the product of a male imagination and correspond to stereotypical male fantasies of dominant (and cruel) women. Even the strong-willed and strong-minded women in the stories of the *Arabian Nights* thus appear to be invented in order to amuse rather than to provoke a male audience.

Ferial Ghazoul (1996: 19–22) intends to demonstrate the working of a structural pattern within the frame story by stressing the binary character of figures and actions, based on structural devices such as repetition, inversion, fusion, or action paralleled by duplication, opposition, and ambivalence. Shahriyâr's "internal core" is a metaphor paralleled by the curative discourse of Shahrazâd. The king stands for order, law, and matrimony, while the slave represents anarchy and destruction (the so-called "erotic code"; see **Eroticism**). The rupture in the harmony of relations is healed by the lessons conveyed by Shahrazâd's stories (the "rhetorical code") that set in motion a process of transformation. Daniel Beaumont (1998a) sees this "rupture" as an Oedipal crisis put into the context of the triadic relationship between man, wife, and slave. Shahriyâr's metamorphosis from an obsessive tyrant into a balanced husband and ruler is linked to the transition from the "mirror stage" to the "symbolic stage" as described in the theories of the French psychoanalyst Jacques Lacan. In this interpretation the queen's adultery represents the breach of a pact, in consequence breaking Shahriyâr's sense of unity and taking part of his personality from him. Shahriyâr's confrontation with an Other causes an alienation that he can counter only by force and destruction, until Shahrazâd replaces the dyadic relations of the "mirror stage" with the triad of the "symbolic stage." The rupture in Shahriyâr's psyche is healed by having it transformed into a narrative; in consequence, the unity of Shahriyâr's personality is restored through the process of storytelling.

#### References:

- Chauvin 5: 188–191, no. 111; Aboul-Hussein and Pellat 1981: 16–18; Attar and Fischer 1991; 'Attâr 1994; Azar 1987: 163–168; Barth 1984; Bencheikh 1988: 22–39; Bettelheim 1989b; Bounfour 1995: 15–36, 37–46; Byatt 2000; Elisséeff 1949: 29–35, 44; Faraj 1994; Gerhardt 1963: 397–400; Grandguillaume and Villa 1989; Grotzfeld and Grotzfeld 1984: 50–68; Guelouet 1994: 259–268; Guy-Heinemann/Bounfour 1991; Guy-Heinemann/Bounfour 1993; Hänsch 1998: 170–171; Heath 1988: 18–19; Hoang 2001: 32–35, 84–91; Kilito 1992: 11–27; Layla 1989; Littmann 1923: 14–18; Mahdi 1973: 157–163; Mahdi 1994: 127–129, 144–149; Malti-Douglas 1997; May 1986: 49–52; Medejel 1991; Miquel 1980; Naddaf 1991; Najjâr 1994: 252–256; Østrup 1925: 44–47;

## 376 *Sharper of Alexandria and the Chief of Police, The*

Picot 1991; Pirlot 1994: 240–243; Sallis 1999: 85–107; Villa and Grandguillaume 1991: 62–74; Weber 1984: 67–68; Weber 1987: 57–105.

### *Sharper of Alexandria and the Chief of Police, 87* *The* (Burton from the Calcutta II edition)

A man complains to the chief of police in Alexandria that his purse has been stolen in his lodging. When the chief wants to flog all the other lodgers present at the inn, a man comes forward, confesses to having committed the crime, and gives back the purse. The chief of police pays him a compliment, but the thief says that it is much cleverer to steal the purse for a second time. When the chief of police asks for a demonstration, the thief acts out the theft, taking the purse from the man and escaping while everyone watches him in astonishment.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is quite similar to *The Thief and the Shroff*, which is also known from classical Arabic literature.

#### References:

Chauvin 7: 135, no. 404; Gerhardt 1963: 182–184; Schützing 1973: 207, 210–211.

### *Sharper with the Shroff and the Ass, 310 The Tale* *of the* (Burton from the Breslau edition)

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to save his life.

Four sharpeners conspire against a money changer. One of them visits the money changer with an ass to change money. In the meantime the three others inspect the ass and mysteriously conclude that this is the one they were looking for. As they want to buy the ass, the first sharper asks for a large amount of money. Next the three buyers tell the money changer that this ass has a mystery to it, and promise him a rich reward if he is willing to help them and buy the ass. The money changer agrees and buys the ass for 5,000 dinars. As he then wants to sell it to the sharpeners for 10,000 dinars, they say that on second thought it is not the one they were looking for.

#### References:

Chauvin 8: 107, no. 83.

### *Shaykh's Story, 5 The First* (Burton from the Calcutta II edition)

This story is inserted into the *Story of the Trader and the Jinnî*. It is told by the first sheikh to save the merchant, whose life is threatened by a *jinnî*.

The first sheikh is accompanied by a gazelle. He explains that the gazelle is actually his former wife, the daughter of his paternal uncle, and proceeds

to tell how she became transformed. As his wife did not bear him any children, he had taken a concubine, who bore him a son. The wife became jealous, and since she knew how to use magic, she turned his son into a calf and his mother into a cow. Both animals were handed over to a herdsman. When the Great Feast drew near, the cow was brought to be slaughtered. In spite of her weeping, the cow was killed, but yielded no meat. When the calf was brought, it also wept bitterly. Out of pity, the calf's life was spared, and the daughter of the herdsman, who possessed magic skills, recognized the human being and restored him to his original shape. She married the man's son and turned the malicious wife into a gazelle.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. According to Ferial Ghazoul (1996: 86), the stories of the three sheikhs reiterate the **ransom motif** of the **frame story**. Instead of their actual lives, they sacrifice the story of their lives as a ransom for the life of the merchant. The story thus serves as a substitute for the actual act of revenge. The story itself is a fairy tale of punishment and reward, the first series of transformations being retaliated against by the transformation of the evil woman, and the plot being based on the theme of revenge.

**References:**

- Chauvin 7: 129–130, no. 396; Abû Bakr 1994: 243–244; Basset 1901: 28–29; Beaumont 1998a: 353; Beaumont 1998b: 122–125; Chraïbi 1996: 119; Gerhardt 1963: 307–308; Ghazoul 1996: 86; Grossman 1980: 122–123; Guy-Heinemann and Bounfour 1991: 49–51; Hoang 2001: 51, 53–54, 56; Mahdi 1973: 162–163; Mahdi 1994: 133–134; Østrup 1925: 47–48; Pinault 1987: 144–145; Pinault 1992: 23–24; Villa and Grandguillaume 1991: 74–75, 79–80.

### *Shaykh's Story, 6 The Second* (Burton from the Calcutta II edition)

This story is inserted into the *Story of the Trader and the Jinnî*. It is told by the second sheikh to save the life of the trader, whose life is threatened by a *jinnî*.

The sheikh is accompanied by two greyhounds. As he explains, the dogs are, in fact, his transformed brothers. When their father had died, each of the three sons had inherited some money to open a shop. After a while, the first brother went on a journey, only to return as a beggar. Subsequently, the second brother embarked upon a trip, but he also returned as an impoverished man. Each time the narrator helped them to open a new business. Finally, the three brothers went on a journey together. During the trip the narrator met a beautiful young woman on the shore and took her with him onto the ship. His two brothers envied them and threw them overboard. As the woman turned out to be a *jinniyya*, they were both saved. The man then returned to his home and opened a shop, while his two brothers were turned into dogs by the *jinniyya* (Mot. D 141). They will be released only after ten years.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. A closely related variant

of this story is rendered in *'Abdallâh ibn Fâdil and His Brothers*, while a female version is given in *The Eldest Lady's Tale*.

**References:**

Chauvin 5: 6, no. 397; Abû Bakr 1994: 243–244; Basset 1901: 29; Bounfour 1995: 49–64; Bremond 1991a: 85–86, 90–92; Clinton 1986: 46–47; Gerhardt 1963: 308–309; Ghazoul 1996: 86, 91–92; Guy-Heinemann/Bounfour 1991: 49–51; Hoang 2001: 54, 56; Mahdi 1973: 162–163; Mahdi 1994: 133–134; Pinault 1987: 144–145; Pinault 1992: 23–24; Villa and Grandguillaume 1991: 75–76, 79–80.

### *Shaykh's Story, 7 The Third* (Burton from the Calcutta II edition)

This story is inserted into the *Story of the Trader and the Jinnî*. It is told by the third sheikh to save the life of the merchant whose life is threatened by a *jinnî*. The old man is accompanied by a she-mule that is actually his wife.

One day he had caught his wife in bed with a black slave, whereupon she had cast a spell on him, transforming him into a dog (Mot. D 141; Mot. K 1535). In the shape of the dog, he had become friends with a butcher, whose daughter noticed that he was a transformed human. She released him and instructed him how to turn his wife into a she-mule by means of a magic spell.

This story belongs to the core corpus of the *Arabian Nights*. While the story in the Mahdi edition is not incorporated in the same place, differing versions are given in the Bûlâq and Calcutta II editions. The story corresponds to the international tale-type AT 449: *The Tsar's Dog* (*Sidi Numan*), another version of which is given in the *History of Sîdî Nu'mân*.

**References:**

Chauvin 7: 130, no. 398; Abû Bakr 1994: 243–244; Basset 1901: 29–30; Clinton 1986: 47–48; Gerhardt 1963: 309–310; Ghazoul 1996: 86; Grossman 1980: 123; Guy-Heinemann and Bounfour 1991: 49–51; Mahdi 1973: 162–163; Mahdi 1994: 133–134; Pinault 1987: 144–145; Pinault 1992: 23–24; Villa and Grandguillaume 1991: 76–77, 79–80.

### *Shepherd and the Rogue, 253 The* (Burton from the Calcutta II edition)

This story forms part of the narrative cycle enframed by the story of *Jalî'âd and Shimâs*. It is told by the king's wife to warn Wird Khân of the malice of his viziers.

A shepherd has a flock of sheep. A rogue wants to steal some of the sheep and conceives a ruse. He kills a lion, stuffs it with straw, and places it on a hill overlooking the herd. Afraid of the supposed lion, the shepherd gives the thief everything he wants.

**References:**

Chauvin 2: 223–224, no. 152.22; 6: 11, no. 184.22; Gerhardt 1963: 182–184.

***Shipwrecked Woman and Her Child, 164 The*  
(Burton from the Calcutta II edition)**

The story is told by a woman in the Great Mosque of Mecca.

The woman had been pregnant when she set out on the pilgrimage. The ship on which she traveled was wrecked, and she and her child were carried away on a raft of wooden planks. One of the sailors climbed onto the raft intending to rape her, and when she refused he threw the child overboard. Through her devoted prayer, the sailor was miraculously devoured by a sea-monster. When she was later saved by another ship, she regained her child, as the sailors had seen it safely riding on the back of a huge monster. In fact, their ship would not go farther until they had taken the child on board. Since that moment God has granted the woman everything she has asked for. Accordingly, she refuses the alms offered to her.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau.

**References:**

Chauvin 6: 160, no. 324; Galtier 1912: 182–184; Gerhardt 1963: 370.

***Shoe-maker and His Lover, 440 The (Weil)***

This story forms part of the narrative cycle enframed by *The Forty Viziers*. It is told by the ruler's wife.

A young shoemaker intending to go on a journey receives three pieces of good advice: never to travel without a good companion; never to rest at a place where there is no water; never to enter a city after sunset. Following the last piece of advice, he stays outside the city one night while his companions enter. In the cemetery he notices some men hiding a trunk. He opens the trunk and finds a beautiful young woman who is badly wounded. He takes care of her until she is restored to health, and they live together peacefully. At one point she asks him to befriend a certain silk merchant whom he eventually invites to his house. After an evening of feasting, Hasan insists on his friend staying overnight, but while the silk merchant is fast asleep the woman kills him with her dagger. She then explains to Hasan that she is the princess, and the man was her former lover who had attempted to kill her. Now the situation is disclosed to the king, and Hasan is officially married to the princess.

The story's initial situation corresponds to the international tale-type AT 910 B: *The Servant's Good Counsels*/ATU 910 B: *The Observance of the Master's Precepts*, whose potential is, however, not developed beyond a loose link to the story's main part. The dominant topic of the woman's revenge also occurs, with a different motivation, in *Yâsamîn and Husayn the Butcher* in the Reinhardt manuscript and in *The Concubine of al-Ma'mûn* in the Breslau edition.

**References:**

Chauvin 8: 138–139, no. 136; Chraïbi 1996: 25–27.

***Shoemaker's Wife, 431 The Story of the (Habicht)***

This story is inserted into the *Story of Sultan Salīm of Egypt*. It is told to Salīm by a shoemaker he meets when looking for his wife.

The shoemaker does not want his wife to leave the house, as he suspects her of visiting her lover, and so he binds her to a pillar. As the shoemaker goes to sleep, his wife convinces her neighbor to take her place for a while. When the man wakes up and calls for his wife, the other woman does not dare to respond in order not to betray herself. The shoemaker wants to teach her a lesson and cuts off the tip of her nose, still thinking her to be his wife. As his wife returns from her lover she again changes places with her neighbor and then asks God to perform a miracle in restoring her nose. As her husband witnesses the “miracle” he confesses to having been wrong about her.

Habicht's text follows the enlarged Gauttier edition (1822–1823) of Galland's adaptation that in turn may ultimately derive from an unidentified Arabic or Persian manuscript. The story corresponds to the international tale-type AT 1417: *The Cut-off Nose (Hair)* (EM 9: 1225–1230).

This tale-type is first attested in the Indian *Tantrākhyāyika*, a version of the *Pancatantra* that was probably compiled in the sixth century C.E. The tale was internationally distributed by way of the numerous versions of *Kalīla wa-Dimna* (Chauvin 2: 87, no. 22 D). The weakly motivated mutilation of the woman implicitly refers to the punishment for adultery that is also mentioned in other Indian and Middle Asian texts.

**References:**

Chauvin 6: 99–100, no. 267.

***Sîdî Nu'mân, 351 History of (Burton referring to Galland's adaptation)***

This story is part of *The Caliph's Night Adventure*. It is told as the narrator's personal experience.

Sîdî Nu'mân is married to a woman who has a bad character. As she has the habit of eating very little in the evening, he gets suspicious and stays awake one night. He follows her as she leaves her bed and goes to the cemetery, where she devours dead bodies together with a gruesome ghoul (see **Demons**). The next day he insists that she eat her meal, but she enchants him by turning him into a dog (Mot. D 141; Mot. K 1535). In the shape of a dog, he manages to win a baker's sympathy and shows his intelligence by recognizing a forged coin. One day a woman takes him to her house, and her daughter discovers that he is in fact a human being. She manages to undo the magic spell and turn him back to his original shape. Moreover, she gives him a magic potion to enchant his wife. Subsequently he turns her into a mare and gives her a whipping every day.

This tale belongs to the group of **orphan stories**, implying that it first appeared in Galland's French adaptation *Les Mille et une nuits*, while an original Arabic version has never been found. The tale corresponds to the inter-

national tale-type AT 449: *The Tsar's Dog (Sidi Numan)*, another version of which is given in *The Third Shaykh's Story*.

**References:**

Chauvin 6: 198–199, no. 371; Abû Bakr 1994: 248–249; Bremond 1994: 99–123; Clouston in Burton 13: 585–586; Gerhardt 1963: 313–315, 432–434; Hoang 2001: 57; Horálek 1969: 169–178; May 1986: 82–92.

***Silly Woman Who Wanted to Blind Her Stepson,*  
511 *The Story of the (Wortley-Montague)***

In order to punish her husband's mischievous son, his stepmother goes to a saint's chapel to pronounce a curse on him. The boy follows her, however, and hides himself in the tomb. Feigning the voice of the saint, the boy tells her to blind him by preparing chicken for him every day. The woman follows the instructions and prepares chicken for him every day. At first the boy pretends to be blind, but in the end he says that he is cured again. Angrily, the woman returns to the chapel to complain. The boy again hides in the tomb and advises her to give him her anklets and to destroy him by feeding him pigeons. The woman again follows the instructions, and while the boy pretends for some time that he is feeling sick, in the end he curses her for believing his tricks. When her husband is informed, he divorces his wife.

This story corresponds to the international tale-type AT 1380: *The Faithless Wife* (EM 2: 471–474), another version of which is given in the Wortley-Montague manuscript in *The Fellaḥ and His Wicked Wife*.

***Simpleton Husband [1], 295 The Tale of the*  
(Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by *Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to evade his own execution.

A foolish and ignorant man is married to a beautiful woman who loves a handsome young man. As an additional thrill of their love affair, one day the young man asks her to give herself to him with her husband watching. During an outing in a garden the woman climbs a tree and pretends to witness her husband making love to a woman before her own eyes. When he denies this, she urges him to climb the tree and see for himself. Then the lover appears and actually makes love to her while her husband is watching. When he climbs down from the tree, the lover quickly hides himself. This procedure is repeated several times, until the husband comes to the conclusion that the place must be enchanted by a *jinnî*.

The story corresponds to the international tale-type AT 1423: *The Enchanted Pear-Tree* (EM 2: 417–421). It is very similar to *The Tale of the Simpleton Husband [2]* in the Wortley-Montague manuscript. The tale has been known in Arabic literature since Ibn al-Jawzî's (d. 1201) *Akḥbâr al-Adhkiyâ'*. A famous Near Eastern version is included in the Persian mystical

## 382 *Simpleton Husband [2], The Tale of the*

poet Jalâl al-Din Rumi's (d. 1273) *Masnawi* (*Arabia ridens* 2: no. 1185). Well-known European versions of this tale are given in *The Merchant's Tale* in Chaucer's *Canterbury Tales* and in Boccaccio's *Decamerone* (7,9).

### References:

Chauvin 8: 97–98, no. 69.

## *Simpleton Husband [2], 388 The Tale of the* (Burton from the Wortley-Montague manuscript)

This story is included in *Night Adventure of Hârûn al-Rashîd and the Youth Manjâb*.

A bedouin is married to a beautiful woman who has a bedouin lover. The lover insists on making love to her while her husband is watching. The wife digs a hole in a tent in a garden where she hides the lover and has her husband climb a tree. While he is watching she makes love to her lover. When her husband protests, she pretends that the place is enchanted. In order to prove this, she climbs the tree and mockingly pretends to see her husband make love to a woman.

This tale is contained only in the Wortley-Montague manuscript. The story corresponds to the international tale-type AT 1423: *The Enchanted Pear-Tree* (EM 2: 417–421). The present version is very similar to *The Tale of the Simpleton Husband [1]*.

### References:

Chauvin 6: 175, no. 332; 8: 156, no. 159.

## *Simpleton and His Sharper, 118 The* (Burton from the Calcutta II edition)

As a simpleton walks along the road, a thief secretly unbinds and steals the donkey he is leading behind him. Meanwhile, his companion puts the bridle around his own neck and claims that he had been transformed into a donkey because of his mother's curse. The simpleton believes him and lets him go. As he returns home empty-handed, his wife gets angry and sends him back to the market. There he sees his own donkey for sale and wonders whether the man has misbehaved again so that his mother has cursed him once more.

This jocular tale is contained in the Egyptian manuscripts and the early printed editions. It corresponds to the international tale-type AT 1529: *Thief Claims to Have Been Transformed into a Horse* (EM 3: 640–643). In Arabic, the tale is first attested in Ibn al-Jawzî's (d. 1201) collection of jokes about simpletons, *Akhbâr al-Hamqâ*. Since then, it has remained popular throughout the centuries in Arabic (*Arabia ridens* 2: no. 1240) as well as other Near-Eastern and international popular literature and oral tradition. In general terms, the tale satirizes the belief in sorcery and magic as documented, for example, in the second part of the tale of *Jullanâr*, which is reminiscent of AT 325: *The Magician and His Pupil*.

**References:**

Chauvin 7: 136–137, no. 406; Gerhardt 1963: 182–184, 315–318.

***Sindbâd and His Falcon, 10 The Story of King  
(Burton from the Calcutta II edition)***

This story is inserted into *The Story of King Yûnân and the Sage Dûbân*, which in turn is inserted into the *Story of the Trader and the Jinnî*. It is told by the vizier to show the necessity to heed good advice.

The king of Fârs enjoys his pastimes very much. When going hunting, he is usually accompanied by his favorite falcon, which has a golden cup hung around its neck. One day, when on a hunting party, the king sees a gazelle and threatens to kill anybody letting it escape. In the end, it is the king himself who lets the gazelle escape, and he pursues the animal until he has caught it. As he has by then grown thirsty, he looks around for water and notices a liquid dripping from a tree. He collects the liquid in a cup, intending to quench his thirst. Twice he offers the cup to the falcon to drink first, but the bird refuses to drink and spills the water. Enraged, the king cuts off the falcon's wing (in other versions, kills the falcon). Only then does the king realize that the supposedly drinkable liquid is the poison of a snake in the tree (Mot. B 331.1).

This story is contained in the Egyptian manuscripts and the early printed editions, except Breslau. In the Bûlâq and Calcutta editions, this story is substituted for *The Story of the Husband and the Parrot*, a version of which is included in the story of *The Craft and Malice of Women*. In the international index of tale-types, the story is listed in AT 916: *The Brothers Guarding the King's Bedchamber and the Snake* under section (II c) as a warning against making a hasty decision; in terms of content and moral it rather resembles AT 178: *The Faithful Animal Rashly Killed*. In the new revision of the tale-type index, the story is now listed as ATU 178 C: *The Falcon and the Poisoned Water*. The story is probably inspired by an Aesopic fable about an eagle warning a peasant against the venom a dragon has spilled in his drink. The story's earliest occurrence in the Near Eastern literatures is contained in the Persian author al-'Oufî's (d. 1232) compilation *Javâme' al-hekâyât* (no. 1733). A similar story about a raven warning a horseman not to drink the poisoned milk from his vessel is attested in Arabic *adab* literature of the eleventh century (*Arabia ridens* 2: no. 929). In a related story in the narrative cycle *The Craft and Malice of Women* that is not translated by Burton, some merchants are poisoned by the venom dropped into the milk they are being served (Chauvin 8: 59–60, no. 25; Mot. N 332.3).

**References:**

Chauvin 2: 122, no. 115; 5: 289, no. 173; Gerhardt 1963: 354; Keyser 1978: 16–21; Mahdi 1985: 10, 16; Pinault 1992: 31–81; Sultân 1987: 183; Torrens 1873: 166–168.

***Sindbâd the Seaman and Sindbâd the Landsman,  
179 (Burton from the Calcutta II edition)***

In **Baghdad** in the days of Hârûn al-Rashîd, the porter Sindbâd sits down to rest after a hard day's work. Smelling a delicious fragrance and hearing music



The Husband and the Parrot, by Frances Brundage (Akron: Saalfield, 1924)

inside a house, he becomes curious. As he enters the garden he is invited by the master of the house, who is also called Sindbâd and who has heard his lament. The host offers him food and drink and informs him that he has become rich only after living through many hardships. He invites him to come back to his house every night in order to listen to the accounts of his adventurous journeys.

Sindbâd the Seaman starts by telling his namesake that his father had left him a large fortune when he died. Instead of working hard, he had wasted the money in merrymaking, and when threatened by poverty he prepared to trade with foreign lands (Mot. W 131.1). He went on several journeys, experiencing the most threatening perils and witnessing the most wondrous things. Each time he returned home, he stayed for a while before becoming restless again and setting out on yet another journey. Finally, having satisfied his curiosity after seven journeys and having become a rich man, he decided to settle in Baghdad for good and enjoy a peaceful life.

*The first voyage:* Sindbâd's ship one day moors at a paradisiacal island where the company go ashore, prepare their food, and eat. The island suddenly starts to move, and it turns out to be a giant fish (Mot. B 874; J 1761.1) that now dives under the water. Sindbâd saves himself by climbing into a wooden tub, and after a while he reaches the shore. There he sees a mare and a man emerge from an underground chamber. The man explains that he is one of the king's grooms. Once a year they let the mares of the royal stables be mounted by stallions from the sea (Mot. B 71), as they will then bear excellent offspring. Sindbâd is taken to the kingdom's capital and is appointed agent of the port. Later, his own ship comes to the port, Sindbâd makes himself known and is taken back to Baghdad.

*The second voyage:* Sindbâd falls asleep on an island with a lush vegetation and is left behind by the captain. He starts wandering across the island and sees a large white vault, actually the egg of a giant bird, the **Rukhkh** (Mot. B 31.1). When the bird alights on its egg, Sindbâd ties the cloth of his turban to its legs and is later carried away into the air (Mot. B 552). He is put down on a high hilltop, from where he sees a valley full of both diamonds and snakes. While he walks through the valley a slaughtered beast suddenly falls from the air. Sindbâd fills his pockets with gems and clings to the carcass, which is soon lifted by a huge eagle and dropped on a hill (Mot. N 527.1). There he is saved by a company of diamond gatherers.

*The third voyage:* Sindbâd's ship is caught in a violent storm and thrown against the Mountain of the Zughb. The Zughb are a tribe of hairy people like apes, who soon attack the ship and plunder it. As the survivors roam the island, they reach a castle inhabited by a cannibal giant who fattens them and prepares to devour them one after the other (Mot. G 82; AT 1137: *The Ogre Blinded [Polyphemus]*; EM 10: 1174–1184). As they are diminishing in number, they secretly build a raft. One day they thrust two red-hot iron spits into the giant's eyes as he is resting and make their escape. Reaching another island, they are threatened by a huge serpent (Mot. B 875.1) that devours Sindbâd's comrade. Sindbâd climbs a tree and builds a wooden structure, preventing the serpent from swallowing him. The next

day he is picked up by the same ship that he had traveled on during his previous journey.

*The fourth voyage:* When his ship is wrecked, Sindbâd saves his life by clinging to a wooden plank. Cast upon an island, he and his companions are taken to the king, and all but Sindbâd are served food that makes them insane (Mot. D 1367.1). Sindbâd manages to escape from this tribe of cannibal Magians and is taken to the capital of a civilized people. There he makes a living by making saddles and bridles, which were previously unknown in the kingdom (Mot. N 411.3). Having become prosperous, he marries a noble woman. Only after his marriage does he discover the people's custom of depositing the surviving partner together with a deceased spouse in the burial pit (Mot. S 123.2). When Sindbâd's wife passes away, he is thrown into the pit and manages to survive only by killing other people who are thrown into the pit after him. In the end, he finds a way out of the cave (cf. Mot. R 212.1) and is picked up by a passing ship, taking with him the goods taken from the people he killed while in the pit.

*The fifth voyage:* As Sindbâd's ship moors on an island, the company find the huge egg of a Rukhkh and break it open. The returning mother bird attacks the fleeing ship and wrecks it by throwing huge boulders at it (Mot. B 31.1.2). Cast upon another island, Sindbâd fulfills an old man's request to carry him on his shoulders. The old man proves to be a strap-legged monster (Mot. F 517.1.3; Mot. G 311). The monster refuses to step down again, clasps his legs around Sindbâd's neck, and torments him. Sindbâd then uses a trick to release himself: he lets the old man drink from the wine he has produced from grapes fermented in gourds. When the old man is drunk, Sindbâd throws him to the ground and kills him. Later he is taken aboard a passing ship and taken to the city of apes and the country of the black people. He earns his living by throwing stones up into the palm trees, inciting the monkeys above to throw down coconuts (Mot. F 561.3; Mot. B 762). He also trades in pepper, cloves, cinnamon, and aloe wood before returning to Baghdad.

*The sixth voyage:* Sindbâd's ship goes off course and is cast on a mountain. It turns out to be a peninsula with a stream of water full of stones, pearls, rubies, aloe, and ambergris. All of Sindbâd's companions have died, and Sindbâd decides to build a raft. He is carried by the stream through an underground channel and arrives in a city on the other side. There he is taken to the king of Sarandîb, who asks him to deliver presents to the Caliph Hârûn al-Rashîd.

*The seventh voyage:* As Sindbâd is about to travel to the capital of China, a storm takes the ship to the remotest sea on earth, in the clime of the kings, where the tomb of **Solomon** can be found. The captain shows them a warning in a book that every ship venturing into this sea will be swallowed by an enormous fish. A huge fish does indeed approach the ship, but it is devoured by an even larger fish. Then the ship is sunk by a violent storm, and Sindbâd, clinging to some planks, is carried to an island. Sindbâd builds a raft from sandal-wood and descends the river to a town. He is well received by the people living there and sells the sandal-wood for much money. The inhabitants of the town have a strange habit: at the beginning of every month they trans-

form into birds and fly away. At first his request to be taken with them is rejected, but finally he is allowed to join them. However, while sitting on the back of one of the bird-men, he inadvertently praises God (Mot. C 431). The bird-man is hit by a flame and falls down. Sindbâd is left behind and meets two young men who give him a staff, with which he kills a serpent that is threatening a man. Then the people of the city find him and take him back. The Calcutta II edition contains a variant of the seventh journey. Here the caliph sends Sindbâd to the king of Sarandîb with presents and a letter. On the island a man takes him to a herd of elephants to hunt for tusks, and he arrives at a huge elephant cemetery (for a similar story, see Gelder 2003).

The origin of the Sindbâd cycle is unknown. The subject matter of the stories is usually assumed to be derived partly from sailors' tales, partly from the lore of remote peoples, and partly from geographical literature. Michael J. de Goeje (1889) has pointed out several passages that are taken almost literally from works about the "Wonders of India" (*'Ajâ'ib al-Hind*), such as those by the Persian sea captain Buzurg ibn Shahriyâr (ninth century) and the geographer Ibn Khurdâdhbih (d. ca. 912). Stories and episodes similar to the Sindbâd tales are also contained in the geographical works of al-Qazwîni (d. 1283), Ibn al-Wardî (d. 1332), and al-Idrîsî (d. ca. 1165). Furthermore, the Sindbâd cycle shows similarities to other tales in the *Arabian Nights* containing adventurous journeys, such as the stories of *Sayf al-Mulûk*, *Hasan of Basra*, and *The Adventures of Bulûqiyâ*. An analogue to Sindbâd's seventh journey in the Calcutta II edition is included in al-Tanûkhî's (d. 994) *al-Faraj ba'd al-shidda*.

The first published version of the story of Sindbâd is the French version included in Galland's *Mille et une nuits*; the manuscript that Galland translated appears to be lost. An edition of an Arabic text was published by Louis Mathieu Langlès (1814), who had several eighteenth-century Arabic manuscript versions at his disposal. Another early version of the Sindbâd cycle is preserved in a Turkish manuscript of the *Arabian Nights* dating from the seventeenth century.

Some episodes of the Sindbâd tales reflect motifs in classical Greek literature, such as the whale mistaken for an island, the egg of the giant bird, and the one-eyed giant, who has been associated with Polyphemus, the cyclops in Homer's *Odyssey* (Chauvin 1899b; Montgomery 1999). The episode of the diamond valley can be found in Herodotus' *Histories*. Episodes similar to the adventures of Sindbâd are also included in medieval European texts, such as the various versions of the legend of Saint Brendan and the German romance *Herzog Ernst*, which also mention a **magnetic mountain**. Furthermore, traces of the stories can be found in the travel reports of Benjamin of Tudela (twelfth century), Ibn Battûta (fourteenth century), and Marco Polo (thirteenth century). There is, however, no evidence that the Arabic and European texts mentioned are directly related.

Constituting one of the most popular narrative cycles in the *Arabian Nights*, the adventures of Sindbâd have frequently been studied by European scholars. In an early study, Richard Hole (1797) analyzed the Sindbâd cycle as an example of a tale reflecting the literary techniques and subject matter

of ancient Greek literature, in an effort to support the literary value of the *Arabian Nights*. Later, M. Baron Walckenaer (1832), De Goeje, and Josef Henninger (1949) tried to trace the journeys of Sindbâd and situate them in the seas of the Southeast Asian archipelago, India, Ceylon, and the East African islands. Mia Gerhardt (1957; 1963: 236–263) was the first to analyze the Sindbâd tales from a literary perspective. She noticed that the tension within the story does not culminate toward the end but is built up in a cyclical way, leading to the relaxation of the return home. For Tsvetan Todorov (1968; 1971), the Sindbâd story is an example of his concept of what he labels “l’homme-récit,” or people telling who they are by telling what they have experienced. This implies that the narrative is not so much spurred on by the hero’s reflections and decisions, but rather consists of responses by the hero to circumstances beyond his control. The character is no more than a “vehicle” for the story and does not possess an individual personality. The story’s social context has been studied by André Miquel (1981: 79–109), who focuses on the contrast between the rich merchant and the poor porter and interprets the story emphatically as a propagation of the spirit of enterprise. Peter Molan (1978b) reads the story as an “ego-novel” in which the hero attempts to justify his inclination to hunt for riches and to practice the ethics of unrestricted violence to achieve his aims. From a psychoanalytical perspective, Bruno Bettelheim (1989a: 83–87) considers the two Sindbâds as two constituents of one personality, the one enterprising and adventurous, the other pragmatic and realistic, corresponding to the psychoanalytic concepts of the id and the ego, or the “reality principle” and the “pleasure principle.”

In the course of time, the story of Sindbâd has become extremely popular both in the West and in the Arab world. Sindbâd himself has become both a literary stereotype and a stereotypical symbol of the restless traveler. Numerous pastiches of the Sindbâd tales have been published in the European literatures, and references to Sindbâd belong to the regular stock of literary images. More recent examples of Sindbâd’s peregrinations in the modern media include John Barth’s novel *The Last Voyage of Somebody the Sailor* (1991), in which modern times and the times of Hârûn al-Rashîd are connected by the miraculous journey of a Sindbâd figure. Moreover, in the course of the nineteenth and twentieth centuries, innumerable adaptations of Sindbâd’s adventures have been produced in drama, pantomime, film, comic strip, and cartoon. In the course of the twentieth century the name of Sin(d)bâd has, understandably, become a **popular icon** for travel companies.

#### References:

- Chauvin 7: 1–29, no. 373, 373 A-H; EI<sup>2</sup> 9: 638–640; Abel 1939: 78–82, 111–112; Ali 1980: 206–207; Allen 2000; ‘Allûsh 1994; Alsdorf 1935: 292–293; Arnaud 1985; Beckers 1970; Bochman 1997: 42; Bremond 1992: 99–101; Brunon 1994; Casanova 1922; Comhaire 1958; Contini 1993; Elisséeff 1949: 41; Galtier 1912: 140–141; Ghazoul 1996: 14, 68–81; Ghouirgate 1994: 216; De Goeje 1893; Grunebaum 1946: 300–303; Heinemann 1998; Hennig 1937: 102, 184; Hoang 2001: 113–148; Horovitz 1927b: 50; Kilito 1992: 62–85; Köhler 1972: 10–12; Kûlâ 1994: 189–195; Laveille 1998: 7–112; Leeuwen 1999a:

380–383; Littmann 1923: 22; Madani 1996; Mallâh 1977: 130–134; Mallâh 1981: 13–19; May 1986: 56–57; Miquel 1991b: 19–21, 53–54; Miquel 1997: 10–12; Molan 1988: 191–194; Mucannas-Mehio 1995–1996; Østrup 1925: 32–35; Picot 1990; Picot 1994; Powell 1992: 109–110; Qalamâwî 1976: 56–58, 120–121; Reig 1997; Sarton 1938: 324–329; Simon 2000; Walther 1987: 134–159.

### ***Singer and the Druggist, 288 Tale of the* (Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to ward off his execution. The tale's moral is that predestination overrules precaution.

A young man in Hamadan is highly skilled in singing to the lute. One day he travels to another town. There he meets a druggist who gives him advice about ways to become famous. While he tours around the city, he is invited into a house by a beautiful woman who shares food and drink with him. They are about to make love when her husband returns home, and she hides him in a mat. As the young man later tells the druggist about his adventure, the druggist suspects the woman to be his own wife. In order to find out, the next day he comes home early to check on his wife, but now she has hidden her lover in a trunk. This goes on with different hiding places for some days, the young man always escaping safely and telling the druggist about his adventures.

Finally, when forced one day to escape over the roof, the young man is captured by a neighboring merchant and escapes a severe beating only by proving that he is a singer. One of the merchant's slaves falls in love with him, but as the young man visits him at night, in the dark he mistakenly starts making love to the sleeping merchant. In order to punish him, the merchant ties him to a tree. There, a slave-girl intends to have him make love to her while still bound, but she is killed by an aggressive fighting ram. At last the young man is chased away by the merchant and realizes that he has been quite foolish to seek his own profit.

The story's first part is similar to the international tale-type AT 1364: *The Blood-brother's Wife* (EM 2: 528–532), in which a man makes love to his friend's wife without knowing who she is, while keeping his friend informed about his adventures. When at last he becomes aware of the situation, he pretends that everything he told has happened in a dream (Mot. J 1155).

This story is first attested in the twelfth-century Latin poem *Miles gloriosus*. Later versions include Italian novellas such as Giovanni Fiorentino's *Pecorone* (ca. 1380) and Giovanfrancesco Straparola's *Piacevoli notti* (The Facetious Nights; 4,4; 1550–1553). An Oriental version is contained in 'Enâyatallâh's Indo-Persian work *Bahâr-e Dânes* (The Garden of Knowledge; ca. 1650). A closely related version of this tale is given in the Mardrus translation in *The Man Who Understood Women*. Tales similar to AT 1364 are documented in Arabic literature in the tenth century. In Ibn Abî 'Awn's (d. 934) book of witty answers (*Kitâb al-Ajwiba al-muskita*), a wag asks the ruler

to be excused for coming late, as he had been engaged in adultery; when the ruler wants to punish him, he explains that his adventure happened only in his dream (*Arabia ridens* 2: no. 308).

**References:**

Chauvin 8: 91–92, no. 62; Clouston in Burton 12: 305–319, 378–379.

### *Sirrhâ and Aftûna, 548 The Story of (Reinhardt)*

Sinjâr, the Muslim king of Bâbil, has four sons, of whom Sirrhâb is the most gifted. Sirrhâb learns about Aftûna, the beautiful daughter of the king of China. Whoever wants to marry her has to defeat her father, King Zayn al-Dîn, first. Sirrhâb departs for China disguised as a dervish and triumphs over a Christian king who has wounded Zayn al-Dîn. He cures Zayn al-Dîn, who offers him his daughter in return, but Sirrhâb prefers to fetch his family first. On the way he helps a king whose throne has been usurped by a villain. He then fights the bedouins who have kidnapped Aftûna and her father. Meanwhile the capital of China is conquered by the Christians. Sirrhâb liberates the king and the princess and restores their capital to them.

As his three brothers also want to marry Aftûna, her father tells them that he will give her in marriage to whoever will bring him the magic robe of Princess Tâj Nâs, the daughter of King Salabûn of Batnûna. Sirrhâb takes up the challenge. On the way he helps a king whose kingdom has vanished because of the curse of a sorceress. Moreover, he defeats some Christian troops. Then he disguises himself as a Christian patriarch and sails to Batnûna. There he is helped by the vizier, who has secretly converted to Islam, and by Princess Nûr al-Masîh, who has also embraced Islam. Nevertheless, Sirrhâb is taken prisoner and sent to an island to herd pigs. He manages to escape and is saved by Sinjâr's fleet.

The following episodes focus on the conquest of Tâj Nâs and her robe and the efforts to obtain a magic sword that is in the possession of Tâj Nâs's father. Sirrhâb vanquishes the Christian troops but fails to acquire the sword. With the help of a magic ring he finally conquers Batnûna and takes the king prisoner. He breaks the enchantment of the castle and the sword and returns to Bâbil. There he is finally married to both Aftûna and Nûr al-Masîh and succeeds Zayn al-Dîn as king of China.

*The Story of Sirrhâb and Aftûna* is contained only in the Reinhardt manuscript. This romance is another narrative about battles between the Muslims and the Christians. Both from the geographic details and the names, it appears that the Christian territory is supposed to be Spain; in terms of time, the narrative is obviously placed after the Spanish *reconquista* (Chraïbi 1996: 194). The romance's main hero is, notably, not an Arab but a prince from Babylonia, a region that ever since the Koranic allusion (2, 102) has been regarded as the acme of magical knowledge. The romance is followed by *The Story of Dâmîr and al-'Anqâ'*, purporting to narrate the adventures of Sirrhâb's son.

**References:**

Chauvin 7: 114, no. 382; Chraïbi 1996: 194–210, 264.

***Sitt al-Banât and the King of Irak's Son, 515 The Story of (Wortley-Montague)***

This story is included in *The Story of Shaykh Nakkît*. It is told to the sultan by Nakkît.

A mighty king in Andalusia has a righteous vizier whose beautiful daughter, Sitt al-Banât, knows how to predict the future. One day she sees that she will become pregnant in an illicit way. Despite the efforts of her handmaid to set her heart at rest, she leaves the palace in disguise and after some time arrives at a garden where she starts working as the gardener's assistant, driving the buffalo at the waterwheel. She lives in a small hut where she digs a hole to hide herself in case of danger. After a few days of digging she comes upon a trap-door that gives access to a staircase and an underground corridor. She finds a hall full of treasures and hears a voice. As she opens a certain door she comes upon a handsome young man. They fall in love with each other and spend the night together. In the morning Sitt al-Banât starts to do her usual work, and when she returns the following night the young man has disappeared. Disappointed, Sitt al-Banât returns to her palace.

It turns out that the young man is a son of the king of Iraq. From his horoscope it had become known that he would possess a girl in the Western lands in an illicit way. In order to evade his fate, he had himself transported to the underground chamber by a *jinnî*. The vizier's daughter now appears to be pregnant and travels to Iraq dressed as a blacksmith. She gives birth to a boy whom she entrusts to the care of a gardener. At this point the prince, pining away from love, takes a ride and sees the little boy. He is delighted by the boy and finds out the truth. Meanwhile Sitt al-Banât's father has set out to look for her. He meets the caravan leader who has brought her to Iraq and finds out where she has gone. In the capital of Iraq he is reunited with his daughter, who is married to the prince. The king then returns to Andalusia.

This story is not known from any other Arabic manuscript of the *Arabian Nights*. A prenuptial and hence illicit pregnancy is also predicted in *The Merchant's Daughter and the Prince of al-Irak* in the Wortley-Montague manuscript.

***Slave of Destiny, 490 The Tale of the (Mardrus)***

This story is inserted into the collection *Windows on the Garden of History*.

The Abbasid caliph al-Mahdî decrees that he is to be succeeded first by his son al-Hâdî and then by his other son, **Hârûn al-Rashîd**. Al-Hâdî envies Hârûn and one day, after an auspicious dream, gives orders to kill him. The murder is prevented by their grandmother Khayzurân, and soon afterward al-Hâdî dies. He is succeeded by Hârûn al-Rashîd.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale

from Nicolas Perron's *Femmes arabes avant et depuis l'islamisme* (Paris/Algiers 1858).

**References:**

Chauvin 9: 83.

### *Sleeper and the Waker, 263 The* (Burton from the Breslau edition)

Abu 'l-Hasan, the son of a rich merchant in Baghdad, inherits a large fortune but squanders half of it with bad friends (Mot. W 131.1). One night Caliph **Hârûn al-Rashîd** and his executioner Masrûr, who are walking through town in disguise (Mot. K 1812.17), are invited to his house. Abu 'l-Hasan tells them the *Story of the Larrikin and the Cook*. When they start drinking, Abu 'l-Hasan confesses that he would like to be **caliph** for one day, to take revenge on his enemies. Intending to make his wish come true, the caliph drugs him with henbane and has him brought to the palace. He conspires with the officials at the court to pretend that Abu 'l-Hasan is the real caliph.

Abu 'l-Hasan wakes up to find himself in magnificent surroundings, where he is treated with reverence by everyone. Taking his envisaged revenge, he orders the vizier, Ja'far the **Barmakid**, to give a beating to some sheikhs. At the end of the day, he is unknowingly drugged again and brought back to his house. He cannot believe that his adventure has been a mere dream and keeps claiming that he is the caliph, whereupon he is caught and flogged. After some time he comes to his senses again, and the caliph visits him and tells him what has happened. However, the caliph drugs him again and takes him to the palace as the caliph. Afterward, Abu 'l-Hasan becomes one of Hârûn's favorite boon companions.

One day, Abu 'l-Hasan and his wife intend to play a joke on the caliph and his spouse, **Zubayda**. Abu 'l-Hasan pretends to be dead, and his wife asks money from Zubayda in order to arrange the funeral. Then his wife pretends to be dead, while Abu 'l-Hasan goes to see Hârûn in order to extract money from him. Finally, Hârûn and Zubayda suspect a trick, and both go to look at the supposedly deceased couple. As Hârûn promises 1,000 dinars to find out who died first, both Abu 'l-Hasan and his wife jump up shouting that they are entitled to receive the reward.

Galland's translation is based on an unknown source, probably some Arabic manuscript. In the Tübingen manuscript, the story is inserted into the *Tale of King 'Umar ibn al-Nu'mân*, versions of which at some point were integrated into the *Arabian Nights* (Gerhardt 1963: 13). The story's Arabic text is contained in the Dom **Chavis** manuscript and was first edited in the Breslau edition. The story is a combination of the international tale-types AT 1531: *The Man Thinks He Has Been in Heaven*/ATU 1531: *Lord for a Day* (EM 1: 1343–1346) and AT 1556: *The Double Pension (Burial Money)* (EM 10: 709–713). The latter part belongs to the traditional stock of humorous anecdotes in classical Arabic literature and has been rewritten numerous times, most often concerning the character Abû Dulâma (Grotzfeld and Grotzfeld

1984: 93–94; *Arabia ridens* 1: 168–169; 2, no. 427); it is also quoted in the fourteenth-century *Kitâb al-Hikâyât al-‘ajîba* as the final episode in the tale of *Abû Dîsa Called “Sparrow”* (no. 9).

The story’s main theme of “king for a day” is related to the originally Buddhist tale of the “king for a year” (Mot. J 711.3; ATU 944: *King for a Year*). This tale is about a region in which it is customary to nominate a stranger as king for a year, after which period he is dethroned and abandoned to his previous state; the wise man takes precautions and during his rule has everything prepared for the period afterward. This theme as well as the theme of the present story plays on the contrast of illusion and reality. In *The Sleeper and the Waker*, the theme materializes in the motif of disguise and the exchange of roles between the caliph and a common subject.

The theme of life as illusion and disillusionment is documented in European literature probably as early as the fifteenth century, when it is recorded in a manuscript of Don Juan Manuel’s *El Conde Lucanor* (Count Lucanor; originally compiled 1330–1335; see Chauvin 1898b). It is frequently documented from the sixteenth century onward (Basset 1901: 74–87). While first occurring in the letters of Ludovicus Vives (1556), the theme became popular in German baroque exempla and sermons. Shakespeare used it in *The Taming of the Shrew* (1595), and it also inspired Calderón de la Barca’s (1600–1681) play *La Vida es sueño* (Life Is a Dream; 1635). In the Arab world, the story of *The Sleeper and the Waker* has been the source of inspiration for a number of modern authors and playwrights (see **Theater**).

In her interpretation, Sylvette Larzul (1995b: 29–39) analyzes the story in three parts: the *Arabian Nights*-styled prologue about the death of the protagonist’s father; the farce of exchanging roles played by Caliph Hârûn al-Rashîd; and the humorous “revenge” taken by Abu ’l-Hasan and his wife. Daniel Beaumont (2002: 18–19) discusses the story from the perspective of the master-slave relationship as an essential component of the motif of the “double,” here occurring as a reversal of the roles of master and slave.

#### References:

- Chauvin 5: 272–275, no. 155; Bencheneb 1974b: 134–142; Bencheneb 1977: 102–108; Clouston in Burton 12: 291–295; Djebli 1994: 198; Gerhardt 1963: 443–450; Ghazoul 1985; Ghazoul 1996: 108–120; Grotzfeld and Grotzfeld 1984: 93–94; Østrup 1925: 77; Rescher 1919: 13; Swahn 1991: 21–23; Walther 1995: 285–288.

### **Solomon, 525 *The Story of* (Reinhardt)**

The story is inserted into the story of *The City of Brass*.

God orders the archangel Gabriel to give the ring that grants authority over the jinn, the wild beasts, and all other creatures to **Solomon**. Solomon wants to feed all the animals for one day, but God allows him only one hour. As a monster swallows all the food, Solomon regrets his arrogance.

When Solomon is building the temple of Jerusalem, the cutting of the stones produces a strange sound. He is told that the *jinnî* Sakhr knows a way

to prevent the noise. Sakhr is caught by intoxicating him with wine. He then shows them a certain stone that helps to cut the other stones in silence.

The story consists of the above-quoted and some other well-known anecdotes about **Solomon** that are also found in texts of the genre **Stories of the Prophets** (see also the stories of King *Sabâ*, and *Solomon and the Queen of Sheba*).

**References:**

Chraïbi 1996: 256, no. 16-B.

### *Solomon and the Queen of Sheba, 443 Story of (Weil)*

**Solomon** is the wisest of David's thirteen sons. He is the only prophet, and he understands the language of the birds. He owns a palace of glass and a carpet that flies on the winds (Mot. D 1155, D 1520.19). When flying over Mecca, he predicts the birth of the Prophet **Muhammad**. He has 300 wives and 700 concubines. One day Solomon's hoopoe sees Bilqîs, the queen of Sheba. He reports about her to Solomon, who invites her to visit him and be converted to his faith. She sends him three presents with the aim of putting him to the test: 500 young men dressed as women and 500 young women dressed as men; a box containing a pearl that has not been pierced; and a diamond with a crooked hole in it. Solomon is asked to distinguish the men from the women; to guess the box's content before opening it, and then pierce the pearl; and to pull a string through the crooked hole without the help of a human or a *jinnî*. Solomon correctly guesses the pearl, then has it pierced by a worm that also pulls the string through the diamond's hole; next he distinguishes between men and women by the different ways they take up water for washing their face. Inasmuch as he has accomplished her tasks, Bilqîs accepts Solomon's invitation. Solomon has her throne brought to his palace in secret and builds a palace for her made of glass with water and fishes underneath. When she enters the palace she thinks that the floor is covered with water. When she lifts her gown, Solomon can see her beautiful feet.

Later Solomon conquers an island and kills its disobedient king. He has a statue of the king made, however, for his daughter Jarâda, who adores it. When Solomon hears about this he punishes her. One day he gives his signet ring to one of his wives. The *jinnî* Sakhr takes on Solomon's shape and manages to obtain the ring. Sakhr then seats himself on the throne and takes Solomon's place. Solomon is forced to leave the palace and has to earn a living as a fisherman. At one point, Sakhr loses the ring in the water (Mot. D 1335.5.2), where it is swallowed by a fish. Solomon happens to catch the fish and finds the ring in its belly (Mot. N 211.1). As he is restored to his former power, he shuts Sakhr up in a flask of brass. Solomon dies when he is 350 years old, standing upright and supported by a cane. He remains upright until the cane has rotted away and breaks, so that the people will discover his death only after the construction of the temple has been finished.



The Ensorcelled Prince: The Palace of the Kingdom of the Black Islands, by Léon Carré (Paris: H. Piazza, 1926)

One day Solomon asked the birds to provide some feathers so that he could make a feather bed for Bilqîs. The birds refused, and the eagle scolded him for asking such a favor for a woman. The eagle then told him a story:

During a year of drought the birds were unable to find food. They heard about a land of plenty and decided to travel there. When their scout flew over a certain city, he saw all kinds of acrobats and tricksters performing at a wedding feast. The groom, who had just washed his face, suddenly found

himself in a town where all the people had no beards. He was summoned to choose a wife at the bathhouse and was married to a beautiful girl. As he had mentioned his previous bride, he was fighting off the people who challenged him as a traitor, when suddenly the enchantment was lifted and the wedding continued normally. The groom had to promise his bride that he would love her even after her death. The bird-scout then continued his journey and found the land of plenty. On the way back he passed by the city where the wedding had been held and saw the bride sitting on the grave of her husband. At that point a handsome man persuaded her with little effort to marry him. As he had to guard a certain thief's body on the gallows, she offered to hang her husband's body instead if the thief's body were stolen. When she even offered to mutilate her dead husband's body so as to resemble the criminal, the young man suddenly turned out to be the personification of her marriage oath. Because she was readily willing to break her oath, the man killed her for her faithlessness.

This story is contained only in the Pforzheim edition of the Weil translation (1838–1841) and is omitted in later editions. In terms of composition, the story is a strange concoction. The first part contains descriptive and narrative material on Solomon taken from the **stories of the prophets** literature; the second part is only loosely related to Solomon and has probably both been put together and added by Weil himself. This part presents a short version of AT 681: *King in the Bath; Years of Experience in a Moment*/ATU 681: *Relativity of Time* (EM 11: 532–537), more elaborate versions of which are contained in the first part of the *Story of Shaykh Shahâb al-Dîn* in the Weil translation, *The Tale of the Two Lives of Sultan Mahmûd* in the Mardrus translation, *The Tale of the Warlock and the Young Cook of Baghdad* in the Chavis manuscript, and *The Story of Hasan, the King of Egypt* in the Reinhardt manuscript. The story's final part corresponds to the international tale-type AT 1510: *The Matron of Ephesus*, to which an explicit moralistic interpretation is added (Bömer 1986).

### ***Sons of Yahyâ ibn Khâlîd and Sa'îd ibn Sâlim al-Bâhilî, 126 The* (Burton from the Calcutta II edition)**

The story is told by Sa'îd ibn Sâlim as based on his own experience:

When I had debts I went to the Barmakids. They treated me haughtily at first, but subsequently they sent me a large sum of money, not only to cover my debts but also for my livelihood.

This story about the generosity of the **Barmakids** is contained in the Egyptian manuscripts and the early printed editions, except Breslau.

#### **References:**

Chauvin 5: 169, no. 94.

### ***Soothsayer and His Apprentice, 517 The Story of the* (Wortley-Montague)**

This story is inserted into *The Story of Shaykh Nakkîl*. It is told to the sultan by Nakkîl.

One day a woman with her grandson comes to a certain soothsayer's house to work for him, and the soothsayer's daughter falls in love with the young man. When the soothsayer gets to know about their plans for marriage, he does not agree to have his daughter married to a servant and sends the young man away. The young man now starts to work as a soothsayer and scribe next to the bathhouse. By chance he correctly predicts that the queen will bear a son and wins the court's favor. When the royal treasury is robbed, the king's counselors cannot give any advice on how to find the robbers. The queen suggests asking the young soothsayer, and he pretends to know the thieves but asks for three days' respite. One of the thieves overhears him. He is frightened that the soothsayer might reveal the truth about him, and he returns the stolen goods to him.

In the meantime the daughter of the older soothsayer visits him secretly at night. When her father finds out about her escapades, he is furious. On the advice of his wife, he has her examined, and when she turns out to be still a virgin he consents to letting her marry her beloved.

This story is not known from any other Arabic manuscript of the *Arabian Nights*. It is essentially an abbreviated version of the international tale-type AT 1641: *Doctor Know-All*. This tale-type originates in Indian literature, where it is contained in two eleventh-century texts, including Somadeva's (eleventh century) *Kathâsaritsâgara* (The Ocean of Streams of Stories). The tale is well known in the Islamic Near East (EM 3: 734–742). While *The Tale of the Weaver Who Became a Leach by Order of His Wife* is vaguely related to AT 1641, a fully fledged version of this tale is given in the fourteenth-century *Kitâb al-Hikâyât al-'ajîba* in the story of *Abû Dîsa Called "Sparrow"* (no. 9). In the oral tradition of the nineteenth and twentieth centuries, the tale is widely known in Europe and Asia.

**References:**

Chauvin 8: 105–106, no. 81.

### ***Sparrow and the Eagle, 54 The* (Burton from the Calcutta II edition)**

This story is inserted into *The Fox and the Crow*. It is told by the crow as an example of the stupidity of trying to imitate someone who is stronger than yourself.

A sparrow flies over a sheepfold and sees how an eagle grabs a lamb. The sparrow attempts to follow this impressive example, but his claws get entangled in the wool, and he is subsequently killed by the shepherd.

This fable is known in two strands of tradition. The present version is closely related to Aesopic tradition. The Oriental version (Arabic and Persian) tells of a crane who wanted to imitate a falcon in catching a dove; while doing so, he got stuck in the mud and was caught by a man. This version is first given in al-Râghîb al-Isfahânî's (d. 1108) *Muhâdarât al-udabâ'* (*Arabia ridens* 2: no. 1055) and repeated in Persian fables, such as Hosein Vâ'ez Kâshefi's (d. 1505) *Anvâr-e Soheili* since the fifteenth century (Osigus 2000: 48–49).

## 398 *Sparrow and the Peacock, The*

### References:

Chauvin 2: 228, no. 154.14; cf. 2: 127–128, no. 133; Ghazoul 1996: 61.

## *Sparrow and the Peacock, 59 The* (Burton from the Calcutta II edition)

A sparrow acts as a peacock's servant. When the birds hold an assembly, the peacock is chosen as their king and the sparrow becomes his vizier. One day the sparrow sees a fowler laying out his net near his nest, but he remains in his home, since fate cannot be avoided. Some time later he sees two sparrows fighting, and he rushes down to intervene. Suddenly the fowler throws his net over the three of them. Caution cannot save you from your fate.

This tale is already quoted in Ibn 'Arabshâh's (fifteenth century) **mirror for princes**, *Fâkihat al-khulafâ*.

### References:

Chauvin 2: 230, no. 154.20; Gerhardt 1963: 351–354; Osigus 2000: 54.

## *Spider and the Wind, 245 The* (Burton from the Calcutta II edition)

This story forms part of the narrative cycle enframed by the story of *Jalî'âd and Shimâs*. It is told by the seventh vizier to praise the king.

A spider has attached its web to a high gate. God wants to put the spider to the test and lets a strong wind blow. The wind carries the web to the sea. When the spider climbs ashore, it is grateful for its survival but upbraids the wind. The wind, however, says that the world is full of calamities and that God wants His creatures to be patient. Then another wind carries the web back to its former place.

### References:

Chauvin 2: 220, no. 152.10; 6: 10, no. 184.10; Gerhardt 1963: 351–354.

## *Stolen Necklace, 200 The* (Burton from the Calcutta II edition)

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the concubine to prove the injustice of men.

A devotee woman is in the habit of visiting the palace. One day the queen gives her a valuable necklace to keep for her while she attends the bathhouse. A magpie steals the necklace, and the woman, being accused of hiding it, is tortured and put in prison. Soon afterward the king comes upon the magpie with the necklace, and the woman is released. The woman forgives him but swears never to enter anyone's house again.

### References:

Chauvin 8: 53, no. 20; Basset 1903b: 76.

### ***Stolen Purse, 207 The* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the prince.

Four merchants own a thousand gold pieces between them. One day they visit a garden to amuse themselves. Meanwhile, they deposit their purse with an old guardian woman, agreeing with her that she may hand out the purse only when all four of them ask it back jointly. After a while they need a comb that is in the purse. One of them goes and asks for the purse, but the woman refuses to hand it out. The man shouts to his friends that she refuses to hand it over (meaning the purse), and the others urge her to give it to him (meaning the comb). Finally, the old woman hands him the purse, and the rascal runs away. As the money is gone, the three remaining merchants take her to court, and the *qâdî* orders her to restore the money. A five-year-old child advises her how she can outsmart them: she is to act exactly as previously agreed by insisting to hand over the money only when all four merchants are present. The old woman does so and is acquitted.

This story is a version of the international tale-type AT 1591: *The Three Joint Depositors* (EM 5: 1274–1276). The tale is first attested in the *Facta et dicta memorabilia* (Memorable Events and Sayings; 7,3, ext. 5) by the Latin author Valerius Maximus (first century C.E.) and is widespread in the European literatures from the Early Modern period onward. In Arabic literature, the story has been known since Ibn al-Jawzî's (d. 1201) *Akhbâr al-Adhkiyâ'*, with the second "righteous" caliph, 'Umar ibn al-Khattâb (r. 634–644), and the young 'Ali ibn Abî Tâlib judging the case (*Arabia ridens* 2: no. 1170).

#### **References:**

Chauvin 8: 63–64, no. 28; Gerhardt 1963: 182–184.

### ***Stupid Berbers, 508 The Story of the* (Wortley-Montague)**

This tale belongs to the argument of *The Story of Mûsâ and Ibrâhîm*.

Some Berbers visit a market town, and all buy red shoes. As they have a rest on their way home, they do not recognize their own feet. In order to help them recognize their feet again, a passing boy beats their feet so that they move them out of the way. Then he takes their shoes and leaves.

When another Berber hears about their adventure, he is so amazed at their silliness that he breaks his jar full of honey, exclaiming that his blood may flow like the honey if he has ever seen people as silly as they.

When he returns home and tells his story to his wife, she undresses and throws her silken dress into the fire, exclaiming that she should burn like her dress if any of them ever had brains.

As the ruler happens to pass by, he hears her words and has himself invited in. He then asks the man to tell *The Story of the Two Viziers and Their Children*.

The *Story of the Stupid Berbers* is a little conglomerate of tales of absurdly silly persons, here presented with an ethnic slant (see **Stereotypes**; see also **Scholars**). The silliness of the group of Berbers corresponds to the international tale-type AT 1288: *Numskulls Cannot Find Their Own Legs*. The second Berber's stupid act in spilling his pot of honey is already documented in the only surviving collection of jokes from Greek antiquity, the fifth-century *Philogelos* (no. 188). In Arabic literature it is known since the eleventh century (*Arabia ridens* 2: no. 689). Its analogue in modern European texts corresponds to the international tale-type AT 1327: *Emptying the Meal-Sack*/ATU 1327: *Emptying the Flour Sack*.

### ***Sulaymân Shâh and His Niece, 278 The Story of King* (Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by the story of *Âzâd-bakht and His Son*. It is told on the tenth day to prove that everyone has an allotted lifespan.

King Sulaymân Shâh has two sons, called Bahluwân and Malik Shâh. He also brings up Shâh Khâtûn, the daughter of his brother. Shâh Khâtûn gets married to Malik Shâh, and that arouses Bahluwân's jealousy. When the couple have a son, Bahluwân kills his brother, cuts the child's throat, and flees. The child's life is saved.

Next Bahluwân joins the king of Rûm's army. Sulaymân Shâh becomes the king of Rûm's ally and tells him the true story, omitting to mention that the child survived the assault, and Shâh Khâtûn is married to the king of Rûm. When sometime later Sulaymân Shâh dies, Bahluwân usurps the throne. His nephew, called Malik Shâh, is thrown into the dungeon. Some years later he is sent to fight in a war on an outlying front. Even though he is defeated, he survives and starts roaming the land. Eventually he reaches Rûm, where he is met by a eunuch who had been assigned by his mother to look for him. When robbers throw him into a pit, he is found by the king, who does not, however, recognize him. One day he is caught while giving a kiss to Shâh Khâtûn, his mother (cf. Mot. J 21.2), and he is jailed for transgressing into the king's harem. Now Shâh Khâtûn tells the whole story to the king's nurse, who thinks of a ruse by which to let the king know. She makes the king believe that a hoopoe's heart would make Shâh Khâtûn confess the truth while sleeping. The king follows her advice, and Malik Shâh's true identity is disclosed.

A closely related version of this tale is given as *The King of Abyssinia* in the Breslau edition.

#### **References:**

Chauvin 8: 88, no. 58; Clouston in Burton 12: 298–301.

### ***Sultan Who Fared Forth in the Habit of a Darwîsh, 359 The* (Burton from the Wortley-Montague manuscript)**

This story is the continuation of *The Story of the Three Sharpers*; it is followed by *The Night-adventure of Sultan Muhammad of Cairo*.

Traveling to Cairo, the sultan is invited to the palace of King Muhammad, who asks him to tell his story. When he has told him his own story (*History of Sultan Muhammad of Cairo*), he is appointed vizier.

One day the king is depressed and proposes to the vizier that they disguise themselves as dervishes (Mot. K 1812.17) and go to town. They arrive at a mental asylum and observe two young men, one of whom is reciting the Koran while the other listens. The two young men tell them that they are not mad but have experienced wonderful events (*The Story of the First Lunatic; The Story of the Second Lunatic, The Story of the Sage and the Scholar*).

**References:**

Chauvin 7: 163, in no. 439.

***Sultan of al-Hind and His Son Muhammad, 379***  
***Story of the* (Burton from the Wortley-Montague  
manuscript)**

This story is part of the *Story of the King of al-Yaman and His Three Sons*, which is included toward the end of *The Tale of the Qâdî and the Bhang-eater*. It is told by the first larrikin.

The wife of a certain king of India becomes pregnant only after taking some medicine. She gives birth to a son, who is named Muhammad. When Muhammad has grown up, he goes hunting one day and sees a beautiful green bird. He tries to catch it, but the bird escapes. An old man tells him that there are more birds of this kind on the Camphor Islands, but it is impossible to catch them.

The prince sets out for the Camphor Islands. On the way he arrives at a point where the road splits: one road is called “the road of safe chance,” the second “the way of repentance,” and the third “the path whereon whoso paceth shall return nevermore.” Muhammad chooses the third road and reaches a deserted town. There he meets a *jinnî* whom he treats hospitably and who brings him to the garden of the birds. In the garden, Muhammad is surprised by the gardener and led before the king. The king allows him to take some birds if he brings him some bunches of grapes made of diamonds and emeralds from the isles of the Sudan.

The *jinnî* carries the prince to the isles of the Sudan, where he vanquishes a lion who comes every year to devour some of the inhabitants (Mot. S 262). While doing so he is seen by the king’s daughter, who falls in love with him. When he takes some grapes from the garden he is caught and led before the sultan. Now the princess bears witness to his previous heroic deed and marries him.

When Muhammad returns to the Camphor Islands, the *jinnî* defeats a giant vulture who comes every year to pester the inhabitants. Here, too, Muhammad marries the king’s daughter. Then Muhammad returns to his father, who is waiting for him at the place where the road splits, and father and son are happily reunited.

The story combines fantastic motifs from various contexts. Most prominent is the repetition of the episode of the “monster-slayer” that is reminiscent of AT 300: *The Dragon-slayer*.

## References:

Chauvin 6: 108–110, no. 274.

***Sultan and His Sons and the Enchanting Bird, 374***  
***The Tale of the*** (Burton from the Wortley-Montague  
 manuscript)

This story is inserted into *The Tale of the Qâdî and the Bhang-eater*. It is told by the old man who wants to become the sultan's boon companion.

A king has three sons. One day the eldest son hears about a magic bird that petrifies anybody approaching him (Mot. B 172.1). He decides to go and fetch the bird. Meanwhile, he gives his signet ring to his brother as a life token (Mot. E 761): should something happen to him, the ring will become narrower (Mot. E 761). When the eldest brother approaches the bird, he is turned into stone. As the second brother feels that the ring has narrowed, he also sets out to fetch the bird but is petrified as well. Now the third brother attempts to fetch the bird, and since he knows how to control himself he is able to acquire it. He lifts the spell on his brothers, but they envy him and throw him into a well. They return to their father with the bird. Sometime before, the bird had given a magic ring to the youngest brother. The ring's *jinnî* saves him from the well and provides him with servants and pavilions. When he reaches home, his father visits his camp but at first does not recognize him. In the end, he makes himself known. Instead of punishing his envious brothers, he pardons them.

This tale is known only from the Wortley-Montague manuscript. The story is an independent version of the second part of the tale of *The Two Sisters Who Envied Their Cadette*, one of the orphan stories for which no Arabic manuscript predating Galland is known. Instead of the brother-sister combination mentioned there, which in itself underlines the female protagonist's superiority, this version follows the well-known structure with three brothers, the youngest of whom succeeds.

## References:

Chauvin 6: 8–9, no. 273.

***Sultan and His Storyteller, 420 The*** (Habicht)

A sultan is depressed and calls his vizier. The vizier then fetches Mahmûd al-Yamanî, a famous narrator of curious stories. He tells the king *The Tale of the Sultan and His Sons and the Enchanting Bird*, the *Story of the Sultan of al-Yaman and His Three Sons*, and *The History of Abû Niyya and Abû Niyyatayn*.

## References:

Chauvin 7: 117, no. 385<sup>bis</sup>.

***Sultan of al-Yaman and His Three Sons, 357 Story of***  
***the*** (Burton from the Wortley-Montague manuscript)

The sultan of Yemen has three sons and one daughter. On his deathbed he assigns his succession to the eldest son, the treasures and money to the sec-

ond, and the animals and cattle to the youngest. After his death, both of the younger brothers demand the right of succession, and all three of them depart to ask another sultan's advice. On the way they notice a camel's tracks, from which they derive a very detailed description of the animal: it had a load of sweetmeats and pickles, it was blind in one eye, and it had lost its tail. It appears that the camel has gone astray, and from the accurate description the owner suspects that the brothers have stolen it. When the case is brought before the sultan, they explain how they have deduced the qualities of the camel by interpreting its tracks: at the place where it had knelt, flies had settled only on one side, indicating drops of sweet matter; the grass was eaten only on one side; and the dung lay heaped and not scattered.

The king wonders at their extraordinary perceptiveness, and he invites them to stay. During the meal, the brothers judge that the bread has been prepared by a menstruating woman, that the goat kid they are being served has been suckled by a bitch, and that the sultan is not his father's son. Their judgments prove to be correct. The sultan learns that he had been born to the cook's family but had then been exchanged for the queen's newborn daughter so as to ensure continuous rule. The clever brothers explain how they deduced their findings: the bread's dough had not been kneaded very firmly; the distribution of fat in the meat was more like that of a dog; the sultan did not follow the rules of hospitality by sharing their meal, rather behaving like a common man. On hearing all this, the sultan acknowledges their superior intelligence and asks them to settle their dispute by themselves. They do so and act according to their father's directives.

This tale is contained only in the Wortley-Montague manuscript. It corresponds to the international tale-type AT 655 A: *The Strayed Camel and the Clever Deductions*/ATU 655: *The Wise Brothers* (EM 2: 874–887). In Arabic literature, the story is quoted in the work of the historian al-Tabarî (d. 923) and in al-Mas'ûdî's (d. 956) *Murûj al-dhahab* (*Arabia ridens* 2: no. 416). Other early references are contained in Jewish Talmudic and Midrashic literature. The story is probably best known from its inclusion in the narrative of the king of Sarandîb's (that is, the king of Ceylon's) sons, as first introduced to European readers by Christoforo Armeno's *Peregrinaggio di tre giovani figliuoli del re di Serendippo* (*Voyage of the Three Young Sons of the King of Serendib*; 1557; EM 2: 1400–1404). The story's wide appreciation gave rise to the English notion of "Serendipity," denoting "the faculty or phenomenon of finding valuable or agreeable things not sought for" (Merriam-Webster).

**References:**

Chauvin 7: 158–161, no. 438; Perles 1873: 61–69.

***Sweep and the Noble Lady, 72 The* (Burton from the Calcutta II edition)**

During the season of the pilgrimage, a man grabs the cover of the Ka'ba and shouts out loudly: "I beseech thee, O Allâh, that she may once again be wroth with her husband and that I may know her." The man is caught and

beaten for his impudence, and the emir gives orders to have him hanged. However, the man is allowed to tell his tale:

He works as a sweep in the slaughterhouses. One day the cortege of a noble woman passes through the city. When the lady sees him, she has her eunuchs grab him and take him to her house. He is washed, clothed, and perfumed by slave-girls and is given wine and food. Then he spends the night with her. After eight similarly enjoyable nights, the woman's husband returns from his trip. He humiliates himself before her and asks her forgiveness. Afterward, the woman tells the sweep that her husband has deceived her with one of the maids and that she has sworn to deceive him with the foulest and filthiest man in Baghdad. Now the sweep desperately hopes that her husband will repeat his misconduct.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. A comparable way of punishing her partner is practiced by the woman in *Al-Ma'mûn and Zubayda* in the Breslau edition: when **Hârûn al-Rashîd** once had humiliated **Zubayda**, she also retaliated by forcing him to have sexual intercourse with their foulest kitchen wench. (The protagonist of the present story, a *hashshâsh*, is not a "slaughterhouse cleaner", as the term is usually translated, but a "privy cleaner" [Gelder 2000: 111].)

**References:**

Chauvin 6: 148, no. 306.

### *Syrian and the Three Women of Cairo, 395 The* (Burton from the Wortley-Montague manuscript)

This story is included in *The Goodwife of Cairo and Her Four Gallants*. It is told by the chief of the traders' guild.

A man from Syria arrives in Cairo with his money, merchandise, and clothes and takes a room in a caravanserai. When he walks through the streets, he meets three young women and invites them for a cup of coffee. When in the evening they have dinner together, the women get him drunk. When he asks them for their names, they tell him fancy names, such as "Have you seen anybody like me?" "You have never seen anybody like me," and "Look at me and you will know me." When the man has passed out, completely drunk, the women steal his money and then in the morning depart. The Syrian looks for them in the streets, shouting their names, and people hold him to be a fool.

This tale is contained only in the Wortley-Montague manuscript. It is an elaboration of the narrative motif Mot. K 602: *Noman*, already contained in **Homer's** *Odyssey*. The present version can be classified as a female variant of the international tale-type AT 1545: *The Boy with Many Names* (EM 7: 773–777).

This tale-type is known from German jocular literature since the seventeenth century and is widespread in the oral tradition of Europe, the Near East, and the Americas.

## References:

Chauvin 6: 176, no. 335.

### *Tailor, 27 Tale of the* (Burton from the Calcutta II edition)

This story is inserted into *The Hunchback's Tale*. It is told by the tailor to the company gathered before the king.

The tailor tells them that he visited a wedding the previous day that was attended by twenty artisans of different professions. When a man with a limp entered, he saw a certain barber also attending the meeting and refused to sit down, arguing that he had sworn never to stay in the same town as this barber. He proceeded to tell his story:

As the only son of one of the chief merchants of Baghdad, he possessed quite a fortune. One day he sees a beautiful young woman and immediately falls in love with her. An old woman offers to act as a go-between and finally manages to arrange for them to meet. He decides to have his beard shaved first and calls a barber to his house. The barber claims to be known as "The Silent Man" or "The Modest Man," as he never meddles with the affairs of others and never chatters or gossips. In fact, he appears to be an expert astrologer and offers to read the man's horoscope. Meanwhile, the barber notices that the man is in a hurry and guesses that he is about to meet his lover. He offers to accompany him to make sure that nothing goes wrong. Exasperated by the barber's chattering, the young man uses a ruse to get rid of him and sneaks away to the house of his beloved. When he is in her room, her father, the *qâdî*, unexpectedly returns home. The *qâdî* punishes a handmaid for some minor offense, and she starts wailing loudly; the man hears the barber's voice calling outside: "My master is being murdered in the *qâdî*'s house!" Soon a large crowd of people cause an uproar before the *qâdî*'s house, and the man hides himself in a trunk. The *qâdî*, surprised at what is happening, lets the barber search his house, and the barber leaves hurriedly with the trunk (Mot. P 446.1). When jumping out of the trunk, the young man breaks his leg but manages to run away, even though he is pursued by the barber. That is why he is limping, and why he cannot bear to see the barber.

The barber, however, insists that the young man was saved only thanks to his energetic intervention, and that he himself is anything but a meddler and a busybody. The barber proceeds to tell his own story (*The Barber's Tale of Himself*). Despite his story, the barber is locked up for his garrulousness.

After the wedding, the tailor went home. His wife wanted to go out with him, and at this point they met the hunchback and invited him to join their meal.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. Another version of it is given in the story of *The Cairene Youth, the Barber and the Captain* in the Wortley-Montague manuscript.

## References:

Chauvin 5: 154–156, no. 78; Beaumont 1993: 146–147, 157–159; Hoang 2001: 181–185; Lane-Poole 1886: 197–199; MacDonald 1924: 383–385; Reeve 1886: 197–199; Regourd 1992: 148–149.

***Tailor and the Lady and the Captain, 394 The*  
(Burton from the Wortley-Montague manuscript)**

This story is part of *The Goodwife of Cairo and Her Four Gallants*. It is told by the *qâdî*.

A tailor sits in his shop, which is opposite the house of a beautiful woman. Since he is in love with her and always stares at her when she passes by, she decides to teach him a lesson. One day she invites him to her house all by himself. While they are sharing the meal her husband happens to return home. The woman hides the tailor in a closet while breaking a tooth off the key. Then she tells her husband aloud that she has hidden her lover in the closet. In vain her husband tries to open the closet until she tells him she was only joking. Now the two get together and make love. When her husband has left she releases the tailor, who is now warned not to be impudent.

This tale is contained only in the Wortley-Montague manuscript. It is a variation of the international tale-type AT 1419: *The Returning Husband Hoodwinked*. Here, however, it is not a wife deceiving her husband by hiding her actual lover, as in *The Story of the Adulteress Who Tested Her Husband's Trust*, but rather a woman teaching a man a lesson, thus linking the story to the theme of "women's wiles." In Persian popular tradition a closely related version of the present tale is well known (see Marzolph 1984: no. \*1351 B). The story is also documented from contemporary oral tradition of the Arab world (Nowak 1969: no. 340).

## References:

Chauvin 6: 175, no. 333.

***Tâj al-Mulûk and the Princess Dunyâ; the Lover and the Loved, 40 Tale of* (Burton from the Calcutta II edition)**

This story is inserted into the story of *'Umar ibn al-Nu'mân*. It is told by 'Umar ibn al-Nu'mân's vizier Dandân in order to comfort Daw' al-Makân after his brother Sharrkân's violent death.

King Sulaymân Shâh of the Green Land and the Mountains of Isfahân has no son. Inasmuch as he intends to marry the daughter of King Zahr Shâh of the White Land, he sends his vizier to the king and the marriage is arranged. Soon his wife gives birth to a son, Tâj al-Mulûk, who grows up to be an intelligent young man, well versed in the sciences and the art of war. When Tâj al-Mulûk is eighteen years of age, he goes out hunting and meets a caravan of merchants. He asks the merchants to show him their wares, and he notices that one young man seems to be reluctant. When Tâj al-Mulûk insists, the young man shows him a piece of linen showing the figures of two

gazelles. The young man, whose name is 'Azîz, thereupon tells him how he has acquired this piece of linen and who has made it (*Tale of 'Azîz and 'Azîza*). After hearing this story, Tâj al-Mulûk falls in love with princess Dunyâ, the young woman who has made the picture and who is of unsurpassed beauty.

Tâj al-Mulûk's father sends a delegation to the Camphor Islands to ask for Princess Dunyâ. The princess, however, rejects the request as a matter of course, since she dislikes men. Moreover, she threatens to kill anyone whom she might be forced to marry. Then Tâj al-Mulûk, 'Azîz, and the vizier depart for the Camphor Islands to try their luck in person. They open a shop in the bazaar and keep waiting until one day an old woman passes by, looking for some cloth for Princess Dunyâ. Tâj al-Mulûk gives the cloth as a present and asks the woman to give the princess a letter. The ensuing correspondence between Tâj al-Mulûk and the princess fails to produce the desired result, however, since the princess is absolutely unwilling. The old woman tells Tâj al-Mulûk that the princess once had a dream in which a female pigeon, caught in the net of a fowler, was abandoned to her fate by her mate. Ever since that dream, Princess Dunyâ has distrusted all men. Inasmuch as the princess goes for a walk in the palace garden once every month, Tâj al-Mulûk takes the opportunity to have a look at her. Tâj al-Mulûk and the vizier visit the garden and find a ruined pavilion, which they have restored by artisans. They order the painter to draw a decoration inside, showing a female pigeon in a net and a male pigeon in the claws of a kite. Tâj al-Mulûk hides himself in the garden on the day the princess takes her walk. The princess sees the decorations in the pavilion and concludes that her interpretation of the dream was wrong: the male pigeon did not betray his wife; he was unable to save her because he himself had been captured. As soon as he knows she has seen the decoration, Tâj al-Mulûk presents himself to her, and Princess Dunyâ falls in love with him. She orders the old woman to arrange for them to be together.

Dressed in women's clothes (Mot. K 1836), Tâj al-Mulûk is smuggled into the palace, where he and the princess consummate their love. Tâj al-Mulûk stays in the women's quarters for a month without disclosing his identity. In the meantime the vizier returns to his father and advises him to send an army to liberate his son. Tâj al-Mulûk then reveals his true identity to Princess Dunyâ, but the lovers are caught by a eunuch, who drags them before the king. Just when Tâj al-Mulûk is about to be executed, his father's vizier arrives and rescues him. The marriage is subsequently arranged.

This story is contained in the Egyptian manuscripts and the early printed editions, except Breslau. The romance, of which the tale of *Ardashîr and Hayât al-Nufûs* probably constitutes an earlier version, has been classified as a Persian love story (Gerhardt 1963: 121–125). Andras Hamori (1976) observes that Princess Dunyâ is an example of a specific ideal of love, in contrast to 'Azîza and Dalîla in the *Tale of 'Azîz and 'Azîza*. Her position is between innocence and depravity; she is chaste and intent on marriage. She thus adheres to the norm as described in the treatise on singing girls (*Risâlat al-Qiyân*) by al-Jâhiz (d. 868), based upon the bedouin ideal of love: passion without physical contact. Peter Heath (1987–88) understands the story to

demonstrate that sometimes love justifies actions that are otherwise socially unacceptable, although reality usually intervenes at a certain point: Tâj al-Mulûk is smuggled into the palace to secretly enjoy his love, but ultimately he insists on following the path of proper conduct. Before achieving his aim, he has to go through an episode of hardship and suffering. The *Tale of 'Azîz and 'Azîza* is inserted as a warning for Tâj al-Mulûk how not to behave in the domain of love.

**References:**

Chauvin 5: 126–128, no. 60; Galtier 1912: 147; Gray 1904: 45–46; Hamori 1976; Østrup 1925: 66–68.

### *Tamîm al-Dârî, 444 Story of (Weil)*

Ibn Tamîm is abducted from a bathhouse by a Christian *jinnî* and is brought to the palace of a Christian *jinnî*-king. The king is defeated by a Muslim *jinnî*-king, and Ibn Tamîm is put among the Christian captives. One day the king hears him recite the Koran and asks him to become the teacher of the princes. As a reward he is later allowed to return to Medina. On the way the *jinnî* who transports him is hit by a falling star, and Ibn Tamîm falls down on the White Mountain. The mountain turns out to be a giant egg. It changes into a great black bird that takes him to a garden where he is again caught by a Christian *jinnî*. The *jinnî* forces him to enter a cave where a man lies asleep, guarded by snakes. He has to kill the snakes and steal the man's signet ring. However, the fifth snake convinces him that this theft is not permitted, and Ibn Tamîm starts roaming the country. One day he meets al-Khadir, who offers to take him home on condition that Ibn Tamîm reports to him on the White Land. Thereupon Ibn Tamîm journeys to the White Land and tells al-Khadir about the strange things he has witnessed there. Al-Khadir presents philosophical explanations of the wonders and transports Ibn Tamîm back to Medina. In the meantime his wife has married another man, but she agrees to return to him.

This story is included only in the fourth volume of the Pforzheim edition of the Weil translation (1838–1841) and is omitted in later editions. Chauvin (7: 50, no. 241 B) presents a detailed summary from a variety of sources, including a number of Arabic manuscripts.

**References:**

cf. Chauvin 7: 50–54, no. 241 B.

### *Tawaddud, 157 Abu 'l-Husn and His Slave-girl (Burton from the Calcutta II edition)*

A rich man in Baghdad has a son called Abu 'l-Husn. When his father dies, Abu 'l-Husn squanders his inheritance (Mot. W 131.1) until he owns nothing except a slave-girl named Tawaddud. Tawaddud advises him to take her to Caliph Hârûn al-Rashîd and sell her for 10,000 dinars. When she is led before the caliph, Hârûn starts interrogating her and she claims to be well



The Mock Caliph: Hārūn al-Rashīd and His Attendants, by Nikolai Alekseevich Ushin (*Leningrad: Academia, 1933*)

versed in all the sciences. Thereupon Hārūn holds a contest between the foremost scholars of Baghdad and Tawaddud. She is questioned about the Koran, the traditions and the law, about theology, physiology and medicine, astronomy, and philosophy. In every discipline she proves to be exceptionally well informed and emerges victorious. Then she beats the champions of

chess and backgammon and shows her ability to play the lute. Finally the caliph awards Abu 'l-Husn 10,000 dinars and takes him as a boon companion. He is allowed to keep Tawaddud.

The tale of Tawaddud is contained in a large number of manuscripts and in most of the early printed editions. It is one of the most peculiar stories of the *Arabian Nights*. The story is based on a well-known theme: the superiority of a simple slave-girl over the scholars of her time, an obvious comment on the social prevalence of men over women. In order to achieve its goal, the tale is a compendium of the scholarly knowledge of the period, an overview of principles and arguments in the form of a story. As such, it may have been a text meant to popularize the basic views of theology, medicine, and the natural sciences. Hence the tale is often regarded as alien with regard to the other tales in the *Arabian Nights*. In this respect, the tale of Tawaddud should rather be categorized as a work of the *adab* genre than as a fictional tale.

Some analysts, such as Margaret R. Parker (1996) and Josef Horovitz (1903b: 173–175), link the story to Greek examples of similar stories, such as the *Story of Qaytar* and the *Story of Saint Catherine of Alexandria*, or other texts, such as *Secundus the Silent Philosopher*, of which an Arabic version existed. It remains doubtful, however, that the Tawaddud story was directly based on those texts, although a reference in *Ibn al-Nadīm's Fihrist* proves that the story of Qaytar was known in Arabic. The origin of the story's Arabic version is dated somewhere between the ninth and the thirteenth century. The oldest surviving version is a manuscript in the Gayangos collection, dating from the end of the thirteenth or the beginning of the fourteenth century. The text of this manuscript differs slightly from the *Arabian Nights* version, since it omits the contests in music, chess, and other games.

André Miquel (1981: 15–49) regards the story as being of tenth-century Iraqi origin and considers Tawaddud's victory over the scholars as a victory of Shahrazād and a “song of praise” to all women. In a general way, the story contains links with Shahrazād's efforts in *The Story of King Shahriyār and His Brother*. Like Shahrazād, Tawaddud claims woman's rightful place in society and proves female superiority in the domains of knowledge, sexuality, and status. There are also links with other stories in the *Arabian Nights* in which women play the dominant part, such as *'Alī Shār and Zumurrud*, *The*

*Man of al-Yaman and His Six Slave-girls*, *‘Alī Nūr al-Dīn and Maryam the Girdle-girl*, and *Nūr al-Dīn ‘Alī and Anīs al-Jalīs*. Moreover, in the *Tale of King ‘Umar ibn al-Nu‘mān*, Nuzhat al-Zamān is questioned in much the same way as Tawaddud and gives a comparable summary of scholarly knowledge. In this respect, the story fits into the *Arabian Nights* collection in a thematic way, though not in terms of narrative style. It is unlikely that the story ever formed part of an original version of the *Arabian Nights*; it was probably added only in the late Egyptian recensions. On the basis of historical references and the state of scholarly knowledge demonstrated by the participants, Claudine Gerresch (1973) thinks that the story originated in Egypt in the Ayyubid period (the thirteenth century). Gerresch discusses some aspects of the legal, theological, and philosophical information supplied by Tawaddud. She demonstrates this knowledge to be of a popular nature and particularly influenced by scholars such as al-Shāfi‘ī (d. 820) and al-Ghazzālī (d. 1111).

Interestingly, the story of Tawaddud is also preserved in various versions of a Spanish translation entitled *La doncella Teodor* (Parker 1996). The earliest Castilian manuscripts probably date from the thirteenth to fourteenth century and are clearly based on the Arabic model. The appearance of several abbreviated versions of the tale indicates the popularity of this kind of instruction in practical wisdom in medieval Spain. From the beginning of the fifteenth century, printed versions of the Spanish text began to appear. The translation may be connected to the wave of Spanish translations of Arabic texts, such as *Kalīla wa-Dimna*, *The Book of Sendebār* (a Spanish translation of the *Book of Sindbād*), *Poridat de las Poridades*, and other, nonfictional texts that appeared in the twelfth and thirteenth centuries. The story’s Spanish version was reworked into a play by Lope de Vega (*La donzella Teodor*, written between 1604 and 1617), and traces of it can be found in the *Canterbury Tales* by Chaucer. Besides, the Spanish versions also gave rise to adaptations in the Maya Books of Chilam Balam (Parker 1996: 11–13).

#### References:

- Chauvin 7: 117–119, no. 387; ‘Abd al-Ghanī 1994: 274; Ahmed 1997: 26, 64–70; Brandenburg 1973: 60–70; Elisséeff 1949: 40–41; Farmer 1945: 21–22; Galtier 1912: 142; Gelder 1997; Gerhardt 1963: 342–346; Grotzfeld and Grotzfeld 1984: 89–90; Horovitz 1927b: 51–52; Leeuwen 1999a: 405; Littmann 1923: 23–24; Makkī 1994; Mallāh 1981: 46; Miquel 1991b: 50–52; Miquel 1997: 12–13; Østrup 1925: 41–42; Perfetti 1999: 233; Qalamāwī 1976: 61–62, 291–295, 318; Regourd 1992: 149–150; Sadan 1998b: 17–20; Talmon 1999; Walther 1982: 80–81.

### *Taylun and the Generous Man*, 516 *The Story of Sultan* (Wortley-Montague)

This story is part of *The Story of Shaykh Nakkīt*. It is told to the sultan by Nakkīt.

A dervish visits Sultan Taylūn of Egypt and receives fifty dinars as a gift. When the vizier complains to the sultan about giving the dervish so much

money, the dervish tells them that he knows a man who is still more generous than the sultan. Thereupon the sultan and his vizier disguise themselves (Mot. K 1812.17) and accompany the dervish to visit the man in question. As expected, they are lodged for the night and receive breakfast and a sum of 500 dinars. Even though the guests stay with him for two months, their host's generosity does not diminish.

One day the sultan sees a beautiful young woman in their host's house. When his host learns about his desire, he gives the young woman to him in marriage when he returns to Cairo, without revealing to him that she was in fact his own wife. Later the generous man becomes impoverished and is jailed because he cannot fulfill his fiscal obligations. A friend pays his bail, and he is set free. One day the sultan sees him and invites him to the palace. Now the whole story is revealed and the tax collector is punished. The sultan gives him back his wife and offers him a palace.

This story is not known from any other Arabic manuscript of the *Arabian Nights*. The initial motif of a person being more generous than the caliph is also contained in *The Tale of the Unending Treasure* in the Mardrus translation. The motif of the generous man surrendering his own wife to his guest (Mot. P 325) also features prominently in the Chavis manuscript in the *Tale of 'Attâf*.

### ***Ten Slave-Girls, 500 The Story of the* (Wortley-Montague)**

This story is part of *Night Adventure of Hârûn al-Rashîd and the Youth Manjâb*.

One of Caliph al-Ma'mûn's storytellers tells him that Hayfâ' has ten slave-girls who are all skilled in playing a musical instrument. Their talent even surpasses that of the caliph's musicians. Ma'mûn orders Ibrâhîm to go and fetch the girls. Ibrâhîm travels to Sind and hears the girls perform. Although he wants to conceal his identity, they recognize him, and he is allowed to take the girls with him to Baghdad. When the caliph hears them play, he is so delighted that he offers to grant them a wish. The girls ask to be sent back to their former master, and Ma'mûn consents.

This story is not known from any other Arabic manuscript of the *Arabian Nights*.

### ***Thief Discovered by Storytelling, 439 Story of the* (Weil)**

This story forms part of the narrative cycle enframed by *The Forty Viziers*. It is told by the ruler's wife to urge him to take action.

Akshîd, the sultan of Egypt, feels that his end is drawing near. As he is curious to see the mourning ceremonies, his three sons order the ceremonies to be staged. The sultan then tells his sons that he has deposited a box with jewels that they should divide among themselves. When he has died, the

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youngest son steals the box. His brothers soon find it, but it is empty. They consult the *qâdî*, and he tells them a story.

A young woman who is deeply in love with her cousin is married to someone else. On the wedding night the young woman confesses her love to her husband and is generously allowed to visit her beloved. On the way she is spared by a thief who follows the example of her husband's generosity; the lover is also impressed and sends her back to her husband.

After finishing the story, the *qâdî* asks them which of the three men was the most generous. While the two eldest sons choose the lover, the youngest son chooses the thief and thereby discloses his guilt.

This tale with both its characteristic frame story and the enframed narrative corresponds to the international tale-type AT 976: *Which Was the Noblest Act?* (EM 6: 459–464).

This tale-type originates from India. Its oldest version, dating from the third century C.E., is included in the Buddhist *Tripitaka*. Other early versions are contained in the Indian collection *Vetâlapancavimsatika* (no. 9) and Somadeva's (eleventh century) *Kathâsaritsâgara* (The Ocean of Streams of Stories), as well as in the various redactions of the *Tuti-nâme*. In European tradition, the tale was popularized by Boccaccio's *Decamerone* (10,5). Its version in Chaucer's *Franklin's Tale* probably derives from French models. An abbreviated version of the enframed narrative is also given in *Contest in Generosity* in the Mardrus translation.

### References:

Chauvin 8: 123–124, no. 110.

## *Thief and the Merchant, 132 The* (Burton from the Calcutta II edition)

A thief repents and opens a shop. Another thief breaks in at night, pretending to the guardian of the bazaar that he owns the shop. He orders some of the merchandise to be loaded on camels and leaves. The following day the merchant discovers the theft, follows the thief's tracks, and takes his possessions back, in addition also stealing the thief's coat. The thief does not object to returning the merchandise but asks him to kindly let him have his coat.

This anecdote is contained in the Egyptian manuscripts and the early printed editions. It is first attested in two collections of narratives by al-Tanûkhî (d. 994), the *Nishwâr al-muhâdara* and the *Faraj ba'd al-shidda*, besides being quoted in Ibn al-Jawzî's (d. 1201) *Akhbâr al-Adhkiyâ'*. The anecdote is also known from an anonymous sixteenth-century Egyptian collection of narrative texts similar to those of the *Arabian Nights* (Grotzfeld and Grotzfeld 1984: 85, no. 8 [28]). It remained popular until the seventeenth-century compilation *Nuzhat al-udabâ'* (*Arabia ridens* 2: no. 441).

### References:

Chauvin 7: 137, no. 407; Gerhardt 1963: 169–171.

***Thief and His Monkey, 57 The* (Burton from the Calcutta II edition)**

A thief with a monkey sees that a man is offering some worn clothes for sale. He steals the clothes, packs them into an expensive kerchief, and offers it for sale, on condition that the pack may not be opened. A man buys it but is scolded by his wife, who insists that he should never buy anything without inspecting it first. She tells the tale of *The Foolish Weaver* to support her argument. The man does not heed her warnings and in the end he perishes.

**References:**

Chauvin 2: 229, no. 154.18; 6: 10, no. 184.18; Gerhardt 1963: 354; Osigus 2000: 53.

***Thief and the Shroff, 92 The* (Burton from the Calcutta II edition)**

One day a money changer passes by a group of thieves. One of the thieves follows him to his house, sneaks inside, and steals a purse. When he returns to the group, his colleagues reproach him, saying that the money changer will accuse his slave-girl and beat her undeservedly. Thereupon the thief returns to the house of the money changer and tells him that he has come to bring him his purse, which he forgot in the bazaar. However, he will give it to him only after receiving a written statement. While the money changer goes inside to fetch a pen and paper, the thief runs off with the purse.

This tale is contained in the Egyptian manuscripts and the early printed editions. It is quite similar to *The Sharper of Alexandria and the Chief of Police*. In its present form, it is known from Ibn al-Jawzî's (d. 1201) *Akhbâr al-Adhkiyâ'* (*Arabia ridens* 2: no. 1196).

**References:**

Chauvin 7: 135–136, no. 405.

***Thief's Tale, 328 The* (Burton from the Breslau edition)**

This story is inserted into *The Eighth Constable's History*, which in turn forms part of the story of *Baybars and the Sixteen Captains of Police*. It is told by the dervish who used to be a criminal.

A woman who belonged to his gang had once brought another woman along under the pretext that a wedding was to be celebrated. She fell into their trap but was spared. Then she stayed with them for a year. One day she waited until they were all drunk and escaped.

**References:**

Chauvin 7: 143, no. 416; Chraïbi 1996: 30–31; Nöldeke 1888b: 72.

**Three Apples, 21 The Tale of the (Burton from the Calcutta II edition)**

Hârûn al-Rashîd goes to town in **disguise**, accompanied by his vizier, Ja'far the **Barmakid**, and his executioner Masrûr (Mot. K 1812.17). After walking for a while, they see a fisherman on the shore of the Tigris drawing a trunk out of the water. They inspect the trunk and find the dead body of a young woman who has been cruelly mutilated. The caliph orders Ja'far to solve this hideous crime within three days. When Ja'far is unable to do so and prepares to be executed for his failure, a young man comes forward and confesses to committing the crime. He is followed, however, by an old man, who insists that it was he who killed the woman. When brought before the caliph, the young man tells his story.

He was married to the woman and lived happily with her until one day she became ill. She asked him to fetch her an apple. As apples were extremely rare, it took him some time to find some. Finally he managed to buy three apples from the caliph's gardens in Basra and gave them to his wife. Somewhat later he saw a black slave with an apple telling his colleague that it was given to him by his lover. Overwhelmed by jealousy and rage, the young man killed his wife and hid her body in the trunk, which he disposed of in the Tigris. Much to his dismay, he soon after found out that the apple had been taken by his own son, from whom the black slave had taken it by force. Now he is deeply moved by repentance about what had happened.

Hârûn commands Ja'far to find the black slave within three days. Ja'far fails again and prepares for his own execution, when by coincidence he discovers that the black slave is one of his own household. He is so amazed that he tells the caliph the miraculous *Tale of Nûr al-Dîn 'Alî and Badr al-Dîn Hasan*. In the end, the young man is presented with one of the caliph's concubines and given a regular allowance. Besides, he joins Hârûn as a boon companion.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. According to David Pinault (1992: 86–99), the image of Ja'far al-Barmakî given here corresponds with his personality as depicted in the historical sources. Ja'far is portrayed as a passive and hesitating vizier. The story's realism is further enhanced by a number of historical and topographical references. In this way, the story is turned into a typical murder mystery (Allen 1984), whose sequential arrangement aims to build up a maximum of tension. The story is linked to the **frame story** of the *Arabian Nights* by the figure of the tyrannical despot, the black slave pertaining to the household, the motif of unfaithfulness, and the threat and use of violence. In the Mahdi edition, the story is rendered according to the text of a later manuscript. William H. Trapnell (1993: 1–5) compares several of the story's versions and analyzes the roles of the fisherman and Ja'far, who appears as an indecisive character resigned to fate. Trapnell sees a parallel to the story of *Nûr al-Dîn 'Alî and Anîs al-Jalîs*, as both stories show a similar configuration of characters.

The story served as inspiration for Hugo von **Hofmannsthal's** (fragmentary) tale *Der goldene Apfel* (The Golden Apple).

**References:**

- Chauvin 6: 144–145, no. 302; Ahmed 1997: 25, 36–42; Chraïbi 1996: 43–46;  
Craciun 1994: 281; Elisséeff 1949: 45; Gerhardt 1961: 151–152; Gerhardt  
1963: 169–171, 410–411; Hamori 1983: 51; Hoang 2001: 67–72; Lewis 1984:  
190–193; Østrup 1925: 55; Pinault 1987: 152; Trapnell 1987: 6.

***Three Corpses, 504 The Story of the (Wortley-Montague)***

On the way to the bathhouse, a beautiful woman in Cairo is noticed by three men who desire a meeting. She pretends to comply and fixes a meeting for the evening. When the men arrive, she hides them in a room filled with straw until they die of suffocation. The next day she has the gravedigger bury one of them. The second day she pretends that the first one returned overnight and has the gravedigger bury the second one. As she prepares to have the third one buried, she realizes that he is not yet dead. In her confusion, she is caught by the police who soon understand that she must have killed all three. She is imprisoned but swears that she is innocent. Because they think that a woman is unable to kill three men, she is released.

This story corresponds to the international tale-type AT 1537: *The Corpse Killed Five Times*.

***Three Men and Our Lord 'Îsâ, 299 The Tale of the (Burton from the Breslau edition)***

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to ward off his execution. The tale's moral is that everyone should act cautiously, otherwise he will have reason to repent.

Three men find a nugget of gold. One of them goes out to buy food. Because he wants to keep the gold for himself, he poisons the food. Meanwhile, his two remaining comrades also want to avoid having to split the profit with an additional partner. When he returns, before eating the poisoned food his comrades beat him to death.

'Îsâ (Jesus) is a witness to this event and tells it to his disciples. Then one of the disciples tells *The Disciple's Story*.

This story corresponds to the international tale-type AT 763: *The Treasure Finders Who Murder One Another*. It goes back to two ancient Buddhist versions contained in the Indian *Jâtakas* and the Chinese *Tripitaka*, respectively. Its Near-Eastern and, ultimately, its European versions are dependent on the intermediary of Arabic literature. While in the Buddhist versions the admonishing character in the frame story is the Bodhisattva or Buddha, in the medieval Arabic versions it is usually Jesus. In the European versions, dating from the Italian *Cento novelle antiche* from the late thirteenth century onward, the admonishing character is usually an old man or a monk. The tale's best-known version is probably Chaucer's *Pardoner's Tale*.

## References:

Chauvin 8: 100–101, no. 73; Osigus 2000: 50–53; Ritter 2003: 95–96.

### *Three Princes of China, 390 The* (Burton from the Wortley-Montague manuscript)

This story follows the preceding one, *The Loves of al-Hayfâ' and Yûsuf*, without any interlude. It is told by a certain Muhammad ibn Ibrâhîm to the caliph.

The king of China has three sons. Their mother is ill, and the physician tells them that she can be cured only by the Water of Life (Mot. E 80, cf. Mot. D 1338.1.2), which is to be found in Iraq. The three sons depart for Iraq and at a certain point split up in three different directions. The eldest son arrives at a town where he enters into the service of a Jew. After some time, his master has him agree to the condition that out of a full and a half loaf of bread, he shall neither eat the half nor break the whole one. As the prince breaks the agreement, the community of Jews has him killed and rolled inside a mat. The second son also arrives at the same synagogue and is likewise killed and rolled in a mat. The third son happens to meet the very same Jew and finds his brothers. He buries their bodies and burns the furniture of the synagogue. When the Jew sends him to his home to fetch the meat offering, he tells his wife to slaughter and prepare all the beasts he owns, pretending his master wants to celebrate the circumcision of his two boys. The Jew now plots to kill him by tossing him from the roof at night, but the prince changes places when all are fast asleep, and so the Jew inadvertently kills his own children. He notices his fault and attacks the prince directly, but the prince stabs him to death. The Jew's wife places herself under his protection and tells him that she possesses the Water of Life. She lets him have some of it and accompanies him back to China.

When the prince returns home, he learns that his father has died. After his mother is cured, the prince becomes king. One day he sees a bedouin girl with whom he falls in love. However, her father wants to wed her only to someone who has learned some profession. Therefore the king learns how to weave mats. One day the king roams through the city in the guise of a dervish (Mot. K 1812.17). When he sits in a kebab shop he suddenly falls through a trap door. Some robbers intend to steal his belongings and slay him, but he tells them that he has no possessions and that he can profitably set to work as a mat weaver. They subsequently employ him and sell the mats he weaves at a profit. At one point, he weaves a mat that suits only the royal palace. As the king has woven a message into the mat's pattern, the police find out where he is imprisoned. He is released, and the criminals are killed.

This tale is contained only in the Wortley-Montague manuscript. The story is a combination of the international tale-types AT 1000: *Bargain Not to Become Angry* and AT 888 A\*: *The Basket-maker* (see also AT 949\*: *Young Gentleman Learns Basketwork*). An unfinished parallel to the second part is given in the Mardrus translation in *The Tenth Captain's Tale*.

**References:**

Chauvin 6: 72–75, no. 239.

***Three Princes and the Genius Morhagian and His Daughters, 417* *Story of the* (Burton from the Chavis manuscript)**

The sultan of Samarkand asks his three sons, Rostam, Ghiyâth al-Dîn, and Badî' al-Zamân, to tell him their most sincere wish. They ask for palaces to be built of gold and silver, of fishbone, and of crystal. The constructions are later destroyed by the *jinnî* Morhagian because they have been built on top of the palaces of his daughters. Badî' al-Zamân descends into a well and arrives at the subterranean palace of the eldest jinn-princess. He is feasted for forty days and then brought to the second princess, who also keeps him as her guest for forty days. The third princess shows him the way to Morhagian. She also instructs him that the only way to kill Morhagian is to strike him with his own sword. Furthermore, he may strike only once, as a second stroke would heal his wounds (Mot. E 11.1). Badî' al-Zamân takes Morhagian's sword and some hairs of a magic horse with him. The three princesses are then lifted out of the well, but Badî' al-Zamân's brothers quarrel over them and refuse to rescue their youngest brother from the well. Badî' al-Zamân is then brought to an underground town by a black bull and saves the town's princess from a monster that is fed a maiden every Friday (Mot. S 262). A **Rukhkh** bird takes him back to the surface of the earth. In the meantime his brothers have been preparing their weddings. Badî' al-Zamân kills his eldest brother with the help of Morhagian's sword and horse and marries the most beautiful princess.

This story corresponds to the international tale-type AT 301: *The Three Stolen Princesses* (EM 10: 1363–1369), which enjoys worldwide distribution, with particular prominence in the Eastern Mediterranean and the Near East.

**References:**

Chauvin 6: 1–5, no. 181; Szövérfy 1956.

***Three Sharpers, 358* *The Story of the* (Burton from the Wortley-Montague manuscript)**

Three sharpeners are accustomed to look for money in other people's belongings, but for three days they find nothing. As they are hungry, they present themselves before the sultan telling him that they used to be former masters of their professions—namely, a jeweler, a genealogist of horses, and a genealogist of men. The sultan keeps them in the palace, and they each have a chance to show their expertise. While each of them in turn arouses the sultan's wrath, in the end he has to admit their professional skill.

The jeweler has such sharp eyes that he discerns a worm inside a precious jewel; the genealogist of horses from the shape of its hoof understands that a valuable steed's mother was a water buffalo; and the genealogist of men from

## 418 *Three Sisters and Their Mother, Story of the*

her black eyes and her bushy brows discerns that the queen's mother was a Gypsy dancing girl. The sultan himself is then found to be the son of his father's cook, his mother having seen no other way of engendering a male child so as to ensure their continued rule. Stunned by their accurate judgments, the sultan becomes a dervish and concedes the realm to them.

*The Story of the Three Sharpers* is contained only in the Wortley-Montague manuscript. It corresponds to the international tale-type AT 655: *The Wise Brothers* (EM 2: 874–887), another version of which, mentioning just one clever person, is given in *The Tale of the King Who Kenned the Quintessence of Things*, which forms part of the story of *King Shâh Bakht and His Vizier al-Rahwân* in the Breslau edition. For the tale's tradition, see the comment on the *Story of the Sultan of al-Yaman and His Three Sons*. In the Wortley-Montague manuscript, the sultan's story is continued in *The Sultan Who Fared Forth in the Habit of a Darwîsh*.

### References:

Chauvin 7: 162–163, no. 439.

## *Three Sisters and Their Mother, 368 Story of the* (Burton from the Wortley-Montague manuscript)

This story is included in *The Night-adventure of Sultan Muhammad of Cairo*.

The father of the three beautiful young women is the king of Iraq. When one day the king went hunting, the vizier coveted the queen. The queen rejected his advances and had the slave-girls he sent to her executed. Later, when the king was away on the pilgrimage, the vizier resumed his efforts. As the queen remained unwilling to comply, the vizier later accused her of adultery (Mot. K 2112). She was to be executed but managed to escape together with her daughters. Eventually the king found out about his vizier's betrayal and had him executed by throwing him into a fire with a catapult. Meanwhile the four women, dressed as men (Mot. K 1837), reached a certain city. One of the daughters earned her livelihood by working as a servant in male attire. When her master found out that she was a woman, they left the town and came to Cairo.

This tale is included only in the Wortley-Montague manuscript.

### References:

Chauvin 6: 162–164, no. 327 A.

## *Three Unfortunate Lovers, 143 The* (Burton from the Calcutta II edition)

The story is told by al-'Utbî, a poet who lived in the ninth century. It is a love story he once heard from an old man.

The man had a daughter who was in love with a certain young man. The young man in turn loved a certain singing girl. To complicate matters further, the singing girl was in love with the man's daughter. One day the singing girl sang some beautiful verses, and the young man, who cherished

her above his own life, asked her whether she would want him to die. She responded that a true lover would do just that, and the young man died on the spot. When the man's daughter heard the news, she immediately dropped dead. As the two lovers were buried, a third funeral procession passed by, carrying the dead body of the singing girl, who had also died from grief (Mot. T 92.2).

This story is contained in the Egyptian manuscripts and the early printed editions.

**References:**

Chauvin 5: 110, no. 44; Gerhardt 1963: 125–130.

***Three Wishes, or the Man Who Longed to See the Night of Power, 199 The* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the sixth vizier to show that one should not heed the counsel of women.

A man sees angels on the Night of Power (Laylat al-Qadr) and is granted three wishes. When he consults his wife, she advises him to request that his penis be enlarged. He follows her advice, and his member grows as large as a column. His second wish is to be relieved of this huge member, and his penis shrinks until it has completely disappeared. Now he is forced to use the third wish in order to restore his penis as it was. In this way he lost his three wishes by a woman's ill advice.

This story is a sexualized version of the international tale-type AT 750 A: *The Wishes*/ATU 750 A: *The Three Wishes*. Similar versions with an outspoken sexual character are above all known from the Medieval European *fabliaux*. In the story's earliest Arabic version, in Ibn Qutayba's (d. 889) *Uyûn al-akhbâr* (*Arabia ridens* 1: 197–203; 2, no. 221), the woman herself wishes for immaculate beauty; as she then becomes very pretentious, her husband wishes to transform her into a swine. The remaining third wish is used to turn everything back to its previous state.

**References:**

Chauvin 8: 51–52, no. 19; Basset 1903b: 75–76; Basset 1924–26, vol. 2: 18, no. 8; Guelouet 1994: 268–269.

***Trader and the Jinnî, 4 Story of the* (Burton from the Calcutta II edition)**

This story is the first one told by Shahrazâd to Shahriyâr.

A rich merchant departs on a journey. When he rests on the way, he carelessly throws away the stones of the dates he is eating. Suddenly a frightful *jinnî* appears, accusing him of having killed his son with one of the date stones he has thrown away. The merchant pleads that he did not kill the *jinnî*'s son on purpose, but to no avail: the *jinnî* insists on killing him. As he

gives his word of honor to return, the merchant is granted a delay of one year to arrange his affairs and say farewell to his beloved.

When the merchant returns to the same place a year later, he meets three old men, one of them holding a gazelle, another one two dogs, and the third a she-mule. When the *jinnî* arrives, the sheikhs propose to tell him a story each in order to save the merchant. The *jinnî* agrees to spare a third of the merchant's life for each story, on condition that the stories are truly wondrous. When the men have finished their stories (*The First Shaykh's Story; The Second Shaykh's Story; The Third Shaykh's Story*), the *jinnî* spares the merchant's life.

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. It is a variation of one of the main motifs of the *Arabian Nights*—the telling of stories to ransom one's life following a sentence for committing a serious offense (see **Ransom Motif**). While Antoine Galland wonders how a *jinnî* can be killed by a date stone, Duncan B. MacDonald (1919: 337–341) argues that jinn consist of fire in a very thin skin that can easily be pierced by any projectile: the *jinnî* then goes up in smoke. According to MacDonald, the story is of Arabic origin and dates back to early Islamic or even pre-Islamic times. It is a fairy tale about the sorcery of women in which evil is punished and good is rewarded. MacDonald suggests a parallel with the pre-Islamic story of **Khurâfa**, in which the main character is kidnapped by a *jinnî* and later becomes a storyteller. This story became the model for the genre of fantastic tales, called *khurâfa* in Arabic. Daniel Beaumont (1998b, 2002: 150–164) understands the apparently strange act of killing a son with a date pit (Arabic *tamr*) as constituting a popular equivalent of the biblical story (*Genesis* 38,1–10) of Onan spilling his semen on the ground in order not to give offspring to the wife of his first-born brother, named Tamar.

#### References:

- Chauvin 6: 22–23, no. 194; Basset 1901; Bremond 1991a: 151; Clinton 1986: 45–48; Elisséeff 1949: 45; Galtier 1912: 143–144; Gerhardt 1961: 143–145; Gerhardt 1963: 306–307, 402–405; Ghazoul 1996: 83–87; Grossman 1980: 122–123; Guy-Heinemann and Bounfour 1991; Hoang 2001: 47–51; Kilito 1992: 106–107; Laveille 1998: 140–141; Mahdi 1973: 161–162; Mahdi 1985: 9–10; Mahdi 1994: 131–132; May 1986: 131–153; Mommsen 1981: 122–123; Mottahedeh 1997: 32; Pinault 1987: 132–133; Pinault 1992: 17; Villa/Grandguillaume 1991: 74–77.

### *True Learning, 449 The Parable of (Mardrus)*

A handsome and educated young man learns about a pious sage who works as a blacksmith. He travels to the sage and expresses his wish to become his student and apprentice. The sage takes him as his servant. After ten years the sage tells the young man to go home, since he has learned everything he needs: patience.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from

Yacoub Artin Pacha's *Contes populaires de la vallée du Nil* (Paris 1895; see Nowak 1969: no. 280).

**References:**

Chauvin 7: 169–170, no. 444.

*Tuhfat al-Qulûb and the Caliph Hârûn al-Rashîd*,  
**339 The Tale of the Damsel** (Burton from the  
Breslau edition)

Among the boon companions and tale tellers of Caliph **Hârûn al-Rashîd** was 'Abdallâh ibn Nâfi'. When he fell out of the caliph's favor he left Baghdad and joined a caravan to India, where he became King Jamhûr's narrator. The king had a son, named Emir Muhammad, who was well versed in poetry, tales, and anecdotes. One day the emir asked 'Abdallâh to tell him a tale he had witnessed with his own eyes or heard with his own ears. 'Abdallâh proceeds to tell the following tale.

One of Hârûn al-Rashîd's boon companions is the famous singer and composer Ishâq ibn Ibrâhîm al-Mawsilî. Ishâq has his own palace, in which he provides musical education for slave-girls. One night the caliph is restless and goes out for a trip on the Tigris together with his vizier, Ja'far the **Barmakid**, the singer Ishâq al-Mawsilî, the executioner Masrûr, al-Fadl al-Barmakî, and the boon companion Yûnus ibn Habîb. When they go ashore, Sa'îd the slave-dealer comes to Ishâq, telling him that he would like to introduce him to a certain female lute player. They go to his house and, impressed by the girl, whose name is Tuhfa, Ishâq buys her to give her music lessons.

One day all of Ishâq's students are taken to the palace to perform for the caliph, but Tuhfa is forgotten. Alone in the house, she starts singing, and when Ishâq hears her he faints. She tells him her story:

She used to belong to a Maghribî merchant who taught her to play the lute. Later on, his son inherited her, but he wasted his money (Mot. W 131.1) and was forced to sell her. She insisted on studying music and on being sold to Ishâq.

Upon hearing this, Ishâq presents her to the caliph. She is also inspected by Hârûn's spouse, **Zubayda**. One night while she is alone in her room she is invited by an old man, who introduces himself as Iblîs, to perform at his daughter's wedding feast. She is taken through the latrine and on the back of a flying horse to the palace of the jinn. After she has sung she is taken to a beautiful garden and a bathhouse. This goes on for three days. On the third night she is surprised by a big, ugly head that speaks to her and promises to give her news from the caliph in exchange for a song. On the fourth night, after some strange spectacles, Tuhfa is kidnapped by the evil *jinnî* Maymûn. The other jinn are mustered, and she is rescued by the combined jinn troops. After a visit to Princess al-'Anqâ' on Mount **Qâf**, Iblîs brings her back to her room. Soon she is happily reunited with Hârûn and tells him about her adventures.

## 422 *Two Dancers, The*

This tale is contained only in the Breslau edition. It elaborates the common motif that musical inspiration (see **Music**) is linked to the devil (see also the tales of *Ibrâhîm of Mosul and the Devil*; *Ishâq of Mosul and His Mistress and the Devil*).

### References:

Chauvin 6: 46–48, no. 211; Daiber 1995.

## *Two Dancers, 493 The (Mardrus)*

This story is part of *Windows on the Garden of History*.

Ibn Abî 'Atîq was a poet and musician in Damascus during the time of Caliph 'Abd al-Malik ibn Marwân. As he was poor, one of his friends introduced him to the caliph. When Ibn Abî 'Atîq visits the caliph, he is seated between two beautiful girls, and the poet falls in love with them. After he has shown his eloquence, instead of receiving money he is presented with the two slave-girls.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Nicolas Perron's *Femmes arabes avant et depuis l'islamisme* (Paris/Algiers 1858).

### References:

Chauvin 9: 83.

## *Two Kings, 246 The (Burton from the Calcutta II edition)*

This story forms part of the narrative cycle enframed by the story of *Jalî'âd and Shimâs*. It is told by the prince to show his erudition.

Two kings, one of them being just and the other unjust, are neighbors. The unjust king has the habit of robbing the merchants who enter his realm. One day, the just king sends an envoy to the other king's empire in order to buy jewels, but the unjust king immediately plots to confiscate the envoy's money. The envoy therefore gives part of his money in exchange for his stay in the empire of the unjust king and uses the remaining amount to buy jewels. When he returns his strategy is accepted by the just king.

The tale is a parable: the unjust king represents the world, the just king represents the hereafter, and the jewels indicate good deeds and pious works.

### References:

Chauvin 2: 221, no. 152.12; 6: 10, no. 184.12.

## *Two Lack-tacts of Cairo and Damascus, 407 Story of the (Burton from the Wortley-Montague manuscript)*

Two lack-tacts living in Damascus and Cairo have heard about each other and intend to meet. They decide to hold a contest to establish who is the

champion lack-tact. The Damascene attempts to enter the city gate with a donkey loaded with thorns while the crowds are streaming by, and the people's clothes get caught in the thorns. The Cairene goes to sell flowers to the people doing their business in the public lavatory, and while persisting in selling some to a man waiting urgently to go in, the said man defecates in his pants.

The Damascene declares the Cairene to be the winner, quoting the popular notion that "The Syrian gets his wish and gains only blame, while the Egyptian does not get his wish and gains thanks and praise." In order to illustrate this notion, he quotes the anecdote of a Syrian who wanted to borrow someone's donkey but was told that it had already been lent to someone else. When going to that other person, he was told that the person had indeed intended to borrow the donkey but had been refused it. In the end, the Syrian gets the donkey while his owner reviles him for his perseverance.

This tale is known only from the Wortley-Montague manuscript. The tale's second, independent episode is reminiscent of a well-known anecdote about the Turkish trickster Nasreddin Hodja: when Nasreddin is asked to lend his donkey, he pretends that the donkey is not there. As the donkey brays at that very moment, the people reproach him for not telling the truth. Nasreddin wonders why they would rather believe his donkey than his own words (Mot. J 1552.1.1).

**References:**

Chauvin 5: 283, no. 168.

*Two Lives of Sultan Mahmûd, 456 The Tale of the*  
**(Mardrus)**

Sultan Mahmûd, the wise ruler of Egypt, is often depressed. One day a sage from the West arrives at his court. The wise man tells him that he has come to show him the gifts God has showered upon him. The palace has four windows, and the sage opens them one by one: through each one some kind of calamity is shown from which the sultan is safeguarded by fortune. Then the sage leads the sultan to the fountain and pushes his head into the water.

The sultan suddenly finds himself drowning after shipwreck. He is rescued by some peasants who transform him into a mule. First they employ him in the fields, then they force him to turn the mill. After five years the mill breaks down, and the sultan is restored to his human shape. He meets a man who advises him to go to the bathhouse and ask every woman coming out whether she is married or single. According to the region's custom, he may then marry the first woman who is still single. The sultan follows his instructions, but the first single woman is old and ugly. Finally he manages to draw his head out of the water and finds himself in the palace again.

The story is very similar to the *Story of Shaykh Shahâb al-Dîn* in the Weil translation. A parallel way of inducing imaginary adventures is also mentioned in *The Tale of the Warlock and the Young Cook of Baghdad* in the Chavis manuscript, in the concluding narrative of the *Story of Solomon and*

the *Queen of Sheba* in the Weil translation, and in *The Story of Hasan, the King of Egypt* in the Reinhardt manuscript. The general situation corresponds to AT 681: *King in the Bath*; *Years of Experience in a Moment*/ATU 681: *Relativity of Time* (EM 11: 532–537). The present version probably derives from an unidentified manuscript; it is also quoted in versions of the **Forty Viziers**.

**References:**

cf. Chauvin 7: 105–107, no. 94; 8: 113, no. 94; Huet 1918: 23–24; Mommsen 1981: 215–219; Nöldeke 1891: 4–8.

### ***Two Pigeons, 201 The* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told to the king by the concubine.

A pair of pigeons store up wheat and barley in their nest. As the grain shrivels in summer, the male pigeon scolds his wife for taking from the storage and kills her. In winter the grains swell out again, and the male pigeon repents of his deed. He stops eating and drinking until he dies.

**References:**

Chauvin 2: 104, no. 66; 8: 53–54, no. 21; Gerhardt 1963: 351–354.

### ***Two Sharpers Who Each Cozened His Compeer, 309 The Tale of the* (Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to escape execution.

Two sharpers meet in a *khân* and try to deceive each other. When they become aware of what they are doing, they decide to act as partners and conceive a plan: one of them will pretend to be dead, while the other will collect alms on his behalf. As they put their plan into practice, the supposedly dead body is taken away by the police, and the sharper only just manages to escape. They divide their profits and depart for the other sharper's town.

The second sharper has noticed that his colleague had tried to make advances to his wife while he was pretending to be dead, and so he now wants to play a trick on him. Once again he pretends to be dead and even has himself buried. The first sharper digs up the body and hits it, but it does not move, even when some robbers flog it. Finally, as the robbers lift a sword to cut the body to pieces, the sharper "comes to life again." As the robbers flee, the two sharpers divide their spoils.

The story's second part corresponds to the international tale-type AT 1654: *The Robbers in the Death Chamber*.

**References:**

Chauvin 8: 106–107, no. 82.

*Two Sisters Who Envied Their Cadette, 356 The*  
(Burton referring to Galland's adaptation)

One day, the virtuous King Khusraw Shâh of Persia dressed up in disguise as a merchant. Together with his vizier he set out to inspect the circumstances of his subjects (Mot. K 1812.17). Soon they overhear three sisters in a house telling one another about their dearest wish. The first one wants to marry the king's chief baker; the second dreams of marrying the king's chief kitchener; while the third, who is the most beautiful and clever, wishes to marry the king himself.

The next day the three sisters are introduced to the king, and their wishes are fulfilled. The eldest and the second sisters, however, envy the youngest one, who has married the king. When the youngest sister gets pregnant, the other two dispose of the baby in a basket they put into the canal while exchanging the baby for a puppy (Mot. K 2115). The next time she is pregnant, they exchange the baby for a kitten, and the third time they replace it with a young muskrat. The children, two sons and a daughter, are found by the keeper of the royal gardens, who raises them as his own.

When the three children have grown up and the keeper has died, an old woman comes to their palace and tells them about three things lacking in their beautiful garden: the speaking bird, the singing tree, and the golden water of purity. She furthermore informs them that these items are to be found on the eastern border of India. Soon after, the elder brother, Bahman, departs to find them. The speaking bird is located on a certain hilltop with loud voices protecting him. Anyone who turns around for fear of the voices will be petrified (Mot. B 172.1, C 961.2, cf. D 529.1). When Bahman fails and is turned to stone, his brother, Parwîz, tries his luck but also fails. Then their sister Perizâdah dresses as a man (Mot. K 1837) and sets out to find the speaking bird. She stuffs her ears so as not to hear the distracting voices (cf. Mot. J 672.1) and acquires the speaking bird. The bird then leads her to the golden water and the singing tree. With the golden water she is able to lift the enchantment of her brothers and restore them to their normal shape.

Back home, as the brothers go hunting they happen to meet the king and later enter into his service. Through the speaking bird's intervention, the truth is revealed, and the king discovers his children. The envious sisters are executed.

The story of *The Two Sisters Who Envied Their Cadette* belongs to the group of so-called **orphan stories**, denoting stories included by Galland in his *Mille et une nuits* of which no Arabic text predating Galland is known. The story's eponymous first part corresponds to the international tale-type AT 707: *The Three Golden Sons*, of which another version is given in the Wortley-Montague manuscript in *The History of Abû Niyya and Abû Niyyatayn*. The story's second part is given in an independent version in *The Tale of the Sultan and His Sons and the Enchanting Bird*, included in the *History of the Bhang-Eater and His Wife* in the Wortley-Montague manuscript. A very similar retelling of the present version, underlining the female protagonist's superior intelligence, is also known from Persian tradition (see Marzolph 1984: note to no. 550).

**References:**

Chauvin 7: 95–99, no. 375; Abdel-Halim 1964: 282, 448–453; Clouston in Burton 13: 617–648; Coote 1881: 181–183 and passim; Craciun 1994: 285–286; Elgohary 1985: 148; Galtier 1912: 147; Gerhardt 1963: 299–305; Huet 1910: 212; May 1986: 82–92 and passim; Mommsen 1981: 165–166; Østrup 1925: 68; Volkmann 1998: 64–66; Zotenberg 1887b: 227–233.

### *Two Viziers and Their Children, 509 The Story of the (Wortley-Montague)*

This story is part of *The Story of the Stupid Berbers*. It is told to the ruler by the Berber husband.

The brothers Muhammad and Ahmad are the king of China's viziers. They work together harmoniously and are honest and fair. One day when the king has gone out hunting, the two brothers talk about marrying simultaneously, begetting children, and giving their children to each other in marriage. Soon they quarrel over the dowry, and Muhammad leaves the town in anger. In the desert his possessions are plundered, and he is abandoned by his slaves. When he arrives at a certain town he climbs on the wall and is arrested, being mistaken for a thief.

When the king of China returns from his hunting party, he learns about the events and sends Ahmad in search of his brother. On the way Ahmad is robbed by monkeys, but he manages to retrieve his possessions. A big monkey then leads him to the town, where Muhammad is imprisoned. Just when his brother is going to be executed, Ahmad is able to intervene and save him. The town's ruler then tells them that he has kept the city gate closed ever since they were attacked by ten black slaves. Muhammad realizes that these slaves are his own, who had abandoned him in the desert. He rides out to negotiate with them, and they are pardoned in exchange for returning the stolen goods.

The two viziers soon marry the ruler's twin daughters and return to their own city. Their wives later give birth to a son and a daughter, respectively. When the children have grown up, the two fathers quarrel over the marriage. The girl's father promises his daughter to the prince of Kairuwân, but her cousin al-Mahdî challenges him and vanquishes him on the battlefield. This matter arouses the anger of the prince of Kairuwân's father, who sends an army to China to take revenge. The army is defeated by al-Mahdî, who is then proclaimed successor to the throne.

Al-Mahdî writes a love-letter to his cousin that is intercepted by her father, who takes his daughter with him to Yemen. Al-Mahdî follows them secretly. Meanwhile, the girl longs for no other bridegroom than her cousin. Al-Mahdî conspires with the chief of the traders' guild to win his beloved: the chief pretends to ask for her hand for his son, and al-Mahdî manages to marry her disguised as a merchant. She then bears him two sons. When Muhammad returns to China, eventually followed by al-Mahdî and his wife, he expresses his regret that he refused to give his daughter to al-Mahdî. At this point al-Mahdî reveals his true identity.



Ahmad and the Fairy *Peri Bânû*: The King and His Niece, Princess *Nûr al-Nahâr*, by *Charles Robinson* (London: *Gay and Hancock*, 1913)

For all his merits, al-Mahdî is now appointed third vizier. This makes Muhammad envious again, and he advises the king to send al-Mahdî to the Safat Islands with troops. In the meantime he sends a secret letter to the rulers of the islands to warn them. Al-Mahdî's army is vanquished, and al-Mahdî himself is taken prisoner. It so happens that the princess of the Safat Islands sees him and falls in love. When her father is away, she releases him from his prison, on condition that he marry her and spare her father. Al-Mahdî agrees and conquers the throne. He marries the princess and writes letters to his father and the king of China.

One day al-Mahdî goes out to hunt. While pursuing a gazelle, he loses his way and after four days encounters a bedouin woman with two extremely beautiful daughters. Al-Mahdî falls in love and is allowed to marry the younger daughter, on condition that he herd the camels for eight years. In the meantime his father, Ahmad, departs in search of his son. On the way he sees a gazelle and pursues it for several days. Finally he reaches the bedouin tent where al-Mahdî is now living. He marries the second girl on the same condition, and thus father and son are unwittingly reunited. After some time they tell each other their stories and recognize each other. At night they secretly leave the bedouin women and travel to the Safat Islands.

While al-Mahdî has been away, the princess had pretended that he was ill, so now he can resume his royal task. After a while the two bedouin women, dressed as men, arrive in the city and tell their story to the king. Finally they are all reunited.

This story is contained only in the Wortley-Montague manuscript. It is followed by *The Story of the Lover Exposed by Way of a Special Perfume*. The story's initial situation is similar to the beginning of *The Tales of Nûr al-Dîn 'Alî and Badr al-Dîn Hasan*.

**References:**

Chauvin 5: 32, no. 15.

***'Ufayra the Suns, and Hudhayla the Moons, the Warrior Daughters of the Poet Find, 483 (Mardrus)***

This story is included in the narrative cycle *Windows on the Garden of History*.

The poet Find, chief of the Banû Zimmân, has two daughters. When the tribe is fighting against the Banû Taghlib, at a critical moment Find's daughters take off their clothes and sing a war song to support their tribesmen, who subsequently vanquish their enemies.

While this tale is found in Abu 'l-Faraj al-Isfahânî's (d. 967) *Kitâb al-Aghânî*, it does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Nicolas Perron's *Femmes arabes avant et depuis l'islamisme* (Paris/Algiers 1858).

**References:**

Chauvin 9: 83.

***Ugly Man and His Beautiful Wife, 315 The Tale of the (Burton from the Breslau edition)***

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier in an effort to ward off the king's wrath.

An Arab roaming the desert in quest of some stray camels is invited into the tent of a very ugly man who is married to a beautiful woman. When asked about this strange coincidence, the husband tells their story.

As a young man he was ordered by his father to look for a certain camel, and he arrived at the woman's camp. When at night he went to relieve himself, he was chased by the dogs and fell into a pit. The woman heard the noise and wanted to rescue him, but instead she fell into the pit herself. The next morning, the people of the tribe at first thought that the two had eloped together, but after four days they were found and saved. Since the young man did not have any evil intentions, the only solution to save their honor was to wed them.

The present anecdote is also contained in the *Kitâb al-Mahâsin wa-'l-addâd*, wrongly attributed to al-Jâhiz (d. 868), Ibn al-Sarrâj's (d. 1106)

Masâri‘ *al-‘ushshâq* (Paret 1927b: 35–36, no. 94) and Dâwûd al-Antâkî’s (d. 1599) *Tazyîn al-aswâq*. Jocular tales about an ugly man married to a beautiful woman are quite frequent in classical Arabic literature (see *Arabia ridens* 2: nos. 82, 295, 381). Usually, the anecdote’s point lies in explaining how the woman manages to put up with her husband without complaining. Often, this is done in a way demonstrating her trust in the working of fate, as when the woman wonders whether her husband constitutes her punishment (for some bad deed she might have done), while she is his reward (*Arabia ridens* 2: no. 605; see also Chauvin 5:174, no. 98; El-Shamy 1995: J 1548§).

**References:**

Chauvin 8: 109–110, no. 88.

***‘Umar ibn ‘Abd al-‘Azîz and the Poets, 265 The Caliph* (Burton from the Breslau edition)**

After his installment as the eighth Umayyad caliph, ‘Umar ibn ‘Abd al-‘Azîz, who was renowned for his piety, refused to grant an audience to some court poets. ‘Adî ibn Artâh tries to soften his heart, referring to the Prophet **Muhammad** and mentioning the poets ‘Umar ibn Abî Rabî‘a, Jamîl ibn Ma‘mar al-‘Udhri, Kuthayyir ‘Azza, al-Ahwas al-Ansârî, Tammâm ibn Ghâlib al-Farazdaq, al-Akhtal al-Taghlibî, and Jarîr ibn al-Khatafâ. Finally only Jarîr is admitted, since some of his poetry can be interpreted in a religious way.

This tale is contained only in the Breslau edition. It is also quoted in **Ibn Hijja al-Hamawî**’s (d. 1434) *Thamarât al-awrâq*, al-**Ibshîhî**’s (fifteenth century) *al-Mustatraf*, and al-**Itlîdî**’s (seventeenth century) *I‘lâm al-nâs* (no. 37).

**References:**

Chauvin 6: 140, no. 295; Gerhardt 1963: 348.

***‘Umar ibn al-Khattâb, 487 Tales of* (Mardrus)**

This chapter is part of the cycle *Windows on the Garden of History*.

The heading presents a collection of historical anecdotes about the righteousness and justice of Caliph ‘Umar al-Khattâb. The collection does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated it from Nicolas Perron’s *Femmes arabes avant et depuis l’islamisme* (Paris/Algiers 1858) and other sources.

**References:**

Chauvin 9: 83.

***‘Umar ibn al-Khattâb and the Young Badawî, 130 The Caliph* (Burton from the Calcutta II edition)**

One day, when ‘Umar ibn al-Khattâb is presiding over the court, a handsome young man is brought before him. He has been captured by two men,

who accuse him of having killed their father. The caliph questions them and asks the young man how he defends himself against the accusation. The young man proudly claims in eloquent language that he is an Arab and that his camel broke away; when it went into the garden, it was killed by the man with a stone. He then killed the man out of revenge. As the young man is sentenced to death, he requests three days' respite to arrange his affairs. Although he does not know him, he points at Abû Dharr al-Ghifârî to act as his warrantor (cf. Mot. P 315). When after three days the young man has not returned, they prepare to execute his warrantor instead. At the very last moment, the young man arrives. Everyone is so impressed by his loyalty that they pardon him.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in al-*Itfîdî*'s (seventeenth century) *I'lâm al-nâs* (no. 2). The story is embedded in a historical setting. ‘Umar ibn al-Khattâb (r. 634–644) is the second of the “orthodox” caliphs. Abû Dharr al-Ghifârî (d. 652) is a famous companion of the Prophet **Muhammad**. The main motif of the condemned man who returns is also elaborated in *Al-Nu‘mân and the Arab of the Banû Tayy*.

**References:**

Chauvin 5: 216, no. 125; Gerhardt 1963: 348.

*‘Umar ibn al-Nu‘mân and His Sons Sharrkân and Daw’ al-Makân, 39 Tale of King* (Burton from the Calcutta II edition)

Sometime before Caliph ‘Abd al-Malik ibn Marwân came to power, Baghdad was ruled by King ‘Umar ibn al-Nu‘mân. ‘Umar was a powerful and awe-inspiring despot, who also ruled over India, China, al-Hijâz, Yemen, Mesopotamia, Sudan, the Islands of the Ocean, and the rivers Sayhun, Jayhûn, Nile, and Euphrates. ‘Umar had 360 concubines, who were lodged in twelve palaces. His only son, Sharrkân, was a renowned hero.

One day one of the concubines—Sophia, who was given to ‘Umar as a gift from the king of Caesarea—bears a child. As the child is a girl, Sharrkân is happy because this implies that his rights as a son are not endangered. Without Sharrkân's knowing, the woman has, however, given birth to twins, and the second child is a boy. The son is called Daw’ al-Makân, and the daughter Nuzhat al-Zamân.

After some time, a delegation arrives from Afrîdûn, the king of the Byzantines and Constantinople, who is at war with the king of Caesarea. The reason for the strife is a precious piece of jewelry containing three gems as big as ostrich eggs, which had been sent to Afrîdûn. The ship used for this mission had been robbed by pirates, and the king of Caesarea had confiscated the jewelry. Now Afrîdûn calls for ‘Umar ibn al-Nu‘mân to help him against his foe. ‘Umar's vizier, Dandân, advises him to lend his support, and soon Sharrkân and Dandân depart with a military force.

Close to the border of the Byzantines, the army pitches camp in a wadi. Sharrkân wanders off and falls asleep on his horse. When he awakes, he finds

himself in a forest. He sees a meadow with a stream and a fortified Christian monastery. On the riverbank an old woman, ten girls, and one young woman are wrestling. The young woman wrestles with the old woman and beats her ignominiously, and the old woman, who is called Dhât al-Dawâhî (Mistress of Misfortune), leaves the company. Then the young woman notices the presence of Sharrkân and challenges him to wrestle (AT 519: *The Strong Woman as Bride*; EM 6: 745–753). If he wins the girls will be his booty, and if he loses he will be under her command. Sharrkân, who is a powerful hero, consents, but he is confounded by her beauty and is beaten three times. Then the young woman invites him to be her guest, and he is led to the monastery and entertained by musicians. In between the meals, Sharrkân is tested by the young woman, who asks him to recite verses and play chess against her. Again, perplexed by her beauty, he is beaten every time.

The next morning Byzantine troops enter the monastery unexpectedly in order to capture Sharrkân. It appears that Dhât al-Dawâhî has warned the young woman's father, King Hardûb of Caesarea, that Sharrkân is in the monastery. The young woman reprimands the officer, declaring that they have no right to enter the monastery without her permission and that Sharrkân is her guest. After a fierce fight, the intruders are defeated.

The young woman now reveals her identity to Sharrkân. She is Abrîza, King Hardûb's daughter. She informs him that Afrîdûn's request for help was a ruse to lure him to the land of the Byzantines in order to capture him. Furthermore, Sophia, 'Umar ibn al-Nu'mân's concubine, is Afrîdûn's daughter. She had been kidnapped by pirates who had brought her to King Hardûb; Hardûb, without knowing who she was, had then given her as a present to 'Umar ibn al-Nu'mân. Now Afrîdûn intends to retrieve his daughter by capturing Sharrkân. Abrîza assures Sharrkân that she is prepared to follow him to Baghdad.

Sharrkân, Dandân, and the Muslim army return to Baghdad, followed by Abrîza and her Amazon troops. She gives the jewelry with the three gems to 'Umar ibn al-Nu'mân, who in turn gives a gem to each of his three children. Sharrkân, who is infuriated that Daw' al-Makân's birth was hidden from him, hands the gem over to Abrîza.

King 'Umar ibn al-Nu'mân is captivated by Abrîza's beauty and falls in love with her. She refuses to comply with his advances, however, and when Sharrkân is away on a journey, 'Umar drugs her with henbane and rapes her. Outraged by this shameless act and now pregnant, Abrîza decides to leave Baghdad. Together with a handmaid and a slave, she sneaks out of the palace. As they travel through the desert, her child is born. The male slave who is in her company covets her, and when she refuses to submit herself he slays her. At this point, King Hardûb arrives on the scene with an army, only to find Abrîza dead and her son in the arms of her servant.

In the meantime Sharrkân is appointed governor of Damascus. Daw' al-Makân grows up and one day witnesses the departure of the pilgrimage caravan to Mecca. He asks his father permission to go on pilgrimage, but his father refuses. Thereupon Daw' al-Makân and his sister Nuzhat al-Zamân secretly join the caravan. When they have visited the holy places, they

continue their journey to Jerusalem, where Daw’ al-Makân falls seriously ill. They run out of money, and Nuzhat al-Zamân leaves their living quarters in search of work as a servant. She is abducted by a malicious bedouin, who takes her to Baghdad and offers her for sale as a slave. She is bought by a merchant who wants to sell her to the governor in exchange for letters recommending him to King ‘Umar ibn al-Nu‘mân. Nuzhat al-Zamân gives him a letter written by herself, without revealing her true identity. Sharrkân, who is not aware that she is his sister, buys her, manumits her, and marries her (Mot. T 415).

In an intermezzo inserted into the story, Nuzhat al-Zamân is given the opportunity to show her education and learning in the presence of the court and several scholars. The contest is comparable to the interrogation of the slave-girl in *Tawaddud*. Nuzhat al-Zamân first talks about the art of government and the duties of kings, quoting anecdotes about the Persian kings and the caliphs. Then she continues with information on good breeding and manners, giving examples of the caliphs. Finally, she tells about the deeds of holy men, particularly well-known Sufis and pious caliphs.

On her wedding night, Nuzhat al-Zamân becomes pregnant. When the girl Qudiya fa-kân is born, she hangs her gem around her daughter’s neck. Sharrkân recognizes the gem and finds out that his wife is his sister. Full of remorse, they decide to pretend that Sharrkân’s chamberlain is the child’s father. Nuzhat al-Zamân is given to him in marriage, and together they travel to Baghdad.

Meanwhile, the sick Daw’ al-Makân roams through Jerusalem in search of his sister. When he is on the verge of death, he is thrown on the garbage heap of a public bath, where he is found by the stoker. The stoker nurses him and, after he has recovered, accompanies him to Damascus. There they see a caravan bound for Baghdad and join it. The caravan turns out to be the same one that is bringing Nuzhat al-Zamân and her husband to Baghdad, and on the way the brother and sister are reunited.

When they reach Baghdad they are met by a delegation of horsemen, who bring them the news that ‘Umar ibn al-Nu‘mân has died. His death was caused by the wicked Dhât al-Dawâhî, King Hardûb’s mother, and Abrîza’s grandmother, who, after hearing of Abrîza’s death, had sworn to revenge her. She had six beautiful girls educated in Muslim theology and sciences and had then disguised herself as a pious woman. Thus she had managed to penetrate into ‘Umar ibn al-Nu‘mân’s palace and elicit his sympathy. The girls had shown their learning and wisdom by lecturing about the duties of *qâdîs* and rulers, telling anecdotes of devotees and mystics, and reciting proverbs by the philosopher Luqmân. When the king was under her spell, she had poisoned him and had then escaped together with Sophia.

Daw’ al-Makân is hailed as the new sultan. He immediately requests his brother Sharrkân to come to Baghdad with an army to wage war against the Byzantines in order to avenge his father’s death. In the meantime he marries a concubine who immediately becomes pregnant. Sharrkân, Daw’ al-Makân, and the vizier Dandân, together with the generals of the Dailamites and Turks—named Rustam and Bahrâm—set out for war against the Byzantines,

while the Byzantine kings Hardûb and Afrîdûn assemble a large force of Christian warriors from all over Europe.

The first battle between the two armies is fought on Byzantine territory. The Muslims are victorious. Dhât al-Dawâhî then conceives a ruse to trap the Muslim leaders. She disguises herself as a holy man (Mot. K 1837) and lets herself be led into the Muslim camp. There she tells Daw' al-Makân about a monastery in which a treasure has been deposited by a Christian knight. Daw' al-Makân, Sharrkân, and Dandân follow Dhât al-Dawâhî to the monastery together with a hundred soldiers, while the rest of the army proceeds in the direction of Constantinople. In the vicinity of the monastery, the company is attacked by the Byzantines, and they have to seek refuge in a cave. Dhât al-Dawâhî, still disguised as a holy man, claims to be able to lead them through the enemy ranks without being seen, but when Daw' al-Makân and Dandân follow her they are captured. Sharrkân is smoked out of the cave and captured as well. However, while the enemies are intoxicated with wine, celebrating their triumph, they manage to break their fetters and flee. They arrive just in time to relieve the army besieging Constantinople.

When the Muslim army is once again complete, several duels between the champions of both sides are held. Sharrkân is wounded by Afrîdûn, and Hardûb is slain by Daw' al-Makân. Enraged by the death of her son, Dhât al-Dawâhî kills Sharrkân with a poisoned knife and flees to Constantinople. Overcome by despair, Daw' al-Makân seeks comfort in the stories about kings and lovers, and Dandân tells him the *Tale of Tâj al-Mulûk and Dunyâ*.

The Muslims maintain their siege of Constantinople for four years, without being able to conquer the city. Then Daw' al-Makân and Dandân decide to return to Baghdad to replenish their forces for a future expedition. In Baghdad, Daw' al-Makân appoints the stoker who has saved his life in Jerusalem as governor of Damascus, rewarding him for his kindness. In the meantime Daw' al-Makân's wife has given birth to a son, called Kân mâkân. He grows up together with Nuzhat al-Zamân's daughter Qudiya Fa-kân. Daw' al-Makân decides to appoint Kân mâkân as his successor during his lifetime, with the chamberlain as his guardian. After his death the chamberlain appropriates the sultanate, calling himself King Sâsân, and he thrusts Kân mâkân aside. Moreover, he has Kân mâkân removed from the palace, since Kân mâkân openly declared his love for Qudiya Fa-kân. In despair Kân mâkân leaves Baghdad and starts wandering through the desert, where he meets the bedouin Sabbâh, who becomes his friend. While on their way back to Baghdad, they meet a stranger on a beautiful horse. The stranger, who is on the verge of death, tells them that the horse belonged to the king of Constantinople and was taken by Dhât al-Dawâhî on a mission to Baghdad, to conclude a peace treaty with King Sâsân. Then the horse was stolen by the highwayman Kahrdâsh and subsequently stolen by the stranger himself. When the stranger dies, he gives the horse to Kân mâkân. After a short stay in Baghdad, where the situation has not become more favorable, Kân mâkân returns to the desert, where he vanquishes Kahrdâsh and confiscates his booty.

In the meantime, the vizier Dandân has rebelled against King Sâsân. He has left Baghdad to gather a large army in India, the land of the Berber, and

the land of the blacks. Kânmaakân returns to Baghdad and now openly challenges the king. One night he is visited by his old nurse, who tries to lull him asleep by telling him an amusing story (*Tale of the Hashish Eater*), after which she attempts to kill the sleeping Kânmaakân. She is caught by Nuzhat al-Zamân, however, who enters the room just in time. Kânmaakân's party now leaves Baghdad and joins forces with Dandân.

While they are on an expedition against the Byzantines, Daw' al-Makân and Nuzhat al-Zamân are captured by the Byzantine king Rûmzân. When the king is about to have them beheaded, his old nurse enters and reveals that Rûmzân is actually Nuzhat al-Zamân's brother. She tells him the story of his mother, Abrîza, who had been impregnated by 'Umar ibn al-Nu'mân, and her death in the desert. To prove the story, the gems of the jewelry are produced. Together, Kânmaakân and Rûmzân march against Baghdad and act as sultans of the empire in turn.

One day a merchant comes to complain about some Arabs and Kurds who had robbed his caravan. The culprits are captured, and it turns out that the merchant is the same man who bought Nuzhat al-Zamân from the wicked bedouin and sold her to Sharrkân. One of the robbers is the very same bedouin, who confesses his crime and tells a story (*Tale of Hammâd the Badawî*). He is then killed by Nuzhat al-Zamân. Moreover, the slave who had murdered Abrîza is killed by Rûmzân. The third villain is the camel driver who had thrown Daw' al-Makân on the garbage heap in Jerusalem. He is killed by Kânmaakân. Finally, they conceive a ruse to lure Dhât al-Dawâhî to Baghdad. They put on Frankish clothes to meet her, and she is subsequently killed.

The romance of 'Umar ibn al-Nu'mân is contained, albeit in fragments, in the oldest preserved manuscript of the *Arabian Nights*, and it is quite likely that it formed part of a recension of the *Arabian Nights* around the year 1500 (Grotzfeld and Grotzfeld 1984: 41, 87–88). It is included in an Egyptian manuscript dating from the end of the seventeenth century or the beginning of the eighteenth century, the so-called Maillet manuscript. Moreover, the romance has also survived in several separate manuscripts, dating from the fifteenth century onward. It is contained in the early printed editions, except Breslau. While it is not known exactly in what period the story originated, historical and topographical references indicate that the preserved versions of the romance probably date back to the middle of the thirteenth century. Paret (1927a) has studied various manuscripts of the story that are preserved in Tübingen, Berlin, Gotha (bought by Seetzen in 1809), and Paris (a copy prepared by Sabbâgh). The Tübingen manuscript, which belonged to the library of an Aleppine scholar who lived at the end of the eighteenth century, is divided into nights (283–464, 475, 529–541) and contains the inserted stories of *Tâj al-Mulûk*, *'Azîz and 'Azîza*, *Ghânîm ibn Ayyûb*, the *Hashish Eater*, and *The Sleeper and the Waker*. Paret discusses some historical references in this manuscript (e.g., the figure of Afrîdûn is here called Luwî and can be identified as Leo, the pope who defended Constantinople against the Muslim siege in 716/717). Paret suggests a parallel between the episode of Abrîza and her black slave and the romance of Dhât al-Himma. The Tübingen manuscript probably dates from the fifteenth or the beginning of the six-

teenth century; as Paret suggests, it may be one of the parts missing from the manuscript that was used for Galland's translation.

The romance of 'Umar ibn al-Nu'mân is first of all a family saga set against the backdrop of the continuous struggle between the Muslims, the Byzantines, and the Crusaders. In Ferial Ghazoul's structural interpretation (1996: 47–54), the romance treats the undoing of an original transgression that has caused a disruption in the political equilibrium while drawing 'Umar ibn al-Nu'mân's dynasty into a war against the Christians. In the end it is family ties, and not military sieges, that bring victory, uniting the two empires and restoring harmony within the dynasty. Thus, according to Wen-Chin Ouyang (2000), the story is not only a romance of chivalry, combined with a love romance, but also the epic of an emerging nation, linking a family and a society with an expanding territory.

The romance of 'Umar ibn al-Nu'mân belongs to the large corpus of Arabic *sîras*, or *gestes*, that were originally conceived in oral tradition in the Mamluk period (see **Romances of Chivalry**). These *sîras* are as a rule focused on a single hero and his adventures and struggles—most often either against the Christians or the (Persian) Magians. Some of the related texts are quite extensive. Popular examples of these *sîras* include the romances of 'Antar, *Sayf ibn Dhî Yazan*, Abû Zayd al-Hilâlî, and al-Amîra Dhât al-Himma (Dalhama). Particularly the latter has sometimes been compared to the romance of 'Umar ibn al-Nu'mân. In the *Arabian Nights*, the *History of Gharîb and 'Ajîb* is another example of a *sîra*, but Egyptian stories such as '*Alî Nûr al-Dîn and Maryam the Girdle-girl* and '*Alî Shâr and Zumurrud* also contain elements of the genre.

The corpus of Arabic romances shows significant similarities with the European romances and chansons de geste of the Middle Ages, such as the romance of Zifar, the cycle of Amadis de Gaula, and the cycle of tales focusing on Charlemagne. These works, too, tell about the adventures of knights who wage war against the opposite camp, while at the same time indulging in love affairs and intrigues. It is remarkable that both corpuses originated in more or less the same period and that they have many features in common. Although it is tempting to presume a direct link, it has never been proved that the European texts were derived from Arabic sources, or vice versa. The only direct relationship that is plausible is that between the romance of 'Umar ibn al-Nu'mân and the Greek epic song *Digenis Akrites* (see **Byzantines**), which probably dates from the tenth or twelfth century. The two romances have many episodes in common, including the episode of the rape and the *Tale of Hammâd the Badawî*. The character of Sharrkân appears to be related to the Greek hero Charzanis. It has therefore been suggested that Byzantine romances were somehow influenced by Arabic models, or that at least an exchange of narrative material occurred in the border areas of the Muslim and Byzantine empires.

**References:**

Chauvin 6: 112–124, no. 277; Abel 1939: 128–133; Christides 1962; Elisséeff 1949: 42; Galtier 1912: 141–142; Gerhardt 1963: 392–394; Goossens 1932; Goossens

1934; Grégoire 1932; Grégoire and Goossens 1934: 217, 221–226; Grunebaum 1942: 279; Hijâjî 1994; Horovitz 1927b: 50; Jabbour 1997; el-Janah 1994; Kruk 1993a; Kruk 1993b: 214–216; Lasater 1974: 115–116; Mallâh 1977: 134–136; Mallâh 1981: 20–23, 55–56, 69–72; Mursî 1994: 225–235; Østrup 1925: 36–38; Ott 2003: 112–121; Qalamâwî 1976: 58–61, 62, 122–123, 271–277, 289–291, 312–314; Tauer 1960: 17–18; Weber 1997: 254–256.

### *Unending Treasure, 457 The Tale of the (Mardrus)*

**Hârûn al-Rashîd** believes that he is the most generous man on earth. In order to cure him of his haughtiness, his vizier, Ja'far the **Barmakid**, tells him about a man who is still more generous than the caliph, named Abu 'l-Qâsim in Basra. Hârûn first has Ja'far imprisoned for his arrogant remark, then dresses himself as a merchant (Mot. K 1812.17) and travels to Basra. He is received by Abu 'l-Qâsim, who shows him his wealth but does not offer anything to the caliph. When the caliph returns to his lodgings, however, he is presented with an automaton spreading frankincense, a cup that miraculously refills, and a beautiful slave-girl. The caliph returns to express his admiration, and Abu 'l-Qâsim tells him his story:

Abu 'l-Qâsim is the son of a jeweler in Cairo. He left Basra to escape from the sultan's injustice. After his father's death Abu 'l-Qâsim squandered his inheritance (Mot. W 131.1), went on pilgrimage, and ended up in Cairo. There he saw a beautiful woman and fell in love with her. She invited him to join her at night and revealed to him that she was the sultan's favorite concubine, Labîba. The couple were caught in bed by the eunuchs and as a punishment were thrown into the river Nile to be drowned. Supposing his beloved to be drowned, Abu 'l-Qâsim survived and traveled to Baghdad. There he was adopted by an old man from Basra who at his death left him a vast treasure.

Hârûn is shown the treasure in an underground cave. Despite his wealth Abu 'l-Qâsim still bemoans the loss of his beloved. When he partakes in Hârûn's audience in the palace, he recognizes one of the singers as Labîba and is reunited with her.

This tale does not feature in the Arabic manuscripts of the *Arabian Nights* and has been introduced by Mardrus from the *Mille et un Jours* (see *Thousand and One Days*).

#### References:

Chauvin 5: 8–10, no. 5.

### *Unjust Banker, 426 The Story of the (Habicht)*

This story is part of *The Story of the Woman Who Had Two Husbands*. It is told by the pickpocket as an example of someone who refuses to return what has been entrusted to him.

A merchant in India leaves on a journey and deposits an amount of money with his neighbor, the ostensibly pious 'Abdallâh. When he returns six months later, 'Abdallâh denies ever having received any money. The merchant complains to the *qâdî*, who promises to retrieve the money. Subse-

quently the *qâdî* visits 'Abdallâh in order to invite him to become his successor. 'Abdallâh does not see through the *qâdî*'s ruse and quickly returns the money. As his misbehavior has now become obvious, he is punished with a beating.

Habicht's text follows the enlarged Gauttier edition (1822–1823) of Galland's adaptation, which in turn may ultimately derive from an Arabic or Persian manuscript owned by Langlès. The story corresponds to a specific subtype of the international tale-type AT 1617: *Unjust Banker Deceived into Delivering Deposits* (see EM 8: 376, 1.1.3), which is represented in Arabic literature beginning in the eleventh century. In Arabic literature, such as al-Âbî's (d. 1030) *Nathr al-durr* or Ibn al-Jawzî's (d. 1201) *Akhbâr al-Adhkiyâ'*, the anecdote is usually related to the famous judge and founder of one of the juridical schools, Abû Hanîfa (d. 767).

**References:**

Chauvin 5: 252, no. 149; 9: 24, 13 (note); Perles 1873: 69–70.

***Unjust King and the Pilgrim Prince, 242 The*  
(Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by the story of *Jalî'âd and Shimâs*. It is told by the fourth vizier to praise the king.

The pious son of a tyrannical king in Mauritania after some wanderings returns to the capital of his father's empire. When the guards search him and confiscate one of his garments, the prince complains to the king. The king has him imprisoned; he prays, and the prison bursts into flame. The prince is saved by the jailer.

**References:**

Chauvin 2: 219–220, no. 152.7; 6: 10, no. 184.7; Gerhardt 1963: 351–354.

***Unjust King and the Tither, 296 The Tale of the*  
(Burton from the Breslau edition)**

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to ward off the king's wrath.

An unjust king asks a deceitful tax collector about his practices. The tax collector tells him that he knows how to oppress the people without ruining the country. After hearing about his clever tricks, the king puts him in charge of his empire. One day the tax collector meets an old woodcutter who outsmarts him with clever answers and tells him *The Story of David and Solomon*. Presently they meet other woodcutters who find clever ways to avoid paying their taxes. In the end the tax collector repents of his ways and reforms.

**References:**

Chauvin 8: 98–99, no. 70.

***Uns al-Wujûd and the Vizier's Daughter al-Ward fi 'l-Akmâm, 104* (Burton from the Calcutta II edition)**

A certain king's vizier has a beautiful daughter named al-Ward fi 'l-Akmâm. One day she watches the young men play polo and falls in love with one of them, whose name is Uns al-Wujûd. She throws an apple to him as a token of her affection, whereupon he falls passionately in love with her as well. Al-Ward fi 'l-Akmâm attempts to contact her lover through a letter, to be handed over by a servant, but the servant loses the letter and the secret is discovered. To protect his honor, the vizier decides to banish his daughter to a castle on a faraway island, the Mountain of the Bereaved Mother, in the Sea of Treasures. To inform her lover of her forced departure, she writes a poem on the door of her house. When Uns al-Wujûd sees the verses, he clothes himself as a dervish and starts wandering in search of her.

In the desert Uns al-Wujûd is helped by a lion and a hermit, who show him the way to the Sea of Treasures. He builds himself a raft and sails away, being cast on the Mountain of the Bereaved Mother by the raging waves. He pretends to be a merchant whose ship has been wrecked, and he is allowed to stay on the island. In the meantime, al-Ward fi 'l-Akmâm has managed to escape from her luxurious prison and has left the island in a fisherman's boat. The boat is caught in a violent storm and is thrown ashore near the city of a certain King Dirbâs. When he has heard al-Ward fi 'l-Akmâm's story, he writes a letter to ask for Uns al-Wujûd. The vizier orders a search for him, and the vizier of King Dirbâs sails to the Mountain of the Bereaved Mother to look for him there. He takes Uns al-Wujûd—still in disguise—with him, without knowing who he is. Finally, Uns al-Wujûd reveals his true identity. He is reunited with al-Ward fi 'l-Akmâm and the marriage takes place.

This tale is contained in the Egyptian manuscripts and others, besides the early printed editions. Mia Gerhardt (1963: 137–145) categorizes this tale as an Egyptian love story, comparable to the pattern of the Byzantine novel. She criticizes it as a prim, naive, and pale story. The motif of an exchange of letters between the prince and the vizier's daughter also occurs in the final episodes of the romance of *Sayf al-Tijân*.

**References:**

Chauvin 6: 127–129, no. 282; Gray 1904: 42–43; Grossmann 1960; Grunebaum 1942: 282; Slymovics 1994; Slymovics 2002; Weber 1984: 66–67.

***'Utba and Rayyâ, 211* (Burton from the Calcutta II edition)**

'Abdallâh ibn Ma'amar al-Qaysî once went on the pilgrimage. At the end of the pilgrimage he returned to the tomb of the Prophet **Muhammad**, where he heard someone sing. It was a young man who told him about a girl he had fallen in love with, but whom he had never seen again.

'Abdallâh and the young man, 'Utba, go to the mosque and meet a group of young women who tell them that the person in question is named Rayyâ and that she has left the city together with her father. 'Abdallâh helps the



The Ensorcelled Prince: The Kingdom of the Black Islands, by René Bull (London: Constable, 1912)

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young man to find her and ask for her in marriage. Her father is reluctant to agree and asks for a high bride-price. With the help of 'Abdallâh, 'Utba is able to accumulate the money and receives his bride. On the way back to his home, they are attacked and 'Utba is fatally wounded. Seeing her lover die, Rayyâ too dies of grief. The two lovers are buried in the same grave (Mot. T 86). Later a tree grows on the grave (cf. Mot. E 631.0.1).

This story is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also contained in **Ibn Hijja al-Hamawî's** (d. 1434) *Thamarât al-awrâq*, **Dâwûd al-Antâkî's** (d. 1599) *Tazyîn al-aswâq*, and al-**Itlîdî's** (seventeenth century) *I'lâm al-nâs* (no. 20).

### References:

Chauvin 5: 115, no. 49.

## *Vengeance of King Hujr, 485 The (Mardrus)*

This story is included in the narrative cycle *Windows on the Garden of History*.

The wife of King Hujr is kidnapped by a hostile tribe. He has the camp of their leader, Ziyâd, spied upon, and the spies overhear a conversation between Ziyâd and Hujr's wife that is insulting for Hujr. Moreover, the wife makes love to the enemy chief. Hujr then attacks the camp and takes revenge.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from Nicolas Perron's *Femmes arabes avant et depuis l'islamisme* (Paris/Algiers 1858).

### References:

Chauvin 9: 83.

## *Vizier Wrongfully Gaoled, 391 The Righteous* (Burton from the Wortley-Montague manuscript)

The king of India has a righteous vizier who is hated, however, by the notables of the realm. They malign him in the presence of the sultan and induce the sultan to send him to solve some conflict in one of the provinces. The vizier succeeds in his difficult mission. Later the king, on the instigation of the notables, throws him into the dungeon. When after seven years the king walks through town in the guise of a dervish, he notices a celebration in the vizier's house. He asks the reason for the celebration and is told that the vizier will be released that night. Amazed, the king, who is still disguised as a dervish, enters the prison and interrogates the vizier. It appears that it was the vizier who sent them the news of his release, since he had observed a good omen.

The vizier tells him how seven years before he had lost a valuable cup on a boat tour, and when asked to mark the spot where he lost it, threw in a precious ring, both of which were then recovered. At that point in his life he

had thought himself to be the luckiest person in the world, only to return home and suddenly be imprisoned. Now, after seven years, he had asked the jailer to fetch some meat for him. When he had prepared the meat, a mouse had run right across it, thereby rendering it impure and unfit for consumption. The vizier had taken this event as a good omen, as things could not possibly get any worse.

The sultan, after hearing his story, has him released from prison and once again commits to him the management of his affairs.

This tale is contained only in the Wortley-Montague manuscript. The inserted tale of the vizier is told as two separate incidents by Yahyâ ibn Khâlîd the **Barmakid** in al-**Itfîdî**'s (seventeenth century) *I'lâm al-nâs* (nos. 93–94).

**References:**

Chauvin 7: 132–133, no. 401.

***Vizier of al-Yaman and His Young Brother, 108 The***  
**(Burton from the Calcutta II edition)**

The vizier of Yemen has a younger brother whom he guards jealously. He hires an old man as his teacher, but the teacher falls in love with the boy. He agrees with the boy to climb over the wall when his brother is asleep in order to spend a night of pleasures. The vizier surprises the two together, but after the sheikh has recited a poem he is pardoned.

This story is contained in the Egyptian manuscripts and some of the early printed editions. It is also contained in **Ibn Hijja al-Hamawî**'s (d. 1434) *Thamarât al-awrâq*, al-**Nawâjî**'s (d. 1455) *Halbat al-kumayt*, and **Dâwûd al-Antâkî**'s (d. 1599) *Tazyîn al-aswâq*.

**References:**

Chauvin 5: 107–108, no. 38; Gerhardt 1963: 125–130.

***Vizier's Clever Daughter, 496 The History of the***  
**(Wortley-Montague)**

This story is included in the continuation of *Uns al-Wujûd and al-Ward fi 'l-Akmâm* in the Wortley-Montague manuscript. It is told by Uns al-Wujûd to al-Ward fi 'l-Akmâm.

A king has a handsome son, and his vizier has a beautiful daughter. When the vizier's daughter sees the prince, she falls in love with him without his knowing. The sultan has the habit of watching the stars over the roof of the palace, and one night he sees two stars moving together. He composes a few verses and asks the vizier to complement his verses with two suitable verses of his own. If he fails, he is to be executed. The vizier, who is desperate, tells his daughter about his ordeal. The vizier's daughter, however, rejoices and asks her father's permission to compose the two verses for the king. She does so to the king's satisfaction and in compensation is linked in marriage to the prince.

This tale is contained only in the Wortley-Montague manuscript.

***Vizier's Son and the Hammâm-keeper's Wife, 192***  
***The (Burton from the Calcutta II edition)***

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the fourth vizier to the king to prove that women are not faithful.

The keeper of a bathhouse receives the vizier's son and notices that the young man's penis is as small as a hazelnut. When the young man gives him a dinar to fetch him a woman, the bath keeper, eager to keep the money for himself and not afraid of the young man's sexual performance, calls his wife to fulfill the young man's wishes. When aroused, however, the young man's erect member is as large as a mule's, and behind the locked door the wife and the young man enjoy the delights of sexual love extensively. The bath keeper, who hears his wife groan with pleasure, throws himself from the roof of the bathhouse in despair.

**References:**

Chauvin 8: 44, no. 12; Basset 1903b: 66; Chebel 1996: 57–58.

***Wardân the Butcher, His Adventure with the Lady and the Bear, 101*** (Burton from the Calcutta II edition)

During the caliphate of al-Hâkim bi-Amr Allâh, a butcher named Wardân lived in Cairo. One day a woman comes to his shop to buy a piece of meat. The next day she comes again, and this goes on for a time. At last, Wardân cannot contain his curiosity any longer and follows her secretly. She goes to a mountain, opens a brass trap door, and descends a flight of steps. After passing through a corridor she enters into a hall, while the butcher is spying on her through a window. The woman prepares part of the meat for herself and feeds the rest to a big bear. Then the bear has sexual intercourse with her ten times. The butcher, unable to stand the sight, walks in and kills the bear. He then cuts the woman's throat and takes her jewels. On the way back he meets the caliph, who tells him that he has opened an enchanted treasure that was predestined to become his. Now the butcher returns to the cave to fetch the whole treasure.

This story is contained in the Egyptian manuscripts and the early printed editions, except Breslau. According to André Miquel (1994a: 54–61, 99–123), the origin of this story should be dated between the eleventh and fifteenth centuries. The bear serves the double function of both guardian of treasure and substitute for a human man. Claude Bremond (1994b) relates the story to similar tales in al-Tanûkhî's (d. 994) *Nishwâr al-muhâdara* and Ibn al-Dawâdârî's (fourteenth century) *Kanz al-durar*, both constructed around the motifs of a hero, a treasure, and an anomalous sexual relationship. He also refers to the *Arabian Nights* story *The King's Daughter and the Ape*, which in the Bûlâq edition immediately follows this tale. In general terms, and disregarding the details of sexual transgression, such stories illustrate the enactment of a predestined fate, correcting an abnormality caused either by magic or by a sexual obsession.

References:

Chauvin 5: 177–178, no. 101; Najjâr 1994: 257; Yûnis 1998: 89–95.

***Warlock and the Young Cook of Baghdad, 412 The Tale of the (Burton from the Chavis manuscript)***

A magician arrives in Baghdad and passes by a cook's shop. He notices the cook's pale complexion and learns that this is the result of lovesickness. The cook tells him that Caliph al-Mu'tadid has a daughter who rejects all her suitors. Every Friday, when all merchants have gone to the mosque, she passes through the bazaar to go to the bathhouse. On one of these Fridays the cook stays in his shop, and when he catches sight of her he immediately falls in love.

The magician tells him to bring him all the kinds of objects he needs for an incantation. He makes a *jinnî* appear, who is then instructed to bring the princess to the cook's bedroom every night (Mot. K 1336). The cook and the princess spend some happy nights together, but then the princess becomes pregnant, and she tells her story to her father. By putting a sack of millet on her bed and then following the trail of the millet, the cook's house is discovered. When the caliph makes his way to the house, the magician pours some water from the roof, and suddenly the house is surrounded by water. The cook tells the caliph to return to the palace and wait for him.

When the cook and the magician appear before the caliph, the caliph wants to have the cook executed, but each time they try to do so they cut off somebody else's head. Finally the caliph understands that he cannot fight this magic, and he agrees to marry his daughter to the cook.

Now the magician makes some fighting lions appear and changes a cauldron with water into a sea. The vizier is transformed into a mermaid swimming in this sea. He is caught by a fisherman, marries a young man, and gives birth to seven children. As he jumps into the water again, he surfaces in the cauldron and finds the magician, the cook, and the caliph waiting for him.

After the vizier has told his story, the caliph dives into the water and ends up in Oman. He is employed as a cook's servant. After some time he becomes a broker and tries to sell a precious stone. Meanwhile the jewel's owner disappears, and the jewel is changed miraculously. The broker is arrested and brought to the gallows. Just as he is about to be executed, he emerges from the cauldron. They all laugh at his story, and the marriage between the cook and the caliph's daughter is concluded.

*The Tale of the Warlock and the Young Cook of Baghdad* is known only from the Chavis manuscript and related sources. The extravagant manner in which al-Mu'tadid's daughter visits the bathhouse is reminiscent of similar episodes in the stories of *Qamar al-zamân and the Jeweler's Wife* and *Hasan, The King of Egypt*. The latter tale also contains the story's general outline, corresponding to the international tale-type AT 562: *The Spirit in the Blue Light* (EM 5: 928–933) in that the man has his beloved brought to him with the aid of spirit. While early versions of this tale in the European literatures date from the sixteenth century, it became particularly popular

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through the version in Danish author Hans Christian Andersen's fairy tale *Fyrtøiet* (The Lighter; 1835). In the present version, both the magician's appearance and his help are not motivated at all except by the fact that the cook presumably deserves his help. In a similar vein, the further magic ingredients appear as popular embellishments without a coherent structure. The vizier's adventure reminds one of the story of *The Enchanted Spring*, which also recounts a similar change of sex. The general situation of that tale corresponds to AT 681: *King in the Bath; Years of Experience in a Moment*/ATU 681: *Relativity of Time* (EM 11: 532–537). A similar way of inducing imaginary adventures is mentioned in the first part of the *Story of Shaykh Shahâb al-Dîn* and in the concluding narrative in the *Story of Solomon and the Queen of Sheba*, as well as in the Weil translation and in *The Two Lives of Sultan Mahmûd* in the Mardrus translation. *The Story of Hasan, the King of Egypt* in the Reinhardt manuscript contains a similar sequence of the princess's magic abduction and the king's magic adventure.

##### References:

Chauvin 7: 100–102, no. 376; Huet 1918: 21–25; Nöldeke 1891.

#### *Water-carrier and the Goldsmith's Wife, 122 The* (Burton from the Calcutta II edition)

A water carrier in Bukhârâ brings water to a goldsmith who has a very beautiful wife. One day he strokes her hand. As the goldsmith returns home, his wife asks him what kind of reprehensible act he had done that day in the bazaar. The man confesses that he has pressed the hand of a beautiful lady who bought a bracelet. When the next day the water carrier asks her forgiveness, the goldsmith's wife tells him that it was not his fault but her husband's.

This tale is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in the *mirror for princes*, *al-Tibr al-masbûk*, attributed to al-Ghazzâlî (d. 1111).

##### References:

Chauvin 6: 192, no. 361; Walther 1982: 79.

#### *Water-fowl and the Tortoise, 46 Tale of the* (Burton from the Calcutta II edition)

A bird alights on the shore of the river and sees a dead man's body. As the vultures approach, the bird flies away. A tortoise asks him why he has left his home, and he explains the reason. Bird and tortoise exchange their views about the vicissitudes of life and the merits of patience and endurance. Finally the bird returns to his home, since "the sage cannot endure separation from his native place." He lives happily until he is killed by a falcon because he forgot to chant the formula of praise.

##### References:

Chauvin 2: 226–227, no. 154.5; 6: 10, no. 184.5; Gerhardt 1963: 353; Ghazoul 1996: 60–61; Osigus 2000: 42.

**Weaver Who Became a Leach by Order of His Wife,  
308 The Tale of the (Burton from the Breslau  
edition)**

This story forms part of the narrative cycle enframed by the story of *King Shâh Bakht and His Vizier al-Rahwân*. It is told by the vizier to ward off his execution.

A weaver in the land of Fârs is married to a woman of a nobler rank, and the marriage contract stipulates that she has authority over him. One day she urges him to become a physician to earn more money. He obeys and starts roaming through the country with medicines. In the land of Rûm he inadvertently enters the city of the great physician Galen to practice his trade. Galen observes his methods and interrogates him. Even though he cleverly diagnoses a person's malady, he prescribes the wrong treatment. Galen gives him money to divorce his wife and insists that he take up his former trade.

The episode concerning the fake doctor's diagnosis corresponds to AT 1641 A: *Sham Physician Pretends to Diagnose Entirely from Urinalysis*. The story itself reads like an unfinished version of the international tale-type AT 1641: *Doctor Know-All* (EM 3: 734–742), as both the tale-type and the present tale start out with a poor man's wife urging him to practice as a fake doctor (or wise man). While the poor man in the tale-type makes his fortune by a series of lucky incidents, in the present version he is advised by Galen, who in Arab tradition serves as the prototypical physician. Another, abbreviated version of AT 1641 is quoted in *The Story of the Soothsayer and His Apprentice*, which is inserted into *The Story of Shaykh Nakkît* in the Wortley-Montague manuscript.

**References:**

Chauvin 8: 105–106, no. 81; Clouston in Burton 12: 341–343.

***What Befell the Fowlet with the Fowler, 414 History  
of (Burton from the Chavis manuscript)***

A fowler in Baghdad sets out to catch birds. He puts up the trap, but the bird at first refuses to approach it. After a long conversation with the trap, the bird is deceived by the trap's arguments, pecks at the bait, and is caught.

When the fowler is about to kill him, the bird promises to teach him three pieces of wisdom if he spares his life; moreover, he will show him a treasure and point out to him a pair of falcons. The bird tells him the pieces of wisdom while still caught: do not bemoan the past (Mot. J 21.12); do not rejoice about the future too soon; do not believe anything except what you have seen yourself (Mot. J 21.13). Thereupon the fowler sets the bird free. As the bird now laughs at him, the fowler asks for his further instructions. The bird goes on to reproach him for setting him free so readily, as he is in fact carrying a large jewel in his crop. When the fowler regrets his apparently foolish act, the bird demonstrates his even greater foolishness, as the fowler has proven that he has not profited from the three pieces of advice he gave him earlier.

This tale is contained in the Chavis manuscript and related sources. The story is constructed from two originally independent fables. The story's first part corresponds to an ancient Arabic fable that serves as an analogy to the arguments of the "treacherous theologians" (cf. AT 245\*: *The Birds Discuss the Trap*/AT 68\*: *The Fox Jeers at the Fox-Trap*).

The tale has been popular in Arabic literature since its first occurrence in Ibn 'Abd Rabbih's (d. 940) *al-'Iqd al-farīd* (*Arabia ridens* 2: no. 369). The story's second part corresponds to the international tale-type AT 150: *Advice of the Fox*/ATU 150: *The Three Teachings of the Bird* (EM 8: 883–889).

This tale is first cited in the Greek romance of *Barlaam and Josaphat*. It is extremely widespread in both Oriental and medieval Western tradition. While the added promises of additional riches are embellishments not required by the narrative plot, the present version is close to that of the Barlaam romance in that the bird is set free only after delivering his three pieces of advice. In contrast, the standard Oriental version has the fowler free the bird after he has given the first two pieces of advice. The bird then ridicules the fowler concerning the alleged jewel in his crop. When the fowler reacts as he does, the bird refuses to give the third piece of advice, because the man was not able to profit from either of the first two.

**References:**

Chauvin 3: 103–104, no. 14; 6: 110–111, no. 275.

### *Wife and Her Two Lovers, 499 The Story of the* (Wortley-Montague)

This story is part of the *Night Adventure of Hārūn al-Rashīd and the Youth Manjāb*.

A man is married to a beautiful woman who has two lovers, a melon farmer and an oil merchant. The melon farmer wishes to make love to her while her husband is watching. To satisfy his request, the wife proposes to her husband that they visit some of her relatives. On the way she wants to rest in a melon field and asks him to pick a melon. When he does so without asking permission, the melon farmer gets angry and demands that he restore the melon to its stalk. As the husband is unable to comply, the melon farmer proposes to acquit him by having sexual intercourse with him. In the end he agrees to have intercourse with the man's wife as compensation. While he does so, he orders the man to hold up his testicles; should they touch the ground, his field would go dry. The man does exactly the opposite and is later convinced that he has ruined the melon farmer.

The oil merchant requests the woman to arrange for him to have dinner together with both her and her husband. The woman organizes a meal in the dark in which he participates in secret. When he is discovered, the woman pretends that he must have been hiding inside the dish her husband has just bought. On her husband's advice she agrees to guard him until they can return him the next morning. While her husband is sleeping she visits her lover in his room and spends the night with him.

Tales about absurdly cowardly men are legion in medieval Arabic jokelore. In an anecdote similar to the first one mentioned here that is already attested in Ibn al-Jawzī's (d. 1201) book on stupid people (*Akhhbār al-Hamqâ*), a coward, instead of pursuing his adversary, satisfies his aggression by tearing to pieces the turban that his adversary has lost (*Arabia ridens* 2: no. 1241). In another jocular tale, the cowardly husband aims to insult his wife's lover by having sex with his wife (ar-Râgib al-Isfahânî, *Muhâdarât al-udabâ'*).

***Wife Who Vaunted Her Virtue, 397 The Whorish***  
**(Burton from the Wortley-Montague manuscript)**

This story is part of *The Goodwife of Cairo and Her Four Gallants*. It is told by the trader.

An astronomer's beautiful wife boasts about her own virtue and nobility. Her husband also shows how proud he is of her virtue. At one point, the husband's trust is challenged by another man, who urges him to pretend that he is going on a journey. Instead, he returns home secretly to witness how his wife is deceiving him with three lovers. Subsequently he divorces her.

This tale is contained only in the Wortley-Montague manuscript.

**References:**

Chauvin 6: 177–178, no. 338.

***Wife's Device to Cheat Her Husband, 193 The***  
**(Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told by the fourth vizier to demonstrate the stratagems of women.

A young man falls in love with a woman of unsurpassed beauty. As she is chaste, she refuses to comply with the advances he makes. When her husband is on a journey, he approaches an old woman to help him. The old woman feeds a dog with peppered meat so that its eyes shed tears. She then visits the woman and tells her that the dog is actually an enchanted girl who once rejected a man who loved her. Fearing that she will be enchanted too, the woman now concedes. At this point, the old woman cannot find the young man and takes another man from the street to her house. When the woman notices that the man the old woman has brought to be united with her is none other than her own husband, she starts screaming. In this manner she avoids being suspected herself, and her husband is forced to swear that he has never been unfaithful.

This story is a version of the international tale-type AT 1515: *The Weeping Bitch* (EM 6: 1368–1372). Primarily because of the implicit concept of the transfer of soul (see also *The King Who Transferred His Soul into a Parrot*), the story is regarded as originating from India. Besides Indian versions in the *Sukasaptati* (see *Tuti-nâme*) and Somadeva's (eleventh century) *Kathâsaritsâgara* (The Ocean of Streams of Stories), other early versions are included in texts of the *Book of Sindbâd* tradition. A fifteenth-century version is also given in the eleventh chapter, "On the Wiles of Women," in al-Nafzâwî's



Sindbād the Seaman, the Fifth Voyage: Sindbād and the Old Man of the Sea, by Arthur Rackham (London: G. G. Harrap and Co., 1933)

erotic manual *al-Rawd al-‘âtir* (The Perfumed Garden). The story’s transmission to the European literatures was probably effected by its inclusion in Petrus Alphonsus’s *Disciplina clericalis*. It is furthermore contained in a large number of late medieval and early modern compilations both in Latin and the European vernacular languages.

**References:**

Chauvin 8: 45–46, no. 13; Basset 1903b: 66–67; Gerhardt 1963: 316–318; Horálek 1969: 155–156; Irwin 1994: 63–64.

***Wild Ass and the Jackal*, 241 *The* (Burton from the Calcutta II edition)**

This story forms part of the narrative cycle enframed by the story of *Jalí‘âd and Shimâs*. It is told by the third vizier to praise the king.

A jackal is searching for food and meets another jackal, who tells him that he once found the carcass of an ass, whose heart provided him with food for three days. The other jackal now wants to find a dead ass for himself. By coincidence, some hunters kill a wild ass near his lair, leaving the forked head of an arrow sticking into the corpse. The jackal is eager to devour the ass, but the arrow gets stuck in his throat. He now repents: had he been satisfied with whatever was foreordained for him, he would not have to die.

The story’s latter half corresponds to the international tale-type AT 180: *The Rebounding Bow*, originating from the *Pancatantra*. The tale is also contained in Somadeva’s (eleventh century) *Kathâsaritsâgara* (The Ocean of Streams of Stories) and has been documented in oral versions in the nineteenth and twentieth centuries, predominantly in Buddhist tradition.

**References:**

Chauvin 2: 95, no. 47; 2: 219, no. 152.6; 6: 10, no. 184.6.

***Windows on the Garden of History*, 481 (Mardrus)**

A young man in Alexandria has inherited a fortune and wants to spend it on good works. An old man advises him not to give the money to the poor, but to offer the world his intellect. The young man then buys a huge collection of books and starts reading. Finally he gathers his friends around him and tells them fifteen stories, twelve of which do not feature in other translations of the *Arabian Nights*: *The Poet Durayd*; *‘Ufayra the Suns, and Hudhayla the Moons*; *The Love Story of Princess Fâtima and the Poet Muraqqish*; *The Vengeance of King Hujr*; *Men in the Judgment of Their Wives*; *Tales of ‘Umar ibn al-Khattâb*; *Blue Salama the Singer*; *The Tale of the Parasite*; *The Tale of the Slave of Destiny*; *The Tale of the Fatal Collar*; *Ishâq of Mosul and the Lost Melody*; *The Two Dancers*.

This narrative cycle does not feature in the standard Arabic manuscripts of the *Arabian Nights* and has been introduced by Mardrus. Only the final anecdotes are known from other versions of the *Arabian Nights*: *Tale of Hârûn al-Rashîd and the Slave-girl and the Imâm Abû Yûsuf*; *The Story of al-Ma’mûn and the Kilabite Girl*; *Al-Ma’mûn and Zubayda*.

***Wolf and the Fox, 47 Tale of the* (Burton from the Calcutta II edition)**

A fox and a wolf live together. One day the fox urges the wolf to mend his ways; otherwise God is bound to give man power over him. The wolf quotes some proverbs and wise sayings in return. Angered, the fox wants to teach him a lesson. When he finds a deep pit in a vineyard, he fetches the wolf, telling him that he can enter the vineyard without danger. The wolf greedily goes inside and falls into the pit. He then tries to soften the fox's heart by reciting poetry and proverbs. The fox responds with the *Tale of the Falcon and the Partridge*, as an example of fine speech and foul intentions. In the end, the fox takes pity on the wolf and offers to help him get out of the pit. The wolf, however, instead of climbing out of the pit, pulls the fox inside. Trapped together with the wolf, the fox proposes the only possible solution for their predicament: the wolf is to help him get out of the pit so that he can fetch help. Finally, the wolf consents and the fox gets out. When he is safe again, however, he does not heed the wolf's begging but instead tells him the story of *The Ungrateful Serpent*: the serpent seeks help only as long as its safety is threatened; when safe again, it threatens to bite its rescuer. Finally the fox attracts the attention of the vineyard's owners, and the wolf is beaten to death.

The main story combines elements well known from the corpus of Aesopic fables, such as represented in the international tale-types AT 30: *The Fox Tricks the Wolf into Falling into the Pit* and AT 31: *The Fox Climbs from the Pit on the Wolf's Back* (EM 11: 608–618). The inserted tale of *The Ungrateful Serpent* corresponds to AT 155: *The Ungrateful Serpent Returned to Captivity* and has been known in Arabic literature ever since Ibn al-Muqaffa's (d. ca. 760) *Kalila wa-Dimna* (Osigus 2000: 43–46).

**References:**

Chauvin 2: 227, no. 154.6; 6: 10, no. 184.6; Gerhardt 1963: 353; Ghazoul 1996: 61–62; Osigus 2000: 43.

***Woman Who Had a Boy and the Other Who Had a Man to Lover, 154 The* (Burton from the Calcutta II edition)**

The story is told by Abu 'l-'Aynâ', historically a blind traditionalist from Basra in the ninth century.

At one time, two women lived in the same street as Abu 'l-'Aynâ'. While one of them had a mature man as a lover, the other one loved a beardless young man. The two started disputing over the respective merits of both. The woman with the mature lover argued that the beard is an advantage and that the young man ejaculates quite soon, whereas the older man takes his time.

This story is contained in the Egyptian manuscripts and most of the early printed editions.

**References:**

Chauvin 5: 112, no. 48; Balaguer Perigüel 1993–1994: 254; Gerhardt 1963: 342–346.

***Woman Who Had Two Husbands, 425 The Story of the (Habicht)***

A resourceful woman in Egypt has two husbands who do not know about each other. Akil is a pickpocket who comes home only during the day, and Haram is a robber who returns home only during the night (Mot. T 482). When Haram goes on a journey she gives him half a leg of a ram, the other half of which she gives to Akil. By coincidence the two men meet in a caravanserai and find out that the two parts fit together. They discover the truth and return to their wife. The woman tells them that she is unable to decide which one she prefers, and she proposes to stay with the one who proves to be the more accomplished rogue.

To demonstrate his workmanship, Akil steals the purse of a Jew, deposits a ring inside, and puts the purse back into its owner's pocket. Then he accuses the Jew of having stolen the purse and takes him before the *qâdî*. At court he tells *The Story of the Unjust Banker* as an example of someone who refuses to return what has been entrusted to him. Since he can tell exactly what the purse contains, the *qâdî* regards him as the rightful owner and entitles him to keep it.

Now Haram enters the royal palace and manages to force his way into the king's sleeping room. Disguised as one of his servants, he tells the king *The Story of the Adulteress Who Tested Her Husband's Trust*, as well as his own story. When asked for his opinion, the king judges Haram to be the more accomplished rogue. When the king next morning recognizes his own situation in the story he was told, he promotes Haram to the rank of police officer, and Akil confesses to having been vanquished.

Habicht's text follows the enlarged Gauttier edition (1822–1823) of Galland's adaptation, which in turn may ultimately derive from an Arabic or Persian manuscript owned by Langlès. The story corresponds to the international tale-type AT 1525 Q: *The Two Thieves Married to the Same Woman*, which is popular, above all, in the Eastern and Southern Mediterranean regions, besides the Balkans. The initial situation of a woman's being married to two men at the same time is already mentioned in the Persian version of Muhammad al-Qazwîni's (d. 1283) *'Ajâ'ib al-makhlûqât*. The first rogue's trick is comparable to AT 1615: *The Heller Thrown into Other's Money*.

**References:**

Chauvin 5: 253–254, no. 151.

***Woman Whose Hands Were Cut off for Giving Alms to the Poor, 95 The (Burton from the Calcutta II edition)***

A proclamation by the king forbids anyone to give alms to beggars. When a young woman gives two loaves of bread to a poor man, her hands are cut off in punishment. Later the king looks for a new bride and happens to marry the very same woman. When she bears him a son, the other women in the palace are jealous and manage to have the woman and her son banished to the

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desert. Her son falls into the water, but he is miraculously saved. Moreover, the woman receives her hands back through the intervention of two men who say that they are the two loaves of bread that she once gave as alms.

This story is contained in the Egyptian manuscripts and the early printed editions. It corresponds to the international tale-type AT 706: *The Maiden without Hands* (EM 8: 1375–1387).

This tale belongs to the internationally widespread narrative complex of the innocent and persecuted heroine. Various versions of the tale are known in the European literatures from the thirteenth century onward. The present version, in motivating the woman's introductory mutilation, paves the way for her later rescue, as her previous good deeds miraculously materialize.

### References:

Chauvin 5: 138–139, no. 67; Gerhardt 1963: 363–364; Pinault 1992: 27–30;  
Rehatsek 1880: 84–85.

## *Woman Who Humored Her Lover at Her Husband's Expense, 403 The* (Burton from the Wortley-Montague manuscript)

A man in Cairo boasts about his wife's virtue, obedience, and piety. He does not, however, know about her lover. One day the woman promises her lover a baked goose. In order to achieve this, she asks her husband why he never invites anybody to share their meal and has him slaughter two geese. When she has prepared the geese she lets her lover have them. Her husband returns with a friend, and she sends him away to fetch more guests. Meanwhile she frightens his friend by telling him that her husband intends to cut off his testicles, and the man runs away in horror. When her husband returns with the additional guests, she pretends that his friend took the geese and ran away. The husband follows the man, shouting that he should at least let him have one—as he thinks, one of the geese, and as the other thinks, one of his testicles.

This tale is contained only in the Wortley-Montague manuscript. It corresponds to the international tale-type AT 1741: *The Priest's Guest and the Eaten Chickens* (EM 10: 1308–1311). The tale's earliest known versions date from the thirteenth century, in a French *fabliau*, a German *maere*, and within Jewish Midrashic literature. It is interesting to see that the old versions contain the bawdy pun, whereas many of the later versions have desexualized the tale—for example, by having the pun play on the ears.

### References:

Chauvin 6: 179–180, no. 341.

## *Woman Who Made Her Husband Sift Dust, 190 The* (Burton from the Calcutta II edition)

This story forms part of the narrative cycle enframed by *The Craft and Malice of Women*. It is told to the king by the third vizier to disavow the concubine.

A man gives his wife a dirham with which to buy some rice. The rice merchant seduces her and lets his servant secretly fill her sacks with sand and stones. When the woman returns home, her husband is surprised to find the sacks filled with dust. Even though she had not known about the rice merchant's trick, the woman immediately thinks up a plausible story, pretending that she lost the dirham and therefore took the soil from the spot to find it. She lets her husband sieve the soil.

**References:**

Chauvin 8: 42, no. 10; Basset 1903b: 61–65.

***Woman Who Regained Her Loss, 422 Story of the (Habicht)***

This story is part of *The Story of Princess Ameny*. The story is told by the old man's wife, who has just been retransformed to her human shape from her previous shape as a she-camel.

The woman and her sister had inherited a fortune from their father. Her sister decides to travel as a merchant and, dressed in men's clothes (Mot. K 1837), sets out for Alexandria and Cairo. Soon she becomes rich. She then wants to marry a young gentleman and conceives a stratagem to fulfill her wish. After agreeing that if the young gentleman wins he will have to meet the conditions written down in a sealed document, they play a game of chess. During the game his father secretly removes the condition stipulating that he should marry her. When she loses the game on purpose, she loses her wealth without gaining the marriage and is reduced to poverty. She returns to her sister, who helps her, but soon she departs again for Asia and Bukhara. After she has been robbed, an old woman teaches her the art of magic. When she returns home, once more impoverished and embittered, she enchants her sister after a row over money.

Habicht's text follows the enlarged Gauttier edition (1822–1823) of Galland's adaptation, which in turn may ultimately derive from an Arabic or Persian manuscript owned by Langlès.

**References:**

Chauvin 5: 97, in no. 31.

***Woman's Trick against Her Husband, 127 The (Burton from the Calcutta II edition)***

A man brings his wife a fish and asks her to prepare it. She puts the fish in a jar of water and goes to a wedding party together with a friend. She stays away for a whole week, during which time her husband looks for her everywhere. When she returns home and is scolded by her husband, she takes the fish out of the jar alive and pretends that she has been away for only a short while (Mot. J 2315). The neighbors cannot believe that the fish stayed alive for a whole week, and they believe her.

This tale is contained in the Egyptian manuscripts and the early printed editions. The motif of the woman convincing her husband that she has been away for only a short while in European tradition, documented since the Middle Ages, usually occurs within the international tale-type AT 1406: *The Merry Wives' Wager*/ATU 1406: *The Three Clever Wives' Wager*.

**References:**

Chauvin 6: 177, no. 337.

### *Women's Wiles, 340* (Burton from the Breslau edition)

A young man in Baghdad, called 'Alâ' al-Dîn, has put up a sign at his shop reading: "The craft of men surpasses the craft of women." As a beautiful young woman walks by and reads the sign, she becomes enraged and decides to teach him a lesson. She seduces him and tells him that she is the local *qâdî*'s daughter. Inasmuch as she is extremely beautiful, 'Alâ' al-Dîn immediately asks the *qâdî* if he can marry his daughter. Without more ado, the marriage is arranged, but when the bride reveals herself, she turns out to be another woman, who is ugly and deformed. The next day the beautiful young woman returns to 'Alâ' al-Dîn's shop and persuades him to change the sign. Moreover, she instructs him how to dissolve the marriage: he should invite some dancers, musicians, and acrobats to the *qâdî*'s house and tell him that they are his friends and family. When he does so, the *qâdî* immediately agrees to the divorce. 'Alâ' al-Dîn then marries the beautiful girl.

Several stories in the *Arabian Nights* treat the so-called wiles of women (see particularly *The Craft and Malice of Women; Book of Sindbâd*). The particular tale in question is modeled on a tale already attested in Ibn al-Jauzî's (d. 1201) book on clever tricksters (*Kitâb al-Adhkiyâ'*). It is also documented from the modern oral tradition of the Arab world, Turkey, and Romania (*Arabia ridens* 2: no. 1198; see also El-Shamy 1995: K 1305.1§). Except for the introductory passage, intended to motivate the following events as a demonstration of women's intellectual superiority, the story is virtually identical to *The Story of the Second Lunatic* in the Wortley-Montague manuscript.

This tale is contained only in the Breslau edition.

**References:**

Chauvin 6: 173, no. 331 A; Clouston in Burton 12: 372–377; Gerhardt 1963: 182–184.

### *Yahyâ ibn Khâlîd with a Man Who Forged a Letter in His Name, 80 Generous Dealing of* (Burton from the Calcutta II edition)

Because *Hârûn al-Rashîd* was so fond of 'Abdallâh ibn Mâlik al-Khuzâ'î, there existed an enmity between 'Abdallâh and Yahyâ ibn Khâlîd al-Barmakî. When 'Abdallâh was appointed governor of Armenia, an impoverished man came to him with a forged letter from Yahyâ, asking for assistance. 'Abd-

allâh did not trust the matter and said, "If the letter is authentic I will give you a reward or an emirate; if not, you will be punished." He subsequently sent a message to Yahyâ to ask him about the letter that had been presented to him. Although the letter was a forgery, Yahyâ saw the case as a means of reconciliation with his rival. He replied that the letter presented had really been written by himself, and subsequently the man received his reward. In this way, the friendship between Yahyâ and 'Abdallâh was restored.

This story is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in the **mirror for princes** *al-Tibr al-masbûk*, attributed to al-Ghazzâlî (d. 1111) and in al-Shirwânî's (d. 1840) *Nafhat al-Yaman*.

**References:**

Chauvin 5: 166, no. 89; Amedroz 1904: 280–284.

*Yahyâ ibn Khâlid the Barmakid with Mansûr, 79*  
*Generous Dealing of (Burton from the Calcutta II*  
*edition)*

**Hârûn al-Rashîd** orders one of his guards to go to a certain Mansûr and demand that he pay before sunset the amount of 1,000,000 dirhams he owes to Hârûn. Desperate and not knowing how to comply, Mansûr visits Yahyâ ibn Khâlid al-Barmakî, who subsequently arranges for Mansûr's problem to be solved in the most generous manner. However, Mansûr speaks ungraciously about him.

This story about the generosity of the **Barmakids** is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also quoted in the **mirror for princes** *al-Tibr al-masbûk*, attributed to al-Ghazzâlî (d. 1111).

**References:**

Chauvin 5: 165, no. 88.

*Yahyâ ibn Khâlid the Barmakid and the Poor Man,*  
*124 (Burton from the Calcutta II edition)*

When Yahyâ ibn Khâlid al-Barmakî returns home from the caliph's palace, he encounters a poor man sitting at the door of his house. Yahyâ invites him in and feeds him copiously as his guest. The man stays for a whole month, receiving delicious food and 1,000 dirhams every day. In the end the man sneaks out, fearing that his host will accuse him of impertinence, but Yahyâ says, "I would have given him hospitality for his whole life if he had stayed."

Such was the excellence of the Barmakids.

This story is contained in the Egyptian manuscripts and the early printed editions.

**References:**

Chauvin 5: 168–169, no. 93.

***Yâsamîn and Husayn the Butcher, 521 The Story of (Reinhardt)***

Hasan, a butcher in Egypt in the time of Sultan al-Nâsir, has two sons, Hasan and Husayn. Hasan becomes a rogue, while Husayn takes up his father's trade. One day Hasan is brought home dead. Husayn is taken to a palace by a young woman who treats him extremely generously with food, entertainment, and a different maiden every night. When after forty days Husayn can contain his curiosity no longer, she asks him to help her. At her request he befriends the guild of tailors and invites all of them to the palace one day. During the meal the girl drugs them and cuts their throats. She then informs him of the reason for her action.

She is the sultan's favorite, Yâsamîn. Some time ago she had a delicate robe prepared for herself by the chief of the textile merchants. In compensation, the tailor had asked her to be appointed doorkeeper at the palace and had subsequently gained her trust. One day he had invited her to his home, allegedly to partake in his son's marriage. Instead he had brought her to a garden outside the town, where she had been assaulted by the forty textile merchants, who wanted to rape her. She was saved only through Hasan's sudden arrival. Although she had been able to hide, Hasan was killed in the fight, and she had brought his body to his brother's house.

Meanwhile the sultan has overheard her story. He offers Yâsamîn to Husayn and appoints him as an emir.

The story is very similar to *The Concubine of al-Ma'mûn* in the Breslau edition and *The Shoe-maker and His Lover* in the Weil translation. Aoubakr Chraïbi regards the story to be part of a narrative tradition also including stories such as *The Tale of Ghânim ibn Ayyûb* and *Khalîfa the Fisherman*. The Reinhardt version probably originated in Egypt in the eighteenth or nineteenth century and can be read as a comment on the situation of the tailors' guild in that period (Chraïbi 1996: 17–82, 254).

**References:**

Chauvin 7: 164, no. 440.

***Yâsamîn and Princess Almond, 495 The Tender Tale of Prince (Mardrus)***

The wise King Nujûm Shâh has seven sons, the youngest of whom, Prince Yâsamîn, is very handsome. As Yâsamîn is guarding a herd of buffaloes one day, he is visited by a dervish who asks for milk. The dervish then tells him about Princess Almond, who has seen the prince in her dream. She has subsequently become ill because of unrequited love for him. Prince Yâsamîn travels to Princess Almond's town and meets her in the palace garden. The princess succeeds in having her father appoint him herdsman of the royal flocks. As she brings him food on a silver tray one day, she is spotted by a wicked uncle. The uncle manages to acquire the tray and subsequently betrays Almond's feelings for Yâsamîn to the king. The king punishes his daughter, and Prince Yâsamîn is sent to a forest of wild animals to be killed.

In the forest he enchants two wild boar with the sound of his flute and peacefully leads them back to the king's palace. The king is so impressed that he is willing to let him have Princess Almond, but her brothers insist on enforcing her marriage to the son of the wicked uncle. Even though Almond is married to her cousin, she elopes on the wedding night with Yâsamîn.

Although no Arabic version of this tale is known, Bencheikh (1988: 30–31, 110) lists it together with the *Splendid Tale of Prince Diamond* in the Mardrus translation and other tales with a similar structure. He argues that the story's structure is so close to that of the "standard" stories in the *Arabian Nights* that it is not only easily integrated but even merges with its surroundings. According to Chauvin, Mardrus has appropriated the tale from Garcin de Tassy's *Allégories, récits poétiques et chants populaires* (Paris 1876).

**References:**

Chauvin 9: 84; Bencheikh 1988: 30–31, 110; Guelouet 1994: 274–275.

***Youth Behind Whom Indian and Chinese Airs Were Played, 458 The (Mardrus)***

This story is included in the narrative cycle entitled *The Meetings of al-Rashîd on the Bridge of Baghdad*. It is told by Ahmad to Caliph Hârûn al-Rashîd.

The woodcutter Ahmad is married to an extremely quarrelsome wife. One day she follows him to the forest to keep an eye on him while he is working. He tricks her into having herself lowered into a well and leaves her down there for two days. When he wants to pull her up again, a frightening *jinnî* appears. The *jinnî* used to live in the well but now wants to escape from the terrible woman. To reward Ahmad for saving him, the *jinnî* promises to arrange Ahmad's marriage to the daughter of the king of India. In order to achieve this, the *jinnî* is going to possess the princess so that she will appear mad. At the same time, he hands Ahmad some weeds with which to cure her. Ahmad does as he is told, cures the princess, and is married to her.

Sometime later Ahmad learns that the daughter of the king of China is suffering from a similar affliction. It appears that she is possessed by the very same *jinnî*. When Ahmad wants to cure the princess, the *jinnî* is not prepared to leave her. Employing a ruse, Ahmad pretends that he is being pursued by his former wife, who has escaped from the well. When the *jinnî* hears about the woman's imminent arrival he flees, and Ahmad marries the princess. In the end he returns to Baghdad to see his former hometown and meets the caliph.

This tale does not appear in the standard Arabic manuscripts of the *Arabian Nights*. It corresponds to the international tale-type AT 1164: *The Evil Woman Thrown into the Pit* (Belfagor)/ATU 1164: *The Devil and the Evil Woman* (EM 2: 80–86). The story's earliest version is contained in the Indian *Sukasaptati* (70 Tales of a Parrot) and may have been transmitted to the Near Eastern literatures by Persian adaptations of this work (see *Tuti-nâme*). In the *Arabian Nights* it is also quoted in the Weil translation as part of the narrative cycle enframed by *The Forty Viziers*; this version may date from as

early as the fifteenth century. A pseudo-Oriental version is contained in the *Thousand and One Days*. The tale was introduced to European literature in the fifteenth century. It received its international denomination from the devil's name in Niccolò Machiavelli's (1469–1527) novel *Belfagor*.

**References:**

Chauvin 8: 152–153, no. 154.

***Youth Who Would Fetter His Father's Wives, 406*  
*Story of the (Burton from the Wortley-Montague*  
*manuscript)***

A certain son and a good-for-nothing has the habit of seducing his father's wives. Whenever his father married, the son would seduce his wife, and when his father discovered the fact he would divorce her and take another wife. One day his father marries a particularly beautiful woman and warns her of his deceitful son straight away. When the father goes on a journey, the son conceives a ruse. He kneels with his backside up in the air and pretends that this posture is healthful, as it allows the air to enter the body. When his father's wife is impressed by his expertise and imitates him, he points out that her second opening should be blocked, and he volunteers to take care of that himself. When his father finds out about the trick, he again divorces his wife.

In order to prevent his son from behaving so boldly, the father now marries two women at the same time. As he is about to go to town one day, he realizes that he has forgotten his shoes. Meeting his son at that very moment, he sends him home to fetch the shoes. The son pretends to the women that his father ordered him to make love to both of them. When they do not believe his words, he calls to his father, asking if he meant both (shoes, women) or only one. The father replies "Both!" and the two women give in. The women enjoy his youthful vigor, and from then on the son regularly has sexual intercourse with both of them. When one day they are having fun together, the father returns home early and catches them in the act. He has them all arrested, and while the young man is executed on the spot, the two women are later strangled.

This tale is contained only in the Wortley-Montague manuscript. The story's second part corresponds to the international tale-type AT 1563: "*Both?*" (EM 2: 55–64). The tale-type is attested in European versions from the sixteenth century and has been popular in the oral tradition of the nineteenth and twentieth centuries in Europe, the Near East and South Asia, and the Americas. Besides the present story, another nineteenth-century Arabic version is contained in the Manchester manuscript of stories about Juhâ. This manuscript betrays a liking for sexual anecdotes similar to that of the Wortley-Montague manuscript of the *Arabian Nights*. Its version of AT 1563 has young Juhâ fetch his father's new shoes. Instead, he pretends to have been ordered to have sexual intercourse with his father's second, and young, wife (Marzolph 1996: no. 599).

**References:**

Chauvin 6: 180, no. 342.

*Yûnân and the Sage Dûbân, 9 The Story of King  
(Burton from the Calcutta II edition)*

This story is inserted into *The Story of the Fisherman and the Jinnî*. It is told by the fisherman as an example of the virtuousness of clemency.

King Yûnân reigns over the town of Fârs in Rûm. He suffers from leprosy, and none of his physicians have been able to cure him. Then a certain Dûbân comes to the town. Dûbân is a sage and a scholar who has read all kinds of books and is well versed in astronomy and **medicine**. Dûbân offers to cure the king. He prepares a polo club with a hollow grip into which he pours a medicine. Then he urges the king to play polo until he starts sweating. Next he sends him to the bath, and when the king returns from the bath he is completely cured. The king is overwhelmed by his successful cure and intends to reward Dûbân. The king's vizier, however, is suspicious of Dûbân, pointing out that whoever can cure the king without the obvious use of medicine might also kill him without touching him (Mot. P 424.2). To illustrate the argument, the vizier tells the following stories: *The Story of Sindbâd and His Falcon*, about failing to heed sensible advice; *The Story of the Husband and the Parrot*, about letting oneself be misled; and *The Story of the Prince and the Ogress*, about a negligent vizier. Finally, the king is persuaded by the vizier's arguments and summons Dûbân to sentence him to death. Dûbân requests some delay to prepare his belongings. When he returns, he hands the king a magic book that will make his head speak even after it has been separated from his body. He instructs the king to read three lines on the left page. When Dûbân is beheaded, his head is put on a plate with powder and actually speaks to the king. As the king takes the book, however, the pages stick together. Attempting to turn the pages, he licks his fingers and finally dies, for the book had been poisoned (Mot. S 111.5).

This story is contained in the oldest preserved manuscript (Mahdi 1984) and belongs to the core corpus of the *Arabian Nights*. It reiterates the **ransom motif** of *The Story of King Shahriyâr and His Brother*, albeit in an inverted way. As the sage is not allowed to tell a parable and is killed, in consequence the king also dies a violent death.

**References:**

- Chauvin 5: 275–276, no. 156; Brandenburg 1973: 52–53; Gerhardt 1963: 389–392;  
Hoang 2001: 35–42, 95–97; Keyser 1978: 16–21; Kilito 1992: 40–50;  
MacDonald 1906: 361–369; Mahdi 1973: 164–166; Mahdi 1985: 10–13;  
Mahdi 1994: 135–137, 149–154; Mommsen 1981: 51–52; Mottahedeh 1997:  
36; Pinault 1987: 134, 150–152, 155–157; Pinault 1992: 31–81; Tauer 1960:  
14; Torrens 1873: 163–166.

*Yûnus the Scribe and the Caliph Walîd ibn Sahl,*  
**214** (Burton from the Calcutta II edition)

Yûnus is a scribe during the reign of the Umayyad Caliph Hishâm ibn 'Abd al-Malik. One day he travels to Damascus accompanied by a beautiful slave-girl. When he stops to rest just before reaching Damascus, a dignified young



Sindbād the Seaman, the Second Voyage: Sindbād is Carried away by the Rukhkh, by *Louis Rhead* (New York: *Harper and Brothers*, 1916)

man joins him as a guest and shares his meal and wine until they both get drunk. Yûnus has some debts and is in need of money, and when the stranger proposes to buy the girl for an extremely large sum, Yûnus agrees. The young man takes the girl with him and promises to pay the next day.

Only now does Yûnus realize that he does not know who the stranger is. When he arrives in Damascus, however, he is approached by a eunuch who takes him to the palace of al-Walîd ibn Sahl [*sic*], the heir apparent. Yûnus receives his money and is richly rewarded when al-Walîd becomes caliph.

This story is contained in the Egyptian manuscripts and the early printed editions, except Breslau. It is also mentioned in the biography of Yûnus in **Abu 'l-Faraj al-Isfahânî's** (d. 967) *Kitâb al-Aghânî* (Chester 1896: 264) and in al-**Itfîdî's** (seventeenth century) *I'âm al-nâs* (no. 38).

**References:**

Chauvin 5: 116, no. 51; Farmer 1945: 18–19; Gerhardt 1963: 348; Tauer 1960: 21.

***Yûsuf and the Indian Merchant, 428 (Habicht)***

Yûsuf, a merchant's son in Cairo, is married and has four children. When his father dies, Yûsuf refuses to continue his trade and rapidly becomes impoverished (cf. *Mot. W* 131.1). In consequence, he leaves Cairo to find his luck elsewhere. In Suez he meets an Indian merchant on his way to Jedda, and as the merchant offers to hire him as his assistant, he goes along. In Mecca, Yûsuf marries a rich widow but is unable to pay the bride-price. When one day he finds a purse with money, he returns it to its alleged owner, who fails, however, to give him the promised reward. Because of his honesty Yûsuf is promoted to take care of his wife's possessions and eventually becomes a wealthy merchant. When the sharif of Mecca needs money, the company of merchants, who envy Yûsuf for his success, advise him to take it from Yûsuf. They search Yûsuf's house and find a treasure about which Yûsuf did not know. Sometime later, a certain old man turns up and claims to own the treasure. Instead of payment, he takes Yûsuf on a journey to India, where Yûsuf eventually marries the old man's daughter. On his deathbed the old man tells him that it was he who had intervened in his life several times before. Yûsuf inherits the old man's wealth. In the meantime his Meccan wife has also died, and so he acquires her money as well. When he returns to Egypt, he finds his family by arranging a large meal for the poor. A happy reunion takes place.

Habicht's text follows the enlarged Gauttier edition (1822–1823) of Galland's adaptation, which in turn may ultimately derive from an unknown Arabic or Persian manuscript.

**References:**

Chauvin 7: 164–165, no. 441.

***Zahr al-Rawd, the Princess Abducted by a Christian Prince, 535 The Story of (Reinhardt)***

The king of Baghdad has two children of exquisite beauty, Princess Zahr al-Rawd and Prince Mansûr. One day the Christian prince Nûr al-Masîh of

Macedonia learns about Zahr al-Rawd's beauty. He travels to Baghdad in disguise, and when he sees her face he falls desperately in love. The scout Sakhr al-Durzî, who lives on the Jabal al-Wuhûsh, is commissioned to abduct her. When the disappearance of the princess is discovered and the scheme of the Christians is found out, the king of Baghdad orders the famous scout Fakhr al-Dîn to bring her back. Fakhr al-Dîn and his gang go to a monastery in Macedonia, where he pretends to be a king who has had a vision of Christ in his dream, summoning him to travel to the Holy Land. The monks let him enter, and he subsequently kills them. Then he lights a large number of candles with colored flames and has the rumor spread that Christ has returned to earth. All the Christians, including the king and the prelates, gather before the monastery to witness the miracle. Fakhr al-Dîn then sends a message to his king to send an army of Muslims to Macedonia. The army, commanded by Prince Mansûr, defeats the Christians and releases Princess Zahr al-Rawd. The Christian prince and princess convert to Islam, and Mansûr is married to the Macedonian princess.

This story is contained only in the Reinhardt manuscript. It contains many of the stereotypical images of Christians, who are duped by their own superstitions and outsmarted by the Muslims. In the end it is the True Faith of Islam that triumphs over the Christians' evil plans.

**References:**

Chraïbi 1996: 257, no. 23-C.

### *Zayn al-Asnâm, 345 The Tale of (Burton referring to Galland's adaptation)*

A mighty sultan in Basra has no children. After an ardent prayer, his wife becomes pregnant. The astrologers predict that the newborn son will meet with danger in his youth and become an opulent king if he survives. When the boy, who is named Zayn al-Asnâm, is fifteen years old, his father dies. Zayn al-Asnâm squanders the money left to him by his father (Mot. W 131.1) and neglects the affairs of state. Finally the people revolt against him, and he is saved only by his mother. He repents and sees a sheikh in a dream. The sheikh instructs him to go to Egypt, where he will find rich treasures. He travels to Cairo, but there he is summoned by a voice to return to his home.

He then sees the sheikh three times in his dreams, instructing him where to dig up a treasure. He finds the place in his father's palace and digs up a marble slab with a ring, hiding a flight of stairs and an underground chamber containing eight jars with gold and a small jar with a key. The key gives access to an underground palace containing eight statues made of precious stones. In a message on a piece of silk, Zayn al-Asnâm is told to visit Mubârak, a certain slave in Cairo, to find the ninth statue.

Zayn al-Asnâm travels to the slave Mubârak, who takes him on a journey to a strange world. They cross a lake with a *jinnî*-ferryman and arrive at a palace situated on a paradisiacal island. There Mubârak summons the jinn-king by means of fumigations. The king tells them that he used to give Zayn

al-Asnâm's father images made of one single gem. He is prepared to give him the ninth image, on condition that he bring him a fifteen-year-old virgin of unsurpassed beauty. In order to help him recognize such a girl, the jinn-king hands him a mirror (Mot. H 411.15).

After passing several adventures while searching in vain for some time, Zayn al-Asnâm finds the vizier of Baghdad's daughter, who corresponds to the description. He marries her, but then he remembers that he would have to deliver her to the jinn-king untouched. As he is unable to meet that condition, Mubârak tells him to return to Basra. He will try himself to have the ninth image brought by the *jinnî*. When Zayn al-Asnâm again enters the underground palace with the statues, he sees the young woman sitting in the place of the ninth statue. The king of the jinn tells him that he has forgiven him his broken promise. Zayn al-Asnâm then ascends the throne and lives happily.

Together with the tale of *Khudâdâd and His Brothers*, *The Tale of Zayn al-Asnâm* was added to Galland's *Mille et une nuits* in an unauthorized version prepared by the French Orientalist **Pétis de la Croix**. Although an Arabic manuscript version exists, the story previously never appeared in any of the standard compilations of the *Arabian Nights*. The **Sabbâgh** and **Chavis** manuscripts in which it figures are post-Galland forgeries. Katharina Mommsen mentions this story as one of the sources of inspiration for **Goethe's Faust** (1981: 84, 165, 188–191).

**References:**

Chauvin 7: 165–169, no. 442; Clouston in Burton 13: 553–563, 649–650; Craciun 1994: 284–285; Elgohary 1985: 141–151.

### *Zulaykhâ, 459 Tale of the Princess (Mardrus)*

Hasan, the Umayyad caliph's vizier in Damascus, tells him the story of his life:

Hasan's father was one of the wealthiest merchants of Syria. On his deathbed he told his son that if he ever despaired of life he should hang himself from the biggest branch of an old tree. After his father's death Hasan squanders his inheritance (Mot. W 131.1). Desperately wondering what to do, he remembers his father's advice. As he intends to hang himself, the branch breaks off and he finds the tree filled with precious stones. Now that he is rich once again, he travels to Shiraz in Persia, where he is admitted to the royal court and appointed chamberlain.

One evening he walks in the garden in spite of the ban on doing so. He is surprised by a beautiful woman who treats him very kindly. When they kiss, suddenly a group of young women appear, followed by Zulaykhâ, the king's daughter. Zulaykhâ at first sentences him to death but then grants him mercy and has him choose a partner to his liking. He chooses the young woman who seduced him. Later a meeting between the lovers is arranged in a forest, and the young woman confesses to be the real Princess Zulaykhâ. She had acted as a slave-girl only to find out whether his love was true. After the meeting, Hasan hears that their love has been discovered and that Zulaykhâ

## 464 *Zunnâr ibn Zunnâr, and the King of Iraq's Daughter*

has died. As he leaves Shiraz in despair, suddenly a knight appears who turns out to be Zulaykhâ. The couple escape to Damascus together.

This tale does not feature in the standard Arabic manuscripts of the *Arabian Nights*. According to Chauvin, Mardrus has appropriated the tale from an unknown source. The tale's first part corresponds to the international tale-type AT 910 D: *The Treasure of the Hanging Man*, another version of which is given in the last part of *The Tale of the Sage and His Three Sons* in the Breslau edition.

### References:

Chauvin 9: 81; 8: 93–94, no. 65.

## *Zunnâr ibn Zunnâr, and the King of Iraq's Daughter,* 513 *The Story of (Wortley-Montague)*

This story is the continuation of the story *Oft-proved Fidelity*.

Sitt al-Husn is the sultan's daughter in Iraq. One day the sultan receives a letter from a governor telling him that his town is besieged by enemies, and the sultan sets out to assist him with his army. Before setting out, however, he asks his daughter what he should bring for her if he returns triumphant. On the advice of an old woman, Sitt al-Husn asks for Zunnâr.

When the sultan has triumphed over his enemies, he travels from town to town to search for Zunnâr. Zunnâr turns out to be a haughty king who lives a secluded life. When the sultan approaches him with his daughter's request, he is turned down off-handedly. The princess receives the message telling her about Zunnâr's reaction, and she is infuriated. She disguises herself as a slave and travels to Zunnâr's city. There she arranges to be presented to him as a slave-girl, but she refuses to be touched by him. As he is filled with desire, she escapes from the palace while leaving a note. Zunnâr now regrets his initial refusal. He follows Sitt al-Husn and marries her.

This story is not known from any other Arabic manuscript of the *Arabian Nights*.

# The World of the *Arabian Nights*

An alphabetically arranged survey of entries concerning the origin, character, context, and aftermath of the *Arabian Nights*. Cross-references are given in boldface.

## Abbasids

When the dynasty of the **Umayyad** caliphs was overthrown in 750, the new dynasty named itself after al-'Abbâs ibn 'Abd al-Muttalib ibn Hâshim, a paternal uncle of the prophet **Muhammad**. The Abbasids had at first formed an opposition movement in Khorasan in Eastern Iran. They had acquired support particularly in Iran, where the Umayyads were unpopular. From Iran they had launched campaigns against the Umayyads, and in 749 Abu 'l-'Abbâs was declared **caliph** by the Abbasid troops. The Umayyad caliph Marwân was finally defeated in 750, allowing Abu 'l-'Abbâs, who took the sobriquet al-Saffâh ("The Bloodshedder"), to advance into Syria and Egypt. From the beginning, the center of the new dynasty was located in Iraq. Abu 'l-'Abbâs's brother and successor, al-Mansûr (r. 754–775), founded the new capital of **Baghdad**, also named Madînat al-salâm ("City of Peace").

The reign of the Abbasid caliphs can be divided into two phases. The period from 750 to 945 saw the consolidation of the dynasty and the height of its power. From the ninth century onward financial problems and revolts by religious sects and local dynasties undermined the caliphate's authority. This development contributed to an increasing fragmentation of power that in turn fostered the rise of a Turkish military elite out of the corpus of slaves. The influence of the Abbasid caliphs gradually diminished, and in the period between 945 and 1258 their authority was merely nominal. Actually, the caliphs were under the control of dynasties of secular sovereigns, such as the Buyid and Seljuq sultans. In 1258 the Abbasid capital Baghdad was conquered by the Mongol general Hülegü, who killed the last reigning Abbasid caliph. Even though the **Mamluk** sultan Baybars in Egypt (see *Baybars and the Sixteen Captains of Police; The Adventures of Sultan Baybars*) established a descendant of the Abbasids as a shadow-caliph in 1261, the title of caliph never regained its former status and remained primarily an honorific and ceremonial attribute.

The Abbasid caliphate is usually considered to have been the classical age of Islam. During the new integration of the empire, the Iranian element became more prominent than before. Because from the beginning the Abbasid revolution had a religious dimension, the religious component became more important in ideology and administrative practices than had been the case under the less rigid Umayyads. The **cities** gradually turned from military settlements into centers of trade and culture, in which new classes of landowners, bureaucrats, merchants, literati, and professional soldiers emerged. This development gave rise to a flourishing and refined urban culture that in its turn fostered the development of the arts, literature, the sciences, theology, and other intellectual pursuits.

In the *Arabian Nights*, the Abbasid caliphs are referred to on two levels. On the one hand, several caliphs, such as al-Mansûr (r. 754–775), al-Amîn (r. 809–813), and al-Ma'mûn (r. 813–833), are frequently mentioned in historical anecdotes integrated into the *Arabian Nights* from various sources of *adab* literature. On the other hand, Caliph **Hârûn al-Rashîd** figures prominently in some of these anecdotes; moreover, a certain number of the longer stories are in some way or other associated with or attributed to his reign and his court; these stories have been referred to as the “Hârûn cycle” (Gerhardt 1963: 417–470; EM 6: 534–537). The main interests of the narrator with regard to the caliphs are their splendor and wealth, their absolute power, court intrigues, and the refined amusement and intellectual entertainment enjoyed by the elite. Other Abbasid caliphs mentioned in the *Arabian Nights* include al-Mahdî (r. 775–785), Mûsâ al-Hâdî (r. 785–786), Ibrâhîm ibn al-Mahdî (r. 817–819), al-Mutawakkil (r. 847–861), al-Muntasir (r. 861–862), al-Musta'in (r. 862–866), al-Mu'tazz (r. 866–869), al-Mu'tadid (r. 892–902), Ibn al-Mu'tazz (r. 908), al-Mustadî' (r. 1170–1180), and al-Mustansir (r. 1226–1242).

#### References

El<sup>2</sup> 1: 15–23; Arnold 1924; Gerhardt 1963: 460–466; Hitti 1974; Kennedy 1981; Omar 1969; Zaman 1997.

## Abduction

Among the recurrent **motifs** in the stories of the *Arabian Nights* are various forms of abduction. Often the kidnapping of a person, especially young women of a marriageable age, constitutes the main theme of a given story. In terms of narrative strategy, the abduction represents the rupture of an idyllic harmony that in turn sets the narrative in motion. Abduction plays a prominent, albeit often farcical, role in romances of **love**.

In the story of *Ni'ma and Nu'm*, an old spinster dresses in **disguise** as a pious woman in order to enter Nu'm's house and deliver her to the governor, al-Hajjâj, under false pretenses. Similarly, in the story of *'Alî Shâr and Zumurrud*, a villain enters 'Alî Shâr's house as a guest, drugs his host, and kidnaps Zumurrud, making 'Alî Shâr attempt to rescue Zumurrud from her kidnapper's palace. In these cases, the forceful abduction of a woman obliges her



The Story of King Shahriyâr and His Brother:  
Shahrazâd Tells Her Stories to King Shahriyâr, by an  
anonymous illustrator (London, 1706)

lover to set out on a quest to retrieve her.

In the *Tale of King 'Umar ibn al-Nu'mân*, the abduction of Princess Sophia creates the hostility that generates a major confrontation between Muslims and Christians. Similar intrigues connected with abductions can be found in the *History of Gharîb and 'Ajîb*. In stories of a fairy tale kind, demons (jinn) capture young women and keep them imprisoned in a trunk (*The King's Son and the 'Ifrit's Mistress*; *Shahriyâr and His Brother*; AT 1426: *The Wife Kept in a Box*), in a cave on a remote island (*Sayf al-Mulûk*), or in an underground crypt (*The Second Qalandar's Tale*). In *Abû Muhammad Hight Lazybones*, the demon manages only to abduct the woman in question after the protagonist has unwittingly destroyed the magic spell protecting her. In a way, the instance of stealing a fairy-woman's dress of feathers also constitutes a form of abduction, such as in the stories of *Hasan of Basra* and *Jânshâh*. Another recurrent type of kidnapper is the wicked Magian who lures young men from their homes, either to fulfill his sexual needs (*'Alâ' al-Dîn Abu 'l-Shâmât*) or to help him carry out

his alchemical practices (*Hasan of Basra*; see *Alchemy*). Abduction also belongs to the standard repertoire of rogues in stories such as *The Adventures of Mercury 'Alî of Cairo* and *Dalîla the Crafty*.

In many of the apocryphal stories abduction is a common theme, leading to intrigues, journeys, and wars. Newborn babies taken away from their mothers and princesses captured by jinn are topoi used over and over again. In general, the gap between forced separation and happy reunion provides the motif of abduction with its narrative potential.

## References:

EM 6: 6–13; Chebel 1996: 199–203; Elisséeff 1949: 116–117; Grégoire and Goossens 1934: 226–231.

### Abu 'l-Faraj al-Isfahânî

Abu 'l-Faraj al-Isfahânî (d. 967), Arab historian, littérateur, and poet. Of Umayyad descent, Abu 'l-Faraj was born in Isfahân in 887. He studied in Baghdad and, besides living the life of a wandering poet, spent the greater part of his life in Baghdad. Abu 'l-Faraj is famous for his *Kitâb al-Aghânî* (Book of Songs), a multivolume compilation on songs and poems as well as singers and poets of his times (see **Adab**-literature; **Music**). In addition to constituting an invaluable source about the milieu of musicians and singers at the court of the **Abbasids**, the work also contains important information about aspects of cultural history and social life.

Several anecdotes included in the *Arabian Nights* overlap in content with texts contained in the *Kitâb al-Aghânî*. Most of these are probably not integrated directly from the original source but are taken from some later quotation in books of the **Mamluk** period. According to the data supplied by Victor **Chauvin**, the following anecdotes are also contained in the *Kitâb al-Aghânî* (in chronological order of appearance in the present work): *The Barber's Tale of His First Brother; Hâtîm of the Tribe of Tayy, Ibrâhîm ibn al-Mahdî and the Barber-surgeon, Hârûn al-Rashîd and Queen Zubayda in the Bath, Ishâq of Mosul and the Merchant, Yûnus the Scribe and the Caliph Walîd ibn Sahl, Ibrâhîm of Mosul and the Devil, Al-Nu'mân and the Arab of the Banû Tayy.*

## References:

EI<sup>2</sup> 1: 118; GAL 1: 146, S 1: 223, 226; Kilpatrick 2002.

### Abû Nuwâs

Abû Nuwâs (d. 810), famous poet of the early Abbasid period. Abû Nuwâs received his education in Basra and Kûfa. After spending a year among the **bedouin** in the Arabian desert, he lived most of his life in **Baghdad** during the reign of the Abbasid caliphs **Hârûn al-Rashîd** and al-Amîn. In Baghdad, Abû Nuwâs joined the entourage of the **Barmakids**. His relations with the elite were, however, not without friction, and he was never such a close companion to Hârûn al-Rashîd as the anecdotes in the *Arabian Nights* suggest. In fact, Hârûn once had him imprisoned for his frivolities, and Abû Nuwâs gained access to the court only after Hârûn's death, when he became a boon companion of al-Amîn. In the Arabic poetic tradition, Abû Nuwâs is considered a highly innovative poet who showed his proficiency in different poetic genres and in a flexible and subtle style (see **Poetry**).

In the *Arabian Nights*, Abû Nuwâs makes his appearance in various short anecdotes. He is depicted as a notorious bon vivant, indulging in the pleasures of intoxication by **wine** and the love of boys (*Abû Nuwâs with the Three Boys; Hârûn al-Rashîd and the Damsel and Abû Nuwâs*). Through both his

ready wit and poetic qualities he is repeatedly able to extricate himself from embarrassing situations. His description of scenes he has not witnessed in person are sometimes so accurate that he is suspected of clairvoyance (*Abû Nuwâs with the Three Boys; Hârûn al-Rashîd and the Damsel and Abû Nuwâs; Hârûn al-Rashîd and Queen Zubayda in the Bath; Hârûn al-Rashîd and the Three Poets*), this being a quality often associated with poets in the Arabic tradition. In other stories, he simply acts as Hârûn al-Rashîd’s boon companion (*Hârûn al-Rashîd and Abû Hasan the Merchant of Oman; The Old Poet Hasan; Ja’far the Barmakid and the Old Badawî*).

The anecdotes on Abû Nuwâs rendered in the *Arabian Nights* are usually taken from traditional Arabic *adab* literature. In the popular tradition of the Islamic world from West Africa to Indonesia, Abû Nuwâs became the “focusee” of numerous anecdotes collected in chapbooks (Marzolph 1992, *passim*).

**References:**

EI<sup>2</sup> 1: 143–144; EM 1: 43–48; Gerhardt 1963: 456–460; Kennedy 1997; Leeuwen 1999a: 17–18; Pinault 1992: 140–142; Schaade 1934; Schaade 1936; Wagner 1965.

## Abû Yûsuf

Abû Yûsuf, Ya‘qûb ibn Ibrâhîm al-Ansârî al-Kûfî (d. 798), famous legal scholar and judge. Abû Yûsuf was one of the founders of the Hanafite school, one of the four orthodox law schools of Islam. He studied law and *hadîth* (the Traditions about the life and sayings of the Prophet **Muhammad**) in Kûfa and Medina under great scholars such as Abû Hanîfa and Mâlik ibn Anas. He lived in Kûfa before he was appointed chief *qâdî* of Baghdad by **Hârûn al-Rashîd**. Abû Yûsuf wrote several important legal treatises and is known for his inventive and pragmatic reasoning. He not only became Hârûn al-Rashîd’s friend but also served as his advisor in legal and financial matters. In the *Arabian Nights*, Abû Yûsuf makes his appearance in the stories of *Abû Yûsuf with Hârûn al-Rashîd and Queen Zubayda* and *Hârûn al-Rashîd and the Slave-girl and the Imâm Abû Yûsuf*.

**References:**

EI<sup>2</sup> 1: 163–164; Coulson 1964; Leeuwen 1999a: 17; Schacht 1964.

## ‘Âd

An ancient tribe known from both Arabic legend and the Koran. According to legend, the tribe of ‘Âd, led by the famous hero Shaddâd ibn ‘Âd, lived in the southern parts of the Arabian peninsula, between Oman and Hadramawt, and became powerful after the era of Noah. Their prosperity made them haughty, and they built the city of Iram, which was to outshine all other cities in splendor and wealth. God sent the prophet Hûd to warn them, but they refused to listen to his warning. In consequence they were destroyed by a fierce storm or, according to some sources, a severe drought. The story of ‘Âd is recorded in collections of **stories of the prophets**, but

there is no indication whether the tribe ever actually existed. In the *Arabian Nights* the people of 'Ād are referred to as an example of tremendous wealth and power, while they are at the same time unbelievers who refuse to heed God's call. A version of the legend is contained in *The City of Many-columned Iram*, and a hidden treasure of Shaddād ibn 'Ād, including a magic ring, is mentioned in *Ma'rūf the Cobbler*. The deceased ruler in *The City of Brass* was Qūsh, Son of Shaddād ibn 'Ād. In *The Story of Sayf al-Mulūk*, Badī'at al-Jamāl is the daughter of Shahyāl ibn Shārūkh, king of the jinn, ruler of the city of Babel and master of the garden of Iram, and son of 'Ād the Great. *The Keys of Destiny* in the Mardrus translation elaborates on the people of Iram having possessed the knowledge of how to produce gold (see *Alchemy*).

A similar people is the tribe of Thamūd, which is mentioned in pre-Islamic sources (Aristotle, Ptolemy, Pliny) and in the Koran. God sent the Prophet Sālih to admonish them. Sālih, in order to convince them of his message, made a milk-bearing she-camel appear from out of a rock. Despite this miracle, the Thamūd refused to heed his call and were destroyed. In the *Arabian Nights*, the Thamūd also serve as a symbol of the transitory nature of power and wealth (see *Qamar al-Zamān and Budūr*).

#### References:

EI<sup>2</sup> 1: 169; EI<sup>2</sup> 10: 436; Pinault 1992: 197; Stetkevych 1996.

## Adab

The modern word *adab* is the general Arabic term for literature, in the sense of belles lettres. Historically, the term had a much broader meaning. Originally it was used to refer to "habit," "norm of conduct," and "custom," as it was inherited from the ancestors. In the course of time, the term became equivalent to "civility," "good upbringing," "urbanity," "courtesy," and "high quality of the soul." In Abbasid times it was used to distinguish the sophistication of urban life from the crude habits of the **bedouin**. More and more the term came to denote a mode of life, a corpus of rules of etiquette, and the general knowledge and manners that a man of the urban elite should possess. This knowledge was supposed to comprise some notion of **poetry**, the art of speech and rhetoric, history, grammar, and lexicography, enabling the person of quality to speak eloquently and pleasantly in the gatherings of the noble.

From the ninth century onward the term *adab* as the expression of a particular attitude toward life became the subject of a new genre of literature. This new genre was concerned with all kinds of things connected with the relationship of man with the outside world. It consisted of works dealing with all aspects of material and spiritual culture. Various handbooks gathered all the information that a well-educated and sophisticated man might need in his communication with others. Some of these books are general encyclopedias of knowledge and manners, while others focus on specific subjects, such as food, women, sexuality, professional codes, **mirrors for princes**, and the like (Wiet 1963; Pellat 1976; Kilpatrick 1982; Gelder 1997). One of the most popular representatives of the genre is al-**Ibshîhî**'s (fifteenth century) *adab*

encyclopedia *al-Mustatraf fi kull fann mustazraf* (The Most Appreciated Precious Topics from Every Art Regarded as Elegant; see Marzolph 1997). Works pertaining to this genre contain theoretical digressions as well as practical directives for conduct and speech. Usually, they are provided with numerous anecdotes about famous persons and events to serve as examples and illustrations. As a rule, the prose text is alternated with poetry.

Perhaps the first scholar who embodied the spirit of the *adab* genre was ‘Abd al-Malik ibn Qurayb al-Asma‘î (d. 783), a philologist at the Abbasid court who was renowned for his refined manners and graceful speech. He was highly praised in court circles and was a favorite guest of the caliph’s. Apart from his writings on animals and the bedouin, he was famous for his editions, comments, and criticism of Arabic poetry. Al-Asma‘î is mentioned in the *Arabian Nights* as one of **Hârûn al-Rashîd**’s boon companions; he is summoned to tell stories, and he accompanies the caliph on a nocturnal excursion in *Al-Asma‘î and the Girls of Basra* (see also *The Lovers of Basra*).

The most brilliant and most famous exponent of the genre of *adab* literature is al-Jâhiz (d. 868), who wrote on all aspects of civilized life (Pellat 1953). In his numerous writings, al-Jâhiz created a huge and refined testimony of Arabic culture in its most prosperous period. His works include the famous *Kitâb al-Hayawân* (Book of Animals) about natural history; *Kitâb al-Bayân wa-l-tabayîn* (Book of Eloquence and Exposition), about the art of rhetoric; and *Kitâb al-Bukhalâ’* (Book of Misers), about avarice and generosity. Other well-known authors of *adab* literature are Ibn al-Muqaffa‘ (d. ca. 760; see *Kalîla wa-Dimna*), Ibn ‘Abd Rabbih (d. 940; *al-‘Iqd al-farîd*, “The Unique Necklace”), and Ibn Qutayba (d. 889), who wrote several works on general knowledge, poetry and poets, and directives for proper conduct. **Abu ‘l-Faraj al-Isfahânî** (d. 967) compiled the extensive survey of the life and works of singers and poets, *Kitâb al-Aghânî* (Book of Songs; see Kilpatrick 2003), while al-Tanûkhî (d. 994) became famous for several collections of narrative prose, particularly his *Kitâb al-Faraj ba’d al-shidda* (Relief after Hardship) and *Nishwâr al-muhâdara* (Table-talk). In later periods the genre of *adab* literature became confined on the one hand to handbooks about the knowledge required for specific official functions, and on the other to various forms of belles lettres, such as the genre of the *maqâma*, which uses rhymed prose.

In the *Arabian Nights* the spirit of *adab* literature is present in various forms. First of all, the collection contains numerous stories and anecdotes that are undoubtedly extracted from various *adab* collections. Prominent works containing a sizable number of analogues to anecdotes in the *Arabian Nights* are the anonymous *Kitâb al-Mahâsin wa-l-addâd* (The Good Things and Their Opposites), wrongly attributed to al-Jâhiz; Abu ‘l-Faraj al-Isfahânî’s *Kitâb al-Aghânî*; **Ibn al-Sarrâj**’s (d. 1106) *Masâri‘ al-‘ushshâq* (Lovers’ Deaths; see Paret 1927b); al-Râghib al-Isfahânî’s (d. 1108) *Muhâdarât al-udabâ’* (Conversations of the Educated); al-**Ghuzûlî**’s (d. 1412) *Kitâb Matâli‘ al-budûr* (The Risings of the Full Moons; see Torrey 1896); **Ibn Hijja al-Hamawî**’s (d. 1434) *Thamarât al-aurâq* (The Fruits of the Foliages); al-**Nawâjî**’s (d. 1455) *Halbat al-kumayt* (The Racecourse of the Bay; see Gelder 1996); **Dâwûd al-Antâkî**’s (d. 1599) *Taxyîn al-aswâq* (The Adorning of the

Markets); and al-**Iṭṭīdī**'s (d. 1688) *I'lām al-nâs fîmâ waqa'a li-'l-Barâmika ma'a banî 'l-'Abbâs* (Information of the People Concerning what Happened to the Barmakids together with the Abbasids). The anecdotes concerned treat mainly the caliphs and famous people connected with the court, such as al-Asma'î, **Abû Nuwâs**, **Abû Yûsuf**, the **Barmakids**, Ibrâhîm and Ishâq al-Mawsilî (see **Music, Arabic**), and so forth. Besides these, the *Arabian Nights* contains several exemplary tales that are also known from *adab* works, such as those treating the **generosity** of Hâtim al-Tâ'î, Ma'n ibn Zâ'ida, and 'Ikrima al-Fayyâd. As far as present knowledge goes, these stories were not contained in the early manuscripts of the *Arabian Nights*. They were added later, some probably as late as the eighteenth century, by the compilers of the Egyptian recension.

Besides originating from an *adab* context, the stories themselves depict social life at court and among the elite. The spirit of *adab* is particularly well portrayed in the episodes about educated slave-girls who demonstrate their capabilities by giving a survey of general knowledge of arts and sciences (see **Tawaddud**; *Tale of King 'Umar ibn al-Nu'mân*).

#### References:

EI<sup>2</sup> 1: 175–176; Abel 1939: 55–56; Allen 1998; Gibb and Landau 1968; Grotzfeld and Grotzfeld 1984: 91–96; Heath 1996; Nicholson 1976; Sadan 1998b; Walther 1987: 21–27.

## Alchemy

The practical variant of a philosophy that sought to explain the coherence of natural and spiritual forces in the universe. Alchemy is a combination of religious and scientific speculations. It culminates in the idea of the “Stone (or Elixir) of the Wise,” a substance enabling the alchemist to create gold and ultimately to gain eternal life. The origin of alchemist theories is usually ascribed to the legendary figure of Hermes Trismegistos, who is often seen as equivalent to Thoth, the Egyptian god of knowledge, industry, and science. It is believed that Hermes wrote some 36,000 treatises. The Emerald Table inscribed by Hermes is supposed to contain the thirteen basic tenets of alchemy. According to one of the related legends, the Emerald Table was discovered in Hermes's grave by **Alexander the Great**. One of the Arabic authors reports that Hermes was born in China and traveled to India and Ceylon, where he found an enormous treasure, including the Emerald Table. Another Arabic tradition holds that three different persons named Hermes existed. The first Hermes was Adam's grandson; he wrote about cosmological issues and constructed the pyramids in Egypt. The second Hermes was a Babylonian scholar; he was the teacher of Pythagoras. The third Hermes was an Egyptian philosopher who studied poisonous animals and designed various cities. The thirteen alchemist laws of Hermes have been preserved in Arabic texts and were later brought to Europe. The historical roots of alchemist practice are located in Alexandria, a city that in the centuries before the beginning of the common era had become the center of sciences and engineering. Another cor-

pus of alchemist knowledge, specializing on producing the elixir of eternal life, originated in **China**.

The Arabic alchemist tradition is based on Greek treatises. It is primarily associated with the Umayyad prince Khâlid ibn Yazîd (d. 704). The great “founding-father” of Arabic alchemy was Jâbir ibn Hayyân (d. 815?; in European texts he is called Geber), a historical figure whose life is obscure. According to some sources, Jâbir ibn Hayyân was associated with the court of **Hârûn al-Rashîd** and the **Barmakid** family. He may even have been involved in the intrigues that resulted in the fall of the Barmakids in 803. A great number of alchemist treatises are attributed to him, many of which formed the basis of the later European alchemist tradition.

Alchemist philosophy is based on the idea that the world is essentially a unity; macrocosmos and microcosmos are perceived as related to each other by a single principle. Although both spirit and mind are governed by this principle, the principle in its turn can be disclosed and manipulated. This natural philosophy is based on the four-element theory developed by Aristotle. The alchemist tradition was partly integrated into Arabic scientific thought and practice, although the practice of alchemists was often regarded with some suspicion, since quite obviously many alchemists were impostors. The basic ideas of alchemy, however, were not considered hostile to the Islamic faith. Accordingly, the Islamic worldview is impregnated with traces of alchemist philosophy. Notably, as prominent a scholar as al-Razî (Rhazes; d. 923) wrote several treatises on alchemy.

The stories of the *Arabian Nights* contain many references to alchemy, particularly in the motifs in which metals are associated with **magic**. In some stories the alchemist is an evil Persian fire worshipper (see **Magians**), who can turn brass into gold and who wants to abduct innocent Muslims for his wicked practices (*Hasan of Basra*). The story of the *Queen of the Serpents* contains explicit references to alchemy, besides being imbued with alchemist motifs and themes. In this story, Hâsib is chosen to obtain insight into the spiritual and material secrets of the universe, while **Solomon** is the central figure, master of the arts and sciences. Alchemist knowledge is mentioned in *The Keys of Destiny* in the Mardrus translation, *The City of Labtayt*, and *The Story of Prince Sayf al-Mulûk*. Besides, references to alchemist practices are also contained in some of the apocryphal and European *Arabian Nights* stories, such as the *Story of the Brahmin Padmanaba and the Seller of Fuqqâ‘* in the Weil translation.

#### References:

Djawbarî 1979; Holmyard 1990; Ibn Hayyân 1996; Leeuwen 1999a: 22–31; Rashed 1996; Rescher 1919: 32–33.

## Alexander the Great

Alexander the Great (Arabic: Iskandar; 356–323 B.C.E.), Greek general and conqueror of a great empire stretching from the Mediterranean basin well into Asia, founder of Alexandria in Egypt and many other cities. Alexander’s exploits became popular in narrative lore, particularly in the *Alexander-romance*,

versions of which were compiled in Greek (the so-called *Pseudo-Callisthenes*), Arabic, Persian, Hebrew, and Syriac. In the Middle Ages, the romance was translated into all of the major European languages. The narrative focuses upon Alexander's expedition into Asia. It is probably derived in part from the *Letter to Aristotle about India*, a work by the historian Onesicritus, who accompanied Alexander on his expedition. Having tenuous links with historical events, the romance contains mainly legends, fictitious accounts, and marvelous tales. The most famous episodes concern Alexander's search for the Fountain of Youth, his underwater adventure, the announcement of his death, the building of the wall to enclose Gog and Magog, and the monsters he fights on the way.

In the Arabic tradition, Alexander is often associated with the legendary saint al-**Khadir**. Moreover, Alexander is the hero in moralizing tales in which he acknowledges the fragility of power and glory and recognizes the transitoriness of life and worldly possessions. He is also portrayed as an inventor who experiments with engineering and natural science. In many of these stories he bears the epithet *Dhu 'l-Qarnayn* (literally: "The One with the Two Horns"). Although this denomination may refer to Alexander's enthronement as the Egyptian pharaoh, its precise origin and meaning are still unknown.

In the *Arabian Nights*, a branch of the Arabic Alexander tradition inspired the story of *The City of Brass*, particularly in the Calcutta II edition (Pinault 1992: 180–186). The episode about *Alexander and a Certain Tribe of Poor Folk* is most probably adapted from the *mirror for princes al-Tibr al-masbûk*, attributed to al-Ghazzâlî (d. 1111). Jocular mention of Alexander's name is made in *Cælebs the Droll*. The Reinhardt manuscript contains *Alexander the Great and the Water of Life* and *The Story of Alexander the Great*.

**References:**

- Chauvin 7: 79–88, no. 373<sup>bis</sup>; EI<sup>2</sup> 4: 127–129; EM 1: 272–291; Bridges and Bürgel 1996; Cary 1956; Doufkar-Aerts 1994; Genequand 1992: 330–344; Harf-Lancner et al. 1999; Leeuwen 1999a: 31–37; Nagel 1978; Nöldeke 1890; Pinault 1992: 180–186; Waugh 1996; Yamanaka 1993; Yamanaka (forthcoming)

## **Amazons**

The myth of the Amazons as a tribe of warrior women is mainly known from Greek tradition. The myth is based on a polarization of the two sexes. It divides culture into a male component representing civilization and social order, and a female component representing nature and chaos. In this way, the Amazons constitute the antithesis of the patriarchal matrimonial ethics whereby women by way of marriage are to be subjected and incorporated into the social order dominated by men. In the Greek myth this symbolic meaning is already well developed. Although it is also encountered in Arabic tales, a direct link between the Arabic and Greek traditions cannot be proved. An important source for the legend of the Amazons is Herodotus, who mentions a tribe of women extremely hostile to men living on the coast of the Black

Sea. In later works the Amazons came to represent a barbarian tribe at the edge of the world, upholding a completely female society. **Alexander** the Great reportedly had a confrontation with the Amazons during his campaign in Asia. In the Arabic narrative tradition there are numerous examples of female warriors modeled after the Amazons, particularly in geographical lore and the popular epics.

In the stories of the *Arabian Nights* both types of Amazon-related motifs occur. Warrior women are mentioned prominently in '*Alî Nûr al-Dîn and Maryam the Girdle-girl*' and '*Alî Shâr and Zumurrud*'. They may at times represent generally antagonistic forces, such as the great **Christian** heroine Abrîza in the *Tale of King 'Umar ibn al-Nu'mân*. The themes and motifs of the hero's encounter with a warrior woman follow a stereotypical pattern. In most cases a warrior princess has to be vanquished in a wrestling duel before she will accept a suitor as her husband. Outside of their own communities, warrior women would often dress in men's clothes (Mot. K 1837) in order to disguise their female identity. When such a warrior woman is about to be vanquished by the stronger male, she might take recourse to the ruse of revealing her beautiful face in order to dumbfound the hero (El-Shamy 1995: N 725§; see *Bahrâm and the Princess al-Datmâ; Mahmûd and His Three Sons; 'Umar ibn al-Nu'mân*).

Female or female-dominated societies are mentioned in the story of *Hasan of Basra* and *The Story of Mahmûd and His Three Sons* in the Reinhardt manuscript. Particularly the latter tale leaves no doubt that a purely female society has to be reformed, since ultimate fulfillment lies in marriage and male domination (see **Gender Roles**). A similar message, albeit on a different level, may be derived from the male hero's blissful encounter with a community of female warriors in *The Third Qalandar's Tale*, versions of which are also given in the stories of *Hasan of Basra* and *The Man Who Never Laughed*. Although the hero experiences an extremely delightful adventure in the women's company, his inevitable transgression of the taboo to open a certain door (Mot. C 611.1) and the ensuing dramatic expulsion underline the interpretation that a society of only women does not correspond with the exigencies of social order in the human world.

#### References:

- Bencheneb 1977: 116; Bremond 1991a: 143–162; Christides 1962: 568–593;  
 Clément 1994; Elisséeff 1949: 90; Henninger 1947: 61–62; Kruk 1993b;  
 Leeuwen 1999a: 42–46; Malti-Douglas 1991a; Qalamâwî 1976: 314–316;  
 Tyrrell 1989.

## Angels

In the Koran various categories of angels are mentioned, and angels fulfill all kinds of functions within Islamic cosmology and eschatology. Some of the angels are mentioned by name, such as Jibrâ'îl (Jibrîl; Gabriel), the angel who brought God's message to the Prophet **Muhammad**; 'Izrâ'îl, the angel of death, who comes to collect the souls of men; Mîkâ'îl (Michael), who instructed the prophet; Isrâfîl, who will blow the trumpet of resurrection on the

Day of Judgment; Mâlik, the guardian of hell; and Ridwân, the guardian of paradise. Other angels are referred to as a group, such as the Zabâniya, guardians of hell, and the Muqarrabûn, who are close to God and praise Him day and night. The two angels Munkar and Nakîr are not mentioned in the Koran; by common consent they are believed to visit the deceased in their graves and question them. According to their findings, they transform the grave of the deceased into a preliminary hell or a preliminary paradise.

Angels ensure the smooth functioning of nature and creatures on earth. They are imagined as winged figures of an enormous size. The angels praise and obey God. Only Iblîs was disobedient when God commanded the angels to submit to Adam. In consequence, Iblîs (whom some believed to belong to the jinn) was punished and became the Islamic variant of the devil, leading a group of rebellious angels and jinn. Two other disobedient angels are Hârût and Mârût, who are supposed to have yielded to sexual temptation. They are imprisoned in a pit near Babel where they teach **magic** to men, while warning them that their practices are dangerous. The relationship between angels and jinn (see **Demons**) is not altogether clear. Although jinn are usually represented as demons made of fire, the fallen angel Iblîs is related to the jinn, and the boundary between angels and jinn remains vague.

In the *Arabian Nights* several angels are mentioned by name. In *The Adventures of Bulûqiyâ*, the hero meets angels during his exploration of the realms of creation during which parts of the Islamic cosmology are revealed to him. The archangel Gabriel makes his appearance as the protector of Solomon's ring of power, which is also mentioned in *The Story of Solomon* in the Reinhardt manuscript. The devil Iblîs appears in several stories connected with poetic or artistic inspiration (see *Ibrâhîm of Mosul and the Devil; Ishâq of Mosul and His Mistress and the Devil; Tuhfat al-Qulûb*). The angel of death, 'Izrâ'îl, serves to demonstrate man's impotence before death and the transitoriness of life (see *The Angel of Death and the King of the Children of Israel; The Angel of Death and the Rich King; The Angel of Death with the Proud King*). In *The Chick-pea Seller's Daughter* in the Mardrus translation, the female protagonist disguises herself as the angel of death in order to frighten and ridicule her would-be lover. Jocular mention of Isrâfîl is made in *Cælebs the Droll*, and unnamed angels act as agents of God's will in the second episode of *The Hermits, The Devout Tray-maker and His Wife*, and *The Three Wishes*.

**References:**

El<sup>2</sup> 6: 216–219; EM 3: 1413–1420; Beltz 1979; Elisséeff 1949: 92–93; Leeuwen 1999a: 125–129.

## **Animals**

The **religion** of Islam recommends respect for animals and treating them well. In Arab society, much as anywhere else, animals were used in several ways. Primarily, animals served as food, acquired either by the **hunt**, fishing, or stock breeding. Moreover they provided man with specific products such as leather, honey, silk, musk, and wool. Animals were employed for riding

and transport, particularly **horses, camels,** and mules. Horses, dogs, birds of prey, and other animals were used for hunting gazelles, birds, and so forth. Horses in particular were employed for games and competitive events such as races, lance tournaments, and polo. At certain occasions and ceremonies, for example the *ʿĪd al-Adhâ* (“Feast of Immolation”), animals were sacrificed. Animals were also kept for demonstration or entertainment, such as singing birds, tamed **monkeys,** snakes (see **Serpent**), bears, lions, elephants, ostriches, and so forth. In popular belief some animals were held to have therapeutic or magical powers and were accordingly used for medicines, talismans, and other practices.

Animals figure extensively in Arabic literary history, both in the domains of narrative fiction and in scholarly works and encyclopedias. They are the main protagonists in the genre of the **fable**, which was introduced to Arabic literature from Persian and Greek sources. In classical Arabic poetry, animals provide a reservoir of metaphors, mainly in the domain of beauty and emotions. The hunt and the description of certain animals, such as the camel or the horse, became favorite topics. Inspired by the example of the fable, speaking animals were used in some philosophical, mystical, and polemical works, such as the episode of the trial of the animals against man, in the *Rasâʾil Ikhwân al-safâ* (The Treatises of the “Brethren of Purity”; tenth century). Furthermore, animals are mentioned in geographical and historical works and travel accounts. Some of these works concentrate on specific aspects, such as stories about wondrous creatures, the distribution of animals over different geographical regions, the connections between certain animals and the climate, and so forth. Some of the marvelous animals are regarded as truly existing creatures in geographical and scientific works, such as in the famous description of the natural world by al-Qazwîni (d. 1283), in his *Kitâb ʿAjâʾib al-makhlûqât* (Book of the Wonders of the Creatures).

Before the development of a scientific literature, descriptions of animals and their habits belonged particularly to the domain of **adab** literature. The famous author al-Jâhiz (d. 868) compiled an extensive encyclopedia on animals, entitled *Kitâb al-Hayawân* (The Book of Animals). This encyclopedia contains not only scholarly information about animals. In the typical vein of *adab* literature, it is also a treasury of verses, anecdotes, quotations, and the like. Important encyclopedias on animals were also compiled by al-Marwazî (eleventh/twelfth century) and al-Damîrî (d. 1405). In addition to physical descriptions of the animals, these works also mention the use of animals in **medicine** and the occurrence of animals in *mirabilia*. Apart from these general works, books were written about a large variety of specific animals such as sheep, insects, pigeons, bees, and mules. Remarkably, no works about camels have been preserved, but horses were a favorite subject. Specialized works treated the art of hunting and falconry. These works contain technical indications, anecdotes, details of instruments and places, moral implications, and information on animals used for hunting.

The zoological knowledge of the Arabs derives from the Aristotelian corpus that was translated into Arabic together with the works of other Greek authors. Most descriptions in Arabic texts are derived from sources such as

those and not from direct observation. They remain vague, except for horses and hybrids. Besides lexicographical and philological aspects, their attention is focused mainly on animal behavior. The fauna are often divided into categories based on the natural environment of animals, such as walking animals (man, mammals), flying animals (birds, flying insects, bats), swimming animals (fish), and crawling animals. Other categorizations might be based on ways of procreation, ways of defending themselves, or the usefulness of animals for man. As a rule, marvelous creatures, such as the fabulous bird al-Rukhkh, or jinn (see **Demons**), figure among the creatures belonging to the natural world.

In the *Arabian Nights*, all of the narrative possibilities of animals are exploited. Animal tales are included in the collection for various purposes, such as instruction in the **frame story** (*Tale of the **Bull and the Ass***). In several stories animals play a pivotal role in hunting parties. In poetry and in the stories themselves the repertoire of metaphors related to animals is utilized, both as similes for **beauty** (gazelle) and **love** (pigeons; *Tale of **Tâj al-Mulûk and Dunyâ***). Animals also signify qualities such as faithfulness (falcon; *The Story of King **Sindbâd and His Falcon***) and wisdom (parrot; *The Story of the **Husband and the Parrot***). On several occasions men are transformed into animals (see **Transformation**). Moreover, some stories mention fabulous creatures such as the serpent with the human head (***Queen of the Serpents***), magic **birds**, an artificial horse (*The **Ebony Horse***), monstrous fishes (***Sindbâd the Seaman; 'Abdallâh the Fisherman and 'Abdallâh the Merman***), giant ants (*The Story of **Jânshâh***), and the monstrous bird al-Rukhkh.

In some stories the animals are among the main characters, such as in *The Story of the **Husband and the Parrot*** or *The Story of King **Sindbâd and His Falcon***. In others they are instrumental in determining the course of the narrative, such as the gazelle leading the hunter astray, the stolen horse in the *Tale of King 'Umar ibn al-Nu'mân*, or the fish swallowing a ring in *The **Devout Israelite and Abû Qîr and Abû Sîr***.

Sexual relations between a woman and an animal are mentioned in ***Wardân the Butcher, The King's Daughter and the Ape***, and the *Tale of the **Third Larrikin Concerning Himself*** in the Wortley-Montague manuscript. Sexual relations between a man and an animal, as figuring for example in the fifteenth-century stock of anecdotes about the Turkish jocular character Nasreddin Hodja and his donkey, do not occur in the *Arabian Nights* proper; only the Mardrus translation has introduced a chapter containing these anecdotes in *Some **Jests and Suggestions** of the Master of Shifts and Laughter*.

#### References:

Abu Bakr 1994; Eisenstein 1991; Elisséeff 1949: 93, 111, 136, 179; Ghazoul 1983; Qalamâwî 1976: 203–220; Rescher 1919: 25–28.

## Apocryphal Stories

In the present volume, the term “apocryphal stories” serves to denote those tales not contained in the major body of the *Arabian Nights* as represented in



Sindbād the Seaman, the Sixth Voyage: Sindbād Meets the Natives of Sarandīb, by Pierre-Clément Marillier (Geneva: Barde, Manget and Compagnie, 1785)

the nineteenth-century standard printed editions of *Bûlâq* (1835) and *Calcutta II* (1839–1842). This standard corpus is represented in vols. 1–10 of the **Burton** translation. In addition to the standard corpus, the available **manuscripts**, printed **editions**, and **translations** contain a large number of supplementary tales. In order to present as complete a survey as possible of what the *Arabian Nights* in its different contexts is and may be, a substantial portion of this apocryphal material has been surveyed and is included in the present volume (nos. 263–551). In his supplementary volumes, Burton has already presented a certain amount of these apocryphal tales (nos. 263–417). In addition to the tales rendered there, the present survey considers stories from the Oxford Wortley-Montague manuscript (following Tauer 1995; nos. 496–518) and the Strassburg Reinhardt manuscript (following Chraïbi 1996 and the actual manuscript; nos. 519–551). Moreover, tales originating from a variety of sources in the translations of **Habicht** (1825; nos. 418–433), **Weil** (1838–1839; 1865; nos. 434–448), and **Mardrus** (1899–1904; nos. 449–495) have been taken into account.

## Architecture

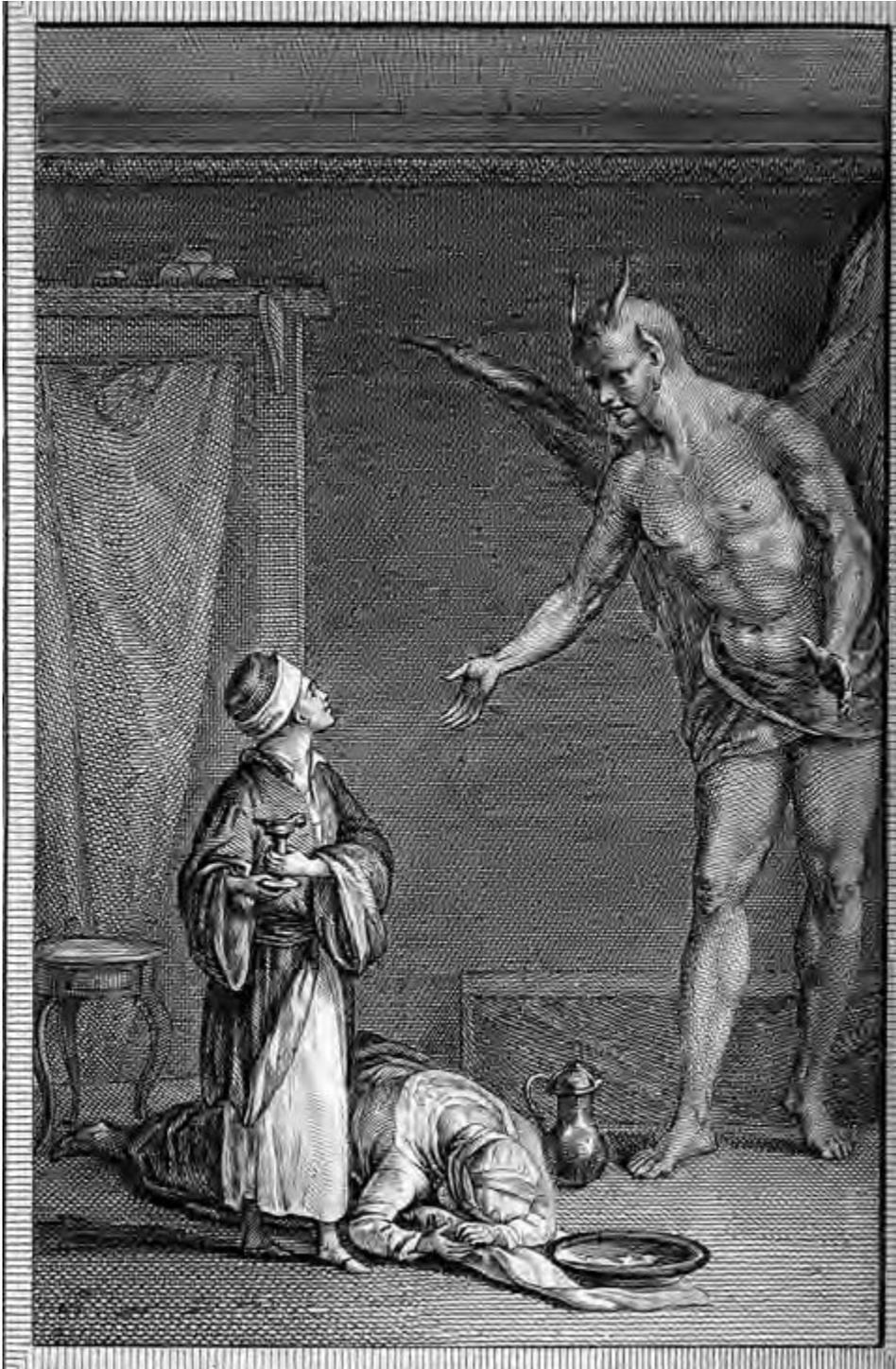
Although architecture was the major **art** form in medieval Islam, it was primarily considered as a practical skill, not as an art deserving aesthetic reflection. Remarkably few texts discuss or study theories of architecture and its aesthetic aspects, and no designs or written plans of architects have been preserved. In consequence, our present knowledge about Islamic architecture, besides descriptions contained in historical texts, is derived mainly from surviving monuments. The construction of buildings was as a rule associated with wealth and power and belonged to the privileges of the rich. Architects worked under the protection of wealthy patrons and rulers who aimed to display and perpetuate their power in monumental constructions. This situation implied that architecture constituted a highly centralized activity that was limited to the urban centers (see **Cities**) and connected to rulers and courts.

Although building activities were usually politically motivated and the religious elite had only limited influence in this arena, the central element in Muslim architecture was the mosque. The shape of the mosque is marked by the *mîhrâb* (a niche indicating the direction of Mecca), the courtyard, and the covered prayer hall. Although derived from the model of the Prophet **Muhammad**'s prayer court, this form took some time before being institutionalized. The great monuments that became the models of typical Muslim architecture throughout the ages are the Great Mosque of **Damascus** and the Dome of the Rock in Jerusalem, both of which were constructed in the time of the **Umayyad** caliphs at the beginning of the eighth century. Both the architecture and the decoration of these buildings contributed to the development of a uniform style throughout the Muslim world. Other monuments that became famous models of architecture include the Azhar Mosque in **Cairo** (970–972) and the madrasas (colleges), mausolea, and mosques of the Ayyubids and **Mamluks** in Cairo and Damascus. Famous citadels were built

in Aleppo, Damascus, and Cairo. With their cupolas, minarets, and monumental gates, these buildings contributed to the typical appearance of the Islamic city.

As in the case of the visual arts, the stories of the *Arabian Nights* contain hardly any naturalistic descriptions of architectural objects. Buildings mentioned are primarily mosques, palaces, *sûqs* (market buildings), **bathhouses**, and *khâns* (places of lodging, “inns” for merchants and travelers). As a rule the narrator does not elaborate on their shape, decoration, materials, or any other detail. The type of building described in the most detailed way is the palace. The palace is usually pictured as a closed entity surrounded by walls, sometimes with an adjacent **garden** or orchard. It contains several halls for state affairs and counseling, besides private chambers and women’s quarters (the harem). The concubines of the caliph lived in separate rooms in a wing of the palace. A special type of mansion are the palaces of the jinn described in the *History of Gharîb and ‘Ajîb*. These appear to be related to the legendary palaces al-Khawarnaq and Ghumdân, both of which embody the concept of ideal architecture. In particular the palace of Ghumdân has remained a powerful and highly influential symbol of **beauty** and wealth, serving as a source of inspiration for the architecture of later palaces (Rubiera 1988: 29–32). Other examples of this type of imaginary architecture include the city of Iram, supposedly constructed by the powerful and haughty Shaddâd ibn ‘Âd (*The City of Many-columned Iram*), and the City of Brass (*The City of Brass*). The Egyptian pyramids are described in *The Caliph al-Ma’mûn and the Pyramids of Egypt*.

In several cases, architectural forms are exploited for the narrative structure of the stories. Of particular relevance are the boundaries between the private and the public domains, such as palaces and the outside world or women’s quarters and other parts of the palace. These contrasting realms are used to construct the plot and intrigues of the narrative by creating oppositions, obstacles, and taboos. The practice of smuggling the hero to his beloved in the caliph’s palace inside a trunk belongs among the well-known topoi (see **Motifs**) of the *Arabian Nights* (*The Reeve’s Tale*; *The Story of the Adulteress Who Tested Her Husband’s Trust*; see also *The King’s Son and the Merchant’s Wife*). Similarly, an undesired person from inside can be removed from the palace, such as the caliph’s favorite concubine, who is envied by his wife (*The Tale of Ghânim ibn Ayyûb*; *Khalîfa the Fisherman*; *The Qâdi and the Bhang-eater*; *Shaykh Nakkît*). Other examples for the use of architecture in a narrative context concern the functions of specific types of buildings in the setup of stories, such as bathhouses (*Abû Qîr and Abû Sîr*), *khâns* (*‘Umar ibn al-Nu’mân*; *The Sharper of Alexandria and the Chief of Police*), and mosques (*‘Alâ’ al-Dîn Abu ‘l-Shâmât*; *The Ruined Man Who Became Rich Again through a Dream*). Sometimes architecture is linked to the realm of the jinn (see **Demons**) and **magic**. The forbidden door (Mot. C 611.1) represents the boundary between two different worlds. The association of magic and architecture is also elaborated in the story of *‘Alâ’ al-Dîn*, in which the jinn construct an extraordinary palace in one night.



'Alâ' al-Dîn and the Wonderful Lamp: The Jinnî of the Lamp Appears before 'Alâ' al-Dîn and His Mother, by *Pierre-Clément Marillier* (Geneva: *Barde, Manget and Compagnie*, 1785)

Yet more prominent than well-preserved inhabited buildings, ruined buildings often constitute liminal spaces between reality and the supernatural or between normal life and an extraordinary event. The prince who has lost his way in *The Story of the Prince and the Ogress* finds out about the woman's true nature as an ogress as she disappears in a ruin. The ruined and restored pavilion in the *Tale of Tāj al-Mulūk and Dunyā* convinces the princess to reconsider her refusal of male suitors and eventually results in uniting the lovers. Dead bodies of murdered people are often hidden inside a ruined building, and any man hiding inside the ruin might easily be arrested for murder (*Ibrāhīm and Jamīla*; see also *Bihkard*; 'Attāf in the Chavis manuscript). Historical anecdotes employ the image of ruins in different ways: in *The Righteousness of King Anūshirwān*, ruins cannot be found, thus indicating the empire's prosperity. In *The Story of Sultan Mahmūd and His Vizier* in the Weil translation, the alleged conversation between two owls is cleverly used to indicate the ruin of the state, admonishing the ruler to take better care of government.

#### References:

El<sup>2</sup> 1: 608–624; Abel 1939: 69–77; Behrens-Abouseif 1998; Coussonnet 1989: 35–36; Hillenbrand 1999; *Pre-modern Islamic Palaces* 1993; Tonna 1994.

## Ariosto, Ludovico

Ariosto, Ludovico (1474–1533), Italian writer. Ariosto's epic *Orlando furioso* (1516–1532) is considered a masterpiece of Italian Renaissance literature. In canto 28, it contains a versified version of the first episode in the **frame story** of the *Arabian Nights* (see *The Story of King Shahriyār and His Brother*).

King Astolfo of Lombardia regards himself as the most beautiful person of his day. While wondering whether his own assessment holds true, his courtier Fausto informs him that his brother, Iocondo, in Rome is as beautiful as the king. The king orders Iocondo to appear, and Fausto manages to convince Iocondo to leave his beloved wife for some time. Iocondo sets out for the journey, but he returns home because he has forgotten a precious cross that his wife had given him as a token of her love. As he enters the bedroom, he discovers his wife in bed with a knave. Although in his first rage he intends to kill the adulterers, his love for his wife keeps him from doing so. Instead, he becomes sad, and his beauty vanishes. When he arrives in Pavia, King Astolfo entertains him kindly. Some days later, Iocondo witnesses the queen having sexual intercourse with a dwarf. The same scene is repeated over the next few days, and Iocondo realizes that his host shares the same misfortune; his radiating beauty returns. The king notices the change in his appearance and makes him tell about his experience. As he has sworn not to use violence, the king asks Iocondo's advice what to do now.

Iocondo proposes that they roam the world and employ their youthful beauty in order to seduce a thousand women. This they do, traveling through Italy, France, the Low Countries, and England. When after years of travel they finally have had enough, they decide to marry one woman between both of them, so as to ensure her chastity. They get married to Fiametta, an

innkeeper's daughter in Spain. As they are leaving for Italy, Fiametta meets her former Greek lover, who scolds her for leaving and insists on making love to her. While Fiametta is in bed with the two men at her sides, her lover climbs into the bed and makes love to her all night, making each of the men think that his companion is active. When talking to each other the next morning, the two cannot agree what happened, and finally they have Fiametta confess her deed. Instead of punishing her, they are highly amused by her clever device. They marry Fiametta to her lover and travel home, while agreeing that a woman is as chaste and honest as her nature allows. In this mood, they resolve to be content with their own wives.

The passage in Ariosto's *Orlando furioso* shares the first episode with the *Novella d'Astolfo* (no. 84) by the Italian Renaissance author **Sercambi**. Sercambi's text differs insofar as it continues along the same lines as the frame story of the *Arabian Nights* in having the two travelers meet the jealous man who keeps his wife inside a box (AT 1426: *The Wife Kept in a Box*). Both versions are further linked by the name Astolfo, denoting the king in Ariosto's version and the courtier in Sercambi's. Ariosto's version served as a model for versions in Juan de Timoneda's *Patrañuelo* (no. 8; 1570), Johann Michael Moscherosch's *Geschichte Philanders von Sittewald* (1640–1650), and Jean de La Fontaine's (1621–1695) verse novel *Joconde*.

#### References:

EM 1: 774–783; Cosquin 1922: 286–288; Horovitz 1927b: 38–39; Irwin 1994: 98–99; Wesselski 1925: 3–8, 185–187, no. 1.

## Art

Muslim culture has devoted relatively little attention to the theoretical aspects of the visual arts. Even so, art was regarded as an important phenomenon. God has created the world and has given man the power to embellish it. **Beauty** results from a combination of the natural qualities of creation and the artificial intervention of human beings. Bringing art to perfection is a form of worshipping God. This concept of art is based on a clear distinction between God's creative powers and those of man. Art is not seen as the result of a vision, since visions are restricted to God. Moreover, art is regarded as originating in the human soul rather than being generated by supernatural powers. On the basis of Aristotelian teaching it was acknowledged that fantasy plays an important role in the creative process. Fantasy allows the artist to create something that has not existed before and to combine independent images to form new ones.

In Muslim tradition, art was seen as deriving from learning and talent rather than from genius and inspiration. Art was related to the work of craftsmen and artisans and not to the individual expression of the genius of the artist. It served both as a form of displaying wealth and luxury and as a status symbol for rulers and the urban elite. Art was in the first instance an aesthetic experience not necessarily aimed at the metaphorical representation of more sublime ideas. Art was meant to astonish, as something beautiful and unique, rather than to express religious concepts and symbols. It is perhaps for this

reason that calligraphy in the course of time became the dominant decorative art. Even though there is an ongoing discussion about the so-called *Bilderverbot* (prohibition of figurative images) in Islamic art, figurative illustrations did not constitute an anomaly under the **Umayyads** and **Mamluks**. It was only after the fourteenth century that their number decreased, but even so, animal motifs remained popular. In consequence, the prevalence of calligraphy has probably more to do with an inclination toward stylization and abstraction than with guidelines motivated by religious discourse. Besides, the prominent position of calligraphy also resulted from the status of the Koran as the word of God. On the other hand, figurative images were at times related to sorcery and ascribed magical or therapeutic qualities. Effigies were used as talismans protecting against animals and monsters.

References to art in the stories of the *Arabian Nights* are mostly limited to descriptions of decorations and valuable objects (see, for example, *Qamar al-Zamân and the Jeweler's Wife*). The story of *Ibrâhîm and Jamîla* mentions an artificial tree with leaves of silver, and the palace of Abruza in the *Tale of King 'Umar ibn al-Nu'mân* is decorated with statues that look almost alive. The hero falling in love on catching sight of a portrait (Mot. T 11.2) belongs to the standard stock of motifs (see, for example, *The Goldsmith and the Cashmere Singing-girl; Ibrâhîm and Jamîla; Tale of King Ins ibn Qays and His Daughter; The Tale of the Prince Who Fell in Love With the Picture; Sayf al-Mulûk*). Although these examples are not directly related to magic, they demonstrate the association of images with some form of enchantment: images of people somehow engender emotions that are related to love. A similar association is encountered in the *Tale of Tâj al-Mulûk and Dunyâ* when the prince is struck by the image of the gazelle on 'Azîz's kerchief. The therapeutic effect of images is shown in the stories of *Ardashîr and Hayât al-Nufûs* and *Tâj al-Mulûk and Dunyâ*, when the princess is cured of her hatred for men by the decorations painted on the walls of a garden pavilion. In the *History of the Lovers of Syria*, a portrait displayed in the semipublic atmosphere of the bathhouse serves to unite the protagonist with her lost family.

#### References:

Abel 1939: 69–77; Behrens-Abouseif 1998; Blair and Bloom 1994; Ettinghausen and Grabar 1987; Ghabin 1998; Hillenbrand 1999; Papadopoulo 1977; Reenen 1990; Sa'd 1962, vol. 1: 50–51, vol. 2: 61–104; Weber 1997.

## Avarice

See Generosity

## Baghdad

From its foundation in 762 until 1258, Baghdad was the capital of the caliphs of the **Abbasid** dynasty. The city was founded by Caliph al-Mansûr (r. 754–775) to replace **Damascus** as the center of the Muslim Empire. Referring to the Koranic synonym of Paradise, it was also named Madînat al-Salâm

(“City of Peace”). The shift of the imperial capital to the east reflected the increasing influence of the eastern parts of the empire and the Iranian element in the administration. Baghdad was built on both banks of the Tigris on a fertile plain, at a crossroad of trade caravans where monthly fairs were held.

Baghdad was built according to a pre-established plan, as was also Kûfa. It was constructed as a circular fortress divided into four quarters by two main streets and surrounded by a moat and a wall. The inner ring was lined by the main wall with twenty-eight towers and gates that could be closed. Within this wall were the houses of the officers. The third wall enclosed the inner space of the city, containing the caliph’s palace, the mosque, the administration, and the buildings for the guards and the police. The markets were placed outside of the city to the southeast, in the village of al-Karkh, which later became the quarter of the merchants. The plan of the city reflected the new imperial ideology that required the caliph’s seclusion from the population and the distribution of the various ethnic, tribal, and social groups in different quarters. The caliph’s palace, named the Green Dome, and the mosque were constructed in a monumental style. They were later supplemented by other luxurious palaces built by the successive caliphs. The palace al-Khuld (a name referring to Paradise) was built by al-Mansûr in 773. It was taken as a residence by several caliphs, including **Hârûn al-Rashîd** (r. 786–809). In the ninth century the famous family of viziers, the **Barmakids**, had their own quarter.

In the time after Hârûn al-Rashîd, Baghdad suffered from the rivalry between his two sons al-Amîn (r. 809–813) and al-Ma’mûn (r. 813–833), and for a certain period the caliphs shifted their residence to Sâmarrà’ (836–892). The caliph al-Mu’tadid (r. 892–902) then returned to Baghdad and built two magnificent palaces, the Dâr al-Khilâfa and al-Thurayyâ. The city reached the peak of its flourishing under the caliph al-Muqtadir (r. 908–932). It became a center of international trade, with an advanced banking system, a thriving intellectual and artistic culture, libraries, schools, and hospitals. With the increasing fragmentation of the Muslim Empire and the waning of the power of the Abbasid caliphs, Baghdad’s importance diminished. After the conquest and destruction of the city by the Mongol general Hülegü in 1258, Baghdad was reduced to the status of a provincial capital. When the traveler Ibn Battûta visited Baghdad in 1326, the city was no longer of any great importance.

Baghdad is among the most characteristic settings for the stories of the *Arabian Nights*. Particularly the anecdotes about the Abbasid caliphs and their boon companions give a vivid picture of the life and manners of the capital’s elite. They show a sophisticated court culture that is supported by wealthy patrons fostering literature, learning, and **music**, and dedicated to luxurious pastimes. In these stories the depiction of Baghdad is sufficiently detailed to suggest that the stories originated in Baghdad itself. Other stories, such as those of *Mercury ‘Alî of Cairo* and *Dalîla the Crafty* suggest that Baghdad is used as a rich source of narrative conventions by a storyteller from **Cairo**. In the stories of *Nûr al-Dîn ‘Alî and Anîs al-Jalîs*, *Ibrâhîm and Jamîla*, and other love stories, Baghdad and its **gardens** and palaces figure

prominently. In the *Tale of King ‘Umar ibn al-Nu‘mân*, Baghdad is mentioned as the capital of the Muslim Empire, a position previously held by Damascus. Other stories containing more or less detailed information about Baghdad are the stories of *The Mock Caliph*, the *Tale of Hârûn al-Rashîd and Abû Hasan the Merchant of Oman*, and *The Story of the Porter and the Three Ladies of Baghdad*.

Baghdad also plays a prominent role in the **textual history** of the *Arabian Nights*. It is generally assumed that the interest in narrative **literature** in court circles in Baghdad in the eleventh century contributed to the compilation of certain versions of the *Arabian Nights*. There are, however, no commonly agreed means of identifying stories originating from the “Baghdad period,” nor do we know how the compilation came into being.

**References:**

EI<sup>2</sup> 1: 894–908; Al-Sayyad 1991; Bencheikh 1997; Djebli 1994: 196–200; Henninger 1949: 218–219; Irwin 1994: 122–125; Lassner 1970; LeStrange 1900; Qalamâwî 1976: 228–230.

## Bakst, Leon

Bakst, Leon (1866–1924), famous painter and designer of theater decors. Bakst is particularly known for the sceneries and costumes he designed for the Ballets Russes in Paris in the years 1909–1919, in cooperation with Serge Diaghilev. He created an Oriental style for ballets such as *Cleopatra* (1909), *Schéhêrazade* (1910), *Les Orientales* (1910), *La Péri* (1911), *La Tragédie de Salomé* (The Tragedy of Salome; 1913), and *Aladin* (1919). This style in turn produced an Oriental vogue in fashion and design. The vogue was supported by the publication of the *Arabian Nights* translation by **Mardrus** (with illustrations by Edmund **Dulac**), and the creations of the couturier Paul Poiret. In accordance with contemporary art deco taste, Bakst’s style is characterized by an extravagant coloring, the use of silk fabrics, ostentatious jewelry, transparent garments, wide trousers, and loosely flowing shawls. It combines lush sensuality with Oriental pathos and exuberance.

**References:**

Leeuwen 1999a, 56–57; Spencer 1973.

## Barmakids

The Barmakids were a family of secretaries and viziers in the times of the **Abbasids**. They originated from Balkh in Iran and were affiliated with the opposition movement that brought the first Abbasid caliph, al-Saffâh (r. 750–754), to power. Members of the Barmakid family acquired high administrative posts under the caliphs al-Mansûr (r. 754–775), al-Mahdî (r. 775–785), al-Hâdî (r. 785–786), and **Hârûn al-Rashîd** (r. 786–809). The rise of the Barmakids began with the appointment of Khâlîd al-Barmakî as head of the departments of the army and land tax, as well as governor of Tabaristan, in 765. Under al-Mahdî, Khâlîd’s son Yahyâ served as a teacher for al-Mahdî’s

son Hârûn. When Hârûn became caliph, he appointed Yahyâ as his vizier. After Yahyâ, the vizirate was occupied by his sons al-Fadl and Ja'far, who virtually ruled the empire independently. During their time in power the Barmakids acquired tremendous wealth, and they became famous both for their riches and their **generosity**. Ja'far was particularly known as a patron of literature and scholarship. The poet **Abû Nuwâs** belonged to his entourage, although Abû Nuwâs apparently found him rather stingy. According to the historical sources, Hârûn al-Rashîd and Ja'far were good friends and enjoyed each other's companionship. In consequence, it came as a surprise when the caliph in 803 suddenly turned against his vizier and the Barmakid family. Ja'far was executed, al-Fadl and his brothers were arrested, and Yahyâ was placed under observation; al-Fadl and Yahyâ later died in their Syrian exile. Moreover, the family possessions were confiscated. The reasons for this dramatic turn of events have never been ascertained. According to some sources, Hârûn feared the Barmakids' power and wealth and envied them their prominent position. Other sources suggest that the reasons should be sought in Ja'far's relationship with Hârûn's sister 'Abbâsa. Apparently Hârûn had given Ja'far permission to marry 'Abbâsa on the condition that he refrain from having sexual intercourse with her. When Ja'far broke his promise, he incurred the caliph's wrath. None of these explanations, however, are supported by convincing historical evidence.

The Barmakids' position as a fabulously rich and powerful family and patrons of the arts ensured their prominence in Arabic literature. The Barmakids are the heroes of many anecdotes in *adab* compilations that praise their generosity and broad-mindedness, both as public officials and as private persons. Yahyâ is usually portrayed as being wise and having the ability to predict events; al-Fadl is depicted as haughty, and Ja'far as eloquent. Some of these anecdotes are incorporated into versions of the *Arabian Nights*, notably *Ja'far the Barmakid and the Old Badawî*, *Ja'far the Barmakid and the Bean-seller*, *Yahyâ ibn Khâlid with Mansûr*, *Yahyâ ibn Khâlid with a Man Who Forged a Letter in His Name*, and *Yahyâ ibn Khâlid and the Poor Man*. In *The Barber's Tale of His Sixth Brother* a member of the Barmakid family makes fun of his guest with a mock meal. The stories of *Hârûn al-Rashîd and the Barmakids*, *The End of Ja'far and the Barmakids* in the Mardrus translation, and *The Story of the Barmakids* in the Reinhardt manuscript give various accounts of Hârûn's elimination of the Barmakids.

The most famous member of the Barmakids figuring in the *Arabian Nights* is Ja'far. He accompanies Caliph Hârûn al-Rashîd on his nocturnal escapades in disguise (Mot. K 1812.17), and he is the caliph's main adviser in difficult situations (see, for example, *Khalîfa the Fisherman*; *Nûr al-Dîn 'Alî and Anîs al-Jalîs*; *The Porter and the Three Ladies of Baghdad*; *The Three Apples*). He tries to prevent the caliph from executing unwise decisions and warns him of apparent dangers, while always being aware of his master's penchant for unpredictable whims. Because of his role as the stereotypical vizier in the *Arabian Nights*, Ja'far has become one of the stock figures in European **Orientalist** fiction.

**References:**

EI<sup>2</sup> 1: 1033–1036; Gerhardt 1963: 451–454; Hitti 1974; Leeuwen 1999a: 57–59; Pinault 1992: 82–86.

**Barth, John**

Barth, John (b. 1930), American novelist who developed a fascination for the art of storytelling in general and for the *Arabian Nights* in particular. In the chapter “Dunyazadiad” in *Chimera* (1974), a *jinnî* from modern times visits **Shahrazâd** and Dunyâzâd; Barth uses this passage to comment on the storytelling techniques of the *Arabian Nights*. In *Tidewater Tales* (1987), references to the **frame story** (*The Story of King **Shahriyâr and His Brother***) of the *Arabian Nights* serve as a quintessential example of storytelling. Barth’s novel *The Last Voyage of Somebody the Sailor* (1991) is about a sailor who falls back in time and finds himself in the **Baghdad** of **Hârûn al-Rashîd**. Apart from the story of **Sindbâd the Seaman**, this novel contains references to various figures from the *Arabian Nights*. In his essay *Don’t Count on It: A Note on the Number of the Arabian Nights* (1984), Barth reflects on the mystery of the number 1001 in relation to the life cycle of Shahrazâd. According to some critics, Barth’s novels are filled with negative stereotypes of Arab characters with the aim of enhancing the comic effect.

**References:**

Ali 1980: 211–212; Faris 1982: 822–826; Faris 1995: passim; Ghazoul 1996: 122–133; Irwin 1994: 287–289; Leeuwen 1999a: 59–60; Ouyang 2003: 414–418.

**Basile, Giambattista**

Basile, Giambattista (1575–1632), one of the most remarkable Italian writers of novellas. Basile led a humble life as a soldier and minor courtier. Meanwhile he wrote trivial poetry and collected folk tales. These pastimes resulted in his collection of novellas entitled *Lo Cunto dello cunti, overo Lo Tratteneamiento de’ peccerille* (The Story of Stories, or the Pastime of the Little Ones), which was first published under the anagrammatic name of Gian Alesio Abbattutis in 1634. In 1674 the collection appeared under the title by which it would become famous, *Il Pentamerone* (The Work of Five Days), constituting a reference to **Boccaccio’s Decamerone**. The *Pentamerone* is written in the Neapolitan dialect. Primarily, the work is a compendium of folktales and fairy tales. In addition, its pseudo-literary style, its pompous descriptions, and its satirized characters also make it into a parody of the genre of the novella. It was probably the latter qualities that appealed to Richard **Burton**. After finishing his translation of the *Arabian Nights*, Burton in 1893 published his English version of Basile’s work. Burton’s *Pentameron* is full of the verbosity, hyperboles, and farcical expressions characterizing his translation of the *Arabian Nights*. Moreover, Burton attempted to turn the work into a collection of Oriental tales by accentuating their exotic character and using Oriental idioms.



The Story of King Shahriyâr and His Brother: The Young Woman Witnesses King Shahriyâr and His Brother up in the Tree, by Robert Smirke (London: W. Bulmer and Co., 1802)

Basile's collection shows a number of parallels to the tales of the *Arabian Nights*, both in structure and in motifs. In terms of structure, the *Pentamerone's* frame story (like that of the *Decamerone*) is divided into days. Its motifs comprise characters being transformed into various shapes (see **Transformation**), fairies dealing with magic objects, giants, talismans, journeys to

the East, magic animals, and underground crypts. More specifically “Oriental” are motifs such as the old king who has no male offspring, the taboo against opening a particular door (Mot. C 611.1), prophecies by astrologers, and the prince rescuing a serpent that turns out to be a female demon.

Efforts to demonstrate links between the *Arabian Nights* and the *Pentamerone* usually concern the apocryphal tales outside of the core corpus of the *Arabian Nights*. *Pentamerone* 1,4 is related to the story of *The Bhang-eater and His Wife* in the Wortley-Montague manuscript; 1,5 is similar to *The Sixth Captain’s Tale* in the Mardrus translation; and 2,3 as well as 3,4 are versions of *The Chick-pea Seller’s Daughter* in the Mardrus translation.

Even though it would in some cases be tempting to suggest a direct relation, there is no evidence that Basile ever knew a version of the *Arabian Nights*. On the contrary, it is quite probable that he gathered stories circulating in the oral tradition in his time. Some of these tales might already have contained motifs and images of Oriental origin.

### References

EM 1: 1296–1308; Corrao 1994; Irwin 1994: 99; Klotz 1985: 41–53; Kûrâu 1998; Leeuwen 1999a: 60–62; Schenda 2000.

## Bath

The public bath holds an important function in Muslim religious and social life. The **religion** of Islam prescribes elaborate rules for cleanliness and ablutions. Because believers should wash themselves before the ritual prayers, bathhouses often form part of the building complexes linked to mosques. In addition, bathhouses are the location of various social practices concerning health, marriage, birth, sexuality and fertility, and ceremonies related to festivities. In general, visits to bathhouses are incorporated into a number of ceremonies and festivities. Through these functions bathhouses are constituted as social meeting points. For women, the bathhouse is often the only semipublic space where they can meet. Apart from these religious, practical, and social functions, bathing has a strong moral connotation. Although cleanliness is recommended by religion, nudity and promiscuity are reprehended. Because of the inherent conflicts, the bathhouse is also seen as a place of enticement and illicit pleasures. This set of connotations determines the narrative potential of bathhouses as a setting for fictional tales. The bathhouse is a place where **religion** and **sexuality** meet in a framework associated with social customs and popular beliefs. According to legend, the very first bathhouse was constructed by **Solomon** for Bilqîs, the queen of Sheba, when she came to visit him in Jerusalem. Although bathhouses through their architectural design are secluded and literally obscure, the attribution to Solomon might be seen as an additional reason why bathhouses in popular tales came to be associated with **magic** and jinn (see **Demons**). The social and physical aspects of bathhouses are elaborately discussed in works of *adab* literature that contain instruction for moral behavior and correct social interaction.

In the *Arabian Nights* the multiple functions of the bathhouse are used in various stories. The sexual aspect is most prominent in the *Vizier’s Son and*

the *Hammâm-keeper's Wife*, in which sexual depravity and avarice are mocked. In *Nûr al-Dîn 'Alî and Anîs al-Jalîs*, Nûr al-Dîn has sexual intercourse with his father's slave-girl Anîs al-Jalîs just as she is returning from the bath. Similarly, in the *Tale of the First Eunuch, Bukhayt*, the slave could not help but penetrate his master's daughter as she straddled him playfully just after taking her bath. In the *Tale of 'Azîz and 'Azîza*, Azîz is twice noticed by his future mistresses when he returns from the bathhouse (see also *The Story of the First Lunatic*). In both the stories of *The Goodwife of Cairo and Her Four Gallants* and *The Three Corpses* in the Wortley-Montague manuscript, a woman on her way to the public bath is propositioned by lustful men. In order to avoid that kind of approach, the woman in *Qamar al-Zamân and the Jeweler's Wife* and *The Story of Hasan, the King of Egypt* has men forbidden on pain of death to be around when she is on her way to the bathhouse; similarly, Caliph al-Mu'tadid's daughter in *The Tale of the Warlock and the Young Cook of Baghdad* in the Chavis manuscript on her own initiative goes to the bathhouse only when she knows that the men are gathered in the mosque. In a remarkable little anecdote included in various versions of an imagined adventure induced by magic, a man reaches a country where he is advised to pick himself a woman simply by asking the women leaving the bathhouse whether they are married or single (*Shahâb al-Dîn* and the final episode in *Solomon and the Queen of Sheba* in the Weil translation, *The Two Lives of Sultan Mahmûd* in the Mardrus translation). An association between homosexuality and the bathhouse is apparent in the *Tale of Tâj al-Mulûk and Dunyâ*.

The semipublic character of the bathhouse is instrumental in the story of *Hasan of Basra*. It is here that Hasan's fairy-wife, Shamsa, is given the opportunity to escape from her captivity, as she arouses Queen Zubayda's curiosity when demonstrating her beauty to the other women. Portraits displayed in the semipublic space of the bathhouse play an important role in the tales of the *Tale of King Ins ibn Qays and His Daughter* and the *Lovers of Syria*. In *The Story of the Soothsayer and His Apprentice* in the Wortley-Montague manuscript, the soothsayer practices his business right next to the public bath, as there he will certainly be seen by a large variety of potential customers. In the *Queen of the Serpents*, a bathhouse plays an important role in the story's further development, as it is there that Hâsib Karîm al-Dîn is discovered as the one who is destined to cure the king. In this particular story, the magical dimension of the bathhouse adds to providing the context. In *Abû Qîr and Abû Sîr* a bathhouse is the place where the plot of the tale develops, because Abû Sîr's success as the patron of a bathhouse arouses Abû Qîr's jealousy, inducing him to intrigue against Abû Sîr before the king. This story also contains some references to current practices in the bathhouse. A playful satire of the bathhouse's semipublic character is given in *Tale of the Hashish Eater*, as the naked dreamer is unaware of the public witnessing his sexual arousal.

The curative potential of bathing is emphasized in *The Story of King Yûnân and the Sage Dûbân*, in which a final bath serves to complete the king's cure. On the other hand, the bathhouse's relaxing potential is satirized

in the *History of the First Larrikin*, as the trickster takes advantage of the opportunity to give his adversary another beating.

**References:**

Buitelaar and Gelder 1996; Grotzfeld 1970; Hansen 1990: 93; Leeuwen 1999a: 52–56; Qalamâwî 1976: 235–236; Yotte 1994: 77.

## Bayzâ‘î, Bahrâm

Bayzâ‘î, Bahrâm (b. 1938), Persian playwright. Since the 1960s, Bayzâ‘î has written about forty plays. While adopting the style of the Asian puppet theater he is also influenced by Western naturalist settings, and he sets his plays partly against the historical background of the Mongol period. In an effort to show that a Persian play could be written without strong Western influences, Bayzâ‘î wrote *Sindbâd’s Eighth Voyage* (1964). That play treats the hero’s quest for truth and a purpose in life, ultimately leading him to his death. The play mirrors contemporary Islamic society and the human condition in general, while intending to warn against apathy and violence.

**Reference:**

Stümpel-Hatami 1995.

## Beauty

Like other premodern cultures, the Arabs did not develop a coherent theory of aesthetics. Although they studied Greek philosophy, they did not adopt the aesthetic concepts formulated in antiquity. The principles of aesthetics that can be extrapolated from texts are incidental and isolated. Beauty was in the first instance considered as a derivative of proportion and harmony, in **music**, in the decorative **arts**, and in calligraphy (see also **Architecture**). Al-Jâhiz (d. 868), one of the most inspired authors of *adab* literature and the intellectual attitudes related to it, stressed the importance of harmony and balance as aesthetic principles. Ibn Khaldûn (d. 1395), the author of a prestigious “Introduction” to the historian’s craft (*al-Muqaddima*), mentioned harmony and affinity between subject and object as the basic requirements for any experience of beauty. The first Arabic author who speculated about the experience of beauty in a scientific work was the mathematician and optician Ibn al-Haytham (Alhazen; d. ca. 1038–1039). Ibn al-Haytham developed a theory about seeing and its psychological effects. For him the experience of beauty was relative, being a combination of inherent qualities of the object and the perspective of the subject.

A second principle of the experience of beauty in Arab culture is the association of beauty with pleasure and well-being. It is for this reason that beauty was considered healthful and therapeutic. Moreover, beauty is always seen as a combination of natural phenomena and artificial additions. It arises from a combination of God’s creation and the ingenuity and craftsmanship of man. The quintessential symbol of beauty is the **garden**. In the garden the beauty of nature is manipulated by man so as to provide a setting

for a sensually pleasurable experience, as well as physical and mental well-being. The garden represents the basic model of Arabic aesthetics as a replica of paradise.

Apart from these general concepts of beauty and aesthetic experience, several stereotypical symbols of beauty were common in Arabic literature and art. The night and the moon were considered the apogee of beauty, not only because of their association with **love**, **music**, and storytelling (see **Oral Tradition**) but also because the moon was the paramount simile of human beauty. Other symbols include gems, which were ascribed protective powers, and the gazelle, the main equivalent of female beauty. These symbols were used as metaphors of human physical beauty in poetry and prose. Descriptions of the virgins in paradise or Joseph from the stories in the Bible and the Koran also served as models. As (descriptions of) physical beauty could arouse sexual desire that might eventually result in illicit behavior, it was prohibited to cast covetous glances at women. Besides women, stereotypical descriptions of beauty also apply to young men, whose handsome appearance is typically associated with wealth, noble descent, and moral qualities.

It should be noted that the most coherent form of aesthetic theorizing can be found in the domain of literary criticism, which was developed from the ninth century onward. **Poetry** was considered the ultimate art. It is based on superb technical abilities, a reservoir of traditional images, metaphors and idioms, and the intention to please the audience. Moreover, in poetry, the other concepts of beauty—physical beauty, nature, and so forth—were incorporated and perpetuated.

In the *Arabian Nights* all the general principles of the aesthetic experience are prominently present. Gardens in which the pleasures of nature are combined with the re-creative powers of man recur in many stories. They are often related to other forms of pleasure, such as eating, singing, and drinking, and to the enjoyment of **love**. Descriptions of beauty usually follow a stereotypical format. This applies to both the linguistic quality in terms of poetry or rhymed prose and the semantic quality in terms of metaphors and images. For the narrators, the experience of beauty was obviously linked to a standardized stock of expressions, techniques, and images. The praise of physical beauty is often contained in love stories with references to the night and the moon, or gazelles and flowers. The experience of beautiful **music** is aptly described in combination with the pleasures of **food**, **wine**, and pleasant company, and beautiful objects are invariably decorated with valuable metalwork, gems, and jewels. Particular attention is given to magnificent **clothes** and textiles embroidered with gold and silver.

#### References:

Behrens-Abouseif 1998; Elisséeff 1949: 96, 100; Guy-Heinemann and Bounfour 1991: 46–49; Irwin 1994: 166–167; Lahy-Hollebecque 1987: 157–171.

## Beckford, William

Beckford, William (1760–1844), British author. Beckford achieved literary fame with his short novel *Vathek*, first published in French in 1782. Beckford

was born into a rich family. At an early age he inherited a large fortune, which enabled him to travel throughout Europe. At a certain point he was compromised by a love affair with a thirteen-year-old boy. He had to give up his political aspirations and left England for Portugal and Spain. His diaries show that he developed a liking for the Arab world, and for some time he studied Arabic and Islamic civilization. Beckford had a particular liking for the tales of the *Arabian Nights* and translated some fragments of the Wortley-Montague **manuscript**, which he reworked in his own fashion. His mansion, Fonthill Abbey, was designed with prominent **Orientalist** components.

The novel *Vathek* was published together with some fragments, entitled “episodes,” that were never integrated into the main text. Beckford agreed with his friend Samuel Henley that he would prepare an English translation, but in 1786 the translation appeared anonymously. In contemporary criticism, the book was praised as a faithful imitation of Arabic storytelling, containing useful and reliable footnotes.

*Vathek* is a phantasmagorical account of inner dissolution and moral decay. It is a complacent, juvenile fantasy that is not without irony and humor. It is a work full of childish and grandiose visions, occult speculations, and exotic sensuality and cruelty. It is also a work that defied the literary conventions and social narrow-mindedness of its time. In spite of its artificial and absurd character, *Vathek* is one of the milestones of European literary **Orientalism**. It is perceived as the end of the didactic Orientalism of the Enlightenment period and the beginning of Romantic Orientalism and the “Gothic revival.” Beckford discards moralistic overtones and explores the dark depths of inner life and the unconscious. Using material from the *Arabian Nights* and pseudo-Oriental tales, Beckford heralded a new Orientalist era, in which the exoticism of Keats, **Byron**, **Poe**, Flaubert, Swinburne, Wilde, Gide, Valéry, Baudelaire, Mérimée, Huysmans, and others was to flourish.

#### References:

- Abu 'l-Husayn 1994: 271; Ali 1977: 26–27; Ali 1981: 50–51; Irwin 1994: 245–253; Leeuwen 1999a: 66–68; Mûsâ 1994a: 54–57; Parreaux 1960; Qalamâwî 1976: 73.

## Bedouin

In classical Arabic *adab* literature, the bedouin (Arabic: *badawî*, *a'râbî*) is the **stereotype** antagonist of urban life (see **Cities**). In contrast to the townspeople, the bedouin lives in the wilderness. In consequence, all the connotations applied to the wilderness are also linked with this character. On the one hand this includes negative stereotypes, such as uncultured behavior, rudeness, and brutality. On the other hand, bedouins are also the true keepers of the pure classical Arabic language. They are eloquent in prose and poetry, besides being faithful, generous (see **Generosity**), and overwhelmingly dedicated in **love**.

Most of these stereotypes are also encountered in the *Arabian Nights*. As the stories of the *Arabian Nights* reflect the culture and worldview of the

urban middle classes, particularly of **merchants**, the bedouin is primarily experienced as threatening the city's social order (see **Crime**). In consequence, the character's negative traits dominate. In a number of stories, bedouins appear as brigands robbing trade caravans traveling from one town to another. The merchants are slaughtered without chance of pardon, women are violently abducted and raped (see also *The Coward Belied by His Wife*), and valuables are stolen. This type of robbery is mentioned in tales such as 'Alâ' al-Dîn Abu 'l-Shâmât, 'Umar ibn al-Nu'mân, Mercury 'Alî of Cairo, Qamar al-Zamân and the Jeweler's Wife, and *The Second Qalandar's Tale*. Bedouins are also known for their loyalty, hospitality, and generosity (*Hâtim of the Tribe of Tayy*), and their eloquence (*Hârûn al-Rashîd and the Arab Girl*; 'Umar ibn al-Khattâb and the Young Badawî). Even so, hospitality is sometimes countered by ruthlessness and treachery, as in the *Tale of Hammâd the Badawî*. Moreover, bedouins are the protagonists of tales of passionate love, following the model of the Udhrite ideal of love (*The Lovers of the Banû Tayy*; *Lovers of the Banû 'Udhra*; *Utba and Rayyâ*).

Finally, bedouins are sometimes portrayed as extremely simple-minded fools (*Ma'n ibn Zâ'ida and the Badawî*; *The Simpleton Husband [2]*) who can easily be misled (*Dalîla the Crafty*; 'Umar ibn al-Nu'mân) and as highly uncivilized persons (*How Abû Hasan Brake Wind*). One of the rare occasions on which a bedouin outwits the caliph's highly educated company is the story of *Ja'far the Barmakid and the Old Badawî*.

**References:**

Gerhardt 1963: 176; Henninger 1947: 42–46; Leeuwen 1999a: 68–71; Littmann 1923: 31–32; Qalamâwî 1976: 238–239; Rescher 1919: 74–75; Sadan 1974.

## Ben Jelloun, Tahar

Ben Jelloun, Tahar (b. 1944), Moroccan author and novelist living in France and writing in French. Ben Jelloun is a representative of a number of Arab and Turkish authors who use the **Orientalist** genre of literature to create a hybrid vision of the Orient. This vision in turn is based on Arabic and Western perceptions of Arabic storytelling in general and the *Arabian Nights* in particular. In 1992, Ben Jelloun stated: "In Morocco, reality transcends fiction. One cannot imagine the completely crazy reality of this country. The *Thousand and One Nights* are metaphoric; it occurs in the realm of the imaginary, but it is still true and expresses part of the real. The Moroccan people have an extraordinary fantasy which transcends reality" (Heller-Goldenberg 1994a: 118).

In Ben Jelloun's novel *Enfant de sable* (1985), the motifs of the blind storyteller and the unfinished manuscript are combined with those of metamorphosis and exotic dreams. Frame stories, storytellers, figures from the *Arabian Nights*, legends, and marvelous events pertain to the basic components of Ben Jelloun's novels, such as *La Prière de l'absent* (1981) and *La Nuit sacrée* (1987).

**References:**

Benzacour-Chami 1994; Leeuwen 1999a: 71–72.

## Bettelheim, Bruno

Bettelheim, Bruno (1903–1990), controversial psychoanalyst who analyzed the effects of fairy tales on the human psyche. According to Bettelheim, fairy tales correspond to patterns that are hidden in the human subconscious. In his work *The Uses of Enchantment* (1976), Bettelheim presents the stories of *Shahriyâr and His Brother*, *The Fisherman and the Jinnî*, and *Sindbâd the Seaman* as arguments. He contends that *The Fisherman and the Jinnî* symbolizes the conflict between the “pleasure principle” and the “reality principle”; while the former induces people to give in to their obvious desires, the latter forces them to postpone the fulfillment of their desires and earn life-long rewards. In a similar vein, the story of *Sindbâd the Seaman* is demonstrated to represent two aspects of one and the same personality, the “Ego,” focused on reality and duties, and the “Id,” which represents man’s desires and lust for adventure. After a temporary victory of the “Id,” the “Ego” in the end triumphs. The significance of *The Story of King Shahriyâr and His Brother* for psychoanalytic theories is quite evident: Shahriyâr is governed by his “Id,” since the disappointments in his life have rendered his “Ego” weak and powerless. *Shahrazâd* represents the “Ego,” or even a “Super-Ego,” that in the end succeeds in restoring the king to civilized behavior and a balanced mental state.

### References:

Azar 1987: 176; Bettelheim 1989a; Faris 1982: 812–813; Irwin 1994: 232–233; Pollak 1997.

## Birds

In several stories of the *Arabian Nights* proper, as well as in the apocryphal stories, birds play a prominent role. In the animal fables various birds occur, such as pigeons, partridges, and ducks (see, for example, *Tale of the Birds and Beasts and the Carpenter*; *The Francolin and the Tortoises*; *The Sparrow and the Peacock*). In some of the included poetry, the raven is mentioned as a herald of misfortune, particularly when announcing the separation of lovers. *The Story of Jânshâh* mentions a castle from the time of Solomon in which birds from all over the world assemble every year. Three birds are mentioned somewhat prominently in the *Arabian Nights*.

The parrot represents the stereotype of the speaking bird, widespread in Eastern literatures. His capacity for wisdom is not exactly developed in *The Story of the Husband and the Parrot (The Confectioner, His Wife, and the Parrot)*, whose content is similar to the frame story of the *Tuti-nâme*. The apocryphal *Story of the King Who Transferred His Soul into a Parrot* employs the parrot as a familiar pet, while playing on his presumed intellectual potential.

The falcon in *The Story of King Sindbâd and His Falcon* is a symbol of faithfulness. This attribute is best illustrated by a fable known in Arabic literature since the ninth century, in which the falcon reproaches the chicken for her alleged unfaithfulness; the chicken responds that it has never seen a falcon being roasted (*Arabia ridens* 2, no. 91). The falcon is also one of the



Sindbâd the Seaman, the First Voyage: Sindbâd Stays behind on the Back of a Whale, by an anonymous illustrator (Glasgow: J. Lumsden and Son, 1819)

favorite protagonists in exemplary fables, usually as a ferocious bird of prey (*The Water-fowl and the Tortoise*; *The Falcon and the Partridge*; *The Saker and the Birds*; *The Sparrow and the Eagle*; *The Falcon and the Locust*).

A variety of pigeons are mentioned in the story of *Uns al-Wujûd and al-Ward fi 'l-Akmâm*. Here they serve as a metaphor for the princess who is locked up in a remote castle, longing for her beloved one like the birds in their cages. In princess Duniyâ's dream in the *Tale of Tâj al-Mulûk and Duniyâ* (see also *Ardashîr and Hayât al-Nufûs*), pigeons represent the lovers, and Tâj's additional interpretation of Duniyâ's dream leads to their union. The stories of *Dalîla the Crafty* and *Mercury 'Alî of Cairo* mention the system of pigeon post. This system was developed by the Syrian warlord Nûr al-Dîn Zangî (1146–1174) and was used extensively by the **Mamluks** (thirteenth to sixteenth centuries). Pigeons are served as food in *The Story of the Silly Woman Who Wanted to Blind Her Stepson* in the Wortley-Montague manuscript.

In addition to birds of the natural world, several fabulous birds occur in the *Arabian Nights*. Besides the famous bird al-Rukhkh, in the second part of the tale of *Jullanâr*, we find prince Badr Bâsim being transformed into a colored bird; in fact, all of the birds are queen Lâb's enchanted lovers (see **Transformation**). Fairy birds are mentioned in the story of *Hasan of Basra* and the orphan story *Prince Ahmad and the Fairy Perî Bânû*. Birds endowed with magic qualities furthermore appear in the apocryphal stories *The Two Sisters Who Envied Their Cadette*, *The Tale of the Sultan and His Sons and the Enchanting Bird*, the *Story of the King of al-Yaman and His Three Sons*, and the *Story of the Sultan of al-Hind and His Son Muhammad*. The *Tale of the Fisherman and His Son* contains motifs related to the well-known folktale about the magic bird heart (AT 567: *The Magic Bird-Heart*).

In several cases birds contribute to the development of a story. A magic bird steals Budûr's gem from Qamar al-Zamân and forces him to follow (Mot. D 865; *Qamar al-Zamân and Budûr*; cf. also the dream of Manâr al-Sanâ's father in *Hasan of Basra*); the wounding of a bird-jinnî leads to 'Ajîb's abduction to the jinn-world in the *History of Gharîb and 'Ajîb*; a mockingbird contributes to revealing Masrûr's intimacy with the merchant's wife in *Masrûr and Zayn al-Mawâsif*; and a bird chooses the new ruler in the *History of the Lovers of Syria* in the Wortley-Montague manuscript.

A man who actually understands the language of the birds and beasts is the protagonist of the *Tale of the Merchant and His Wife*. In contrast, a pretended knowledge of the bird language is instrumental in *The Page Who Feigned to Know the Speech of Birds* (for seduction) and *The Story of Sultan Mahmûd and His Vizier* in the Weil translation (in order to admonish the sultan).

**Reference:**

Eisenstein 1991.

## Black People

The *Arabian Nights* documents an acute awareness of ethnic and racial differences (see **Stereotypes**). In the case of black people, this awareness is

based on two factors. On the one hand, geographical knowledge denotes the Saharan and sub-Saharan world as the “Lands of the blacks” (*Bilād al-sūdān*). On the other hand, in Muslim society most black people were **slaves** (see also **Eunuch**).

In the stories of the *Arabian Nights*, black people almost without exception serve as negative stereotypes. The most recurrent of these stereotypes is the black slave who commits adultery with a white woman (or is suspected of adultery), as in *The Story of King Shahriyâr and His Brother*, *The Tale of the Ensorcelled Prince*, the *Tale of King ‘Umar ibn al-Nu‘mân*, and *The Tale of the Three Apples*. Strong and tall black slaves associated with violence make their appearance in the *Tale of King ‘Umar ibn al-Nu‘mân, Jûdar and His Brethren* (as one of the horrors of the talisman protecting a treasure), the *History of Gharîb and ‘Ajîb*, and *The Story of Prince Sayf al-Mulûk*. Tribes of black people are mentioned in *Sindbâd the Seaman* and *The City of Brass*. In the latter story the connotation is positive, since the tribe has been converted to Islam and lives in frugal simplicity, as contrasted to the wealthy society of unbelievers that has perished in the City of Brass. Comments on racial varieties are given in *The Man of al-Yaman and His Six Slave-girls*, in which slave-girls of different size and complexion praise themselves and vilify the others. The most prominent black slave in the *Arabian Nights* is **Hârûn al-Rashîd**’s executioner Masrûr, who sometimes accompanies his master when they go out on nocturnal escapades in disguise (Mot. K 1812.17).

**References:**

EM 9: 1307–1321; Rescher 1919: 75–76.

## **Boccaccio, Giovanni**

Boccaccio, Giovanni (1313–1375), Italian author, main representative of the genre of the novella in the Renaissance period (see also **Ariosto**, **Basile**, **Sercambi**).

Boccaccio’s *Il Decamerone* is a milestone in the development of European prose fiction and has remained influential until modern times. The work is a collection of novellas. It is mainly inspired by the large reservoir of tales available from such works as the *Gesta Romanorum*, *The Seven Sages* (see *Book of Sindbâd*), and the *Disciplina clericalis* of Petrus Alphonsus. In these tales amusing anecdotes are often combined with moral admonitions. Although many of the tales are derived from popular culture and oral traditions, Boccaccio has elevated them to a splendid form of literary art.

The *Decamerone* (The Work of Ten Days) is structured as a **frame story**. It is set against the raging of the plague in Italy, when a group of people have retreated to the countryside to seek relief. On ten consecutive days (hence the work’s title), ten persons each tell a tale. Even though this setup is vaguely similar to the frame story of the *Arabian Nights*, there is no reason to suppose a direct link. A similar evaluation applies to the tales themselves. Efforts to demonstrate links between the *Arabian Nights* and the *Decamerone* usually concern the apocryphal tales outside of the core corpus of the *Arabian Nights*. *Decamerone*



The Three Apples: Hârûn al-Rashîd and His Companions Find the Murdered Woman, by an anonymous illustrator (Paris: J. A. S. Collin de Plancy, 1822–1823)

1,5 is related to *The King and His Vizier's Wife* and analogous tales (as in the way in which the woman demonstrates that all women are alike; see Mot. J 81); 2,6 is a version of the international tale-type AT 938: *Placidus (Eustacius)*, corresponding to *The King Who Lost His Kingdom* in the Breslau edition; 2,7 is a version of the international tale-type AT 881: *Oft-proved Fidelity*, corresponding to *The Lovers of Syria* in the Wortley-Montague manuscript; 7,9 is a version of

the international tale-type AT 1423: *The Enchanted Pear-Tree*, corresponding to *The Simpleton Husband* [1] in the Breslau edition and *The Simpleton Husband* [2] in the Wortley-Montague manuscript; 9,3 is a tale about a man made to believe that he is pregnant (Mot. J 2321), corresponding to *The Qâdî Who Bare a Babe* in the Wortley-Montague manuscript; 10,5 is a version of the international tale-type AT 976: *Which Was the Noblest Act?* corresponding to the *Story of the Thief Discovered by Storytelling* in the Weil translation; 10,8 is a tale about the man generously surrendering his wife to his friend (Mot. P 325), corresponding to the story of 'Attâf in the Chavis manuscript.

#### References:

EM 2: 549–561; Beaumont 1993: 150–151; Canepa 1999; Canepa 2003; Corrao 1994; Irwin 1994: 96–97, 225–226; Landau 1884; Lee 1909; Leeuwen 1999a: 73; May 1986: 101.

## **Borges, Jorge Luis**

Borges, Jorge Luis (1899–1986), Argentinean writer of short stories, novels, and poetry. Borges developed a highly personal style. His writing combines fantastic elements, legends, and imaginary worlds with a wide knowledge of international literature. His most famous collections of tales are *Historia universal de la infamia* (Universal History of Infamy; 1935), *Historia de la eternidad* (History of Eternity; 1936), *Ficciones* (Fictions; 1944), *El Aleph* (1949), and *El informe de Brodie* (Doctor Brodie's Report; 1970).

In his stories, essays, and interviews, Borges repeatedly acknowledged his indebtedness to the *Arabian Nights*. He read the *Arabian Nights* in English translation in his early youth, and his fascination lasted a lifetime. This fascination is manifested in his work in several ways. The *Arabian Nights* is mentioned in several stories as a crucial element. In the story *El sur* (The South), the hero is wounded after having read a version of the *Arabian Nights*; a copy of the *Arabian Nights* accompanies him on his journey to the south, serving as a constant reminder of the conflict between the real world and the world of imagination. Some of Borges's stories are retellings of tales from the *Arabian Nights*: *La cámara de las estatuas* (The Chamber of Statues; 1933) follows *The City of Labyrinth*, and *Historia de los dos que soñaron* (Story about the Two Who Dreamt) is an elaboration of *The Ruined Man Who Became Rich Again through a Dream*; *Emma Zunz* (1964) uses the plot configuration of the story of *Shahrazâd* and *Shahriyâr*. Moreover, Borges devoted two essays to the *Arabian Nights*. A general reflection on the work is included in his collection of lectures entitled *Siete noches* (Seven Nights; 1980). In *Historia de la eternidad* he discusses the work's main European translations. In the latter contribution Borges (1977; 1984; 1991) develops his ideas on the *Arabian Nights* as a work undergoing permanent metamorphosis by the hand of its translators, thus in turn developing into a truly transnational repository of various literary traditions. Borges prefers Richard **Burton**'s translation, since it mirrors the personal knowledge and literary genius of the translator and his literary culture. He is critical of **Lane** and **Mardrus**; the German **Littmann** is accused of prudishness, unnecessary additions, and a scarcely traceable con-

nection with the German literary heritage. Borges also refers to the *Arabian Nights* in his poetry.

For Borges, the *Arabian Nights* represents the “quintessential” literary text that possesses all the qualities he admires. It is unsophisticated and not constructed according to artistic precepts or theoretical laws, but rather through the natural flow of thoughts. It is comprehensive and aspires to be an encyclopedia and panorama of life as a whole. It suggests that storytelling is eternal and never-ending, that its labyrinth leads the reader toward a process of continual transformation and metamorphosis. Finally, it represents the domain of imagination, without concessions to realism or faithful explanations of reality. Borges’s fascination with the *Arabian Nights* is best expressed in his remark on the 602nd night, in which Shahrazâd tells Shahriyâr the story of themselves, thus entering a cycle of endless repetition and mirroring. Most commentators have assumed that the 602nd night is an invention of Borges, but according to others it refers to an intermezzo in **Habicht’s** translation in which a short version of the story of Shahrazâd and Shahriyâr (see *Shahriyâr and His Brother*) is incorporated. It may be argued that Borges refers to the recapitulation of the episode of the two kings and the young woman with the rings in the frame story of *The Craft and Malice of Women* (see *The King’s Son and the ‘Ifrit’s Mistress*).

#### References:

- Abu ’l-’Atâ 1994; Bell-Villada 1999; Burgin 1998; Cherif Omar 1993–1994; Dîshî 1994; Faris 1982: 819–822; Faris 1995: passim; Ghazoul 1996: 122–133; Irwin 1994: 282–286; Lahrech 1994; Leeuwen 1999a: 75–76; Monegal 1978; Sturrock 1977; Yûnis 1994.

## Boujedra, Rachid

Boujedra, Rachid (b. 1941), Algerian author writing in both French and Arabic. Boujedra stated his interest in the *Arabian Nights* as follows: “For me the *Thousand and One Nights* is the book of all voyages. Geographical journeys, journeys into traditions and cultures, journeys into the body as well, with the interruption of sexuality, scientific journeys into chemistry and alchemy . . . The thief of Baghdad, the adventures of Sindbâd, the rides of the Mongols: for us in North Africa, this was all immersed in the unknown, even if the Mongols were Muslims” (Toso Rodinis 1994: 8). In another statement, Boujedra describes the *Arabian Nights* as belonging to a “subversive culture,” with powerful, emancipated women, presenting political and sexual challenges to established values. As a work of “subversion and passion,” the *Arabian Nights* influenced Boujedra even before he became acquainted with French literature.

Boujedra’s novel in which the *Arabian Nights* play a major role is *Les Mille et une Années de la nostalgie* (The Thousand and One Years of Nostalgia; 1979). The novel portrays a group of cinematographers arriving in the Algerian village of Manama to produce a film based on the *Arabian Nights*. The film crew turn the village into an artificial setting for the film, introducing all kinds of technical inventions and marvelous devices. In this way, they disrupt

the regular life of the village's inhabitants by imposing their own perception of the "Orient."

**References:**

Toso Rodinis 1994.

## **Bramah, Ernest**

*See Kai Lung*

## **Brontë, Charlotte and Emily**

Brontë, Charlotte (1816–1855) and Emily (1818–1848), British authors. Both of the Brontë sisters wrote autobiographically oriented novels in which they combined romantic and realist tendencies. Both sisters acknowledged that they had read the *Arabian Nights* as young girls and that the reading had deeply affected their vision of the world.

Charlotte Brontë was influenced by visions of the Orient throughout her life, based on the *Arabian Nights* and the works of **Byron** and **Southey**. Her famous novel *Jane Eyre* (1847) reveals a strong influence of the *Arabian Nights* that is supported by several explicit references. The novel's main character, Jane, has read the *Arabian Nights* in her youth. She is to a certain extent modeled after the figure of **Shahrazâd** (Musawi 1988). The opposing Shahriyâr-like figure of Edward Rochester is on one occasion even described in Oriental costume. At the end of the novel, Rochester is "tamed" by Jane's ingenuity.

Emily Brontë in her *Wuthering Heights* (1847) "used the nights to draw attention not to the 'Fairy Palaces' of Coketown, but to the financial bases of the Industrial Revolution first in the slave trade, then, during the nineteenth century, in the captive markets of British colonial possessions in India and China" (Caracciolo 1998b: 25). References to the *Arabian Nights* abound in the novel, with Nelly Dean in the role of Shahrazâd and Lockwood representing Shahriyâr. In Peter Caracciolo's interpretation, Emily "naturalises the *Nights*' multivocal, discontinuous, imbricated, recursive art of narration" with singular virtuosity, mingling naturalism and fantasy.

## **Buhlûl**

The historical Buhlûl was probably a mentally deranged character living at the time of **Hârûn al-Rashîd**. In Arabic *adab* literature, Buhlûl is classified as belonging to a loosely connected group of characters known as '*uqalâ' al-majânîn*', "Wise fools." In terms of their behavior and functional role, these characters resemble to some extent the European court fool. Wise fools disregard any socially accepted code, particularly as for their conduct toward the ruler. At the same time they are not only tolerated but, in fact, cherished by some rulers, as their constant admonishment reminds the rulers of their own vanity and the transitory nature of their power. In this respect, Buhlûl in a complex process of transmission has become the prototypical representative

of the genre of “Wise fools” in the Near Eastern literatures, including Persian, Arabic, Turkish, and Kurdish tradition. In the *Arabian Nights*, tales of Buhlûl are mentioned only in the **Mardrus** translation.

**References:**

Marzolph 1983; Marzolph 1987.

## Burton, Sir Richard

Burton, Sir Richard Francis (1821–1890), one of the great British travelers of the Victorian age. Burton acquired fame through his explorations in East Africa and his English translation of the *Arabian Nights*, but also through his eccentric personality. Even during his lifetime Burton was the center of many controversies, and since his death the polemics concerning his exploits and character have continued. His activities not only covered five continents, they also extended to a variety of functions and occupations, such as soldier, linguist, explorer, diplomat, translator, writer, ethnologist, and scholar of Oriental studies. In all these fields Burton showed a remarkable talent for arousing the hostility of the persons surrounding him, some of whom throughout his life attempted to intrigue against him. The biographies appearing after his death reflect the discussions that developed during his lifetime, which left many questions about his person unanswered. His wife, Isabel Arundell (1831–1896), who accompanied him on some of his travels, was hardly less controversial, both during Burton’s life and after his death.

Burton was born in Torquay, Devon, in 1821. Because his father was struggling with his health, the family spent a large part of Richard’s youth on the European continent, particularly in France and Italy. That life marked Richard as an outsider to British society and provided him with an education largely outside the British school system. Partly because of that background, his studies at Oxford were unsuccessful. In 1842 he started his career as a soldier in the army of the British East India Company in Afghanistan. He used his time to study several Indian languages and Persian, and to gain intimate knowledge of the local societies. He seemed destined for a reasonably smooth career as an administrator and an interpreter, but even at this early stage his reputation was tainted by incidents and frictions. In 1853 he undertook a journey to the Muslim holy places Mecca and Medina, disguised as a Muslim wandering **dervish**. That exploit instantly earned him fame. It also encouraged him to undertake a more adventurous journey in search of the sources of the Nile. In 1856–1858 he led the famous expedition through East Africa together with John Speke, who claimed to have discovered the sources of the Nile during a separate excursion when Burton was too ill to travel. The bitter controversy with Speke that followed the expedition haunted Burton throughout his life, and the journey’s hardships ruined his health.

After his African expedition, Burton was appointed governor of West Africa (1861–1863), and then consul in Brazil (1865–1868) and Damascus (1869–1871). Especially during the latter office, intrigues against him and complaints about his unconventional conduct affected his further career.

From 1873 until his death he was stationed in the insignificant post of Trieste and failed to obtain a major office. In that period he traveled through West Africa, South America, North America, Iceland, and the Middle East, while spending only short intervals in England. He wrote numerous books about his journeys and explorations. These books are marked by a highly personal but somewhat exuberant style, colorful descriptions, and an astounding perception of anthropological details. His most famous books include works on Goa and Sind (1851), Mecca and Medina (1855), East Africa (1860), and West Africa (1863).

Throughout his life, Burton preserved a keen interest in literature and the Oriental literary traditions. As a proficient writer he combined a talent for observation with stylistic abilities. Besides, he also worked on translations of various literary texts, particularly during his later years in Trieste. He published translations of the Indian works on the art of love *Anangaranga* (1873) and the *Kamasutra* (1883), and *Os Lusíadas* by the Portuguese poet Camoens (1880). Real literary fame, however, accrued to him only after the publication of his monumental translation of *The Book of the Thousand Nights and a Night*, published in ten volumes in 1885, followed by *The Supplemental Nights to the Book of the Thousand Nights and a Night* in an additional six volumes (1886–1888). In the years before his death he worked on translations of **Basile's** Neapolitan *Pentamerone* (published posthumously in 1894) and the Arabic erotic manual *The Perfumed Garden of Cheikh Nefzawi* (1886; an intended revised version of the translation was never published).

Burton's translation of the *Arabian Nights* has become the subject of many investigations, polemics, and controversies. The main point of debate in this respect is the relation between Burton's translation and the translation published a few years previously by John **Payne**. The discussion was initiated by Thomas Wright (1906), who in his biographies of Burton (1906) and Payne (1919) accused Burton of plagiarizing Payne's translation and of rephrasing the text prepared by his predecessor. Later biographers have rejected Wright's view on the grounds that different **translations** of the same texts would inevitably show resemblances; moreover they argued that Burton started his translation of the *Arabian Nights* around 1850, years before Payne (see Brodie 1971; Lovell 1998). Even today the question as to the true relation between the texts has not yet been resolved.

It is known that in 1881, Burton read the announcement that a translation of the *Arabian Nights* prepared by the poet-translator John Payne was to be published. According to his own account, Burton immediately wrote a letter revealing that he was also preparing a translation of that work. He gave Payne his blessing, but reserved the right to publish his own translation if Payne did not treat the text as Burton saw fit. Payne responded by offering to cooperate and even to share the royalties, an offer that Burton did not accept. As Payne suspected that Burton had not yet advanced in his work, he continued his own translation as scheduled. Payne's version was published in 1882–1884 in an edition of 500 copies for subscribers. Although that number was insufficient to satisfy readers' demand, Payne did not allow a second

edition to be published. The resulting void was soon filled by Burton's translation, which aroused wide interest and released the Burtons from their financial problems. Payne never objected to Burton's publication, although he deemed the Burton text too rude and unnecessarily offensive to good taste. In his turn, Burton defended Payne's translation against the criticism of the admirers of Edward Lane's translation, both on technical and moral grounds. Burton praised Payne's accuracy and linguistic abilities, but he deemed the translation too poetic and too polished. Burton himself did not eschew sexually explicit and bawdy language and wanted to do justice to what he regarded as the wild temperament of the Arabs.

Burton's interest in the *Arabian Nights* had probably already begun during his service in India. According to his own memory he had started translating the text around 1850. This view is corroborated by some of the biographers. It was Burton's plan to cooperate with a friend, the physician John Steinhaeuser, with Steinhaeuser translating the prose and Burton the poetry. When Steinhaeuser died in 1860, Burton felt compelled to continue. Although in subsequent years Burton mentioned his translation project several times, it remains uncertain whether he really had finished part of it when he received word of Payne's project. At any rate, Burton made use of Payne's translation as a reference. Despite professional divergencies, the two translators remained on relatively good terms, and Payne never accused Burton of improper exploitation of his own translation.

Burton's translation of the *Arabian Nights* was a huge public success. It was published as a private edition under the label of the Kama Shastra Society to circumvent the strict rules of the Obscene Publications Act of 1857 and persecution by the Society for the Suppression of Vice. This was no unnecessary measure, since Burton used the translation to demonstrate his vast knowledge of the erotic customs of Orientals and to criticize Victorian public morality. In addition to extensive footnotes on sexual issues he also wrote a long *Terminal Essay*, in which he discussed mainly questions of sexuality unrelated to the *Arabian Nights*. This fixation on **sexuality**, eroticism, and bawdy language has earned him much criticism by moral zealots. On the other hand, Burton also responded to the interest in sexuality among the Victorian readership. In 1886–1887 an expurgated edition was published under the auspices of Burton's wife, Isabel.

Apart from the relationship with Payne's work and the moral aspects of the text, Burton's translation of the *Arabian Nights* has been praised as well as heavily criticized. Some critics have criticized the translation for its archaic language and extravagant idiom, rendering it hardly digestible for the average reader (see, for example, Wright 1906; Gerhardt 1963: 77–93; Irwin 1994: 28–36). Moreover, they have condemned its obsessive focus on eroticism and the strong imprint of the translator's interests and personality. The translation is regarded as an eccentric ego-trip, Burton wanting to show off his erudition, linguistic proficiency, and personal inclinations by publishing a highly personal reworking of the text. This criticism may be correct in that Burton's translation contributed to the mystification of the *Arabian Nights* and its central position in the history of European **Orientalism**. Nevertheless,

the translation also represents an original approach to the text reflecting the concerns and tastes of the time. The influence of Burton's translation on the work of James Joyce proves that the text has literary merits of its own. Although these qualities may not necessarily be warranted by the original material, the work nevertheless constitutes a major contribution to the European history of the *Arabian Nights*.

In the present work, Burton's translation has been chosen as the major point of reference for purely pragmatic reasons. Besides being easily accessible for reading in an online electronic version prepared by the Gutenberg Project, Burton's translation is the most complete version of texts relating to the *Arabian Nights* available in English. The first ten volumes with only minor alterations follow the text of the Calcutta II (Macnaghten) edition (1839–1842), which is commonly regarded as superior in wording to the Bûlâq edition (nos. 1–262). The supplemental volumes add tales from various other sources: vols. 11–12 contain tales from the Breslau edition (1825–1843; nos. 263–344); vol. 13 renders the “Gallandian” tales (see **Orphan stories**), understood as comprising the tales introduced by both **Galland** and **Pétis de la Croix** (nos. 345–356); vols. 14–15 contain a selection of previously unavailable tales from the Wortley-Montague **manuscript** (nos. 357–408); and vol. 16 lists some, though not all, of the tales from the **Chavis** and **Cazotte** manuscript material (nos. 409–417).

#### References:

- Ali 1981: 121–128; Borges 1977: 397–406; Chatterji 1960–1961: 274–275; Drearden 1936 (1953); Edwardes 1963; Elisséeff 1949: 81; Farwell 1964; Gerhardt 1963: 77–93; Grotzfeld and Grotzfeld 1984: 115–116; Hastings 1978; Irwin 1994: 28–36; Knipp 1974: 44–46; Kohl 1987: 72–77; Lamoine 1994; Lane-Poole 1886: 179–184; Leeuwen 1995: 81–83; Leeuwen 1999a: 79–84; McLynn 1990; Moussa-Mahmoud 1988: 104–108; Qalamâwî 1976: 30–31; Reeve 1886: 180–184; Rice 1991; Sallis 1999: 55–59; Stisted 1896 (1985); Walther 1987: 47–50.

## Butor, Michel

Butor, Michel (b. 1926), French author. Butor's large oeuvre is filled with references to the *Arabian Nights*. He once said in an interview: “Every writer is Shahrazad, every writer carries the death threat within himself . . . , which is neutralized by speaking.” Apart from naming several works after figures or topoi of the *Arabian Nights*, Butor in his work has woven a complex web of thematical patterns, relating various texts to each other while linking motifs such as **journeys**, labyrinths, and underground spaces.

The novel most closely related to the *Arabian Nights* is Butor's *Portrait de l'artiste en jeune singe* (1967), which is modeled after *The Second Qalandar's Tale*. During the day the hero reads books to complete his education while at night he enters a world of fantasy. In an allusion to the week of Creation, this process continues for seven days and nights. The alternation of days and nights represents the juxtaposition of reason and fantasy, and the mystery of the Orient against the enlightenment of the West. Essentially, the novel rep-

resents a young man's trial in his search for truth and knowledge, which is partly derived from **alchemy** and the concept of a symbolic **journey**.

Other works by Butor alluding to the *Arabian Nights* include *Le Marchand et le génie* (1998) and *Mille et un plis* (1985). An account of his travels to Egypt and Istanbul, in which he displays his fascination with the Orient, is given in *Le Génie du lieu* (1958).

**References:**

Walters 1975.

## Byron, George Lord

Byron, George Lord (1788–1824), British poet. Byron developed a fascination for the Orient, traveled to the Levant several times, and participated in the Greek struggle for independence against the Ottoman Turks. Among the texts that inspired him in creating the Eastern setting for his poems, Byron mentioned the *Arabian Nights*. According to his own testimony, the *Arabian Nights* was among the first texts related to the Orient that he read in his youth. The influence of the *Arabian Nights* on his work is discernible in romantic stereotypes, such as the femininity of Eastern women and the martial virility of the male heroes. Besides, he elaborates on the tension between dreamlike visions and reality. Byron was an admirer of William **Beckford's** novel *Vathek* (1782), and he himself contributed considerably to the spread of romantic exoticism in European literature (see **Orientalism**).

**References:**

Ali 1981: 37–68; Garber 1988; Irwin 1994: 265; Leeuwen 1999a: 84–85; Melikian 1977; Sharafuddin 1996.

## Byzantines

From an early phase after the foundation of the Umayyad caliphate, contacts existed between the growing community of Muslims and the Byzantine Empire, to which the Eastern Mediterranean regions belonged. During the campaigns of the Muslims in Syria and Egypt in the seventh century, the Byzantines were driven back. Even so, they remained the most formidable foe of the Muslims and their main religious rival. From the caliphate of 'Umar ibn al-Khattâb (r. 634–644) onward several efforts were made to conquer Constantinople and eliminate the Byzantine emperor as a political and military power. The last expedition in that respect was undertaken by the Abbasid caliph **Hârûn al-Rashîd** in 781–782. Since under the Umayyads many **Christians** were living in the nascent Muslim society, the Byzantine emperor remained an influential factor in Muslim politics. This role was enhanced during the period of the Crusades, when the Byzantine emperor claimed the leadership of the Christian cause. In 1071, however, the Byzantines were defeated by the Seljuk leader Alp Arslan, who thus paved the way for the establishment of Turkish sovereignty in Anatolia. In 1453, Constantinople was finally conquered by the Ottoman Turks, and the Byzantine empire ceased to exist.

In Arabic literature the Byzantines play a significant role in the epics about the continuous rivalry between Islam and Christianity. Both on the Christian and the Muslim side, epics in prose and poetry were compiled singing the praise of one's own soldiers and defaming the enemy. Some cases suggest that Byzantine and Arabic epics are related, or at least originated simultaneously, probably from a common source. This is particularly claimed for the epic of *'Umar ibn al-Nu'mân* in the *Arabian Nights*, which shows striking similarities to the Byzantine epic *Digenes Akrites* (see **Romances of chivalry**). This epic is regarded as the precursor of Byzantine novelistic literature that emerged in the thirteenth century. *Digenes Akrites* may be placed on the same level as the *Chanson de Roland*, the German *Nibelungenlied*, and the *Poema de mio Cid* as an example of a genre that shares five characteristics (Smith 1983): specimens of the genre concentrate on the conflict between the Christians and the Muslims; they consist of heroic tales about a single hero; their narratives constitute the first literary texts in the vernacular; they belong to a newly emerging type; and they follow a specific structural model. These common elements evidently raise the question of whether and how these narratives have influenced each other and whether they are perhaps derived from a common model.

In the epic of *'Umar ibn al-Nu'mân*, the Byzantines are depicted as devious and stubborn enemies and propagators of a false faith, even though they admittedly control a significant military power. Apparently, some of the Byzantine characters are modeled on historical figures, such as Pope Leo. A more positive picture of the Byzantines is given in *The Ebony Horse*, in which the Byzantine emperor contributes to the reunion of the hero with his beloved.

**References:**

Hitti 1974; Paret 1927a.

## Cairo

Cairo is the capital of Egypt and one of the great cultural centers of the Arab world. The site of Cairo on both banks of the Nile and at the side of mount Muqattam has been inhabited from prehistoric times. When the Muslims invaded North Africa during their Western campaigns, general 'Amr ibn al-'Âs founded the town of al-Fustât near the site of present-day Cairo. In 970 the Fatimid caliph al-Mu'izz li-Dîn Allâh (r. 953–975) founded al-Misr al-Qâhira ("The Victorious"), which became the center of the city of Cairo. From the eleventh to the thirteenth century Cairo was the capital of the Fatimid caliphs, who added many splendid buildings to the old core and who built the important mosque and university of al-Azhar in 970–972. In 1169 Cairo was conquered by the famous warlord Salâh al-Dîn (Saladin), who restored the unity of Egypt and Syria, drove back the Crusaders, and laid the foundation of the Ayyubid dynasty. The Ayyubids were the first to provide Cairo with a citadel. They were succeeded in 1252 by the **Mamluks**, who gave the city a new period of prosperity. In 1517 the Mamluks were defeated by the Ottoman Turks, and Cairo became a provincial capital of the Ottoman Empire.

Although there are many uncertainties concerning the history of the *Arabian Nights*, it is commonly agreed that Cairo has played a significant role in the collection's **textual history**. Although the first phase of the collection's compilation took place in **Baghdad** (tenth to twelfth century), a second phase followed in Egypt, probably from the fourteenth until the sixteenth century. A version of the *Arabian Nights* was present in Egypt as early as the ninth century (Abbott 1949). The first documentary evidence for the exact title *Alf Layla wa-layla* is contained in the notebook of a Jewish book dealer from Cairo around the year 1150 (Goitein 1958). Many of the stories added in the collection's "Cairo phase" probably belonged to the corpus of popular literature in the Mamluk period. In a final stage, complete redactions of the *Arabian Nights* were compiled to satisfy the request of European scholars in the eighteenth and nineteenth centuries. The Egyptian manuscripts containing a standard stock of tales are denominated by research as belonging to "**Zotenberg's Egyptian Recension**" (ZER). Moreover, the first printed edition of an extended version of the *Arabian Nights* was published in Bûlâq in 1835.

In addition to the collection's textual history, the Egyptian contribution can also be derived from those stories that show a discernible Egyptian background. Stories whose origin can be traced to Egypt are commonly agreed to comprise the rogue stories, such as the stories of *Dalîla the Crafty* and *Mercury 'Alî of Cairo*, and the crime stories collected in the cycles *Baybars and the Sixteen Captains of Police*, *The Story of the Chief of the Bûlâq Police*, *The Story of the Chief of Police of Cairo*, *The Story of the Chief of the Old Cairo Police*, and *Al-Malik al-Nâsir and the Three Chiefs of Police*. In addition to the rogue stories, the love romances of the type of *'Alî Shâr and Zumurrud* and *'Alî Nûr al-Dîn and Maryam the Girdle-girl* are obviously of Egyptian origin, as are marvelous stories such as *Ma'rûf the Cobbler* and *'Alâ' al-Dîn Abu 'l-Shâmât*. These stories not only show characteristics that are known to be widespread in Egyptian popular literature. They are also set in Cairo or Egypt and sometimes include detailed descriptions of the topography of Cairo. The splendors of Egypt are told in *The Tale of the Jewish Doctor*.

#### References:

- Abu-Lughod 1971; Coussonnet 1989; Djebli 1994: 203–205; Henninger 1949: 215–216; Irwin 1994: 125–130; Lapidus 1967; Laveille 1998: 184–188; Leeuwen 1999a: 86–87; Raymond 1993.

## Caliph

The English word *caliph* is derived from the Arabic *khalîfa* (literally: "successor"). In a more specific sense, the term came to indicate the successor of the Prophet **Muhammad** as the leader of the community of Muslims. After Muhammad's death in 632, his companion Abû Bakr was chosen as his successor by acclamation. Before Abû Bakr died he designated another companion, 'Umar ibn al-Khattâb, as his successor (634). When 'Umar died in 644, a group of six persons chose his successor, 'Uthmân, from among themselves. Thus the first three caliphs were appointed in three different ways,

and no generally accepted procedure for the succession to the caliphate was developed. In all cases, however, the decision was ratified by the community of Muslims in pronouncing an oath of allegiance. The lack of formalized rules paved the way for the conflict that arose among the Muslims after 'Uthmân's assassination in 656. The appointment of 'Alî ibn Abî Tâlib, the Prophet Muhammad's son-in-law, was challenged by Mu'âwiya, the governor of Damascus. Even though 'Alî remained in power for some years, he eventually died after having been wounded with a poisoned knife in 660. The followers of 'Alî formed the nucleus of the Shiite creed (*shî'at 'Alî* = 'Alî's party). Mu'âwiya founded the **Umayyad** dynasty with its capital in **Damascus**, and henceforth succession in the Islamic dynasties would be hereditary. With 'Alî, the line of the so-called orthodox caliphs (*al-khulafâ' al-rashîdîn*) ended. In order to compensate for their not having been approved by the community of Muslims, the Umayyads stressed the theocratic nature of their authority and linked their origin to the Prophet.

The authority of the caliphs was never formally defined. The first caliphs limited themselves to following the example of the Prophet. In the course of time their tasks came to include legal and fiscal measures and the organization of state finances, for which no example was available. The Umayyads related their policies to prescriptions in the Koran to legitimate their authority, which included fiscal measures and military leadership. When the **Abbasids** had established themselves in **Baghdad**, the caliphs of the new dynasty also traced their origin to the Prophet and upheld a dynastic system of succession. They considered themselves to be the guardians of dogma—excluding law, which was the domain of legal scholars, the '*ulamâ'*'. They commanded expeditions against the infidels and in general claimed to fight oppression and injustice and foster the well-being of the state.

In the course of time the caliphate lost its central role, and various dynasties of secular rulers independent of the caliphate established themselves. Moreover, claims to the caliphate increased. In 928, 'Abd al-Rahmân III, a descendant of an Umayyad prince who had survived the massacre of the Umayyads in the east in 750 at the hands of the Abbasids, declared himself caliph in Andalusia. From 909 until 1171 the Fatimids established a Shiite caliphate in North Africa, founding **Cairo** in 970. When in 1258 Baghdad was conquered and destroyed by the Mongols, a member of the Abbasid family fled to Cairo and was pronounced caliph under the protection of the **Mamluk** sultans. By then the caliphate had lost its importance as an institution and had acquired a merely symbolical function, legitimizing the authority of the sultans.

The stories of the *Arabian Nights* have contributed considerably to the historical image of the caliph as a literary stereotype. In particular, the Abbasid caliph **Hârûn al-Rashîd** has become the model of the Oriental sovereign. His role as a model came to be so strong that several stories in which other Abbasid characters figure in the original version have been linked to Hârûn in the version of the *Arabian Nights*. The caliph is generally portrayed as the all-powerful secular leader of the empire and the community of the Muslims. His decisions are irrevocable, but clemency is appreciated and practiced. The caliph is particularly prominent in the stories about court life in

Baghdad. These tales and anecdotes feature many well-known historical figures among the administrative and intellectual elite, such as the **Barmakids**, the poet **Abû Nuwâs**, and the musicians Ibrâhîm and Ishâq al-Mawsilî (see **Music, Arabic**). In many cases the interaction of the caliph with the common people instigates the story. The caliph in disguise (Mot. K 1812.17) finds out about injustice or unusual circumstances that he has to put right. Sometimes he is introduced only toward the end of a story to solve a complex problem (*The Story of the Porter and the Three Ladies of Baghdad*). In many stories, particularly those apparently of Persian origin, no mention is made of caliphs, but rather of kings and sultans. In the frame story itself, Shahriyâr is not a caliph but a sultan.

**References:**

EI<sup>2</sup> 4: 937–953; Arnold 1924; Crone and Hinds 1986; Hitti 1974; Madelung 1997.

## Camel

As the main means of transportation in the desert, the camel is one of the most important animals in Arab societies. This role is also mirrored in the tales of the *Arabian Nights*.

Camels used for riding are mentioned in *The Poet Durayd*, *Hind bint al-Nu'mân and al-Hajjâj*, and *The Lovers of the Banû 'Udhra* [2]. The barber's first brother broke his leg when falling from a camel (*The Barber's Tale of His First Brother*). Camels as pack animals for carrying goods appear in many stories, such as *The City of Brass*, *Bâbâ 'Abdallâh*, *The Merchant and the Two Sharpers*, *Ma'rûf the Cobbler*, *Mercury 'Alî of Cairo*, and *The Thief and the Merchant*. In the story of *Hasan of Basra*, mention is even made of magic camels. Camels are slaughtered as food in the stories of *Bulûqiyâ* and *Hâtim of the Tribe of Tayy*.

In analogy to the hunter (see **Hunt**) ending up in the wilderness when following a gazelle, some stories begin with a man who is looking for a stray camel and who eventually faces an extraordinary experience (*The City of Iram*; *'Umar ibn al-Khattâb and the Young Badawî*; *The Ugly Man and His Beautiful Wife*). As camels are invariably linked to bedouin society, the camel driver, in accordance with the stereotype of the **bedouin**, is at times represented as a villain (*'Umar ibn al-Nu'mân*; *Oft-proved Fidelity* in the Wortley-Montague manuscript). A version of the well-known anecdote about the three brothers deducing the stray camel's characteristics (AT 655 A) is included in the *Story of the Sultan of al-Yaman and His Three Sons* in the Wortley-Montague manuscript.

**References:**

EM 7: 908–915; Leeuwen 1999a: 232–234.

## Carpet, Flying

The magic carpet (Mot. D 1155; Mot. D 1520) can fly and float through the air, delivering its master to wherever he wishes to be in a flash. In the Western

perception, it constitutes the quintessential expression of Oriental **magic** and the stereotypical requisite of **Orientalist** narratives, particularly in literature and twentieth-century film. Contrary to expectations, however, the basic stock of tales of the *Arabian Nights* does not mention flying carpets. The first flying carpet encountered in a version of the *Arabian Nights* is the one in the **orphan tale** *Prince Ahmad and the Fairy Perî Bânû*. This tale was told to Galland by his Syrian Christian informant **Hannâ Diyâb**, for whom Persia in particular was a land of fantasy and magic. Besides this first occurrence, a flying carpet is also mentioned in the *Story of Solomon and the Queen of Sheba* in the Weil translation and *The Story of King Sabâ* in the Reinhardt manuscript. Both stories relate to legends of **Solomon** in the Islamic tradition (see **Stories of the Prophets**). In *The Eighth Captain's Tale* the hero acquires a flying carpet from three men who are quarreling over its ownership (Mot. D 832); this tale is included in the **Mardrus** version of *Baybars and the Sixteen Captains of Police*, and thus it may have been reworked by its European author.

### Carter, Angela

Carter, Angela (1940–1992), British feminist author. Carter was fascinated by forms of exoticism and fairy tales. In several collections of short stories she rewrote well-known fairy tales or employed motifs from fairy tales to build her own fictional universe (see *Burning Your Boats: Collected Short Stories*, 1995). Carter was familiar with the *Arabian Nights*. **Shahrazâd** provided her with an example of female empowerment that she also propagated in her versions of *Little Red Riding Hood* (Bacchilega 1999: 49–70). Moreover, the *Arabian Nights* serves as the main source of inspiration for her “magical realist” novel *Nights at the Circus* (1984). The story follows the pattern of the tale of **Hasan of Basra**. It is about the winged woman Fevvers, who is acting as an *aerialiste* in a circus, her admirer Walser, and her friend Lizzie. In addition to several explicit references to the *Arabian Nights*, the novel also contains some obvious parallels. Walser combines the roles of Shahriyâr and Hasan of Basra, listening to Fevver’s life story and recording it. In addition, Walser follows Fevvers on her journey to faraway Siberia, where she encounters a community of women (see **Amazons**) and a Shaman sorcerer. In the end, Walser is transformed into a perfect lover.

#### References:

Roemer and Bacchilega 2001; Sage 1994.

### Cazotte, Jacques

Cazotte, Jacques (1719–1792), French author of fantastic stories. His works show how imitations of the *Arabian Nights*, in the form of pastiches, frame stories, and pseudo-Oriental tales, developed into the genre of the fantastic. They influenced later authors of fantastic and Gothic tales such as Lewis, Hoffmann, Nodier, **Gautier**, Nerval, and **Poe**.

Cazotte participated in the *Continuation des Mille et une Nuits* (Continuation of the Thousand and One Nights; 1788–1789), a pseudo-translation

prepared by Dom **Chavis**. Cazotte started his career as a writer with the publication of two Oriental pastiches inspired by the *Arabian Nights*: *La Patte du chat* (The Cat's Paw; 1741) and *Les mille et une Fadaïses* (Thousand and One Nonsense Pieces; 1742). He also established a certain reputation as a satirical narrator and polemicist. His works fit into the tradition of French **Orientalist** writers such as **Hamilton**, **Crébillon fils**, and **Gueulette**. The Gothic novel *Le Diable amoureux* (The Devil in Love; 1772) is generally considered his masterpiece. Later in life, Cazotte joined the occult group of the Martinists.

Cazotte also reworked Chavis's translation of pseudo-Oriental tales for publication in *Le Cabinet des fées* (1798–1799), to which he added seven stories: (1) *L'Imbécile, ou L'Histoire de Xailoun* (The Fool, or Story of Xailoun; Chauvin 7: 155–158, no. 437); (2) *L'Histoire d'Alinbengiad, sultan d'Herak, et des faux oiseaux du paradis* (The Story of Alinbengiad, Sultan of Herak, and His Fake Birds from Paradise; Chauvin 5: 85, no. 25); (3) *L'Histoire de la famille du Schebandad de Surate* (The Story of the Family of Schebandad of Surate; Chauvin 6: 194, no. 366); (4) *L'Amant des étoiles, conte de Cabil-Hasen* (The Lover of the Stars: Story of Cabil-Hasen; Chauvin 5: 92–93, no. 29); (5) *Les Prouesses et la mort du capitaine Tranchemont et de ses braves* (The Valiant Deeds and Death of Captain Tranchemont and His Brave Ones; Chauvin 7: 124–145, no. 392); (6) *Le Rêve de Valid-Hasen* (Valid-Hasen's Dream; Chauvin 6: 171, no. 328); (7) *Maugraby* (Chauvin 6: 84–89, no. 252). These stories, while originating from unknown sources, contain numerous references to the *Arabian Nights*.

In 1792, Cazotte was accused of conspiring against the Revolution and was executed on the guillotine.

#### References:

- Décote 1982; Dufrenoy 1946–1975; Irwin 1994: 260–263; Leeuwen 1999a: 87–88; Leeuwen (forthcoming [1]); Mahdi 1994: 51–61; Rahmani Ghane 1993; Shaw 1942.

## Censorship

The history of the *Arabian Nights* is marked by various forms of censorship and self-censorship. In particular the text's explicit sexual passages (see **Sexuality**) drew the attention of puritan critics, both in Europe and the Arab world. As is well known, fashions and moral tastes change, and so do prudery and censorship. In Europe and in the Arab world, periods of leniency alternated with periods of stringency. In general terms, in medieval Arabic literature libertine and even sexually explicit poems, anecdotes, and episodes were not eschewed. Even reputable scholars sometimes indulged in the writing of erotic fancies as a pastime. Based on the example of the Prophet **Muhammad**, the general attitude toward sexuality was as a rule open and uncomplicated. This evaluation is also corroborated by the large number of preserved handbooks and treatises about sexual hygiene. As for its textual merits, the *Arabian Nights* have always been deemed crude and unsophisticated by the educated elite. In addition, in more recent times Islamic scholars have

also reprehended the libertine nature of the work. In Europe, particularly from the eighteenth century onward, libertine tastes existed next to prudery. Against this backdrop, the *Arabian Nights* could develop into both expurgated versions and a source for bawdy literary fantasies.

The history of censorship of the *Arabian Nights* begins with **Galland's** French translation (1704–1715). Galland left out or condensed passages that he deemed irreconcilable with the “good taste” (*bienséance*) of his readers. Example of this kind of adaptation include the adultery scene in the frame story and the bawdy dialogues in *The Porter and the Three Ladies of Baghdad*. It was not unusual in the eighteenth century for a translation to be adapted to suit the taste of the audience. Yet the example of Galland's *Mille et une Nuits* stimulated fantasies about the erotic nature of the original that resulted in censorship on the one hand and erotic editions on the other. A prominent bowdlerizer of the *Arabian Nights* was Edward **Lane**, who in his translation (1838) left out poems, passages, and whole stories that he considered indecent or otherwise contrary to Victorian sensitivities. Lane justified his cuttings in his footnotes—for example, by stating about the *Tale of the Second Eunuch, Kâfûr*: “The story here alluded to is inserted in the original; but, it being extremely objectionable, and too short and simple to be abridged, I have been compelled to omit it altogether” (vol. 1: 463). As Lane produced his translation for the parlor and for family use, he felt compelled to keep in line with the strict moralism of the Victorian era. It was in this period, too, that bowdlerized stories from the *Arabian Nights* found their way into children's books (see **Children's Editions**).

It was partly the expurgated nature of the translations of Galland, Lane, and **Payne** that stimulated Richard **Burton** to realize his own translation (1885–1888). Burton relished the sexual passages of the *Arabian Nights* and loved to expand on sexual details and customs. Erotic descriptions are not only emphasized in the translation itself but are also supplemented by additional information in the footnotes and the lengthy *Terminal Essay*. When the Bodleian Library was unwilling to lend him the Wortley-Montague manuscript to use for the supplemental volumes, Burton was pleased to take revenge by responding that their refusal discharged him from the obligation to leave out sexually explicit stories and passages. In fact, the Wortley-Montague manuscript contains the most stories of that kind from the entire corpus of the *Arabian Nights*. To circumvent the censors, Burton's translation was officially published in Benares, for the restricted audience of the Kama Shashtra Society. In spite of some protests in Britain, Burton's translation met with no substantial difficulties. In the United States, the importation of Burton's translation was banned by the customs office until 1931, when the ban on acknowledged literary classics was lifted by the Tariff Act. During Burton's lifetime his wife, Isabel, published an expurgated “Household edition” (1886–1887), taking out some 250 pages. A peculiar case is also the reprint of Burton's original sixteen-volume set as published by the Beirut bookseller Khayat in 1966. Even though the reprint is a faithful reproduction of the original, the “objectionable” passages have been covered by ornamental bars, a procedure at times resulting in lengthy passages consisting of ornaments only.

In 1894 the New York Society for the Suppression of Vice made an effort to destroy a stock of books including Payne's translation of the *Arabian Nights*, **Boccaccio's** *Decameron*, Rabelais's *Gargantua and Pantagruel*, and Ovid's *Art of Love* because of their supposed indecency. In 1927 the Society prevented the importation of 500 sets of the English translation of the *Arabian Nights* version by **Mardrus**. This prohibition was maintained even after the ban on Burton's translation was removed. In Europe, similar bans on versions of the *Arabian Nights* were issued in the first half of the twentieth century.

The main Arabic texts of the *Arabian Nights* that have survived do not reveal any clear signs of expurgation. Nevertheless, variant passages in different texts may partly be due to the editor's prudishness. One of the most widespread expurgated editions of the *Arabian Nights* in modern times was published by the Jesuit printing house in Beirut in 1888–1890. In many Arab countries in the late twentieth century the *Arabian Nights* were not sold openly. In 1985 the Egyptian Ministry of the Interior even confiscated 3,000 copies of an uncensored edition printed in Beirut, arguing that the work contained obscene passages that posed a threat to the country's public morals. A publisher and two booksellers were fined for distributing the book. According to critics, the approval of the confiscation by the Egyptian court reflected the growing influence of fundamentalist forces in Egypt. An official of the ministry argued that "over the years, each publisher has added what he wants to the stories to sell more copies and to attract more readers." He did not even consider the work part of the Arabic cultural heritage. Nevertheless, photoprint copies and reprints of the Bûlâq edition remained available in Egypt and other countries.

Another recent case of public censorship concerns the introductory song in the Disney film version of *Aladdin*. The American-Arab Anti-Discrimination Committee protested against racist stereotypes that were insulting to U.S. citizens of Arab origin, particularly the wording about the narrator's native country, "Where they cut off your ear if they don't like your face./ It's barbaric, but hey it's home." The Disney corporation heeded the criticism and in later versions replaced the first verse by "Where it's flat and immense and the heat is intense"; the second verse, however, was left as it was.

#### References:

- 'Abd al-Ghanî 1985b; Haight 1970; Leeuwen 1999a: 88–89; Lovell 1998; Lutfî 1994; "Muhâkamat Alf layla wa-layla" 1994; Sova 1998; Tarchouna 1994a: 10.

## Chagall, Marc

Chagall, Marc (1889–1963), Russian painter. From 1920 on Chagall lived mainly in France and the United States. He traveled widely through Europe and the Middle East. His artwork comprises lithograph illustrations for the Bible and for the fables of Lafontaine. In 1945–1946 he worked on a cycle of lithographs called "Four Arabian Nights," part of which was published in 1948 in New York. The edition contained twelve colored and twelve black-and-white lithographs illustrating the *Tale of Qamar al-Zamân and Budûr*,

*Jullanâr*, ‘*Abdallâh the Fisherman and ‘Abdallâh the Merman*, and *The Ebony Horse*, besides the frame story (*Shahriyâr and His Brother*); a special edition of ten copies contained two extra lithographs. Chagall’s lithographs bespeak a very personal type of **Orientalism** that is combined with a distinct preference for poetic and sensual atmospheres, exuberant colors, and fantastic scenes.

**References:**

Alexander 1978; Chagall 1987; Leeuwen 1999a: 90–91; Scholz 2001b: 201–213.

## Chaucer, Geoffrey

Chaucer, Geoffrey (ca. 1340–1400), British poet and founding father of the poetic tradition in English. In his major poetic work, the *Canterbury Tales*, a group of pilgrims on their way to Canterbury tell one another stories. This **frame story** is filled with a variety of stories, ranging from life histories to bawdy, moral tales to exemplary tales. The work is part of the great tradition of moral tales, novellas, and humorous anecdotes that became popular in the late Middle Ages and the early Renaissance. Chaucer’s work is inspired by collections of stories such as the Italian novellas, the *Disciplina clericalis* by Petrus Alphonsus, the *Gesta Romanorum*, *The Seven Sages of Rome* (see *Book of Sindbâd*), and others. While presenting the European worldview of the fourteenth century, the *Canterbury Tales* refer to several Arab thinkers who were influential in Europe at the time, such as the philosophers Ibn Sînâ (Avicenna, d. 1037) and Ibn Rushd (Averroes, d. 1198).

In some cases, Chaucer may have been inspired by stories that are also found in versions of the *Arabian Nights*. *The Squire’s Tale* features a mechanical flying horse of brass that is reminiscent of the mechanical horse in *The Ebony Horse*; the same tale’s episode about a female falcon telling of its desertion by a male hawk appears to derive from the stories of *Ardashîr and Hayât al-Nufûs* and *Tâj al-Mulûk and Dunyâ*. *The Pardoner’s Tale* shows parallels with *The Merchant and the Two Sharpers* and, more directly, with *The Tale of the Three Men and Our Lord ‘Îsâ* in the Breslau edition. *The Merchant’s Tale* has a precursor in *The Tale of the Simpleton Husband [1]* and *[2]*. Moreover, the poem’s structure as a frame story suggests a structural link to the *Arabian Nights*. In general, even though Chaucer probably had some knowledge of Arabic culture, the connections between his work and the *Arabian Nights* appear to derive from intermediaries in earlier European literature rather than from direct experience.

**References:**

EM 2: 1255–1258; Braddy 1936; Bryan and Dempster 1941; Irwin 1994: 96; Leeuwen 1999a: 91.

## Chauvin, Victor

Chauvin, Victor (1844–1913), Belgian scholar of Oriental studies. Chauvin studied law and worked as a solicitor until 1872. Meanwhile he attended



Sindbâd the Seaman, the Fifth Voyage: Sindbâd and the Old Man of the Sea, by an anonymous illustrator (Breslau: Josef Max und Komp., 1825)

courses in Arabic and Hebrew at the University of Liège, where he became an extraordinary professor in 1874 and was appointed *ordinarius* in 1878.

Chauvin's major work is the *Bibliographie des ouvrages Arabes ou relatifs aux Arabes dans l'Europe chrétienne de 1800 à 1885* (1892–1922). The *Bibliographie* comprises twelve volumes and is conceived as a continuation of Christian Friedrich von Schnurrer's *Bibliotheca arabica* (1811); vols. 4–7 are dedicated to the *Arabian Nights*; vol. 4 contains the initial bibliography of editions, translations, and some emulations of the *Arabian Nights*, and a survey of manuscripts and editions, including full lists of respective contents; vols. 5–7 are dedicated to a detailed presentation of single stories containing exhaustive references that follow a fixed format: (1) manuscript versions; (2) printed versions; (3) translations; (4) related texts; the tale's summary is then in-

troduced as well as concluded by large horizontal braces; in conclusion, the majority of tales are supplemented by exhaustive comparative references to the tale itself or single motifs. Of less immediate relevance for the *Arabian Nights* proper, vol. 2 (1897) is dedicated to *Kalîla wa-Dimna* and the fable tradition in Arabic; vol. 3 (1904) treats the tradition of the *Book of Sindbâd* (*Syntipas*). Chauvin's *Bibliography* remains unsurpassed in both its exactitude and its comprehensiveness, and it continues to be the essential bibliographical reference tool for any serious scholarly study of the *Arabian Nights*.

Chauvin also wrote several minor studies on the *Arabian Nights*, most of which are, however, outdated. In *La Récession égyptienne des Mille et une Nuits* (1899a), he suggested on the evidence of the many stories of Jewish origin that the Egyptian recension (ZER) may have been compiled by a converted Jew; this idea was not generally accepted. Other short studies deal with *The History of Abû Niyya and Abû Niyyatayn* (1898a), the story of *The Ebony Horse* (1898b), the parallels between the *Arabian Nights* and Homer (1899b), and the *Mardrus* translation (1905).

**References:**

EM 2: 1268–1271; Abel 1939: 21–22; Galtier 1912: 155–156; Qalamâwî 1976: 63.

**Chavis, Dom**

The biography of Dom Chavis is not well known. He is presented as “an Arab national, priest of the Congregation of Saint Basil, called to Paris by an enlightened Minister of the [French] government [that is, Baron de Breteuil], a zealous protector of the sciences and the arts” (Mahdi 1994: 51). Chavis describes himself as the “monk and priest Diyûnîsiûs Shâwîsh, a former student at the Greek School named after Saint Athanasius in Constantinople.” Chavis probably came to Paris shortly after 1783. In Paris he taught Arabic at the Bibliothèque du Roi. At a certain moment he approached the publisher of *Le Cabinet des fées* by mentioning that Galland’s *Mille et une Nuits* was incomplete. Moreover, he pretended to possess a **manuscript** with the remaining stories. The publisher asked the French writer Jacques **Cazotte** to edit Chavis’s translations.

In 1788–1789 the *Continuation des Mille et Une Nuits* was published in four volumes of the series *Le Cabinet des fées* in Geneva. The *Continuation* is based on various sources, none of them related to an established pre-Galland version of the *Arabian Nights*. Parts of the *Continuation* are based on an Arabic manuscript that Chavis himself had written while presenting it as “authentic” (Chauvin 4: 199–200, D-E). The stories in the manuscript are not divided into nights. The manuscript begins by continuing the *Tale of Qamar al-Zamân and Budûr*, which in the final volume of Galland’s manuscript was left unfinished. It also contains a translation of the **orphan stories** *The Sleeper and the Waker*, *Zayn al-Asnâm*, and ‘*Alâ’ al-Dîn* into Arabic. Additional material was added from other sources. *The Tale of the Warlock and the Young Cook of Baghdad* is known only from this particular manuscript. Some of the stories in the *Continuation* were invented outright by either Chavis or Cazotte. The Chavis manuscript was later translated into French by Caussin de Perceval (1806). An English translation of most of its stories is included in the sixth and final supplemental volume of the **Burton** translation (nos. 409–417).

**References:**

Irwin 1994: 58; Mahdi 1994: 51–61; Shaw 1942.

**Children’s Editions**

From the beginning the reception of the *Arabian Nights* in Europe was highly diverse. Some critics recommended the tales as containing wise lessons about life, while others condemned them as amoral fantasies; some considered them as giving a faithful and instructive image of the Orient, while others considered them worthless fabrications. This diversity is reflected in the various versions of the collection’s European editions that aim to serve specific segments of the reading public. The wide range covered by these editions includes educational texts as well as pornography. While the former focused on the nursery, the latter was directed at men.

The frequent use of Oriental tales for didactic purposes goes back at least to the eighteenth century, when these tales were employed as a typical genre of Enlightenment literature. In that period they also began to be used for the education of children. Alexander Pope already in 1711 recommended the *Arabian Nights* as a collection suitable for children. Probably around 1791 the first anthology from the *Arabian Nights* specifically addressed to children was published in English by a certain “Rev’d Mr Cooper,” a pseudonym for Richard Johnson. The anthology contained some stories in an adapted and abridged form. It was presented as *The Oriental Moralist; or, The Beauties of the Arabian Nights Entertainments. Translated from the Original and Accompanied with Suitable Reflection Adapted to Each Story*. In 1829 a similar work followed as *Oriental Tales: Being Moral Selections from the Arabian Nights’ Entertainments; Calculated Both to Amuse and Improve the Minds of Youth*. Two well-known adaptations for children that remained popular until the second half of the twentieth century are E. Dixon’s *Fairy Tales from the Arabian Nights* (1893) and *More Fairy Tales from the Arabian Nights* (1895) and Andrew Lang’s *The Arabian Nights Entertainments* (1898).

Within the tradition of children’s editions of the *Arabian Nights*, illustrators developed their own style of drawings, lithographs, and other illustrative material. The most famous illustrators of children’s editions were Edmund Dulac, Charles Folkard, Monroe Orr, Frank C. Papé, Brian Wildsmith, William Harvey, the Dalziel brothers, Henry Ford, and J. D. Batten (see **Illustrations**). In later periods the number of children’s editions, particularly illustrated versions, proliferated.

The tales of the children’s editions of the *Arabian Nights* were often reworked to suit the juvenile readers while stressing the moral purport. In terms of content, they served to further popularize a highly limited repertoire of the *Arabian Nights*, concentrating above all on the **orphan stories ‘Alâ’ al-Dîn, ‘Alî Bâbâ and the Forty Thieves**, and the **Ebony Horse** as well as the tales of **Sindbâd the Seaman**. In this way, the vision of the Orient popularized by the children’s editions of the *Arabian Nights* reproduces, more or less, tales and traditions in the **Orientalist** vein.

Similar tendencies such as the ones sketched above for nineteenth- and twentieth-century England apply to publications in various European languages. In the Arab world, the potential of the stories of the *Arabian Nights* as reading material for children was recognized as early as the 1920s, when a series of children’s books including a volume *Qisas min Alf layla wa-layla* (Stories from the Arabian Nights) was issued by Kâmil al-Kîlânî. In the present day, tales from the *Arabian Nights* are available in all kinds of popular editions, ranging from “complete” texts to editions of single tales in chapbook format.

#### References:

Alderson 1988; Khayyat 1987; Leeuwen 1999a: 210–212; Sa’d 1962; Stephens and McCallum 1998: 230–240.

## China

For the early Arab geographers China was a faraway and unknown land of mysteries. East and Southeast Asia were known primarily from sailors’ yarns

and stories about strange peoples, dangerous seas, and **islands** inhabited by monsters. The countries of the Far East were associated with legendary tribes such as Yâjûj and Mâjûj (Gog and Magog) and the **Wâq-Wâq** Islands, which marked the limits of the inhabitable world. Nevertheless, from an early phase, Muslim merchants traveled to the East to explore new markets. From the ninth century diplomatic missions were sent to China to discuss border disputes in Transoxiana. In the ninth century, firm trade relations were established with the Chinese Empire, and Muslim colonies were founded in several southern Chinese port towns. From that time trade began to decline because of developments in the internal situation in China.

For their seasonal journeys, the Muslims—both Arabs and Persians—made use of the monsoon winds that facilitated the passage. China, Ceylon, the Indian subcontinent, and the Indonesian archipelago became part of an extended trade network. At the other end, this network reached to the East African coast and the Red Sea. Reports about China include the semirealistic anonymous account *Akhhâr al-Sîn wa-'l-Hind* (Account of China and India; ca. 900) and the account given in *'Ajâ'ib al-Hind* (The Wonders of India) by the Persian sea captain Buzurg ibn Shahriyâr (tenth century). The geographer Ibn Khurdâdhbih (d. 912) gave a detailed description of China in his geography of the world. The North African traveler Ibn Battûta visited China in 1345 and included a detailed account of his experiences in his travel report. It is not certain that he really made the journey into the interior of China, as parts of his account may be based on Persian sources.

For a considerable period, relations between the Chinese Empire and the Muslims included cultural exchange. Yet very little is known about mutual influences in the domain of literature. Classical Chinese literature includes genres and themes similar to anecdotes and tales known from Sanskrit, Persian, and Arabic literature, particularly in the genres of tales of wonder and magic. There is, however, no evidence to suggest a historical connection. In the *Arabian Nights* China is mentioned as a remote empire, governed by the Faghfûr (the Arab name for the Chinese emperor) and symbolizing the edge of the world. In the *Tale of Qamar al-Zamân and Budûr*, the kingdom of Ghayûr is situated beyond China, and in *The Story of Prince Sayf al-Mulûk* the hero visits the Chinese emperor during his search for his beloved in remote and enchanted corners of the world. These examples highlight China as a literary topos, a symbol of exoticism and strangeness. Among the apocryphal stories the story of *'Alâ' al-Dîn* is situated in China, as is *The Hunchback's Tale* (and, in consequence, all of its inserted tales).

#### References:

Charles-Dominique 1995; Chau Ju-Kua 1966; Fuwei 1996; Henninger 1949: 227; Laveille 1998: 193; Leeuwen 1999a: 91–94; Qalamâwî 1976: 264; Sauvaget 1948.

## Christians

In Muslim societies the Christian community belongs to the so-called People of the Book (*ahl al-kitâb*). This denomination qualifies the religious commu-

nities that base their faith on a revelation recorded in a Holy Scripture. It furthermore implies that Christians, together with the **Jews** and the Zoroastrians (see **Magians**), enjoy a “protected status” as *dhimmīs* and are in principle permitted to practice their religion. The legal category of *dhimmī* is a way of integrating specific groups of non-Muslims into society, by assigning them a separate status. In exchange for a certain amount of communal autonomy, this status amounts to a kind of second-rate citizenship. In practice, throughout the ages Christians have been allowed to perform the rituals of their faith freely, although in certain periods restrictive measures were more strictly applied than in others. Although these restrictive measures were sometimes conducive to the conversion of Christians to the Muslim faith, in general Christian communities were not threatened in their existence.

In the *Arabian Nights*, Christians and their roles serve as a negative **stereotype**. Christian-Muslim relations are described as being governed by religious rivalry and war, as in the tales of *‘Umar ibn al-Nu‘mān* or *‘Alī Nūr al-Dīn and Maryam the Girdle-girl*, or the apocryphal *Adventures of Sultan Baybars*. These stories belong to the genre of **romances of chivalry** in which the rivalry between the two faiths is particularly pronounced. As in the European romances of chivalry, the opposing communities from both sides are depicted in a derogatory and contemptible way, as practicing foul habits and exhibiting unwarranted pride. Nevertheless, the Muslims acknowledge the Christians as a formidable foe who are not easy to vanquish. On the level of individual characters, Christians are represented as villains and crooks, as in *‘Alī Shār and Zumurrud*. Moreover, Christians are often associated with alcohol and drunkenness (see **Wine**), as in *The Hunchback’s Tale* and the *Tale of King ‘Umar ibn al-Nu‘mān*. In some cases, such as *The Moslem Champion and the Christian Damsel*, love effects the enemy’s conversion.

#### References:

Gerhardt 1963: 364–365; Gerresch 1973: 75–76; Henninger 1946; Leeuwen 1999a: 94–95; Littmann 1923: 19–20; Qalamāwī 1976: 171–175, 201–202; Rescher 1919: 17–19, 77–81.

## Cities

Arabic-Islamic society has always been centered predominantly on cities and towns. The roots of Islam are located in desert areas where tribal nomads (see **Bedouin**) had their domain. In the course of time the focus of Muslim civilization shifted from the desert of the Arabian peninsula to urban centers such as **Damascus**, **Baghdad**, and **Cairo**. This development was partly due to political reasons, since the geographical position of Mecca and Medina made these towns less suitable as centers of government of the expanding Muslim empire. Although Mecca and Medina preserved their religious status and related privileges, politics and administration were moved to more central cities. Another reason for the shift in position was the growing importance of trade and manufacture as economic activities based in urban centers. These activities formed the backbone of Muslim society. With the establishment of the caliphal court and the administrative bureaucracies, an urban

culture evolved that included religious and secular scholarship, literature, and architecture. Although bedouin life retained a certain romantic image, the core of Muslim culture gradually came to be located in the cities.

The growing chasm between cities and rural areas can also be perceived in narrative literature. The prime merits of refined civilization are associated with urban life, while bedouin and peasants are depicted as plainly **stereotyped** images. Although stories of the bedouin past and the ancient models of **poetry** remained popular, true sophistication could be found only in cities. This contrast is also encountered in stories of the *Arabian Nights*. The regular “milieu” of the stories is the towns, with particular emphasis on the circles of the court elite, the **merchants**, and the artisans. Outside the town walls, brigands and bedouin are supposed to lie in ambush to rob trade caravans and to harass innocent believers. The desert is an unpacified domain where the law of the strongest prevails. This contrast is the major characteristic of the conception of cities as separate entities among medieval Arabs. As is demonstrated in the stories of *The City of Brass*, *‘Abdallâh ibn Fâdil and His Brothers*, and *The Eldest Lady’s Tale*, the quintessential city is pictured as the center of society and civilization, the pivot of wealth and power, and the epitome of moral values. Cities are enticing and filled with moral dilemmas; they are examples of the transitory character of material possessions and mundane power. Apart from these strong symbolic associations, the formal features of cities are walls and gates, a market, and a palace. Since many of the towns mentioned in the *Arabian Nights* are not inhabited by Muslims, a mosque and, in fact, any place of religious worship are lacking.

The social and material components of the city posit the urban centers against the rural surroundings: cities are centers of power built according to a stereotypical model. In some stories cities have a prominent narrative function, mainly as a kind of labyrinth in which the hero has to find his way, both in a topological and a symbolical sense. This is best shown in the story of *The City of Brass*, in which the heroes have to find their way to the palace in order to disclose the city’s mystery. On the other hand, they also have to solve a moral dilemma before they can continue their journey. In the tale of As’ad and Amjad in the *Tale of Qamar al-Zamân and Budûr*, the city is pictured as a labyrinth full of enticements and dangers, separating the heroes and testing their moral steadfastness and ingenuity.

Apart from these symbolic connotations of the city as a general concept, cities in many stories constitute settings that provide a referential framework. Cairo, Damascus, and Baghdad are the arena of many a tale. In these tales both topographical details and specific associations are mentioned. By way of this narrative technique, the suggestion of realism is enhanced and the stories are provided with a specific local coloring. As the city life unfolds, intrigues occur and internal contradictions combine with outward threats to provide an interesting background for stories.

In addition, the cities supply the audience or readership of stories. In consequence, the main protagonists of the stories are characters with whom the audience can identify. Merchants, artisans, and courtiers are among the main characters figuring in the tales. They reflect the concerns of the urban

elite and the relations of the population with the authorities. Some of the intrigues are placed in realistic settings, such as the anecdotes situated in Baghdad or the stories of *Mercury 'Alî of Cairo* and *Dalîla the Crafty* in Cairo; at other times the setting is referential without being specific, such as in *Abû Qîr and Abû Sîr* or *Ma'rûf the Cobbler*.

A number of stories also mention legendary cities, such as *The City of Brass*, *The City of Iram*, the city of the Jews in *The Story of Jânshâh*, *The City of Labtayt*, and others. In these stories the respective cities serve as idealized models, demonstrating specific qualities.

#### References:

- Cahen 1958–1959; Djebli 1994; Elisséeff 1949: 168–169; Hammûda 1994a; Irwin 1994: 121–122; Leeuwen 1999b; Miquel 1991b: 56–78; Qalamâwî 1976: 89–100, 262–264; Sa'd 1962, vol. 1: 36–39.

## Clothes

Clothing habits in the Islamic world have been remarkably persistent throughout the ages. The basic set of clothes consisted of underwear, particularly the trousers (*sirwâl*), a shirt with long or short sleeves (*qamîs*), a long, flowing garment or tunic (*thawb*, *jallâbiyya*, *jubba*), and an overcoat (*ridâ'*, *jilbâb*). The head was covered by the corner of the overcoat or a turban (*'imâma*), or various kinds of hats, headcloths, or caps (*qalansuwwa*, *taylasân*, *tartûra*). Women were accustomed to wearing various kinds of veils, and men were sometimes also veiled. The feet were covered by sandals, slippers, or boots. This basic outfit can be found in different periods of Islamic history and, with slight modifications, in all parts of the Muslim world. Fashion and the influence of local styles might lead to variation, but in general the system of clothing remained the same.

In the beginning clothing was determined primarily by function. With the rise of Islam the forms of dress were increasingly governed by ideological precepts. A considerable number of Traditions of the Prophet **Muhammad** (*hadîth*) give rules concerning clothing in general and the admissibility of certain clothes in particular. Generally speaking, these directives recommend modesty, as opposed to ostentation and extravagance. Some textiles and jewelry were explicitly prohibited to men by the Prophet, such as brocade, satin, silk, and gold rings. Strict prescriptions were given for the clothes worn during the pilgrimage (*hajj*), when the pilgrim entered the state of consecration (*ihrâm*). Other prescriptions included the cleanliness of clothing and regulations for clothing during prayer.

In the course of Islamic history, trade in textiles became the most profitable and intensive economic activity. Some towns and regions gained fame for their textiles, and the importation of luxury fabrics contributed to a differentiation in styles between the various strata of society. During the **Umayyad** caliphate the tendency toward luxury increased. Now it was deemed appropriate that those on whom God bestowed His favor should demonstrate the signs of this benevolence. The royal dress usually consisted of white and unscented garments. Hishâm ibn 'Abd al-Malik (r. 724–743)

was the first **caliph** to wear embroidered garments. The **Abbasid** caliphs followed the Persian and Indian customs of official dress and wore black garments. Together with the imperial attire, ceremonies and protocol were defined in an institutionalized form. Simultaneously, throughout the Muslim empire workshops for the manufacture of embroidered fabrics came into existence. As the production of valuable garments increased, the practice of the *khil'a*, the mantle as a present and as a token of honor, was established.

Under the Abbasid caliphate, social differentiation and the growth of a wealthy bureaucratic class contributed to the development of various luxury and cosmopolitan styles. These styles were influenced by Persian, Turkish, and Hellenistic fashions. The tradition of *adab* gave rise to an increased sophistication and a refinement of taste. Prescriptions were adopted for specific occasions, such as drinking parties, palace ceremonies, audiences, and so forth. In certain periods rules distinguishing the clothing of **Christians** and **Jews** were applied more strictly than in others. The lower classes wore mostly woolen garments. The differentiation in clothing between professional classes, such as **scholars**, **sufis** (see **Dervish**), **merchants**, and members of the administration, increased. On several occasions decrees were issued to temper the extravagant character of women's fashions, particularly the fashion of wearing coats with extremely long sleeves. The practice of veiling became commonly accepted under the Abbasids, both for Muslim and Jewish women.

The great significance of clothing and textiles in Arabic society in the Middle Ages is reflected in the stories of the *Arabian Nights*. Detailed descriptions of dress are beyond the interest of the narrators of the *Arabian Nights* (cf. Dozy 1845), although they mention various fabrics that are usually embroidered with silver or gold, sometimes with animal motifs (*'Alî Shâr and Zumurrud*). The fabrics mentioned are usually types of silk, such as satin. The textile merchant is a topical figure in many stories. A merchant's wealth is often expressed in bales of cloth (see *'Alâ' al-Dîn Abu 'l-Shâmât; Ma'rûf the Cobbler*). Shops where textiles are sold play a crucial role in the stories of *Ardashîr and Hayât al-Nufûs* and *The Tale of the Portress*. Tailors' workshops are mentioned in *The Second Qalandar's Tale*, *The Hunchback's Tale*, *The Barber's Tale of His First Brother*, the *Tale of Qamar al-Zamân and Budûr*, and others. The dyeing of fabrics is a recurrent theme in *Abû Qîr and Abû Sîr*. Furthermore, the presenting of robes of honor as a reward for good behavior or excellence is an omnipresent practice in the *Arabian Nights*. Clothing as a distinctive mark of the respective religious community occurs in *The Hunchback's Tale* and *'Alâ' al-Dîn Abu 'l-Shâmât*.

Apart from these references to the social and economic role of textiles and clothing, clothes serve various functions as **motifs** in the narrative structure of the stories. Clothes are used as a **disguise** by the caliph who goes out to inspect the situation of the people (Mot. K 1812.17); by women who travel on their own, dressed as men (Mot. K 1836); by men putting on women's clothes so as to disguise their sex (Mot. K 1837); or by princes who set out, disguised as a merchant, to look for their beloved. Besides, clothes are crucial for the opposite of disguise: undressing. Various forms of undressing forwarding the course of the narrative are mentioned in the tales of *Qamar*

*al-Zamân and Budûr*, *The Barber's Tale of His Second Brother*, and *The Tale of Nûr al-Dîn 'Alî and Badr al-Dîn Hasan*. Sometimes clothes (or magic robes) are stolen, as in *The Story of Jânshâh*, *Hasan of Basra*, and *Dalîla the Crafty*. Hiding a mutilated hand in a long sleeve is a motif in *The Nazarene Broker's Story*. In the story of *Hasan of Basra* the inspection of the nude Amazons symbolizes Hasan's trespassing into the empire of women on the Wâq-Wâq islands. Similarly, in the *Story of Prince Bahrâm and the Princess al-Datmâ* and the *Tale of King 'Umar ibn al-Nu'mân*, Amazon women defeat their stronger male opponents by showing their physical beauty at a critical point in the fight. Unveiling is a common gesture in love stories. In the story of *Jûdar and His Brethren*, Jûdar is forced to request a phantom of his mother to disrobe herself in order to neutralize the talisman protecting the treasure. The lightheaded poet *Abû Nuwâs* is undressed as a punishment for his insolence in *Abû Nuwâs with the Three Boys*. Moreover, clothes are employed to express status or social differentiation. Clothing as a status symbol is described in *The Tale of Nûr al-Dîn 'Alî and Badr al-Dîn Hasan*, when the bride is "revealed" to her bridegroom, presenting several glorious outfits. The sweep in the story of *The Sweep and the Noble Lady* is richly dressed when being made up to meet his lover. In *The Adventures of Mercury 'Alî of Cairo*, the magic robe of Qamar, the daughter of the Jewish sorcerer 'Adhra, is requested as a dowry. Disguises may result in a conflict of social status and clothing, as when a man dressed in ragged clothes turns out to be a wise scholar (*Caliph al-Ma'mûn and the Strange Scholar*), or when the caliph exchanges clothes with a fisherman (*Nûr al-Dîn 'Alî and Anîs al-Jalîs; Khalîfa the Fisherman*).

#### References:

EM 7: 1432–1441; Elisséeff 1949: 180, 183; Farag 1976: 209–210; Hansen 1990: 93–94; Perho 1999: 150–151; Stillman 2000.

## Cocteau, Jean

Cocteau, Jean (1889–1963), French author, poet, artist, and cinematographer, whose work is influenced by the surrealist movement. From an early period onward, Cocteau was fascinated by the *Arabian Nights*, which he had read in the version of *Mardrus*. Inspired by the vogue of Orientalism, which was instigated by *Mardrus's* text, Cocteau published his first collection of poems, entitled *La Lampe d'Aladdin*, in 1909. In the same year Cocteau, with the cooperation of Maurice Rostand and François Bernouard, founded the literary journal *Shéhérazade*, and in 1913 he published the collection *27 Poèmes de Béchir Salem*. Cocteau traveled to Algeria (1912) and Egypt (1936; 1949) and recorded his Oriental experiences in *Mon premier Voyage: Le tour du monde en quatre-vingts jours* (1936) and *Maalesh* (1949). Throughout his life, the *Arabian Nights* remained an important source of inspiration for Cocteau. In the words of Ahmed Youssef, Cocteau "constructs a personal Orientalism, woven from blood shed on the altar of Woman. Woman, here represented by the powerful Sheherazad. An Orientalism marked by an obsessive aesthetic virile 'compensation,' an Orientalism ultimately inspired

and painted with the complex of a suicidal father and a mother obsessed by castration, and of all the lovers who furnished his existence in such a happy way. It is by giving a body to his confrontation with Sheherazad that Cocteau elaborates the sentiment of the physical Orient” (Youssef 2001: 24). In the preface to an edition of the *Arabian Nights*, Cocteau himself wrote: “It was not meant to amuse, nor to relax, nor to repeat oneself, nor to pull a line. It was only about living at all costs and about imitating the flute player, who knows that as soon as he stops playing the cobra will attack him, that the smallest false note will destroy the charm. It was about refusing to let oneself be overcome by sleep, or by a fear which would possibly break the thread” (ibid.: 31–32).

## Coleridge, Samuel Taylor

British poet of the romantic period Samuel Taylor Coleridge (1772–1834) stated at various times that the *Arabian Nights* had made a great impression on him in his early youth. The mysteriousness and excitement of their stories remained a vivid memory in his later life. It not only had a decisive impact on the formation of his character but also helped him define his views on imagination, fantasy, and literature. For Coleridge, the Orient was “a repository of weird and nightmarish images and, beyond imagery, the source of something grander and more palpable” (Irwin 1994: 267). Coleridge probably read the *Arabian Nights* in the French version of Antoine **Galland**. The influence of the *Arabian Nights*, even though faint as the traces of “the sun and the rain of vanished yesterdays in the limbs and foliage of the oak” (Lowes 1927: 416), can be traced in his poems *The Rime of the Ancient Mariner* (1797) and *Kubla Khan* (1798).

### References:

Ali 1981: 37–68, 79–80 and passim; Caracciolo 1988b: 7; Grant 1988; Holmes 1989; Leeuwen 1999a: 95.

## Correspondence

Letters are part of both social and political life. While symbolizing authority they also reflect emotions. In these respects, they constitute a powerful stylistic device that is fully integrated into the narrative texture of the *Arabian Nights*. Letters are always intended to convey a message in a suitable, most probably a beautiful or convincing, way. In consequence the mention of correspondence also gives the narrator an opportunity to show his proficiency in **language** and literary style. Whether official letters or love letters, the language should be adapted to the medium and reflect the abilities, intelligence, and status of the sender. Therefore, in many stories of the *Arabian Nights*, letters are fully quoted and presented in ornate style, usually in rhymed prose, including standard formulas and poetry.

In storytelling, communication by way of correspondence adds to opening up new developments in the plot and often generates conflicts. The most common form of correspondence occurs as an initial contact between lovers



Ja'far ibn Yahyâ and 'Abd al-Malik ibn Sâlih the Abbaside, by Friedrich Gross (Stuttgart: Verlag der Klassiker, 1841)

who secretly express their love to each other with the help of a courier. In the story of *Ardashîr and Hayât al-Nufûs* the prince sends his poetic compliments to the princess in letters that are delivered to her by her old nurse. Similarly, in the story of *Uns al-Wujûd and al-Ward fi 'l-Akmâm* the lovers exchange letters. Correspondence does not necessarily lead to direct contact,

as letters are often intercepted (*The Two Viziers and Their Children*). Moreover, in the *Tale of Tāj al-Mulūk and Dunyā*, the male protagonist's correspondence with princess Dunyā does not lead to initiating the direct contact he longed for. Similarly, in *The Loves of Jubayr ibn 'Umayr and the Lady Budūr*, letters fail to establish the reunion between the two estranged lovers, while in the story of *Masrūr and Zayn al-Mawāsif*, the contact between the lovers is sustained by correspondence when Zayn al-Mawāsif is traveling with her husband. Of course, the interception of letters contributes to the intrigues of the story, but letters are used to construct the plot in many different ways. In the *Tale of 'Azīz and 'Azīza*, the naive hero is lured into a house on the pretext of reading a letter; in *The Tale of Nūr al-Dīn 'Alī and Badr al-Dīn Hasan* the identity of Badr al-Dīn Hasan is revealed by a letter found in his cap; a forged letter proves the clemency and generosity of the Barmakid family in *Generous Dealing of Yahyā ibn Khālid with a Man Who Forged a Letter in His Name*. In the story of *Jalī'ād and Shimās* a letter and its clever written response by the brilliant young vizier change the fate of the empire.

## Cosmos

In Islam, cosmological theories were developed within the three major traditions of thought: philosophy (including the natural sciences), gnosticism, and mysticism. In addition, visions of the universe were presented in narratives about the creation of the world, in **stories of the prophets**, encyclopedias, and world histories. In general, little information in this respect can be found in the theological studies of the Koran and the *hadīth* literature. The Koran does not contain a systematic cosmology. It mentions only the general information that God's throne is at the top of the universe, which in turn comprises seven heavens and seven earths. Although *hadīth* literature gives some more information, it is neither systematic nor coherent.

Muslim cosmology was influenced by the ancient scholarly traditions of India and Persia. In the ninth to eleventh centuries the influence of Greek cosmological thought became predominant. Following Ptolemy's model the universe was imagined as being geocentric; nine heavenly spheres surrounded the earth, and the earth was spherical, while being only partly inhabitable. Furthermore, the Ptolemaic idea of the seven climates was adopted, to rival the Persian system of the seven *kishvars* ("regions"). Besides these scientific theories about the structure of the cosmos, esoteric visions on the basis of Neoplatonic and Gnostic theosophy and mysticism were developed. The alchemist Jābir ibn Hayyān (d. ca. 815; see **Alchemy**), the philosopher al-Kirmānī (d. after 1020), and the mystic Ibn al-Arabī (d. 1240) speculated about cosmographies in which matter and spirit merged.

In the *Arabian Nights* a version of Muslim cosmology is contained in *The Adventures of Bulūqiyā*. According to the legends of creation, God created the water. The waves thickened into foam to form the earth and evaporated upward to form heaven. The earth was placed on a fish and the fish on a bull. The water rests on a rock and the rock on the wind. The seven worlds are

carried by an **angel** who stands on a rock that is placed on a bull that stands on a fish; the fish is placed in an endless sea. Below the sea an endless space of air extends. Underneath this space are a fire and the giant snake Falak that contains hell in its stomach.

**References:**

Karamustafa 1992; Leeuwen 1999a: 246–247; Nasr 1978.

## Crébillon, the younger [fils], Claude Prosper Jolyot de

Crébillon, the younger [fils], Claude Prosper Jolyot de (1707–1777), French author of erotic and political-satirical novels. Some of Crébillon's stories are situated in an Eastern setting (see **Orientalism**), with the aim of enhancing the effect of his satirical intentions.

Crébillon's first novel, *L'Ecumoire: ou Tanzaï et Néadarné, histoire japonaise* (The Skimming-ladle: or Tanzaï and Néadarné, a Japanese Story), was published in 1734. It caused an outrage because of its attack on the higher clergy. In consequence, Crébillon was imprisoned for a short period. In 1740, Crébillon's best-known novel, *Le Sopha: conte moral* (The Sofa: A Moral Tale), was published in spite of a publication ban. The book was a great success and was soon translated into English. In his later life Crébillon occupied some high public offices, as had his father previously.

*Le Sopha* tells the adventures of a sofa that has experienced various homes. Hence, it has also witnessed the love lives of various women and men. The narrative is structured like the *Arabian Nights*, with a **frame story** encompassing the tales. It also figures the grandson of Shahriyâr and **Shahrazâd**, who loves to hear stories. Although the genre of Oriental tales is satirized, the sultan decides that each of the company of courtiers should tell a story. Apart from these obvious references, the work also shows other traces of influence by the *Arabian Nights*. These concern the combination of story-telling and love, the slave-lover, and the black **slave** Mas'ûd. Within this framework, the sofa's tales develop into a lively evocation of amorous adventures in Parisian high society of the eighteenth century.

**References:**

Dufrenoy 1946–1975; Irwin 1994: 239; Leeuwen 1999a: 98–101; Qalamâwî 1976: 72.

## Crime

Crime is one of the favorite subjects of the *Arabian Nights*. Murder, theft, and treachery are major **motifs** in a large number of stories and anecdotes. Detectives of all kinds assume prominent roles. It is important to note that the distinction between crime and cleverness is sometimes blurred. In the stories of *Mercury 'Alî of Cairo* and *Dalîla the Crafty*, theft is seen as proof of resourcefulness and skillfulness, rather than as a crime. In other cases theft is described in an outrightly positive way, providing that it involves a smart trick or some artful deception (see *The Sharper of Alexandria and the Chief*

of *Police; The Thief and the Shroff*). Theft and roguery are sharply contrasted to robbery, which is portrayed in a consistently negative way. The raids of **bedouins** and the stealing of the horses in the *Tale of King 'Umar ibn al-Nu'mân* are considered outright calamities and the antithesis to civilized life. In contrast, deceiving a *qâdî* or a policeman is presented as a humorous anecdote.

Crime stories are collected in the cycles of *Baybars and the Sixteen Captains of Police* and *Al-Malik al-Nâsir and the Three Chiefs of Police*. Most of these stories are short anecdotes relating to the personal experience of police officers in their never-ending struggle against minor crimes. Like the roguery stories of *Mercury 'Alî of Cairo* and *Dalîla the Crafty*, in which petty crimes are regarded with lenience, these stories probably originated in the **Mamluk** era in Egypt. Most characters depicted as thieves (as well as robbers or murderers) practice a true profession. Simple cases of theft occur in *'Alâ' al-Dîn Abu 'l-Shâmât* and *The Nazarene Broker's Story*, while the story of *The Thief and the Merchant* is about a reformed thief who is forced to return to his former profession when all his goods are stolen. In the *Tale of the Lover Who Feigned Himself a Thief*, a young man who has been caught in a certain house would rather have himself declared a thief in order to protect the honor of his beloved. The *Arabian Nights* also contains specimens of the rich narrative genre of jocular tales about thieves, such as the stories of the thief who does not find anything to steal (*The Robber and the Woman*) or the would-be thief who discloses his place of hiding by letting a fart (*A Merry Jest of a Clever Thief*), in the Breslau edition.

A spectacular case of murder is related in *The Tale of the Three Apples*; when the murderer is revealed, however, he is not punished, as he himself suffers from the unjustified loss of his beloved wife. Another complicated case of murder is told in *The Tale of the Jewish Doctor*, involving a young merchant's son and his mysterious lover. The murder of king *'Umar ibn al-Nu'mân* by the wicked Dhât al-Dawâhî is a special case. It not only constitutes a late punishment for his rape of Abrîza, his son's beloved, but is also set in the context of the struggle between the **Byzantines** and Muslims, and should rather be considered as an act of war.

#### References:

Gerhardt 1963: 169–190; Irwin 1994: 140–158; Khalfallah 1994; Rescher 1919: 65–72.

## Damascus

The site of the settlement of Damascus in Syria is mentioned in sources dating from as early as the fourth millennium B. C. Subsequently, it was part of the great empires of antiquity. In 635 the city was conquered from the **Byzantines** by the Muslim general Khâlid ibn al-Walîd, but only in 636 was it secured by the Muslims. After the Muslim conquest Damascus developed into an important provincial capital and a place of pilgrimage. When its governor Mu'âwiya acquired the caliphate in 656, Damascus became the capital of the Muslim Empire under the dynasty of the **Umayyads**. The city's

significance as a political and religious center was accentuated by the construction of the Great Mosque. The mosque was constructed on the site of Saint John's basilica, and the caliphal palace was situated next to it. The city of Damascus was known for its many holy places, related to both Christian and Muslim religious history. Moreover, it was renowned for its fertile orchards and plantations.

After the defeat of the Umayyads by the **Abbasids** in 750, the capital of the Empire was moved to **Baghdad**. From then on Damascus once again turned into a provincial capital. It was governed by minor dynasties and was finally attached to the Fatimid Empire until 1076. Damascus was one of the centers of the continuous rivalry between the Crusaders in Syria and the Muslim emirs of the area until it was conquered by the Zengid warlord Nûr al-Dîn in 1154. Nûr al-Dîn's reign heralded a new era in the city's history. Reconstruction works strengthened the defense and the social and cultural infrastructure of the city. Under Nûr al-Dîn's successors—Salâh al-Dîn (Saladin) and the Ayyubid sultans of Cairo—it entered a new period of prosperity. From 1260 to 1516, Damascus was the second capital of the **Mamluk** Empire, which had its main center in **Cairo**. In this period Damascus was also expanded and revitalized by various new constructions. It functioned as the main grain market and center of trade and industry of Syria.

In the *Arabian Nights*, Damascus is the setting for several stories. In the *Tale of King 'Umar ibn al-Nu'mân*, Damascus is mentioned as one of the main administrative centers of the Muslim Empire. The same applies to the stories about the Umayyad caliphs such as *The Badawî and His Wife*. In the tales of *Nûr al-Dîn 'Alî and Badr al-Dîn Hasan*, *The Jewish Doctor*, and *'Attâf*, Damascus serves as the main geographical setting after Cairo or Baghdad.

#### References:

- El<sup>2</sup> 2: 277–291; Coussonnet 1985: 102–105; Djebli 1994: 202–203; Elisséeff 1967; Henninger 1949: 220; Lapidus 1967; Laveille 1998: 194–195; Leeuwen 1999a: 102–103; Livak 1999: 158; Martel-Thoumian 1992.

## Dante Alighieri

Dante Alighieri (1265–1321), one of the most important figures in European literary history. Dante's poetical work *Divina commedia* is still unsurpassed in its ingenuity and beauty. It has been suggested that parts of the *Divina commedia* are inspired by Arabic sources. This concerns particularly the journey to heaven of the Prophet **Muhammad**, with which Dante almost certainly was acquainted in some form. According to some critics, the Arabic texts should not be regarded as a direct source of inspiration, but rather as a legitimation to juxtapose the Christian and Islamic views of the world. Dante may have intended to create a moral, artistic, and cosmographic vision of the world to serve as a foundation of Christian thought as opposed to Islam. According to Jorge Luis Borges, the *Divina commedia* is "imbued with the *Arabian Nights*" (Borges 1987: 11). That evaluation should not, however, be taken in a literal sense. Besides the *Divina commedia's* touch of exoticism, it

rather relates to the resemblance between **Shahrazâd** and Beatrice, who both show their male company an ordered vision of the world. In some ways, the exploration of the cosmic elements of creation presented is comparable to the journey of Bulûqiyâ in the *Queen of the Serpents*.

#### References

EM 3: 330–341; Asin-Palacios 1926; Horovitz 1927b: 53; Kremers 1990; Leeuwen 1999a: 103; Menocal 1987.

### Dâwûd al-Antâkî

Dâwûd ibn ‘Umar al-Antâkî (d. 1599), Arabic author. Dâwûd al-Antâkî lived in Damascus and Cairo but died in Mecca. His anthology *Tazyîn al-aswâq bi tafsîl ashwâq al-‘ushshâq* (The Adorning of the Markets: Elaborating the Cravings of Lovers) is said to be an edited version of **Ibn al-Sarrâj**’s (d. 1006) *Masâri‘ al-‘ushshâq*. According to the data supplied by Victor **Chauvin**, the following anecdotes are contained in both the Calcutta II edition of the *Arabian Nights* and Dâwûd al-Antâkî’s work (in chronological order of appearance in the present work): *The Barber’s Tale of Himself*, *‘Abdallâh ibn Ma‘mar*, *The Vizier of al-Yaman and His Young Brother*, *The Devout Woman and the Two Wicked Elders*, *The Mad Lover*, *The Prior Who Became a Moslem*, *The Angel of Death with the Proud King*, *‘Utba and Rayyâ*, *The Lovers of the Banû ‘Udhra [2]*, *Ishâq of Mosul and His Mistress and the Devil*, and *The Lovers of al-Madîna*. Furthermore, the Breslau edition contains the stories of *Hârûn al-Rashîd and the Woman of the Barmakids* and *The Ugly Man and His Beautiful Wife*.

#### References:

EI<sup>2</sup> 1: 516; GAL 2: 364, S 2: 492.

### Demons

In Arabic folklore there are several kinds of demons (Arabic: *jinn*; sg. *jinnî*, fem. *jinniyya*). These demons are regarded as partly belonging to the creatures of the natural world and partly to the domain of fiction. The jinn are mentioned in the Koran as part of creation. They are described in detail in zoological encyclopedias. Moreover, legal handbooks contain speculations about the relationship between human beings and jinn. The jinn are subservient to **Solomon**, who received absolute command over the animate world and the winds from God. Some jinn refused to obey Him and were punished by being imprisoned in jars and thrown into the sea (alluded to in *The Story of the Fisherman and the Jinnî*, and *The City of Brass*), or by being forced to heat water under the ground forever (for hot springs).

The *jinnî* Sakhr once rebelled against Solomon’s supremacy and succeeded in stealing Solomon’s ring (see the *Story of Solomon and the Queen of Sheba* in the Weil translation; *The Story of King Sabâ* in the Reinhardt manuscript): When Solomon was taking a bath he gave his ring to his wife. Sakhr transformed himself into Solomon’s shape and asked her for the ring.

For forty days Sakhr ruled in Solomon's place, while Solomon roamed through the world. Then the ring was cast into the sea, and eventually it was found in the belly of a fish (Mot. N 221.1). Solomon retrieved his throne, and Sakhr was punished by being thrown into Lake Tiberias with a stone around his neck.

The relationship between the figures of **angels** and jinn is not very clear. When the angels were summoned by God to submit to Adam, Iblîs (whom some believed to belong to the jinn) refused to comply. In consequence, he was sent to earth with his helpers as devils, bringing evil to mankind. Thus there are the malicious jinn and the generous jinn.

Besides the jinn living on earth, there are jinn living in the water. Jinn normally take their abode in remote and uninhabited places, such as deserts, ruins, **bathhouses**, or **islands**. Other Arabic terms to indicate jinn, such as *'ifrît* and *mârid*, apparently do not reflect different categories but should rather be considered as synonyms. Some scholars think that *mârids* are particularly rebellious jinn. The ghoul is a giant cannibal *jinnî* and the quintessence of the evil jinn. The *shiqq* or *nasnâs* is split in two halves, only one of which is visible (see the allusion in *The Story of the Sage and the Scholar*).

Legends about jinn are recorded in medieval Arabic cosmographical works and encyclopedias of the natural sciences, as well as in the **stories of the prophets**. The main source for the intervention of demons in the daily life of human beings remains the tradition of storytelling. Within this category the *Arabian Nights* is among the most important texts for our knowledge about jinn.

The shape of jinn and their behavior are described in several stories of the *Arabian Nights*. In the *Story of the Trader and the Jinnî*, a *jinnî* is killed by the merchant who inadvertently throws away a date stone (see Beaumont 1998b; 2000: 150–164); the date stone perforates the *jinnî*'s thin skin, and he goes up in flames (MacDonald 1919). Jinn can also be burned to ashes by flying too high and coming too close to heaven. They will be destroyed in flight when their human passenger praises God (Mot. C 431; see *Abû Muhammad Hight Lazybones; Sindbâd the Seaman*'s seventh voyage; *'Alî and Zâhir from Damascus* in the Weil translation). The story of *The Fisherman and the Jinnî* mentions a *jinnî* who has been punished by Solomon for his disobedience by being put into a jar that had been placed on the bottom of the sea for 1,800 years. As long as the *jinnî* believes Solomon to be still alive, he is afraid; when he realizes that Solomon is dead, he becomes insolent. Despite the jinn's strength and transformative capacities, jinn can always be outsmarted by human actors, as even the most impressive *jinnî* can be vanquished by human resourcefulness and cleverness.

Jinn belong to the realm of **magic** and supernatural powers. They have the ability to transform themselves, usually into the shape of animals (see **Transformation**). They are often portrayed as **monsters** with four heads (lion, bull, elephant, dog; see, for example, *The Story of Prince Sayf al-Mulûk*), but also as dragons and **serpents**; they can also assume human appearance. Jinn can fly enormous distances in a relatively short time (*Qamar al-Zamân and Budûr*) and can perform huge tasks in a single night ('*Alâ*'

*al-Dîn*). Command over the jinn is often linked to a magic object, such as the ring from the treasure of ‘Âd in *Ma‘rûf the Cobbler*, the rod in *Hasan of Basra* (see also the lamp in ‘*Alâ’ al-Dîn*). Jinn are normally killed by eliminating their soul (Mot. E 710); this soul is usually a living object, often a **bird** that is contained, stored, or hidden away in a complex, interlaced array of items (*Sayf al-Mulûk*; the apocryphal story of *The King of Kochinchin’s Children*). A jinn mortally wounded by the hero’s sword may never be struck twice, as the second blow would resuscitate him (Mot. C 742; Mot. E 11.1). Jinn can also be connected in various ways to enchantments and talismans protecting a treasure or a woman (*Jûdar and His Brethren*; *Abû Muhammad Hight Lazybones*). The ruler of the jinn can summon them individually or in tribes to help their master or to fight an enemy. In *The Eldest Lady’s Tale* a *jinniyya* even responds to the caliph Hârûn al-Rashîd’s call and obeys his command.

In their dealings with human beings jinn can be both malevolent and helpful. They can show up in anybody’s life and dramatically change his fortunes. This change in fortune can entail anything: becoming rich, being bound by a spell, or being changed into a **monkey**. Sometimes jinn kidnap women with whom they hide in remote places such as a crypt (*The Second Qalandar’s Tale*), a cave on a remote island (*Sayf al-Mulûk*), or a faraway City of Brass (*Abû Muhammad Hight Lazybones*). A particularly distrustful *jinnî* is the one who keeps his mistress locked in a trunk (*Shahriyâr and His Brother*; *The King’s Son and the ‘Ifrit’s Mistress*). In order to release the women, an enchantment has to be broken. In spite of their incompatible nature, human beings can fall in love with jinn and vice versa. The difficulties of such a match are explained in *The Story of Prince Sayf al-Mulûk*, and they are also reflected in the dangerous adventures the hero has to endure to reach his beloved. The outcome of a union between a human being and a jinn can be blissful (*Sayf al-Mulûk*; *Hasan of Basra*) or unhappy (*Jânshâh*).

The jinn comprise adherents to the True Faith as well as unbelievers. Some stories depict the world of the jinn as an organizational replica of the human world, with jinn-tribes and kings, jinn-cities and palaces, jinn-troops, and jinn-animals (*Hasan of Basra*; *Jullanâr*; ‘*Abdallâh ibn Fâdil and His Brothers*; *Gharîb and ‘Ajîb*).

The jinn of the *Arabian Nights* have always appealed to the European imagination. In **Orientalist** literature of all ages, they are prominently present as an essential characteristic of exoticism. Sometimes they appear out of the blue in order to resolve narrative intrigues; at other times they take all kinds of shapes (see **Transformation**). They are also depicted as possessing great powers but a weak mind—in other words, a great creative potential but a less developed intellectual capacity. The latter characteristic results from their emotional responding to their impulses. Above all, the jinn serve as a metaphor for metamorphosis and uncontrollable change.

#### References:

Chebel 1996: 172–174; Descamps 1929: 390–392, 400–405; Elisséeff 1949: 93, 116, 127; Gerhardt 1963: 280–281, 285–289, 319–337; Guy-Heinemann and

Bounfour 1991; Irwin 1994: 202–207; Kilito 1992: 86–89; Laveille 1998: 162–163; Leeuwen 1999a: 106–113, 148–149; MacDonald 1919; Pielow 1998; Pinault 1992: 200–202; Qalamâwî 1976: 139–142, 144–148 and *passim*; Rescher 1919: 42–50; Stephens and McCallum 1998.

## Dervish

Dervish is the Persian denomination of a Muslim mystic, also called Sufi. In historical terms, Sufis are adherents, whether teachers or disciples, of a variety of mystical doctrines. All of these doctrines are essentially based on the longing for the experience of unity with the Divine, the so-called *unio mystica*. Sufism was strongly influenced by Buddhism and gained popularity in the Muslim world especially from the tenth and eleventh centuries onward. In the beginning mysticism was limited to individual ascetics. In the eighth century the first groups of mystics emerged, a process that orthodox scholars viewed with concern. The practice of the mystics resulted in a growing tension between scriptural forms of Islam and individual ways of religious experience. This tension was resolved in the doctrine of al-Ghazzâlî (d. 1111), who reconciled theological concepts with mystical experience and fostered the incorporation of Sufism into mainstream Islam. Mysticism subsequently spread all over the Muslim world, particularly into the marginal areas of Africa and Asia, integrating local tradition and practices of popular belief into the doctrines of the True Faith.

From the tenth century onward, mystics were organized in brotherhoods. A brotherhood (*tarîqa*) usually developed around the living person, the mausoleum, or the memory of a “holy man” or a saint who had become famous for his pious deeds, his miracles, or his *baraka* (blessing). The mausolea of these holy men became the sites of pilgrimage on various levels—local, regional, and supraregional—and formed a network of sanctuaries. Eventually these sites developed into centers of social and economic life, providing people with a place of worship and ritual expression, emotional relief, and social interaction. The tombs of saints also initiated periodical markets and regional trade. Some of the brotherhoods based in these mausolea became influential in contemporary politics, even challenging the authority of political authorities. Apart from organized forms of mysticism, individual forms persisted, represented by individual wandering sufis and local “Wise fools.” The lives of holy men are recorded in a specific genre of biographical texts, such as the *Tadhkirat al-awliyâ* (Memorial of the Saints) by the Persian mystic Farid al-Din ‘Attâr (d. 1201) and the *Rûh al-quds* (The Spirit of Holiness) and *al-Durrat al-fâkhira* (The Splendid Pearl) by Ibn al-‘Arabî (d. 1240). Both authors are also known for their treatises on mysticism and esoteric doctrines.

Although the stories of the *Arabian Nights* mention various sufis or dervishes, these figures do not belong to the prominent literary **stereotypes**. The best known dervishes are the three *qalandars* attending the evening of entertainment at the house of the three ladies of Baghdad (*The First Qalandar’s Tale*; *The Second Qalandar’s Tale*; *The Third Qalandar’s Tale*). *Qalandars* belonged to a specific, originally Persian brotherhood of wandering

mendicants who shaved off their hair, beard, mustache, and eyebrows. In the stories the *qalandars* reveal that they were princes who came to take the cloth of the mystic after numerous unfortunate adventures that changed their worldview and their taste for the mundane aspects of life. In consequence, the stories treat the vicissitudes of life and the inescapability of fate. A similar pattern is visible in the apocryphal story of *The Qalandar with the Scarred Forehead*.

A second group of stories in the *Arabian Nights* in which Sufis play a prominent role are anecdotes containing a moral message, glorifying the life of pious men, frugality, and firm trust in God. Examples of such stories are *The Devotee Prince*, about a son of Hârûn al-Rashîd who becomes a mendicant; *The Ferryman of the Nile and the Hermit*, about the predestined death of a holy man; *The Devotee Accused of Lewdness*; and some apocryphal tales, such as *The Darwîsh and the Barber's Boy* and *Mahmûd and His Vizier*, in the last of which a king is shown different aspects of the world. Some of the stories about pious men and women belong to the genre of *Isrâ'îlyyât*, denoting stories adapted from Jewish literary heritage (*The Devout Tray Maker and His Wife*; *The Devotee to Whom Allah Gave a Cloud for Service*; *The Devout Israelite*).

As a literary motif, the figure of the Sufi is primarily associated with **journeys** and wandering. In the Muslim literary tradition, wandering sufis belonged to the main group of storytellers, both because they would tell about their own adventures and because they transmitted the corpus of edifying tales and anecdotes about holy men (Irwin 1994: 116). Therefore, it is no coincidence that the *qalandars* in the aforementioned tales are introduced to tell their stories. They are expected to have seen many parts of the world and to have experienced numerous adventures. Likewise, in the story of *Qamar al-Zamân and the Jeweler's Wife*, it is a dervish who tells Qamar al-Zamân about the beauty of the jeweler's wife in faraway Basra.

In the tales, the dress of a mendicant is also a favorite **disguise**. Hârûn al-Rashîd dresses as a mendicant in the story of 'Alâ' al-Dîn Abu 'l-Shâmât. In the apocryphal stories of *The Sultan Who Fared Forth in the Habit of a Darwîsh* and *Muhammad of Cairo*, a cycle of tales is introduced by the sultan setting out dressed as a mendicant. Another familiar character is the old woman who pretends to be a devotee to execute her wicked schemes. Usually the disguise of a pious woman is used to enter the houses of innocent people to abduct a young lady or to arrange some intrigue (*Ni'ma and Nu'm*; *The House with the Belvedere*; *Dalîla the Crafty*; 'Umar ibn al-Nu'mân).

#### References:

Dols 1992: 349–422; Gerhardt 1963: 369–374; Nicholson 1975; Ritter 2003; Schimmel 1975; Trimmingham 1971.

## Devil

See *Angels*

## Dickens, Charles

Dickens, Charles (1812–1870), British author. Dickens's social novels are marked by mild humor, detailed descriptions, and a tendency toward the

melodramatic. Dickens's work is spiced with Oriental influences, mainly derived from the *Arabian Nights*, the English Christmas pantomimes, and contemporary **Orientalist** writings.

Dickens read the *Arabian Nights* in his youth, probably in Jonathan Scott's 1811 edition. He acknowledged the collection's importance for his own work throughout his life. He also admired works such as James **Ridley's** *Tales of the Genii* (1764) and George **Meredith's** *The Shaving of Shagpat* (1856). According to critic George Gissing, "Dickens seems to make more allusions throughout his work to the *Arabian Nights* than to any other book or author. He is not given to quoting, or making literary references; but those fairy tales of the East supplied him with a good number of illustrations, and not only in his early novels. Is it merely fanciful to see in this interest, not of course an explanation, but a circumstance illustrative of that habit of mind that led him to discover infinite romance in the obscurer life of London? Where the ordinary man sees nothing but habit, Dickens is filled with the perception of marvelous possibilities. Again and again he has put the spirit of the *Arabian Nights* into his pictures of life by the river Thames. . . . He sought for wonders amid the dreary life of common streets; and perhaps in this direction his intellect was encouraged when he made acquaintance with the dazzling Eastern fables and took them alternately with that more solid nutriment of the eighteenth-century novel" (see Kotzin 1972: 44–5). A large number of explicit references to the *Arabian Nights* in Dickens's novels show his nostalgia for a blissful childhood, set against the harshness of real life (Ackroyd 1990: 45–47). Allusions to the *Arabian Nights* are contained in the narrative patterns of Dickens's stories, his characters, descriptions, and technical devices, and in the romance of everyday life. Dickens particularly used the *Arabian Nights* as a source of inspiration for the tragedy *Misnar* (1820) and the social satire *The Thousand and One Humbugs* (1855).

#### References:

Ali 1981: 55–56; Caracciolo 1988b: 22–25; Caracciolo 1988c: 147–148; Leeuwen 1999a: 105–106; Slater 1988.

## Diderot, Denis

Diderot, Denis (1713–1784), French author and encyclopedist. Diderot was partly inspired by the **Orientalist** vogue in literature after the appearance of **Galland's** *Mille et une Nuits*.

Diderot's pornographic novel *Les Bijoux indiscrets* (The Indiscreet Jewels; 1748) follows the model of the frame story of the *Arabian Nights* (**Shahriyâr and His Brother; The King's Son and the 'Ifrit's Mistress**) in combination with a theme popular since the middle ages (AaTh 1391: *Every Hole to Tell the Truth*; EM 2: 316–318): A sultan is bored and demands that he be amused by someone. On the advice of his favorite concubine he summons a *jinnî* who hands him a magic ring. When pointing the ring at a woman's private parts, he can make her tell him about her escapades. The sultan then organizes a public gathering and listens to twenty-nine scandalous confessions.

The novel's characters are based on French politicians and notables of the period. In that respect it can be understood as a parody of the work of **Crébillon fils**. *Les Bijoux indiscrets* served as an important model for later authors, most of whom were less sophisticated. Diderot's *L'Oiseau blanc* (The White Bird), published posthumously in 1798, is also inspired by the *Arabian Nights*.

**References:**

Dufrenoy 1946–1975; Irwin 1994: 239; Leeuwen 1999a: 106; Qalamâwî 1976: 72; Wagner 1988: 207–208.

## Disguise

In the stories of the *Arabian Nights* disguise is a favorite device for the construction of plots and subplots. In general, disguise is employed to enter restricted or forbidden enclosures, to cross real or fictional boundaries, and to cross over from one realm into another. In some instances the crossing of boundaries in disguise is linked to a symbolic dimension: the hero not only changes **clothes** but also roles, turning from prince into merchant or physician. In this case, the disguise dissociates him from his normal environment and releases him from his official role.

The most popular disguise in the *Arabian Nights* is that of the ruler, often Caliph **Hârûn al-Rashîd**, going to town in disguise as a **merchant** in order to inspect the circumstances of his subjects without being recognized (Mot. K 1812.17; see, e.g., *Nûr al-Dîn 'Alî and Anîs al-Jalîs; The Three Apples; The Porter and the Three Ladies of Baghdad; The Mock Caliph; Jali'âd and Shimâs; Hârûn al-Rashîd and the Youth Manjâb* in the Wortley-Montague manuscript). In addition to its frequent use in the *Arabian Nights* proper, the **motif** of the disguised caliph has become a topos in many apocryphal stories and pastiches of the *Arabian Nights*.

The second use of disguise frequently employed is that of a woman dressing as a man (Mot. K 1837) or a man dressing as a woman (Mot. K 1836). In some stories a woman traveling alone protects herself by dressing as a man, such as in the stories of *'Alî Shâr and Zumurrud* and *Qamar al-Zamân and Budûr*. In both cases the heroine in disguise is elected ruler of a town and continues to fulfill her masculine role until she is reunited with her lover. In this case, the disguise is not just superficial. It implies a change of role and status, and the acquisition of a power that would otherwise be restricted to men. Dressing as men is also a habit of women of the **Amazon**-type, such as Abrîza in the *Tale of King 'Umar ibn al-Nu'mân* and Maryam in the story of *'Alî Nûr al-Dîn and Maryam the Girdle-girl*. When men in the *Arabian Nights* dress as women, they do so in order to enter into specific female or female-dominated domains. In the stories of *Ardashîr and Hayât al-Nufûs* and *Ni'ma and Nu'm* the prince is smuggled into the palace dressed as a slave-girl. In the story of *Hasan of Basra* the hero is dressed as a woman soldier to be allowed to enter the **Wâq-Wâq** Islands.

In a large number of cases, a disguise forms part of a conscious intrigue or plot. The wicked Dhât al-Dawâhî in the *Tale of King 'Umar ibn al-Nu'mân*

uses many different disguises to enter the Muslim camp and execute her devious schemes. Princes in quest of their beloved often disguise themselves as a merchant, **dervish**, or physician (see, for example, *Qamar al-Zamân and Budûr*). Old women disguise themselves as pious saints to enter houses and win the trust of their inhabitants (*Ni'ma and Nu'm*). The Maghribî sorcerer in *'Alâ' al-Dîn* pretends to be the boy's uncle to win his trust, and the chief of the robbers in *'Alî Bâbâ and the Forty Thieves* disguises himself as a merchant in order to gain access to 'Alî Bâbâ's house. The rogues in the stories of *Mercury 'Alî of Cairo* and *Dalîla the Crafty* take on various disguises to outsmart their opponents and prove their cleverness.

An exceptional case of disguise is presented in the story of *The Mock Caliph*. This tale illustrates the experience of a man who impersonates the **caliph** and surrounds himself with dressed-up replicas of the caliph's courtiers. He does so as a way to overcome his grief for his lost beloved, by submerging in the superficial world of the palace that his beloved belongs to. This disguise is not merely a form of dressing up. It moreover reflects two mirroring worlds in which the two caliphs are confronted with each other. A similar play with exchanged identities is encountered in *Khalîfa the Fisherman* when Hârûn al-Rashîd gives his coat to a fisherman called Khalîfa (caliph) while learning himself how to catch fish. Yet another instance of this kind of make-believe is the apocryphal story *The Sleeper and the Waker*, in which a man is made to believe that he is the caliph himself.

**References:**

Elisséeff 1949: 107–109.

## Djebar, Assia

Djebar, Assia (b. 1936), Algerian-French writer. Djebar has directed her attention primarily to women's issues in Muslim culture.

In 1987, Djebar published the novel *Ombre sultane* (The Sultan's Shadow) in which she elaborated one of the themes of the **frame story** of the *Arabian Nights* (see *Shahriyâr and His Brother*). In the frame story, **Shahrazâd** and her younger sister Dunyâzâd (or Dînârzâd) cooperate in order to avert the king's threat to kill Shahrazâd after their first night. Djebar projects this position on the situation of a modern polygamous marriage as arranged by one of the wives. Furthermore, she explores the interaction between the two women and their efforts to find a strategy to undermine their husband's powerful position and develop a feeling of solidarity.

**References:**

Chiki 1994; Plebuch-Tiefenbacher 1995.

## Dongen, Kees van

Dongen, Kees van (1877–1968), Dutch painter. In 1900, Van Dongen established himself in Paris, where he joined the art scene. He became one of the pioneers of Fauvism and developed an exuberant style with dynamic forms

and radiant colors. His style received a new impulse during his travels to Southern Europe, Morocco, and Egypt. From then on, he incorporated Eastern scenes into his oeuvre. The 1918 edition of Mardrus's translation *Hassan Badreddine el Bassraoui. Conte des 1001 Nuits* (see *Nûr al-Dîn 'Alî and Badr al-Dîn Hasan*) contains several illustrations by Van Dongen; some of the copies were supplemented with an original drawing by the artist. Van Dongen supplied the **illustrations** to the 1955 edition of the Mardrus translation of the *Arabian Nights*. His eighty watercolors, making use of a remarkable coloration, betray a very personal kind of exoticism. Van Dongen did not eschew *Folies Bergère* outfits, anachronisms, and similar humorous effects. Equally remarkable is the frequent recurrence of large eyes, a typical characteristic of his general work.

**References:**

Chaumeil 1967; Leeuwen 1999a: 113–115.

## Dragon

See *Serpent*

## Dreams

In Arabic Islamic culture dreams are considered an important channel of communication with the world of the unknown. It was traditionally thought that dreams had a meaning that could be deciphered, interpreted, and explained. Scholars wrote handbooks for the interpretation of dreams, in which all kinds of visions were arranged alphabetically together with their meaning as signs or predictions. It is therefore no coincidence that dreams were used in narrative literature, with their sometimes mysterious dimensions as messages from the world of the unseen.

An important type of dream in the stories of the *Arabian Nights* is the one in which the dreamer is summoned to perform a certain act. In *The Third Qalandar's Tale* the hero is prompted to destroy the statue of the brass horseman; in the story of *Ja'far the Barmakid and the Bean-seller* a poet is told to go to a certain merchant; and in the widely known story of *The Ruined Man Who Became Rich Again through a Dream*, the man owes his fortune to two people's simultaneous dreaming. In the dream contained in the story of *Hâtim of the Tribe of Tayy*, Hâtim demonstrates his hospitality even after his death. These dreams come true, as in other cases when the protagonists dream about hidden treasures or events. At other times the opposite is true: dreams of bliss turn out to be only a hallucination, as in *The Barber's Tale of His Fifth Brother* and the *Tale of the Hashish Eater*. In *The Miller and His Wife*, the dream about a treasure turns out to be true, but the dreamer does not profit from his experience.

Another important type of dream is the forecasting dream that is experienced particularly by kings and other rulers. This type of dream occurs in the stories of *Jalî'âd and Shimâs*, *Gharîb and 'Ajîb*, and *The Craft and Malice of Women*. Usually these dreams predict the future of the empire or the birth of a prince. They are interpreted by the royal astrologers.

A third type of dream in the *Arabian Nights* is the religious dream about visions of paradise. Sometimes these visions turn out to be true; at other times they only summon the dreamer to convert or return to piety (*The Prior Who Became a Moslem*; *The Devout Tray-maker and His Wife*; *The Devotee to Whom Allah Gave a Cloud for Service*; *The Christian King's Daughter and the Moslem*; see also the dream by which the daughter of the Jewish sorcerer is converted in the story of *The Adventures of Mercury 'Ali of Cairo*).

The psychological effects of dreaming are illustrated in the story of *Ardashîr and Hayât al-Nufûs*, since the princess has acquired her aversion to men from a dream about birds; this aversion is cured by visually demonstrating to the princess a consequence she had not imagined, one that makes her revise her interpretation. The dream come true in the apocryphal story *The Sleeper and the Waker* constitutes a plot that has been reused in many European stories and plays.

**References:**

El<sup>2</sup> 8: 645–649; Azam 1992; Elisséeff 1949: 159–160; Fahd 1966b; Irwin 1994: 193–194; Rescher 1919: 38.

## Dulac, Edmund

Dulac, Edmund (1882–1953), French painter who provided a volume of *Stories from the Arabian Nights*, retold by Laurence Housman and published by Hodder & Stoughton in London (1907), with **illustrations**. When the English translation of *Mardrus* appeared, Dulac's drawings were presented in a separate exhibition in London. This event gave him a certain status as a fashionable exotic artist. Dulac was influenced by Pre-Raphaelite painting and the drawings of the British illustrator Arthur Rackham, as well as Persian miniatures. He set the tone for a stereotypical **Orientalist** style, in accordance with the caricatural principle and pathos of contemporary art deco. Dulac also illustrated editions of the works of Shakespeare, 'Omar Khayyâm, and Andersen's fairy tales. In his illustrations a form of detailed realism is combined with mysterious exoticism, giving an impression of a timeless Oriental setting imbued with humor and irony.

**References:**

Leeuwen 1999a: 118; Scholz 2001b.

## Dumas, Alexandre, the elder [père]

Dumas, Alexandre, the elder [père] (1802–1870), French author. Dumas was a great storyteller and master of the historical novel. In 1845–1846 he published *Le Comte de Monte-Cristo*, an extensive novel narrating the story of a drawn-out effort at revenge that is mixed with political and moral ideas, travel accounts, and philosophical speculations. This novel contains Dumas's **Orientalist** credo, which consists of romantic stereotypes and visions of mystery and adventure. Dumas leaves no doubt that his main source of inspiration was



Sinbâd the Seaman, the Fifth Voyage: The Cannibal Giant Threatens to Devour Sinbâd's Comrades, by William Harvey (London: Charles Night and Co., 1839–1841)

the *Arabian Nights*. The references to the *Arabian Nights* show that Dumas considered the work to be well known among his readers. The collection is mentioned several times in evoking images of the Orient. Moreover, figures from the *Arabian Nights* are present, particularly Sinbâd (see *Sinbâd the Seaman*), a name that also serves as the pseudonym of the wandering *comte*. Monte-Cristo has spent a certain period of time in the Orient and now surrounds himself with an Eastern ambiance and image. He speaks Arabic and lives in a pseudo-Oriental manner.

Dumas's Orientalism is present in three different levels: the symbolic Orient is represented by various archetypes; the pseudo-realistic Orient is linked to the characters of the novel; the realistic Orient relates to the Mediterranean areas in the story's period, 1815–1840, at which time there were political crises concerning Greece and Algeria. The main function of the Oriental component is to add to the narrative's mysteriousness and tension.

#### References:

Hamel 1989; Hamel 1991; Leeuwen 1999a: 119–120; Qalamâwî 1976: 256–258.

## Editions

In the course of the nineteenth and twentieth centuries, several editions of the *Arabian Nights* were published in print. As for the related sources, see **manuscripts**. The major editions are as follows:

The *First Calcutta* (Calcutta I) edition comprises two volumes, published in 1814 and 1818 under the patronage of the College of Fort William for Oriental languages. The text contains a part of the Russell manuscript as copied by John Leyden. The text was extensively edited by Ahmad ibn Muhammad al-Shirwânî al-Yamanî, a teacher of Arabic at Fort William College since 1810. The editor also supplemented the text with tales from other sources, notably the Langlès edition of *Sindbâd the Seaman* (1814) and the *Book of Sindbâd (The Craft and Malice of Women)*.

The *Breslau* (or *Habicht*) edition comprises twelve volumes; vols. 1–8 (1824–1838) were edited by Maximilian **Habicht**; after Habicht's death vols. 9–12 (1842–1843) were edited by Heinrich Leberecht Fleischer. The edition contains the texts of **Galland**, **Chavis**, and **Sabbâgh**. A certain part of the text is based on the alleged "Tunisian manuscript," which in fact constitutes a forgery produced by Habicht's assistant Mordecai ibn al-Najjâr. Tales from the Breslau edition not represented in the Calcutta II edition have been considered in the present volume by way of the translations in the first and second supplemental volumes of **Burton's** translation.

The *First Bûlâq* edition (Bûlâq I) comprises two volumes, published in 1835. This edition represents the standard version of the group of Egyptian texts known as "**Zotenberg's** Egyptian Recension" (ZER), which relates to a group of manuscripts dating back to the late seventeenth and early eighteenth centuries. The Bûlâq edition, prepared by a certain al-Sharqâwî, is probably based on an eighteenth-century manuscript. The origin of this particular manuscript has not been verified. On the other hand, it is well known that in **Cairo** several manuscripts were produced during this period. The German traveler Ulrich Jasper Seetzen mentioned in his diary an anonymous "shaykh" who worked on an *Arabian Nights* collection around 1770. The Bûlâq I edition served as the basis of **Lane's** translation.

The *Second Calcutta* edition (Calcutta II), also known as the *Macnaghten* edition, was published in four volumes in 1839–1842. It contains material from a ZER manuscript, the first Calcutta edition, and the Breslau editions. The manuscript, provided by Turner Macan, the editor of the Persian *Shâh-nâme*, had been scrutinized with regard to its authenticity by a learned committee of the Asiatic Society of Bengal. William **Macnaghten** in 1837 went to Simla, where preparations for the Afghan war were made, and he probably did not work on the text after that date. The Calcutta II edition by way of **Burton's** translation (vols. 1–10) forms the main basis of the present volume (nos. 1–262).

The first *Beirut* edition was published in four volumes in 1880–1882 by al-Matba'â al-Adabiyya in Beirut in a bowdlerized edition. In 1888–1890 a second "purified and corrected" edition, in fact expurgated, in five volumes followed, as prepared by the Jesuit Antûn Sâlihânî and printed by al-Matba'â al-Kâthûlîkiyya in Beirut. Even though both editions are presented in a very readable format, neither of them is considered reliable for research purposes.

The *Leiden* (Mahdi) edition in two volumes was published in 1984. The edition contains a collation of the manuscript used by Galland and some other fragments up until night 282 (where the Galland manuscript breaks off). The edition by Muhsin Mahdi was established according to modern text-critical standards. It has been translated into English by Husain Had-dawy (1992). References to the tales of this edition are listed in the appended comparative table.

Reprints of these texts appeared in various forms throughout the twentieth century, sometimes in censored editions.

**References:**

Mahdi 1994: 87–126.

## Eliot, George

Eliot, George, pseudonym of Mary Ann Evans (1819–80). In her works, the Victorian novelist developed the procedure of psychological analysis. In *Daniel Deronda* (1876), Eliot describes the hero's relationship with two women, the poor exotic beauty Mirah and the fair and upper-class Gwendolen Harleth. The relationship of Daniel, a dark exotic male, with Gwendolen is modeled after the Shakespearean tragedy *Othello*, while Daniel's love for Mirah is explicitly linked to the story of *Qamar al-Zamân and Budûr* in the *Arabian Nights*. The references to the *Arabian Nights* are used to portray the passionate and physical aspects of love, as opposed to the sexual repression that marked Victorian morality. Alicia Carroll (1999: 234) remarks: "The Arabian fairy-tale, as it is re-envisioned in *Daniel Deronda*, encompasses both an exotic, romantic fantasy and darker nightmarish aspects of sexual initiation." For Eliot, "Scheherezade can articulate the desire which the Victorian novelist cannot."

## Eroticism

The *Arabian Nights* is often perceived as a masterpiece of erotic literature. Already the **frame story** suggests a connection of literature and eroticism. The dominant **motif** in the frame story is adultery, and storytelling is unambiguously associated with **sexuality**. Shahriyâr has developed a sexual aberration from which he is cured by the tender services of **Shahrazâd**, who softens his heart both by telling him stories and by making love to him. Taking this combination into account, Shahrazâd's stories should be read from an erotic perspective. In the *Arabian Nights*, eroticism and storytelling cannot be separated, as the erotic dimension is essential for any interpretation. In addition to this general perspective, many stories contain explicit or implicit episodes and motifs of an erotic character. None of the stories are unnecessarily prudish when it comes down to the facts of **sexuality**. Some passages and poems, albeit few, are even uninhibitedly explicit in relishing the depiction of sexuality just for the fun of it (see, for example, *The Porter and the Three Ladies of Baghdad*; *'Azîz and 'Azîza*). To an educated Western reader at the beginning of the twenty-first century, the erotic passages are not very shocking.

They are usually confined to forms of farcical humor, frivolous descriptions of love, and tender exchanges of affection. They are apparently not intended to arouse desire, but rather to enhance the liveliness and ironic overtones of the tales.

The objectionable reputation of the *Arabian Nights* originates from both Arabic and European tradition. In the Arabic literary tradition, sexually explicit or otherwise offensively “obscene” poetry was tolerated and even valued in certain periods. As for the *Arabian Nights*, it was the combination of fantastic, farcical, and erotic components that provided arguments for rejecting the work as second-rate literature, unworthy of serious attention. In the European tradition the erotic reputation of the *Arabian Nights* was initiated by Galland. He did so by leaving out passages he deemed offensive, justifying these omissions with an appeal to good taste (see **Censorship**). Lane’s English translation was carefully purged of erotic episodes and even complete stories, and in his footnotes the translator suggested that the eliminated passages were shockingly obscene. This idea was confirmed by the eroticizing translations of **Burton** and **Mardrus**. Burton was obsessed by Oriental sexual customs as contrasted with the repressive sexual attitudes of his Victorian contemporaries. Burton took particular pride in demonstrating his encyclopedic knowledge of the sexual customs of Eastern peoples in his footnotes and the *Terminal Essay*. He sometimes even adapted the text to emphasize erotic passages. In the *Terminal Essay*, Burton included specific chapters on “Woman” and “Pornography,” as well as an extensive treatise on “Pederasty.” Mardrus also extended the erotic component in his translation to enhance the sensual atmosphere. Both translators probably responded to the expectations of their audiences. Some of the editions of the Mardrus translation were supplemented with highly suggestive illustrations, associating the Orient with sophisticated but ostentatious eroticism.

Apart from these translations, the erotic reputation of the *Arabian Nights* was also reinforced by **Orientalist** tales and stories that exploited the collection’s allegedly erotic frankness. Particularly in France, erotic literature of varying quality flourished in the eighteenth and nineteenth centuries, its authors employing the standard repertoire of Oriental images, figures, and intrigues. In utilizing general images and notions of harem life, slave-girls, and luxurious palaces, they depicted scenes they would not be able to place within the context of their own society. The Arabic versions of the *Arabian Nights* characterize Shahrazâd as exceptionally knowledgeable and sensible, but they do not contain any physical descriptions. In the West, Shahrazâd became the prototype of Eastern sensuality, and if portrayed she is usually depicted as a stunning beauty in scanty clothing. This representation is supported by various illustrators of the *Arabian Nights* from the Romantic period onward. In the twentieth century, numerous film images emphasize the erotic component of the stories.

One should keep in mind that the eroticism of the *Arabian Nights* is to some extent a creation of the West. The Orient was employed as an alibi to present what would otherwise have been reprehensible. In this way, the Ara-

*bian Nights* provided models, settings, and characters that added to the general visions of the East as a region ruled by sensuality. A survey of erotic passages in the *Arabian Nights*—more specifically those in the Mardrus version (Dehoï 1960)—shows that the author contrasts European visions of sexuality with those supposedly prevailing in the Orient: in Europe, sexuality is governed by taboos and moral objections; in the Orient, **love** is regarded as a natural part of life, even as a form of art. In consequence, both Arabic and European versions of the *Arabian Nights* were at times censored so as to turn the work into innocuous “household editions.”

#### References:

- Abi-Rached 1994; Bürgel 1979; Ghazoul 1996: 32–35; Leeuwen 1995: 90–91; Leeuwen 1999a: 129–131.

## Eunuch

The phenomenon of eunuchs has been known since classical antiquity. Eunuchs were probably introduced into Islam through the influence of the Persian and Byzantine imperial courts. Arabic terms for eunuch are *khasî* (a man who has undergone the ablation of the testicles) or *majbûb* (a man deprived of his sexual organs). A general term that is commonly used in the *Arabian Nights* is *khâdim* (literally: servant). According to the *hadîth*, **Muhammad** was no advocate of castration; on the other hand, he never proscribed the practice. When later legal scholars prohibited the practice of emasculation, it became customary to have **Christians** or **Jews** carry out castration outside the regions under Islamic dominion.

Eunuchs were either black **slaves** recruited in Upper Egypt, the Sudan, and Abyssinia, or white slaves, such as Slavs and Franks. As a rule, eunuchs were more valuable than uncastrated slaves. Eunuchs sometimes achieved important positions in the retinue of their masters, not only as guardians of the harem but also as military officers. Eunuchs were, however, not allowed into the administration.

Arabic literature contains various detailed descriptions of the physical characteristics of eunuchs. According to the popular opinion quoted in al-Qazwîni's (d. 1283) cosmography, the breath of eunuchs gives an unpleasant smell, their eyesight deteriorates while their appetite increases, the hair on their body diminishes, and their voice turns high. Eunuchs are hot tempered and quickly satisfied; they cannot hide a secret and love to play chess. The ninth-century author al-Jâhiz (d. 868) attests to their endurance in horsemanship. Other authors contest this kind of description, pointing out that human beings cannot be transformed by the act of emasculation, as it is impossible to change God's creation.

In the *Arabian Nights* eunuchs play a particularly important role as the guardians of women. They guard the entrances of the women's compounds and accompany women when they go out to the market (*Tâj al-Mulûk and Dunyâ*; *‘Alî ibn Bakkâr and Shams al-Nahâr*; *The Sweep and the Noble Lady*; *The Ebony Horse*; *Ardashîr and Hayât al-Nufûs*; *Abu 'l-Hasan of Khorasan*). Eunuchs are the protagonists of two brief anecdotes included in

The Tale of *Ghânim ibn Ayyûb*: the Tale of the First *Eunuch*, *Bukhayt* and the Tale of the Second *Eunuch*, *Kâfûr*, in which they relate the causes of their castration. The most famous eunuch in the *Arabian Nights* is *Hârûn al-Rashîd*'s executioner *Masrûr*, who accompanies him on his nocturnal escapades and who acts as a messenger. He is the hero of the story *Masrûr the Eunuch and Ibn al-Qâribî*.

#### References

EI<sup>2</sup> 4: 1087–1093; Chebel 1996: 164–166; Elisséeff 1949: 119; Leeuwen 1999a: 131–132; Scholz 2001b.

## Fable

A fable is a fictional story serving as a metaphor for a true event. Its characters are often, but not exclusively, anthropomorphized animals or plants. In several cultures the fable belongs to the oldest literary genres. In Sanskrit literature fables are incorporated into the great story collections, such as the *Pancatantra* (Five Books of Wisdom), *Kathâsaritsâgara* (The Ocean of Streams of Stories), *Brhatkathâ* (The Great Narrative), and *Sukasaptati* (70 Tales of a Parrot). Already at an early date fables taken from Sanskrit texts were introduced into Persian and Arabic literature, particularly by way of the various adaptations of *Kalîla wa-Dimna* and the *Tuti-nâme*. Besides, fables had also been introduced to Arabic and Islamic literatures from the Aesopic corpus. Arabic tradition apparently also gave rise to a number of indigenous fables. Besides the quoted collections, fables were transmitted by way of a corpus attributed to the Muslim philosopher Luqmân as well as mystical and philosophical texts, such as the *Rasâ'il Ikhwân al-safâ* (The Treatises of the "Brethren of Purity"; tenth century). Fables from the Arabic collections found their way to Europe in the Middle Ages in various forms, such as the *Disciplina clericalis* of Petrus Alphonsus and translations of *Kalîla wa-Dimna*.

Both in the Arabic and European literary traditions the fable has been a controversial genre. As an invented story, it is opposed to "history," which represented the description of true (or allegedly true) events. Eventually fables came to be associated with falseness and lies and the intentional manipulation of facts. The main argument in favor of the genre was that it had educational value, particularly in **mirrors for princes**. In Arabic tradition fables were criticized for their untruthfulness and endorsement of superstitious beliefs, as animals in fables were endowed with **speech** and intelligence (Bonebakker 1992: 7–10).

In the *Arabian Nights* fables occur as separate stories and as part of larger cycles of stories. In the Egyptian texts a number of animal fables are placed after the Tale of King *'Umar ibn al-Nu'mân* (Osigus 2000): these are the tales of *The Birds and Beasts and the Carpenter*; *The Water-fowl and the Tortoise*; *The Wolf and the Fox*; *The Falcon and the Partridge*; *The Mouse and the Ichneumon*; *The Cat and the Crow*; *The Fox and the Crow*; *The Flea and the Mouse*; *The Saker and the Birds*; *The Sparrow and the Eagle*; *The Hedgehog and the Wood-pigeons*; *The Sparrow and the Peacock*. Some other fables, though not necessarily fables about animals, are incorporated

into the narrative cycles *The Craft and Malice of Women*, *The Forty Viziers*, *Jalī'ād and Shimās*, *Āzādbakht and His Son*, and *Shāh Bakht and His Vizier al-Rahwān*.

**References:**

EM 4: 727–745; Brockelmann 1926; Gerhardt 1963: 352–354; Ghazoul 1996: 55–67, 99–107; Irwin 1992; Leeuwen 1999a: 133–134; Mahdi 1985: 22–23; Osigus 2000; Qalamāwī 1976: 210–212; Rosenthal 1989.

## Family Relationships

Numerous stories of the *Arabian Nights* begin with a reference to a father-son relationship as the narrative's main incentive: either the continuation of the dynasty is threatened because the aging king has no male offspring or the son squanders his inheritance and subsequently suffers various misfortunes (Mot. W 131.1). These beginnings demonstrate that the father-son relationship is at the core of the network of relationships depicted in the narrative universe of the *Arabian Nights*. Sometimes the bond between father and son is replaced by relationships between father and daughter, as in *The Story of King Shahriyār and His Brother*, or mother and son, as in *Jûdar and His Brethren* and *Hasan of Basra*. These relationships between parents and children represent the nucleus of the family. They often feature more prominently than the love between a husband and his wife (see **Marriage**). Some stories, such as the *Tale of King 'Umar ibn al-Nu'mân* and the story of As'ad and Amjad in the *Tale of Qamar al-Zamân and Budûr*, involve a strong tie between brothers or brother and sister, but fraternal relations can also cause envy and rivalry, as in the story of *Jûdar and His Brethren*. In the *Tale of King 'Umar ibn al-Nu'mân*, the relationships among the members of the king's family form the narrative's backbone; relations between father and son, man and wife, father and daughter, brother and sister, stepfather and stepdaughter are all woven into the structure of the story and provide many of the intrigues and the final plot. The story treats the adventures of 'Umar ibn al-Nu'mân's family with its instances of loyalty and mutual love, but also with the danger of incestuous relations, perfidy, and a definitive break in the relationship with the children. Hints at illicit sexual relations between mother and stepson can also be found in the *Tale of Qamar al-Zamân and Budûr*.

Stories often begin with events that are related to the domain of the family, such as the birth of a son or the death of a father. Another recurrent theme is the disobedience of a son toward his father, usually with regard to the relations of a son with a slave-girl (*Nûr al-Dîn 'Alî and Anîs al-Jalîs*) or to the refusal to accept marriage according to the father's wishes (*Qamar al-Zamân and Budûr*). In consequence, the son leaves the paternal home to go in search of his beloved or to experience the vicissitudes of life. In the case of *'Azîz and 'Azîza*, the hero's disobedience, or rather negligence, is part of a family drama: Azîz evades marriage with his cousin, who has been destined for him since their childhood. The rebuttal of the prearranged marriage leads to painful misadventures for 'Azîz. The frustrated efforts to establish a family

relationship by prearranging a marriage between an unborn son and daughter are told in *The Tale of Nûr al-Dîn 'Alî and Badr al-Dîn Hasan*; while human arrangements fail, in the end the couple are united by fate. In other cases the son's initial rebellion leads to acquiring a much more suitable match, which can be won only after he has proved himself capable of vanquishing all kinds of obstacles and enemies.

Apart from cousins, the stories confine themselves to the core members of families. Uncles and aunts, grandfathers, and grandmothers are hardly ever mentioned. This indicates that in terms of narrative strategy, family relationships are part of the dramatic purport of the stories. Only to a lesser extent do they serve as an element of cultural referentiality or setting. The drama is connected to the archetypal conflicts associated with procreation and authority (see, for example, *Jûdar and His Brethren*; *Gharîb and 'Ajîb*; *'Abdallâh ibn Fâdil and His Brothers*; *The Eldest Lady's Tale*; *Khudâdâd and His Brothers*; *The Two Sisters Who Envied Their Cadette*).

**References:**

Azar 1987: 171–175; Bounfour 1995; Elfakir 1994; Elisséeff 1949: 96, 124, 125, 132; Guy-Heinemann and Bounfour 1993; Henninger 1947: 58–59.

**Fate**

See Religion

***Floire and Blancheflor***

The romance *Floire and Blancheflor* was originally compiled in French between 1155 and 1173. It was subsequently translated into the major European languages.

The story is about Blancheflor, the daughter of a Christian slave, and Floire, the son of a Muslim king. The two are predestined by fate to be married because they were both conceived and born on the same day. They grow up together, but when they declare their **love** they are separated. The king sells Blancheflor and has a mock tomb built for her, pretending that she has died. Blancheflor ends up in the harem of the emir of Babylonia. This emir is accustomed to marrying a new wife every year and to killing her when the year has passed. Blancheflor succeeds in arousing his admiration to such an extent that he promises to marry her and spare her life. In the meantime he imprisons her in a tower, but Floire finds out where his beloved is and rescues her.

As in the case of other medieval romances, it has been speculated that *Floire and Blancheflor* is derived from Arabic sources. Although a historical connection can hardly be proved, similarities may indicate a relationship of some sort. *Floire and Blancheflor* betrays Arabic influence in general, and affinities with the *Arabian Nights* in particular. The motifs of simultaneous birth (Mot. T 589.7), the impossible yet predetermined love, the mock tomb (cf. Mot. H 661.2), and the emir's cruel habit suggest a relationship with the *Arabian Nights* at various levels (see *Shahriyâr and His Brother*; *Ghânim*

*ibn Ayyûb; Nûr al-Dîn ‘Alî and Badr al-Dîn Hasan*). Historical evidence lacking, any further conclusions are speculative.

**References:**

EM 4: 1310–1315; Basset 1899; Chraïbi 1996: 48–49; Huet 1899; Leeuwen 1999a: 138.

## Food

Arab culture relies on a long and sophisticated culinary tradition. Remarks and instructions concerning food were included in the handbooks for etiquette and proper social behavior. Besides, recipes were gathered, and the merits and dangers of various kinds of food were elaborately discussed. Food was above all associated with the virtue of hospitality, which in turn was highly praised by the **bedouin** tribes. In the austerity of the desert, food became one of the touchstones for moral and social conduct. In Islamic times this dimension was supplemented by various prescriptions about permitted and forbidden kinds of food. Prohibitions notably concern the consumption of pork. A religious obligation is constituted by the fasting in the month of Ramadan. Even so, the Koran does not endorse abstinence, but rather encourages the believer to enjoy culinary pleasures. Prescriptions for the proper use of food were generally based rather on the requirements for decorum than on religious taboos. The first **caliphs**, as the leading models for proper behavior, were said to have been moderate eaters, and excessive eating was generally condemned.

In the corpus of *adab* texts much attention is given to all aspects of food and eating. Medical aspects, recipes, table-manners, and general instructions are given to assist the civilized townsman to behave acceptably in polite company. Discussions of certain aspects within the texts are often accompanied by exemplary anecdotes and poems. Apart from these general works, food was also the subject of specialized treatises. Medical handbooks and cookery books recorded the practical aspects of the culinary discussion.

As for food in the *Arabian Nights*, there is hardly a literary work in which food and meals play such a prominent role. Although the descriptions of dishes in the *Arabian Nights* are not sufficiently accurate to reconstruct the recipes, they serve to structure the stories. Meals provide context and atmosphere, they constitute a reason for people to gather, and they may sometimes function as an essential component of the narrative or plot. The copious meals consumed in the *Arabian Nights* have contributed to the collection's reputation as a hedonistic work, propagating the unhampered enjoyment of mundane pleasures.

Food is obviously particularly important when it is lacking. Poor wretches who have to toil to earn a meager living, beggars, fishermen (*‘Abdallâh the Fisherman and ‘Abdallâh the Merman; Khalîfa the Fisherman*), and rogues feature frequently in the *Arabian Nights*, and their suffering is the main incentive for their adventures. Usually their fortunes change when they meet a *jinnî* or some generous person. Deprivation is also suffered by the many travelers who are washed ashore on mysterious islands and have

to feed themselves with the naturally available nourishment. Sindbâd, in particular, is more than once confronted with the threat of starvation. That is one of the reasons why every time he returns home, he organizes a banquet for his friends (*Sindbâd the Seaman*).

In the Arabic tradition it is considered impolite to eat alone, and therefore guests are always welcome. People invite friends or hope for an unexpected guest. In the extreme and idealistic atmosphere of a story, any guest can expect to be invited to a meal (*Abu 'l-Hasan of Khorasan*). This hospitality is partly responsible for the phenomenon of the parasite, or *tufaylî*. The *tufaylî* is an uninvited guest who participates in feasts or meals, enjoying the food and drink. *Tufaylîs* to some extent constitute a follow-up to the ancient Greek phenomenon of *parasitos*, as they were not simply spongers but often compensated for their gate crashing with presentations of poetry, stories, or witty comments. *Tufaylîs* in medieval Arabic cities were apparently well organized, as they are said to have known their own guilds. Arabic literature contains numerous anecdotes about these uninvited guests, a few of which were incorporated into the *Arabian Nights*. *Tufaylî*-anecdotes are quoted in the tales of *The Parasite* in the Mardrus cycle *Windows on the Garden of History* and *al-Ma'mûn and the Parasite* in the Reinhardt manuscript. The phenomenon of participating at a meal as an uninvited guest is also mentioned in *Ishâq of Mosul and the Merchant*, *The Man Who Stole the Dish of Gold*, and *Ibrâhîm ibn al-Mahdî and the Merchant's Sister*.

Food is always a justification for people to meet, and many stories unfold during meals. In the story of *The Mock Caliph* the pretender holds huge banquets during the night, and Hârûn al-Rashîd joins one of them in the hope of hearing his host's life story. The relatives and boon companions of the caliph, in stories such as *Ishâq of Mosul* and *Muhammad al-Amîn and the Slave-girl*, experience their adventures during meals that are, as a rule, accompanied by drinking bouts and lute playing. Zumurrud, in the story '*Alî Shâr and Zumurrud*, lures her enemies and her lover to her palace by holding public meals, and the unraveling of the enchanted lives of the women in *The Porter and the Three Ladies of Baghdad* occurs during a copious meal. The list of groceries at the beginning of the story is probably one of the most intriguing enumerations of food in world literature. A special form of meal, within this category, is the picnic in a private garden, usually enjoyed by spendthrift merchants' sons, princesses, or wealthy notables. The environment of the garden adds to the physical pleasures of the meal, the wine, and the singing (*The Second Eunuch, Kâfûr; 'Alî Nûr al-Dîn and Maryam the Girdle-girl*).

In a number of stories food has an essential function for the narrative structure or the development of the plot. In the story of *Jûdar and His Brethren*, the story's logic is partly built on the jealousy aroused by a magic saddlebag that procures all kinds of dishes (Mot. D 1472.1.22). In *The Three Apples*, apples constitute the essential requisite. In *The Tale of Nûr al-Dîn 'Alî and Badr al-Dîn Hasan*, the plot hinges on the recognition of a specific dish. A highly entertaining story focusing on food is *The Barber's Tale of His Sixth Brother*; this poor man is first mocked to partake in an invisible meal

before finally being served real food in the house of one of the **Barmakids**, who are usually famed for their **generosity**. Food also serves as a functional constituent in the tale of *Jullanâr*, when Badr in the guise of a **bird** reveals himself by eating human food. In the tale of *Ma'rûf the Cobbler*, the peasant has gone to fetch some food for Ma'rûf when the latter finds a treasure. In the stories beginning with an aged ruler who has no offspring, the prince's birth is often initiated by some special kind of food, such as a boiled snake in a sauce of onions in *The Story of Prince Sayf al-Mulûk*.

Food is also related to **love**. A meal may constitute the prelude to a delicious night of love making, or it may constitute a test to determine whether the lover is worthy of his beloved. The first type of story can be related to popular belief in a direct connection between food and procreation: food reinforces the sexual drive because its nourishing effects are transported directly to the sexual organs. Apart from that, a meal often constitutes a suitable ambiance for seduction, particularly when wine is offered to create an intimate atmosphere. Sometimes eating is linked to idyllic surroundings, such as an orchard, a garden, or a garden palace (see *Nûr al-Dîn 'Alî and Anîs al-Jalîs*; *'Alî Nûr al-Dîn and Maryam the Girdle-girl*). In the second type of story, a demanding woman who is about to conquer a handsome but inexperienced young man wants to test him before accepting him as a lover. The most famous story of this kind is probably *The Reeve's Tale*: the protagonist is offered a cumin dish before entering the bedroom of his beloved; when he fails to wash his hand before entering the bedroom, his negligence has severe consequences. 'Azîz in the *Tale of 'Azîz and 'Azîza* has to pass a similar test. First he is lured to the garden of his beloved and finds a delicious meal; then, after waiting for some time he feels hungry and starts eating; finally he falls asleep after the meal and is punished by his beloved, who concludes that he prefers food to her love.

**Poetry** in the *Arabian Nights* also elaborates on the joys of food and drink. In the story of *'Alî Nûr al-Dîn and Maryam the Girdle-girl*, various fruits are described. The *History of Gharîb and 'Ajîb* features an army officer who worships food in a poem, and a nonsense poem about food is given in the story of *The Loves of Jubayr ibn 'Umayr and the Lady Budûr*. Poems about wine abound, particularly in the anecdotes concerning the boon companions.

The above samples indicate the richness of culinary culture in the *Arabian Nights*, both in the practical and in the narrative sense. Food is not only a constituent of human life and human interaction. It also contributes to shaping stories. Considering its descriptive function, its thematic value, and its symbolic associations, food is inseparable from the art of storytelling.

#### References:

Gelder 2000; Leeuwen 1999a: 443–446; Missaoui 1994; Perho 1999: 148–150; Rescher 1919: 60–61.

## Frame Story

The frame story is a device in narrative techniques. A frame story is a story constituting a frame for the inclusion of one or more other stories. While ideally the

enframed stories are in some way related to the frame story, numerous specimens of frame story simply serve to organize the presentation of different tales. The construction of the *Arabian Nights* as a frame story is one of its most outstanding features. The use of this technical device links the *Arabian Nights* to other well-known literary works with a comparable general setup, such as the Indian collections *Kathâsaritsâgara* (The Ocean of the Streams of Stories) and *Sukasaptati* (70 Tales of a Parrot), the Persian and Arabic collections *Kalîla wa-Dimna*, *Tuti-nâme*, and *Book of Sindbâd*, and European collections such as **Chaucer's** *Canterbury Tales*, **Boccaccio's** *Decamerone*, or **Basile's** *Pentamerone*. In these collections the frame story serves not only as an introduction to the enframed cycle of stories. It also provides an explanation for the origin of the stories, the circumstances in which they are told, and the way in which they are meant to be understood. Thus the frame story provides the collection with a specific dimension, a perspective from which the collection as a whole should be read.

In the context of classical Arabic literature, the technique of the frame story is well known and practiced in various ways. It corresponds to a certain extent to the notion of the *isnâd*, a term denoting the chain of transmitters on whose testimony a specific story relies. The *isnâd*, as a chain of transmitters, usually of oral tradition, is not so much a reference to the oral background of stories. It rather constitutes a means to enhance a given story's credibility and faithfulness. On the other hand, a certain story's attribution to an accepted authority could also enable an individual to express his own opinion with conviction. An early Arabic frame story that in some respects is similar to the *Arabian Nights* is the story of **Khurâfa**.

In the *Arabian Nights*, various functions of the frame story are put to use. The collection's general and all-embracing frame story is *The Story of King Shahriyâr and His Brother*. It serves as an introduction to the reader or listener by revealing under what circumstances the storytelling began and who was involved in the process. Besides, it explains the collection's purpose as resulting from **Shahrazâd's** intention to risk her own life in dissuading the ruler from continuing his lethal practices. The frame story also suggests the collection's unity in bringing together and joining the individual stories into a broader structure. Moreover, the frame story to a certain extent determines the collection's thematic coherence as an example of the functions of storytelling and the relations between storytelling, human relationships, world-views, death, and human life.

The general frame of the *Arabian Nights* comprises various other frame stories. Mia **Gerhardt** (1963: 395–416) has divided these frame stories into several categories:

1. entertaining frames, such as *Sindbâd the Seaman* and *The Hunchback's Tale* (see also *Baybars and the Sixteen Captains of Police; The Caliph's Night Adventure; Hârûn al-Rashîd and the Youth Manjâb*);
2. time-gaining frames, such as *The Craft and Malice of Women* (see also *Âzâdbakht and His Son; Jalî'âd and Shimâs; Shâh Bakht and His Vizier al-Rahwân; The Forty Viziers*);

3. ransom frames, such as the stories of the *Trader and the Jinnî* and the *Porter and the Three Ladies of Baghdad* (see Ransom Motif).

Categories (2) and (3) are particularly related to the main idea of *The Story of King Shahriyâr and His Brother*. In various cases, stories have been inserted into a framing story without an obvious logical relation, such as the story of the *Queen of the Serpents*, and the *Tale of King 'Umar ibn al-Nu'mân*.

In terms of structural complexity, the device of the frame story adds considerably to the appeal of the *Arabian Nights*. The comparative table on the length of the various stories supplied by Nikita Elisséeff (1949: after p. 212) visually demonstrates the complicated web of a story-within-a-story-within-a-story-within-a-story, as in the case of the *Barber's Tales of His Brothers*, which are inserted into *The Barber's Tale of Himself*, which is in turn inserted into the *Tale of the Tailor*, which is inserted into *The Hunchback's Tale*.

In the wake of the reception of the *Arabian Nights*, the device of the frame story became popular among writers of pastiches of the *Arabian Nights* and similar "Oriental tales." **Mardrus** inserted newly invented narrative cycles such as *The Meetings of al-Rashîd on the Bridge of Baghdad*, *Charming Tales of Careless Youth*, and *Windows on the Garden of History* into his edition. Collections such as the *Mille et un Jours (Thousand and One Days)* by **Pétis de la Croix** and *Mille et une Quart d'heur* by **Gueulette** also made use of the technique. Modern examples for the use of frame stories in literature include *The Adventures of Hajji Baba of Ispahan* (1828) by James **Morier** and *Somebody the Sailor* (1990) by John **Barth**.

#### References:

- EM 11,1: 164–172; Abbott 1949: 151–153; Attar and Fischer 1991; Azar 1987; Barth 1984; Beaumont 1998a; Bencheikh 1985; Bencheneb 1974a; Bettelheim 1989c; Chraïbi 1999; Clinton 1986; Cosquin 1922; Elisséeff 1949: 29–35, 111–112 (128); Gerhardt 1961; Gerhardt 1963: 388–395, 395–416; Ghazoul 1996: 19–28; Grotzfeld and Grotzfeld 1984: 50–68; Grotzfeld 1985: 75–86; Grotzfeld 1991: 845–854; Hoang 2001; Horovitz 1927b: 43–44; Kilito 1992: 11–27; Kûrâû 1998; Lahy-Hollebecque 1987: 33–68; Leeuwen 1999a: 214–219; Mahdi 1985: 19–20; Malti-Douglas 1991: 1–28; May 1986: 131–172; Pavel 1974: 21–40; Picot 1991; Przulski 1924; Qalamâwî 1976: 54–56, 83, 108, 110–112; Sallis 1998; Sallis 1999: 85–107; Tarshûna 1986: 99–103; Todorov 1971: 82–91; Walther 1987: 86–94; Weber 1987: 57–105.

## Galland, Antoine

Galland, Antoine (1646–1715), French scholar. Galland was born in the provincial town of Rollot. His father died when he was four years of age, leaving him in poverty. Nevertheless, the young Galland managed to win protection that enabled him in 1661 to go to Paris in order to study Oriental languages. In 1670 he was asked to accompany the new French ambassador to the Sublime Porte in Istanbul. That was Galland's first journey to the Levant.



Portrait of Antoine Galland, by an anonymous artist (Paris: E. Bourdin, 1840)

It covered the years 1670 to 1675. Other journeys followed in 1675–1676 and 1679–1688. During these journeys Galland acted as “the king’s antiquary”; his main duties were to acquire antiquities, coins, and manuscripts for the Royal Library (Bibliothèque du Roi) and the Cabinet de Médailles. During his travels, Galland visited Greece, Turkey, Palestine, and Egypt.

After his return to France, Galland established himself in Caen and maintained a scientific correspondence with several European scholars. He coedited Barthélemy d’Herbelot’s highly influential *Bibliothèque orientale*, the very first encyclopedia of the Islamic world in a European language. He also published several scholarly works, such as *Paroles remarquables, bons mots et maximes des Orientaux* (Remarkable Sayings, Bons Mots and Maximes of the Orientals; 1694), *De l’Origine et du progrès du café* (On the Origin and Spread of Coffee; 1699), works on numismatics, and several other treatises. In 1701 he was admitted to the Académie des Inscriptions, and in 1709 he was appointed professor of Arabic at the Collège de France in Paris.

During his travels in the Levant, Galland had developed an interest in the Near Eastern literatures. He translated Turkish and Persian poetry into Latin. Back in France he was introduced to literary circles. His source of inspiration was Madame d’O, the daughter of a French writer, to whom he would later dedicate his *Mille et une Nuits*. His other literary mentor was his friend Pierre-Daniel Huet, who stimulated him to translate the *Arabian Nights*. Some years before 1700, Galland apparently acquired an Arabic manuscript of *Sindbâd the Seaman* that he translated into French. Before publishing his translation, he had suspected that this story was part of a larger collection of stories called *Alf Layla wa-layla*. In consequence, he requested that his contacts in Syria send him a copy of this text, and in 1701 he received a manuscript of probably three volumes. Since Galland does not mention precisely how many volumes his set of the *Arabian Nights* comprised, there has been some speculation about a fourth volume, now lost. He then began to work on the translation of his newly acquired manuscript, whose first volume was published in 1704. The complete series of Galland’s *Mille et une Nuits* appeared in twelve volumes (Chauvin 4: 145–147), published in 1704 (vols. 1–6), 1706 (vol. 7), 1709 (vol. 8), 1712 (vols. 9–10), and 1715 (vols. 11–12).

From the beginning Galland was aware that the Arabic text available to him was not complete. His manuscript (Chauvin 4: 197, A) included only 282 nights, breaking off at some point in the *Tale of Qamar al-Zamân and Budûr*. While attempting to locate a “complete” copy, Galland continued his translation on the basis of his manuscript and some additional material: vols. 1 and 2 follow the order of the tales in the manuscript; volume 3 begins with Galland’s inserted translation of the Sindbâd stories; the remainder of vol. 3 and vols. 4–5 again follow the order of the manuscript. The rest of the manuscript material is presented in a different order: vol. 6 is devoted solely to the *Tale of Qamar al-Zamân and Budûr*. As the manuscript’s version of that tale was fragmentary, Galland appears to have translated more or less from one of the Egyptian manuscripts now available to him (Zotenberg 1887b: 181–182); vol. 7 contains the manuscript’s three remaining tales. With this,

the narratives contained in his manuscript were exhausted. When vol. 8 of the *Mille et une Nuits* appeared, it contained only one story translated by Galland, *The Tale of Ghânîm ibn Ayyûb*, obviously translated from one of the Egyptian manuscripts; the volume's two remaining stories, *The Tale of Zayn al-Asnâm* and *Khudâdâd and His Brothers* (including the inserted *History of the Princess of Daryâbâr*), had been translated by Pétis de la Croix and had been included by the publisher without Galland's knowledge; vol. 9 begins with the story of *The Sleeper and the Waker*, probably adapted from some as yet unidentified Arabic manuscript. The remaining volumes add those stories that were later termed the **orphan stories**, stories of which no Arabic original pertaining to the *Arabian Nights* corpus predating Galland's work is known and which to a large extent rely on the oral performance of Galland's Syrian Christian informant **Hannâ Diyâb**. In particular the stories of *'Alâ' al-Dîn* and *'Alî Bâbâ and the Forty Thieves* have been suspected to contain reworkings if not inventions by Galland himself. Galland included these stories without notifying the readers of their provenance. In doing so, he initiated the process of mystification that would henceforth haunt the European tradition of the *Arabian Nights*: although Galland's *Mille et une Nuits* is presented as a faithful translation, in fact just more than half of it consists of a more or less faithful rendering of a core collection taken from an Arabic manuscript of the *Arabian Nights*; to that Galland added a collection of miscellaneous stories from various origins, both Arabic and European, of different quality that are elaborated and edited at will. Notwithstanding this critical philological evaluation, Galland's text was much to the taste of the general public, and its popularity in France was followed by an overwhelming success all over Europe, resulting in **translations** into all major European languages.

In terms of language, Galland's text presents an adapted version of the Arabic original. While producing the actual events in the stories more or less faithfully, his language reflects the standards and customs of contemporary French court culture. Rather than attempting to render the Arabic text faithfully into French, Galland re-created the work to conform to the taste of his audience. In doing so he eliminated offensive passages, changed rude expressions into polite formulas, and expanded descriptions of the Oriental ambiance.

Both Galland's presentation of material and the language of his *Mille et une Nuits* have constituted a matter of debate ever since its publication. According to some critics, Galland acted in accordance with the literary and scholarly standards of his time and delivered a fairly accurate and attractive translation (see, for example, Schwab 1964; May 1986); according to others he manipulated the texts, inventing an Oriental literary work that as such did not exist, and thus creating a myth (Larzul 1996); again others range him rather among the great authors of French literature, as without his influential *Mille et une Nuits*, French literature of the Enlightenment period would have taken a different course (see, for example, **Voltaire**).

The least Galland did was to reinvent a literary work that had previously existed in some form in the Arabic language but that was more or less

unknown to both the Arab world and Europe. By discovering and translating the Arabic manuscript, he raised the *Arabian Nights* to the status of literature. In doing so he introduced to world literature a unique work of fantasy that was to become highly influential in the following centuries. Besides, Galland also initiated a mania for the *Arabian Nights* throughout Europe. This craze for the *Arabian Nights* resulted in the discovery or intentional production of a number of other manuscripts of the *Arabian Nights*. Moreover, the mania Galland initiated also contributed decisively to the rising concept of **Orientalism**, which in its turn influenced numerous European authors of the eighteenth and nineteenth centuries.

#### References:

- EM 5: 660–662; Abdel-Halim 1964; Azar 1987; Balay 1982: 15–18; Bauden 2001; Borges 1977: 397–398; Cary 1963; Elisséeff 1949: 11–14, 69–77; Gerhardt 1963: 12–14, 71–74; Grotzfeld and Grotzfeld 1984: 111–113; Hagège 1980; Hawari 1980; Hoang 2001: 16–18; Irwin 1994: 14–20; Knipp 1974; Lane-Poole 1886: 167–170; Larzul 1995a; Larzul 1996: 17–116; Lauriol 1994; Leeuwen 1995: 76–79; Leeuwen 1999a: 141–144; Littmann 1968: 17–20; MacDonald 1932; Mahdi 1993; Mahdi 1994: 11–49; May 1986; May 1988a; May 1990; Miquel-Ravenel 1994; Pauliny 1983–1984: 115–118; Qalamâwî 1976: 18–20; Reeve 1886: 167–170; Sallis 1999: 47–50; Saoub 1999: 130–136; Schwab 1964; Trapnell 1993; Walther 1987: 28–32, 36–41; Wazzan 1993; Wieckenberg 2002; Zotenberg 1887a: 300–302; Zotenberg 1887b.

## Games

In Islam the playing of games is not self-evident. It is subject to moral codes indicating which games are lawful and which are not. Games such as horse racing and archery were deemed meritorious, since they prepared the believers for Holy War; wrestling and polo were also permitted, since they were already practiced in the age of the Prophet. It is, however, more complicated to decide on the lawfulness of such games as backgammon and chess. According to strict interpretation these games are unlawful, as they do not serve any educational purpose; other legal scholars maintain that they are lawful as long as they do not constitute a bet or a gamble. Notwithstanding their ambiguous legal evaluation, games were integrated into all levels of daily life. Chess in particular was practiced on a high theoretical and practical level. In several stories of the *Arabian Nights*, games play a crucial role as a narrative **motif**, either to add a symbolic component to the story or to produce a turn in the story's development. As a rule, games are not elaborately described or explained, although in some cases some details are given.

The game of polo is mentioned twice in the setting of royal courts. Polo is described as a competition between several participants trying to hit a ball with a special club while riding a horse. In *The Story of King Yûnân and the Sage Dûbân*, the king is cured of his leprosy by a medicine in the grip of his club when playing polo. In *Uns al-Wujûd and al-Ward fi 'l-Akmâm* a game of polo provides the opportunity for the future couple to cast admiring

glances at each other when *Uns al-Wujûd* is playing and *al-Ward fi 'l-Akmâm* is watching from a window.

The game of chess is also mentioned at various instances. In *The Second Qalandar's Tale* the prince transformed into a monkey makes his partners suspect his human nature by his proficiency in playing chess. *Sharrkân* in the *Tale of King 'Umar ibn al-Nu'mân* has to play chess as part of the test to which *Abrîza* subjects him. Chess games as a love test are a common motif in romances. The love story of *Masrûr and Zayn al-Mawâsif* begins with a series of chess games that are all won by *Zayn al-Mawâsif*. *Masrûr* is distracted by the lady's beautiful wrist, just as *Sharrkân* and other heroes are blinded by the beauty of their beloved when they are wrestling with them (see *Amazons*). In the story of *Tawaddud* the heroine beats the most proficient chess player and backgammon player of *Baghdad*. Chess as a pastime is also mentioned in a variety of other stories, such as *Hasan of Basra, Ibrâhîm and Jamîla, Ins ibn Qays and His Daughter*, and *The Woman Who Regained Her Loss*. The story of *Al-Ma'mûn and Zubayda* even holds a game of chess responsible for the procreation of the *Abbasid* caliph *al-Ma'mûn*.

**References:**

Irwin 1994: 155–156; Leeuwen 1999a: 402–403; Rosenthal 1975.

## García Márquez, Gabriel

García Márquez, Gabriel (b. 1927), Colombian writer. García Márquez has repeatedly acknowledged his indebtedness to the *Arabian Nights*. He read the book during his youth in the *Blasco Ibañez* translation of the *Mardrus* text. The stories fascinated him, because they reminded him of the stories of his grandmother, which also had depicted a world full of magic and fantasy. The *Arabian Nights* became one of the main sources of inspiration for García Márquez's novel *Cien años de soledad* (*A Hundred Years of Solitude*; 1967), a book that in turn provided the model for the typical Latin American form of "magical realism." A reference to the *Arabian Nights* is contained in the novel's tenth section, when mention is made of a book of fantastic stories in the chamber of *Melquíades*. Apart from that, the influence of the *Arabian Nights* is mirrored in the figure of *Aureliano*, the marvels, the concept of literature as generating life, and the role of fate, besides structural cycles and repetitions and the novel's labyrinthine structure.

**References:**

Faris 1995: passim; Leeuwen 1999a: 144; Saldívar 1997; Urbina 1992.

## Garden

In Arabic-Islamic culture, gardens are primarily associated with paradise. In Islamic eschatology, paradise is represented by a "garden of unlimited delights." It contains all pleasures existing on earth in infinite quantities and unimaginable intensity. In paradise and in gardens, water symbolizes fertility,

both in the religious and in the secular sense. The garden is the quintessential symbol of **beauty**.

In general, gardens are considered the antithesis of nature. The Arab world is dominated by an extremely arid and hot climate, and its natural conditions are usually described as harsh, dry, and wild. Gardens, on the contrary, are marked by their abundance of water, lush vegetation, and an idyllic ambience. Gardens are regarded as an artistic achievement of humanity, which is capable of re-creating nature with its own hands while employing its aesthetic and technical abilities. The construction of gardens required waterworks and irrigation channels and resulted in the cultivation of beautiful and rare plants and trees. Gardens were designed preferably in geometric patterns. Moreover, they were often decorated with fountains, works of art, and pavilions. The costs involved in arranging a beautiful garden implied that intricate gardens were a symbol of a high social status. Accordingly, they often belonged to the layout of palatial complexes and royal pleasure grounds. Gardens of private individuals, on the other hand, might often be situated on the outskirts of the densely inhabited areas. This put them within proximity of uncultivated nature, while representing an elevated culture secluded and protected from the wilderness by high walls.

All of these associations of gardens in the Islamic world are mirrored in the stories of the *Arabian Nights*. In some stories, gardens are compared to paradise directly. This can be achieved either by qualifying the ambience as “paradisiacal” or by likening the gardener to Ridwân, the guardian angel of paradise. As a rule, gardens are described in lyrical terms, as idyllic places (*locus amoenus*) with ample water, vegetation, and fruits. Sometimes these descriptions are extended to include idyllic natural places in general, such as the Valley of the Flowers, in which Gharîb settles down with his comrades after their conversion to Islam (*Gharîb and ‘Ajîb*). Descriptions of gardens often contain verses of **poetry**, so as to underline the associations of beauty and harmony (*‘Alî Nûr al-Dîn and Maryam the Girdle-girl*).

Gardens serve to provide pleasure and to stimulate the senses. **Merchants** go out to celebrate festive meals in gardens. Often the sight of ripe fruit and green trees is accompanied by slave-girls playing the lute (see **Music, Arabic**) and the consumption of **wine**. Sometimes an initiation into the world of sensual pleasure takes place in a garden (see **Eroticism**). A typical example of this initiation is presented by the young son of a merchant who has just lost his father’s protection and is now being induced by selfish friends to drink wine and indulge in the illicit company of women, making him squander his inheritance or commit other foolish acts (*‘Alî Nûr al-Dîn and Maryam the Girdle-girl; Ibrâhîm and Jamîla*).

Gardens often belong to royal palaces or **harems**. In the story of *Ardashîr and Hayât al-Nufûs*, the princess regularly enters the palace garden through a secret door from her personal chambers in order to take delight in the sight of the fruits. In the story of *Nûr al-Dîn ‘Alî and Anîs al-Jalîs*, the two lovers end up in Hârûn al-Rashîd’s royal gardens. In the story of *Ibrâhîm and Jamîla*, a certain garden contains many ingenious objects, such as a fountain figuring statues whistling in the wind, a channel with a waterwheel con-

structed with buckets of silver, and a silver lattice behind which all kinds of wild beasts, gazelles, and rabbits can be seen.

In addition to their religious symbolism and social functions, gardens in the *Arabian Nights* constitute a conspicuous component of the domain of **love**. In the collection's **frame story** (*Shahriyâr and His Brother*), the intrigue that is said to have contributed toward the genesis of the *Arabian Nights* itself takes place in a garden: the queen commits adultery with a black **slave**. In the story of *Masrûr and Zayn al-Mawâsif*, the lover is lured to his future beloved by the sight of a tempting garden. The garden is a background against which awakening love develops, as well as a setting for both the licit and illicit meetings of lovers. Sometimes the female partner has been locked up in a palace and has responded unfavorably to the suitor's poetic letters (see **Correspondence**); when the lover then contrives to meet her in a garden, the atmosphere softens the lady's heart, preparing her for the meeting with her handsome suitor (*'Azîz and 'Azîza; Ardashîr and Hayât al-Nufûs; Sayf al-Mulûk; Ibrâhîm and Jamîla*).

The garden is also a domain of fabulous creatures and mysterious happenings. In the stories of *Ardashîr and Hayât al-Nufûs* and *Tâj al-Mulûk and Dunyâ*, the prince "manipulates" the feelings of his beloved by having a garden pavilion adorned with illustrations containing the interpretation of a **dream** the princess once had that caused her to avoid men; just as the princess has taken a close look at the paintings and is about to reconsider her attitude toward men, the prince appears and conquers her heart. Gardens are often inhabited by jinn (see **Demons**) who also use them to rest during their endless voyages. In gardens, princesses as well as heroes are captured and abducted to remote places, and in gardens the jinn stage their feasts. In this manner the garden acquires its reputation as a place where unexpected things may happen, both positive and negative (*'Umar ibn al-Nu'mân; Sayf al-Mulûk; The Loves of al-Hayfâ' and Yûsuf*).

As is the case with **architecture**, **food**, works of **art**, and landscapes, readers should not expect realistic descriptions of gardens in the *Arabian Nights*. Gardens signal a specific function in the structure of the relevant stories and their plot. They are not meant to strengthen the suggestion of reality in the story. The descriptions of gardens follow mainly conventional and lyrical patterns. They function to evoke a place enriched by various associations and symbolic meanings, to prepare the story's further development in a more or less convincing way.

#### References:

- EI<sup>2</sup> 1: 1345–1348; Brookes 1987; Clark 1996; Leeuwen 1999a: 420–422;  
MacDougall and Ettinghausen 1976; Petruccioli 1995; Tournebize 1994;  
Volkman 1998; Weber 1993–94.

## Gautier, Théophile

Gautier, Théophile (1811–1872), French **Orientalist** author and romantic poet. Gautier became fascinated with the Orient in his youth. He called himself a "Turk," dressed in Eastern garb, and was one of the founders of the

“Club des Hachichins,” a group of writers and artists who came together regularly to enjoy the pleasures of **hashish** in an Eastern ambiance. Gautier was obsessed by all forms of trance and ecstatic experiences that cause a mental state between those of lethargic sleep and death. This state he associated with the natural disposition of the Orientals. His phantasmagoric vision of the East was mitigated, however, by his personal experience during travels to Algeria (1845 and 1862), Turkey (1852), and Egypt (1869). His travels constituted a search for paradise on earth, but his expectations were disappointed: he found the “authentic” Orient to a large extent covered over by Western influence and modernization.

Gautier’s Orientalism was primarily concentrated on the Egypt of the pharaohs, which he evoked in various fantastic novels. He also wrote a short story entitled *Mille et deuxième Nuit* (The Thousand and Second Night), which is inspired by the *Arabian Nights*. In this story the author indulges in his Eastern dreams until his consciousness of reality is gradually replaced by a sense of lethargy. At this point he is visited by two women who introduce themselves as **Shahrazâd** and **Dînârzâd**. Shahrazâd tells him that the *Arabian Nights* did not stop at the thousand-and-first night, and that she continued telling stories. She asks him if he knows a story that she could tell. When he has no story to offer, she dictates a story to him and asks him to revise it for her. The story turns out to be a love romance with motifs familiar from the *Arabian Nights*.

#### References:

EM 5: 779–782; Abu ’l-Husayn 1994: 272–274; Brahimî 1990; Gautier 1990; Juilliard 1996; Leeuwen 1999a: 144–146; Moussa 1995; Qalamâwî 1976: 72–73.

## Gender Roles

The question of gender roles and the attitude toward women in the *Arabian Nights* is a highly sensitive one. The relevant debate is fueled chiefly by opinions on the status of women in Islam, a status that is usually not appreciated in the West.

One of the main incentives for discussing gender roles in the *Arabian Nights* is the apparent contrast between the position of women in the Islamic tradition and culture and **Shahrazâd**’s prominent role as the savior of her sex. The association of the **frame story** with the question of gender roles is obvious. Shahriyâr is disappointed in his relationship with his spouse and responds to the new situation by terrorizing the marriageable female population of his empire. Then Shahrazâd enters the stage, determined to cure him of his obsession. She succeeds by using female cunning and eloquence, as opposed to his male fixation on sex and violence. This outcome appears to suggest that storytelling produces a worldview in which feminine and masculine elements are balanced and supplement each other.

Inasmuch as Shahrazâd triumphs over masculine violence and saves the women of the empire, she has been hailed by some critics as an early feminist (see, for example, Lahy-Hollebecque 1987). Moreover, it has been suggested

that the feminist opening of the *Arabian Nights* should be understood as a guideline for the interpretation of the stories that follow. In many of these stories, the refined feminine element vindicates masculine brutality, or feminine cleverness reveals the weakness of men. In fact, those stories that form the collection's oldest core and are closely linked to the frame story show a remarkable preference for strong, dominant women and ridiculously weak men. It is the women who are in control, particularly in the domain of **sexuality**, and it is the men who are either humiliated or exploited. It is the women who are clever, while men are stupid and thoughtless. The message appears to be clear: women teach men how the world functions and how social relations are regulated. They represent the sense of order that men lack.

This "feminist" view of the *Arabian Nights* is opposed by other critics (see, for example, Malti-Douglas 1997). Those critics argue that the role of women in the frame story and the core stories is indeed prominent, but none of the stories themselves are told or invented by women. It is not Shahrazâd who tells the stories. Shahrazâd as a character has been invented and employed by a male narrator narrating his stories to a predominantly male audience. According to this argument, the strong and dominant women in the stories are not protagonists of the female cause, but rather male fantasies about women derived from male sexual desire. Therefore, even the apparently positive depiction of women in the *Arabian Nights* can be understood as underlining the inferior position of women in society by relying on a male view of relations between the sexes.

The discussion of gender roles and models in the *Arabian Nights* is complicated by the enormous variety of stories gathered within the collection's framework. Gender roles in the anecdotes situated at the caliphal court in **Baghdad** differ from the position of women in love romances. In most stories the social status of women, as wives, concubines, and mothers, follows social and literary **stereotypes**. In other stories women clearly constitute the true heroes, as in '*Alî Nûr al-Dîn and Maryam the Girdle-girl* and '*Alî Shâr and Zummurud*. In these stories women are the driving force, displaying more strength of character, resourcefulness, and understanding than their male counterparts. Women save their lovers from destruction, they arrange for their reunion, and they fight off the villains. It is nevertheless remarkable that both heroines at a certain point in the story have to **disguise** themselves as men to reach their aim. A curious example of a man's traumatic experience in the domain of sexuality is 'Azîz ('*Azîz and 'Azîza*), whose sexuality is completely, and fatally, monopolized by women.

Another aspect of gender relations is shown in the many humorous anecdotes, mainly those about extramarital sexual experiences. In those stories women dupe their husbands and find stratagems to fulfill their sexual needs. Sometimes their cunning turns into malice, and their intrigues lead to destruction. Hence these stories underline the fact that women cannot be trusted and that heeding their advice leads to ruin. Their stereotypical representation includes women who are disloyal to their marriage partners and consciously seduce men, whether they are married or not. In this understanding, social order is constructed and needs to be maintained and

controlled by men, and women's sexuality poses a constant threat to the established order. This type of story pertains to the misogynist tradition well known in medieval literature, both in Europe and in the Arab world (see *Book of Sindbâd*). In the *Arabian Nights* this category of story is best represented in the cycles *The Craft and Malice of Women* and *Jalî'âd and Shimâs*. An ironic view of male chauvinism is given in the story of *Tawaddud*.

The nature of "normal" gender roles is perhaps best revealed by showing its opposite. The **Amazon** societies presented in the stories of *Hasan of Basra*, *'Umar ibn al-Nu'mân*, and *Mahmûd and His Three Sons* in the Reinhardt manuscript are considered an intolerable outrage that has to be put straight. The dominance of women is seen as part of a barbarian social organization that needs to be corrected not only by the spread of the True Faith but also by male dominance.

An interesting discussion about the respective merits of men and women is given in *The Man's Dispute with the Learned Woman*.

#### References:

- Ahmed 1997: 25–27; 'Attâr 1994; Attar and Fischer 1991; Azar 1987: 168–171; Clinton 1986; Gerhardt 1963: 354–355; Grossman 1980; Henninger 1947: 59–60; Leeuwen 1999a: 447–450; Malti-Douglas 1991; Malti-Douglas 1997; Miquel 1991b: 51–52; Naddaf 1991: 98–105; Perfetti 1999; Perho 1999: 151–155; Plebuch-Tiefenbacher 1995; Qalamâwî 1976: 300–323; Rescher 1919: 87–94; Sallis 1999; Schulze 1988; Walther 1982; Walther 1993; see also the introductory essays by Fedwa Malti-Douglas, "Homosexuality, Heterosexuality, and Shahrazâd," and Reinhard Schulze, "Images of Masculinity in the *Arabian Nights*."

## Generosity

Avarice and generosity are among the favorite topics of Arabic *adab* literature. Most *adab* texts mention generous persons and anecdotes illustrating greed or munificence. The major author of the *adab* genre, al-Jâhiz (d. 868), even dedicated a separate book to the theme of avarice, the *Kitâb al-Bukhalâ'* (Book of Misers). The book asserts that greed is reprehensible, as is also excessive generosity. The material benefits of God's creation should be enjoyed in a moderate way, both without claiming too much of it for oneself and without squandering it. People should spend money to enjoy life, but they should also be thrifty, so that their wealth can be handed down to their offspring. Generosity is considered one of the great qualities of the **bedouin** as the traditional dwellers representing core values of the Islamic community. Their model reflects on the attitudes of **caliphs**, sultans, and notables.

In the *Arabian Nights*, both generosity and stinginess are prominent themes. In the story of *Nûr al-Dîn 'Alî and Anîs al-Jalîs*, the opposition between these two qualities is expressed in the struggle between two **viziers**. The story of *Ma'rûf the Cobbler* contains a caricature of excessive generosity. In most cases generosity is rewarded—even in cases like Ma'rûf's, when it is based upon a lie. Several anecdotes taken from *adab* works serve as examples of well-known instances of generosity. This generosity does not concern

only money; it is often practiced in a general moral sense. The Barmakids constitute the general model for generosity (*Yahyâ ibn Khâlid with Mansûr*, *Yahyâ ibn Khâlid with a Man Who Forged a Letter in His Name*; *The Barber's Tale of His Sixth Brother*). Other generous men in legends and history are Hâtim al-Tâ'î (second half of the sixth century; *Hâtim of the Tribe of Tayy*), Ma'n ibn Zâ'ida (d. 769; *Ma'n ibn Zâ'ida*; *Ma'n ibn Zâ'ida and the Badawî*; *Ma'n Obtains Pardon for a Rebel*; *It is Impossible to Arouse Ma'n's Anger*), and 'Ikrima al-Fayyâd (d. 723; *Khuzayma ibn Bishr and 'Ikrima al-Fayyâd*). A contest in generosity is portrayed in the stories of *Taylun and the Generous Man*, *Contest in Generosity*, and *The Thief Discovered by Storytelling*. The confession of crimes out of loyalty to another person constitutes a major topic in the *Tale of 'Attâf* and *The Hunchback's Tale*. The *Tale of 'Attâf* moreover contains the well-known motif of the generous man surrendering his own wife to his guest (Mot. P 325), which also features prominently in *The Story of Sultan Taylun and the Generous Man* in the Wortley-Montague manuscript. Miserliness is punished in the story of *The Miser and the Loaves of Bread*.

#### References:

Chebel 1996: 244–246; Elisséeff 1949: 126–127; Gerhardt 1963: 347–348; Leeuwen 1999a: 149–150; Malti-Douglas 1985.

## Geography

After the first phases of Islamic expansion in the seventh century, the Arabs began to collect information about the peoples and lands with which they came into contact. The earliest efforts to explore the unknown territories and seas were stimulated by trade. Particularly in the East, rich civilizations provided opportunities for gathering wealth and commodities. The oldest geographical texts in Arabic are accounts by sailors who combined faithful reports of their journeys with sailors' lore. The latter both conformed and further contributed to popular imagination about exotic lands. From the beginning of the Abbasid period, geography was practiced on a more scholarly basis. Geographers used translations of Indian, Persian, and Greek texts as a foundation for their knowledge of maritime geography and projections of the earth in maps. Under the caliphs al-Mansûr (r. 754–774) and al-Ma'mûn (r. 813–833), the first steps to compile geographical surveys were taken, particularly on the basis of Ptolemy. It was generally accepted that the earth was round and was located in the center of the universe. In the course of time two schools of geography developed: the school of Iraq, which focused on world surveys, following Persian sources; and the school of Balkh, which focused on the Islamic world, with Mecca as a pivotal point.

From the outset, geographical research was supported by specialists in mathematics and philosophy. These disciplines developed the visions of the world with regard to both religious conceptions and distances, including projections and orientations (such as the direction of Mecca). The combined efforts led to a more abstract scholarly form of geography. The most important representative of this scholarly approach is al-Muqaddasî (d. 946), who reconciled Islamic

views of the world with empirical evidence. With his *Ahsan al-taqâsîm fî ma'rifat al-aqâlîm* (The Optimal Partition: On the Knowledge of the Geographical Zones), Arab geography was raised to a new methodological level. A second highlight of Arab geography is the work of the famous scholar al-Bîrûnî (d. 1048), who presented a critical summary of geographical knowledge and geodetic measurements. From the tenth to the sixteenth century, a rich corpus of geographical texts developed, preserving the knowledge of previous scholars. As the Islamic empire was fragmented into smaller political entities, emphasis shifted from the Islamic world to world surveys and regional accounts. The world survey in al-Qazwîni's (d. 1283) *Âthâr al-bilâd* (Traces of the Countries) includes much popular lore about other peoples.

An important component of geographical literature is given in various types of travel accounts, such as reports of pilgrimages, sea journeys, and diplomatic missions. As a rule, travelers headed for the East. This orientation relates to the general vision regarding the Eastern empires as the civilized parts of the world, while the **Christian** West was judged as backward and uncivilized. Following the model of Greek geography, the "temperaments" of peoples were categorized according to climatic zones. In this model, Europe was not endowed with a climate that could be supposed to foster culture and sophistication. Moreover, the sea routes to **India** and **China** were traditionally more profitable and better explored. Maritime geography remained one of the mainstays of Arab geographical efforts, particularly focusing on the Eastern seas. Arab cartography attained its apogee with the mathematical projection of the world map of al-Idrîsî (d. 1154), who worked in the service of Roger II of Sicily.

The stories of the *Arabian Nights* cannot be related to a single geographical conception or worldview. Geography is a complex phenomenon related to both cosmology (see **Cosmos**) and the divine forces governing nature and the cycles of life. In accordance with this notion, geographical information in the *Arabian Nights* is seldom used as a referential framework. On the contrary, it often represents boundaries and distances expressing the story's metaphoric meaning, such as the unattainability of **love** or the difficulty of acquiring insight into the nature of things.

In stories containing geographical details in a referential way, these are used to describe or depict a realistic setting for the story and to enhance the suggestion of reality. Several anecdotes contain detailed information about the major **cities** of the Islamic world—**Baghdad**, **Damascus**, and **Cairo**. Evidently, these anecdotes can also be associated historically with the respective towns. The anecdotes about court life in Baghdad document intimate acquaintance with the topography of the town, as do several typically Egyptian stories of Cairo, such as *Ma'rûf the Cobbler*, *The Nazarene Broker's Story*, *Jûdar and His Brethren*, and *'Alî Nûr al-Dîn and Maryam the Girdle-girl*.

A second way of weaving geographical information into a narrative is to use geographical lore, which pertains in part to the marvelous and in part to accepted geographical knowledge. The main representative of this kind of geographical information is the story of *Sindbâd the Seaman*. Sindbâd indefatigably travels to the Eastern seas, to be cast away on the shores of mysteri-

ous **islands** inhabited by wondrous peoples and animals. Some scholars (Goeje 1889; Walckenaer 1832), in an attempt to retrace Sindbâd's routes, have suggested identifying the islands with the Sunda and Andaman islands of the Indonesian archipelago. The details of the stories are, however, too scarce to allow any positive identification. Besides, they were most probably not intended to refer to actually existing islands. The narrator wanted to evoke a world of wonder and adventure by employing material from geographical reference books. Although he picked the most marvelous material, he nevertheless took it from geographical handbooks constituting acknowledged sources of geographical knowledge. A similar case is constituted by the story of *The City of Brass*. Cities of brass belonged to the legends about North Africa and Andalusia known in various forms. They were as much a part of geography as of popular imagination. This combination made them extremely suitable objects for integration into marvelous and adventurous tales. In this case, the narrators reused and further fictionalized geographical material to shape the story. In exploring the boundaries between the fictional and the real, they would at the same time strive to adapt the image to a faithful depiction of reality while reinforcing its marvelous elements. Another example of this combination is the journey to the **Wâq-Wâq** Islands contained in the story of *Hasan of Basra*. These islands belonged both to regular geography and to the realm of the imagination. They represent the stereotypical islands at the edge of the world, forming the borderline between the known world and the unknown.

A third way of re-creating the geographical world in the *Arabian Nights* exploits the boundaries between religious realms. This can be done by using faithful and fairly realistic geographical references, as in the *Tale of King 'Umar ibn al-Nu'mân*. It could also be achieved by evoking a confrontation between two realms, the *Dâr al-Islâm* (the lands under Islamic dominion) and the barbarian, uncivilized world of the infidels. This opposition is also exploited in stories such as *'Alî Nûr al-Dîn and Maryam the Girdle-girl* and *'Alâ' al-Dîn Abu 'l-Shâmât*, although the world of the **Christians** is represented in a fairly stereotypical way. In stories such as these, geography supplies a sense of order: geography complies to the True Faith and is threatened from outside. The expedition in the story of *The City of Brass* is undertaken outside the realm of Islam. Its participants pass through the lands of infidels until they reach a tribe that has been converted to Islam by al-**Khadir**. During the expedition the hitherto unknown territory, including the City of Brass, becomes incorporated into the well-ordered geography of Islam, both in terms of geographical knowledge and of moral precepts. In the *History of Gharîb and 'Ajîb* several regions are incorporated into the empire of Islam. Although the campaign itself is entirely fictional, it is located in a "real" geographical space. Another type of region beyond the boundaries is constituted by the lands of idol-worshippers, or **Magians**, who represent a barbarian threat from outside (*Qamar al-Zamân and Budûr, Gharîb and 'Ajîb, 'Abdallâh ibn Fâdil and His Brothers, The Eldest Lady's Tale*).

Some stories are completely situated in an imaginary geography that includes the lands of the jinn (see **Demons**) and other fictional realms. In the

stories of *Hasan of Basra*, *The Queen of the Serpents*, *Jânshâh*, *Bulûqiyâ*, and *Uns al-Wujûd and al-Ward fi 'l-Akmâm*, the heroes visit geographical realms situated beyond (or beneath) the regular, visible world. These realms are governed by the primordial forces of nature and are inhabited by jinn. They are either located at an enormous distance from the human world, or they are separated from the human world by a magical boundary, such as a forbidden door (Mot. C 611.1) or a subterranean cave.

#### References:

Abel 1939: 77–82; Bencheikh 1988: 208–213; Clément 1994: 176–188; Donini 1991; Goeje 1889; Harley and Woodward 1992; Henninger 1947: 37–39; Henninger 1949; Lahy-Hollebecque 1987: 70–75; Laveille 1998: 18–20, 175–202; Leeuwen (forthcoming [3]); Miquel 1967–73; Miquel 1991b: 56–78; Sa'd 1962, vol. 1: 36–40; Sauvaget 1948.

## Geomancy

The art of predicting the future and interpreting signs and **dreams** was widespread in the medieval Muslim world. It belonged to the practice of “white magic,” which was not deemed to contradict the precepts of the Faith. In the *Arabian Nights*, geomancy is particularly important for the interpretation of royal dreams. In most cases the dream is about the future of the kingdom or the life of a newborn son. The predictions conveyed by dreams are generally true, and the predicted consequences cannot be avoided. This is shown in *The Third Qalandar's Tale* and *Jalî'âd and Shimâs*. In the story of *'Alî Shâr and Zumurrud*, the reading of signs in the sand as a device for knowing about the hidden truth is used to trick several villains and reveal their true identity.

#### References:

Descamps 1929: 410; Elisséeff 1949: 127–128; Fahd 1966a; Irwin 1994: 190–191; Leeuwen 1999a: 451; Qalamâwî 1976: 152–154; Regourd 1992; Rescher 1919: 35–38.

## Gerhardt, Mia

Gerhardt, Mia (1918–1988), Dutch scholar. Gerhardt studied Romance languages in Leiden (Ph. D. 1950) and was affiliated with the universities of Leiden (1947–1950), Groningen, and Utrecht (1950–1958). From 1968 until 1977 she was professor of comparative literature of the Middle Ages in Utrecht. Her study *The Art of Story-telling: A Literary Study of the Thousand and One Nights* (Leiden 1963) is the first comprehensive analysis of the *Arabian Nights* from the perspective of literary criticism and has remained the only work of its kind. Gerhardt did not have any substantial knowledge of Arabic. As she excluded philological speculation and limited her approach to literary criticism, she felt entitled to build her arguments on the basis of several European translations, particularly Enno **Littmann's** German translation. Gerhardt considers the *Arabian Nights* not as a masterpiece of “high” literature but as a superior example of storytelling.

In the first two chapters of her book, Gerhardt summarizes previous research on the evolution of the *Arabian Nights*. Although she presumes that the work has been composed in a deliberate fashion, she rejects the idea of a single author. Instead, she supports the idea that the work has grown in snowball fashion in parallel oral and written transmissions (chapter two: *A Book without an Author*). Gerhardt is aware of the problem involved in analyzing a literary work whose philological examination concerning questions of authenticity and priority has not been concluded. In the third chapter, she proceeds to discuss the main European translations—namely, those by **Galland, Lane, Burton, Mardrus**, and Littmann. Gerhardt is particularly critical of Burton's translation. Her arguments refer to Burton's alleged plagiarism of **Payne's** work, and his arbitrary use of different texts, archaic style, wasteful additions and comment, and the prominent emphasis on his personal inclinations throughout the text. Gerhardt rejects the Mardrus translation as unreliable. Littmann's translation is praised as accurate and faithful, following the consensus expressed by scholars of Oriental studies.

In the fourth, and main chapter, Gerhardt discusses the stories of the *Arabian Nights* according to genre and type. She differentiates between the following categories:

(1) **Love Stories**, which are further divided into various categories: (1.1) Persian love stories are characterized by the **motif** of the unknown beloved who is introduced by hearsay, a description, or a picture, and by the **journey** of the hero to find his beloved ("conquering the unknown beloved"). These stories are determined by destiny: the lovers do not choose each other, but it is their fate to be united. (1.2) Early Arabic love stories are usually brief and simple stories in a **bedouin** setting evoking pre-Islamic and early Islamic times. Often the lovers, who frequently are famous poets, are separated and die a tragic death ("the pathetic lovers"). In contrast to the stories of Persian origin, the lovers in the early Arabic love stories deliberately choose each other. The stories follow a formalized convention glorifying a form of ideal love. (1.3) Love stories from the Baghdad period appear to be a consciously cultivated genre. In these stories love is associated with suffering, while a helper or a generous person brings relief. The narrative is realistic in description and psychology ("realism"). (1.4) Egyptian love stories are less sophisticated, both in content and technique. Plot and motivation are generally weak, the structure is fairly confused, and the stories do not rely on a coherent conception of love ("fancies"). A second part of this chapter discusses in more detail *Nûr al-Dîn 'Alî and Anîs al-Jalîs*, *Ghânim ibn Ayyûb*, and *'Alî ibn Bakkâr and Shams al-Nahâr*.

(2) **Crime Stories**. This category comprises several subgenres: (2.1) In detective stories the hero has to solve a crime on the basis of proof and reasoning. (2.2) Crime-reporting stories are usually framed stories told by captains of police. (2.3) Robber stories play on the animosity between highwaymen (see **Bedouin**) and city dwellers, particularly **merchants**. (2.4) Rogue stories are comparable to the Spanish picaresque novel, as they depict outcasts and criminals who use pranks and cruel tricks as a means for social revindication. Particular attention is devoted to *'Alî Bâbâ and the Forty Thieves* and the

“Ahmad al-Danaf trilogy,” comprising *‘Alâ’ al-Dîn Abu ’l-Shâmât, Dalîla the Crafty*, and *Mercury ‘Alî of Cairo*.

(3) *Travel Stories*. Gerhardt discusses several tales against the backdrop of “realistic” journeys embedded in Arabic geographical literature of the ninth to fourteenth centuries. In these stories, the positive hero has to undergo many hardships and perils but is rewarded in the end. A detailed discussion relates to the stories of the *City of Brass, Sindbâd the Seaman, ‘Abdallâh the Fisherman and ‘Abdallâh the Merman*, and *Abû Qîr and Abû Sîr*.

(4) *Fairy tales* are defined as “stories in which supernatural elements have a decisive function in the plot, and whose intention is entertaining, but not predominantly comic” (Gerhardt 1963: 276). Three types of fairy tales are distinguished: (4.1) In **demon** stories, jinn play a major role. In stories of Persian origin these jinn act independently and govern the plot. On the contrary, in Egyptian stories they are usually subordinated to a talisman and a master. The major motifs in these stories include imprisoned women, **transformations**, the triumph of man over demons, matchmaking demons, and the forbidden door (Mot. C 611.1). (4.2) In voyage and quest stories, the hero usually penetrates into the realms of the jinn and the supernatural. (4.3) Luck and charm stories focus on the theme of predestined luck and **magic** objects. This chapter discusses a great number of tales, including the “demon stories” *Qamar al-Zamân and Budûr, Nûr al-Dîn ‘Alî and Badr al-Dîn Hasan*; the “quest story” *Two Sisters Who Envied Their Cadette*; the Baghdadian “transformation” tales *The Trader and the Jinnî, The Eldest Lady’s Tale, ‘Abdallâh ibn Fâdil and His Brothers*, and *Sîdî Nu’mân*; and the Egyptian stories of “demons under control,” such as *‘Alî the Cairene and the Haunted House, ‘Alâ’ al-Dîn, Jûdar and His Brethren*, and *Ma’rûf the Cobbler*.

(5) *Tales of Learning, Wisdom, and Piety*. This category includes the following: (5.1) Instructive tales combining information and entertainment; (5.2) anecdotes about historical persons, legends, and exemplary events; (5.3) moral tales meant to convey a general moral lesson; (5.4) **fables**, mainly animal stories containing wise admonitions; and (5.5) pious tales portraying life from the perspective of the hereafter and conveying instructive examples of piety; some of the latter stories are of Jewish origin.

In the fifth chapter, Gerhardt discusses the process of storytelling by referring to various narrative techniques used within the stories. In particular, she mentions the techniques of referring to sources (*isnâd*), of opposing straight and oblique presentation, of inserting stories, and of using various types of frames (see **Frame Story**). She points out that the insertion technique is used systematically only in the first part of the *Arabian Nights*, while even then the inserted stories are at times not closely related to the main frame. Moreover, she points out that the general frame story of the *Arabian Nights, The Story of King Shahriyâr and His Brother*, does not maintain its integrating function throughout the work.

In the sixth and final chapter, Gerhardt discusses what she denotes as the “Hârûn cycle.” This cycle refers to a corpus of some fifty tales and anecdotes featuring **Hârûn al-Rashîd**. The cycle portrays Hârûn not as a historical figure but rather as a focal point for the tales. Although the stories are not necessarily conceived in the **Baghdad** period, they are molded to conform to a

certain model. They depict life at the **Abbasid** court in a lively and pseudo-realistic way, without a moral dimension. Hârûn serves various roles. In some stories he acts as a witness, listening to the adventures of others; in the anecdotes set at the caliphal court he is the main actor; and in some stories he merely interferes to bring the story to a satisfactory conclusion. The “Hârûn cycle” also includes stories about other well-known figures at the Abbasid court, such as **Zubayda**, **Abû Nuwâs**, **Abû Yûsuf**, and the **Barmakids**.

Recent philological research has made some of Gerhardt’s observations obsolete, particularly those concerning the structural unity of the *Arabian Nights* and the origin of the **orphan stories**. Her study has nevertheless remained valuable for students of the *Arabian Nights*. The book is the only effort to present a comprehensive literary discussion of the *Arabian Nights*. Besides, it presents an inventory of the work’s contents from a literary perspective. Although Gerhardt does not expand her arguments on a comparative basis, her work remains an important basis for literary research. In preparation for her major work, Gerhardt published a number of studies with a more limited scope, such as “Les Voyages de Sindbad le Marin” (1957), “La Technique du récit à cadre dans les 1001 Nuits” (1961), and *Two Wayfarers: Some Medieval Stories on the Theme of Good and Evil* (1964), also discussing the tale of *Abû Qîr and Abû Sîr*.

### Al-Ghaz(z)âlî

al-Ghaz(z)âlî, Abû Hâmîd Muhammad ibn Muhammad (d. 1111), mystic and philosopher, one of the great **scholars** of the medieval Arab world. Al-Ghazzâlî was born in the town of Tûs in northeastern Iran. He studied in Nîshâbûr and in 1091 became professor at a renowned center of learning, the Nizâmiyya in **Baghdad**. Torn by serious doubts about the nature of learning and humanity’s duties in life, he left his position in 1095 and went on a pilgrimage to Mecca. Although he later returned to teaching for a short time, for the most part he lived a secluded life as a mystic and philosopher. Al-Ghazzâlî’s main work, *Ihyâ’ ‘ulûm al-dîn* (The Vivification of the Religious Sciences), is a summa of mystical teaching, striving to supply religion with a new impetus after the controversial religious debates of his time.

Al-Ghazzâlî’s tremendous output in both Persian and Arabic also comprises a work of the **mirror for princes** genre attributed to him (Crone 1987), whose Persian version is called *Nasihat al-muluk* (The Counsel of Kings); the work’s Arabic version is known as *al-Tibr al-masbûk fî nasihat al-mulûk* (Smelted Ore: On the Counsel of Kings). Several anecdotes in the Calcutta II edition of the *Arabian Nights* correspond to tales in this work. The fact that the overlapping anecdotes appear in small clusters might indicate that al-Ghazzâlî’s work served as a direct source for their incorporation into the *Arabian Nights*. The overlap concerns the following anecdotes (in chronological order of appearance in the present work): *Yahyâ ibn Khâlid with Mansûr*, *Yahyâ ibn Khâlid with a Man Who Forged a Letter in His Name*, *Al-Ma’mûn and the Strange Scholar*, *The Water-carrier and the Goldsmith’s Wife*, *Muhammad al-Amîn and the Slave-girl*, *The Angel of Death with the Proud King*, *The Angel of Death and the Rich King*, *The Angel of*

*Death and the King of the Children of Israel, Alexander and a Certain Tribe of Poor Folk, Anûshirwân, and Anûshirwân and the Village Damsel.*

**References:**

GAL 1: 423, S 1: 750 (no. 30); Yamanaka (forthcoming).

## Ghoul

See **Demons**

## al-Ghuzûlî

al-Ghuzûlî, ‘Alâ’ al-Dîn ‘Alî ibn ‘Abdallâh (d. 1412), author of the anthology *Kitâb Matâli’ al-budûr fî manâzil al-surûr* (The Risings of the Full Moons: About the Stages of Happiness). Charles M. Torrey (1896) has pointed out a certain overlap between stories in this relatively little known work and the *Arabian Nights*. The overlaps concern the following stories (in chronological order of appearance in the present work): *Ibrâhîm ibn al-Mahdî and the Barber-surgeon, The Man of Upper Egypt and His Frankish Wife, The Ruined Man of Baghdad and His Slave-girl*; see also *Abu ’l-Hasan of Khorasan*.

**References:**

GAL S 2: 55.

## Goethe, Johann Wolfgang von

Goethe, Johann Wolfgang von (1749–1832), German author. Goethe is one of the world’s great literary geniuses, who composed an extensive opus of poetry, prose, drama, and scholarly treatises. Goethe experienced the literary currents of Sturm und Drang, Classicism and Romanticism, but his work is not easily classified within those categories. Goethe read and reread the *Arabian Nights* in different periods of his life, first in **Galland**’s French translation, later in **Habicht**’s German version (Mommsen 1981: 155–163). Goethe’s diaries contain precise indications of when he studied the work and at which points he discussed the *Arabian Nights* with his literary friends, such as the German translator of Galland, Johann Heinrich **Voss**. Goethe characterized the *Arabian Nights* as a highly important work, particularly the poems included in the stories that “necessarily lead the reader back to his own emotions.”

Goethe’s introduction to storytelling occurred in his early youth, when his grandmother and mother told him stories that they interrupted in the middle and completed the next evening. His early works, such as *Der neue Paris* (The New Paris; 1811), already betray Shahrazâd’s influence. His later works are also influenced by the *Arabian Nights*, such as *Unterhaltungen deutscher Ausgewanderten* (Conversations of German Refugees; 1795), *Die Wahlverwandtschaften* (Elective Affinities; 1809), *Wilhelm Meisters Wanderjahre* (Wilhelm Meister’s Journeyman Years; 1821), and his autobiography *Dichtung und Wahrheit* (Poetry and Truth; 1833). It is remarkable that these

traces are derived mainly from the “Gallandian” orphan stories of which no authentic Arabic version exists, such as the stories of *Ahmad and the Fairy Perî Bânû*, *Khudâdâd and His Brothers*, and ‘Alâ’ al-Dîn. Other references concern the tales of *Abu ’l-Hasan of Khorasan*, *Qamar al-Zamân and Budûr*, and *The Barber’s Tale of Himself*. The influence of these stories consists in motifs and themes taking a Western garb; they do not take the shape of outright **Orientalist** pastiches or episodes fashionable in Goethe’s time. Goethe does not intend to evoke exotic images and atmospheres; he rather follows specific techniques, plots, and figures that he can use for his own stories.

For Goethe, **Shahrazâd** was the model of storytelling (*fabulieren*) and the literary imagination. One of the reasons why he was fascinated by the *Arabian Nights* was its structure. In reference to the **Tuti-nâme** he once characterized the **frame story** as the “favorite form of the Orientals.” He used this narrative technique himself in order to supply unity to his collections of stories and to provide the text with an unobtrusive and coherent structure. He was also attracted to the realism of the *Arabian Nights*, the faithful atmosphere of daily life into which the storyteller’s fantasies are projected. Moreover, he found in the *Arabian Nights* an inexhaustible reservoir of characters, magical events, plots, chains of motifs and ethical dilemmas that he could incorporate into his own work.

Most of the influences mentioned above can be perceived in Goethe’s major work, *Faust*, a frame story based on a play with fantasy, magic, and illusion. Goethe wrote the work after he had read the recent Habicht translation. It is hardly surprising that *Faust* contains motifs referring to stories such as *Jullanâr*, *Hasan of Basra*, *Habîb and Durrat al-Ghawwâs*, ‘Alâ’ al-Dîn, *Qamar al-Zamân and Budûr*, and *Zayn al-Asnâm*. The result is not a new Oriental tale but a work in which the Orient is fully assimilated.

#### References:

EM 5: 1340–1348; Elgohary 1985: 139–140; Köhler 1972: 23–26; Leeuwen 1999a: 152–153; Mommsen 1960; Piroué 1958: 106–107.

## Greek Literature

The debate about the potential influence of Greek literature on Arabic literature in general, and the *Arabian Nights* in particular, has followed three tracks: first, the motifs found in both the work of **Homer** and the *Arabian Nights*; second, similar motifs in Greek and Arabic literature; and third, the relationship between the Greek novel and the Arabic **love** romance.

Possible influences of Homer on the *Arabian Nights* focus on the Cyclops episode in the stories of *Sindbâd the Seaman* and *Sayf al-Mulûk*. As no Arabic translation of either the *Odyssey* or the *Iliad* was ever made, it appears likely that the parallels are not directly related, both traditions instead deriving from earlier Oriental sources.

Parallel **motifs** in Greek and Arabic literature include the corridor connecting the houses of two lovers (Mot. K 1523). This motif is contained in both Plautus’s *Miles gloriosus* and the stories of *Qamar al-Zamân and the*

*Jeweller's Wife* and *The Fuller and His Wife and the Trooper*. Other parallels that have been suggested at various points concern the love story of Pyramus and Thisbe and the anecdotes about the Udhrite lovers, *The Tale of Nûr al-Dîn 'Alî and His Son Badr al-Dîn Hasan*, and the structural parallels between the romance of 'Umar ibn al-Nu'mân and the Byzantine romance *Digenes Akrites* (see also **Romances of Chivalry**).

The third and most important issue touches on the relationship between the Greek novel and the Arabic love romances. This relationship has been studied by Gustave Edmund von Grunebaum (1942). Von Grunebaum argues that the pattern of the Arabic love romances has been adapted from Greek models, particularly the couple's fated wandering (see **Journeys**), their separation, and their final reunion. These stories share a number of characteristics: the heroes are propelled by fate and do not actively participate in the action; women have an active role; chastity is praised and love is depicted as some kind of disease; the heroes are of extraordinary **beauty**; and the narrative does not develop the feelings or inner conflicts of its characters, emotions being restricted to despair and the will to self-destruction. These general thematic parallels can be supplemented by a number of similar motifs, such as the use of letters for **correspondence**, the drugging of the heroes (see **Hashish**), the motif of the hero's friend, and the role of **dreams**. According to Von Grunebaum, the Arabic romances and the Greek novels show a similar conception of love, while in the Arabic tales the underlying symbolism is lost, and the literary substance has deteriorated (see, for example, *Ghânim ibn Ayyûb*; *Qamar al-Zamân and Budûr*; *Uns al-Wujûd and al-Ward fi 'l-Akmâm*; *Sayf al-Mulûk*; and *'Alî Nûr al-Dîn and Maryam the Girdle-girl*).

A further example of the complex relationship of Arabic romances and Greek novels concerns the links between *Pierre de Provence and Maguelonne* and *Imperios and Margarona* (Beaton 1996); the Greek version was probably modeled after the French example, and a possible Eastern connection was established through Andalusia rather than through Byzantium.

#### References:

- Abel 1939: 110–113; Bacher 1876: 141–143; Christides 1962; Comhaire 1958: 21–28; Goossens 1932; Grégoire and Goossens 1934: 213–232; Grossman 1980: 115–116; Grunebaum 1942; Grunebaum 1946: 298–305; Gutas 1975; Gutas 1998; Irwin 1994: 70–71; Perry 1960a; Perry 1960b; Perry 1961; Rundgren 1970–1971.

## Grimm, Jacob and Wilhelm

Grimm, Jacob (1785–1863) and Wilhelm (1786–1859), German philologists and founders of the disciplines of Germanic studies and comparative folk narrative studies. The Grimm brothers compiled some truly monumental works, such as the *Deutsche Grammatik* (German Grammar; 1819–1837) and the *Deutsche Mythologie* (German Mythology; 1835), besides laying the foundations for the *Deutsches Wörterbuch* (German Dictionary), whose first edition was finished only in the twentieth century. The Grimm brothers' interna-

tional fame is connected with their best-known work in folk narrative, the *Deutsche Sagen* (German Legends; 1816–1818), and particularly the *Kinder- und Hausmärchen* (Tales for Children and Members of the Household; 1812–1815, 7th ed. 1857).

As is documented by the extensive footnotes to their collection, the Grimm brothers knew the *Arabian Nights*. For their understanding of fairy tales, a large number of stories in the *Arabian Nights* were too realistic to be defined as “real” fairy tales. In particular, they criticized the stories for containing a large number of references to historical figures and real events. In their opinion, the references to real circumstances did not allow fantasy to expand freely. On the other hand, they were aware of the fact that the stories in the *Arabian Nights* had not been handed down within the oral tradition but were artistically reworked and edited. Those of the collection’s tales that they considered to be real fairy tales “are outstanding as far as contents and form are concerned, and of a tender beauty. One cannot sufficiently praise the bright colours, the smell of an unhamperedly flourishing fantasy and the life that is breathing everywhere.”

In the commentary to their edition of folktales, the Grimm brothers for eight tales noted similarities to tales in the *Arabian Nights*: *Von dem Fischer un syner Fru* (The Fisherman and His Wife; no. 19), *De Gaudeif un sien Meester* (The Thief and His Master; no. 68), *Sechse kommen durch die ganze Welt* (How Six Men Got on in the World; no. 71), *Der König vom goldenen Berge* (The King of the Golden Mountain; no. 92), *De drei Vüggelkens* (The Three Little Birds; no. 96), *Das Wasser des Lebens* (The Water of Life; no. 97), *Der Geist im Glas* (The Spirit in the Glass Bottle; no. 99), and *Simeliberg* (Simeli Mountain; no. 142). Elements in nos. 19 and 99 reminded the Grimms of the *Story of the Trader and the Jinnî*; no. 68 corresponds to *The Twelfth Captain’s Tale* in the Mardrus translation (AT 325); no. 71 is a version of AT 513 A: *Six Go through the Whole World*, for which the Grimms refer to the *Continuation des Mille et une Nuits* (1788–1789) by **Chavis** and **Cazotte**, whose version they regarded as “doubtless genuine”; for no. 92, they point out the **motif** of the **umpire** who steals the magic objects (Mot. D 832) that in the present survey is contained in both *Hasan of Basra* and *The Eighth Captain’s Tale* in the Mardrus translation; no. 96 corresponds to *The Two Sisters Who Envied Their Cadette* (AT 707); for no. 142, corresponding to *‘Alî Bâbâ and the Forty Thieves*, the Grimms point to the striking correspondence in the magic mountain’s name, which in German “since times of old” is named **Semsi** or **Semeli** (Simeli). In addition to the similarities noted by the Grimms themselves, Otto Spies (1952) has identified other tales within their collection that are of Indian origin and that may have reached Europe through Arabic intermediaries. Most of the similarities are rather vague and can easily be explained by different branches of tradition. Only in the case of *‘Alî Bâbâ and the Forty Thieves*, one of the “Gallandian” **orphan tales**, does a direct connection between the German version and its French precursor appear probable.

#### References:

- EM 5: 171–186; EM 5: 186–195; Elgohary 1985: 138–139; Irwin 1994: 100–101; Köhler 1972: 15–16.

## Gueulette, Thomas-Simon

Gueulette, Thomas-Simon (1683–1766), French author. Gueulette was one of the most productive as well as the most successful French authors of fairy tales. He compiled pastiches of the *Arabian Nights* that significantly influenced later **Orientalist** authors. Gueulette was born in Paris and in 1709 became substitute procurer to the king. His first literary work was *Nuits Parisiennes* (Nights in Paris; 1704), followed by *Les Soirées Bretonnes* (Evenings in the Bretagne; 1712). His best known work is *Milles et une Quart d'heures; contes tartares* (One Thousand and One Quarters of an Hour: Tales from Tartary; 1715). These “Tartarian Tales” closely imitate the model of the *Arabian Nights*. In addition, Gueulette wrote theater pieces and edited several works, such as **Boccaccio's** *Decameron*, the *Fables of Bidpai* (see *Kalila wa-Dimna*), and the fifteenth-century *Cent Nouvelles nouvelles* (One Hundred New Novels). His other works include *Les Aventures merveilleuses du mandarin Fum-Hoam; contes Chinois* (The Marvellous Adventures of Mandarin Fum-Hoam; Chinese Tales; 1723), *Histoire des trois bossus de Damas* (The Story of the Three Hunchbacks from Damascus; 1723), *Sultanes de Guzarate: contes mogols* (Sultans of Guzarate: Mongol Tales; 1732), *Mille et une heures; contes Péruviens* (A Thousand and One Hours; Tales from Peru; 1733), and *Mémoires secrets pour servir à l'histoire de Perse* (Secret Memoirs about the History of Persia; 1763).

Even in his early works Gueulette refers to the *Arabian Nights* as an example of storytelling. In his later works, these references become more prominent. The **frame story** of *Mille et une Heures* mentions that the stories are being told to a king to prevent him from committing suicide. The stories are about a king of Arabia, princes and princesses, fairies, monsters, magic islands, magicians, love, and various kinds of transformation. Good is rewarded and Evil is punished. The cycle *Mille et une Quarts d'heures* is intended not only to amuse but also to instruct: a blind king waits while a medicine is procured for him. In the meantime he is told stories about princes and princesses, treasures, sea voyages, angry spirits, enchantments, a giant bird, an underground castle, and so forth. The cycles *Les Aventures merveilleuses du mandarin Fum-Hoam* and *Sultanes de Guzarate* also consist of frame stories containing collections of marvelous stories about fate, magic, love, and jinn.

Gueulette makes no effort to suggest a faithful or realistic depiction of the Orient. The setting is rather used to emulate the lightly satirical and moralizing tone of the Oriental tale in combination with the court romance. This places Gueulette in the tradition of the *conte des fées* (fairy tales) popular in France since the end of the sixteenth century. Moreover, his tales also contain an, albeit mild, form of social critique, similar to that of **Hamilton**, **Voltaire**, or **Crébillon fils**. Gueulette's work also became a source of inspiration for **Cazotte**. These literary links place Gueulette's work in the center of a cluster of texts that were crucial for the reception of the *Arabian Nights* in Europe, as the *Arabian Nights* underwent their metamorphosis into various kinds of literary forms, such as the moral tale, the fantastic tale, the fairy tale, and the court romance.

## References:

EM 6: 282–284; Coderre 1934.

**Habîbî, Emîl**

Habîbî, Emîl (1921–1996), prominent Palestinian intellectual, politician, and writer. His experimental novel *al-Waqâ'i' al-gharîba fi ikhtifâ' Sa'id Abî Nahs al-mutashâ'il* (The Strange Incidents Concerning the Disappearance of Sa'id Abû Nahs the Pessoptimist) has been considered a classic work of modern Arabic fiction since its publication in 1974. Although the novel was praised for its humor, ingenuity, and sharp ideological criticism, it was also criticized because of its satirical tone. Habîbî received the Jerusalem Prize for Literature of the P.L.O. in 1990 and the Israeli State Prize for Literature in 1992.

Habîbî repeatedly expressed his tribute to the *Arabian Nights*, a work he considered one of the important texts of Arabic literary tradition. His novels betray the *Arabian Nights* as an important source of inspiration. Various echoes of the *Arabian Nights* can be found in *Sa'id Abû al-Nahs al-mutashâ'il*. When Sa'id is sent to a deserted village and imagines himself as Emir Mûsâ entering the City of Brass (see **City of Brass**), the novel has him say: “I wandered from house to house and saw that all the doors were wide open. I went inside some of them, but all I saw were a few chickens running loose and some dogs lazing in the afternoon sun. I walked on and on in a daze, feeling rather like Prince Mûsâ when he entered the bewitched City of Brass, ‘without a voice or cheering inhabitant, but the owl hooting in its quarters, and birds skimming in circles in its areas, and the raven croaking in its districts and its great thoroughfare streets, and bewailing those who had been in it’” (quoted from Zambelli Sessona 2002: 131).

Habîbî's novel *Suraya, bint al-ghoul* (The Ghoul's Daughter Suraya; 1991) contains a large number of implicit references to the *Arabian Nights*. The novel is labeled as a *khurâfiyya* (see **Khurâfa**). The story refers to an ancient legend about a young woman kidnapped by a ghoule and kept prisoner in a castle high up in the mountains. In the end she is saved by her cousin and lover, who climbs the castle tower and drugs the ghoule with a magic potion. Obviously, Suraya is a personification of chained and imprisoned Palestine. In the story, the author refers directly to **Shahrazâd** and his own grandmother's chains of stories. In the novel *Ikhtayya* (1985), apart from other references to the *Arabian Nights*, the story of King Shahriyâr (**Shahriyâr and His Brother**) is retold in one of the chapters. Habîbî's play *Lûka' bin Lûka'* (Lûka' Son of Lûka'; 1980) contains a variation on the fifth journey of Sindbâd (**Sindbâd the Seaman**), told by Shahrazâd.

## References:

Leeuwen 1999a: 161–162.

**Habicht, Maximilian**

Habicht, Maximilian (1775–1839), German scholar who published both a German **translation** of the *Arabian Nights* and an Arabic **edition**. From 1797 to

1807, Habicht served in Paris as the secretary of the Prussian legation. He studied Arabic under the famous scholar **Silvestre de Sacy** and became acquainted with a Tunisian Jew named Mordecai ibn al-Najjâr, who provided him with manuscripts containing material from the *Arabian Nights*. In 1825, Habicht was appointed professor of Arabic at the Königliche Universität in Breslau.

Also in 1825, Habicht published his translation of *Tausend und Eine Nacht. Arabische Erzählungen* in fifteen volumes, prepared together with Friedrich Heinrich von der Hagen and Karl Schall. The translation is explicitly said to be “supplemented from a Tunisian manuscript.” As already noted by the German poet Friedrich Rückert (quoted in Chauvin 4: 96, no. 248), the Habicht translation relies primarily on Galland with additions from Caussin de Perceval, Gauttier, and Scott, and some tales from the “Tunisian manuscript.”

From 1825 to 1838, Habicht published the related Arabic edition of the *Arabian Nights*. As Duncan B. **MacDonald** has later demonstrated (1909), Habicht’s “Tunisian manuscript” is based on material copied by Mordecai ibn al-Najjâr from **manuscripts** preserved in Paris. In MacDonald’s evaluation Habicht “is to be described as really the compiler of a recension of the Nights, and not as the editor of a recension already existing” (1909: 687; see also Grotzfeld and Grotzfeld 1984: 7, 43). At Habicht’s death, the publication of the text was continued by Heinrich Leberecht Fleischer.

The present volume considers tales from both Habicht’s translation (1825) and the Breslau edition (1825–1843) not contained in the Calcutta II edition. The stories from the Breslau edition are quoted from the translation in **Burton**’s supplemental vols. 1 and 2 (nos. 263–344). Additional stories are quoted from Habicht’s German text (nos. 418–433).

#### References:

- Abel 1939: 14–15; Basset 1896; Basset 1898; Elisséeff 1949: 78–79; Fleischer 1827; Grotzfeld and Grotzfeld 1984: 7, 43, 114; Irwin 1994: 21–22; MacDonald 1909; Mahdi 1984, vol. 1: 15–17; Mahdi 1994: 92–96; Mommsen 1981: 155–163; Pinault 1992: 157–173; Walther 1987: 32–33, 41–42.

## Hadîth

See **Muhammad**

## Al-Hajjâj

Al-Hajjâj ibn Yûsuf (d. 714), the most able and loyal governor of the **Umayyads**, was appointed governor of Irâq in 694, aged thirty-three. He is known for his harsh measures to restore and maintain peace, particularly in quelling the various revolts that occurred in the Eastern Islamic lands during his time. Even though al-Hajjâj also contributed to preparing a definitive version of the Koran and paid great attention to improving agriculture, popular tradition remembers him as a cruel and willful governor. That is probably best demonstrated by the story of *Al-Hajjâj and the Three Young Men* in the Breslau edition, in which al-Hajjâj gives orders to the chief of police to execute anyone found on the streets at night. In the story of *Ni‘ma and Nu‘m* he desires to acquire the young woman in order to present her to the caliph;

as she does not yield to his wish, he has an old woman abduct her. And in the story of *Al-Hajjâj and the Pious Man*, he even attempts to punish a pious man. Considering his reputation, Hind bint al-Nu'mân, as the most beautiful woman of her age, was glad when he had divorced her, enabling her to marry Caliph 'Abd al-Malik ibn Marwân (*Hind bint al-Nu'mân and al-Hajjâj*). In Arabic tradition, sound knowledge and clever remarks have always been known to impress even the harshest ruler. This is demonstrated in the *History of Al-Hajjâj ibn Yûsuf and the Young Sayyid* in the Wortley-Montague manuscript, in which al-Hajjâj is impressed by a young man's knowledge and even pardons his previous bold behavior.

**References:**  
 EI<sup>2</sup> 3: 39–43.

### **Al-Hakîm, Tawfîq** See Theater

### **Hamilton, Anthony**

Hamilton, Anthony (1646–1720), Cavalier descended from a Scottish noble family. After the death of King Charles I he fled to France, only returning to Britain after Charles II had assumed the throne. For a period he was governor of Limerick, before he was once more forced into exile after the downfall of his protector.

Hamilton wrote several stories in French parodying the *Arabian Nights*. His stories, presented as a continuation of the *Arabian Nights*, contain numerous critical observations about court life and the habits of noblemen. In *Histoire de Fleur d'Épine* (The Story of May-Flower), **Shahrazâd** narrates a “preposterously silly tale” (Irwin 1994: 238) in which the hero, Tarare, sets out to rescue his beloved Fleur d'Épine from the hands of the witch Dentue. After many adventures and the use of several magic objects, the two lovers succeed in escaping. The plot is largely dependent on magic, with elements such as an enchanted horse, a luminescent hat, a stone turning into a wall, and a drop of water turning into a raging river. Apart from relying on fantastic elements, Hamilton practices a sophisticated irony.

Hamilton's works served as a source of inspiration for a number of later authors, particularly the German writer Christoph Martin **Wieland**.

**References:**  
 Duffrenoy 1946–1975, vol. 1: 50, 51, 54, 236, 322; Grätz 1988: 76–79; Klotz 1985: 89–93.

### **Hammer-Purgstall, Joseph von**

Hammer-Purgstall, Joseph von (1774–1856), Austrian scholar (born Hammer, changed name in 1835). Hammer was educated in Oriental languages in Vienna and for some time served as an interpreter for the Austrian consulate in Constantinople. In 1799, Hammer was charged by the ambassador

to procure a manuscript copy of the *Arabian Nights*. In Egypt he entered the service of the British naval commander William Sydney Smith and later joined the Austrian chancery. He became Austrian consul in Jassy in 1806 and returned to Vienna in 1807. In 1839 he terminated his official career and devoted himself to Oriental studies and writings on Freemasonry. In 1848–1849 he was cofounder and served as the first president of the newly founded Vienna Academy of Sciences.

Hammer published an impressive number of works on various aspects of his discipline, such as the *Geschichte der Assassinen* (History of the Assassins; 1818) and an extensive *Geschichte des Osmanischen Reiches* (History of the Ottoman Empire; 1827–1835). His translation of the collected poems of the fourteenth-century Persian poet Hâfiz was one of the sources of inspiration for Goethe's *West-östlicher Diwan* (1819). In Egypt, Hammer succeeded in finding a **manuscript** of the *Arabian Nights*; it was sold to him by a British traveler named Clarke. This manuscript, however, was lost in a shipwreck. Two years later he acquired an identical manuscript that he translated into French (1804–1806). The manuscript and its translation were subsequently lost, but a German **translation** from the French text had meanwhile been prepared by Zinserling. It was published under the title *Der Tausend und Einen Nacht noch nicht übersetzte Märchen, Erzählungen und Anekdoten* (Previously Untranslated Fairy Tales, Stories, and Anecdotes from the Thousand and One Nights; 1825). This text was again retranslated into French by Trébutien (1828). The text represents a copy of the eighteenth-century Egyptian recension.

#### References:

EM 6: 427–430; Elisséeff 1949: 78; Goeje 1886: 386–387; Grotzfeld and Grotzfeld 1984: 1, 3, 114; Irwin 1994: 20–21; Qalamâwî 1976: 26–28; Silvestre de Sacy 1829a: 38–45; Swahn 1991: 27–29; Walther 1987: 42–43.

## Hannâ Diyâb

Antoine Galland's informant for the **orphan tales** included in vols. 9–12 (1712–1717) of the *Mille et une Nuits*. The scanty data available on Hannâ's life and background characterize him as a Syrian Maronite from Aleppo. Galland in his diaries (Zotenberg 1887b: 194–200) states that he met Hannâ in the house of his friend Paul Lucas, who himself had traveled widely in the Near East. From May 6 to June 2, 1709, Galland wrote down in his diary summaries of the tales Hannâ told him. Not all of Hannâ's tales were incorporated into Galland's version of the *Arabian Nights*.

The first note relating to Hannâ in Galland's diaries occurs on March 25, 1709, when Hannâ is said to have told him some "very beautiful" (*fort beaux*) Arabic tales, while promising to transmit them into writing later. On May 5, Hannâ handed him a manuscript for '*Alâ' al-Dîn*'; on May 6 he told him the tale of *Qamar al-Dîn and Badr al-Budûr*; on May 10, *The Story of the Blind Man Bâbâ 'Abdallâh* and *History of Sîdî Nu'mân*; on May 13, *The Ebony Horse*; on May 15, a story about three princes who have been brought up in a crystal palace, similar to *The Two Sisters Who Envied Their Cadette*; on May

22, *Prince Ahmad and the Fairy Perî Bânû*; on May 23, the *Story of the Three Princes and the Genius Morhagian*, of which Dom Chavis later faked an Arabic version; on May 25, *The Two Sisters Who Envied Their Cadette*; on May 27, the main frame story of *The History of King Âzâdbakht and His Son*, or *The Ten Viziers*; on the same day, *‘Alî Bâbâ and the Forty Thieves*; on May 29, the *History of Khawâjâ Hasan al-Habbâl*; on May 31, *‘Alî Khawâjâ and the Merchant of Baghdad*; and on June 2, another, unpublished story. A final note concerning Hannâ on October 25, 1709, mentions that Galland received a letter from him stating that he had arrived safely in Marseilles, obviously on his way back to Syria.

The supposed Arabic manuscript of *‘Alâ’ al-Dîn* is not preserved. For this one as well as all the other tales, it is very unlikely that Hannâ himself used written materials. The only tale for which pre-Galland Arabic manuscripts exist, albeit not linked to the *Arabian Nights*, is the *Ebony Horse*. Thus it is most likely that Hannâ himself drew upon the vast repertoire of Near Eastern storytelling that the compilers of the *Arabian Nights* had already exploited.

#### References:

EM 6: 487–489; May 1986: 82–99.

## Harem

Civilizations are often judged by their sexual customs. It is probably for this reason that the European fascination with the Orient was to a large extent focused on the things that were hidden: the intimate relations of the Orientals and the prescriptions and concepts regulating the communication between the sexes. As a result, in the course of time the harem turned into one of the main Western symbols of Arabs and Islam. In the Western view, the harem represented the material evidence of polygamy as well as the symbol of repression of women and the unrestricted sensuality of the Eastern man. The harem was primarily seen as a domain of pleasure: men and women indulged in sexual delights, and women, both wives and concubines, anxiously awaited the favors of their master. Harems were associated with the pleasures of life, but also with taboos, threats, and jealousy. As desire and power could not be separated, the harem as an enclosed and self-sufficient social entity became the focus of fantasies of power struggles and female intrigues.

The harem was not invented by the Arabs. Long before the rise of Islam the emperors of China and Byzantium had courts featuring large numbers of wives and concubines who were lodged in separate parts of the palace. During their conquests, the Arabs probably adopted the harem system from the Byzantines or the Persians. The tradition of harems as it is known from the sources developed under the **Abbasids**. For the Ottoman Turks, from the sixteenth to the twentieth century, the imperial harem was an important component of social and political life, as women and **eunuchs** sometimes acquired great power. The idea of the harem also took root among the Ottoman upper classes, and the “women’s compound” became a standard section of respectable households.

In social terms, the harem as the private area for women is a special part of the house and the household. Family life was located there, and men were subjected to strict rules. The harem was usually guarded by eunuchs and governed by a complex set of prescriptions and prerogatives. As a rule, the leading woman of the house, and not her husband, held ultimate authority for the organization and daily life in the harem. In Victorian England this function of the harem was well understood, since the various components of social and private life were also separated and allocated to specific spaces in houses. Here the harem sometimes even became the model for decent social communication within the household. There were, considering the historical period, many different harems: the voluptuous palace harems of Abbasid times, the “political” harems of the Ottomans, and the chaste harems of the Victorians.

The first detailed eyewitness account of harem life by a European traveler is the description by Lady Wortley Montagu (1940), the mother of Edward **Wortley-Montague**, who stayed in Istanbul at the beginning of the eighteenth century. Her descriptions are very informative, but they are also quite concise. In this respect they solidly contradicted European taste, which rather invented what people wanted to hear: that the harem was an abode of licentiousness and lust. As it was evidently difficult for male travelers to include eye-witness descriptions of harems in their accounts, Lady Wortley Montagu’s remarks were often copied and embellished. The descriptions of travelers were supplemented by fictional representations of the harem that started to appear from the eighteenth century onward. **Montesquieu**’s *Lettres persanes* (1721) incorporate letters from a harem, and **Diderot** chose an Oriental harem as the setting for his novel *Les Bijoux indiscrets* (1748). The potential of the harem was particularly exploited in erotic and pornographic literature, genres that both produced and reproduced stereotypical images. In France, the eighteenth century marked the rise of pornographic publications, and the Oriental harem was a treasury of material for bawdy stories. In the nineteenth and twentieth centuries these efforts were continued by authors such as Victor Hugo (*Les Orientales*, 1829) and Pierre Loti (*Les Désenchantées*, 1906). In the twentieth-century film industry, harems became the quintessential component of the **Orientalist** repertoire.

Many of the European fantasies of Eastern harems were derived from the *Arabian Nights*, or, more correctly, from the translations of the *Arabian Nights*. As many of the stories in the *Arabian Nights* are concerned with **love**, the harem is an important setting. This is even more so since its seclusion provides the storyteller with a wide range of narrative possibilities. Where harems occur, they are mostly part of the royal or caliphal palace or the homes of rich notables and officials. In many tales slave-girls are bought for or presented to the royal harem, and the caliph had his favorites, whom he visited in their apartments. Slave-girls were expected to be well versed in **poetry, music**, and singing. Concubines were not strictly confined to their compounds, as they could leave the royal palace to do shopping in the market, accompanied by a eunuch.

The main narrative asset of the harem is its sacrosanctity and inaccessibility. It is the quintessential enclosure, locking women in and excluding any

interference from outside. Moreover, the enclosure is connected with a strict separation of the sexes and social taboos associated with **sexuality**. This provides the storyteller with ample material to set up his story. A frequent **motif** is, for example, the **merchant's** son falling in love with a slave-girl from the caliphal harem and subsequently finding ways to penetrate into the harem to be united with his beloved. In their original context, harems are the symbol of the chastity of women, of patriarchal authority, and of the obstacles in the path of love. The lovers employ a number of devices to enter into the confines of women: hiding oneself in a trunk (*The Reeve's Tale*; *The Story of the Adulteress Who Tested Her Husband's Trust*; see also *The King's Son and the Merchant's Wife*); bribing the guardians of palace gardens; inventing ingenious devices (*The Ebony Horse*); dressing as a woman (see **Disguise**); pretending to be a doctor (*The Christian King's Daughter and the Moslem*); and using deceitful old women as intermediaries. When the hero has succeeded in smuggling himself into the harem, he is often able to stay there unnoticed for a long time, since the rooms are private, and "guests" can easily be hidden. In some cases the intrigues are even sanctioned by the woman in charge of supervising the harem, such as Hârûn al-Rashîd's spouse Zubayda (*The Reeve's Tale*).

In the *Arabian Nights*, the harem is a symbol of royal and patriarchal authority. Its authority cannot be challenged with force but only with ingenuity and ruse. It is also a challenge for the lovers to prove their love by facing the dangers surrounding the harem and to outsmart the various guardians and the master himself. After having vanquished the obstacles to get in, the lovers need to find a way to get out. Their union can be achieved by appealing to the caliph's clemency (*Abu 'l-Hasan of Khorasan*) or by threatening force (*Ardashîr and Hayât al-Nufûs*). In some cases the union with the beloved proves to be impossible, and both lovers pine away out of grief (*Alî ibn Bakkâr and Shams al-Nahâr*).

#### References:

Alloula 1986; Cleugh 1968; Gost 1993; Juilliard 1996; Kabani 1986; Leeuwen 1999a: 168–169; Peirce 1993; Penzer 1935; Wortley Montagu 1940.

## Hârûn al-Rashîd

Hârûn al-Rashîd (r. 786–809), **Abbasid** caliph. Hârûn was born in the Iranian city of Rayy in 766 as the son of al-Mahdî (r. 775–785) and his spouse, Khayzurân. He was designated by his father as his successor, but al-Mahdî died before he could effectuate his decision, and subsequently Hârûn's brother al-Hâdî was appointed **caliph** in 785. When al-Hâdî died under mysterious circumstances the following year, Hârûn was proclaimed caliph. Because he assumed the caliphate at an early age, Hârûn relied for an extended period on the support of his influential mother, Khayzurân. The powerful family of the **Barmakids** had already gained great influence under Hârûn's predecessors. While profiting from their advice for a long time, Hârûn in an unexpected move removed the Barmakids from power and confiscated their possessions in 803.

Although Hârûn al-Rashîd's reign is often seen as the culmination of Abbasid power, it marks in fact the first phase of decline. Revolts sprang up in Persia, Yemen, and Egypt, and local dynasties rose to power in North Africa and Andalusia. As the financial situation deteriorated the caliph's authority eroded, foreshadowing the later fragmentation of power under Hârûn's successors. After Hârûn's death the empire was divided between his sons al-Amîn and al-Ma'mûn, but soon civil war broke out between the two brothers, from which al-Ma'mûn emerged triumphant.

In the *Arabian Nights* the historical figure of Hârûn al-Rashîd does not play a decisive role. It is Hârûn's legendary figure that counts, a character that over the centuries was developed as the "focusee" of a large cluster of stories and anecdotes. Mia Gerhardt (1963: 419–470) has termed this cluster the "Hârûn cycle." Some of the stories included in this cycle are based on historical anecdotes adapted from works of *adab* literature. Although these anecdotes originally may have been attributed to other characters, they were sometimes reworked to focus on the figure of Hârûn. Other stories do not have a historical dimension. These stories are simply situated at Hârûn's court, as literary convention had turned him into the prototype of the powerful, rich, and indulgent ruler (see **Stereotypes**). Hârûn's fame was doubtlessly enhanced by other figures at his court, such as his mother, Khayzurân; his wife, **Zubayda**; and the Barmakid viziers. The stories deal with a wide array of court intrigues, the loving relationship between Hârûn and Zubayda, and the romanticism of life at Hârûn's luxurious court. Hârûn also is the quintessential ruler who goes to inspect the circumstances of his subjects in **disguise** (Mot. K 1812.17). His pleasant and caring traits of character include an impulsive curiosity and a keen sense of justice. In addition, however, he is at times known for his arbitrary cruelty. Whatever Hârûn's acts are, they are tempered by his more balanced and rational vizier, Ja'far al-Barmakî. In some stories, such as *The Story of the Porter and the Three Ladies of Baghdad* and *The Mock Caliph*, as well as in numerous anecdotes, Hârûn is one of the main characters. In other stories, such as *Nûr al-Dîn 'Alî and Anîs al-Jalîs* or *The Tale of Ghânim ibn Ayyûb*, he is merely staged to procure the plot of the story, make up for injustice, and solve inextricable problems. It is particularly in this role that he brings the story to a conclusion.

In the West, Hârûn al-Rashîd has also become the stereotype of an Oriental despot. He is represented as characterized by arbitrariness, irrationality, and lasciviousness, images with which the general notion of the "Orient" is imbued (see **Orientalism**). Hârûn first became known in Europe through his contacts with Charlemagne, with whom he exchanged delegations and presents. Hârûn is also supposed to have concluded some kind of treaty with Charlemagne. As in the case of the Arabic tradition, the historical Hârûn has been eclipsed by his fictional counterpart. This evaluation also applies to his recurrent appearance in European literature and cinema.

#### References:

- EI<sup>2</sup> 1: 15–23; EI<sup>2</sup> 3: 232–234; EM 6: 534–537; Abbott 1986; Abel 1939: 121–128; Bowen 1998; Brandenburg 1973: 11–12; Galtier 1912: 148–149; Lahy-

Hollebecque 1987: 83–101; Leeuwen 1999a: 348–349; Pauliny 1994: 84–85; Pinault 1992: 82–147; Qalamâwî 1976: 229–230, 267–269.

## Hashish

Hemp has been used since ancient times in Arabia, Persia, Mesopotamia, and Egypt, both for the production of fibers and the preparation of intoxicating hashish. The drug, popularly known as *banj* or *bhang*, was prepared from the plant's dried leaves mixed with flour and spices. It is described as early as the ninth century by the alchemist Jâbir ibn Hayyân (see **Alchemy**). Hashish is not mentioned in the Koran. Early legal sources do not prohibit its consumption, although the habit in later times is reprehended. The major reference to hashish in the *Arabian Nights* is contained in the *Tale of the Hashish Eater* in the *Tale of King 'Umar ibn al-Nu'mân*. This tale is a joyful satire of an intoxicated man experiencing an erotic dream while visiting the public bath. In *The Tale of the Qâdî and the Bhang-eater* in the Wortley-Montague manuscript, two addicts behave shamelessly toward the ruler and his followers, who are touring the town in **disguise**. The *History of the Bhang-eater and His Wife* uses the motif of the drugged man to elaborate on his unreliability and foolishness.

*Banj* is also the term used for henbane, a drug often used to make people unconscious. Once unconscious, they are frequently kidnapped (Mot. R 22; see, for example, *'Alî Shâr and Zumurrud*; *Jûdar and His Brethren*; *'Alî Nûr al-Dîn and Maryam the Girdle-girl*; *Ghânim ibn Ayyûb*; *Hasan of Basra*). In the *Tale of King 'Umar ibn al-Nu'mân*, 'Umar drugs his son's beloved, Abrîza, in order to rape her. Other examples of profiting from the drugged person's unconsciousness include all kinds of illicit maneuvers (see, for example, *Ibrâhîm and Jamîla*; *Qamar al-Zamân and the Jeweler's Wife*; *'Abdallâh ibn Fâdil and His Brothers*). A highly effective use of the drug is made in *The Sleeper and the Waker*, when the caliph drugs Abu 'l-Hasan so as to transport him into a different world while making him doubt the boundaries between reality and his dreams.

### References:

El<sup>2</sup> 3: 266–267; Brandenburg 1973: 46–49; Elisséeff 1949: 114–115; Irwin 1994: 152–155; Legnaro 1977; Rosenthal 1971.

## Hâtim al-Tâ'î

See **Generosity**

## Hauff, Wilhelm

Hauff, Wilhelm (1802–1827), German author. Hauff is best known for his Eastern fairy tales and other stories contained in the three consecutive volumes (1826–1828) of the *Mährchen Almanach . . . für Söhne und Töchter gebildeter Stände* (Fairy Tale Almanac for Sons and Daughters of the Educated Ranks). The collections *Die Carawane* (The Caravan) and *Der Scheikh*

von *Alessandria und seine Slaven* (The Sheikh of Alexandria and His Slaves) contain fairy tales inspired by the *Arabian Nights*, with motifs of metamorphosis (see **Transformation**), **magic**, marvelous adventures, false princes, and lost sons. The collections are structured as **frame stories**, depicting situations in which travelers tell each other stories. In Hauff's frame stories the storytelling does not aim at a happy solution for an existing dilemma, nor is it used as a life-saving stratagem (see **Ransom Motif**); it simply has an entertaining function. The tales express the dream of a better world. As reality and ideal cannot be reconciled, this world can exist only in a fairy tale. Hauff's fascination with the *Arabian Nights* relates to the collection's combination of the marvelous, the supernatural, and the realistic, as it portrays human endeavors to experience the world and to escape from the anxieties of everyday reality. Hauff's stories are imbued with Biedermeyer ethics, and exotic elements (see **Orientalism**) are employed to add a sense of adventure and excitement. Hauff's main sources of inspiration were characters such as **Hârûn al-Rashîd** and wealthy **merchants**, and stories such as **Sindbâd the Seaman**, **The Mock Caliph**, **Ma'rûf the Cobbler**, **Ni'ma and Nu'm**, **Hasan of Basra**, and **Prince Ahmad and the Fairy Perî Bânû**. The story of the **Caliph Stork** is inspired by the *Story of the King Who Transferred His Soul into a Parrot* in the Weil edition.

**References:**

EM 6: 570–576; Bondavalli 1983; Dûdû 1978; Fattah 1970; Köhler 1972: 33–34; Leeuwen 1999a: 180.

### *Hezâr Afsân(e)*

*Hezâr Afsân(e)* (A Thousand Stories), lost Sassanid collection of tales. The collection's **frame story** most probably served as a model for the later Arabic version of the *Arabian Nights*. The *Hezâr Afsâne* is mentioned in some detail by the Arab historian al-Mas'ûdî (d. 956) and the Baghdad bookseller **Ibn al-Nadîm** (d. 995). Short references mentioning the *Hezâr Afsâne* are also contained in Abû 'Abdallâh Muhammad al-Yamanî's *Kitâb Mudâhât amthâl Kalîla wa-Dimna* (Book of Tales Similar to those in **Kalila wa-Dimna**; written in 969) and Abû Hayyân al-Tawhîdî's (d. 1023) *Kitâb al-Imtâ' wa-'l-mu'ânasa* (Book of Delight and Cordiality). According to Ibn al-Nadîm, the book *Hezâr Afsâne* was composed for the Persian king Bahman's daughter Humâ'î. Neither the number of stories nor their content in the presumed Persian prototype of the *Arabian Nights* can be determined. Scholarship usually assumes the Persian names of the main characters in the Arabic version of the frame story to indicate an early familiarity with the Persian original, probably dating back to pre-Islamic times. The Persian original may have been translated into Arabic as early as the eighth century C.E.

**References:**

Abbott 1949: 149–164; Ali 1980: 199–200; Cosquin 1922: 290–292; Elisséeff 1949: 43–47; Galtier 1912: 149–152; Horovitz 1927b; Irwin 1994: 49–51; MacDonald 1924: 362–367; Miquel 1991b: 12–14; Müller 1886; Østrup 1925:

42–71; Qalamâwî 1976: 39–42; Silvestre de Sacy 1829a: 48–49; Sallis 1999: 20–25; Weber 1987: 21–23.

### *Al-Hikâyât al-'ajîba*

*Al-Hikâyât al-'ajîba* (Wonderful Tales), artificial title of an anonymous fourteenth-century Arabic collection of tales. The collection is preserved in a unique Istanbul manuscript. The manuscript comprises the first volume of an original two-volume collection. Eighteen out of originally some forty-two tales have thus been preserved. The collection is important for the **textual history** of the *Arabian Nights* because it contains versions parallel to several tales also rendered in redactions of the *Arabian Nights*. Inasmuch as the oldest preserved **manuscript** of the *Arabian Nights*, the **Galland** manuscript, is supposed to date from the fifteenth century, both works are vaguely contemporary. The *-Hikâyât -'ajîba* represents one of the earliest surviving samples of the numerous narrative collections exploited by later compilers of the *Arabian Nights*. Hence it offers the unique opportunity to compare the styles and strategies of medieval Arabic storytelling.

Items included in closely similar versions in both the *-Hikâyât -'ajîba* and the *Arabian Nights* include the tales of the Barber's brothers (no. 3; *The Barber's Tale of His First through Sixth Brother*), *Jullanâr* (no. 6), *Jubayr ibn 'Umayr and the Lady Budûr* (no. 8), and *Abû Muhammad Hight Lazybones* (no. 11). The story of the forty maiden warriors (no. 5), of which a shorter version is given in the *Arabian Nights* in both *The Third Qalandar's Tale* and the story of *The Man Who Never Laughed*, is here rendered in a fully fledged version (Spies 1961). The first part of the tale of *Abû Dîsa Called "Sparrow"* (no. 9) is contained in the Wortley-Montague manuscript in an abbreviated version in *The Story of the Soothsayer and His Apprentice*; the story's final episode about the "double pension" received by the protagonist and his wife is also incorporated into *The Sleeper and the Waker* in the Breslau edition. The tale of *Sûl and Shumûl*, which in the Tübingen manuscript has been prepared for insertion into a redaction of the *Arabian Nights*, is also included in the *-Hikâyât -ajîba* (no. 10). Another version of the first part of the tale of *Sakhr and Khansâ'* (no. 13) is given in *The Story of Mâlik ibn Mirdâs* in the Reinhardt manuscript. In addition, the tale of *'Arûs al-'arâ'is* (no. 7) contains the well-known motif from the **frame story** of the *Arabian Nights* about the demon trying to keep the woman he loves from having sexual intercourse with other men (AT 1426: *The Wife Kept in a Box*; see *The Story of King Shahriyâr and His Brother* and, for a shorter, independent version, *The King's Son and the 'Ifrît's Mistress*).

As can be surmised from the preserved list of contents, the collection's second, lost volume contained a version of the story of *The Ebony Horse*. Besides these well-known stories, the *-Hikâyât -'ajîba* comprise **bedouin** stories, sailors' yarns, tales about treasure hunting, romances, and tales of magic. The collection's most impressive piece is the tale of *'Arûs al-'arâyis* (literally: The Bride of Brides; no. 7). It constitutes a multilayered narrative about an attractive and highly self-assured female character who retaliates for the loss of the affection

of her numerous lovers with outright murder (Marzolph 1999b). This tale has been interpreted, though improbably, as an Arabian adaptation of the ancient Greek myth of Medea and a rare proof of the hypothesis that classical Arab fiction after all does show traces of direct Greek influence.

The *-Hikâyat -'ajiba* represent but one example of the genre of narrative collections that were used in compiling the *Arabian Nights* (Pinault 1992). The genre is both widespread and has been comparatively little studied. Important manuscripts to be taken into consideration by future research apart from Oriental collections are preserved above all in the libraries of London, Paris, and Berlin.

#### References:

Grotzfeld and Grotzfeld 1984: 75–82; Irwin 1994: 82–83; Marzolph 1999a (complete German translation); Schwab 1965; Wehr 1956 (Arabic text).

## Hofmannsthal, Hugo von

Hofmannsthal, Hugo von (1874–1929), Austrian author of the Romantic period. Hofmannsthal wrote poetry, lyrical drama, and comedies. According to his own testimony, he was strongly influenced by the *Arabian Nights*, which he had read as a child and which he reread several times at a later age. Hofmannsthal saw the *Arabian Nights* as offering a realistic view of the world rather than an aesthetic refuge or an artificial dreamworld. In his preface to the German translation by Felix Paul Greve (1907; following **Burton**), Hofmannsthal ranks the *Arabian Nights* even above the works of **Homer** and **Dante**, including the following enthusiastic remarks: “Here is a poem on which more than one person has worked, but it seems that it originated from one soul. It is a whole, it is a complete world. And what a world! Compared to this Homer appears pale and artificial. Here one finds bright colors and profundity, a stunning fantasy and a sharp practical wisdom. Here one finds endless adventures, dreams, aphorisms, jokes, indecencies, mysteries. Here the bawdiest spirituality and the most perfect sensuality are woven together. There is not one of our senses that is not aroused, from the outside and from the inside. Everything in us is revitalized and encouraged to enjoy.”

Hofmannsthal himself wrote several stories inspired by the *Arabian Nights*. *Das Märchen der 672. Nacht* (The Tale of the 672nd Night) already betrays this influence in its title. Some of his unfinished tales also relate to the *Arabian Nights*, including *Geschichte von den Prinzen Amgiad und Assad* (The Story of the Princes Amjad and Assad; see *Tale of Qamar al-Zamân and Budûr*), *Der goldene Apfel* (The Golden Apple; see *The Three Apples*), *Die schwarze Perle* (The Black Pearl), and *Die Prinzessin auf dem verzauberten Berg* (The Princess on the Enchanted Mountain). Hofmannsthal utilizes the atmosphere of the *Arabian Nights* to convey the East’s brightness and joyfulness.

#### References:

EM 6: 1165–1168; Köhler 1972; Leeuwen 1999a: 192; Lewis 1983–84; Yûsuf 1986.



Qamar al-Zamân and Budûr: As'ad and Amjad Fight a Lion, by an anonymous artist (Paris: E. Bourdin, 1840)

## Homer

Homer (eighth century B.C.E.), ancient Greek poet. Homer is the presumed author of the epics the *Iliad* and the *Odyssey*, which tell of the siege of Troy and the adventures of Odysseus.

Parallels to the works of Homer are encountered in several stories of the *Arabian Nights*. Victor **Chauvin** (1899b) noted the parallels between the struggle of Sindbâd with the cannibal giant and the episode of the Cyclops in the *Odyssey* (see *Sindbâd the Seaman, Third Voyage*). He also suggested a relation between the adventure of Badr Bâsim and Queen Lâb in the story of *Jullanâr* and the meeting of Odysseus and Circe. For Richard Hole (1797), in his study on the influence of classical literature on the *Arabian Nights*, the resemblances between the Homeric work and the *Arabian Nights* proved the credibility of the latter work as a truthful work of art according to European literary standards. More recently, scholars have argued that some elements of Greek lore found in the work of Homer were in fact derived from ancient Near Eastern sources. In consequence, it is not necessary to hypothesize a link between the Homeric epics and the *Arabian Nights*. After all, the same motifs may have followed separate tracks into **Greek literature** and Arabic literature. That appears to be the more plausible solution. It is quite possible that the Greek text of the Homeric epics was known in the medieval Arabic world. Nevertheless, the epics had not been translated into Arabic and, hence, were not available to the compilers of the *Arabian Nights*.

#### References:

EM 6: 1205–1218; Chauvin 1899: 6–9; Irwin 1994: 71; Montgomery 1999; Picot 1994; Pinault 1992: 60–61; Qalamâwî 1976: 63.

## Horses

Although originally the **camel** was the main riding animal of the Arabs, in medieval times horses became more widespread and more generally used. The breeding and keeping of horses became part of the art of *furûsiyya*, the art of riding and cavalry combat, with its connotation of “chivalry” and nobility. Only the lesser breeds were used for transport. Horses were used on the postal routes between Iraq and Egypt. A famous postal service was upheld by the **Mamluk** Sultan Baybars and functioned from 1260 until 1421. The Mamluks were particularly inclined toward the martial arts and horsemanship. They had hippodromes built in **Cairo** and **Damascus**, and workshops around the horse markets supplied saddles and other equipment. Besides combat and transport, horses were also used for **hunting** and **games**, including races and various forms of polo. Literary tradition documents a large number of books on various aspects of horses, such as behavior, diseases, and the art of riding.

In the *Arabian Nights* horses are among the regular riding animals. Their exceptional qualities are suggested in the famous horse belonging to the Christian king in the story of *‘Alî Nûr al-Dîn and Maryam the Girdle-girl*, the stolen horse given to Kân mâkân in the desert in the *Tale of King ‘Umar ibn al-Nu‘mân*, and the mysterious horse in *The Merchant’s Daughter and the Prince of al-Irak* in the Wortley-Montague manuscript. Sometimes horses also have connotations of **magic**. That applies to the flying horses in *The Third Qalandar’s Tale* and *Hasan of Basra*, and the magic steeds in *Jûdar and His Brethren* and *The Adventures of Bulûqiyâ*. The artificial fly-

ing steed in *The Ebony Horse*, which in the story's ancient Indian version is a Garuda, in the Arabic adaptation is imagined as a horse. Sindbâd on one of his voyages reaches an island where mares are covered by stallions from the sea (*Sindbâd the Seaman*).

**References:**

EM 10: 909–923; Eisenstein 1991; Elisséeff 1949: 120; Leeuwen 1999a: 316–318.

## Humor

Jocular tales are popular in all cultures and all periods. In general humor theory, humor is about various kinds of conflicts, such as conflicts with reality, with the established value system, or with logic. As a rule, humorous tales relate to incidents occurring in real life. They satirize human constants and basic necessities, such as the need for food and drink, love and sex, or defecation. Humorous tales confront people with their shortcomings, particularly their lack of self-control, haughtiness, and gluttony. Humor as a source of satire and social criticism also implies a sense of community of certain groups against other groups or specific outsiders; this phenomenon has given rise to the humorous depiction of (ethnic) **stereotypes**. The techniques of humor include the toppling of social hierarchies and the reduction of human complexity to stereotypical characters.

In the *Arabian Nights* humor is an important element of narrative technique. Humor occurs in various forms that are related to the generic types of the stories:

1. Numerous humorous anecdotes serve for entertainment at face value. These anecdotes are usually connected with **sexuality** in general and illicit sexual relations in particular, especially with greed, haughtiness, and other human weaknesses. The anecdotes are presented either separately or in the framework of a cycle, such as the **mirror for princes** cycle *The Craft and Malice of Women*.
2. Anecdotes integrated into the *Arabian Nights* from works of **adab** literature often serve as exemplary tales or moral exhortations. Often humor is focused pointedly by a clever answer, a witty poem, or an eloquent remark. The stories are often situated in court circles or among the **bedouin**. They include famous characters, such as **Abû Nuwâs**, and reflect the sophisticated culture of *adab*.
3. The rogue stories in the *Arabian Nights* also belong to the category of humor, particularly *Dalîla the Crafty* and *Mercury 'Alî of Cairo*, as well as various anecdotes included in the narrative cycles *Al-Malik al-Nâsir and the Three Chiefs of Police* and *Baybars and the Sixteen Captains of Police* in the Breslau edition. The respective victims originate mainly from the upper classes, while the rogue who outsmarts them usually identifies with the common people. Alcohol (see **Wine**) and **hashish** are prominent components. This type of story was particularly popular in **Mamluk** times, when decay, corruption,

and disorder reigned and folk culture represented a form of popular resistance.

4. A large number of stories and romances contain comical episodes and effects based on a variety of conflicts or contrasts. These contrasts include the inversion of roles (**caliph** and fisherman in *Nûr al-Dîn 'Alî and Anîs al-Jalîs*, caliph and mock caliph in *The Mock Caliph*), the opposition of roles (caliph and vizier; scholar and slave-girl, such as in *Tawaddud*), the confusion of roles (**disguises**, mistaken identities), forms of libertinism (bawdy episodes, caricature eroticism), linguistic versatility, and general stereotypes.

In her analysis of *The Porter and the Three Ladies of Baghdad*, Lisa Perfetti (1999: 207–241) argues that the story uses laughter as an expression of resistance against the male prohibition of female laughter. In the widespread genre of misogynist literature, women are usually the victim of laughter, whereas here the male figure is ridiculed. In consequence, humor here creates a space for female subjectivity as against the dominance of male discourse that regards women as inferior to men.

In the *Arabian Nights*, humorous elements are often used to liven up the atmosphere. Humor adds to the ingenuity and appeal of the narrative collection as a whole. Generally, the variety of types of humor reflects the variety of the collection itself, which shows no generic coherence. In a recent study, Ján Pauliny (2000) has interpreted the humor of the *Arabian Nights* as reflecting the entertainment culture of the bazaar, or the middle and lower strata of Muslim urban society. His evaluation is based on the fact that the humorous characters are usually those with an inferior position in the social hierarchy.

#### References:

EM 6: 1312–1317; Ammann 1993; Beaumont 1993; Gelder 1992; Marzolph 1992; Pauliny 1994; Rescher 1919: 82–87; Rosenthal 1956.

## *Hundred and One Nights*

*Hundred and One Nights* (Arabic: *Mi'at Layla wa-layla*), text of a possible variant of the *Arabian Nights*. The *Hundred and One Nights* was developed in North Africa. The work is known from four manuscripts preserved in Paris, all of which were written down in the nineteenth century. Nothing is known about the work's origin. A French translation was published by Maurice Gaudefroy-Demombynes in 1911; the Arabic text was edited by Mahmûd Tarshûna in 1979.

The work is structured as a **frame story** resembling the frame story of the *Arabian Nights*, with the motifs of adultery, the cycle of marriage and execution, and the figures of **Shahrazâd** and Dînârzâd (Dunyâzâd). The collection contains eighteen stories. These stories are similar to well-known stories in the *Arabian Nights* such as *Uns al-Wujûd and al-Ward fi*

*l-Akmâm, Ni'ma and Nu'm, The Three Apples, and Hasan of Basra.* The *Mi'at Layla wa-layla* also contains versions of the *Book of Sindbâd, The Ebony Horse, and The City of Brass.* The story of the Camphor Island is integrated from historical or geographical literature, such as the works of al-Mas'ûdî, Abû Zayd al-Sîrâfî (ninth century), or Ibn al-Wardî (d. 1349).

**References:**

- Bencheikh 1988: 29–30; Bremond 1991a: 112–123, 153–155; Ferrand 1911; Gaudefroy-Demombynes 1907: 195–197; Gaudefroy-Demombynes 1909; MacDonald 1924: 355–357; Pinault 1992: 152–157, 226–227.

## Hunt

Hunting was one of the favorite pastimes of Arab kings and princes. Hunting techniques included weapons, fires, nets, traps, pitfalls, bird lime, and blowpipes. Hunters also made use of animals, such as dogs and birds of prey. The most frequently hunted creatures included birds and gazelles. Arabic literature developed a special genre about the various aspects of the hunt, while the hunt itself became one of the important themes of **poetry**. Handbooks on hunting contain information about hunting techniques, instruments to be used, places, the permissibility and prohibition of hunting, and stories about famous incidents and adventures.

In the stories of the *Arabian Nights* the hunt is a familiar **motif**. As a narrative element, hunting dissociates the hero from his normal surroundings and leads him to unexpected meetings and events. These encounters can further lead to steering the hero's life to its fated destination. Quite often, hunting affects the course of the narrative in a decisive manner. As early as in the frame story (*Shahriyâr and His Brother*), King Shahriyâr goes out hunting and leaves his brother in the palace, where he subsequently witnesses the fatal act of adultery. Even though hunting is associated with status and horsemanship, it results in the king's absence from his palace and, hence, the collapse of the king's authority. In a large number of stories, hunting serves as an introductory motif. The hunt represents the beginning of a **journey** when a prince is pursuing a gazelle, detaches himself from his company, and loses his way in the desert. Sometimes the prince enters a world of **magic** in which he encounters a ghoulish or a beautiful princess or is in some other way led to his destiny (see, for example, *Hammâd the Badawî, Jânshâh; The Prince and the Ogress*). Going astray during a hunting party is also a favorite motif in the apocryphal stories, in which the hero meets marvelous animals, beautiful women, or other wonders that plunge him into strange adventures.

In some cases the hunt is a symbol of the pursuit of **love** and the search for the beloved. In the *Tale of Tâj al-Mulûk and Dunyâ*, during a hunting party the hero finds a cloth that has been embroidered by his beloved-to-be. The same episode contains a description of hunting techniques. The hunters stretch nets between the trees and chase the gazelles into them.

In some of the short anecdotes, the caliph or one of the notables during a hunt meets a young **bedouin** man or woman or some other common subject who attracts their attention by displaying wisdom, eloquence, or **beauty**.

**References:**

EM 7: 394–411; Eisenstein 1991; Elisséeff 1949: 94–95.

## Husayn, Tâhâ

Husayn, Tâhâ (1889–1973), Egyptian writer, intellectual, and advocate of cultural reforms. The blind Husayn became famous for his autobiographic novel *Al-Ayyâm* (The Days; 1926–1927).

Husayn was one of the first intellectuals in the Arab world who focused attention on the *Arabian Nights* as part of the Arabic cultural heritage and who took the collection seriously. In 1943 he supervised the first Arabic dissertation on the *Arabian Nights* by Suhayr al-**Qalamâwî** (1976).

In his novel *al-Qasr al-mashûr* (The Enchanted Castle; 1936), written together with Tawfîq al-Hakîm, **Shahrazâd** is the symbol of creative fantasy and freedom of thought. In the story, Tawfîq al-Hakîm receives an invitation from Shahrazâd who scolds him for her image in his play *Shahrazâd* (see **Theater**). As Tâhâ Husayn joins the scene, a trial against Tawfîq al-Hakîm develops. Al-Hakîm argues that artists are allowed to shape their characters according to their wishes. The final verdict is a plea for artistic freedom, which should not, however, excessively transgress accepted boundaries. In the novel *Ahlâm Shahrazâd* (Shahrazâd's Dreams; 1943), Shahrazâd admonishes the king about his duties toward the people and calls for a peaceful coexistence. This novel is set on the thousand-and-ninth night, in which Shahrazâd tells Shahriyâr a story about a jinn king in Hadramawt. Her depiction also contains a plea for education, democracy, peace, and the emancipation of women.

**References:**

‘Abd al-Ghanî 1985b; Ghazoul 1996: 134–135, 136–137; ‘Iyâd 1994; Leeuwen 1999a: 191–192; Sa’d 1962, vol. 1: 179–186; Walther 1987: 163.

## Ibn Hijja al-Hamawî

Ibn Hijja al-Hamawî, Abu ’l-Mahâsin Taqiy al-Dîn Abû Bakr ibn ‘Alî ibn ‘Abdallâh (d. 1434), one of the most famous poets and prose writers of the **Mamluk** period. Ibn Hijja is known to have traveled to Mosul, **Damascus**, and **Cairo** and was at some time employed in the administration in his Syrian hometown of Hamâ. His anthology *Thamarât al-awrâq* (The Fruits of the Foliages) enjoys a kind of popularity similar to al-**Ibshîhî**'s (fifteenth century) popular encyclopedia *al-Mustatraf* and has, in fact, been printed numerous times on that book's margins.

According to the data supplied by Victor Chauvin, the following anecdotes are contained both in the Calcutta II edition of the *Arabian Nights* and Ibn Hija's work (in chronological order of appearance in the present work): *The Barber's Tale of Himself*, *Tale of Ma'n ibn Zâ'ida*, *Ibrâhîm ibn al-Mahdî and the Barber-surgeon*, *The Ruined Man Who Became Rich Again through a Dream*, *'Abdallâh ibn Ma'mar*, *The Vizier of al-Yaman and His Young Brother*, *The King and the Virtuous Wife*, *The Mad Lover*, *'Utba and Rayyâ*, and *The Man of Upper Egypt and His Frankish Wife*. Furthermore, the Breslau edition quotes the tales of *'Umar ibn 'Abd al-'Azîz and the Poets*, *Al-Hajjâj and the Three Young Men*, *Ja'far ibn Yahyâ and 'Abd al-Malik ibn Sâlih the Abbaside*, and *Fîrûz and His Wife*. The Wortley-Montague manuscript's quotation of *The Story of the Qâdî and His Slipper* appears to rely directly on this source, whereas the tales of *'Abbâs* and *Ma'n Obtains Pardon for a Rebel* quoted in the Reinhardt manuscript are also known from other sources.

**References:**

EI<sup>2</sup> 3: 799–800; GAL 2: 16, S 2: 19.

## Ibn al-Nadîm

Ibn al-Nadîm, Muhammad ibn Ishâq (d. 995), scholar and bookseller in **Baghdad**. Ibn al-Nadîm compiled the *Kitâb al-Fihrist* (The Catalogue), a critical and systematic inventory of the books that were available in his time. The work is dated 987 and contains two passages that possibly refer to versions of the *Arabian Nights*. The passages are of general importance for the history of narrative in Arabic literature:

“The first people to collect stories, devoting books to them and safeguarding them in libraries, some of them being written as though animals were speaking, were the early Persians. Then the Ashkânian kings, the third dynasty of the Persian monarchs, took notice of this [literature]. The Sâsânian kings in their time adding to it and extending it. The Arabs translated it into the Arabic language and then, when masters of literary style and eloquence became interested, they refined and elaborated it, composing what was similar to it in content.

“The first book to be written with this content was *Hazâr Afsân*, which means ‘a thousand stories.’ The basis for this [name] was that one of their kings used to marry a woman, spend a night with her, and kill her the next day. Then he married a concubine of royal blood who had intelligence and wit. She was called *Shahrâzâd*, and when she came to him she would begin a story, but leave off at the end of the night, which induced the king to spare her, asking her to finish it the night following. This happened to her for a thousand nights, during which time he [the king] had intercourse with her, until because of him she was granted a son, whom she showed to him, informing him of the trick played upon him. Then, appreciating her intelligence, he was well disposed towards her and kept her alive. The king had a head of the household named *Dînâr Zâd*, who was in

league with her in this matter. It is said that this book was composed for Humâ'î, the daughter of Bahrâm, there being also additional information about it.

“The truth is, if Allâh so wills, that the first person to enjoy evening stories was Alexander, who had a group [of companions] to make him laugh and tell him stories which he did not seek [only] for amusement but [also he sought] to safeguard and preserve [them]. Thus also the kings who came after him made use of the book *Hazâr Afsân*, which although it was spread over a thousand nights contained less than two hundred tales, because one story might be told during a number of nights. I have seen it in complete form a number of times and it is truly a coarse book, without warmth in the telling” (Ibn al-Nadîm 1970: 713–715).

Besides the reference in the work of al-Mas'ûdî, Ibn al-Nadîm's description is one of the prime documents for the **textual history** of the *Arabian Nights*. It supports the thesis of the collection's Persian origin and a relationship to the Persian “prototype” *Hezâr Afsân(e)*. In addition, Ibn al-Nadîm shows his slight appreciation for the genre of fictional tales, an opinion that he probably shared with many of his educated contemporaries.

#### References:

- Abbott 1949: 150–153; Abel 1939: 34–38; Cosquin 1922: 290–292; Ghazi 1957: 162–169 and passim; Grotzfeld and Grotzfeld 1984: 15–18; Hammer-Purgstall 1839; Hikmat 1959–1960: 10–11; Horovitz 1927b: 40–42 and passim; Irwin 1994: 49–50, 81–82; MacDonald 1924: 364–370; Miquel 1991b: 12–15, 20–21; Perry 1960a: 6–27; Qalamâwî 1976: 108–111; Sa'd 1962, vol. 1: 29–30; Ular 1899: 163–164; Walther 1987: 21–23.

## Ibn al-Sarrâj

Ibn al-Sarrâj, Abû Muhammad Ja'far ibn Ahmad ibn al-Husayn (d. 1106), Arabic author of **love** stories. Ibn al-Sarrâj's book *Masâri' al-'ushshâq* (Lovers' Deaths) is a collection of tales and poetry about love and lovers. Rudi Paret (1927b) has pointed out a certain overlap between the tales in this book and the *Arabian Nights*. The compiler or compilers of the *Arabian Nights* may have integrated these tales directly from the original sources or from some later compilation of the **Mamluk** period. The corresponding tales are (in chronological order of appearance in the present work): *'Alî the Persian*, *'Abdallâh ibn Ma'mar*, *The Devout Woman and the Two Wicked Elders*, *The Lovers of the Banû Tayy*, *The Mad Lover*, *The Devout Traymaker and His Wife*, *Al-Asma'î and the Girls of Basra*, *The Lovers of the Banû 'Udhra [2]*, *The Badawî and His Wife*, and *The Ruined Man of Baghdad and His Slave-girl*. Furthermore, the Breslau edition contains *The Ugly Man and His Beautiful Wife*, and the Reinhardt manuscript contains the tale of *Hasan, the Love-stricken*, probably adapted from Ibn al-Sarrâj's work (Chraïbi 1992).

#### References:

- GAL 1: 351, S 1: 594.

## Al-Ibshîhî

Al-Ibshîhî, Bahâ' al-Dîn Abu 'l-Fath Muhammad ibn Ahmad ibn al-Mansûr (fifteenth century), Arabic scholar, preacher, and author. Originating from a village in Upper Egypt, al-Ibshîhî received an education in the traditional fields of knowledge, comprising theology, jurisprudence, and grammar, and appears to have made a living following his father's profession as a preacher. He is said to have died after the year 1446. The passage devoted to him in the biographical dictionary of eminent men of the fifteenth century compiled by his contemporary al-Sakhâwî (d. 1497) mentions him as a productive writer, but also criticizes his lack of care in grammatical correctness and, implicitly, the reliability of included information.

Al-Ibshîhî's main work is *al-Mustatraf fî kull fann mustazraf* (The Most Appreciated Precious Topics from Every Art Regarded as Elegant). The work is a typical representative of the phenomenon of the *adab* encyclopedia of the postclassical period, alleging to treat just about every topic that an educated man of culture should be informed about. Besides classical topics, the work also takes into account the Egyptian colloquial and contains the oldest preserved Egyptian-Arabic collection of proverbs (Paaianen 1995). The material presented in the *-Mustatraf* is to a large extent compiled from previous sources, not all of which have been preserved. Both the material's attractive presentation and the work's one-volume size (as a *Vademecum*) have contributed to its lasting appeal until the present day. The *Arabian Nights* contain several anecdotes that in one form or other are also contained in *al-Mustatraf*. The anecdotes may have been directly integrated from this source or from any other work mentioning the same texts. According to the data supplied by Victor Chauvin, the following anecdotes are contained in both the *Arabian Nights* and al-Ibshîhî's *-Mustatraf* (in chronological order of appearance in the present work): *Ma'n ibn Zâ'ida and the Badawî*, *The Lover Who Feigned Himself a Thief*, *Al-Mutawakkil and His Concubine Mahbûba*, *Masrûr the Eunuch and Ibn al-Qâribî*, *The King and the Virtuous Wife*, *The Mad Lover*, *The Pious Black Slave*, *The Devotee to Whom Allah Gave a Cloud for Service*, *The Ferryman of the Nile and the Hermit*, *Hind bint al-Nu'mân and al-Hajjâj*, *The Lovers of the Banû 'Udhra [2]*, *'Umar ibn 'Abd al-'Azîz and the Poets*, *Ja'far ibn Yahyâ and 'Abd al-Malik ibn Sâlih the Abbaside*, *Al-Nu'mân and the Arab of the Banû Tayy*, *Fîrûz and His Wife*. Furthermore, the Weil translation contains *The Story of Sultan Mahmûd and His Vizier*, and the Reinhardt manuscript quotes the stories of *'Abbâs* and *Ma'n Obtains Pardon for a Rebel*.

### References:

GAL 2: 56, S 2: 56; Marzolph 1997.

## Illness

Illness and healing belong to the recurrent themes and **motifs** in the *Arabian Nights* (see **Medicine**). In some stories they are the dominant theme. Even

the frame story of the *Arabian Nights* (*Shahriyâr and His Brother*) can be read as a tale of mental illness and psychotherapy, since Shahriyâr is cured of his psychological aberration by the healing power of *Shahrazâd*'s tales.

Illness can have various narrative functions. Often it is used to interrupt a state of normality and thereby create the incentives for a story. In many stories, the aging royal couple's infertility provides the beginning of a story, since the lack of a male successor threatens the continuation of the dynasty and the preservation of the throne. An illness can also supply the narrator with the opportunity to enhance the story's dramatic force. That is the case in love stories in which one of the lovers, or both, are struck by love sickness and are pining away for grief. Illness further creates the possibility of meetings between persons who would otherwise never have met: in the tale of *Qamar al-Zamân and Budûr* the hero makes use of the illness of the princess to enter the palace in disguise as a physician (see also *The Ebony Horse; The Christian King's Daughter and the Moslem*). In contrast, illness can also cause the separation of the protagonists, such as in the *Tale of King 'Umar ibn al-Nu'mân and Abû Qîr and Abû Sîr*. Illness is often associated with magic and sorcery; hence it enables the narrator to enhance his narrative by introducing magical ingredients—for example, a magic herb, a talisman, or possession by jinn (*The House with the Belvedere; The Envier and the Envied*). Moreover, illness is sometimes associated with fate. That is the case in the story of the *Queen of the Serpents*, in which Hâsib Karîm al-Dîn is foreordained to cure the king and, by sacrificing the serpent queen, obtains insight into the secrets of creation. As a general rule, whoever cures a sick person metaphorically "owns" that person. This rule is usually expressed by marriage. Similarly, the idea is reflected by King Yûnân's fear of the sage Dûbân, who has healed him (*Yûnân and the Sage Dûbân*).

Apart from these major means of integrating the theme of illness into the narrative structure, illness also occurs in many minor plots, as a feigned illness (*Jalî'âd and Shimâs*), as punishment by God (*The Devotee Accused of Lewdness; The Jewish Qâdî and His Pious Wife; Oft-proved Fidelity*), or to introduce miraculous or otherwise unusual cures (see, for example, *The Story of Shaykh Nakkîr* in the Wortley-Montague manuscript).

#### References:

EM 8: 338–346; Balaguer Perigüel 1993–1994; Brandenburg 1973; Clinton 1968; Elisséeff 1949: 120; Leeuwen 1999a: 146–147; Rescher 1919: 63–64.

## Illustrations

The stories of the *Arabian Nights* lend themselves well to illustrations, since they are crowded with marvelous creatures, luxurious ambiances, and wild adventures. Nevertheless, only one illustrated Arabic manuscript of the *Arabian Nights* has survived (Manchester, John Rylands Library, ms. 646). The Arabic editions prepared in the nineteenth century did not contain illustrations of any kind, and reprints of Arabic texts were illustrated only in the course of the twentieth century. As a rule, the illustrations were either copied or reproduced from European versions. In contrast, original illustrations were

incorporated into the lithographic editions of the Persian translation of the *Arabian Nights* (see **Persia**). Meanwhile, a European tradition of *Arabian Nights* illustrations had developed.

The influence of the *Arabian Nights* on the **Orientalist** vogue, as a repository of Eastern images and representations, was greatly enhanced by the illustrations that accompanied the various European versions. Although **Galland's** early translation had contained some illustrations, the tradition of *Arabian Nights* illustrations, as a variant of Orientalist painting, actually began in the nineteenth century. Until now little research has been done in this area. It seems that at least two paths were followed: on the one hand there is the corpus of illustrations for children's editions and anthologies that more or less coincides with the tradition of fairy tale illustrations; on the other hand, there is the corpus of "adult" illustrations, varying from similar fairy tale styles to bawdy and erotic pictures. Certain trends within these two domains can be related to Orientalist tastes in painting and literature. Among the major artists who illustrated the *Arabian Nights* are Edmund **Dulac**, Kees van **Dongen**, and Marc **Chagall**.

Some artists prepared illustrations inspired by stories of the *Arabian Nights* that were not incorporated into printed editions. Their illustrations should be treated as separate single works or series of works. Besides Chagall, other examples of artists who produced this type of work include the German painter Rudolf Schlichter (*Tausendundeine Nacht: Federzeichnungen aus den Jahren 1940–1945*); the Danish painter Kay Nielsen (1886–1957), whose *Arabian Nights* illustrations were published separately twenty years after his death (Larkin 1977); and the Belgian painter Edgar Tytgat (1879–1957), who painted a triptych inspired by *The Story of the Porter and the Three Ladies of Baghdad*. Aubrey Beardsley (1872–1898) prepared a famous cover drawing for '*Alī Bâbâ and the Forty Thieves* (1895?). Max Slevogt designed thirty-three original lithographs of *Sindbad der Seefahrer* (Berlin 1908, 1921; see *Sindbâd the Seaman*). These artists often departed from the stereotypical images of European Orientalism or fairy tale illustrations and incorporated the narrative material into their work in their own particular styles.

The following is a brief selective survey of the main illustrators in various European editions:

Angelo, Valenti; illustrator of various reprints of the **Burton** translation (1934–1966);

Bauer, Marius; illustrator of a special edition of a story taken from the **Mardrus** translation (*Histoire d'Abouhassan Ali ebn Becar et de Schemselnihar*, Haarlem 1929);

Bock, Vera; illustrator of Andrew Lang's editions of the *Arabian Nights*, published a number of times in the United States and Great Britain (1946–1967);

Burney, Edward Frances; illustrator of an English edition of the Galland translation (London 1785);

Carré, Léon; illustrator of an edition of the Mardrus translation, with coillustrator Mohammad Racim (Paris 1926–1932);

Cramer, Rie; illustrator of a Dutch children's edition prepared by Nynke van Hichtum (1921);

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Dalziel, Edward and George; engravers of an English edition of the *Arabian Nights* published in London in 1863 and reprinted several times; German editions followed;

Dalziel, Thomas; illustrator of several British editions (1865–1890);

Demoraine; illustrator of editions of the **Lane** and Galland translations (1843–1947);

Dias, Correia; illustrator of a Portuguese edition published in Rio de Janeiro;

Doré, Gustave; illustrator of the edition of Braddon Maxwell in 1879 and 1880;

Gross, F.; illustrator of the Stuttgart edition of the **Weil** translation (1838–1840);

Groves, S. J.; illustrator of U.S. and British editions (1866–1887);

Hansen, N. H.; illustrator of a Danish edition published in Copenhagen in 1895–1896;

Harvey, William; illustrator of the edition of Lane (London 1838); numerous reprints in the nineteenth and twentieth centuries;

Johnston, David Claypoole; illustrator of several U.S. editions (1852–1876);

Lalauze, M. A.; illustrator of a U.S. edition of John **Payne**'s translation (1884), and probably of editions of the translations of Galland (1881) and Scott (1883);

**Letchford**, Albert; see separate entry;

McRae, Roderick; illustrator of Powys Mathers's English translation of Mardrus (1928);

Moe, Louis; illustrator of a Norwegian edition (1907);

Orr, Monroe S.; illustrator of several reprints of the Lane translation (1849–1943);

Paper, Edmund; illustrator of several reprints of Padraic Colum's edition (1923–1951);

Parrish, Maxfield; illustrator of the edition of Douglas Wiggins and Smith (New York, 1903 and reprints);

Pieck, Anton; illustrator of the Dutch translation of Mardrus (1948 and reprints);

Povo, Francisco; illustrator of the first edition of the Spanish translation of the Mardrus text by Blasco Ibañez (1916?);

Savage, Steele; illustrator of several editions of the Burton translation (1925–1941);

Schultz-Wettel, Fernand; illustrator of a Weil translation (Berlin 1913–1914) and translations into other languages;

Smirke, Robert; illustrator of the translations of Galland and Scott (1802–1911);

Trnka, Jiří; illustrator of a Czech edition published in English and German (1960, 1961);

Ushin, Nikolai Alekseyevich; illustrator of Salier's Russian translation (1929–1939);

Wood, Stanley L.; illustrator of various editions of Scott (1890), Burton (1899–1900), and Lane (1901, 1914);

**References:**

Chatelain 1994; Hackford 1982; Larue and Le Men 1992; Murphy 1985; Razzâz 1994; Roales-Nieto y Azañón 1994; Scholz 2001b; Sironval 1992: 51–57; see also the introductory essay by Kazue Kobayashi, “Illustrations to the *Arabian Nights*.”

**India**

Concerning the **textual history** of the *Arabian Nights*, there are indications that some parts of the collection were inspired by models in Sanskrit and probably other Indian literatures. There are two main arguments in support of this. On the one hand, the concept of the **frame story** was common in Sanskrit literature. On the other, motifs in the frame story of the *Arabian Nights* (*Shahriyâr and His Brother*) can be related to early Indian literature. In the *Arabian Nights*, these tales have been reworked into a new and original context. Hence, speaking of influence does not imply any form of translation or imitation but rather a free interpretation and rearrangement of the material. One of the Indian texts showing close resemblance to the frame story of the *Arabian Nights* is contained in a commentary on the *Uttaradhya-yana-sutra* by Dewendra, one of the holy scriptures of the Jaina. It is a story about a royal concubine who tells the king a short tale or riddle each night but postpones the plot of the story until the next night. She succeeds in winning the king’s favor at the expense of the other concubines, who think that she has enchanted him. Besides, both the story of the “Woman in the Box” (AT 1426) and the story of the man who knew animal languages (AT 670; see *Tale of the Bull and the Ass*, *Tale of the Merchant and His Wife*) are known from early Indian tradition.

A Sanskrit work that appears to be related to the *Arabian Nights* in some way or other is the *Kathâsaritsâgara* (The Ocean of the Streams of Stories). The *Kathâsaritsâgara* is a large and varied collection of stories compiled in 1070 by the Kashmiri Brahmin Somadeva. Somadeva incorporated stories from the reservoir of folk tales and from other collections of stories such as the *Pancatantra* (Five Books of Wisdom) and the *Jâtakas* (the anecdotes about the appearances of the Buddha in previous lives). The *Kathâsaritsâgara* also contains the short frame story *Vetalapanca-vinshati* (The Twenty-four Stories of the Vampire). This story is itself a collection of tales combined in a frame story. In addition, the *Kathâsaritsâgara* contains stories that follow patterns and contain **motifs** similar to some stories of the *Arabian Nights*: heroes who have to undo **magic** charms and travel to enchanted cities; the hero hiding in an animal skin, which is then picked up by a bird (Mot. K 186.1; Mot. K 521.1.1); men transformed into apes (see **Transformation**); speaking **birds**; sea voyages with shipwreck and storms (see **Journeys**); princes losing their way on hunting parties (see **Hunt**); girl-devouring **monsters**; the old woman with the weeping dog (*The Wife’s Device to Cheat Her Husband*; AT 1515); kings who **disguise** themselves and go out at night (Mot. K1812.17); unreliable and unfaithful women; the rescue of a princess locked up in a castle on a deserted island; magical objects; the **love** between a young man and a demon princess; and many more. The similarities between the *Kathâsaritsâgara* and the *Arabian Nights* can also be perceived in a more general thematic

way. Both collections contain moral tales belonging to the universal repertoire of **fales** and folk tales. Moreover, both explore the communication between the domain of human beings and the domain of **demons** as an interaction taking part in everyday life. In contrast to numerous other Indian stories, the deities seldom interfere in the course of the narrative. The sum of these arguments makes it very likely that some relation between the Persian and Arabic prototypes of the *Arabian Nights* on the one hand and Indian works of literature on the other hand does exist. The historical evidence does not, however, support the theory that the *Arabian Nights* is ultimately derived from Indian sources and reached Arabic literature through Persian translations. Whereas for the collections *Kalîla wa-Dimna* and *Tuti-nâme* such a direct connection has been proven to exist, in the case of the *Arabian Nights* a historical connection cannot be constructed. Although an Indian origin of the *Arabian Nights* as a whole cannot be proven, specific stories included in the *Arabian Nights* are known to originate from India. This includes some of the **mirrors for princes**, one of which (*Jalî'âd and Shimâs*) is set in India.

The references to Indian sources and the indications from passages in Arabic literature, such as the ones quoted by al-Mas'ûdî and Ibn al-Nadîm, led Joseph von **Hammer-Purgstall** to suggest an Indian-Persian origin of the *Arabian Nights*. This hypothesis was supported by scholars such as August Wilhelm von Schlegel and Theodor Benfey, but Antoine **Silvestre de Sacy** argued that the passages in Mas'ûdî were not authentic; he therefore rejected the possibility of an Indian origin. Later, Johannes **Østrup** acknowledged parallels in Sanskrit literature but argued that the collection was probably a compilation of Persian and Arabic material. Duncan B. **MacDonald** and Nabia Abbott argued in favor of the Persian *Hezâr Afsân(e)* as a main source. In more recent times, the "Indian theory" was defended and elaborated by Emmanuel Cosquin.

On a different level, the "Indian dimension" of the *Arabian Nights* is further supported by the references to India in the stories themselves. These references mention India as a faraway, powerful kingdom, an image of the exotic. India is visited by Sayf al-Mulûk (*Sayf al-Mulûk*) and Gharîb (*Gharîb and 'Ajîb*), the former during his peregrinations in search of his beloved, the latter during his campaign to free the world of his half-brother 'Ajîb and the Fire-worshippers (see **Magians**).

**References:**

EM 7: 138–151, 151–157, 1083–1087, 1087–1091; Cosquin 1909; Cosquin 1922: 267–309; Gray 1904; Henninger 1949: 225; Irwin 1994: 65–70; Laveille 1998: 180–184; Leeuwen 1999a: 203–207; Littmann 1923: 14–17; Przulski 1924; Qalamâwî 1976: 203–205, 221–225; Silvestre de Sacy 1829a; Tawney 1968.

**Iram**

See 'Âd

**Iran**

See Persia

## Irving, Washington

Irving, Washington (1783–1859), American author. Irving's work is an example of nineteenth-century U.S. **Orientalism**. Irving was particularly fascinated by the Moors of Andalusia. During his three-month journey through Spain in 1829, he stayed and wrote for some time in the Alhambra palace in Granada. After his return, he wrote *The Conquest of Granada* (1829) and *Legends of the Alhambra* (1832). Some of the stories in the latter work, such as the *Legend of Prince Ahmed al-Kamel*, *Governor Manco and the Soldier*, the *Legend of the Two Discreet Statues*, and the *Legend of the Moorish Astrologer*, borrow motifs from the *Arabian Nights*, including talismans, a flying horse, or a prince hiding to escape his fate. Irving acknowledged his indebtedness to the *Arabian Nights* in the dedication to the first edition of *Tales of the Alhambra*, in which he recalls "incidents and scenes in the streets, that brought to mind passages" in the *Arabian Nights* (Bardeleben 1991: 858). Besides these direct connections, Irving was also influenced by writers such as **Potocki** and **Cazotte**.

### References:

EM 7: 294–296; Bardeleben 1991: 860–869; Irwin 1994: 275–276; Obeidat 1998.

## Island

In imaginary **geography**, islands are often located at the fringes of the inhabited world. They indicate the borderline between the well-known geographical world and the world of the unknown and the marvelous. Islands appear to be produced by the transition to another spatial realm that is only partly connected to the natural world. They represent an antispaces, mirroring the moral and social standards of the society from which they are viewed. They are the antithesis of a well-ordered and socially organized community. Islands are mysterious because they are isolated from the centers of civilization. Moreover, they can be reached only after perilous **journeys**. On the other hand, islands boast of a paradisiacal environment and a natural **beauty** that is untouched by human intervention. Because of all these associations, islands belong to the archetypes of human imagination, where history and geography mingle with literary and legendary images. An island is a non-space on which narrators can project their fears, desires, and fantasies.

In Arabic geography and narrative literature, a wide range of both normal and marvelous islands occur. The most famous island or group of islands is **Wâq-Wâq**, which is situated at the edge of the inhabited world; in stories, the people of Wâq-Wâq are depicted as an **Amazon** society. The island as a literary **stereotype** forms the basis of the novel *Hayy ibn Yaqzân* by the philosopher and physician Ibn Tufayl (d. 1185). In this novel, a boy grows up on a deserted island and gradually develops a vision of life and the world according to Aristotelian concepts. The story is a forerunner of the European genre of the *Robinsonade*. These two examples document the variety of images connected with islands in Arab thought and literature. An island is a geographic anomaly that is at the same time both threatening and attractive.

It is furthermore an uninscribed space where a virgin environment and an unaltered world can be discovered.

The quintessential representation of islands in the *Arabian Nights* is given in the stories of *Sindbâd the Seaman*. Here, the hero visits the whale taken for an island and several other islands on which he experiences marvelous adventures. It has been suggested that the islands visited by Sindbâd should be located in the Indonesian archipelago. Similar islands are mentioned in *The Story of Prince Sayf al-Mulûk*, when the hero travels through the Eastern seas searching for his beloved. The islands separating the Seven Seas in *The Story of Jânshâh* are situated beyond the inhabited world, where the secrets of the natural world are hidden. Fantastic islands mentioned in various tales include the Black Islands (*The Ensorcelled Prince*), the Ebony Islands (*The Second Qalandar's Tale; Qamar al-Zamân and Budûr*), the Camphor Islands (*Tâj al-Mulûk and Dunyâ; The Sultan of al-Hind and His Son Muhammad* in the Wortley-Montague manuscript), and the Islands of China (*Qamar al-Zamân and Budûr*). All of these islands are mysterious, remote, and isolated, and sometimes enchanted.

In the course of the narrative, islands serve several functions. Being remote and isolated, they offer themselves as a hiding place where women are kept from their lovers, or by their lovers, as in the stories of *Uns al-Wujûd and al-Ward fi 'l-Akmâm*, *Sayf al-Mulûk*, *Hasan of Basra*, and *Jullanâr*. In the *Tale of Qamar al-Zamân and Budûr* this isolation is extended to the empire itself, since in the end three isolated island empires are united into one kingdom. At the story's beginning, the lovers are imprisoned on islands from where they have to escape in some way or other. Moreover, islands constitute boundaries between the realm of the known and the realm of imagination: in *The Adventures of Bulûqiyâ* the hero falls asleep on a deserted island; when he wakes up, he sets out on a journey that has mystic qualities. Islands are often described as the margins of Muslim society, where idolatry is still extant (*'Abdallâh ibn Fâdil and His Brothers; The Eldest Lady's Tale*). Similarly, islands are often imbued with magic, sorcerers, and jinn (*Jullanâr; Hasan of Basra*). Considering their liminal character, islands are also associated with acts of fate, such as the inescapability of fate in *The Third Qalandar's Tale* or the hero's rescue in the *Tale of Qamar al-Zamân and Budûr*. In these cases, islands constitute the end of a journey that has been mysteriously directed by fate.

#### References:

EM 7: 193–200; Guy-Heinemann and Bounfour 1993: 162–163; Henninger 1949; Laveille 1998; Reig 1997; Zayni 1989.

## Isrâ'iliyyât

See Jews

## Al-Itlîdî

Al-Itlîdî, Muhammad Diyâb (seventeenth century), Arab author about whose life nothing is known. Al-Itlîdî's book *I'lâm al-nâs fîmâ waqqa'a li-'l-Barâmika*

*ma'a banî 'l-'Abbâs* (Information of the People Concerning what Happened to the Barmakids together with the Abbasids) is an anecdotal history, commencing with the reign of 'Umar ibn al-Khattâb (r. 634–644) and focusing to a certain extent on the reign of **Hârûn al-Rashîd** and the history of the **Barmakids**. The work is the most important single source for historical and moral anecdotes contained in various recensions of the *Arabian Nights*, including the Calcutta II and Breslau editions as well as the Reinhardt manuscript. Particularly the first and the last of these recensions integrate blocks of tales corresponding to tales in Iṭlîdî's book. According to the data supplied by Victor Chauvin, the corresponding tales in al-Iṭlîdî's book and the *Arabian Nights* comprise the following (in chronological order of appearance in the present work): *Tale of Ma'n ibn Zâ'ida, Ma'n ibn Zâ'ida and the Badawî, Hishâm and the Arab Youth, Ibrâhîm ibn al-Mahdî and the Barber-surgeon, Ishâq of Mosul, The Mock Caliph, 'Alî the Persian, Hârûn al-Rashîd and the Slave-girl and the Imâm Abû Yûsuf, The Lover Who Feigned Himself a Thief* (Calcutta II edition; nos. 65, 66, 68, 69, 71, 73–76), *Jubayr ibn 'Umayr and the Lady Budûr* (no. 83), *al-Hâkim and the Merchant* (no. 120), *'Umar ibn al-Khattâb and the Young Badawî* (no. 130), *The King and the Virtuous Wife* (no. 138), *Ishâq of Mosul and the Merchant* (no. 142), *The Mad Lover* (no. 146), *'Utba and Rayyâ, Hârûn al-Rashîd and the Three Poets, Hind bint al-Nu'mân and al-Hajjâj, Yûnus the Scribe and the Caliph Walîd ibn Sahl, Hârûn al-Rashîd and the Arab Girl, Al-Asma'î and the Girls of Basra, The Lovers of the Banû 'Udhra [2], The Badawî and His Wife, The Lovers of Basra, Ishâq of Mosul and His Mistress and the Devil, The Lovers of al-Madîna, Al-Malik al-Nâsir and His Vizier* (nos. 211, 112, 212, 214–216, 218–221, 223), *The Man of Upper Egypt and His Frankish Wife* (no. 234); *'Umar ibn 'Abd al-'Azîz and the Poets, Al-Hajjâj and the Three Young Men, Ja'far ibn Yahyâ and 'Abd al-Malik ibn Sâlih the Abbaside, Al-Ma'mûn and Zubayda* (Breslau edition; nos. 265–266, 280, 283); *The Righteous Vizier Wrongfully Gaoled* (Wortley-Montague manuscript; no. 391); *Mahmûd and His Vizier* (Weil translation; no. 437); *Al-Mundhir ibn al-Mughîra who Bemoans Ja'far, al-Ma'mûn and the Parasite, 'Abbâs, Ma'dîkarib, Ma'n Obtains Pardon for a Rebel, Ma'n's Anger, Ishâq and the Roses, The Kiss, Al-Ma'mûn and the Kilabite Girl* (Reinhardt manuscript; nos. 531, 532, 537–543). The work's most recent edition was prepared by Amîn 'Abd al-Jâbir Buhayrî (1998).

References:

GAL 2: 303, S 2: 414, Sadan 1974.

## Ja'far al-Barmakî

See Barmakids

## Al-Jahshiyârî

Al-Jahshiyârî, Abû 'Abdallâh Muhammad ibn 'Abdûs (d. 942), author of the *Kitâb al-Wuzarâ'* (Book of Viziers; see Latz 1958) and a comprehensive



The Prince and the Ogress, by George J. Pinwell (London: Ward, Lock, and Tyler, 1864)

collection of narratives, now lost. According to the Baghdad bookseller **Ibn al-Nadîm** (d. 995), al-Jahshiyârî “began the compiling of a book in which he was to select a thousand tales from the stories of the Arabs, Persians, Greeks, and others. Each section (story) was separate, not connected with any other. He summoned to his presence the storytellers, from whom he obtained the best things about which they knew and which they did well. He also selected whatever pleased him from the books composed of stories and fables. As he was of a superior type, there were collected for him four hundred and eighty nights, each night being a complete story, comprising more

or less than fifty pages. Death overtook him before he fulfilled his plan for completing a thousand stories” (Ibn al-Nadîm 1970: 714). Ibn al-Nadîm also mentions having seen a number of the sections of this book himself.

Al-Jahshiyârî’s compilation has at times been thought to be identical with a first version of the *Arabian Nights* that remained uncompleted. In the light of Ibn al-Nadîm’s detailed description, it does not agree with any known version of the *Arabian Nights*. It has also been suggested that the fourteenth-century manuscript of the *Kitâb al-Hikâyât al-‘ajîba* represents a part of Jahshiyârî’s compilation. As there are no solid arguments to substantiate this claim, al-Jahshiyârî’s compilation appears to be irretrievably lost.

#### References:

Grotzfeld 1984: 16; Irwin 1984: 82; Miquel 1991b: 20–21.

## Jews

In Muslim society Jews together with **Christians** and Zoroastrians (see **Magians**) belong to the “people of the Book” (Arabic: *Ahl al-kitâb*). This denomination acknowledges the fact that Judaism is a revealed religion. Accordingly, Jews in Islam belong to the protected religious minorities.

As in the case of the other religious minorities, Jews in the *Arabian Nights* are portrayed in a stereotypical way, with predominantly negative connotations (see **Stereotypes**). Stereotypical figures whose traits of character are not embellished include the Jewish doctor in *The Hunchback’s Tale* (*The Jewish Doctor*), the Jewish merchant in the bazaar in the stories of *Jûdar and His Brethren* and *Khalîfa the Fisherman*, and the Jewish magician in *The Adventures of Mercury ‘Alî of Cairo*. Explicitly negative depictions of Jews are encountered in the story of *‘Alâ’ al-Dîn Abu ‘l-Shâmât*, and in Zayn al-Mawâsîf’s Jewish husband in *Masrûr and Zayn al-Mawâsîf* (see also *‘Alâ’ al-Dîn; The Fisherman and His Son; The Three Princes of China; The Merchant’s Daughter and the Prince of al-Irak*).

The negative stereotypes of Jews in the *Arabian Nights* are to a certain extent balanced by several anecdotes portraying pious Jews. These stories, which belong to the genre of *Isrâ’îliyyât* (“Hebrew stories”), derive from the Hebrew tradition of storytelling. They have led Victor **Chauvin** (1899a) to believe that a Jewish author may have been involved in the recording of one of the versions of the *Arabian Nights*. Considering the present knowledge about the collection’s **textual history**, it is more likely that the stories of Jewish origin have been incorporated as moral tales that belonged to Arabic as much as to the Jewish tradition. Arabic literature abounds with this kind of *Isrâ’îliyyât*, even before the compilation of the *Arabian Nights*. Most of the *Isrâ’îliyyât* in the *Arabian Nights* are about pious Israelites who are saved by some miracle or who are rewarded for their dedication (*The Jewish Qâdî and His Pious Wife; The Devout Tray-maker and His Wife; The Island King and the Pious Israelite; The Devotee to Whom Allah Gave a Cloud for Service*). The Jewish king in the story of *The Angel of Death and the King of the Children of Israel* is an interchangeable character, as demonstrated by another king of unspecified religious denomination in the story of *The Angel*

*of Death with the Proud King*. The figure of Bulûqiyâ, the king of the Israelites in *The Adventures of Bulûqiyâ*, is probably also related to Hebrew tales.

A truly multireligious community of Muslims, Christians, Jews, and Zoroastrians is mentioned in *The Tale of the Ensorcelled Prince*. *The Story of Jânshâh* mentions a town of Jews, and *The Story of King Sabâ* in the Reinhardt manuscripts informs us about a city whose inhabitants were transformed into apes (see **Transformation**) because their Jewish forefathers did not heed the Sabbath.

#### References:

EI<sup>2</sup> 4: 211–212; EI<sup>2</sup> 11: 239–242; EM 7: 676–686; Bochman 1997; Bonebakker 1997: 67–69; Gerhardt 1963: 365–369; Gulkowitsch 1926; Henninger 1946: 299; Perles 1873; Qalamâwî 1976: 169–171; Rescher 1919: 18, 77–81; see also the introductory essay by Joseph Sadan, “*The Arabian Nights and the Jews*.”

## Jinn

See **Demons**

## Journeys

One of the most remarkable characteristics of the heroes in the *Arabian Nights* is their mobility. Whether in search of their beloved, fleeing their enemies, or exploring strange worlds, in the majority of stories the characters leave their homes for extended journeys. In romances, these journeys are not a mere **motif**; they are the backbone of the narrative’s structure. As such, they are essential for the interpretation of the story. Journeys provide the story with new dynamics. They create opportunities for adventure, change, and coincidence. They also furnish the story with a framework of **space and time**, supplying both coherence and internal logic. On the metaphoric level, journeys reflect the hero’s inner development, sometimes rather a period of transition he undergoes to reach another state. In general, journeys represent movement as opposed to immobility, change as opposed to stagnancy.

The quintessential function of the journey in fictional narrative is to indicate boundaries. These boundaries can be traversed, both on the practical and on the metaphoric level. Journeys imply the crossing of boundaries between different worlds. By doing so, they show that these boundaries exist and that they mark essential differences. Boundaries may consist of mountains or seas, city walls or deserts, doors or obstacles on the road. They are not only important for structuring the journey itself but also for indicating the motivations for the telling of the story. After all, stories are mostly about differences that have to be explained, opposites that have to be reconciled, and remote worlds that have to be linked. In this sense, journeys have a fundamental function in the art of narration, as a potential source of plots, events, and intrigues.

A large number of stories of the *Arabian Nights* can be defined as imaginary journeys. This type of journey can further be subdivided into “realistic,” “semirealistic,” and “fictional” journeys.

The stories of *Sindbâd the Seaman* comprise realistic journeys. This collection of tales derives its material partly from geographical handbooks (see **Geography**) and sailors' lore. Its journeys take place in an amazing world that corresponds more or less to reality. The world in which Sindbâd travels has been identified as the Indonesian archipelago, Malabar, Malacca, and Ceylon. The settings of the stories are strange but do not overtly contradict the well-known geographical descriptions. The descriptions are to a certain extent referential and are meant to combine adventure with geographical knowledge. Other stories in this category include *The Tale of the Jewish Doctor* and *The Nazarene Broker's Story*.

A typical example of the semirealistic journey is the story of *The City of Brass*. This story contains a fictionalized account of an expedition that has a historical basis. The idea of the City of Brass was taken from geographical lore; its main figures—such as the caliph, Emir Mûsâ, and Sheikh 'Abd al-Qaddûs—are historical figures. The story of the expedition is rendered in different forms in various texts and reports, and the geographical descriptions suggest faithfulness and realism. When one compares the story as given in the *Arabian Nights* with the source texts, it becomes clear that the author of the later version has fictionalized the reports. In doing so, his aim was to use the historical material to convey a specific idea. In this particular case, the intended idea concerns the transitoriness of life and the power of the True Faith. The journey is not only a quest to achieve this insight but also a campaign to explore unknown territories and to integrate the "barbarian" lands into the realm of Islam—as into the realm of order and righteousness.

Fictional journeys are encountered in the numerous romances in which the search for the beloved is combined with the hardships of travel. The *Tale of Qamar al-Zamân and Budûr* is a prototype of that kind of story: its hero is imprisoned. He escapes to search for his beloved, who is also imprisoned, in a castle in a faraway land. After he has found her, he loses her on the way back, and both lovers meet with various dangers and difficulties before they are happily united in the end. Their peregrinations symbolize not only a test of their love but also a test of their personalities. The ensuing development enables them to strengthen their bond and to be reincorporated into their previous context in a new way. As a rule, heroes of a fictional journey start off by breaking with the past. Either they refuse to obey their parents, or their father has died and the legacy has been squandered. In some cases these journeys also constitute an initiation into the world in general and into love more specifically. In *'Alî Nûr al-Dîn and Maryam the Girdle-girl*, the hero is too innocent to heed the threats of the world and falls victim to his enemies. He is saved by his beloved, who instructs him about the realities of life. In *Hasan of Basra* these themes are combined. Hasan is lured from his home by a wicked sorcerer. He is then initiated into love in a remote castle with jinn-princesses. When his beloved disappears, he starts a long and arduous journey to find her again. This category of journey includes stories such as *Jullanâr*, with its marvelous journeys; *'Abdallâh the Fisherman and 'Abdallâh the Merman*, as an exploration of the submarine world; and journeys to the lands of the jinn, as in the stories of *Jânshâh* and *Hasan of Basra*.

As a rule, journeys consist of three structural components: departure, movement, and arrival or return. These components are used to structure the stories and to mark the boundaries between different realms. Qamar al-Zamân breaks away from his past life by escaping from the castle and, after a period of wandering, comes home when he is reconciled with his father. Sindbâd leaves his home and jeopardizes his comfortable existence to roam through the world, returning in the end with new treasures and experiences. Emir Mûsâ leaves the safe domain of Islam to explore the geographical and spiritual world outside, only to return to **Baghdad** full of new insights about his faith. Thus the cycle of departure, movement, and return is not just a structural device; it also enables the protagonists to enrich themselves during their journeys, both in the spiritual and the material sense, and to return home as changed people. Apart from the opposition of dynamics and stagnation, traveling also brings to light the distinction between conventions and individuality. In most cases the hero relinquishes his prescribed role to venture into the unknown, following his inner voice. In the end he returns to his previous social framework after he has conquered the heart of his beloved.

Traveling implies **transformation** and a change of perspective. It turns the existing differences in the world, both real and imaginary, into stories. It signifies a development stretched over a period of time. And it enables a narrator to confront the hero with different surroundings and problems. Apart from the actual travel stories, many types of journey occur as a temporary absence from the normal place of residence. These journeys include, above all, commercial travels (see, for example, *The Trader and the Jinnî*; *The Husband and the Parrot*; *'Alâ' al-Dîn Abu 'l-Shâmât*). These journeys also have the potential of supplying additional dynamics to the stories. As the **frame story** of the *Arabian Nights* (*Shahriyâr and His Brother*) shows, a person's departure from home sets a chain of events in motion. It is this rupture in the normal sequence of life that provides the material for storytelling.

#### References:

- Chebel 1996: 170–171; Elisséeff 1949: 170; Gerhardt 1963: 191–272; Irwin 1994: 209–211; Laveille 1998; Leeuwen 1999a: 351–358; Leeuwen (forthcoming [3]); Mommsen 1981: 150–151.

## Joyce, James

Joyce, James (1882–1941), Irish author. Joyce exerted a decisive influence on European literature in the twentieth century, particularly with his novel *Ulysses* (1922). The *Arabian Nights* was an important source of inspiration for Joyce, in the translation of **Burton** and an Italian translation of the **Galland** version. Joyce holds a prominent position within the European tradition of literary **Orientalism**. His works demonstrate how Oriental motifs have been reworked in the modernist currents of the twentieth century.

In Joyce's *Ulysses*, the parallels to the *Arabian Nights* are so striking that the Oriental collection is considered one of the "countertexts" of *Ulysses*, together with **Homer's** *Odyssey*. The Orient in *Ulysses* is associated mostly with sexuality (Molly) and traveling (*Sindbâd the Seaman*/Bloom). Moreover,

the *Arabian Nights* is Murphy's favorite book, and Bloom is likened to **Hārûn al-Rashîd**, walking aimlessly through Dublin/Baghdad. These prominent parallels are supplemented by numerous casual references and abundant wordplay.

The influence of the *Arabian Nights* is felt even more explicitly in Joyce's *Finnegan's Wake*, written between 1922 and 1939. Whereas Joyce considered *Ulysses* the "book of the day," *Finnegan's Wake* was the "book of the night," with numerous references to other "night books" such as the *Arabian Nights*. The influences encountered here concern formal and structural devices, allusions, wordplay, and concepts of sexuality, immortality, and storytelling. Joyce suggested parallels between the Irish and Oriental narrative traditions and philosophized about the process of writing and storytelling from the perspective of Burton's *Arabian Nights*.

#### References:

Bowen 1998; Hampson 1988; Irwin 1994: 278–279; Kershner 1998.

## Juhâ

See *Some Jest and Suggestions of the Master of Shifts and Laughter* in the Mardrus translation

## Jünger, Ernst

Jünger, Ernst (1895–1998), German author, an exponent of magic realism and heroic nihilism. Jünger was strongly influenced by visions of the Orient, in part derived from the world of the *Arabian Nights*. His **Orientalism** places him within the Romantic current in European literature, albeit in a specific way. Jünger opposed the demystification of the world by the growing rationalist, scientific worldview. In his literary works he created a counterworld, as an alternative to modern, rationalist society. This counterworld was a world full of marvels and **magic**, technical ingenuity, and a utopian outlook. In some novels, the *Arabian Nights* serve as the model for this counterworld. Jünger had studied the *Arabian Nights* thoroughly and used them in his own writing as an example for the intertwinement of reality and magic. In particular, the novels *Auf den Marmorklippen* (On the Marble Cliffs; 1941) and *Besuch auf Godenholm* (A Visit to Godenholm; 1952) are obviously inspired by the *Arabian Nights*. In Jünger's *Aladins Problem* (Aladin's Problem; 1985), Aladin fulfills the role of a "mythical" worker who is all-powerful but does not have a soul. Aladin personifies a "titanic" force, in which the surplus of knowledge and power loses its meaning in a nihilistic culture. He envisages a world in which he can control the energy of the earth and fulfill all his needs, in the same way that 'Alâ' al-Dîn in the *Arabian Nights* controls magic powers with his lamp (see '*Alâ' al-Dîn*'). To his friend Rudolf Schlichter, who made a number of ink drawings inspired by the *Arabian Nights*, Jünger wrote in 1942 how impressed he was by the drawing of the City of Brass (see *The City of Brass*). He saw this story as "the confrontation of the splendour of life and death, which fills us with pain and lust simultaneously. In this painful delight lies one of the

elements of science as well, especially archeology, but Mûsâ enjoys it in a more pure and contemplative way” (Schlichter 1993: 7).

**References:**

Jünger 1990; Jünger 1994; Jünger 1997; Leeuwen 1999a: 212–213; Pekar 1999.

## Kai Lung

Kai Lung, hero of a cycle of novels written by the British author Ernest Bramah (pseudonym of Ernest Bramah Smith; 1869?–1942). The novels are Eastern pastiches located in ancient China. Kai Lung is an itinerant storyteller. The structure of *Kai Lung’s Golden Hours* (1922) follows the procedure of the *Arabian Nights*: the storyteller is the prisoner of a mandarin and hopes to postpone his execution by distracting the mandarin with amusing stories. The result is a chain of stories that in the end saves Kai Lung’s life.

**References:**

Leeuwen 1999a: 219–220.

## *Kalîla wa-Dimna*

*Kalîla wa-Dimna*, also known as *The Fables of Bidpai*, is the title of an Arabic **mirror for princes**. The collection contains a cycle of animal tales and **ables** conveying exemplary cases. The introductory **frame story** of the collection introduces the scholar Bidpai, who instructs his king by telling him a chain of fables on various narrative levels. The story is then structured as a conflict between the two jackals Kalîla and Dimna. Dimna tries to betray King Lion and stands trial for his intrigues.

According to various sources, the collection’s Persian version originated as follows: the Persian ruler’s court physician is granted permission to travel to **India** to look for an herb with the help of which the dead can be restored to life. As he fails to find the herb, an Indian scholar explains to him that the herb is but a metaphor that actually refers to a book in the treasury of the king. The physician receives permission to see the book, learns the text by heart, and brings it back to Iran.

In philological terms, *Kalîla wa-Dimna* constitutes an adaptation of the Indian *Pancatantra* (Five Books of Wisdom) that is enlarged by several tales from the Indian *Mahâbhârata* (The Great [Narrative of the War] of the Bhârata Clan). The Indian collection was translated into Pahlavî in Iran in the sixth century C.E. That version has not been preserved. The Pahlavî version was translated into Syriac in about 570, and the Persian secretary ‘Abd-allâh Ibn al-Muqaffa’ (d. ca. 760) prepared a translation from the Pahlavî into Arabic in 750. The Arabic version constitutes the main point of origin for the collection’s further distribution in world literature. It was translated into Syriac (tenth or eleventh century), Greek (ca. 1080), New Persian (several translations between 940 and 1600), Hebrew (before the thirteenth century), and Spanish (1251). The Greek version was translated into Italian (1583), and the Hebrew version was translated into Latin between 1263 and

1278. The Latin text in turn formed the basis for translations into the European vernacular languages German, French, Dutch, English, and Danish. In the first half of the sixteenth century a later Persian version was translated into Turkish.

By virtue of its international distribution, *Kalila wa-Dimna* belongs to the most widespread texts of world literature, and many of its fables became part of the European repertoire of moral tales. In the *Arabian Nights*, the collection itself was integrated into the Maillet manuscript (see **Manuscripts**). A few of its stories are also encountered in versions of the *Arabian Nights* as single pieces, such as *The Barber's Tale of His Fifth Brother* (AT 1430), the story of *The Ungrateful Serpent* in the *Tale of the Wolf and the Fox* (AT 144), and *The Story of the Shoemaker's Wife* in the Habicht translation (AT 1417).

#### References:

EM 7: 888–895; Ghazoul 1983; Ghazoul 1996: 99–107; Irwin 1994: 66; Leeuwen 1999a: 220–222.

## Al-Khadir

Al-Khadir (also al-Khidr; literally: “the Green Man”) is a legendary character appearing in religious folklore and popular tales all over the Muslim world. The Koran mentions that al-Khadir as a servant of God taught Mûsâ (Moses) about the True Faith while traveling to the “meeting-point of the two seas” (18: 59–81). This story and others in which al-Khadir appears are related to the corpus of legends about the Fountain of Life, such as those contained in the epic of Gilgamesh, the *Alexander-romance*, or the Jewish legend of Eliyah. It is supposed that al-Khadir's color is green because he dived into the Fountain of Life and became immortal. Al-Khadir lives on a remote island. In popular belief, he is a saint and a patron of seafaring people. He protects people against theft, drowning, burning, devils, snakes, and scorpions. He is capable of making himself invisible, he can fly through the air, speaks all languages, and is able to locate water under the ground. Every year he journeys to Mecca to meet the prophet Eliyah. Being immortal he has been assigned the task of establishing and preserving the worship of God on earth.

The lore of al-Khadir is preserved in various genres of Islamic literature, such as the **stories of the prophets**, Sufi anecdotes about pious saints, and narrative literature with a religious purport. Al-Khadir is often pictured as a prophet visiting pagan or idolatrous people, aiming to convert them to Islam. Sometimes he is considered to be a kind of **vizier** to **Alexander the Great**, such as in some versions of *The City of Brass* or in the story of *Alexander the Great and the Water of Life* in the Reinhardt manuscript. In the *Arabian Nights* he is further mentioned in the story of *'Abdallâh ibn Fâdil and His Brothers* as a prophet calling for conversion. In *The Adventures of Bulûqiya* and the *Story of Tamîm al-Dârî* in the Weil translation, he magically transports the heroes. *Hâyid's Expedition to the Sources of the Nile* in the Reinhardt manuscript leads to finding al-Khadir's abode in the Land of Camphor. The story of *Cœlebs the Droll* uses al-Khadir's name in a jocular context.

**References:**

EI<sup>2</sup> 4: 902–907; EM 2: 1206–1210; Aubaile-Sallenave 2002; Franke 2000; Hamori 1974: 155–163; Lasater 1974: 116–119; Leeuwen 1999a: 237–238.

**Al-Kharrât, Idwâr**

al-Kharrât, Idwâr (b. 1926), prominent Egyptian novelist and critic. Al-Kharrât began writing in the 1960s and became an important representative of the Arabic literary current of “new sensibility” (*al-hassâsiyya al-jadîda*). This current, inspired by the *nouveau roman* in Europe, rejected social realism and sought new, complex forms of defining the relation between text and reality. Al-Kharrât’s novels, such as *Turâbuhu za‘farân* (Saffron City; 1985) and *Yâ banât Iskandariyya* (Girls of Alexandria; 1990) are based partly on the memories of his childhood in Alexandria. According to al-Kharrât (1994), *Turâbuhu za‘farân* could also have been labeled “The Alexandrian *Arabian Nights*,” because of its close relationship to the *Arabian Nights*. For al-Kharrât, the *Arabian Nights* is one of the mainstays of his literary oeuvre. It represents a part of the Arabic literary heritage, and it provides him with themes and motifs. Moreover, it also serves as a model for the basic aesthetics of his narrative art.

**References:**

Pflitsch 2000a.

**Khurâfa**

Khurâfa is originally the name of a person in pre-Islamic times, later to become the standard term for “entirely fictitious narrative, incredible occurrences that could never have happened in reality.” According to the Arabic sources, Khurâfa was a man of the Banû ‘Udhra who was carried off by **demons** and who later described his experience. His tale is recorded on the authority of the prophet **Muhammad**, who himself vouches for the existence of the character and the authenticity of his statements.

The most elaborated version of Khurâfa’s experience is contained in the proverb collection compiled by Mufaddal ibn Salama (d. after 903). In this unique text, Khurâfa tells Muhammad that one night while away on business he was taken prisoner by three jinn. As they were discussing whether to kill, release, or enslave him, one after the other three persons appeared, each of whom suggested sharing the prisoner with him, in return for which he would tell them an extraordinary story: (1) The first person told them how inside a well, he was turned into a woman; he married a man and gave birth to two children; at a later date, he returned to the well, was changed back into a man, and continued his previous life; (2) The second person tells them that he started chasing a calf when he was young; now the calf has matured into a bull, and he himself has grown old, without ever managing to catch the animal; (3) The third person tells them how a wicked maid of his had plotted with one of his slaves to turn him into an animal by means of a magic potion; instead, he himself tricked the two into drinking the magic potion them-

selves, so that they turned into a mare and a stallion. The jinn, while admitting that all of these stories were truly extraordinary, decided to release Khurâfa, and he came to Muhammad and told him what he had experienced.

As a member of the Banû 'Udhra, Khurâfa belonged to a tribe traditionally renowned for their strong emotions, particularly in **love**; for a contemporary audience this attribution probably added to the understanding of Khurâfa's narrative as a strong emotional experience. Notably, Khurâfa is not, as might have been expected, the protagonist of any of the mentioned stories; he is only a listener and a transmitter, a means of presenting three distinct fantastic tales. Consequently, neither Khurâfa nor any of the further narrators can, in a sense, be held responsible for the fantastic contents of their stories. In accordance with the strict norms of discourse, the overall realistic setting of the text is retained. Accordingly, the Khurâfa story has been interpreted as an attempt to legitimize fiction in classical Arabic literature (Drory 1994).

The model of the Khurâfa tales is a story-for-a-life bargain (see **Ransom Motif**): a third of Khurâfa's life is given in return for each of the three stories. This model links the Khurâfa tales to the **frame story** of the *Arabian Nights* (*The Story of King Shahriyâr and His Brother*), which consists of **Shahrazâd's** saving her life by telling stories to the ruler threatening to kill her. The *Story of the Trader and the Jinnî* is seen as an even closer parallel to the story of Khurâfa, since it contains a similar situation of storytelling. Of the enframed stories the first story, with its "change of sex" motif, has gained particular popularity; the *Arabian Nights* contains relatively close analogues to this adventure in the stories of *The Enchanted Spring* and *Hasan, the King of Egypt*; related supernatural adventures are also mentioned in *The Warlock and the Young Cook of Baghdad* in the Chavis manuscript, *Shahâb al-Dîn* and *Solomon and the Queen of Sheba* in the Weil translation, and *The Two Lives of Sultan Mahmûd* in the Mardrus translation. Although there are no known analogues to the second story, Khurâfa's third story is mirrored in *The First Shaykh's Story* and similar stories of **transformation**.

The exposure of Arabic literature to Persian literary models from the Abbasid period onward obviously contributed decisively to the fact that the concept of *khurâfa* acquired a new meaning. The Baghdad bookseller **Ibn al-Nadîm** (d. 995) in his *al-Fihrist* dedicates an entire chapter to a literary genre that he refers to as *al-asmâr wa-'l-khurâfât* (stories told at night and unbelievable tales). Many of the items mentioned there are either translations from the Persian (besides Indian and Greek books) or Arabic adaptations of Persian models. Both Ibn al-Nadîm and the historian **al-Mas'ûdî** (d. 956) mention as a representative example of the genre the Persian *Hezâr Afsân[e]*, whose title they translate as *Alf Khurâfa*. Further evidence relating to the Abbasid period, such as the account of **al-Jahshiyârî's** (d. 942) intended compilation of a thousand tales (*asmâr wa-khurâfât*) from oral tradition, underlines the contemporary interpretation of *khurâfa* as "purely entertaining narrative."

#### References:

Basset 1901: 30–32; Beaumont 1998b: 126.

## Khûrî, Ilyâs

Khûrî, Ilyâs (b. 1948), Lebanese writer, critic, and journalist. Khûrî's work is closely related to the Lebanese civil war in the 1970s and 1980s. As a journalist and critic, Khûrî worked for Palestinian and Lebanese leftist journals and newspapers. In the meantime he compiled an impressive literary oeuvre consisting of novels, short stories, plays, and critical studies. Among his sources of inspiration is the *Arabian Nights*. The inspiration is particularly evident in his ambitious novel *Bâb al-Shams* (Gate of the Sun; 1997). In this story a male hospital nurse, as a modern **Shahrazâd**, tells a dying Palestinian about the events of the war in an effort to keep him alive. In doing so the narrator depicts a vast mosaic-like panorama of the Palestinian predicament and exodus.

### References:

Embaló 2000.

## Kidnapping

See **Abduction**

## Kulaybila

Kulaybila is the name of a female **demon** popular in Arabic folklore. Although Kulaybila is usually imagined as a dog-headed demon, her appearance is not frightening but rather soothing to the distressed mind. Her presence is comparable to that of the *jinnî* bound to an object (ring, lamp), but her relationship to her "master" is rather based on natural authority. Her major characteristics, besides the skill of locating **food** at great distance, include the ability to appear in moments of greatest despair and to externalize the distressed person's worries. In the *Arabian Nights*, Kulaybila is rarely, if ever, explicitly mentioned, though her presence can often be felt implicitly. Particular instances when she would usually make her appearance include moments of utmost despair, such as when the hero is left alone on a deserted **island** (second voyage in *Sindbâd the Sailor*), a mountain (*Hasan of Basra*), or even on Mount **Qâf** (*The Eighth Captain's Tale* in the Mardrus translation). On **journeys**, Kulaybila is a fairly unreliable companion, as she tends to follow her own nature rather than listen to her master's voice.

### References:

Quellenhof 2002.

## Lane, Edward William

Lane, Edward William (1801–1876), one of the important ethnologists of the British colonial era. Lane was a translator of the *Arabian Nights* and a remarkable exponent of Arabic studies in Europe. In later criticism Lane has both been criticized as a prudish Victorian lacking imagination and praised as a pioneer of modern anthropology who conducted his research without the bias common to most Europeans in the period of colonial expansion.

Lane began to study Arabic and Egyptology in 1822. He traveled to Egypt for the first time in 1825. His first impression is characteristic of his life and work: "As I approached the shore, I felt like an Eastern bridegroom, about to lift the veil of his bride, and to see, for the first time, the features which were to charm, or disappoint, or disgust him. I was not visiting Egypt merely as a traveler, to examine its pyramids and temples and grottoes, and, after satisfying my curiosity, to quit it for other scenes and other pleasures: but I was about to throw myself entirely among strangers; to adopt their language, their customs and their dress; and in associating almost exclusively with the natives, to prosecute the study of their literature" (Ahmed 1978: 1). Lane traveled through Egypt until 1828. He resided mainly in **Cairo**, where he lived dressed as an Egyptian and followed religious courses taught by scholarly sheikhs. These experiences produced a travel account that hardly differed from the current examples of the genre: it contained a report of the antiquities to which some local color was added. When Lane returned to England, he did not succeed in having the manuscript published. To his own surprise, however, he was requested by a publisher in 1833 to prepare a description of modern Egypt, and he received an advance payment to enable him to settle in Egypt.

In 1835, Lane found himself back in Egypt. In 1836 he returned to England with the manuscript of the book that would establish his reputation: *The Manners and Customs of the Modern Egyptians*. The book was already unique when it appeared, because it was unusual to describe the daily life of a native people in such a lively and direct way. Lane's descriptions are so detailed, accurate, and varied that the book still today remains a classic work about Egypt. Lane became famous overnight and could now dedicate himself to his greatest passion, the study of Arabic language and culture.

The study of life in Egypt paved the way for Lane's second great undertaking: a translation of the *Arabian Nights*. Lane based his translation on the Bûlâq I edition, while at times also referring to the Calcutta I and Breslau editions. He was assisted by his teacher, who explained obscure passages, terms, and ethnological and religious customs. The translation was published in the years 1838–1840 in monthly installments and was then collected in three volumes illustrated with numerous engravings. The translation is supplemented with extensive notes and comments demonstrating Lane's detailed knowledge of Egypt and Arabic culture. The notes indicate the translator's main intention: to present a literary work that at the same time provided a "mirror" of the manners and customs of the culture that had produced it. The book was an encyclopedia for the interested reader. Lane criticized **Galland** for having mutilated the text and having naturalized details characteristic of daily life in Egypt. Lane's intention was to set this right by faithfully following the text of his source while taking care to preserve the ethnological details in the stories.

In terms of textual criticism, Lane had his own reserves. He explicitly warned the reader that he had omitted those tales and anecdotes that he deemed of inferior quality or of a reprehensible nature. In particular, he skipped erotic scenes, with a note indicating the omission. Tales like the

story of the *Queen of the Serpents* were also considered too bizarre to be presented to an English audience. Because of these omissions, Lane's translation is not complete. As a matter of fact, in spite of its merits it has to be ranked among the excessively bowdlerized versions (see **Censorship**). Furthermore, the style of Lane's translation is rather bombastic and has biblical overtones that are also accentuated by the illustrations. The archaic and biblical style, perhaps paradoxically, enhanced a sense of reality, as it corresponded with one of the strongest images of the Orient as the scene of sacred history. Lane's translation gained much acclaim from British critics who praised the work as a faithful representation of the Orient. On the other hand, Richard **Burton** criticized it devastatingly, both in terms of insufficient linguistic competence and prudishness. This criticism gave Burton a further reason to justify his own approach to translating the *Arabian Nights*.

Lane's translation appeared at a time when interest in reliable translations of the *Arabian Nights* was growing. In 1811, Jonathan Scott had published a fragment of a translation, followed by the edition of an Arabic text (1814). In 1838 a partial translation had been published by Henry Torrens, who gave up his project when he was informed about Lane's work.

After his translation of the *Arabian Nights*, Lane worked on an anthology of Koranic texts and an ambitious Arabic-English lexicon. He received several awards and honors; the only honorary doctorate he accepted was the one he received from the University of Leiden in 1875.

#### References

- Ahmed 1978; Ali 1981: 91–113 and passim; Basset 1898; Borges 1977: 398–401; Caracciolo 1988b: 21–22; Elisséeff 1949: 79–80; Gerhardt 1963: 74–77; Grotzfeld and Grotzfeld 1984: 115; Irwin 1994: 23–25, 90–91, 112–113; Knipp 1974; Lamoine 1994: 44–45; Lane-Poole 1877; Lane-Poole 1886: 171–175; Leeuwen 1995: 80–81; Leeuwen 1999a: 249–252; MacDonald 1900: 167–168; Moussa-Mahmoud 1988: 100–103; Pauliny 1983–1984: 119–120; Qalamâwî 1976: 28–30; Reeve 1886: 171–174; Rodenbeck 1998; Roper 1998; Sallis 1999: 50–53; Schacker-Mill 2000; Walther 1987: 46–47.

## Language, Arabic

The Arabic language belongs to the family of Semitic languages. The other members of this linguistic family are Ancient Egyptian, Akkadian, Hebrew, and Aramaic, and more specifically the South-Semitic and South-West Semitic branch, which also includes South-Arabian and Amharic (Ethiopian). The Semitic languages distinguish themselves by their system of roots for words consisting of three consonants. These roots, according to a fixed pattern, serve for the derivation of the complete vocabulary. The Arabic alphabet consists of consonants only.

The origin of classical Arabic is not known. In pre-Islamic times a common language transcending the various tribal dialects is supposed to have existed. This fact is indicated by the thriving literary culture at the court of al-Hîra in the sixth century. The oldest written sources for present-day knowledge of Arabic consist of pre-Islamic and early Islamic **poetry**, although

the authenticity of some pre-Islamic poetry is uncertain. The Koran is also an important document for the development of the Arabic language in the early Islamic period, in addition to the correspondence of **Muhammad** and the first caliphs, the Traditions of the Prophet's life (*hadīth*), and the prose portions of the account of tribal history *Ayyām al-'Arab* (The [Fighting] Days of the Arabs). The text of the Koran, as revised and standardized by the caliph 'Uthmân (r. 644–656) to eliminate deviating versions, became the model of grammatically and stylistically perfect Arabic, since it is considered to be the speech of God. This model function is, however, only theoretical, since the grammar of the Koran is so full of oddities that it can hardly be considered a practical model. The Koran's stylistic inimitability (*i'jâz*) should also be taken to mean, literally, that it cannot and should not be imitated. In addition, certain *hadīth* texts and other documents compiled by famous historical figures became examples for the standard language. On the basis of these models, a standardized form of literary Arabic was developed in the ninth and tenth centuries, and rules for grammar, syntax, vocabulary, and literary usage were defined. Apart from the historical and religious texts, early poetry and linguistic material of the **bedouin** and storytellers were used as references for original forms of correct and stylistically pleasing Arabic.

The standardized form of the classical Arabic language is primarily a written language. It transcends a wide range of spoken dialects that are usually referred to as "colloquial Arabic." In the course of time forms of colloquial Arabic also found their way into literary texts, particularly in narrative texts of a popular nature (see also **Oral Tradition**). This mixture of classical Arabic interspersed with colloquial forms often results in "incorrect" and "faulty" classical Arabic, labeled "Middle Arabic." Because of their failure to heed the strict prescriptions for style and their content, texts in this language do not belong to the canon of Arabic literature. They account for storytelling, occasional literature, and satire.

The various levels of Arabic language can be retraced in the recorded versions of the *Arabian Nights* in different periods. All of the preserved texts contain traces of colloquial Arabic indicative of oral storytelling. The text edited by Muhsin **Mahdi** on the basis of the oldest **manuscripts** of the *Arabian Nights* uses a form of Middle Arabic conveying a good example of the language used for entertaining literature in the eleventh to sixteenth centuries. It contains a strong influence of Syrian colloquial Arabic. The editors of the early **editions** of the *Arabian Nights* made a conscious effort to raise the level of language and style to higher literary standards. Both vocabulary and style were adapted and made more consistent. In addition, instances of colloquial language and grammatical inconsistencies were polished away. Even with these editorial changes, the texts preserve part of their variegated nature. Various stories have preserved their linguistic and stylistic specificities, indicating the differentiated origin of the collection.

#### References:

- EI<sup>2</sup> 1: 561–603; Grotzfeld and Grotzfeld 1984: 97–100; Grotzfeld 1991; Grotzfeld 1992; Hämeen-Anttila 1995; Irwin 1994: 9–14; Littmann 1923: 24–28;

Littmann 1968: 36–40; Mahdi 1984, vol. 1: 37–51; Molan 1988; Piamenta 1994; Pinault 1992: 107–114; Sâmarrâ’î 1964; Walther 1987: 64–66.

## Lesmian, Boleslaw

Lesmian, Boleslaw (1877–1937), Polish poet and author. Lesmian was born in Warsaw, studied in Kiev until 1901, and traveled to Germany and France. In 1912–1913 he lived in Paris, where he became acquainted with Polish and Russian Symbolists. During World War I he was the leader of the Teatr Polski in Lodz. He returned to Warsaw in 1935. Lesmian’s works include poetry, novels, short stories, plays, and translations. In 1913 he published *Klechdy sezamowe* (Sesame Tales), a collection of rewritings of stories from the Galland translation. His novel *Przygod Sindbada zeglarza; powiesc fantastyczna* (The Adventures of Sindbad the Seaman: A Fantastic Novel; 1913) is inspired by the adventures of *Sindbâd the Seaman*. These two publications inaugurated the period of the author’s mature work and determined his essentially baroque aesthetics (Pankowski 1967). The world of the *Arabian Nights* exemplifies the author’s concern with the relationship between the individual and society, and between illusion and reality. It inspired his resistance against the bourgeois spirit and justified his attachment to a form of Neo-Romanticism. Techniques such as exaggeration, the use of metamorphoses, bizarre humor, disguises, colorful descriptions, and eroticism were all derived from his readings of the *Arabian Nights*, in the translations of Galland and Mardrus. The baroque exoticism of the *Arabian Nights* developed his sense of mysticism, humor, and playfulness.

### References:

Voggenreiter 1991.

## Letchford, Albert

Letchford, Albert, painter who joined the entourage of Sir Richard Burton in Trieste in the years before Burton’s death in 1890. As an impoverished young artist, Letchford was commissioned by Lady Isabel Burton to prepare paintings of the Burton palazzo in Trieste. He also completed a painting of Richard Burton working in his study and a famous portrait of Burton as a fencing master. After Burton died, Letchford made two plaster casts of his deathmask. Letchford and his sister then moved into Lady Isabel’s household and became involved in the many controversies related to her managing of the Burton legacy, particularly her alleged burning of part of Burton’s papers. Apart from his portraits of Burton, Letchford prepared seventy illustrations for Burton’s translation of the *Arabian Nights* that were included in the early reprints. The illustrations were published separately in 1897.

### References:

Letchford 1897; Lovell 1998.

## Literature, Narrative

The Arabic term *hikâya* (“story,” “narrative,” “legend”) was originally associated with mimicry and the art of imitation. During their performances imi-

tators concocted stories indicated by the term *hikâya*, which thus became associated with popular theater and any form of representing manners and types in a realistic way. From the fourteenth century onward the term acquired the more general meaning of “story.” Throughout the Arab world, the art of telling stories was traditionally limited to performances and oral transmission (see **Oral Tradition**). In consequence, little is known about the early transmission of narrative literature, since no written evidence has survived. Only from the eighth century onward were various collections of stories compiled in order to respond to the popularity of this kind of literature among the urban elite. The Baghdad bookseller **Ibn al-Nadîm**’s (d. 995) inventory, compiled in the second half of the tenth century, documents a large number of books in narrative literature. Even so, the genre apparently was not fully appreciated by Arab intellectuals, and gradually the texts were lost. In consequence, the art of narrative literature once more became confined to the oral circuit.

In the Arabic literary tradition it was common to make a sharp distinction between “popular” and “elite” culture. On the one hand this distinction referred to the level of **language**, such as standard Arabic (*fushâ*) as opposed to colloquial dialects and “Middle Arabic.” On the other hand, it also related to the well-defined criteria of the acknowledged *adab* genre that were not exactly followed in popular texts. Notwithstanding this distinction, traces of popular narratives are contained in *adab* texts, as the cultivated elite at least in certain periods developed a taste for less sophisticated forms of literature. The genre of narrative literature is usually traced back to Persian influence and the tradition of **fables** and “evening stories” (Arabic: *asmâr*). Within the Arabic tradition, forms of narrative literature were known even in the early period. These early forms of narrative literature comprise texts such as the account of pre-Islamic Arab history, the *Ayyâm al-‘Arab* (The [Fighting] Days of the Arabs), and the biography (*sîra*) of the prophet **Muhammad** in various forms. In the eighth century these lines apparently merged, when collections of tales were recorded and Persian, Greek, and Indian texts were translated into Arabic.

Only a limited number of texts from the initial phases of this tradition have survived. Interesting specimens of tenth-century storytelling, albeit preserved in a literary reworking, are included in al-Tanûkhî’s (d. 994) collections *Al-Faraj ba’d al-shidda* (Relief after Hardship) and *Nishwâr al-muhâdara* (Table-talks). The most impressive texts of fictional storytelling include the fourteenth-century collection *al-Hikâyât al-‘ajîba* and the oldest manuscript of the *Arabian Nights*, dating from the fifteenth century. Apart from these, a considerable number of texts of popular literature from the **Mamluk** period (thirteenth to sixteenth century) have been preserved. This body of texts consists mainly of long **romances of chivalry** (*sîra*), such as the *Sîrat Baybars*, the *Sîrat ‘Antar*, the *Sîrat Sayf ibn Dhî Yazan*, and the *Sîrat al-amîra Dhât al-Himma*. The texts preserve narrative material that is close to the oral circuit, indicating that popular culture in the Mamluk period was thriving. Some of the later additions to the corpus of the *Arabian Nights* are also related to this genre of popular *sîra*. In particular, the “Egyptian stories” such as the picaresque tales *Dalîla the Crafty* and *Mercury ‘Alî of Cairo*, the love romances

of *‘Alī Shār and Zumurrud* and *‘Alī Nūr al-Dīn and Maryam the Girdle-girl*, and wonder tales such as *Ma‘rūf the Cobbler* show similarities to the themes and motifs of popular narrative in the Mamluk period. Other tales related to the tradition of Arabic narrative material are the fables, love romances, legends about saints, marvelous stories, and comical anecdotes.

**References:**

Allen 1998; Lyons 1995; Nicholson 1962.

## Littmann, Enno

Littmann, Enno (1875–1958), prominent German scholar of Oriental studies and translator of the *Arabian Nights*. Littmann studied Oriental languages in Berlin, Greifswald, and Halle in 1894–1898. From 1899 to 1906 he participated in various research expeditions to Syria and Palestine, traveled in the Middle East, and studied inscriptions and documents. He was appointed professor of Oriental studies at the universities of Strasbourg (1906), Göttingen (1914), Bonn (1916), and Tübingen (1921–1951). Although he was offered several other positions he preferred to stay in a provincial town, where he could work quietly.

Littmann became interested quite early in collecting Arabic tales and material about Arabic popular culture. During his first expedition to Palestine he asked the mother of his native servant to tell him the fairy tales she knew, which were then taken down in the original Arabic dialect. Littmann edited the stories and published a translation (Littmann 1905; 1935). In the course of his career, he remained an avid observer of Arabic popular literature and culture, publishing a wide array of studies on single tales and **bedouin** lore, popular sayings and chapbooks, epic poetry, children’s folklore, songs, and magic charms. In the aftermath of Felix Paul Greve’s German rendering of the **Burton** translation (1907), Littmann started his project of preparing a faithful German translation of the Egyptian recension of the *Arabian Nights* according to the **editions** of Calcutta II and Bûlâq. The translation was first published in 1921–1928 and remains available in reprints of the 1953 edition in six volumes.

Littmann’s translation of the *Arabian Nights* is the final contribution in the first stage of the collection’s European **translations**. It marks the awakening of the modern tradition of translation and philology. Littmann’s international predecessors—**Galland**, **Lane**, and **Burton**—had been inclined to give their translation a distinctly personal touch. Littmann, on the contrary, produced an objective, technically almost perfect translation, aiming to meet the requirements of both modern linguistics and philology. Besides rendering the original text as faithfully as possible into German, Littmann indicates exactly which texts he used, while the number of his notes and comments is limited. Even though Littmann’s translation has been criticized for its lack of liveliness and humor, it remains a model for other European languages.

**References:**

EM 8: 1140–1142; Borges 1977: 410–412; Elisséeff 1949: 82; Gerhardt 1963: 14–16, 104–108; Grotzfeld and Grotzfeld 1984: 116–117; Irwin 1994: 40;

Leeuwen 1995: 83–84; Leeuwen 1999a: 260–262; Pauliny 1983–1984: 128–129; Qalamâwî 1976: 31–33; Walther 1987: 52; Walther 1990b.

## Love

The manifold aspects of love constitute the quintessential all-embracing theme in the tales of the *Arabian Nights*. They need to be seen against the backdrop of concepts of love and **sexuality** in Muslim culture. These concepts were partly derived from the moral teachings of the Prophet **Muhammad**. To some extent they also originated from Greek and Persian tradition, which were integrated into Arabic philosophy and literature.

The **religion** of Islam does not oppose either the mental or the physical experience of love, since Muhammad thought them in general wholesome to the believer's health. Besides, they are part of God's gifts to mankind. On the other hand, the vicissitudes of love need to be regulated in order to prevent damage to the community and to the social framework. The most desirable expression of love was found in matrimony, according to legal prescriptions and social customs. **Marriage** should be the natural arrangement to counter the destructive sides of love and passion and to regulate the forces of physical and emotional interaction between the sexes.

Although religious texts provided the foundation for the social dimension of love, concepts of love were not limited to moral contemplation. The Koran and the Traditions of the Prophet (*hadîth*) left many questions on ethical and practical issues of love unanswered. In consequence, from the ninth century onward love became a favorite subject of specialized prose works in the domains of philosophy and *adab* literature. The most famous example of this category of literature is the Andalusian author Ibn Hazm's (d. 1063) *Tawq al-hamâma* (The Dove's Neck Ring). These books developed theories about the nature of love, the mechanisms of love relationships, and rules and codes for lovers. Evidently, the discussions are based on general statements from the Koran and the Traditions, such as the Prophet Muhammad's positive attitude toward sexuality and marriage. In addition, they are also influenced by Greek visions of "related souls" that are attracted to each other. The books on love cover a vast area. They would often start by discussing the terminology of love and define the words used for the various kinds of love. This lexicographical introduction would then lead the reader to the essence of love and its manifold expressions. Love was divided, among many other categories, into *hubb* (love for the beloved), *hawâ* (longing), and *'ishq* (passion, desire). The philosopher and mystic al-Ghazzâlî (d. 1111) acknowledged the categories of "natural love," "spiritual love," and "divine love." In any case, love for God should be considered the highest form of love. Love was associated with **beauty**, and passion would be aroused first of all by perceiving persons of the opposite sex. To mitigate the dangers of attraction through eye contact, Muslim tradition upheld the tradition of the "first glance": passionate love after casting a first glance was deemed permitted; love after a second glance was regarded as sinful, since it was not induced by fate, but by conceding to seduction. This tradition was obviously

meant as a compromise between moral requirements and human temperament. Other issues that books on love deal with include the question of whether lovers who die of grief should enter paradise as martyrs, and whether love decreases or increases during the absence of the beloved. Apart from these moral considerations, the handbooks of love contain numerous practical directives. These directives comprise advice about the behavior of lovers, visible signs of love, sign codes for communicating with the beloved, and letters and go-betweens. Furthermore, the books describe different emotional states connected with love as well as various social aspects, such as secrecy, calumny, faithfulness, and sickness. It is interesting to note that *adab* books and other texts also discussed love matches between humans and supernatural beings (see **Demons**) as a real possibility; some authors even deemed the two types of creatures perfectly compatible. In general, the directives given in works of *adab* literature are meant to stimulate the proper pursuit of love without harming social harmony. Apart from these works of the *adab* genre, various aspects of love are described in medical treatises and specialized books on the physical and medical aspects of sexuality.

Both the works of *adab* literature and the handbooks about love and sexuality are usually strewn with anecdotes and poems. This device serves both to illustrate the arguments and to provide the reader with examples of the themes discussed. The examples would usually relate to the lives of famous persons or passages from famous stories. Love was essentially associated with **poetry**. Poetry in turn was considered a source of information on questions of love and a medium with which to describe the essence and symptoms of love. Metaphors of love were meaningful for the philosophical analysis of the manifestations of love. Traditionally, Arabic poetry was conceived as confessions of love by the poet, following fixed aesthetic rules. In the pre-Islamic and early Islamic periods, the descriptions of love were formal, stereotypical, and abstract. Under the influence of urban court culture during the **Umayyad** period, a more specific love poetry developed. This tendency was continued under the **Abbasids** and the Umayyads in Andalusia. In the course of time love poetry became more lively, concrete, and focused on physical aspects.

The quintessential form of love in the Arabic literary tradition is “Udhritic” love, an absolute, passionate, and tragic love. In its perfect devotedness, Udhritic love is almost a religion. In Arabic literary tradition, it constitutes an abstract idea of the pure form of love as situated in the **bedouin** environment of the Arabian desert. According to the model, fate separates the lovers, who pine away but stay loyal to their beloved until they die of grief. **Illness**, objections by members of the family, and social obstacles prevent a marriage or a reunion and lead the lovers to their fateful death. A famous example of this kind of love is the story of Majnûn and Laylâ, as told by various Arabic and Persian poets. The poet Qays ibn al-Mulawwah, known as Majnûn (literally: “possessed by the jinn,” “madman”) went mad in his unfulfilled love for Laylâ. He went into the wilderness and became one of the great poets of Arabic tradition. Laylâ, even while being married to another man, always remained true to her love for Majnûn. Udhritic love re-

mained a favorite theme for poets and storytellers throughout the centuries, as the purest expression of love.

In the *Arabian Nights* the dimensions of love are carefully exploited for their narrative potential. In introducing love as the collection's main theme, loyalty in matrimony, adultery, and the connections of love and power are investigated in the **frame story** (*Shahriyâr and His Brother*). In the collection itself, the ideal categories of love are described in several long romances, such as the tales of *Qamar al-Zamân and Budûr*, *'Alî Shâr and Zumurrud*, *Nûr al-Dîn 'Alî and Anîs al-Jalîs*, *'Alî Nûr al-Dîn and Maryam the Girdle-girl*, and *Ghânim ibn Ayyûb*. These stories contain the stereotypical ingredients of romantic love: a passion aroused at first glance, the obstacles separating the lovers, the quest for the beloved, union, separation, and reunion. Love is described as an individual and emotional state. It often contravenes social conventions, arranged marriages, and imposed social roles. Love is the inevitable union of two individuals in spite of social conventions and all kinds of impediments. During their adventures the lovers have to prove their loyalty, resourcefulness, and steadfastness. In the end a legal marriage with the consent of the parents is arranged. The state of matrimonial union ends the period of uncertainty and adventures and allows the lovers to resume their regular roles in social life.

Prominent examples of Udhritic love are presented in several short anecdotes about bedouin life, such as *'Utba and Rayyâ*, *The Three Unfortunate Lovers*, and *The Lovers of the Banû Tayy*. These anecdotes refer to the rich lore about the bedouin archetypes of nomad culture and purity. On the other hand, numerous anecdotes and stories treat adultery, faithlessness, and deceit, particularly those of the type included in collections of misogynist tales (see *Book of Sindbâd*; *The Craft and Malice of Women*). Some stories depict the difficulties of a love relationship between a young man and a jinn woman (*Hasan of Basra*; *Jânshâh*). Finally, sexual aberrations such as bestiality, rape, and incest occur in some stories (see *Sexuality*). Homosexuality is referred to in the story of *Abû Nuwâs with the Three Boys*, *Ardashîr and Hayât al-Nufûs*, and the *Vizier of al-Yaman and His Young Brother*. In several instances the hero stereotypically falls in love on first sight of a portrait (Mot. T 11.2; *Sayf al-Mulûk*; *The Goldsmith and the Cashmere Singing-girl*; *Ibrâhîm and Jamîla*; *The Prince Who Fell in Love with the Picture*; and *Ins ibn Qays and His Daughter*, in the Breslau edition). Examples of loving relationships within a family include Hasan of Basra and his mother (*Hasan of Basra*), Daw' al-Makân and Nuzhat al-Zamân (*'Umar ibn al-Nu'mân*), and As'ad and Amjad in the *Tale of Qamar al-Zamân and Budûr*. Incestuous relationships are referred to in *The First Qalandar's Tale* and the romance of *'Umar ibn al-Nu'mân* (brother and sister), and in the *Tale of Qamar al-Zamân and Budûr* (stepmother and stepson).

#### References:

- EM 8: 1042–1050; Abel 1939: 137–148; Bauer 1998; Behrens-Abouseif 1998; Bellamy 1979; Bürgel 1979; Chraïbi 1992; Elisséeff 1949: 90–92, 97–98, 117–118; Gerhardt 1963: 119–165, 348–349; Giffen 1972; Grunebaum 1942:

283–286; Heath 1988: 3–9; Juilliard 1996; Lahy-Hollebecque 1987: 139–155; Lane-Poole 1886: 193–196; Leeuwen 1999a: 254–260; Miklos 1994; Najjâr 1994; Paret 1927b; Qalamâwî 1976: 302–308; Reeve 1886: 194–196; Vadet 1968; Weber 1990.

## MacDonald, Duncan Black

MacDonald, Duncan Black (1863–1943), British-American scholar of Oriental studies. MacDonald studied Semitic languages in Glasgow and Berlin and acquired an academic post at Hartford Theological College. Besides publications on the spiritual life of Muslims, he devoted himself intensively to the study of the **manuscript** and **textual history** of the *Arabian Nights*. When editing the Arabic text of *‘Alî Bâbâ and the Forty Thieves* from a manuscript preserved in the Bodleian Library, MacDonald did not at first recognize it as a fabrication. In addition, he proved convincingly that the “Tunisian” manuscript that **Habicht** claimed to have used had never existed. Apart from that he planned to edit the **Galland** manuscript.

MacDonald adhered to the theory of the Persian origin of the *Arabian Nights*. He thought that the text of the *Hezâr Afsân(e)* after translation into Arabic had been supplemented with Arabic stories. Subsequently it had developed into a Fatimid compilation, the Galland manuscript, and the Egyptian ZER-version (see **Zotenberg**). MacDonald considered the *Arabian Nights* to be a faithful reflection of the mind and spiritual experience of the Muslim world. Against this backdrop, he analyzed the *Arabian Nights* as one of his main textual sources and as a means of establishing a direct contact with Arabic-Islamic culture. This attitude makes him a typical exponent of Western **Orientalist** thinking, in the wide sense implied by Edward Said.

### References:

Bodine 1977; Brockway 1971–1974; Grotzfeld and Grotzfeld 1984: 7, 19–21; Irwin 1994: 51–52; Leeuwen 1999a: 268–271; Qalamâwî 1976: 44–50.

## Macnaghten, William

Macnaghten, William (1793–1841). From 1809 onward Macnaghten was a student of Persian and Arabic, diplomacy, and the military arts at the College of Fort William in Calcutta. He published studies on Islamic Law in India and started a career in the judiciary. In 1830 he changed to politics, and in 1836 he became head of the Secret and Political Department of the government secretariat. In 1837, Macnaghten was sent to Simla to participate in the preparations for the Afghan war. He was killed during the Afghan expedition in 1841.

When the Macan **manuscript** of the *Arabian Nights* was submitted to the editing board of the Oriental College, Macnaghten was asked to join a committee investigating the authenticity of the text. He wrote a positive report and until leaving Calcutta in 1837 subsequently supervised the **edition** of the text that is known both under his name and as Calcutta II.

### References:

Mahdi 1994: 101–126.

## Magians

Magians (Arabic: *majûs*, sg. *majûsî*) were the ancient Iranian priestly caste and followers of Zoroaster. Zoroastrianism was the official religion of Sassanid Iran (226–651 C.E.). When the Muslims conquered Iran, it therefore constituted a rival faith. The Zoroastrians held their rituals in fire temples. They worshipped fire and performed animal sacrifices, combined with liturgical recitations. Apart from these general rituals a personal cult focused on the sanctity of the fire of the hearth, eating rituals, and ablutions. The popular cult included food offerings, the veneration of sacred trees, and seasonal feasts. Zoroastrianism is not based on a divine revelation and does not have a single sacred text or orthodox doctrine. It rather consists of a set of moral and social codes. When the Muslims conquered Iran, the Zoroastrian faith was under pressure from internal strife and from Christian and Buddhist conversions. After the Muslim conquest Zoroastrian practices were restricted, and the community was obliged to pay the poll tax (*jizya*). The Zoroastrians were granted the status of “people of the book” (*ahl al-kitâb*). As such they were entitled to protection as a religious minority. Even so, numerous fire temples were confiscated and consequently went out of use. A large number of Zoroastrians converted to Islam, and some severe persecutions occurred. The Zoroastrian faith survived in Iran and within the community of Parsees that emigrated to India (Bombay).

In the *Arabian Nights* the Magian, often bearing the Persian name Bahrâm, without exception plays the stereotypical role of sinister villain. In the tale of As‘ad and Amjad (in *Qamar al-Zamân and Budûr*), the two heroes arrive in a town of fire worshippers where As‘ad is captured to be sacrificed in the Temple of Fire at the annual celebration. When arriving at a town inhabited by Magians, the hero in the *Tale of Qamar al-Zamân and Budûr* is saved only by the help of a fellow Muslim. Magians are sometimes associated with the practice of **alchemy** and sorcery—for example, Queen Lâb in the second part of the story of *Jullanâr*. In the story of *Hasan of Basra*, Hasan is abducted by a Magian to enable him to find a magic herb. The merchant Mahmûd of Balkh in the story of *‘Alâ’ al-Dîn Abu ‘l-Shâmât* outwardly professes to be a Muslim but is a Magian at heart; moreover, he prefers boys to women. Cannibal Magians are mentioned in the fourth voyage in *Sindbâd the Seaman*. In general, the Magians represent a barbarian and uncivilized world. Their world is dominated by cruel practices, idolatry, and superstitions. In consequence, it is the True Faith’s obligation to integrate the heathen territory into the regions under Islamic dominion. This attitude is particularly evident in the *History of Gharîb and ‘Ajîb*, which relates to the expansion of the Faith and the subjection and conversion of the Magians, both in the human world and in the realm of the jinn (see also *The Eldest Lady’s Tale*).

### References:

- EI<sup>2</sup> 6: 1110–1118; Descamps 1929: 406–408; Henninger 1946: 298–299; Leeuwen 1999a: 466–468; Qalamâwî 1976: 166–168, 201–202; Rescher 1919: 17, 76–77; Weber 1987: 26–27.

## Magic

Magic is the ability to understand and manipulate the hidden forces and mechanisms of nature. Islamic tradition locates the origins of magic in ancient Egypt or Babylon. The kings of Egypt are represented as magicians who built miraculous cities in the desert and protected them with talismans and enchantments. In later periods, Alexandria was considered the cradle of all sciences and skills. In the Koran and the Traditions of the Prophet **Muhammad** (*hadith*), the practice of magic is as a rule rejected. Nevertheless, the existence of certain hidden forces in nature is acknowledged, such as the existence of jinn (see **Demons**) and the factual possibility of enchantments. According to Islamic legend, magic was taught to mankind by the rebellious **angels** Hârût and Mârût, who were expelled from heaven and chained to a well in Babylon. Whenever they taught a human being their practices, they warned him of the danger of becoming an infidel. Practical knowledge about magic was transmitted to the Arab world by way of translations from the Greek. The **Abbasid** caliph al-Ma'mûn (r. 812–833) founded the House of Wisdom (*Bayt al-hikma*) in **Baghdad**. The members of that institution translated a large number of texts written by Greek authors into Arabic. These translations introduced to the Arabs the works of Neoplatonic authors who suggest that the visible world contains forces that can be manipulated. These theories formed the basis for the evolution of magical systems in thought and practice.

In the Muslim world as in Europe, it has long been debated whether magic is an admissible practice or not. Some scholars rejected all forms of **alchemy**, astrology, and magic. Others permitted the use of Koranic verses as incantations, since those unmistakably belong to the domain of the divine. Thus a distinction was created between “white” or licit magic, based on the forces permitted by God, and “black” or illicit magic, for which the help of the devil was sought. The great Islamic intellectual Ibn Khaldûn (d. 1395) differentiated between magic with the help of the will; magic with the help of celestial bodies, numbers, letters, and so forth; and magic through the manipulation of the senses. The theory and practice of magic were developed by such authors as Abû Ma'shar (d. 886). Other prominent scholars—such as al-Kindî (d. 870), author of the *Rasâ'il Ikhwân al-safâ* (The Treatises of the “Brethren of Purity”; tenth century); al-**Ghazzâlî** (d. 1111); and al-Râzî (d. 1209)—were very tolerant toward the concept of magic. They related magic to the sciences and thus created an atmosphere in which magic could flourish in the thirteenth and fourteenth centuries. The main practices within the art of magic were divination and geomancy, invoking the properties of names, verses, and numbers; sympathetic magic; demoniacal conjuration; incantations; the evocation of spirits; talismans and amulets; artifices; and the use of medicinal plants.

In Arabic narrative literature, magic is one of the main recurring topoi. Legendary figures such as **Solomon** and **Alexander the Great** in popular imagination are often associated with both magic and technical skills. In **romances of chivalry** magical objects abound, and sorcerers, talismans, enchantments, and conjurations are an integral part of fairy tales and other

types of stories. This prominence of magic in the domain of literature demonstrates the extent to which the Arab worldview was imbued with concepts of magic.

In the *Arabian Nights* magic is among the most characteristic features. The tales mention all kinds of magic and supernatural practices, including astrology, reading in the sand, talismans, and enchantments to turn people into animals (see **Transformation**). Apart from a conscious conjuration, jinn can appear anywhere at any moment, and sometimes jinn are linked to specific magical objects. In the story of *Hasan of Basra*, a secret network of wise old men is occupied with studying theories of magic and repelling the influence of satanic forces. In a number of stories, magic provides the story's main impetus, particularly when the hero is sent out to break a talisman, or when he is confronted with an enchanted being or is himself enchanted (see, for example, *Abû Muhammad Hight Lazybones*; *The First Qalandar's Tale*; *The Second Qalandar's Tale*; *The Third Qalandar's Tale*; *The Porter and the Three Ladies of Baghdad*; *Jûdar and His Brethren*; *The Queen of the Serpents*; *The Ensorcelled Prince*). In a few stories magical objects are used (*Hasan of Basra*; *'Alâ' al-Dîn Abu 'l-Shâmât*; *Abû Qîr and Abû Sîr*; *Ma'rûf the Cobbler*). In the apocryphal stories magic is one of the favorite themes and narrative devices, since it is seen as the quintessence of the Oriental tale (see, for example, *'Alâ' al-Dîn*; *Prince Ahmad and the Fairy Perî Bânû*).

**References:**

El<sup>2</sup> 9: 567–571; Abel 1939: 99–114; Descamps 1929; Elisséeff 1949: 93, 132–133, 138, 142–144, 151, 157, 169, 173–174, 175–176, 177, 178, 181; Hakalin 1996; Irwin 1994: 178–213; Kieckhiefer 1995; Leeuwen 1999a: 274–276; Pielow 1995; Qalamâwî 1976: 148–156, 307–308; Rescher 1919: 31–42; Sa'd 1962, vol. 1: 47–48; Weber 1987: 163–204.

## Magnetic Mountain

The legend of the Magnetic Mountain that attracts the metal parts of passing ships belongs to the ancient lore of seafaring (Mot. F 754; AT 322\*: *Magnetic Mountain Pulls Everything to It*). In the earliest account, contained in the *Naturalis historia* of Plinius (first century B.C.E.), the mountain is located on the mainland. That is also the case in the Arabic travel report *'Ajâ'ib al-Hind* (The Wonders of India) compiled by the Persian sea captain Buzurg ibn Shahriyâr (tenth century). The Magnetic Mountain as an **island** is mentioned in the geography of Ptolemy, the *Alexander-romance*, and the works of later medieval geographers. Another strand of transmission includes a lapidary ascribed to Aristotle that reached Europe by way of an Arabic translation. As in the West Asian and European notion, according to Chinese tradition there is a lake where ships cannot sail because there are magnets at its bottom.

In medieval European literature the Magnetic Mountain becomes one of the topoi of sailors' yarns. It is mentioned in the *Journey of Saint Brandan* (tenth/twelfth centuries) as situated in the Liver sea. The Magnetic Mountain

also occurs in the romance about the adventurous journeys of *Herzog Ernst* (thirteenth century) and in John Mandeville's largely fictitious description of the world (fourteenth century; Mandeville 1983).

In the *Arabian Nights* the Magnetic Mountain is mentioned in *The Third Qalandar's Tale*. It is combined with other legendary motifs to create an atmosphere of remoteness and threat. This atmosphere serves to illustrate the idea that it is impossible to escape one's decreed fate.

#### References:

EM 9: 24–27; Basset 1894; Beckers 1970; Bremond 1991a: 123–129; Elisséeff 1949: 177; Ghouirgate 1994: 215–218; Leeuwen 1999a: 276–278.

### Mahdi, Muhsin

Mahdi, Muhsin (b. 1926), scholar of Arabic philosophy and culture. Mahdi graduated in 1954 in Chicago with a dissertation on the medieval Islamic intellectual Ibn Khaldûn (d. 1395) and his philosophy of history. He was professor of Arabic at Harvard University from 1969 to 1986. In 1984, Mahdi published the first **edition** of an Arabic text of the *Arabian Nights* in accordance with modern philological standards. The Mahdi edition contains a collation of several **manuscripts** out of the oldest ones known to have survived. The main manuscript is the **Galland** manuscript, which Mahdi dates to the beginning of the fourteenth century; supplementary evidence has shown that the manuscript dates from the middle of the fifteenth century or later (Grotzfeld 1996–1997). The edition contains 282 nights. This core of the *Arabian Nights* is considered by Mahdi to be the only authentic part of the collection that has survived.

In the essays accompanying his edition, Mahdi elaborates on the philological context of his work (Mahdi 1994). He expresses his amazement that the first philologists studying the *Arabian Nights* were looking for the text's Eastern roots, while at the same time allegedly "original" manuscripts were being fabricated under their very eyes in Paris by such teachers of Arabic as Dom **Chavis**, **Sabbâgh**, and Mordecai ibn al-Najjâr (see **Habicht**; Mahdi 1994: 51–86). Mahdi argues that the forgeries of the eighteenth and nineteenth centuries have obscured the fact that only the collection's first part can be regarded as original. The other stories constitute additions by later copyists, presumably from the eighteenth century. The later additions do not show a homogeneous relationship to the earlier "exemplary" tales (Mahdi 1985). They turn the *Arabian Nights* into a more or less unstructured, open-ended anthology of Arabic fiction. This tradition of mystification and forgery was initiated by Galland, who created his own version of the *Arabian Nights* by adding spurious material. The same tradition was continued by Arabs who procured or fabricated manuscripts at the request of European scholars.

Mahdi's evaluation of the **textual history** of the *Arabian Nights* remains the most thorough effort at reconstruction. It has led some scholars to limit their studies of the *Arabian Nights* to the core stories. Other scholars maintain that it is also necessary to study the additional material in various manuscripts; while that material may or may not have been part of the original *Arabian*

*Nights*, it still has to be considered as part of the Arab literary heritage. The Mahdi edition has been translated into English by Hussayn Haddawy (1990).

**References:**

- Chraïbi 1990; Coussonnet 1987; Irwin 1994: 54–61; Pinault 1987: 127–143;  
Witkam 1988: 96–98.

## Mahfûz, Nagîb

Mahfûz, Nagîb (b. 1911), Egyptian author of novels, short stories, plays, and filmscripts. Mahfûz is considered one of the founding fathers of the modern Arabic tradition of the novel. His sizable oeuvre, characterized by the combination of “classical” and experimental narrative techniques, has considerably influenced later writers. His main works are the “Trilogy” (1956–1957) comprising *Bayn al-qasrayn* (Palace Walk), *Qasr al-shawq* (Palace of Desire), and *al-Sukkâriyya* (Sugar Street); and *Awlâd hâratinâ* (Children of Gebelawi; 1959). The “Trilogy” consists of a cycle of three long novels describing life in Cairo in the period 1917–1945 through the eyes of a well-to-do merchant family. It is a monument to the Egyptian struggle for independence from British domination. Moreover, it is also a complex analysis of the mental attitudes and political strife of that period. The “Trilogy” is considered a landmark in modern Arabic literature for its psychological depth, its minute descriptions, and its political purport. The novel *Children of Gebelawi* is an allegorical history of four prophets, referring to Adam, Moses, Muhammad, and Jesus. The novel was condemned by religious circles and has remained controversial. In 1988, Mahfûz was awarded the Nobel Prize for literature.

Mahfûz’s novel *Layâlî Alf layla* (The Nights of a Thousand Nights, translated as “Arabian Nights and Days”; 1982) is inspired by the *Arabian Nights*. It integrates numerous themes and motifs of the collection. The novel is situated in the empire of King Shahriyâr and his vizier Dandân. It is a story about corruption and the abuse of power, figuring a group of jinn who have declared war on administrative malpractices. The narrative includes several minor stories and a great number of characters from the *Arabian Nights*, such as ‘Abdallâh of the sea (*‘Abdallâh the Fisherman and ‘Abdallâh the Mer-man*), Shahrâzâd’s sister Dunyâzâd (*Shahriyâr and His Brother*), Anîs al-Jalîs (*Nûr al-Dîn ‘Alî and Anîs al-Jalîs*), Qût al-Qulûb (*Ghânim ibn Ayyûb*), and the eponymous characters of the stories of *‘Alâ’ al-Dîn Abu ‘l-Shâmât* and *Ma’rûf the Cobbler*. Mahfûz himself saw the background of the *Arabian Nights* as a suitable opportunity for expressing in the novel some of his fundamental concerns in a blend of “political realism” and “metaphysical speculation.” Another reference to a story of the *Arabian Nights* is contained in the story *al-‘Ayn wa-’l-sâ‘a* (The Eye and the Hour) in the collection *Ra’aytu fî mâ yarâ al-nâ‘im* (I Saw in My Dreams; 1982).

**References:**

- Cherif Omar 1993–1994; Ghazoul 1996: 134–149; Hâfiz 1994b; Leeuwen 1999a: 278–281; Mahfûz 1994; Mousa 1992; Ouyang 2000: 5–6; Ouyang 2003: 408–414.

## Mamluks

The Mamluks were a line of sultans ruling over Egypt (1250–1517) and Syria (1260–1516) with **Cairo** as their capital. They are divided into two groups: the Bahrî sultans, originally Kipchak Turks (1250–1390), and the Burjî sultans, who were Circassians (1382–1517). The first Mamluk sultans rose from the bodyguard of the Ayyubid sultan and succeeded in taking over power from their master. The Mamluk Empire's central institution was the military household, consisting of *mamlûks* (literally: “those possessed,” “slaves”), who had been set free by their master and stayed loyal to him. Although family succession prevailed during the Bahrî sultanate, under the Burjîs power was continually contested among various households. Despite its political instability and often arbitrary rule, the Mamluk era was a period of great prosperity for Egypt and Syria. The Mamluk sultans constructed impressive buildings in **Cairo** and **Damascus**, in particular several mosques and mausoleums (see **Architecture**). Trade with Europe and the Orient prospered, since Egypt for a long time remained the intermediate post for trade in Eastern spices. The Mamluks exhibited considerable military power, defeating the Mongols under Hülegü in Syria in 1260 and vanquishing the last strongholds of the Crusaders on Muslim territory. In 1516 their empire was invaded from Anatolia by the Ottoman Turks, who turned Syria and Egypt into Ottoman provinces.

As for the development of Arabic literature, the Mamluk period is generally considered to have been a period of decline. The ruling elite spoke Turkish. Few centers of Arabic learning and culture existed. And although Arabic remained the main language for scholarship, law, and administration, few literary works of outstanding merit were written. On the other hand, the genre of the *sîra* (see **Romances of Chivalry**) flourished in the Mamluk period, and interest in literature remained widespread. Besides the *Sîrat al-amîra Dhât al-Himma*, *Sîrat Baybars*, and *Sîrat Sayf ibn Dhî Yazan*, the oldest surviving manuscripts of the *Arabian Nights* also date from the Mamluk period. Moreover, the later additions to the *Arabian Nights* contain a certain amount of material that in its original form might also date from the Mamluk period. This material includes the Egyptian love romances (see, for example, *‘Alî Shâr and Zumurrud*; *‘Alî Nûr al-Dîn and Maryam the Girdle-girl*); picaresque stories (*Dalîla the Crafty*; *Mercury ‘Alî of Cairo*); and several collections of anecdotes, such as the story of *Baybars and the Sixteen Captains of Police*. Some stories contain direct references to the Mamluk sultans, such as *The Man of Upper Egypt and His Frankish Wife* or *The Adventures of Sultan Baybars* in the Weil translation.

### References:

El<sup>2</sup> 6: 314–321, 321–331; Elbendary 2001; Grotzfeld 1997–1998; Irwin 1986; Lyons 1995; Martel-Thoumian 1992; Perho 1999.

## Ma‘n ibn Zâ‘ida

See **Generosity**

## Manuscripts

The preserved manuscripts of versions of the *Arabian Nights* can be divided into two categories: manuscripts dating from before Galland's French translation, and manuscripts produced after that date.

The pre-Galland manuscripts include the following (Marzolph 1998a):

1. The manuscript used by Galland (Chauvin 4: 197, A). The manuscript most probably dates from the middle of the fifteenth century (Grotzfeld 1996–1997) and is preserved in the Paris Bibliothèque Nationale. It is in three volumes, containing 282 nights. The text breaks off in the middle of the *Tale of Qamar al-Zamân and Budûr*. The Galland manuscript has served as the main source of Muhsin Mahdi's edition (Mahdi 1984)
2. A manuscript in the John Rylands Library in Manchester, probably dating from the first half of the sixteenth century. The manuscript contains what pertains to parts 6–12 of the *Arabian Nights*, starting with night 255.
3. A copy of the Galland manuscript preserved in the library of the Vatican, dated 1001/1592–1593.
4. A manuscript in Kayseri, probably dating from the sixteenth century. Its text is divided into nights, but the nights are not numbered, the space for the numbers, which probably were to have been rubricated, not having been filled (Ritter 1949: 287–289). If the dating holds true, it would make the Kayseri manuscript the oldest known manuscript to contain the concluding passage of the *Arabian Nights*.
5. The Maillet manuscript, dating from the second half of the seventeenth century (Chauvin 4: 197–198, B). This manuscript was brought from Egypt by the French consul Benoit de Maillet in 1702. It was acquired by the Royal Library around 1738. The manuscript appears to have been copied in the second half of the seventeenth century, covering (with several lacunas) nights 1–905, thus representing almost a “complete” copy. The manuscript ends with a number of anecdotes and tales from *Kalîla wa-Dimna*.
6. A Paris manuscript written in the seventeenth century or at the beginning of the eighteenth century. It is referred to as the sixth volume of the *Arabian Nights* and covers nights 823–1000.
7. The Tübingen manuscript covers nights 283–542 and may constitute the second volume of an *Arabian Nights* redaction in four volumes. This manuscript contains a version of the romance of *‘Umar ibn al-Nu‘mân* and thus constitutes an early example of how the *Arabian Nights* was enlarged with extraneous material. The dating of the manuscript is still disputed. Although it has been held to date from as early as the fifteenth century, the earliest date mentioning one of the manuscript's owners is 1836.

The most important post-Galland manuscripts include the following:

1. The Wortley-Montague manuscript, dated 1764–1765 (Chauvin 4: 205–207, Y). Out of an original set of eight volumes, seven are preserved. The manuscript was brought from Egypt by Edward **Wortley-Montague**. It was probably prepared in Damietta, since it betrays traces of the local dialect. Although the manuscript in its initial passages corresponds to the standard corpus of tales, the latter parts contain a large amount of apocryphal material. The manuscript does not conform to any of the standard versions as categorized by **Zotenberg**. Presumably it constitutes one of the manuscripts that were compiled by a contemporary copyist on request. The manuscript's tales were partly used by Jonathan Scott for his collection of Oriental tales. The **Burton** translation contains some of the tales from this manuscript. A comprehensive translation of the manuscript's tales was prepared by Felix Tauer (1995). For the present volume, nos. 357–408 are based on Burton, supplemented by nos. 496–518 from Tauer.
2. The Russell manuscript, consisting of two volumes, the second of which is lost (Chauvin 4: 209, CC). The original manuscript covered 281 nights, agreeing in content with the stories in the Galland manuscript. It was brought to England by Patrick Russell, a physician of the British factory in Aleppo (1750–1771). Based on a copy prepared by John Leyden, the Russell manuscript formed the basis of the Calcutta I edition (1814–1818).
3. The manuscript compiled by Dom **Chavis**, translated together with **Cazotte** as *Continuation des Mille et une Nuits*, and later translated by the French Arabist Jean-Jacques Caussin de Perceval (Chauvin 4: 199, D). In the present volume, nos. 409–417 are tales taken from this manuscript, following the Burton translation.
4. The manuscript compiled by Michel **Sabbâgh** in the first decade of the nineteenth century, for Caussin de Perceval (Chauvin 4: 198–199, C). The alleged source manuscript is dated October 21, 1703, and contains material from Galland, including the **orphan stories**, the Chavis manuscript, and the *Tale of King 'Umar ibn al-Nu'mân*. This manuscript was partly exploited for the Breslau and Calcutta II editions.
5. The Macan manuscript, from the heritage of the British consul in Egypt Henry Salt, who died in 1827. This manuscript was used by William **Macnaghten** for the Calcutta II edition.
6. The manuscript of Mordecai ibn al-Najjâr, serving as the basis for large parts of the Breslau edition (see **Habicht**). This manuscript contains the cycles of *Shâh Bakht and His Vizier al-Rahwân*, *Baybars*, and *The Craft and Malice of Women*. The manuscript's date of 1711 is a willful mystification.
7. The Reinhardt manuscript preserved in Strasbourg (Chauvin 4: 210–212, FF; Chraïbi 1996), dated 1831–1832. It was bought by the German vice consul Reinhardt in Egypt. This manuscript supplements ZER with some new stories. In the present volume, nos. 519–552 render tales from this manuscript.

**References:**

Abbott 1949: 129–164; Grotzfeld 1984; Grotzfeld 1999; Irwin 1994; MacDonald 1922; Mahdi 1985; Zotenberg 1887b; Zotenberg 1888; see also the introductory essay by Heinz Grotzfeld, “The Manuscript Tradition of the *Arabian Nights*.”

**Marcel, Jean Joseph**

Marcel, Jean Joseph (1776–1854), French Arabist who took part in Napoleon’s expedition to Egypt in 1798. Marcel served as the director of the National Printing Houses of Egypt and Paris.

Marcel published a collection of stories in emulation of the *Arabian Nights*, entitled *Contes du Cheykh El-Mohdy* (Tales of Shaykh El-Mohdy). The *Contes* were published in two parts. The first part, entitled *Les dix Soirées malheureuses* (The Ten Unhappy Evenings), appeared in 1828; the second part appeared in two volumes in 1833–1835 under the title *Scéances du Môristân, ou Révélations de l’Hôpital des fous du Kaire* (The Môristân Sessions, or Revelations from Cairo’s Mental Hospital). According to the author, the collection was a translation of a manuscript handed to him by his friend Hibat Allâh Muhammad al-Mahdî al-Hifnawî. Muhammad al-Hifnawî (1736–1815) was a Coptic convert to Islam who became secretary-general of the Dîwân of Cairo, lecturer of al-Azhar university, and *shaykh al-islâm* in 1812. Although some critics (and library catalogues) still consider al-Hifnawî to have been the author of the stories, others suspect Marcel of having written the text himself, following the example of **Cazotte’s** *Mille et une Fadaïses* (1742). The **frame story** of the *Contes* is about a young man who has the habit of letting people fall asleep by telling stories. This man is sent to the lunatic asylum in Cairo, where he continues to tell his stories.

**References:**

Chauvin 4: 138–144; Irwin 1984: 86–87.

**Mardrus, Joseph Charles Victor**

Mardrus, Joseph Charles Victor (1868–1949), translator and compiler of a French version of the *Arabian Nights*. Mardrus, of Caucasian descent, was born in Cairo. After establishing himself in Paris in order to pursue a medical career, he became a sanitary officer for the Ministry of the Interior and served in the French colonies in North Africa.

Mardrus published his translation of the *Arabian Nights* in sixteen volumes in 1899–1904. In spite of its claims to fidelity, the translation is a fanciful reworking of existing material. This material is derived from both versions of the *Arabian Nights* and other story collections. Besides adding numerous new texts from sources extraneous to the tradition of the *Arabian Nights*, Mardrus embellished, extended, and revised the “authentic” stories. Victor **Chauvin** has analyzed the various ingredients of the Mardrus “translation” as follows (Chauvin 9: 84–85): (1) A selection of tales from the Egyptian **editions**, eliminating a considerable number of the less important

anecdotes; (2) the **orphan tales**; (3) a number of tales from the Breslau edition and the translation by Jonathan Scott (1811); (4) tales inserted from a variety of extraneous sources, including Yacoub Artin Pacha's *Contes populaires inédits de la Vallée du Nil* (Paris 1895), Garcin de Tassy's *Allégories, récits poétiques et chants populaires* (Paris 1876), Guillaume Spitta-Bey's *Contes arabes modernes* (Leiden/Paris 1883), Jean Adolphe Decourdemanche's *Sottisier de Nasr-eddin-Hodja* (Brussels 1878), and Nicolas Perron's *Femmes arabes avant et depuis l'islamisme* (Paris/Algiers 1858). Mardrus at first claimed to have used the Bûlâq text as his source, but then justified his alterations by claiming to have found an unknown North African manuscript. This manuscript never existed. The Mardrus version was widely acclaimed in France, notably by Mardrus's friend André Gide, and by Marcel **Proust**, who visited the literary salons of Mardrus's wife, Lucie Delarue-Mardrus. It became a source of inspiration for the illustrators Edmund **Dulac** and Kees van **Dongen**, the stage designer Léon **Bakst**, and the fashion designer Paul Poiret, thus setting the tone for the exotic vogue in the first decades of the twentieth century. It became highly fashionable in the decades after its appearance and was translated into several European languages throughout the twentieth century (English translation by Powys Mathers, 1937). It was severely criticized by scholars such as I. Cattán (1906), Victor Chauvin (1905), and Mia **Gerhardt** (1963: 93–104). Mardrus also wrote some **Orientalist** pastiches.

The present volume includes those tales from the Mardrus version not included in any of the previously reviewed texts (nos. 449–495). The aim in doing so is not to authenticate Mardrus's claims, but rather to document the variety of Oriental and pseudo-Oriental material that was at one point or other integrated into the European versions of the *Arabian Nights*. Inasmuch as the Mardrus version was widely read and appreciated, the average reader in many cases would not be aware of the origin of many of its tales.

#### References:

- Abu 'l-Husayn 1994: 274–276; Azar 1987; Bencheneb 1971; Borges 1977: 406–410; Elisséeff 1949: 82; Grotzfeld and Grotzfeld 1984: 116; Hagège 1980: 129–132; Irwin 1994: 36–40; Julia 1935; Khawam 1988a: 66–68; Larzul 1994; Larzul 1996: 140–216; Leeuwen 1999a: 284–285; Sallis 1999: 59–62.

## Mark Twain

See Twain, Mark

## Marriage

Legal matrimony is considered the natural situation for every Muslim. It is the essence of the harmony between the sexes and the perfection of the believer's faith. Through marriage, in its legal form, society can reproduce itself, and continuity is guaranteed. Muslim men are by law entitled to marry up to four women, providing they can afford to sustain them in a suitable manner.

Marriage is among the major themes in the *Arabian Nights*. Indeed, most of the collection's stories are connected with marriage in one way or another. In the stories, married life symbolizes a state of harmony to which all protagonists aspire. It is the symbol of stability and fertility, of **love**, social accept-

ance, and procreation. Weddings are not only the **stereotype** form of a “happy ending”; they are also the end of strenuous quests (see **Journeys**). In the world of the *Arabian Nights*, the legally validated marriage as motivated by true love and sanctioned by the couple’s parents is the socially accepted epitome of happiness and bliss. True love is an essential component, and the story’s driving force is often constituted by the persistence of the hero or the heroine not to be satisfied with anything less. Marriage is not necessarily an arrangement imposed by conventions. It can also be an individual choice. In fact, it often constitutes the result of a rebellious act. In the end, however, convention always triumphs. In this respect, individual love serves to initiate a process of conscious reflection about the existing value system. In the end it strengthens the conventional system rather than undermining it.

Besides constituting the symbol of harmony, marriage is as often a source of conflict and struggle. In love romances like *Uns al-Wujûd and al-Ward fi ‘l-Akmâm*, the parents’ resistance prevents the union of hero and heroine. On the other hand, in the *Tale of Qamar al-Zamân and Budûr* the stubborn refusal of the protagonists to consent to a prearranged marriage causes a major conflict between parents and children. In both cases, the message is similar: true love triumphs over all obstacles, and the victory of love is expressed in legal matrimony. In a great many love stories the hero falls in love with a princess living in a faraway land. In consequence, he travels through desolate landscapes before he can even try to win the heart of his beloved (see, for example, *Sayf al-Mulûk; Ardashîr and Hayât al-Nufûs; Ibrâhîm and Jamîla; Tâj al-Mulûk and Dunyâ*). In some cases a helper is required, as in the *Tale of Qamar al-Zamân and Budûr*, in which the lovers are united by two jinn, or in *The Tale of Nûr al-Dîn ‘Alî and Badr al-Dîn Hasan*, in which jinn substitute the hero Badr al-Dîn Hasan for Sitt al-Husn’s intended ugly bridegroom. Both the stories of *Nûr al-Dîn ‘Alî and Badr al-Dîn Hasan* and *Qamar al-Zamân and the Jeweller’s Wife* contain descriptions of the wedding. Proposals for marriage can cause a war, as in *Jullanâr*, when King al-Samandal feels insulted about Badr Bâsim’s asking his daughter in marriage. In the *Tale of ‘Azîz and ‘Azîza* the regular order of things is turned upside down, as ‘Azîz’s failure to attend his own wedding starts the narrative. The final tragedy is precipitated not only by ‘Azîz’s negligence of his cousin’s love but also, and maybe even more so, by his disrespect for the social context of the prearranged match.

A number of stories depict the relationship between husband and wife. Jealousy and the need to protect male honor is the focus of *The Tale of the Three Apples* and *The Tale of the Portress*. Frictions between husband and wife are vividly depicted in *Ma‘rûf the Cobbler*, causing Ma‘rûf to flee **Cairo**. In the *Tale of the Merchant and His Wife* the wife mistrusts her husband, but the cock (incidentally the quintessential expression of masculinity) advises him about the “right” way to handle this kind of dispute: he would put things straight by giving her a solid beating. Both tales belong to the large strand of misogynic literature that has been popular in both East and West. Bitterness between spouses can also occur when the first wife turns out to be infertile and the man takes a second wife. In *The First Shaykh’s Story* the first wife takes revenge by transforming the second wife into a cow.

A major source of conflict is adultery. Extramarital, and hence illicit, relationships constitute one of the favorite themes in the *Arabian Nights*. In fact, as the **frame story** shows, the *Arabian Nights* owe their existence to two acts of adultery, committed by the wives of Shâhzamân and Shahriyâr. By marrying Shahriyâr, **Shahrazâd** restores harmony within the framework of a durable marriage and a family life. Adultery in the form of sexually motivated challenges to matrimony is a recurrent theme of comical anecdotes, such as *The Lady and Her Five Suitors*, *The Lady and Her Two Lovers*, or *The Vizier's Son and the Hammâm-keeper's Wife*. Anecdotes of this kind are particularly prominent in the cycle *The Craft and Malice of Women*. The Wortley-Montague manuscript unites some fairly bawdy examples of this genre (*The Lady with the Two Coyntes*; *The Goodwife of Cairo and Her Four Gallants*; *The Youth Who Would Futter His Father's Wives*). Some tales approach matrimony from its binding aspect as unerring loyalty. Moral tales elaborate on the virtues of pious saints and chaste women (*The Jewish Qâdî and His Pious Wife*; *Anûshirwân and the Village Damsel*).

Other tales demonstrate legal aspects of marriage. In 'Alâ' al-Dîn Abu 'l-Shâmât, an intermediate marriage is required after the husband has repudiated his wife and later wants to marry her again (see also *Hârûn al-Rashîd and the Slave-girl and the Imâm Abû Yûsuf*; *Salîm of Egypt* in the Habicht translation; *The Loser* in the Mardrus translation). The tale of *Ma'rûf the Cobbler* mentions the required period of mourning after the demise of the husband. Marriages between Muslim men and Christian women occur in 'Alî Nûr al-Dîn and *Maryam the Girdle-girl*, *The Man of Upper Egypt and His Frankish Wife*, *The Moslem Champion and the Christian Damsel*; though not required by law, in all of these cases the Christian woman converts to Islam. Polygamy is mentioned in the tales of *Qamar al-Zamân and Budûr* and 'Umar ibn al-Nu'mân. Marriages between men and jinn are a difficult but recurrent phenomenon, as in the stories of *Jânshâh* and *Hasan of Basra*. The strange match is explicitly discussed in the story of *Sayf al-Mulûk*.

#### References:

Abel 1939: 93–94; Elisséeff 1949: 101–102, 118, 140; Henninger 1947: 46–50, 53–55, 60–61; Leeuwen 1999a: 197–199; Rescher 1919: 87–94.

## Al-Mas'ûdî

Al-Mas'ûdî, Abu 'l-Hasan 'Alî ibn al-Husayn (d. 956), Arab scholar and historian. Al-Mas'ûdî lived in Baghdad and traveled extensively in Persia, the Arabian peninsula, India, Ceylon, Zanzibar, and Madagascar. Al-Mas'ûdî was a prolific author, compiling some thirty-four works on such varied disciplines as jurisprudence, comparative religion, polemics, philosophy, political theory, astronomy, medicine, and history. Only two of his works have survived, *Murûj al-dhahab* (Meadows of Gold), a history of the **Abbasid** caliphs, and the *Kitâb al-Tanbîh* (Book of Notification), a concise historical handbook.

Besides the *Kitâb al-Fihrist* by the Baghdad bookseller **Ibn al-Nadîm**, Mas'ûdî's *Murûj al-dhahab* contains one of the few references to the *Arabian Nights* in the corpus of classical Arabic literature. The passage was first

pointed out by Joseph von **Hammer-Purgstall** (1827). Mas'ûdî writes: "There are collections of stories that have been passed on to us translated from the Persian, Hindu and Greek languages. We have discussed how these were composed, for example the *Hezâr Afsân*. The Arabic translation is *Alf Khurâfa*. This book is generally referred to as *Alf Layla*. It is the story of a king, a vizier, the daughter of the vizier and the slave of the latter. There are also similar works such as *The Book of Ferzeh and Simas*, which contains anecdotes about the kings of India and their viziers. There is also the *Book of Sindbâd* and other collections of the same type." This passage pertains to several topics linked with the early history of the *Arabian Nights*, such as the Persian *Hezâr Afsân(e)*, the Arabic story of *Khurâfa*, and the story collections of *Jalî'âd and Shimâs* and the *Book of Sindbâd*. The passage supports the theory of a Persian origin of the *Arabian Nights*. It was nevertheless contested by **Silvestre de Sacy** (1829a: 30–49), who regarded it as a fraud.

#### References:

- Abbott 1949: 150–153; Abel 1939: 33–34, 54; Cosquin 1922: 290–292, 317–319; Goeje 1886: 386; Grotzfeld and Grotzfeld 1984: 5, 14–15; Hikmat 1959–1960: 10; Horovitz 1927b; Irwin 1994: 49; MacDonald 1924: 362–364; Miquel 1991b: 11–12; Pinault 1992: 4–5, 117–118; Qalamâwî 1976: 26–27; Sa'd 1962, vol. 1: 28–29.

## Medicine

Medicine and physiology belong to the main disciplines of the Arab tradition of scientific thought and practice. The oldest sources used by Arab physicians were Persian texts and traditions. With the foundation of hospitals and academies from the ninth century onward, the scientific basis of medical practice acquired some coherence. In the ninth to thirteenth centuries, hospitals were built in **Damascus**, **Baghdad**, and **Cairo**. These hospitals achieved great reputation in the Islamic world and helped to develop advanced techniques and treatments. Under the **Abbasid** caliphate the main Greek texts on medicine were translated into Arabic. These texts were supplemented by the systematic research of Arab physicians, such as al-Râzî (Rhazes, d. 923), Ibn Sînâ (Avicenna, d. 1037), and Ibn Zuhr (Avenzo[h]ar, d. 1162). Specialist fields such as surgery, gynecology (with female doctors), and ophthalmology were developed.

In the *Arabian Nights*, medical knowledge and practices occur frequently in the stories. The stories mention sanitary prescriptions and practices that are usually related to religious obligations. Diseases are often described in a general and abstract way. They are not depicted as a specific physical condition but rather as the antithesis of healthy and strong bodies. **Illnesses**, deformities, and ailments mentioned include love sickness, impotence, internal diseases, skin diseases, eye diseases, headache, stomachache, fever, yellow fever, ulcers, thirst, cancer, spleen diseases, colics, elephantiasis, tumors, epilepsy, madness, melancholy, and sexual perversion. Illness was seen as being linked to mental complaints, such as a burst gall bladder's being caused by fierce emotions. The diagnosis could be made by checking the sick

person's urine and pulse. Healing methods included the application of baths, diets, herbs, ointments, elixirs, aphrodisiacs, and reunion with the beloved.

The story of *Tawaddud* gives an account of contemporary medicine and anatomy. This account is based on Greek sources, particularly Galen (130–201). In some stories diseases serve a crucial narrative function, such as in the stories of *Yûnân and the Sage Dûbân*, *'Umar ibn al-Nu'mân*, and *Bulûqiyâ*. Love sickness is a recurrent motif in love stories, as is the figure of the physician, which is often used as a disguise for entering palaces and gaining access to the beloved (see, for example, *Qamar al-Zamân and Budûr; Ni'ma and Nu'm*).

**References:**

Balaguer Perigüel 1993–1994; Brandenburg 1973; Elisséeff 1949: 120; Leeuwen 1999a: 146–147; Rescher 1919: 63–64.

## Melville, Herman

Melville, Herman (1819–1891), American author. Melville is particularly famous for his visionary novel *Moby Dick* (1851). Melville traveled to Europe and the Levant in 1856–1857, where he developed an inclination for Oriental images. His **Orientalism** is focused on concepts of primeval innocence (Polynesia) and on history, archeology, and religion (Near East). In Melville's time, American authors witnessed an upsurge of literary interest in romantic Orientalism, represented by the works of Washington **Irving** (1783–1859) and William Starbuck Mayo (1812–1895), and the *Knickerbocker Magazine*. The influence of the *Arabian Nights*, besides various references in *Moby Dick*, is evident mainly in *Fragments from a Writing Desk* (1839). *Fragment 2* contains an amorous adventure modeled after the *Arabian Nights*. Melville's novel *Mardi and a Voyage Thither* (1849) is probably inspired by the *Tale of Tâj al-Mulûk and Dunyâ*.

**References:**

Irwin 1994: 277–278; Metlitsky-Finkelstein 1961.

## Merchant

In the wake of the expansion of Islam from the seventh century onward, Arab merchants traveled to the corners of the world to establish trade relations with the areas newly incorporated into the Islamic dominion and beyond. Within the space of three centuries a flourishing trade network was created encompassing **China**, Southeast Asia, **India**, **Persia**, and the Eastern coast of Africa. Trade focused on luxury goods, such as chinaware, spices, fragrances, precious metals, textiles, silk, slaves, weapons, and so forth. The monsoon winds in the Indian Ocean favored regular seasonal expeditions to the East, where legendary riches were to be found. In the Arab world, the main centers of maritime trade were Muscat, the Persian Gulf (Basra and **Baghdad**), and the Red Sea (**Cairo**). On land, caravans transported a wealth of goods from China along the silk route to Baghdad and **Damascus**. In the

Western regions, trade was limited to Saharan caravan routes trading salt and gold with the nomads and the African empires south of the Sahara. An elaborate internal network of trade routes facilitated the distribution of imported wares and regional foodstuffs all over the Muslim states. Internal trade was supported by a sophisticated infrastructure of roads, inns, warehouses, markets, and financial facilities such as money changers, deposits, checks, and trustees. Communities of Muslim merchants settled in all regions where they could make profits, and their presence reduced the risks involved in commercial undertakings. Caravan guides, geographical and nautical handbooks, treatises on trade and commodities, maps, and travel accounts completed the information needed for a smooth operation of trade.

Apart from high administrative offices, trade was the main means for Muslim subjects to accumulate wealth. The demand for luxury goods from the East made the hazardous undertaking of a sea voyage or a caravan journey quite profitable, and with the establishment of the main urban centers of Islam, merchants became one of the mainstays of the urban bourgeoisie. To some extent trading was viewed with suspicion by orthodox Muslim scholars, since it was regarded as a way of enrichment without a proper profession. Their critical attitude is shown by the general proscription of the practice of usury and the obligation to pay certain taxes. In general, however, trade flourished and became a source of wealth not only for the traders themselves but also for rulers and other strata of society, such as magistrates and artisans. Merchants were patrons of culture and art, particularly architecture and artisanship, but also literature and the decorative arts. The market area became the center of Muslim towns, next to the central mosque and the palace of the ruler, and the system of markets and shops gained a pivotal position in social life. Next to **religion**, trade became one of the factors fostering social coherence and the conditions for the coexistence of states.

As for the role of merchants in the *Arabian Nights*, Suhayr al-Qalamâwî has observed that the stories are imbued with a distinct “moral code” that reflects the attitude of the urban merchant class (Qalamâwî 1967: 183–187). Indeed, most stories of the collection are partly or wholly situated in the milieu of the marketplace and involve protagonists that are merchants or sons of merchants. Another clear indication of the main interest of the merchant class is the fact that intrigues are often related to questions of money (loans, deposits, theft, loss of money, profits, inheritance). This concern with commercial matters and the merchant milieu suggests that merchants were the main audience for the type of stories and tales collected in the *Arabian Nights*. The development of oral cycles of the *sîra* type in **Mamluk** Cairo and Damascus (see **Romances of Chivalry**) further supports the idea that the *sûq* (market area) was one of the main centers of storytelling and popular entertainment. More specifically, Ján Pauliny (2000) has related the **humor** of the *Arabian Nights* to the tastes of the bazaar. The presence of merchants and trade in the stories of the *Arabian Nights* is evident in various aspects.

Several stories appear to endorse the “spirit of enterprise” that constitutes a precondition for long-distance trade. The quintessential example of the Arab tradesman is Sindbâd, who roams the seas in search of profit. According

to André Miquel (1981: 79–109) the story of *Sindbâd the Seaman* proves that a commercial spirit was held in high esteem in Muslim society. Similarly, in the story of *Abû Muhammad Hight Lazybones*, it is investment and profit from trade that awaken the protagonist from his lethargy and initiate the story's dynamics. In the story of *Abû Qîr and Abû Sîr*, a barber and a dyer venture into the world to earn a living. When they reach a country where their respective trades are unknown, they succeed in acquiring both wealth and status. Although Abû Qîr and Abû Sîr are not merchants strictly speaking, their attitude reflects the entrepreneurial spirit of the Muslim urban classes. A satirical perspective of this attitude is presented in *The Barber's Tale of His Fifth Brother*, when the protagonist dreams of gradually becoming rich and prominent, in the end inadvertently breaking his glassware and ruining the basis of his dreams.

A number of stories begin with the son of a merchant squandering his inheritance with bad friends, and, as a result, becoming impoverished and destitute (Mot. W 131.1). Usually, a slave-girl who knows some craft brings salvation, as in the cases of *'Alî Nûr al-Dîn and Maryam the Girdle-girl*, *'Alî Shâr and Zumurrud*, and *Tawaddud*. In these stories the hero is forced to rebuild his life with the help of the slave-girl, who, evidently, also becomes his beloved and, after numerous adventures, his wife. In the story of *'Alî the Cairene and the Haunted House*, the protagonist, after having lost his fortune, leaves his home in despair and ends up in Baghdad, where he finds a treasure that had been destined for him (Coussonnet 1989). Stories like these are imbued with a typical merchant morality: the squandering of money is reprehended, whereas thriftiness and knowledge of a profession are praised as a basis for a solid social as well as married life.

The same morality is expressed in a group of stories in which the father's inheritance is shared by several sons or daughters. Usually one of them succeeds in establishing a prosperous business, whereas the others fail or indulge in squandering money for mundane pleasures. These stories include *The Eldest Lady's Tale*, *'Abdallâh ibn Fâdil and His Brothers*, and *Jûdar and His Brethren*. The contrast between the sisters/brothers is intended to reflect the contrast between good and bad behavior in the context of the morality of the merchant milieu. The "bad" protagonists are usually jealous, rash, and malevolent, whereas the successful protagonists are frugal, cautious, and generous. In the end these virtues are rewarded with boundless wealth. A similar story is *Abû Niyya and Abû Niyyatayn*, about two entrepreneurs of different disposition.

A number of stories are set in the merchant milieu and deal with the vicissitudes of the trader's life. Some beginning merchants are successful, such as the hero in the story of *Ghânim ibn Ayyûb*, but are reduced to poverty because of a passionate love affair or because of various calamities (*Hârûn al-Rashîd and Abû Hasan the Merchant of Oman*). Others are less successful and are initiated into the dangers of the merchant's life by evil sorcerers or other villains. In *'Alâ' al-Dîn Abu 'l-Shâmât*, the hero on his first commercial voyage is confronted with homosexual desire and learns about the dangers and pleasures of the world through many a perilous adventure. His "ini-

tiation” bears a certain resemblance to the adventures mentioned in ‘*Alâ’ al-Dîn* and *Hasan of Basra*, in which the heroes are lured from their shops by Magian sorcerers. Moreover, a large corpus of stories deals with a cyclical sequence of the hero acquiring riches, becoming poor, and being restored to wealth through the unreliability of fate (*The Poor Man and His Friend in Need*; ‘*Alî the Cairene and the Haunted House*; *Ruined Man of Baghdad and His Slave-girl*; *Hârûn al-Rashîd and Abû Hasan the Merchant of Oman*; *Abu ’l-Hasan of Khorasan*; *The Merchant Who Lost His Luck*; *Yûsuf and the Indian Merchant*). Evidently, these stories reflect the preoccupations of the merchant class in that they often refer to acts of avarice or generosity, cheating or honesty, solidarity among merchants or mutual deceit. Some of these stories picture dealings and transactions between merchants that were probably common practices in medieval times (‘*Alî Nûr al-Dîn and Maryam the Girdle-girl*; *The Merchant, the Crone, and the King*; *Women’s Wiles*; *The Unjust Banker*; *The Stolen Purse*; *The Sandal-wood Merchant and the Sharpers*; *Ishâq of Mosul and the Merchant*; *The Thief and the Merchant*; *Al-Hâkim and the Merchant*). A description of the possessions of a rich merchant in Mamluk times, including his houses, estates, slaves, and mamlûks, is given in the story of ‘*Alî the Cairene and the Haunted House*. This story also demonstrates how the network of merchants functioned for mutual support. Other stories revealing details from the life of the merchant class include *Abû Muhammad Hight Lazybones*, containing the description of a sea voyage, and *The Tale of the Second Eunuch, Kâfûr*, about the slave of a wealthy merchant. The love stories of *Masrûr and Zayn al-Mawâsîf* and *Qamar al-Zamân and the Jeweler’s Wife* depict a match strictly within the merchant class. Merchants belonging to religious minorities (Christians, Jews) are mentioned in the *Nazarene Broker’s Story*, *Jûdar and his Brethren*, and *Masrûr and Zayn al-Mawâsîf*).

Trade is often related to journeys and traveling. Many of the aforementioned stories include caravan expeditions or sea voyages that serve to initiate the hero into the secrets of the world. The traveling merchant is a common figure in many stories, such as in *The Trader and the Jinnî*, about a merchant who is confronted with an angry *jinnî* while on a business trip, and in *Tâj al-Mulûk and Dunyâ*, in which the hero learns about the existence of his future beloved from ‘Azîz, who is a merchant in a passing caravan. In the story of *Muhammad ibn Sabâ’ik and the Merchant Hasan*, the king turns to a merchant to ask if there are any marvelous stories left in the far corners of the world, and in *Sayf al-Mulûk* merchants are asked about unknown places. In the story of the *Ebony Horse*, the prince learns about the Persian scholar who kidnapped his beloved and the magic horse from merchants visiting the Byzantine capital. The quintessential trader is a traveler, and this quality makes him extremely suitable as the hero of a story.

The outfit of a merchant also serves as a convenient means of disguise. On his nightly escapades, caliph Hârûn al-Rashîd preferably dresses as a merchant (Mot. K 1812.17). Princes setting out to conquer a princess sometimes take the appearance of a merchant and open a shop in the town of their beloved, as a convenient way to come into contact with courtiers and gain



The Ebony Horse, by Arthur B. Houghton (London: Ward, Lock, and Tyler, 1864)

information about the habits of their object of desire (*Ardashîr and Hayât al-Nufûs; Tâj al-Mulûk and Dunyâ*).

**References:**

- Abel 1939: 60–61, 90–92, 95; Bencheikh 1997: 17–18; Coussonnet 1989; Elisséeff 1949: 121; Irwin 1994: 109, 121, 138; Lahy-Hollebecque 1987: 77–82; Lapidus 2002; Leeuwen 1999a: 166–168; Qalamâwî 1976: 92–93, 183–184, 188–191, 234–236; Risso 1995; Sa'd 1962, vol. 1: 40–41; Tarshûna 1986: 130–131.

## Meredith, George

Meredith, George (1828–1919), British poet and author of psychological and ironic novels. Meredith's first novel was *The Shaving of Shagpat; an Arabian Entertainment* (1856). This novel is a pastiche of the *Arabian Nights*, in particular *The Barber's Tale of Himself*, that also betrays the influence of James Morier's *Hajji Baba of Ispahan* (1823) and William Beckford's *Vathek* (1782). Meredith attempted to imitate the style and technique of Oriental storytellers, taking the *Arabian Nights* (in the translation of Henry Torrens) as a model. The novel's hero is a barber, whose fate it is to shave the beard of the cruel tyrant Shagpat. The empire's capital is enchanted by one hair on Shagpat's head, and Shagpat has banned all barbers from the town. In order to break the enchantment, the vizier asks the barber to shave Shagpat's head, offering his ugly daughter as a reward. The barber has to destroy some talismans, avoid a malicious *jinnî*, and fulfill several tasks before he can achieve his aim.

The story is filled with motifs from the *Arabian Nights* and its European editions. It is written in an ironic, bombastic style. George Eliot regarded the novel as "an admirable imitation of Oriental tale-telling." Others called the work "the finest Eastern Story outside the *Arabian Nights* and a remarkable approximation of the original." The novel was also praised by British novelist Charles Dickens (Cook 1988: 201–202).

### References:

Ali 1981: 58–59 and passim; Irwin 1994: 272–274; Leeuwen 1999a: 287–289.

## Metamorphosis

See Transformation

## *Mi'at Layla wa-layla*

See *Hundred and One Nights*

## *Mille et un Jours, Les*

See *Thousand and One Days*

## Mirror for Princes

Mirror for Princes (Arabic: *Nasihat al-mulûk*, literally "Advice for rulers"; German: *Fürstenspiegel*) is the denomination of a literary genre (see **Adab**) popular above all in Arabic and Persian literature. While to a certain extent drawing on classical Greek and Hellenistic components (see **Alexander the Great**), the genre in its early stages is also influenced by Indian sources (see *Kalila wa-Dimna*).

In general, books of the mirror for princes genre serve to convey examples of correct conduct for rulers, statesmen, and other officials. Their intention is to educate by employing a mixture of admonition and entertainment. In order to achieve this aim they present exemplary cases for whatever topics are being

discussed. In consequence, besides theoretical and ethical discussions of government, mirrors for princes contain a large potential for educative and moralizing anecdotes of all kinds.

Given their didactic nature, tales from the mirror for princes genre were also incorporated into versions of the *Arabian Nights*, notably from the *Nasihat al-mulûk* attributed to al-**Ghazzâlî** (d. 1111). Other works of the genre containing tales overlapping with those of the *Arabian Nights* include Ibn Zafar's (d. 1169) *Sulwân al-mutâ'* (The Ruler's Comfort) and Ibn 'Arabshâh's (fifteenth century) *Fâkihat al-khulafâ'* (The Fruit of the Caliphs), the latter constituting an Arabic version of the Persian *Marzbân-nâme*.

Even though not directly concerned with government affairs, the Persian *Sindbâd-nâme* (see *Book of Sindbâd*) and its derivatives to some extent may also be regarded as belonging to the mirror for princes genre, as the action takes place at court and the contained messages warn either against making hasty decisions or against delaying necessary action. Versions of the *Arabian Nights* contain various adaptations of the *Sindbâd-nâme*.

Moreover, the *Arabian Nights* in general have been interpreted as a "manual for royal instruction" (Lahy-Hollebecque 1987: 83–101), an interpretation relying on **Shahrazâd's** didactic agenda in the **frame story**.

#### References:

El<sup>2</sup> 7: 984–988; DeBenedictis 1999; Lambton 1971; Leder 1999; Richter 1932.

## Mohammed

See Muhammad

## Money

Two types of currency commonly occur in the *Arabian Nights*, the golden dinar (*dînâr*) and the silver dirham; the small *dâniq* coin is rarely mentioned. The mention of an *ashrafî* dinar in *The Hunchback's Tale* has given rise to a discussion about the dating of the **Galland** manuscript as edited by Muhsin **Mahdi** (Mahdi 1984; Grotzfeld 1996–1997).

Money is generally linked to a simple moral awareness and popular moral concepts: whoever becomes impoverished will receive money; whoever lends money will be repaid; whoever is generous will be rewarded; whoever is rich is beautiful and good; whoever lays his cause in the hand of God will be saved. Rather than constituting evidence of social conservatism, these popular wisdoms should be understood for their potential in developing moral tales and popular folklore.

Money and its gain or loss are in various ways connected to the stories of the *Arabian Nights*. Beggary (*The Barber's Tale of His Third Brother*), impoverishment, debt, **generosity**, and theft or fraud (see **Crime**) are recurrent themes. Other common **motifs** are bribery (*The Chief of Police of Cairo*), counterfeit money (*The Chief of the Bûlâq Police*), deposits (*Abû Hassân al-Ziyâdî*), and money changers (*The Thief and the Shroff; Khalîfa the Fisherman; The Sharpers with the Shroff and the Ass*). Inasmuch as a

banking system did not exist at the time, people departing for a journey would deposit their money with a (seemingly) trustworthy person (*Abû Hassân al-Ziyâdî*; *The Poor Man and His Friend in Need*; *The Stolen Purse*; *The Tale of the Cheat and the Merchants* in the Breslau edition; the orphan story '*Alî Khawâjâ*; *The Story of the Unjust Banker* in the Habicht translation).

Money also appears in the form of treasures ('*Alî the Cairene and the Haunted House*) and royal rewards (*Khusraw and Shîrîn and the Fisherman*; *Khalîfa the Fisherman*). In the apocryphal stories money plays an important role in the stories of '*Alî Bâbâ and the Forty Thieves* and *Hasan al-Habbâl*. A recurrent motif in love romances is the son who squanders the inheritance of his father, becomes impoverished (Mot. W 131.1), and meets a slave-girl who saves him from his distress ('*Alî Shâr and Zumurrud*; '*Alî Nûr al-Dîn and Maryam the Girdle-girl*).

**References:**

Perho 1999: 145–151.

## Monkey

Monkeys or apes are frequently mentioned in the *Arabian Nights*, both as animals of the natural habitat or social context and as magic creatures.

On his fifth voyage, Sindbâd (*Sindbâd the Seaman*) earns his living by throwing stones up into the palm trees, inciting the monkeys above to throw down coconuts (Mot. F 561.3; Mot. B 762). In *The Story of the Two Viziers and Their Children* in the Wortley-Montague manuscript, the king of China's vizier Ahmad on his journey is robbed by monkeys, while a helpful monkey later leads him to town. *The Story of Jânshâh* even mentions a society of monkeys that is structured as an exact replica of the human world: these monkeys live in a palace of crystal that formerly belonged to Solomon. A pet monkey is mentioned in *The Thief and His Monkey*. *The Story of Shaykh Nakkîr* in the Wortley-Montague manuscript pictures a whole professional group of monkey-drivers in the city of al-Hîra.

The similarity of monkeys to humans, in particular their intelligence, suggests that they may be regarded as enchanted human beings or transformed jinn (see **Transformation**). The most famous monkey in the *Arabian Nights* is probably the enchanted prince in *The Second Qalandar's Tale*. This monkey masters the arts of calligraphy and chess; he is finally restored to his human form (see also *Gharîb and 'Ajîb*). The ugly ape in *Abû Muhammad Hight Lazybones* and *Muhammad of Cairo* in the Wortley-Montague manuscript turns out to be a *jinnî*. The monkeys in *Khalîfa the Fisherman* are also magic creatures insofar as they signify their owner's fortune. Monkeys as sexual partners of women are mentioned in *The King's Daughter and the Ape* and the *Tale of the Third Larrikin Concerning Himself* in the Wortley-Montague manuscript.

**References:**

EM 1: 137–146; Bazzi 2002b; Elisséeff 1949: 163.

## Monsters

In a number of stories of the *Arabian Nights* unknown lands and magic domains are explored. In consequence, heroes often meet strange and wondrous creatures. Some of these belong to the realm of fabulous tribes, such as the people with eyes in their breasts in *Abû Muhammad Hight Lazybones*, or fabulous animals, such as the dragon-serpent and the giant bird al-Rukhkh. Other creatures are not animals in a strict sense but transformed jinn (see **Transformation**) or huge cannibal ghouls (*The Story of Prince Sayf al-Mulûk*). Unusual creatures are also encountered in the sea, such as the seaman in *'Abdallâh the Fisherman and 'Abdallâh the Merman*. This story also features the *dandân*, a giant fish that devours seamen but dies instantaneously when it hears the cry of a landman. Some monsters protect treasures and deter trespassers, as in the story of *Jûdar and His Brethren*. The basilisk in the apocryphal story of *The Merchant's Daughter and the Prince of al-Irak* in the Wortley-Montague manuscript is a faint echo of the monster known above all in Mediterranean folklore, as it does not exercise its power of magic killing or petrification but is killed by the hero's sword.

### References:

EM 4: 764–773; EM 9: 823–829; Barber and Riches 1971; Bencheikh 1988: 200–202; Elisséeff 1949: 113, 131–132; Leeuwen 1999a: 292–295.

## Montesquieu, Charles de

Montesquieu, Charles de (1689–1755), French author and philosopher. Montesquieu's importance lay primarily in his theories on political organization and statecraft (*L'Esprit des lois*, *The Spirit of the Laws*, 1748).

Montesquieu's *Lettres persanes* (*Persian Letters*; 1721) contributed to popularize **Orientalism** in French literature. This work, which was probably inspired by Giovanni Marana's *L'Espion du Grand Seigneur et ses relations secrètes* (*The Grand Seigneur's Spy and His Secret Relations*; 1684), consists of a collection of fictional letters. The letters are written by two Persian noblemen during a visit to Paris. They criticize and comment on French society. Eight letters are written by Lady Roxane from the palace harem. According to Montesquieu himself, they constitute the "secret chain" giving the book its thematic coherence. From these letters it appears, with a clear reference to the story of Shahriyâr and **Shahrazâd**, that the ladies of the **harem** refuse to accept their situation any longer. In consequence a revolt breaks out. Ridiculing her husband's jealousy, Roxane writes that she has seduced the eunuchs and turned the palace into a place of delight during his absence. In the end Roxane commits suicide, but Montesquieu has her say: "I have lived in slavery, and yet always retained my freedom: I have remodeled your laws upon those of nature; and my mind has always maintained its independence" (quoted from Douthwaite 1992: 99).

In his *Pensées*, Montesquieu wrote between 1748 and 1755, while referring to *The Tale of Ghânim ibn Ayyûb*: "It appears from the *Thousand and One Nights* . . . that in the Orient jealousy is little aroused by a woman loving a man whom she has seen, but rather by the offense that a man does to

another man by enjoying his wife or beloved. Here Tourmente confines herself to justifying Ganem, who has shown her his respect and has said that what belongs to the master is sacred for the slave. Subsequently, without being asked by the caliph, she tells him that she has fallen in love with Ganem. The caliph is not infuriated, but grants Ganem pardon and tells Tourmente that he will marry him to her” (quoted from Wieckenberg 2002: 45). Apparently, the *Arabian Nights* provided Montesquieu with a model of the Oriental woman.

## Mordecai ibn al-Najjâr

See *Habicht*; *Manuscripts*

## Morier, James

Morier, James (1780–1849), British diplomat. Morier was a member of two delegations to Iran in 1808–1809 and 1810–1815; from 1814 he served as head of the British mission. Besides two travel books, Morier wrote the famous novel *The Adventures of Hajji Baba of Ispahan* (1823). This picaresque novel is inspired by the *Arabian Nights*, Quevedo, and Lesage. The book is structured as a framed story and contains explicit references to the *Arabian Nights*. Since the story was presented as an account of true adventures, its satirical tone caused a diplomatic outrage. The novel was followed by *The Adventures of Hajji Baba of Ispahan in England* (1828) and the Oriental novels *Zohrab the Hostage* (1832), *Ayesha the Maid of Kars* (1834), *An Oriental Tale* (1839), and *The Mirza* (1841).

### References:

Johnston 1998; Leeuwen 1999a: 296–298; Moussa-Mahmoud 1988: 98–100; Wright 1986.

## Motifs

In current folk narrative terminology as defined by Stith Thompson (1932), a motif is a small, sometimes the smallest, unit of a narrative. The motif is juxtaposed to the “tale-type,” a larger unit that is often constructed from numerous motifs. In the case of a simple narrative elaborating on not more than one narrative motif, both concepts may converge.

Nikita Elisséeff’s study *Thèmes et motifs des Mille et une Nuits* (Themes and Motifs of the “Thousand and One Nights”; 1949) follows a different methodological course, but still today constitutes a valuable contribution to disentangling the narrative universe of the *Arabian Nights*. Elisséeff relies on three different approaches to break the complex tales into smaller units for classification. He follows Arthur Christensen’s (1925) definition of a *motif* as “an element that constitutes a complete episode” such as magic actions, transformations, or shipwreck; motifs join in varying combinations to form complex narratives. On a different level, the fundamental idea expressed by a motif is the *theme*, such as the attempt to protect a child against its preordained destiny; while motifs rule single elements, a theme constitutes a given tale’s dominating idea. From these

two, Elisséeff further distinguishes the *narrative requisite*; a requisite is an object, most often a supernatural one, such as a magic tree.

Compared with Thompson's definition, Elisséeff's is much more detailed while at the same time producing a greater overlap between the different concepts. Thompson's *motif* is a pragmatically defined small unit, while Elisséeff attempts to differentiate various smaller units in terms of function. A motif-index of the *Arabian Nights* according to Thompson's definition has been prepared by Hasan El-Shamy (2002). Meanwhile, Elisséeff identifies just over two hundred classificatory units that he ranges alphabetically according to their dominant keyword. Most of these units are treated in specific entries in this encyclopedia in which illustrative examples from the narratives are mentioned. The following is a survey of the units most often quoted by Elisséeff, together with the number of occurrences listed.

**Transformation** and metamorphosis (various entries; 45); **disguise** (various entries; 33); stories of robbers (see **Crime**; 31); **generosity** (19) and stinginess (11); husband hoodwinked (see **Marriage**; 18); premonitory **dream** (18); jealousy (18); shipwreck (see **Sea**; **Journeys**; 17); making someone unconscious by means of a narcotic drug (see **Hashish**; 15); lovers surprised when together (13); old woman serving as intermediary (13); marvelous recognition (two entries; 13); invoking the name of God to salvage oneself (13); conversions (see **Religion**; 13); troubled love that causes death (12); person concealed in trunk (12); discovering **treasure** (12); miracles (12); police fooled by thieves (12); adventures during **hunt** (11); escape by means of a sympathetic person (cf. Mot. K 512; 11); marvelous **journeys** (11); lovers separated and reunited (10); **abduction** (10); **magic** (10); well-educated women (9); searching for the missing beloved (9); heritage squandered (Mot. W 131.1; 8); monstrous people (8); burying husband and wife (two lovers) together (8); transportation by magic object (8); evading punishment by telling stories (see **Ransom Motif**; 7). To these might be added motifs not listed separately by Elisséeff, such as falling in love on seeing a picture (Mot. T 11.2), the forbidden door (Mot. C 611.1), the man sewn into an animal hide (Mot. K 186.1; Mot. K 521.1.1), the woman (man) not complying with sexual advances accused of illicit sexual behavior (adultery, rape; Mot. K2111, K2112), and the childless old couple.

In addition to its complex framing devices (see **Frame Story**) and exuberant use of various magical devices, creatures, and events, the use of recurrent motifs contributes decisively to the appeal of the *Arabian Nights* as a whole. Beyond the boundaries of a single tale, these motifs combine various stories with one another. They constantly interlace narrative concepts and recall these concepts within the "collective" memory of their audience. Although the constant recurrence of frequent motifs might be challenged as repetitious by some, it is exactly these repetitions that contribute to molding a haphazard collection of anonymous narrative materials into a coherent whole (see also Naddaf 1985; 1991).

#### References:

EM 9: 947–954; Ben-Amos 1980; Dundes 1962.

## Muhammad

Muhammad (ca. 580–632) is the prophet who publicly promoted the Muslim faith and who founded the Muslim community. Muhammad was born in Mecca and initially started working as a **merchant** as an associate of his wife, Khadîja. Tradition has it that at the age of forty he started to receive revelations transmitted by the **angel** Gabriel. According to Muslim belief, these messages contain the word of God. They were later recorded in the Koran. Following his revelations, Muhammad managed to collect a group of followers in his hometown. Because of fierce opposition from the Meccan notables, the first core group of Muslims migrated to Medina in 622. The date of their exit (Arabic: *hijra*) to Medina later came to be counted as the beginning of the Muslim era. From Medina, Muhammad continued to spread his message both among the inhabitants of Medina and the Arabian tribes. By using a combination of persuasion, political ingenuity, and force, he gradually succeeded in expanding his power. In 630 he was powerful enough to occupy Mecca and subdue most parts of the Arabian peninsula to his authority. The Muslim faith was later spread by his successors through vast campaigns into Syria, North Africa, and Asia.

Muhammad's life is recorded in the so-called Traditions (*hadîth*). These Traditions contain sayings and events concerning the Prophet's exemplary actions and conduct (*sunna*). They have been collected in scholarly works and serve as one of the bases of Islamic law. Furthermore, narrative reworkings of historical evidence are preserved in the Prophet Muhammad's biographies (*sîra*), such as the *Sîrat al-nabî* (The Life of the Prophet) by Ibn Ishâq (d. ca. 767). These biographies constitute efforts to integrate various kinds of sources into a coherent narrative, including oral accounts, Koranic verses, Traditions, and documents. They do not have any legal significance. On the other hand they show how fact and fiction were amalgamated at an early stage to convey a representation of Muhammad's prophethood.

Because of the sacrosanctity of the Prophet's life, Muhammad has not become a character in popular stories of the fairy tale kind. He may be mentioned as a model and example, but he is not usually portrayed and never appears as an active character. In the *Arabian Nights*, Muhammad is mentioned in *The Adventures of Bulûqiyâ*, when Bulûqiyâ learns about his future prophethood; this experience makes him abdicate as king of the Jews, and he sets out on a journey to meet Muhammad. A vision of Muhammad in a **dream** is mentioned in the story of *Abû Hassân al-Ziyâdî*. Muhammad's authority also serves to authenticate the statements of **Khurâfa**.

### References:

El<sup>2</sup> 7: 360–387; EM 9: 756–767; Leeuwen 1999a: 291–292.

## Music, Arabic

In pre-Islamic times the art of singing was the domain of the *qayna*, a kind of entertainer-hostess in houses of pleasure and entertainment. The **bedouin** had their own tradition of singing. This tradition was mainly limited to songs to spur on the **camels** and make the long **journeys** through the desert

bearable. The urban tradition of music consisted of metrical stanzas accompanied by the lute, the flute, and drums. The origins of the art of singing in the Islamic era are attributed to the effeminate singer Tuways (d. 710) and his student Ibn Surayj (d. 726). Musical tradition was, as a rule, transmitted orally from teacher to student. The “classical” Arabian tradition reached its climax in the ninth and tenth centuries.

The musical arts flourished under the caliphate of the **Abbasids** (750–1258). Their capital **Baghdad** enjoyed a sophisticated court life. The musicians of Baghdad chose new directions, particularly under the influence of the Persian musical heritage. The most famous poet-musician under Caliph **Hârûn al-Rashîd** was Ibrâhîm al-Mawsilî (d. 804), who collected the hundred most beautiful songs. The main protagonist of the Persian genre was Ibrâhîm ibn al-Mahdî (d. 839), who attempted to introduce new elements into the ancient tradition. Ibrâhîm ibn al-Mahdî’s innovative tendencies were fiercely opposed by Ishâq al-Mawsilî (d. 850), the son of Ibrâhîm al-Mawsilî. When Ishâq al-Mawsilî’s talented student Ziryâb was inclined to support the new trend, his teacher sent him to Andalusia in order to prevent him from developing into a dangerous rival. Based on the innovative tendency in Baghdad, Ziryâb founded a new musical movement in Andalusia.

The Islamic musical tradition is based on two tonal systems. The system developed by Safî al-Dîn al-Urmawî (d. 1294) uses Pythagoras as its model; the second system was developed by the philosopher al-Fârâbî (d. 950). The dominant musical form is the *maqâm*. In a *maqâm* a fixed and binding order of the tone-distance component governs a freely ordered rhythmic component. Other musical forms include the *mawwâl*, a kind of vocal ballad pertaining to popular music, and the *taqsîm*, the instrumental presentation of the *maqâm*. The most characteristic instrument of Islamic tradition is the lute (*al-‘ûd*). The original lute was probably used by the Arabs of the Hijâz from the sixth century onward; it was developed by Ziryâb from a four-stringed to a five-stringed instrument. Other typical instruments include the *rabâb*, a string instrument, the *qânûn*, a cither with sixty-three to eighty-four strings, the *nay*, or flute, and the *riqq* and *daff*, two kinds of tambourines. One of the main sources for the history of the Arabic musical tradition is **Abu ‘l-Faraj al-Isfahânî**’s (d. 967) *Kitâb al-Aghânî* (Book of Songs; see Kilpatrick 2003).

Music and singing are among the favorite pastimes in many stories of the *Arabian Nights*. Singing is normally associated with drinking wine and pleasant company. Besides, music holds an important position in war and military campaigns. The stories of the *Arabian Nights* mention numerous musical instruments, favorite pieces for festive evenings and soirées, and various popular poetic genres. The famous court musicians Ibrâhîm al-Mawsilî and his son Ishâq occur in several tales (*The Lovers of al-Madîna*; *Nûr al-Dîn ‘Alî and Anîs al-Jalîs*; *‘Abdallâh ibn Fâdil and His Brothers*; *Ibrâhîm of Mosul and the Devil*; *Ishâq of Mosul and the Merchant*; *Ishâq of Mosul and His Mistress and the Devil*; see also *Tuhfat al-Qulûb*). One story mentions the court musician Yûnus al-Kâtib (d. ca. 765; *Yûnus the Scribe and Walîd ibn Sahl*). Frequently, the singing is performed by more or less anonymous slave-

girls who have received a solid musical education (see, for example, *Ni'ma and Nu'm*; *Khalīfa the Fisherman*; *Ghānim ibn Ayyūb*; *Nūr al-Dīn 'Alī and Anīs al-Jalīs*; *Tawaddud*; *Al-Mutawakkil and His Concubine Mah-būba*; *'Alī Nūr al-Dīn and Maryam the Girdle-girl*)

**References:**

- Farag 1976: 204–208; Farmer 1944–1945; Farmer 1945; Gerhardt 1963: 454–456;  
 Leeuwen 1999a: 298–300; Rescher 1919: 14–16; Sa'd 1962, vol. 1: 51–53;  
 Touma 1996.

## Music, Western

Traces of the *Arabian Nights* in Western music are particularly evident in the **Orientalist** vogue of the eighteenth and nineteenth centuries. In general, the Orientalist trends in music followed those in literature and the arts. Various operas composed at the end of the eighteenth century located their action in Turkish settings, and a variety of musical compositions incorporated Oriental motifs. This *alla turca* music culminated in Mozart's famous opera *Die Entführung aus dem Serail* (The Abduction from the Seraglio; 1782). Works such as these were not inspired directly by the *Arabian Nights*, but rather by the stories of **Voltaire** and **Wieland**, whose texts were used for the librettos. At the beginning of the nineteenth century the "Turkish trend" continued with Gioacchino Rossini's *L'Italiana in Algeri* (The Italian in Algiers; 1813) and *Il Turco in Italia* (The Turk in Italy; 1814) and Hector Berlioz's *L'Arabe jaloux* (The Jealous Arab; 1820). The French composer Félicien David (1810–1876) traveled to the Middle East to study Arabic music. He composed several pieces that echo his Oriental experiences, such as *Brises d'Orient* (Breezes from the Orient; 1835) and *Le Désert* (The Desert; 1844). David's work inspired other composers to create Oriental pieces and operas, such as Ernest Reyer's *La Statue* (The Statue; 1861) and Georges Bizet's *La Guzla de l'emir* (The Emir's Guzla; 1861). The lyrics of these compositions frequently relied on texts by Orientalist authors such as Victor Hugo and Théophile **Gautier**. The culmination of the Orientalist fashion in European music in the nineteenth century was Giuseppe Verdi's opera *Aida* (1871). Other prominent composers betraying Orientalist influence include Maurice **Ravel**, Claude Debussy, Eric Satie, and Camille Saint-Saëns.

Apart from the general stock of motifs from the *Arabian Nights* that found their way into European Orientalist music, several composers derived their inspiration from particular stories. Based on themes and figures of **Galland's** translation, Carl Maria von Weber composed the opera *Abu Hassan* (1911). A large number of composers from the eighteenth to the twentieth centuries let themselves be inspired by the most popular stories from the *Arabian Nights*, in particular the **orphan stories** *'Alā' al-Dīn* and *'Alī Bâbâ and the Forty Thieves*. Ravel's first orchestral composition, *Shéhérazade*, was performed in 1899. Another famous composition based on the *Arabian Nights* is **Rimsky-Korsakov's** symphonic suite *Shéhérazade*, which was composed in 1888 and performed in Leipzig in 1889; it later inspired the ballet performance *Schéhérazade* staged by the Ballets Russes in Paris in 1910. The ballet

followed the new Orientalist vogue that was instigated by the **Mardrus** translation of the *Arabian Nights* and its illustrators. Henri Rabaud composed the opera *Marouf, savetier du Caire* (1914), based on the story of **Ma'rûf the Cobbler**. Operatic works inspired by the *Nights* later in the twentieth century include Jan Hanus's *Märchen einer Nacht* (Tale of a Night; 1968) and François Orene's *Tausend und eine Nacht* (A Thousand and One Nights; 1978).

#### References:

Gradenwitz 1977; Khûlî 1994; Locke 2001; Nectoux 1992; Sa'd 1962, vol. 2: 20–60; Zwanzig 1989a, s.v. "Tausendundeine Nacht"; Zwanzig 1989b, s.v. "Tausendundeine Nacht"; Zwanzig 1991: 22.

## Names

In the Muslim world, personal names are often in some way or other related to **religion**. The names of the prophet, **Muhammad** and Ahmad, are the most popular masculine names, together with the ninety-nine attributes of God mentioned in the Koran and the Traditions of the Prophet (*hadîth*). The latter are usually used in combination with the word 'abd, literally meaning "servant," such as in 'Abd al-Rahmân ("Servant of the Compassionate"), or 'Abd al-Karîm ("Servant of the Generous").

As a rule, a full Muslim name may consist of five components. The *kunya*, "nickname," is usually composed of Abû ("Father of . . .") or Umm ("Mother of . . .") followed by the name of the eldest son (Abû Muhammad: "Father of Muhammad"; Umm 'Alî: "Mother of 'Alî"); often the latter part of the name refers to some physical characteristic, a habit, a good omen, or a natural quality: Abû Lihya ("Father of the Beard," or "Man with the Beard"). The *ism*, proper name, is given to a person at birth: Muhammad, Ahmad, 'Alî, Hasan. The *nasab* indicates the patrilineal genealogy: Ibn Muhammad ("Son of Muhammad"); Bint Hasan ("Daughter of Hasan"); this part of the name can at times include several generations of ancestors. The *nisba* is an adjective related to a place, a religious or ethnic affiliation, a geographical region, or other similar elements: al-Dimashqî ("The Damascene"); al-Maghribî ("From the Maghrib"—that is, North Africa); al-Hanafî ("The Hanafite"; "Belonging to the Hanafite legal school"). The *laqab*, honorific title, is usually reserved for prominent persons, such as rulers and scholars: Nûr al-Dîn ("Light of Religion"); al-Siddîq ("The Righteous," *laqab* of Caliph Abû Bakr); Rukn al-Dawla ("Pillar of the Dynasty"). Because of these components, Muslim names are at times long and complex. In practice, persons are usually called by one or several components of their name (Ibn Ahmad; Muhammad al-Dimashqî; Abû Yahyâ; Nûr al-Dîn al-Maghribî).

In the *Arabian Nights* a great variety of names and types of names are used. Often the names are related to the type of story. In love stories the beauty of both hero and heroine will be expressed in their names: Qamar al-Zamân ("Moon of the Times"); Hayât al-Nufûs ("Life of the Souls"). Sometimes names are related to habits or qualities of the person involved, such as the six synonyms for "Prattler" in *The Barber's Tale of His Brothers*. Names may also indicate a particular kind of relationship between two persons: on

the semantic level, such as Qamar al-Zamân (“Moon of the Times”) and Budûr (“Full Moon”); as a comparison between similar, but still different, characters: Sindbâd the Seaman and Sindbâd the Porter; ‘Abdallâh of the Land and ‘Abdallâh of the Sea; Abû Qîr and Abû Sîr; ‘Ajîb and Gharîb (both meaning “strange”); and Khalîfa, the name of the fisherman in *Khalîfa the Fisherman*, and the caliph (Arabic: *khalîfa*), with whom the fisherman changes places. In these ways names are employed to add to the meaning, spirit, or generic characteristics of the story. In many other instances, however, the choice of names seems rather arbitrary.

The occurrence of numerous Persian names in the *Arabian Nights* indicates a Persian phase in the development of the collection (see **Persia**), particularly since the main characters of the frame story (*Shahriyâr and His Brother*) bear Persian names: Shahriyâr (“Ruler of the World”), Shahzamân (“King of the Times”), Shahrazâd (“Of Noble Appearance and Origin”), and Dunyâzâd (“Daughter of the World”; variant forms given are Dînâzâd and Dînârâzâd). The collection incorporates several anecdotes and stories about the ancient Persian kings such as Anûshirwân, Khusraw, Shirîn, and Sâbûr (Shâhpur), together with love stories whose heroes have Persian names suggesting a Persian origin, such as Ardashîr (*Ardashîr and Hayât al-Nufûs*). In addition, some names are stereotypically used for Persian (or Kurdish, Dailamite) warriors, such as Bahrâm, Rustam, Kahrdâsh, Sâsân, or Dandân, and **Magians**, such as Bahrâm, Bahâdur, or Bustân. Other Persian names mentioned in the *Arabian Nights* are Yûnân, Dûbân, Sindbâd, and Jânshâh (that is, Jahânshâh: “King of the World”).

The vast majority of names in the *Arabian Nights* are Arabic ones. These names are used for both historical figures and fictional characters. Numerous stories feature historical figures bearing their names as known from historical sources. This applies particularly to **caliphs** (**Hârûn al-Rashîd**; al-Ma’mûn; al-Hâkim bi-Amr Allâh), **scholars** (al-Asma’î), poets and musicians (**Abû Nuwâs**; Ishâq and Ibrâhîm al-Mawsilî), members of the caliphal family (**Zubayda**), legendary figures (Hâtim al-Tâ’î; Ikrîma; Ma’n ibn Zâ’ida; Ahmad al-Danaf). Although these names suggest a realistic setting, the figures are often chosen for their narrative potential rather than for their referential function: anecdotes about the **Abbasid** caliphs have often been incorporated into the Hârûn cycle because he is such a well-known figure in stories of various types.

Fictional names in the stories of the *Arabian Nights* fall into several categories: (a) common names, such as Abû Muhammad, ‘Abdallâh ibn Fâdil, Fâtîma, Ibrâhîm, Jamîla, referring to individual persons with a realistic connotation, including **bedouin** names (‘Utba; Rayyâ); (b) nicknames connected with the qualities of a particular character: ‘Alâ’ al-Dîn Abu ’l-Shâmât (‘Alâ’ al-Dîn “with the Birthmarks”), Abû Muhammad “Hight Lazybones,” Ahmad Qamâqim (Ahmad “of the Long-necked Bottles”), Dalîla the Crafty, Maryam the Girdle-girl, Mercury (or Quicksilver) ‘Alî; (c) names connected with stereotypical characters, such as slave-girls (Mahbûba: “Beloved”; Tawaddud: “Affection”), eunuchs (Kâfûr), **Jews** (‘Adhra), **Christians** (Maryam), malevolent old women (Dhât al-Dawâhî,

or Umm al-Dawâhî: “Bringer of Calamities”); (d) names of jinn, either invented or derived from other legends and stories, such as Dahnash, Ibn Shârûkh, Maymûna, Mur’âsh, Sakhr, Shamardal, Shamhûr; (e) names indicating the **beauty** or qualities of characters, particularly in **love** stories: ‘Ajîb (“Strange,” “Marvelous”), Amjad (“Praiseworthy”), Anîs al-Jalîs (“Close Friend,” “Kind Companion”), As‘ad (“Happy”), ‘Azîz (“Dear”), Badî‘at al-Jamâl (“Wonder of Beauty”), Badr Bâsim (“Smiling Full Moon”), Badr al-Dîn Hasan (“Hasan the Full Moon of Religion”), Budûr (“Full Moons”), Daw’ al-Makân (“Light of the Place”), Dunyâ (“World”), Fakhr Tâj (“Pride of the Crown”), Ghânim (“Successful”), Gharîb (“Strange”), Hayât al-Nufûs (“Life of the Souls”), Husn Maryam (“Maryam the Beauty”), al-Jawhara (“Gem”), Kawkab al-Sabâh (“Morning Star”), Ma‘rûf (“Well-known”), Manâr al-Sanâ (“Light of Brilliance”), Masrûr (“Happy”), Ni‘ma (“Blessing”), Nûr al-Dîn ‘Alî (‘Alî “the Light of Religion”), Nûr al-Hudâ (“Light of Right Guidance”), Nuzhat al-Zamân (“Delight of the Times”), Qamar al-Aqmâr (“Moon of the Moons”), Qamar al-Zamân (“Moon of the Times”), Qudiyafakân (“Ordained and Happened”), Qût al-Qulûb (“Food for the Hearts”), Sâhim al-Layl (“Grave-faced of the Night”), Sayf al-Mulûk (“Sword of the Kings”), Shams al-Nahâr (“Sun of the Day”), Tâj al-Mulûk (“Crown of the Kings”), Uns al-Wujûd (“Friendliness of Existence”), al-Ward fi ‘l-Akmâm (“Rose in Bud”), Zayn al-Mawâsif (“Beauty of Descriptions”), Zumurrud (“Emerald”).

Some names are probably derived from ancient Mesopotamian or Hebrew names, such as Bulûqiyâ or Hayqar; Byzantine names include Afrîdûn, Abrîza, Hardûb, Rumzân, Sophia, and Yamlikhâ (from Yamblichos).

The apocryphal stories also mention names of the above categories. The stories contain Persian names, such as Aylan Shâh, Âzâdbakht, Bakhtzamân (“Luck of the Day”), Bihkard, Dâdbîn, Fîrûz (“Turquoise”), Khudâdâd (“Gift from God”), Khusraw Shâh, Parwîz, Perizâdah, Shâhbakht, Shâh Khâtûn; names of historical or legendary figures, such as Baybars, Bilqîs, and Sulaymân (**Solomon**); nicknames of various kinds, such as Tuhfat al-Qulûb (“Precious Object of the Hearts”), Sitt al-Milâh (“Lady of Grace”), ‘Alî Khawâjâ (‘Alî “the Merchant”), Abû Niyya (“Man with a Plan”), Abû Niyyatayn (“Man with Two Plans”); common names, such as Sa‘d, Salîm, and Salmâ. Some characters bear names that are difficult to relate to any categories of common or invented names, such as ‘Alî Bâbâ, Satilatlas, or Hamama Telliwa. Some translators have translated the names whenever possible, particularly **Mardrus**.

#### References:

Ahmed 1999; Schimmel 1989; Sublet 1991; Wild 1982.

## Al-Nawâjî

Al-Nawâjî, Muhammad ibn Hasan ibn ‘Alî ibn ‘Uthmân (d. 1455), a typical representative of the Arabic literature of the postclassical period. Al-Nawâjî was born and lived in **Cairo**, where he acted as teacher of *hadîth* in

various institutions. His book *Halbat al-kumayt* (The Racecourse of the Bay) is an anthology of wine poetry, the book's title alluding to poets who compete with each other in their descriptions of wine. The book was regarded by many as highly frivolous and even sinful. Nevertheless, it enjoyed great popularity.

According to the data supplied by Victor **Chauvin**, the following anecdotes included in the *Arabian Nights* overlap in content with texts contained in Nawâjî's book (in chronological order of appearance in the present work): *Ishâq of Mosul, Hârûn al-Rashîd and the Slave-girl and the Imâm Abû Yûsuf, The Vizier of al-Yaman and His Young Brother, al-Hâkim and the Merchant, Ishâq of Mosul and the Merchant, Ibrâhîm of Mosul and the Devil, Ishâq of Mosul and His Mistress and the Devil, The Lovers of al-Madîna, Al-Malik al-Nâsir and His Vizier, Ja'far ibn Yahyâ and 'Abd al-Malik ibn Sâlih the Abbaside.*

**References:**

EI<sup>2</sup> 7: 1039–1040; GAL 2: 56, S 2: 56; Gelder 1996.

## Oehlenschläger, Adam Gottob

Oehlenschläger, Adam Gottob (1779–1850), Danish poet who introduced Romanticism into Danish literature. Oehlenschläger was acquainted with **Goethe**. He wrote plays about the Scandinavian past and the Middle Ages. His fairy tale play *Aladdin eller den forunderlige lampe* (Aladdin and the Marvelous Lamp; 1805; see '**Alâ' al-Dîn**) was translated into a number of European languages and exercised a considerable influence on both literature and oral tradition. Besides, Oehlenschläger wrote several other Oriental plays, including *Aly og Gylhyndy* (Aly and Gylhyndy), *Fiskeren og hans datter* (The Fisherman and His Daughter; 1830), and *Trillingebrødre fra Damaskus* (The Three Brothers from Damascus; 1836) whose motifs are derived from the *Arabian Nights*. Oehlenschläger's *Mährchen und Erzählungen* (Fairy Tales and Stories; 1816–1817) also contains Oriental motifs.

**References:**

Grätz 1988: 33, 322; Leeuwen 1999a: 309; Maher 1979: 110–120; Mommsen 1981: 86–101.

## Old Age

As characters in the stories of the *Arabian Nights*, old people have three typical connotations. Old men (sheikhs) are presented as wise men who have gained experience in life; sometimes they act as the hero's advisors (Elisséeff 1949: 168). Old fathers usually admonish their children on their deathbed (see, for example, '**Alî Shâr and Zumurrud**). Old age is also a threat to the continuation of dynasties. The old king who has not yet begotten a son is a frequent topos at the beginning of many stories (see, for example, **Jânshâh; Bulûqiyyâ; The Queen of the Serpents; Jalî'âd and Shimâs**). Old women are often portrayed as embittered spinsters who act as go-betweens in love affairs

but who also think out wicked plans to bring down enemies or to do harm to innocent young people. This figure occurs both in romances and in anecdotes. The most notorious character of this kind is usually called Dhât al-Dawâhî (“The Bringer of Calamities”). Women of this type appear in the tales of *Hasan of Basra*, *‘Umar ibn al-Nu‘mân*, *Ni‘ma and Nu‘m*, *The House with the Belvedere*, *The Wife’s Device to Cheat Her Husband*.

**References:**

EM 1: 373–380; Elisséeff 1949: 168.

## Oral Tradition

The Arabic literary tradition has always been marked by oral transmission. Particularly **poetry** was learned by heart and recited before an audience. Poets knew thousands of verses that they transmitted to their students. Narrators known for their knowledge of ancient stories or funny anecdotes would be invited to perform at social gatherings, and popular tales were told to the audiences at marketplaces. There is little written evidence relating to the oral transmission of prose. Nevertheless it appears safe to assume that storytelling both in public and in private spaces, such as women’s compounds, contributed to the formation of Arabic literature. Above all, the role of the oral component is suggested by indications within the texts, since authors and compilers of prose works often referred to oral sources or famous storytellers. The surviving evidence is derived mainly from the accounts of European travelers. It is limited to the eighteenth and nineteenth centuries.

The existing evidence does not allow an unambiguous evaluation of whether the *Arabian Nights* as such was part of the oral tradition of Arabic literature. Storytellers usually performed the large popular epics (see **Romances of Chivalry**), such as the *Sîrat Baybars* or the *Sîrat Banî Hilâl*. European travelers were often surprised to discover that storytellers neither knew a work bearing the title *The Thousand and One Nights* nor included its tales in their repertoire. Only **Lane** and the German Ulrich Jasper Seetzen (1767–1811) state that stories from the *Arabian Nights* formed part of the repertoire told at public performances.

Contrary to this evaluation, the internal evidence of language, idiom, and narrative techniques of the *Arabian Nights* suggest an oral source. The texts often use colloquial idioms, and they are interspersed with stereotypical passages of rhymed prose and poetry. Frequently employed topical expressions common to oral techniques include repetitions, stereotypical descriptions, changes of perspective within a story, and the insertion of the phrase “and the storyteller said . . .” These characteristics support the hypothesis that the preserved written texts of the *Arabian Nights* probably constitute no more than a mnemonic device of storytellers who improvised freely during their performance. Seen from this perspective, the collection’s evolution occurred via the two different tracks of oral transmission on the one hand, and occasional recording in written form on the other. The written texts and the oral variants mutually influenced each other. This process may also help to ac-

count for the different versions of the *Arabian Nights* that have appeared in different places and different periods.

It has also been argued that the internal evidence contained in the texts is insufficient to surmise an oral component (Hämeen-Anttila 1995). The stylistic components of repetition, rhymed prose, poetry, topical description and colloquial expression were by no means uncommon in texts pertaining to “high” literature that was not part of the oral circuit of popular literature. They were particularly frequent in narrative literature written in Middle Arabic (see **Language, Arabic**). In consequence, even the written tradition may be said to contain references to oral elements. Hence, a sharp distinction between oral and written transmission should be avoided.

Concerning the *Arabian Nights* as a whole, both the external and the internal evidence are insufficient to categorize the collection as a work belonging to the oral tradition. The evaluation differs when one takes into account the incoherent character of the *Arabian Nights* as an *omnium gatherum*. Some stories evidently belong to the corpus of amusement literature that became popular, in its written form, in the ninth through eleventh centuries. Other parts of the *Arabian Nights* clearly originate from the corpus of *adab* literature and other genres of “high” literature. In particular the Egyptian stories may have pertained to a corpus of oral literature in the **Mamluk** period and would have been incorporated into the *Arabian Nights* from the oral tradition. The search for the oral dimension of the *Arabian Nights* thus supports theories about the collection’s arbitrary compilation and its lack of structural unity.

Apart from these technical aspects, the stories of the *Arabian Nights* at several instances refer to storytelling and storytellers. Professional storytelling with reference to *The Story of Prince Sayf al-Mulûk* is mentioned in detail in the tale of **Muhammad ibn Sabâ’ik and the Merchant Hasan**. Other instances of professional performances include the caliph **Hârûn al-Rashîd**’s regular invitations with his boon companions, sometimes of uncouth **bedouin** to tell amusing anecdotes and stories. Storytelling in the *Arabian Nights* is perceived as a useful craft, both in private and public gatherings. Moreover, the narrator of the *Arabian Nights* herself, **Shahrazâd**, remains, both in the Arab world and in the West, the quintessential prototype of the Oriental storyteller.

#### References:

- Ahmed 1997: 12–17; Bazzi 2002a: 5–13; Coussonnet 1989; El-Shamy 1990; Grotzfeld 1992; Hämeen-Anttila 1995; Lane 1836; May 1990; Molan 1988; Seetzen 1855; Slymovics 1994; see also the introductory essay by **Hasan El-Shamy**, “The Oral Connections of the *Arabian Nights*.”

## Orientalism

The term “Orientalism” refers, in its widest sense, to all attempts to integrate visions and representations of the East into European thought, culture, and artistic representation. In the narrow sense prominently defined by the Palestinian-American scholar Edward Said (1978), it relates to a

fundamental dichotomy in the European vision of the world. In this sense, the Orientalist gaze opposes the West and the East while claiming the superiority of European culture over other cultures. The definition propagated by Said has a clear political impact: forms of Orientalism inherent in the European mind are consciously manipulated to legitimize international Western hegemony. In a general sense, Orientalism is a structurally coherent set of visions and representations that support the forces of European expansion and world dominance. Literature, the visual arts, and scholarship converge to shape this set of images. Orientalism not only determined European attitudes toward the Orient as an imaginary creation. As Europe's antithesis, it also contributed to the European self-perception.

As far as the Islamic world is concerned, Orientalism was connected to the commercial and political exchange between Europe and various Middle Eastern areas. In the Middle Ages the first descriptions of Islam were spread by Christian pilgrims who had visited Jerusalem. In the period of the Crusades (eleventh to thirteenth centuries) contacts with Muslims intensified. Although it is difficult to trace direct influences in thought and culture, the confrontation with the then superior Islamic civilization supplied European culture with a new impetus. Interest in Islam was in the first instance religious. Descriptions of the Arab world often took the shape of polemic treatises refuting **Muhammad** as a false prophet and denouncing the claims of the Islamic faith. At the same time both intellectual insights and material goods from the Islamic world were introduced to Europe and became commonly accepted in the course of time.

Besides the Crusader states in the Near Eastern Levant, Spanish Andalusia was a scene of intensive cultural exchange (Stohlmann 1985). The Spanish **Umayyad** dynasty and later Islamic states (756–1492) produced a flourishing culture. Their cultural achievements had a lasting impact on the **Jews** and **Christians** who participated in shaping it and recording it in texts and in various forms of artistic expression. The process of exchange was only partly hampered by the campaigns of the *reconquista* (Reconquering; eighth to fifteenth centuries) initiated by the Catholic kings. From the eleventh century onward a large-scale translation movement developed in Castile, attracting scholars from all over Europe to translate texts from Arabic into Latin and Spanish. Treatises on astrology, astronomy, alchemy, medicine, optics, and other scientific disciplines were disclosed to European students for the first time. It was particularly the works of Greek philosophers and scientists that caused a revival of European scholarship, known as the "Renaissance of the twelfth century." The works included those of Aristotle, Galen, Euclid, and Ptolemy, supplied with comments by Arab scholars such as Ibn Sîna (Avicenna, d. 1037) and Ibn Rushd (Averroes, d. 1198). The medieval discovery of the Greek heritage through the transmission of the Arabs supplied a decisive impulse for new academic institutions, new intellectual debates, and new scientific inventions. Ultimately, it contributed to the new scientific approach of the European Renaissance.

The transfer of Arabic culture to Europe also concerned narrative texts. During the Middle Ages Arabic **romances of chivalry** and love were ab-

sorbed by European literatures, though not in the form of literal translations. Arabic moral tales were integrated into Petrus Alphonsus's (twelfth century) *Disciplina clericalis*, a work that became tremendously popular throughout Europe. Works such as *Kalila wa-Dimna* and the story of *Tawaddud* (*Doncella Teodor*; Parker 1996) were translated into Spanish and other European languages. These literary works contributed to the idea that the Arabs were particularly proficient in storytelling and practical wisdom. At the same time religious polemics and European translations of the Koran kept the religious debate alive and contributed to the hostile image of Islam in Europe.

The history of cultural exchange with the Muslim world proved to be fertile soil for the renewal of contacts in the period of European expansion, roughly from the end of the fifteenth century onward. The Spanish-Turkish wars, the discovery of the trade routes to the East, and the foundation of the Levantine Companies paved the way for renewed European interest in the Orient and the establishment of political and commercial relations. New images were added to the older ones. Popular images relating to the Eastern Islamic dynasties depicted the splendor of the Ottoman and Persian courts and the alleged cruelty of the Ottoman dynasty. As before, representations of the East were related to the self-image of Europeans. In literature, images of the Orient were used to criticize European society, for instance in Giovanni Marana's *L'Espion du Grand Seigneur et ses relations secrètes* (*The Grand Seigneur's Spy and His Secret Relations*; 1684), Montesquieu's *Lettres persanes* (*Persian Letters*; 1721), and Saint-Foix's *Lettres Turques* (*Turkish Letters*; 1730).

Antoine Galland's first European translation of the *Arabian Nights* appeared at the beginning of the eighteenth century. It soon became part of a tradition of Orientalism that had developed in the course of several centuries. Actually, the impact of the *Arabian Nights* on the Orientalist tradition was quite considerable, as the work provided European culture with a huge reservoir of images and representations. These images not only fitted in with already existing ideas but also opened the gate for new concepts. The *Arabian Nights* contributed to the formation of an imaginary Orient, whose **stereotypes** influenced intellectual visions of Arabs and Islam. The importance of the *Arabian Nights* for the Orientalist tradition lies first of all in the combination of fanciful tales and claims of faithful representation. In the introduction to his translation, Galland claimed that the stories of the *Arabian Nights* showed a faithful and realistic picture of the Orient, including all aspects of social and cultural life. The translation of Edward Lane also pretended to supply a true representation of Oriental manners and customs. This aspect was furthermore accentuated by the large number of anthropological footnotes and comments.

It is through these claims that the *Arabian Nights* acquired a much larger share in the development of European Orientalism than in the field of literature only. Images taken from the collection succeeded in replacing reality to a certain extent. In many cases they at least tainted the general attitude toward the Arab world. On the other hand, it is not easy to prove that the *Arabian Nights* gave rise to a coherent stereotypical vision of the Orient, as

suggested by Said. Beginning with the first translation, the reception of the *Arabian Nights* in Europe has been varied and often contradictory. In consequence, it is difficult to fit the responses into a coherent structural framework. The stories of the *Arabian Nights* were both praised and refuted; they were seen both as tales with a moral essence and as mere fancies; they were used as a source for both erotic publications (see **Censorship; Eroticism**) and **children's editions**. In general, the *Arabian Nights* in the European tradition adapted to various shapes that changed according to the cultural vogues or the intentions of translators, critics, and editors. Although the *Arabian Nights* contributed to fictionalizing the Arab world, its Orientalist vision was not static. Rather, it was related to developments within European culture and imbued with both positive and negative values.

The impact of the *Arabian Nights* on European culture was not confined to **translations** and their critical reception. Beginning with Galland's French version, a wave of Oriental and pseudo-Oriental stories flooded the European market. Particularly France and England—and to a lesser extent Germany and the Netherlands—experienced an Oriental fashion that presented the Orient as Europe's exotic antithesis, making use of old and new stereotypes and images. The enthusiastic reception of the *Arabian Nights* can to a certain extent be explained by the contemporary craze for fairy tales (French: *contes de fées*). This literary mode was in need of new inspiration and readily absorbed a whole new repertoire of fantastic motifs. In France this kind of tale was immediately exploited. Some authors used authentic material, such as **Pétis de la Croix** and Lesage in the *Mille et un Jours* (**Thousand and One Days**; 1710–1712), **Chavis** and **Cazotte** in the *Continuation des Mille et une Nuits* (1798–1799), and Anne Claude Philippe Comte de Caylus in *Contes orientaux* (Oriental Tales; 1742). Others invented the stories themselves, even though they still claimed to have found their material in Arabic sources, such as **Gueulette** in *Les Mille et un Quart d'heure; contes tartares* (1715), François-Augustin Paradis de Moncrif in *Les mille et une Faveurs; contes indiens* (A Thousand and One Favors: Indian Tales; 1717), or Charles Pinot Duclos in *Les cinq cents Matinées et une demie; contes Syriens* (The Five Hundred and a Half Mornings: Syrian Tales; 1756). Beside these collections of stories, the *Arabian Nights* was used as a source of inspiration for various kinds of novels, such as *Les Aventures d'Abdalla, fils d'Hanif* (The Adventures of Abdalla, son of Hanif; 1730) by Abbé Bignon, *Le Sofa* (1740) by **Crébillon fils**, *Fleur d'Épine* and *Les quatre Facardins* (1730) by Anthony **Hamilton**, and *Vathek* (1782) by William **Beckford**. Some of these novels had a philosophical purport, as they place moral and political dilemmas in an Eastern context. Specimens of this type of writing include several novels by **Voltaire** and the anonymous allegorical tale *Entretien de Colbert avec Mahomet* (Conversation between Colbert and Mahomet; 1764).

The French Orientalist vogue affected England immediately. In the course of the eighteenth century most works of the above-mentioned genres were translated into English. The journal *Spectator* published Oriental stories with a moral admonition in the didactic spirit of the Enlightenment. British

authors started to write their own versions of French works, such as George Lyttelton in his *Letters from a Persian in England* (1735) and Samuel Johnson in his philosophical novel *Rasselas* (1759). James **Ridley's** (1764) *Tales of the Genii* is a direct variant of the *Arabian Nights*.

In Germany the major authors of the eighteenth and nineteenth centuries were influenced by Orientalist fashion, but the original "Oriental tale" was less practiced. German authors such as Christoph Martin **Wieland** (1733–1813), Adelbert von Chamisso (1781–1838), Wilhelm **Hauff** (1802–1827), and E. T. A. Hoffmann (1776–1822) dedicated themselves to the genre of the fairy tale with occasional references to an Oriental background. Oriental influences can also be perceived in theater (Friedrich Maximilian Klinger, 1752–1831: *Geschichte Giafars des Barmeciden*, History of Ja'far the Barmakid; 1792–1794) and poetry (Friedrich Rückert, 1788–1866; August Graf von Platen, 1796–1835). Various forms of Orientalism converge in the work of the great German poets Herder and **Goethe**.

The translations of the *Arabian Nights* contributed to laying the foundations for the European Orientalist tradition. In the nineteenth century, this tradition was continued in the Romantic movement and the literary travel account. Many authors showed their fascination with the Orient in Orientalist novels (Gérard de Nerval, 1808–1855; Theophile **Gautier**, 1811–1872) or collections of Eastern poetry (Victor Hugo, 1802–1885; Gautier). Their works do not betray the influence of the *Arabian Nights* in an obvious way, but the collection remained an important source of inspiration. In England, the literature of the Victorian age is steeped in references to the Orient in general and to the *Arabian Nights* in particular. Both in poetry (Thomas Moore, 1779–1852; Robert **Southey**, 1774–1843) and prose (Charles **Dickens**, 1812–1870; William Makepeace **Thackeray**, 1811–1863) visions of the Orient belonged to the common stock of images. In the twentieth century elements of Orientalism remained influential in the works of internationally acknowledged authors such as Jean **Cocteau** (1889–1963), Marcel **Proust** (1871–1922), James **Joyce** (1882–1941), Jorge Luis **Borges** (1899–1986), Gabriel **García Márquez** (b. 1927), John **Barth** (b. 1930), and Robert Irwin (b. 1946; *The Arabian Nightmare*, 1983). The influence of the *Arabian Nights* is particularly associated with the literary current of "magical realism" that became popular in the 1970s through the work of the great Spanish American novelists.

It is interesting to note that the *Arabian Nights* also served as a source of inspiration for the works of Arabic, Turkish, and other "Oriental" writers, some of whom publish in their native language while others publish in French or English. Among others, Salman **Rushdie** (b. 1947), Tahar **Ben Jelloun** (b. 1944), Nagīb **Mahfûz** (b. 1911), Emīl **Habībî** (1921–1996), Assia **Djebar** (b. 1936), and Orhan Pamuk (b. 1952) have declared their indebtedness to the *Arabian Nights* in some way or other. For them, the *Arabian Nights* have served as a source of themes and motifs or as a representation of a concept of writing and storytelling. In most of the more recent works, the incorporation of models from the *Arabian Nights* results in an amalgamation of Eastern and Western literary forms.

The Orientalist tradition in the arts is not confined to literature. Oriental images became an essential part of the artistic repertoire in the visual arts, in music (see **Music, Western**), and in fashion. These images would adjust themselves to varying vogues and tastes. References to the *Arabian Nights* abound, although the influence is often implicit. In the twentieth century, Orientalism has also conquered the domains of modern media, such as the cinema, comic strips, computer games, and advertising.

In this manner, Orientalism has become a permanent feature in European culture. Representations of the Orient continue to contribute fundamentally to European visions of the world. These representations have a political impact and can be mobilized to support or reject certain political or ideological aims. Although these points can be taken for granted, it appears less obvious that Orientalism, as a constitutive ingredient of European culture, is a coherent and conscious effort to legitimize European hegemony over the Arab world or other regions. The history of the European tradition of the *Arabian Nights* shows that attitudes were subject to change. In consequence, Orientalism in the arts is not a monolithic and static quality. Like the *Arabian Nights*, it is a true shape-shifter.

#### References:

EM 10: 362–373; Conant 1966; Dufrenoy 1946–1975; Kabbani 1986; Kabbani 1994; Leeuwen 1995: 86–90; Leeuwen 1999a: 309–314, 370–372; Mack 1992; MacKenzie 1995; Mahdaoui 1994; Martino 1906; Rücker and Szatmary 1999; Said 1978; Sallis 1999: 8–14; Stephens and McCallum 1998; Turner 1994; see also the introductory essays by **Robert Irwin**, “*The Arabian Nights in Film Adaptations*,” and **Rana Kabbani**, “*The Arabian Nights as an Orientalist Text*.”

## Orphan Stories

The term “orphan stories,” coined by Mia **Gerhardt** (1963: 12–14), serves to indicate those stories in **Galland’s** *Mille et une Nuits* of which no original Arabic version related to the corpus of the *Arabian Nights* prior to Galland has been identified. **Richard Burton** called these stories the “Gallandian stories” and translated them in the third volume of his *Supplemental Nights*. The tales were communicated to Galland by the Syrian Maronite **Hannâ Diyâb**, who either told him the stories or gave them to Galland in writing; besides Galland’s notes, no written data concerning the process of transmission are preserved. Accordingly, it remains a matter of speculation to what extent Galland himself wrote up parts of the stories, both in wording and content. The “orphan stories” were published in vols. 9–12 of Galland’s translation. Their titles are:

- *Histoire d’Aladdin, ou la lampe merveilleuse* (see ‘**Alâ’ al-Dîn**);
- *Les Aventures du calife Haroun-al-Raschid* (see *The Caliph’s Night Adventure*);
- *Histoire de l’aveugle Baba Abdalla* (see *The Story of the Blind Man Bâbâ ‘Abdallâh*);

- *Histoire de Sidi Nouman* (see *History of Sîdî Nu‘mân*);
- *Histoire de Cogia Hassan Alhabbal* (see *History of Khawâjâ Hasan al-Habbâl*);
- *Histoire d’Ali Baba et de quarante voleurs exterminés par une esclave* (see *‘Alî Bâbâ and the Forty Thieves*);
- *Histoire d’Ali Cogia, marchand de Bagdad* (see *‘Alî Khawâjâ and the Merchant of Bagdad*);
- *Histoire du prince Ahmed et de la fée Pari-Banou* (see *Prince Ahmad and the Fairy Perî Bânû*);
- *Histoire des deux sœurs jalouses de leur cadette* (see *The Two Sisters Who Envied Their Cadette*).

The tremendous success of Galland’s translation turned these tales into an inseparable part of the *Arabian Nights*. The two most famous of these stories, *‘Alâ’ al-Dîn* and *‘Alî Bâbâ and the Forty Thieves*, were later produced in forged Arabic manuscripts, in an effort to authenticate their text as deriving from “original” Arabic storytelling.

Besides the tales that appear to derive more or less directly from the narrative performance of Hanna Diyâb, the origin of some more stories in Galland’s text has not been identified beyond doubt. These include *The Sleeper and the Waker* and *The Ebony Horse*. In addition, mention should be made of those stories extraneous to the *Arabian Nights* that were inserted into vol. 8 of Galland’s edition without his consent, deriving from translations prepared by Francois Pétis de la Croix, *The Tale of Zayn al-Asnâm, Khudâdâd and His Brothers*, and the *History of the Princess of Daryâbâr* (see also *Apocryphal Stories*). In the present volume, the orphan stories are considered according to the third supplemental volume of the **Burton** translation (nos. 345–356).

#### References:

May 1986: 82–99; Zotenberg 1887b: 194–200.

## Østrup, Johannes

Østrup, Johannes (1867–1938), Danish scholar of Oriental studies. Østrup translated the *Arabian Nights* into Danish on the basis of an Egyptian edition (6 vols., Copenhagen 1927–1928); this translation was further translated into Swedish. Østrup also wrote a study of the **textual history** of the *Arabian Nights* in which he discussed the questions of authorship and origin, the categories of stories, and the differences between the texts (Østrup 1891). Østrup proposed an Indian origin for some stories and a Persian origin of others. He suggested that an Arabic translation of the *Hezâr Afsân(e)* was prepared in the ninth century; that translation was supplemented by Arabic tales from the **stories of the prophets** and from the writings of such authors of **adab** literature as al-Tanûkhî (tenth century) in **Baghdad** in the eleventh and twelfth centuries; finally, an Egyptian version was compiled in the **Mamluk** era. Østrup’s study was translated into German (Rescher 1919).

## Pasolini, Pier Paolo

Pasolini, Pier Paolo (1922–1975), Italian film-director of a controversial oeuvre. In 1973–1974, Pasolini completed *Il Fiore delle Mille e una notte* (The Flowers of the Thousand and One Nights). The film forms the final part of the “Trilogy of Life” that also includes his versions of **Boccaccio’s** *Decamerone* and **Chaucer’s** *Canterbury Tales*. The film is based on the story of ‘**Alī Shār and Zumurrud**. This story is freely adapted to include references to many other stories and motifs, such as the *Tale of ‘Azīz and ‘Azīza* and *The Story of the Porter and the Three Ladies of Baghdad*. Pasolini stated that he was an admirer of the *Arabian Nights*, which he regarded as the quintessence of “storytelling for the sake of storytelling, with always an unexpected ending.” The uninhibited eroticism of the film caused some commotion when it came out, but the film was not intended as pornography. Pasolini himself stated that his film intended to show “a feudal world, spirited by a deep-rooted, powerful and unworried eros, in which each human being, even the most miserable beggar, has an intense consciousness of his own dignity” (Ferrero 1993: 57).

### References:

Hahn and Giesen 2001: 130; Leeuwen 1999: 136.

## Payne, John

Payne, John (1842–1917), British poet and translator. Among the translations of the *Arabian Nights*, the version prepared by John Payne is rather neglected. That is all the more remarkable since Payne’s version constitutes the first complete rendering of the various texts in English. Payne’s translation was overshadowed by the more pretentious version of **Burton**, which appeared only some years later.

Already at an early age, Payne had developed a passion for languages. His employment by a solicitor’s office in 1861 enabled him to work quietly on his poetry and translations. In 1870 and 1871 he published his first collections of poetry; in 1874 he completed a study of Rabelais, which was never published; and in 1878 he published a widely acclaimed translation of poems of the French poet Villon. In the meantime, in 1877 he started translating the *Arabian Nights*. He used to work on the translation while riding on the bus through London, since he liked to have people around him. When the first part of the translation was finished, Burton declared that he was also working on a translation of the same work. Payne offered to send his translation to Burton to have it corrected, which Burton agreed to do. When it appeared that Burton had not seriously started with his translation and had only made preparatory notes, Payne continued his project as he had planned. However, he kept sending the proofs to Burton. When Payne’s translation was published in 1882–1884, Payne promised his subscribers to print one edition only. In consequence, the market for this kind of literature was not satisfied. When Burton proposed to Payne to have a new edition published, Payne refused that proposal but had no objection to Burton’s plan to publish another translation. While Burton started working on the *Arabian Nights*, Payne supplemented his translation with the stories of the **Habicht**-edition (*Tales from*



The Porter and the Three Ladies of Baghdad: The Eldest Lady's Tale, by John E. Millais (London: Ward, Lock, and Tyler, 1864)

*the Arabic*, 1884). Apart from his work as a translator, Payne continued to publish poetry. In the meantime his earnings from literary work were sufficient to enable him to retire from the legal profession.

Payne's translation of the *Arabian Nights* was immediately criticized by the Lane lobby, which included some people of influence in intellectual circles.

At first Payne was condemned on technical grounds. When it was later shown that his work was in all respects superior to Lane's, he was accused of violating public morals. Burton supported Payne against these accusations by criticizing Lane's insufficient knowledge of Arabic. He showed his admiration for Payne's translation, which was readable and accurate. On the other hand, Burton also criticized Payne's version for being too poetic compared with the original, which was much less aesthetic and sophisticated. Payne in his turn thought Burton's translation unnecessarily rude and pretentious. In spite of these differences, however, Payne and Burton remained on good terms for the rest of their lives. According to Thomas Wright, the biographer of both Payne and Burton, the latter to a large extent plagiarized Payne's text. The accusation was countered by other biographers, but the controversy was never resolved.

**References:**

Ali 1980: 200; Ali 1981: 139–141; Elisséeff 1949: 80–81; Gerhardt 1963: 77–87; Irwin 1994: 26–28; Knipp 1974; Lamoine 1994: 45–46; Lane-Poole 1886: 176–179; Leeuwen 1999a: 327–329; Pauliny 1983–1984: 121–122; Reeve 1886: 176–179; Sallis 1999: 53–55; Walther 1987: 48–50; Wright 1906; Wright 1919.

## **Perec, Georges**

Perec, Georges (1936–1982), French writer and exponent of the *nouveau roman*. Perec's indebtedness to the *Arabian Nights* is particularly prominent in *La Vie mode d'emploi* (Life a User's Manual; 1978). This novel consists of a compilation of stories related to the specific rooms of a building. It is modeled after the concept of the all-encompassing panorama of life in a chain of stories embedded in a **frame story**, with the spatial division of the building substituting the temporal interruption as a structuring principle. The novel also contains several references to the *Arabian Nights*, although the collection's major influence is constituted by the structural parallel. The sequence of chambers calls to mind the episode of the forty rooms and the forbidden door (Mot. C 611.1) in *The Third Qalandar's Tale*. Whereas in the *Arabian Nights* the last door may not be opened, Perec's novel lacks the final chapter (100) because of the death of the protagonist.

**References:**

Joly (forthcoming).

## **Perfume**

In Islamic culture there has always been a strong emphasis on cleanliness and physical hygiene. This is reflected in the elaborate practices related to bathing and the **bathhouse** (*hammâm*), as well as in an extensive literature concerned with the related medical and social aspects. The recommendations concerning personal hygiene include the use of aromatics and perfumes. According to the Traditions about the life of the Prophet **Muhammad** (*hadîth*), his wife, 'Â'isha, used to sprinkle her husband with

strong-smelling perfumes until they made his face and beard shine. This tradition prevented later theologians from pronouncing moral restrictions on the use of aromatics. In later times the use of all kinds of perfumes became a common practice.

The manufacture and trade of aromatics covered a vast range of products. It included various kinds of incense, creams and unguents, soaps and perfumes, flowers and herbs. The main components used were sandalwood, carnation, saffron, ambergris, and aromatic substances from India and China, such as musk. Creams were prepared from violets, lilies, and other flowers. Flowers popular for both decorative purposes and perfumes included roses, myrtle, violets, jonquille, narcissus, clove, and jasmin. The use of these fragrances was regarded as a sign of good taste, as it combined the regenerating force of the liquids with the blessing they had received from the Prophet Muhammad.

In the *Arabian Nights* the use of fragrances is a recurrent **motif**. Poetry praises the **beauty** and scent of flowers. The shopping list reproduced in *The Story of the Porter and the Three Ladies of Baghdad* makes it explicitly clear that flowers belonged to the ambiance of a pleasant social gathering (see also the beginning of *Sindbâd the Seaman*). Several kinds of incense are mentioned for refreshing the body and the spirit during meals and amorous meetings, particularly myrrh and musk. Perfume is a particularly important requisite in the tale of *The Sweep and the Noble Lady*. In some cases a scent is crucial for the plot of a story or the further course of the narrative. In the *Tale of 'Azîz and 'Azîza*, the hero, while leaving the bathhouse, is sweating profusely, and his sweet smell attracts the attention of the woman who will become his lover. In the story of *Nûr al-Dîn 'Alî and Anîs al-Jalîs*, the hero falls in love with the slave-girl just after she has left the bathhouse. The Wortley-Montague manuscript reproduces a well-known anecdote from *adab* literature in which a specific smell helps to solve a mystery (*The Lover Exposed by Way of a Special Perfume*).

#### References:

Leeuwen 1999a: 298.

## Persia

In most reconstructions of the **textual history** of the *Arabian Nights*, Persia is an essential link. According to the testimonies by **Ibn al-Nadîm** (d. 995) and **al-Mas'ûdî** (d. 956), the oldest prototypes of the *Arabian Nights* were derived from the Persian **Hezâr Afsân(e)**; this Persian text may, according to comparative evidence, rely to some extent on Indian sources (see **India**). Although there is an ongoing discussion about the overall impact of the “Persian connection,” the stories of the *Arabian Nights* contain sufficient references to suggest some Persian background. In the **frame story** the kings Shâh zamân and Shahriyâr are referred to as Sassanid rulers. The Sassanid were the Persian dynasty ruling before the spread of Islam (226–651). The name of the main narrator **Shahrazâd** (Persian *chehrâzâd*) is also a Persian one, meaning “of noble appearance or origin.” Besides, a number of stories

take place in a distinctly Persian setting. This setting relates to the names of the heroes, the geographical environment, and the type of story. Apart from the frame story, love romances such as the stories of *Ardashîr and Hayât al-Nufûs* and *Tâj al-Mulûk and Dunyâ* appear to be part of the Persian heritage rather than originating from Arabic-Islamic sources. The same argument applies to stories in which Sâbûr or Anûshirwân are the main characters, though these characters are to a certain extent interchangeable. Furthermore, the tales contain prominent references to the Persian **Magians**, the adherents of the Persian creed of Zoroastrianism. Taken together, these arguments do not constitute a definite proof for a Persian origin of the *Arabian Nights*. On the other hand, they at least indicate that Persian material has been incorporated into the collection at a certain phase of its development.

Although the *Arabian Nights* were known and supposedly read at various points in the Islamic history of Iran, the work was appreciated exclusively by way of its Arabic version. In the course of the eighteenth and nineteenth centuries, international attention focused on the *Arabian Nights* in terms of the European translations and, later, the editions of the Arabic text. Only at that point were serious attempts made to prepare a Persian translation. Although unedited manuscripts in various libraries worldwide suggest different and independent partial translations, only one version of the complete text was translated. That translation was produced on behalf of the then crown prince (and later Shâh) Nâsir al-Din. It follows the text of the Bûlâq I edition. The translation was prepared by Mollâ 'Abd al-Latif Tasuji in cooperation with the poet Mirzâ Soroush of Isfahan. The Persian translation, completed in 1259/1843, is often known under its Persian title as *Hezâr va yek shab* (A Thousand and One Nights). The translation was first published in a lithographed edition whose two volumes appeared in 1259/1843 and 1261/1845. At the request of Nâsir al-Din Shâh, an illustrated manuscript copy was prepared by the calligrapher Mohammad Hosein Tehrâni and the artists of the studio of Abu 'l-Hasan Ghaffâri. This manuscript was finished in 1276/1859. The manuscript's six volumes comprise altogether some 1,140 folio-size leaves with text and illustrations alternating. The manuscript constitutes the last outstanding example of the traditional art of the book in the Islamic world. A second lithographed edition of the Persian translation published in 1272/1855 is adorned with illustrations by the famous contemporary artist Mirzâ 'Ali-Qoli Khu'i and his apprentices. After that date, altogether some ten editions were published in the Qâjâr period, most of them with illustrations. Modern editions were prepared from the middle of the nineteenth century. They have continued to be published, in slightly expurgated versions, until the present day.

#### References:

- Cosquin 1922: 310–342; Djebli 1994: 205–206; Henninger 1949: 223–224; Laveille 1998: 189–193; Littmann 1923: 18–19; Marzolph 2001: 231–232; Perry 1960a; Qalamâwî 1976: 221–225.

## Pétis de la Croix, François

Pétis de la Croix, François (1653–1713), French scholar of Oriental studies. At the age of seventeen, Pétis de la Croix went to the Orient on a state mission to learn Eastern languages. He stayed in Aleppo, Isfahan, and Constantinople. On his return he was appointed secretary and interpreter of the Navy and the diplomatic service. In 1692 he was appointed to the chair of Arabic at the Collège Royal, and in 1695 he became royal interpreter for Arabic, Persian, and Turkish.

Pétis de la Croix translated the *Livre des Voyages de Sindbad* (Book of the Travels of Sindbâd; see *Sindbâd the Seaman*), a Persian version of *Kalîla wa-Dimna*, a part of *The Story of the Forty Viziers*, and a volume of *Anecdotes arabes et musulmans* (Arabic and Muslim Anecdotes; 1772). He also edited a history of Genghis Khan written by his father, himself a renowned scholar. When in 1709 the eighth volume of Galland's *Mille et une Nuits* was published, it contained three stories that had been presented to the publisher by Pétis de la Croix: *The Tale of Zayn al-Asnâm, Khudâdâd and His Brothers*, and *History of the Princess of Daryâbâr* (see *Orphan Stories*). The publisher had included the stories in the *Mille et une Nuits* without notifying either Galland or Pétis de la Croix. Galland added a note in volume 9 to inform the readers about this intervention. Although the two colleagues remained on friendly terms throughout their life, some critics have suspected Pétis de la Croix of envying Galland's success. This conjecture is further corroborated by the publication of Pétis de la Croix's *Les Mille et un Jour[s]* (see *Thousand and One Days*; 1710–1712), which has been seen as an attempt to imitate Galland's work.

### References:

Pétis de la Croix 1980.

## Pierre de Provence

Although many similarities between medieval European literature and the *Arabian Nights* have been detected (see, for example, *Floire et Blancheflor*), the parallels are not often as striking as in the case of the *Tale of Qamar al-Zamân and Budûr* and the love romance *Pierre de Provence et la belle Maguelonne*. Evidently, the close resemblance can be explained only by direct influence, but there is no historical evidence regarding a relationship between the two narratives. The European version probably originated in Italy (*Ottinello e Giulia*) and was transmitted to France. The first French version as a romance entitled *Pierre de Provence et la belle Maguelonne* was recorded in 1453. The work was revised numerous times, besides being translated into the major European languages. The romance also remained popular in later ages. The origin of the romance's Greek version *Imperios and Magarona* is a matter of dispute, as it may either relate to the European version or follow an Arabic model.

The content of the romance is as follows. During a tournament in Naples, Pierre falls in love with Princess Maguelonne, who is equally interested in

him. Pierre hands her his ring, and Maguelonne dreams that he will present her with an even more beautiful ring. The two lovers elope together. When they rest in a forest and Pierre admires Maguelonne's beauty, he finds a veil with three rings inside her clothes. As Pierre unties the veil it is suddenly taken away by a bird. Pierre pursues the bird, which flies to an island. When Pierre sets out to sail to the island, his boat is caught in a storm and driven to the open sea. There he is rescued by Moors, who hand him over to the sultan of Alexandria. In the course of time Pierre becomes one of the sultan's most distinguished aides.

In the meantime, Maguelonne continues her journey to Rome incognito. Eventually she founds a hospital on one of the small islands off the Italian coast. One day fishermen find her veil with the rings in the stomach of a fish. Pierre receives the sultan's permission to visit his parents in France. He acquires a treasure that he hides in sacks of salt. On the return journey, Pierre by accident is left alone on an uninhabited island. By coincidence his treasure reaches Maguelonne, who uses it to build a new hospital. After many peregrinations and a long illness, Pierre arrives on Maguelonne's island, where he is treated in her hospital. At first he does not recognize Maguelonne, but in the end the lovers are united.

It is not difficult to recognize in this summary narrative lines and details of the *Tale of Qamar al-Zamân and Budûr*, even if some of the details appear adapted. The peregrinations of Pierre through the Eastern lands support the idea of the romance's Oriental origin. On the other hand, this kind of travel belonged to the well-established topoi within this particular literary genre and is not specific to this work. The story's conclusion contains a remarkable variation: while in the Arabic version the reunion is established by an erotic play, the European version stages the reunion within Pierre's cure by the care of his beloved. Obviously, two different conceptions of love are involved: the profane and erotic conception of **love** in the Arabic and the religious self-sacrificing conception of love as *caritas* in the European version.

#### References:

EM 8: 1414–1418; Leeuwen 1999a: 329.

## Pilgrimage

In Islam, the pilgrimage (Arabic: *hajj*)—besides the profession of faith (*shahâda*), the prayer (*salât*), the fasting in the month of Ramadân (*sawm*), and the performance of charity (*zakât*)—represents one of the five pillars that form the elementary duties of the believer. Every believer is obliged to conduct the pilgrimage to Mecca once in his lifetime if he has the means to do so. He should then perform the rituals of the hajj during the pilgrimage month. Over the ages the hajj has become one of the great symbols of the Muslim faith. The pilgrimage expresses the Islamic community's unity and the vitality of its piety. Mecca had already in pre-Islamic times been a central place of worship. Since the beginning of the Islamic period, it has remained a focal point where the believers experience an intense contact with the divine and where pious emotions reach their climax. Although Mecca

constitutes the undisputed center of Islamic reverence, there are a wide network of places of pilgrimage all over the Muslim world. These places of pilgrimage include the shrines of famous heroes and saints, mosques, and historical sites. Their significance is derived from popular belief, legends, religious history, and traditions about saints and prophets. The pivotal position of the pilgrimage as a form of religious expression has developed into the quintessence of traveling. As such, it has created an elaborate infrastructure for travelers.

Considering the importance of the institution of the pilgrimage in Islam, it is remarkable that pilgrimages occur relatively seldom in the stories of the *Arabian Nights*. Pilgrimage is mentioned in several pious stories, such as *The Prior Who Became a Moslem*, *The Pilgrim Man and the Old Woman*, *Abu 'l-Hasan and Abû Ja'far the Leper*, and *The Shipwrecked Woman and Her Child*. Other stories tell of meetings and adventures during the sojourn in Mecca, such as the story of *'Utba and Rayyâ* and *The Sweep and the Noble Lady*. A favorite motif is the depositing of money by a person who leaves to go on pilgrimage (*Abû Hassân al-Ziyâdî*; *'Alî Khawâjâ*; *The Unjust Banker* in the Habicht translation), or the leaving of a wife in the care of untrustworthy protectors (*The Jewish Qâdî and His Pious Wife*; *The Devotee Accused of Lewdness* in the Breslau edition; *Oft-proved Fidelity* in the Wortley-Montague manuscript). Pilgrimage as a peregrination that leads the hero into adventures separating him from his beloved is elaborated in the *Tale of King 'Umar ibn al-Nu'mân*. Here, Daw' al-Makân and his sister Nuzhat al-Zamân decide to defy their father's prohibition and travel to Mecca; on the way back they are separated from each other and suffer many hardships.

Pilgrimage is not exclusively a Muslim phenomenon. In the story of *'Alî Nûr al-Dîn and Maryam the Girdle-girl*, the Christian princess Maryam sets out on a pilgrimage to the Holy Land in order to redeem a pledge and is subsequently captured by Muslims. Another Christian princess caught during a pilgrimage is Sophia in the *Tale of King 'Umar ibn al-Nu'mân*. In the *History of Gharîb and 'Ajîb the Magian* princess Fakhr Tâj is captured on a pilgrimage. Another example of the Magian pilgrimage to the Temple of Fire is contained in the *Tale of Qamar al-Zamân and Budûr*.

#### References:

El<sup>2</sup> 3: 31–38; Gaudefroy-Demombynes 1923; Leeuwen 1999a: 329–333; Peters 1994a; Peters 1994b.

## Poe, Edgar Allen

Poe, Edgar Allen (1809–1849), American author of fantastic stories and tales of horror. Poe is one of the authors who wrote a “Thousand and second night,” besides Théophile Gautier, Mark Twain, and Joseph Roth. The *1002nd Tale of Scheherazade* (1845) is not a very pretentious story. It starts off by explaining that the popularly known ending of the *Arabian Nights* is incorrect. It then proceeds to tell another story about Sindbâd (see *Sindbâd the Seaman*), who is led to all kinds of wonders on a mysterious vessel and is finally brought to a strange society. According to the story's footnotes, the

depicted “wonders” are derived from contemporary newspapers and reports about new inventions and discoveries. The story’s tone is clearly ironic.

Poe probably read the *Arabian Nights* when he was a young man. Many if not most of the stories in Poe’s *Tales of the Grotesque and Arabesque* (1840) allude to or contain images drawn from the Middle Eastern repertoire (Cecil 1966). These images include geographical references, ghosts, magicians, and a generally Oriental setting. Several tales reveal evident traces of influence through the *Arabian Nights*. This evaluation pertains in particular to *Manuscript Found in a Bottle* (1833), *A Tale of Ragged Mountains* (1844), *The Imp and the Perverse* (1845), and *Von Kempelen and His Discovery* (1849). The similarities between Poe’s tales and the *Arabian Nights* “do not depend primarily upon references and allusions or upon likenesses which exist between particular stories. The relationship is much more fundamental than that. It stems from a basic agreement, not only concerning the intent of fiction and the type of materials which best serve the storyteller’s art, but concerning the nature of man himself” (ibid.: 69).

#### References:

EM 10: 1095–1101; Ali 1980: 204–205; Bardeleben 1991: 868–877; Irwin 1994: 276–277; Leeuwen 1999a: 335.

## Poetry

Poetry has always been the most important form of literary expression for the Arabs. The poetic tradition goes back to pre-Islamic times, the so-called *jāhiliyya* (“Period of Ignorance”), in which the models for later poets were shaped. From the earliest period, poetry was associated with songs and oral performances. Poems were recited at public events and transmitted orally from one generation to the other. The inspiration of poets was often associated with clairvoyance and extraordinary mental capacities. The poet was often seen as “possessed” by demons (*majnûn*: “possessed by jinn”) or the devil. The corpus of pre-Islamic poets, including Imru’ al-Qays, Tarafa, ‘Amr ibn Kulthûm, and ‘Antara ibn Shaddâd, was recorded in the *Mu‘allaqât* (Odes). The pre-Islamic poets laid the foundation of a tradition of poetry that was governed by an artificial style, a stress on linguistic ingenuity, a predilection for allusive expression, the habit of emulating the work of famous predecessors, and of playing with strict literary conventions. The art of the poet was demonstrated in his ability to deepen the metaphors that belonged to the fixed reservoir of topoi. Moreover, he was expected to show his proficiency in using synonyms and comparisons within the framework of accepted tradition.

The Arabic poetic tradition is usually divided into five periods: the pre-Islamic period (before the seventh century); the first period of the Islamic era (early seventh century until ca. 750); the Golden Age (750–1055); the Silver Age (1055–1258); and the **Mamluk** period until modern times. The development of the poetic tradition was connected with the phases of growth of the Muslim Empire and the various dynasties of secular rulers. In the earliest period, poetry had a public function as a means of recording the exploits

of the tribes, praising leaders, and fostering the traditional **bedouin** virtues. This tradition was continued after the centers of literary production shifted from the Arabian peninsula to the empire's new capitals of **Damascus** and **Baghdad**, and eventually to the capitals of regional and local dynasties. Poets became increasingly dependent on generous patrons. Simultaneously, the traditional poetical models developed into more flexible forms of poetry. This development also implied more varied thematic interests and some formal innovations, reflecting the new urban and cosmopolitan environment.

For Arab poets, formal conventions and linguistic skill are of paramount importance. Both conventions and skill are conveyed in complex meters and rhymes. The basic form of classical Arabic poetry is the *qasîda*. The *qasîda* is an ode, usually quite long and composed in monorhyme, whose verses are divided into two rhyming halves. The *qasîda* consists of three fixed parts: the lament for the departure of the beloved, the description of the hardships of the nomadic existence, and the praise of the tribe of the poet. Shorter pieces of poetry were called *qit'a* ("piece"). A *qit'a* as a rule focused on a single theme or was related to a specific event. The fixed pattern of the early poetic genres was both repeated and varied in the following centuries. It also provided the reservoir of themes, motifs, and metaphors that remained at the core of poetic convention. In later times new forms of poetry developed whose formal and thematic limitations were less severe. Several new types of poems differ in form and theme, such as the **love** poem, the wine poem, the **hunt** poem, invective poetry, and the eulogy. These forms reflected the emergence of a sophisticated court life in Baghdad and the tastes of a new urban elite. Besides these genres, religious poetry flourished in various forms in Sufi circles, roughly from the thirteenth century onward.

From the eighth century, Arab scholars dedicated themselves to philological studies and the collection of ancient poetry. They compiled comments on the transmitted texts and developed theories on the generic conventions of poetry, thereby stressing the exemplary character of pre-Islamic poetry. The collected works of specific poets of old were brought together in special collections (*diwân*). Numerous poems, whose authenticity from a present-day perspective cannot always be established, were collected in various large anthologies. At the same time, poets still learned large numbers of verses by heart, as poetry was primarily regarded as an oral art. In consequence, the ability to recite poetry was required of any poet. Moreover, it also buttressed the reputation of cultivated men who wanted to impress the members of the upper strata of society. Eventually, the knowledge of poetry became a component of *adab* culture in a broad sense. Various forms of prose literature were more often than not strewn with famous verses illustrating the argument. Apart from this cultivated use of poetry, a corpus of "light verse" developed. This corpus included obscene poetry, nonsense poetry, and occasional verses. In spite of the sometimes offensive content of these poems, they were quite popular among the elite.

Because of political and economic conditions, poets often sought the support of secular rulers. When they had acquired a sufficient reputation, they would present themselves at one of the regional courts and offer their

services. These circumstances account for the large amount of eulogistic poetry dedicated to generous patrons. At the same time, they also elucidate the origins of invective poetry, since patrons who withheld their favors often became the subject of fierce and eloquent ridicule and defamation. Poets also polemized among themselves, and some poetic controversies became famous in literary history, such as the one between the poets Jarîr (d. ca. 728–729) and al-Farazdaq (d. ca. 728–730). In general, the poet was regarded as a rather unconventional figure. He combined an individualistic outlook on life with a highly specialized technical ability and talent that allowed him some freedom of movement and speech. Thus poets boasted that the amorous exploits to which they referred in their poems were taken from their own experience, while others did not refrain from criticizing their patrons.

The various texts of the *Arabian Nights* contain a large amount of poetry of various kinds and genres. None of the preserved versions of the *Arabian Nights* can be considered as a coherent whole representing an early “complete” version. Hence, it is impossible to speak about the function of the poetic interventions in the texts in a general way. Verses fulfill various functions related to the context of the story. In addition, their quality and originality vary greatly. Sometimes the insertion of verses appears so arbitrary that critics and translators have dismissed the poetry as superfluous. That may be true in some cases. In other cases the poetry contributes significantly to the story. Sometimes it even provides a specific story with its plot.

First and foremost, poetry is used to express emotions. When characters are overwhelmed by grief they usually recite some verses to express their feelings. When they are struck by love they seek refuge in a poem. This is of course a reflection of literary conventions. These conventions prescribe that poetry is more suitable for expressing emotions than prose. Moreover, emotions should be described by a specific set of poetic images and metaphors. The use of poetry to describe **beauty** is connected to the expression of emotions. The beauty of the beloved as well as other aesthetic sensations are often praised in verse. This serves to convey the emotions aroused by the sight of beauty. In formal terms, it evokes the conventional stock of comparisons and descriptions connected to beauty. In a similar way, verses praise the pleasant ambiance of **wine** drinking and festive soirees. In descriptions of battles and military campaigns, poems serve to praise the heroes and convey the fierceness of the struggle. Verses are also used to express popular wisdom, proverbs, and similes containing moral admonitions. These pieces of popular wisdom may be voiced in **fables** and exemplary stories, or at the deathbed of one’s father. Nonsense poetry is contained in some stories about **food**, **sexuality**, and other aspects of daily life. A poem can also advance the story’s plot. These cases include a poet’s response to the **caliph**’s question with a witty verse, a contest between poets, or someone saving himself from an awkward situation by reciting a poem.

These uses of poetry reflect the link between the narrative and the poem. In some cases this link is tight, particularly in the more sophisticated anecdotes taken from *adab* compilations. In other cases it is quite loose, such as the verses in comical stories, love romances, and popular tales. In the latter

case, copyists have often tampered with the verses, producing mistakes or inserting verses without any clear relation to the context. Verses are often used as a literary stereotype and serve to illustrate a scene without adding any new meaning.

No systematic effort has been made to document the sources of the poetry in the *Arabian Nights*. Some poems are probably taken from anthologies of classical poetry; others constitute quotations of popular wisdom and songs; while again others are free adaptations of well-known verses. Josef Horovitz, in his study on poetic quotations in the *Arabian Nights* (1915), has counted about 1,420 poems, 170 of which are repeated. The explicitly mentioned names of poets include **Abû Nuwâs**, Kuthayyir (d. 732), Jamîl (seventh century), Qays ibn al-Mulawwah ("Majnûn"; ca. seventh century), and Ibn al-Mu'tazz (d. 908). Identified pieces of poetry include the work of al-Mutanabbî (d. 965), al-Harîrî (d. 1122), and Bahâ' al-Dîn Zuhayr (d. 1258). Most of the poets quoted in the *Arabian Nights* date from the ninth to fourteenth centuries. The sources mentioned by Horovitz include the standard array of *adab* literature, notably also comprising some compilations from the **Mamluk** period such as al-**Ibshîhî's** (fifteenth century) *al-Mustatraf*, **Ibn Hijja al-Hamawî's** (d. 1434) *Thamarât al-awraq*, and al-**Nawâjî's** (d. 1455) *Halbat al-kumayt*.

The stories of the *Arabian Nights* provide a curious insight into the role of poetry and poets as part of the manners and customs of life at the caliphal court. The *adab* anecdotes in particular show that poets were highly appreciated at court, although their individualistic lifestyle could at times clash with the decorum of the royal ambiance. Time and again poetry is presented as a means of demonstrating eloquence, resourcefulness, and a sense of beauty. As such it is deemed the highest form of art, together with music and song. It should be kept in mind that these stories are not meant as a faithful description of life at the caliphal court. They rather serve to elaborate on the legendary accounts of famous poets, singers, and notables, stressing their connotations as topoi in the literary tradition. As a case in point, the colorful anecdotes about the famous poet Abû Nuwâs are certainly an invention. Nevertheless such anecdotes convey an idea of the position of poetry and poets at the Abbasid court.

Poets mentioned in the *Arabian Nights* besides Abû Nuwâs and the poets and composers Ishâq and Ibrâhîm al-Mawsilî (see **Music, Arabic**) include 'Adî ibn Zayd (sixth century), al-Mutalammis (sixth century), Abû Tammâm (d. 845–846), Abu 'l-Aswad al-Du'alî (d. 688), Di'bil al-Khuzâ'î (d. 860), Jarîr (d. ca. 728–729), and al-Farazdaq (d. ca. 728–730).

#### References:

- Allen 1998; Basset 1893; Bencheikh 1991: 268–271; Bencheikh 1997: 16–17; Gelder 1988; Gibb and Landau 1968; Grotzfeld and Grotzfeld 1984: 98–100; Horovitz 1927b: 55–56; Lahy-Hollebecque 1987: 53–55; Littmann 1923: 28–30; Nicholson 1976; Pinault 1992: 102–110, 119–125; Qalamâwî 1976: 125–126; Wagner 1987–1988; Walîd 1994; Walther 1987: 66–68; see also the introductory essay by **Geert Jan van Gelder**, "Poetry and the *Arabian Nights*."

## Popular Icons

Soon after its introduction into world literature, the *Arabian Nights* became immensely popular throughout Europe. Despite its ambiguous philological status, Galland's *Mille et une Nuits* became the epitome of Oriental tales. In the period following Galland the stories of the *Arabian Nights* appeared in various versions in all major European languages. Moreover, they were emulated and reworked in response to public demand and the interest in Oriental tales among intellectuals and the public. Figures such as 'Alâ' al-Dîn ('*Alâ' al-Dîn*'), Perî Bânû (*Prince Ahmad and the Fairy Perî Bânû*), 'Alî Bâbâ ('*Alî Bâbâ and the Forty Thieves*'), and Sindbâd (*Sindbâd the Seaman*) were omnipresent not only in English literature of the nineteenth century. They were considered common knowledge among the public, and authors could refer to them without more specific explanations. The numerous popular and **children's editions** of the *Arabian Nights* have certainly contributed to this aspect of their popularity.

By the nineteenth century, the *Arabian Nights* had become a reservoir of **stereotypes** about the Orient. Its main characters were widely known even to those who had not read the stories themselves. The most famous characters represented deep-rooted visions of the East, and coincided with a widespread interest in exoticism. The stories, characters, and ambiances came to represent the quintessential Orient. They were symbols of a world that did not necessarily exist in reality but was mainly imagined. Their important function lay in evoking a whole set of adventurous, wonderful, and exciting connotations. It is this association of the *Arabian Nights* with popular fantasy about the Orient that explains the enormous appeal of the stories for the use of icons and exotic references.

In the course of the nineteenth and twentieth centuries, the vividness of the images of the *Arabian Nights* was enhanced by nontextual media, such as **illustrations**, cinema, and fashion. At the beginning of the twentieth century, the **Mardrus** version created a new taste for the exotic, not only in literature but also in design, fashion, advertising, the **theater**, and film. In the course of the twentieth century the use of the *Arabian Nights* in popular icons proliferated rapidly, as the names of their widely known characters were adopted for restaurants, companies of all kinds, escort services, advertising, perfumes, and the like. In particular the notion of the "genie out of the bottle" and the "open sesame" have become proverbial in many languages.

The late-twentieth-century invention of the Internet has resulted in an unprecedented campaign of international advertising. In documenting images and concepts from the *Arabian Nights* as popular icons, the following is just a quick sample of the most important keywords. In March 2003, a Google search has yielded the following number of hits: "1001" (4,040,000); "Arabian Nights" (135,000); "1001 Nights" (13,200); Scheherazade (52,000); Sheherazade (15,000); Shahrazad (83,000); Sinbad (236,000); Sindbad (54,100); Alladin (974,000); Aladin (221,000); Aladdin (92,000); Alladdin (4,770); Ali Baba (103,000). As might be expected, the name of Sinbad/Sindbad has acquired particular prominence for all kinds of things connected with travel, in particular travel agencies. The top-ranking name

of Aladdin in its various forms most prominently denotes items connected with anything “wonderful” and “magic,” particularly computer software and search engines. In addition, Aladdin is notorious as a mnemonic abbreviation for a wide array of different international projects, such as **Access to Library and Database Information Network**, **Algorithms Adapted to Intensive Numerical Computing**, **Association for Law and Administration in Developing and Transitional Countries**, **Atmospheric Layering and Density Distribution of Ions and Neutrals**, and **Autonomous Language Learning For Art & Design Using Interactive Networks**.

## Potocki, Jan

Potocki, Jan (1761–1815), Polish count who acquired fame as a diplomat, traveler, scholar, and revolutionary. Potocki traveled extensively, both as a delegate and as an adventurer, in China, Western Europe, Morocco, Egypt, and Constantinople. Potocki was attracted to the rationalism of the Enlightenment and became a staunch supporter of the French Revolution in 1789.

Inspired by Turkish storytellers, Potocki started to compose Oriental tales. While in North Africa he tried to find a manuscript of the *Arabian Nights*. Potocki published some scholarly works and travel accounts. He became famous as the writer of *Manuscrit trouvé à Saragossa* (The Manuscript Found at Saragossa; 1804–1805), a novel that bears witness to his fascination with Islamic culture and Oriental tales. Potocki worked on the novel after reading the *Arabian Nights* and prepared the text in several different versions. A French autograph version, later lost, was translated into Polish in 1847. A reconstructed version of the complete text in French was published in 1989.

The *Saragossa Manuscript* describes the voyages of the Walloon officer Alphonse van Worden through the Iberian peninsula. The novel is constructed as a collection of tales and life histories told by the characters whom he meets on the way. These characters include crooks, alchemists, Gypsies, cabbalists, murderers, pilgrims, and scholars. In the **frame story** Alphonse is initiated into the brotherhood of the sheikh of Gomelez, the leader of an underground Islamic movement. The collection is divided into 66 “days” and contains various references to the *Arabian Nights* and other Oriental tales. Besides mention of disguises and changes of identity, voyages, hallucinations, and eroticism, the tales themselves play with the image of the tale as a history of life. The novel also contains a conceptual parallel to the *Arabian Nights* (Leeuwen forthcoming [2]). As is Shahriyâr, Alphonse is initiated into the secret world of the Gomelez by listening to stories and explanations and having unsettling experiences. All of these are orchestrated by the sheikh of the Gomelez. As in the story of **Shahrazâd** and Shahriyâr, Potocki plays with essential dichotomies, such as the feminine and the masculine, the slave and the master, and the like. The novel’s labyrinthine nature is matched by its complex textual history.

### References:

- Giaveri 1994; Herman 2001; Irwin 1994: 255–260; Leeuwen 1999a: 338–339; Rosset and Triaire 2000; Triaire 1991.

## Proust, Marcel

Proust, Marcel (1871–1922), French author. Proust's cycle of novels *À la Recherche du temps perdu* (In Search of Lost Time; 1913–1927) is one of the most influential literary works of the twentieth century. According to Dominique Jullien (1989), the *Arabian Nights*, in the translations of **Galland** and **Mardrus**, were Proust's main source of inspiration, besides the *Mémoires* of Louis de Rouvroy, count of Saint-Simon (1760–1825). The novels are sprinkled with references to and motifs from the *Arabian Nights*. A structural parallel between the *Arabian Nights* and the novels becomes evident in the last chapter of the last volume, *Le Temps retrouvé* (Time Found Again), when the author philosophizes about writing a book similar to the *Arabian Nights*: "It might be a book as long as the *Arabian Nights* but entirely different. It is quite true that, when one is enamored of a book, one would like to create something exactly like it, but one must sacrifice one's love of the moment and think, not of one's predilection but of a truth that does not ask our preferences and forbids us to give them a thought. And it is only by following this truth that one happens occasionally to come upon what one abandoned and, even while keeping them out of one's mind, to write the *Arabian Nights* or the *Memories of Saint Simon* of another period." This remark indicates that Proust considers *À la Recherche du temps perdu* as a rewriting of the *Arabian Nights* in a modern, French context.

In the text itself, references to the *Arabian Nights* appear in explicit references, Oriental images, representations of love, embedded stories, and the concept of writing as a triumph over death (see **Ransom Motif**). Images of the *Arabian Nights* are related to a paradisiacal vision of the past and a promising vision of the future (Jullien 1989: 111) The orientalization of the narrative's universe supplies the whole story with a metaphorical dimension. According to Jullien, Proust's rewriting of the *Arabian Nights* was influenced by Honoré de Balzac (1799–1850), who had expressed his wish to write "les *Mille et une Nuits* de l'Occident" and who had included numerous references to the *Arabian Nights* in his *Comédie humaine* (ibid.: 208).

### References:

Ennaifar 1999; Faris 1982: 816–819; Graham 1974; Irwin 1994: 280–281; Jullien 1988: 466–475; Leeuwen 1999a: 342–343; Miguet-Ollagnier 1993; Mosebach 1999; Piroué 1958: 110–112.

## Qâf, Mount(ain)

In Muslim cosmology (see **Cosmos**), Mount Qâf is the mountain range surrounding the terrestrial world. The notion is probably derived from Indian and old Iranian cosmological traditions. It is also encountered in Babylonian and Jewish cosmology. Mount Qâf is separated from the terrestrial disk by a region that human beings cannot cross. It encloses the Ocean that encircles earth. Mount Qâf consists of green emerald, and the rock on which it rests supports the earth. It is considered the mother-mountain of all other mountains that are connected to it by underground ramifications. Beyond Mount Qâf there are several magical countries inhabited by **angels** and **jinn** (see

**Demons**) and the abode in which the bird Sîmurgh has retired from the world. Therefore it is considered the Mountain of Wisdom. In secular **geography**, Mount Qâf represents the Asiatic mountain range that forms the northern boundary of the Muslim area (northern Iran and the Caucasus).

In fictional stories Mount Qâf is referred to as the limit of the inhabited world. It is the ultimate expression of remoteness, unattainable aims, and isolated places of exile (see **Stereotypes**). In the *Arabian Nights*, Mount Qâf figures prominently in several stories. In *The Adventures of Bulûqiyâ* an angel on Mount Qâf explains to Bulûqiyâ Muslim cosmology and the position of Mount Qâf in the constellation of the world (see also *The Queen of Serpents*). Mount Qâf can be reached only with the help of magic creatures such as huge birds (*Habîb and Durrat al-Ghawwâs* in the **Chavis** manuscript), a magic carpet (*The Eighth Captain's Tale* in the Mardrus translation), or jinn who manage to traverse enormous distances in a flash. On or beyond Mount Qâf lie fantastic places like the Castle of Jewels (*Jânshâh*). In '*Alâ*' *al-Dîn*, Mount Qâf is mentioned as the home of the giant bird al-Rukhkh; similarly, in *Tuhfat al-Qulûb* in the Breslau edition, Mount Qâf is mentioned as the abode of "the princess" al-'Anqâ, a name originally denoting a legendary huge bird.

#### References:

El<sup>2</sup> 4: 400–402; Elisséeff 1949: 177; Powell 1992: 108, 110.

### Al-Qalamâwî, Suhayr

Al-Qalamâwî, Suhayr (1911–1997), author of the first comprehensive analysis of the *Arabian Nights* in Arabic. Born in Cairo, Qalamâwî figured among the first female university graduates in Egypt. After studying Arabic literature at the University of Cairo, she continued her studies at the Sorbonne in Paris and became acquainted with the work of prominent European scholars of Oriental studies. After returning to Egypt, she became affiliated with the Faculty of Arts of Cairo University and held various positions in women's organizations and official committees. In 1935 she published the first collection of short stories by a female author to appear in Egypt, entitled *Ahâdîth jaddatî* (Tales of My Grandmother). In 1943, Qalamâwî published her thesis on the *Arabian Nights*, entitled *Alf Layla walayla* (The Thousand and One Nights), prepared under the supervision of the famous scholar Tâhâ **Husayn**. In 1978, Qalamâwî was the first woman to be awarded the Egyptian State Appreciation Prize for Literature.

Qalamâwî's study on the *Arabian Nights* is important for several reasons: it establishes the *Arabian Nights* as the object of serious scholarly research within the Arabic context; in addition, it presents the first comprehensive survey of Western scholarship on the *Arabian Nights* in Arabic; moreover, it also poses the question of the relationship between the *Arabian Nights* and Arabic popular culture.

The study is divided into three parts: (1) The *Arabian Nights* in the East and in the West; (2) the composition of the work; and (3) eight thematic chapters analyzing content aspects of the *Arabian Nights*. In the first part, the

author surveys the printed **editions** and **translations** of the *Arabian Nights*. Some tentative studies in Arabic are mentioned, notably those by Ahmad al-Zayyât (1935) and Jurjî Zaydân. Next, the author summarizes the contribution of Western scholars to the study of the *Arabian Nights*. The main focus of Western scholarship, according to Qalamâwî, has been the search for the origin of the *Arabian Nights*. Principal scholars discussed include von **Hammer-Purgstall**, Lane, **Chauvin**, **Østrup**, and **MacDonald**. Qalamâwî's main thesis is that Western scholars tend to neglect the impact of popular literature in the history of the *Arabian Nights*. She regards the discussion as being strongly influenced by the debate on **Homer** in Europe. In her opinion there are fundamental differences between the *Arabian Nights* and the Homeric epics: the *Iliad* and *Odyssey* are carefully constructed literary works, whereas the *Arabian Nights* is a compilation originating from various sources that developed freely; moreover, it was manipulated by both storytellers and copyists. Qalamâwî supports the general hypothesis of the collection's evolution in three phases: the Eastern source-material, the **Baghdad** period, and the Egyptian additions (see **Cairo**; **Zotenberg**; **Textual history**).

In the second part of her study, Qalamâwî criticizes generalized statements by European scholars concerning the nature of the Muslim world as unconvincing, since they are often based on superficial knowledge. Concerning the origin of the **frame story** (*Shahriyâr and His Brother*), Qalamâwî discusses the theories of De Goeje and Cosquin and labels the feminist approach by Hollebecque (cf. 1987) as nonsense. In surveying the influence of the *Arabian Nights* on European literature, she stresses the significance of the collection for the Western image of the Orient (see **Orientalism**). Qalamâwî then explains her vision of the oral background of the *Arabian Nights* (see **Oral Tradition**). She argues that the core of the text was probably translated first and then recited or read by professional storytellers, who combined it with material from their own tradition. Only then were the popular tales recorded in **manuscripts**. In this way, several similar but slightly diverging versions of the collection came into existence. According to Qalamâwî, the stories were affected by popular culture in general. They reflect the social outlook of both storytellers and the audience. Furthermore, they are influenced by local traditions, particularly the Egyptian folklorist heritage. Qalamâwî discusses the techniques employed in compilation, the social background of traditional verbal art, and the influences of Arabic and non-Arabic literary sources. In discussing methods of compilation, she focuses on the techniques of *taqlîd* (the recurrent use of **motifs** and themes in different stories) and *itâla* (the arbitrary extension of stories by adding new components, descriptions, and **poetry**). It is important to see that she considers the work as a structural unity because of the division into nights.

In the third part of her study, Qalamâwî analyzes the contents of the *Arabian Nights* from various perspectives: (1) *Unusual and supernatural phenomena*: Citing James Frazer, Qalamâwî explains how popular visions of the divine may develop into forms of **religion**, mythology, and popular stories filling the lacunae left by the "official" interpretation of religion. As for the *Arabian Nights*, the stories about **Solomon**, al-**Khadir**, and the jinn (see



The Story of King Shahriyâr and His Brother: Shahrazâd Tells Her Stories to King Shahriyâr, by John D. Watson (London: Ward, Lock, and Tyler, 1864)

**Demons**) belong to this category, as do the motifs of prophecy, **magic**, **geomancy**, and treasures; (2) *Religion*: The influence of Islam on the *Arabian Nights* reveals itself particularly in representations of the world and the hereafter, the motifs of moral wisdom and admonition, and the perception of the storyteller and his audience with regard to religion. These visions tend to be tinged by popular conceptions of Islam and everyday practices of religion; (3) *Ethics*: Qalamâwî conceives the *Arabian Nights* as containing a kind of “moral code” (*dustûr khulqî*) of the **merchant** class. This becomes obvious from the

way in which **money** and monetary matters are treated. Moreover, there is trust in God, appreciation for loyalty and faithfulness, and a general sense that Good should be rewarded and Evil punished. In essence, the function of stories and of storytelling is a moral one: the audience should be edified and admonished; (4) *Animals*: As in Sanskrit (see **India**) and **Greek literature**, animals may occur in the stories, sometimes as actors capable of human speech, sometimes as symbols (see **Fables**); (5) *Social life*: Stories originating from Indian and Persian sources (see **Persia**) have been adapted to the Islamic milieu. Some of the stories betray a background foreign to the storyteller, either as a result of the origin of the story or by the willful insertion of exoticism. Other stories clearly belong to the world experienced by the storyteller, depicting either the environment of **Baghdad**—the ambiance of the caliphal court—or the environment of Egypt (see **Cairo**). The latter is not merely a historical or exotic setting, but rather a representation of actual life. In these stories the life of the *sûq* (market area), the merchant class, and popular customs are represented in a lively way; (6) *Historical data*: Qalamâwî refers to Walter Scott and Alexandre **Dumas** to illustrate the thesis that “official” history always has a parallel in popular culture. This parallel is represented by stories about heroes, conquered peoples, and great events. The audience is not interested in the accuracy of historical or political facts, but in the historical essence of actors; the audience cares for the way that both history and the story develop through the influence of personal relations, intrigues, individual tragedies, and heroism. Qalamâwî observes a blend of historical material and fantasy in the *Arabian Nights*: some stories have a clear historical context; in others, historical figures have a mere narrative function. In general, imagination appears to gain the upper hand when historical figures become entangled in personal intrigues and emotional relations; (7) *Didactic subjects*: Some stories (or parts of stories) are intended to convey knowledge or moral guidance to the audience. Examples of this kind of story are the learned **slave-girls** in the stories of *Tawaddud* and *‘Umar ibn al-Nu‘mân*, and the moral tales in the story of *Jalî‘ad and Shimâs*. It is here that the interaction between elite culture and popular culture can best be observed; (8) *Women in the Arabian Nights* are analyzed as functional types deriving from the imagination of the merchant class. **Stereotypes** include the faithful lover, the wily woman, the beloved of unsurpassed **beauty**, the talented slave-girl, and the militant **Amazon**. Old women are usually portrayed as crafty old hags. In general, Qalamâwî discerns two types of women: women who are beaten by their husbands if they do not obey, as in the *Tale of the Merchant and His Wife*; and women who beat their husbands if they fail to satisfy their whims, as in *Ma‘rûf the Cobbler*. The latter pertains especially to Egyptian folklore.

Qalamâwî’s study is an admirable piece of research. Its main shortcoming is that it treats the *Arabian Nights* as a fixed body of text associated with a specific storyteller (*qâss*), even though the author herself acknowledges the fluxional nature of popular literature. Besides, the connection between the text and the social environment deserves a more detailed evaluation. Nevertheless, Qalamâwî’s study remains an important contribution to the research on

the *Arabian Nights* and a milestone in the Arabic concern for an important constituent of the Arabic-Islamic legacy.

**References:**

Zeidan 1995; Ibrâhîm 1999.

### Al-Râhib, Hânî

Al-Râhib, Hânî (1939–1999), Syrian novelist and translator. Râhib's first novel, *al-Mahzûmîn* (The Defeated; 1961), is inspired by existentialist philosophy. Ever since its publication, al-Râhib has been considered one of Syria's major authors. He wrote several works of social criticism, including *al-Wabâ'* (The Plague; 1981), in which he criticized political corruption. One of his most celebrated novels is *Alf Layla wa-laylatân* (A Thousand and Two Nights; 1977), a work about the events of the June 1967 war and its aftermath. The defeat of the Arab armies is presented as the logical result of a stagnant and divided society. In spite of socialist slogans and revolutionary radicalism, Syrian society is portrayed as resting firmly in traditional visions and interests. The *Arabian Nights* represents a backward world that has survived until the 1960s. It renders any effort to reform society into an illusion. The *Arabian Nights* represents a world of illusions, lack of commitment, and bourgeois attitudes. The continuation of this world led to a defeat that "expelled the Arabs from their history and threw them into the thousand and second night." The overcoming of this thousand and second night is symbolized by some characters who join the Palestinian guerrilla groups. Al-Râhib uses references to the *Arabian Nights* and fragments of stories in his narrative.

**References:**

Embaló 2000.

### Ransom Motif

The ransom motif is the main **motif** governing the **frame story** (*Shahriyâr and His Brother*) of the *Arabian Nights* as well as some of the enframed tales, notably the first one (*The Trader and the Jinnî*). The motif consists in storytelling so as to postpone execution with the aim of eventually evading it (Mot. J 1185). The ransom motif as the essential constituent marking the specific character of the *Arabian Nights* is already mentioned by the Baghdad bookseller **Ibn al-Nadîm** in the tenth century. One of its oldest preserved representatives in Arabic literature is the story of **Khurâfa**, in which three people tell tales in exchange for a third of the victim's life each. In the *Arabian Nights*, the motif is put into practice by **Shahrazâd**. Besides arousing the cruel ruler's curiosity by the telling of stories, Shahrazâd also introduces the narrative device of the "cliff-hanger," breaking her stories at critical points in the narrative, to be continued during the next storytelling session. The ransom motif also figures prominently in frame stories of the *Book of Sindbâd* type, such as *The Craft and Malice of Women*, *Jalî'âd and Shimâs*, *Âzâd-bakht and His Son*, and *Shâh Bakht and His Vizier al-Rahwân*.

**References:**

Elisséeff 1949: 128; Gerhardt 1963: 401–416.

**Ravel, Maurice**

Ravel, Maurice (1875–1937), French composer. Ravel is one of the main representatives of French impressionism. As a young man, Ravel had planned to compose an opera entitled *Thousand and One Nights*. In 1899 his overture *Shéhérazade* (see **Shahrazâd**) was performed at the Société nationale. The work employs the entire tone scale to suggest an Oriental exoticism, although no relation with Oriental music is intended. The overture betrays the influence of **Rimsky-Korsakov's** *Shéhérazade*, which in turn was the source of inspiration for the Ballets Russes (see **Music, Western**). Responses to Ravel's performance were divided: some critics regarded the composition as a chaotic and clumsy plagiarism of the Russian school, while others praised the "ingenious novelties in the orchestration" and the stimulating effects of the timbre. Ravel himself later thought the work to be "poorly constructed." There is no direct link between the overture and the song cycle *Shéhérazade* that Ravel composed for the poems of Tristan Klingsor (1903). Those poems were in their turn inspired by the Oriental vogue created by the **Mardrus-**version of the *Arabian Nights* and by Rimsky-Korsakov's compositions.

**References:**

Orenstein 1975.

**Religion**

Religion is omnipresent in the *Arabian Nights*. The majority of stories are set in a Muslim environment. Stories that might derive from pre-Islamic roots have in most cases been adapted accordingly. While the compilers of the collection recorded versions of the stories taken from various sources, the stories were adapted to their own background and cultural milieu. Only a few stories have preserved their original background, which often is Persian (see **Persia**), such as the stories of *Ardashîr and Hayât al-Nufûs* and *Qamar al-Zamân and Budûr*.

In most stories religion is a normal and unquestioned constituent of daily life. Religion governs the moral codes, the social relations, and the imagination of the heroes. It is part of a social and individual notion of normality that is neither unduly stressed nor questioned. Religion appears as a social phenomenon related to individual behavior and common beliefs, legends, and history. Besides its connotations of regulating questions of practical concern, religious belief in the stories appears as the belief in fate. Although fate rules the hero's life, there is no story in which God intervenes directly to steer the course of the narrative. Fate acts as God's representative. It may appear in the shape of a *jinnû*, a **dream** (*The Ruined Man Who Became Rich Again through a Dream*), another person (*The Third Qalandar's Tale*), or just an event. Fate rules human life beyond individual considerations. Whatever God has decreed will happen, and if something is not intended by fate, individual

beings can strive as they may but will never reach their goal. Accordingly, any attempt to evade fate is useless (*The Sparrow and the Peacock*; *The Angel of Death with the Proud King*; *The Angel of Death and the Rich King*).

The protagonists of the stories are attached to their religious belief, which in turn is expressed in their faith in trusting God's decisions. God provides for all of His creatures and must be praised for both good fortune and adversity. Although the stories are deeply imbued with the religious attitude of trust in fate, this attitude does not prevent the heroes and heroines from practicing forms of frivolity and enjoying the material pleasures of life.

In some stories religion figures more prominently. Pious anecdotes show the readers the advantages of piety and a devoted religious life. Other stories, such as *The City of Brass*, have a distinctly proselytic character. That story shows how a civilization is doomed to destruction if it refuses to accept the True Faith (see also *The Eldest Lady's Tale*; *'Abdallâh ibn Fâdil and His Brothers*). Material wealth is rejected in comparison with the spiritual profits of the Faith. In the end the leader of the expedition, Emir Mûsâ, retires to Jerusalem to dedicate himself to pious meditation. Similarly, *The Adventures of Bulûqiyâ* describe an awareness of Islam long before the birth of the Prophet Muhammad. Sufism, or Islamic Mysticism, is depicted rather superficially as a particular form of devotion. It is mentioned in several anecdotes about famous pious figures (*The Hermits*; *The Devotee Prince*; *The Ferryman of the Nile and the Hermit*; *The Fakir and His Jar of Butter*). The appearance of a Sufi or devotee is also used as a form of disguise and deceit, particularly by old women who try to enter private houses for some reprehensible purpose (*'Umar ibn al-Nu'mân*; *Ni'ma and Nu'm*).

Several stories depict the struggle with adherents of other religions. These adversaries may be single individuals, almost exclusively Christians, Jews, or Zoroastrians (see Magians). Members of these religious communities are as a rule depicted as stereotypes practicing revolting customs. Sometimes the struggle on a general level aims at expanding Islam. The struggle against the Zoroastrians is depicted in the *History of Gharîb and 'Ajîb*, while the struggle against the Christians is the main theme in the *Tale of King 'Umar ibn al-Nu'mân*. Confrontations between Muslim heroes and Christian villains also occur in *'Alî Nûr al-Dîn and Maryam the Girdle-girl* and *'Alâ' al-Dîn Abu 'l-Shâmât*. In many cases the stories end with a conversion to Islam, as in the stories mentioned above and in *The Moslem Champion and the Christian Damsel*, *The Adventures of Mercury 'Alî of Cairo*, *'Abdallâh ibn Fâdil and His Brothers*, *The Eldest Lady's Tale*, the episode of As'ad and Amjad in the *Tale of Qamar al-Zamân and Budûr*, *The Prior Who Became a Moslem*, *The Christian King's Daughter and the Moslem*, and *The Moslem Champion and the Christian Damsel*. Conversion may be realized voluntarily, as a result of miracles or dreams.

#### References:

- 'Abd al-Ghanî 1994; Abel 1939: 99–110; Gerhardt 1963: 362–364, 369–374; Henninger 1946: 296–298; Miquel 1981: 31–35; Qalamâwî 1976: 94–98, 176–180; Rescher 1919: 9–25, 50–58.

## Ridley, James

Ridley, James (1736–1765), British author of *Tales of the Genii: or, The Delightful Lessons of Horam, the Son of Asmar* (1764). The book contains edifying stories inspired by the *Arabian Nights*. It constituted a frequent source of inspiration for British authors of the nineteenth century who were attracted to Oriental tales. The first version of the stories was published under the pseudonym Charles Morell, pretending to be translated from the Persian. The author claims to have heard the stories from the Eastern author Horam. The author and “Horam” stress the fact that the tales serve a didactic purpose while they are not devoid of a sense of irony. In the *Tales of the Genii*, the *Arabian Nights* serve merely as a superficial frame to supply an Oriental flavor. Nymphs, demons and spirits, sorcerers, and numerous cases of **transformation** serve to create a magic atmosphere. Yet the novel’s **Orientalism** remains as superficial as in similar works: “If the heroes would not wear turbans, they would be held for absolutely standard European citizens, conforming to the ideals of the Rococo” (Grätz 1988: 41).

### References:

Alderson 1988: 83–85; Irwin 1994: 244, 267; Kotzin 1972.

## Rilke, Rainer Maria

Rilke, Rainer Maria (1875–1926), one of the greatest lyrical poets of the German language. Rilke traveled extensively in Egypt and North Africa. In his poetry, Rilke combined a mannerist mastery of language with an inspired sense of the cosmos. Rilke knew the *Arabian Nights* in the version by **Mardrus**, which he greatly admired and which he preferred to the later translation by **Littmann**. His fascination with the *Arabian Nights* inspired him to study Arabic, with the aim of translating poems from the work. In an unpublished manuscript, Rilke comments on the translations of the story of *Uns al-Wujûd and al-Ward fi 'l-Akmâm* as prepared by Mardrus and Littmann and reworked some of the poems in the story.

### References:

Grossmann 1960; Leeuwen 1999a: 364.

## Rimsky-Korsakov, Nikolai Andreyevich

Rimsky-Korsakov, Nikolai Andreyevich (1844–1908), Russian composer. Rimsky-Korsakov combined the harmony and rhythm of the Russian popular song with the colorful instrumentation of the new German school. One of his most famous works is the symphonic suite *Schéhérazade* (see **Shahrazâd**), first performed in 1889. The suite was used for the ballet bearing the same title as staged by the Ballets Russes in 1910. Rimsky-Korsakov himself wrote about *Schéhérazade*: “The programme which guided me for the composition of *Schéhérazade* consisted of separate episodes without a link between them, and of tableaux of the *Arabian Nights*: the sea and the ship of Sindbad, the fantastic account of the prince-calender, the son and the daugh-

ter of the king, the feast at Baghdad, and the ships being wrecked on a rock. The links were formed by short introductions in the first, second, and fourth part, and by an interlude in the third, written for violin solo and representing Schéhérazade herself telling her marvelous stories to the terrible sultan. . . . My suite is entitled *Schéhérazade* because this name, and the *Arabian Nights*, evoke for everyone the Orient and its marvelous stories. And what is more, some details of the musical exposition refer to the fact that all these narratives are told by one and the same person, which is Shahrazad" (Nectoux 1992: 35).

## Roc

See al-Rukhkh

## Romances of Chivalry

From the eleventh to the fourteenth centuries a literary genre came into being in Europe that had a great impact on visions of the Middle Ages. Particularly in England, France, and Spain, a large corpus of narratives evolved that focused on historical and legendary heroes. The related epics were usually composed in vernacular languages and in verse. Various groups of narratives can be distinguished: the French *chansons de geste*, with Charlemagne as the central figure; "the matter of Britain," built around the legendary King Arthur; and, in Spain, the Amadís cycle and the more literary epics such as the *Poema de mio Cid*. With the exception of the Arthurian romances, these narratives are related to the confrontation between the European **Christians** and the Saracens, the literary term for Muslims. Normally the characters consist of two camps: one group consists of followers of the True Faith, and the other group follows the "false" religion of Islam. This dichotomy is the essence of the stories in whose outcome the True Faith always triumphs.

A similar genre spread in the Arab world in roughly the same period. Long novels such as the *Tale of King 'Umar ibn al-Nu'mân* and the *History of Gharīb and 'Ajīb* in the *Arabian Nights*, as well as a number of *sîras* (popular epics, romances of chivalry), originated between the eleventh and fourteenth centuries. Their main theme is the never-ending struggle against the Christians. Although the romances in Arabic and the Western literatures bear a number of similarities, it is not clear whether or to what extent the two literary traditions influenced each other. The Spanish variants of the genre may have been inspired by Arabic models. That is suggested by Miguel de Cervantes (1547–1617), who refers to the Arabic romances as a fictional source for his *Don Quijote*. It is also possible that Byzantine romances (see **Byzantines**) are related to the Arabic *sîras*, since the Arabic material was presumably known to the Byzantines. This phenomenon has been discussed particularly in relation to the Byzantine epic *Digenes Akrites* and the Arabic *sîra* of *'Umar ibn al-Nu'mân* (Goossens 1932; Grégoire 1932; Grégoire and Goossens 1934). Moreover, elements from Arabic stories may have been incorporated into European romances. Little is known about the role that the Christian Crusader states in the Levant may have played in the exchange of

this kind of narrative. Perhaps the Crusaders took romances or other narratives back to Europe. On the other hand, there are indications that they also contributed to spreading European stories in the Levant.

The oldest form of the romance of chivalry in Europe is the French *chanson de geste*. The *chansons de geste* are long poems located in the Carolingian era and focused on a Christian hero who sets out to fight the Saracens. The best-known story is the story of Roland, the brave knight who dies in a battle against the Saracens during a campaign against Moorish Spain by Charlemagne. Most other narratives describe the adventures of a knight and his opponent among the ranks of the Saracens, who in the end is either vanquished or converted to Christianity. Often the narrative involves a love story transgressing religious boundaries. From the thirteenth century onward the *chanson de geste* was rivaled by the Arthurian romances. The Arthurian romances consist of long stories about knights and courtly love. They became popular all over Europe. In contrast to the *chansons de geste*, the Arthurian romances were recorded in writing and were intended to be read instead of being recited. Although some of its stories are located in classical antiquity and the Byzantine era, the most popular stories are focused on “the matter of Britain,” the novels about Tristan, King Arthur, and the Celtic marvels. The Arthurian romances became well known in Chrétien de Troyes’s (twelfth century) prose version.

Apart from the Oriental setting of the struggle between Christians and Saracens, the European romances of chivalry abound with references to the East. In Spain the mutual exchange of narrative material between the Eastern and the Western traditions was most intensive. Here, Oriental themes and **motifs** belonged to the regular literary repertoire. In the romances of chivalry these influences can be perceived in the recurrence of **magic**, enchanted objects and castles, dream landscapes, enchanted gardens, jewels, fairies, and so forth. In order to fulfill a pledge knights travel to the East, where they are confronted with cities that are protected by talismans or magic rings. Even romances that are situated in the West contain these Oriental motifs, such as the *Quest of the Holy Grail* and the Welsh *Mabinogion*. Some texts may derive from a direct link to the Arabic tradition, such as the fourteenth-century Spanish romance *Libro del caballero Zifar*.

In Arabic literature a great number of *sîras* are preserved. These texts were probably recorded in writing for the first time in Egypt in the thirteenth to sixteenth centuries, corresponding to the **Mamluk** period. The narratives are usually quite long. They focus on a hero who fights the Christians or the **Magians**, thereby contributing to the proliferation of the Islamic faith. In most of these popular epics magic elements serve an important function. As an example, the *sîrat Sayf ibn Dhî Yazan* is deeply steeped in magic. The narrative is about a legendary hero who conquers strange lands that are ruled by sorcerers and magicians. As Sayf makes use of all kinds of magic himself, the narrative related to him can hardly be called a romance of chivalry. It should rather be seen as a trial of strength between the forces of Good and Evil. Other important romances that were also part of the tradition of oral literature are the *Sîrat al-amîra Dhât al-Himma* (Steinbach

1972; Ott 2003), about a female warrior, and the *Sīrat Baybars*, relating the exploits of the Mamluk sultan Baybars (see *The Adventures of Sultan Baybars* in the Weil translation).

The extended Arabic versions of the *Arabian Nights* contain two romances of chivalry, the *Tale of King ‘Umar ibn al-Nu‘mân* and the *History of Gharīb and ‘Ajīb*. The tale of *‘Umar ibn al-Nu‘mân* corresponds to the pattern common to European romances. It depicts the confrontation between the Christians and the Muslims and a love story breaking through religious boundaries. It also contains elements characteristic of the Arabic *sīra*. These elements consist of the figure of the female trickster Dhât al-Dawâhî (“Bringer of Calamities”), kidnappings, and the desert episode with Kân-mâkân. The *History of Gharīb and ‘Ajīb* is not concerned with the struggle against the Christians. Here the enemies are infidels and idol worshipers in general. Although the narrative’s first part is more or less realistic, it continues in the realm of the jinn where magical means are indispensable. Apart from these two romances corresponding to the generic type, several stories of the *Arabian Nights* contain episodes resembling the narrative material of romances of chivalry. The stories in question are mainly tales in which a Muslim man falls in love with a Christian princess who has fled her father’s palace and who is abducted and brought back home. These tales may have been derived from the lengthier romances as single episodes. The stories of *‘Alī Nūr al-Dīn and Maryam the Girdle-girl* and of *‘Alâ’ al-Dīn Abu ’l-Shâmât* contain a number of topoi and stereotypes that also occur in the romances. In the story of *Hasan of Basra*, the episode of the *Wâq-Wâq* Islands echoes a similar adventure in *The Story of Sayf ibn Dhî Yazan*. Some of the apocryphal versions of the *Arabian Nights* also contain other material from the romance of chivalry tradition: several episodes from the romance of Baybars are given in the German translation by Gustav Weil (see *The Adventures of Sultan Baybars*); the Reinhardt manuscript contains an extended version of *The Story of Sayf ibn Dhî Yazan*.

#### References:

- EM 1: 700–702, 828–849; EM 2: 1221–1232, 1366–1380; Abel 1939: 130–131; Bohas and Guillaume 1992; Bremond 1991a: 193–233; Christides 1962; Daniel 1984; Ghazoul 1996: 44–46; Gómez Redondo 1998–2002; Heath 1996; Moncrieff 1978; Irwin 1994: 144; Leeuwen 1999a: 359–364; Lyons 1995; Metlitzki 1977; Tekinay 1980; see also the introductory essay by Remke Kruk, “The *Arabian Nights* and the Popular Epics.”

## Roth, Joseph

Roth, Joseph (1894–1939), Austrian author. Roth wrote *Die Geschichte von der 1002. Nacht* (*The History of the Thousand and Second Night*; 1939). Alluding to the *Arabian Nights*, the novel contains the story of the historical visit of the Shah of Persia to the court of Emperor Franz Joseph of Austria and Hungary. A young woman from the lower classes is made to act as a stand-in for a countess. When she offers her favors to the shah she is lavishly rewarded.

## References:

Leeuwen 1999a: 367.

**Al-Rukhkh**

Al-Rukhkh (English: roc), a huge bird (Mot. B 31.1) of Arabic folklore. The bird is mentioned in al-Jâhiz's (d. 868) *Kitâb al-Hayawân* (Book of Animals) and al-Damîrî's (d. 1405) bestiary *Hayât al-Hayawân* (The Life of the Animals). The fourteenth-century traveler Ibn Battûta reports having seen a Rukhkh bird in Chinese waters. In the *Arabian Nights*, the Rukhkh figures prominently in '**Abd al-Rahmân al-Maghribî's Story of the Rukhkh**'. The story relates to the popular belief that the beard of anyone who eats the meat of the Rukhkh's chick will never turn gray. This popular belief was previously mentioned in the collection of sailors' yarns '*Ajâ'ib al-Hind* (The Wonders of India) by the Persian sea captain Buzurg ibn Shahriyâr (tenth century). The best-known reference to the Rukhkh occurs in *Sindbâd the Seaman's* fifth voyage. Here, Sindbâd's company find the huge egg of a Rukhkh on a deserted island and break it open. They are surprised by the returning mother bird, which pelts the fleeing ship with huge boulders. In his second voyage, Sindbâd is carried from an island and later lifted from the Valley of the Diamonds by a Rukhkh. The Rukhkh topos also features in the episode in which the hero is sewn into an animal hide to be lifted up by a huge bird (Mot. K 186.1; Mot. K 521.1.1), presumably a Rukhkh. Episodes of this type occur in *The Third Qalandar's Tale, Hasan of Basra, Jûdar and the Moor Mahmûd* in the Weil translation, and *The Story of Sayf ibn Dhî Yazan* in the Reinhardt manuscript. A Rukhkh is also mentioned in the *Story of the Three Princes and the Genius Morhagian* in the Chavis manuscript, and an unnamed giant bird is mentioned in the story of *Jânshâh*. In the orphan story '*Alâ' al-Dîn*', the wicked Moor's request to procure the egg of a Rukhkh to adorn the cupola of a building causes the *jinnî's* rage.

The Rukhkh is comparable to the European griffin that attacked the ship of Saint Brandan. Marco Polo (thirteenth century) observed the griffin south of Madagascar and Zanzibar, and Sir John Mandeville (fourteenth century) located the bird in Central Asia. Other giant birds from the Asian tradition probably connected with the Rukhkh are the Arabic 'Anqâ', the Persian Sîmurg, or the Indian Garuda.

## References:

El<sup>2</sup> 8: 595; Barber and Riches 1971; Bremond 1992; Buzurg ibn Shahriyâr 1981; Casanova 1922: 138–144; Eisenstein 1991; Elisséeff 1949: 180–181; Irwin 1994: 207; Leeuwen 1999a: 365–366.

**Rushdie, Salman**

Rushdie, Salman (b. 1947), British-Indian writer. Rushdie has mentioned the *Arabian Nights* as one of his main sources of inspiration. References to the *Arabian Nights* can be found in *Midnight's Children* (1981) and *The Satanic Verses* (1988). The latter novel is particularly steeped in motifs and themes

relating to both the *Arabian Nights* and the Indian *Kathâsaritsâgara* (The Ocean of the Streams of Stories). Rushdie went into hiding when the Iranian Ayatollah Khomeini pronounced a *fatwâ* (“legal opinion”) against him in 1989; the *fatwâ* confirmed his apostasy for alleged defamation of the Prophet **Muhammad** in *The Satanic Verses*. During his first period of hiding, Rushdie wrote the novel *Haroun and the Sea of Stories* (1990), in which he draws lavishly on the *Arabian Nights* to present storytelling as a weapon against dictatorial rulers.

**References:**

Batty 1994; Cundy 1994; Faris 1995; Gonzales 1994; Irwin 1994: 289–290;  
Leeuwen 1999a: 367–369.

### Sabbâgh, Michel

Sabbâgh, Michel (1775–1816). Sabbâgh belonged to the group of Christian Arabs who came to France in the course of the eighteenth and the beginning of the nineteenth century and who cooperated with European scholars in teaching Arabic and assisting in problems of research. Sabbâgh was born in Acre as a member of a prominent family whose other members were known as physicians and officials. He studied in Damascus and Cairo. During the French expedition to Egypt, Sabbâgh was employed as a secretary by the French general Reynier. In 1801 he went to France with the French army. At first he worked as an Arabic printer and editor at the Imprimerie Royale in Paris. Later he was appointed scribe and keeper of the Arabic manuscripts at the Bibliothèque du Roi. In contrast to other Arab colleagues, such as Dom **Chavis** and Mordecai ibn al-Najjâr (see **Habicht**), Sabbâgh was a scholar versed in philology and a writer. He worked together with scholars such as **Silvestre de Sacy** and Caussin de Perceval. Besides a short treatise on the advantages of carrier pigeons (1805), he also edited a history of the important Syrian eighteenth-century chieftain Zâhir al-‘Umar (published 1927).

In the first decade of the nineteenth century Sabbâgh transcribed a manuscript of the *Arabian Nights* for Caussin de Perceval. This manuscript is apparently a deliberate forgery. Sabbâgh claimed that his copy was based on a manuscript originating from Iraq and dated 21 October 1703. That date would make the manuscript earlier than the publication of **Galland’s** *Mille et une Nuits*. For a long time scholars were convinced of the manuscript’s authenticity. In fact, Sabbâgh’s compilation is based on the text of Galland, with additional material from the **manuscripts** of Dom Chavis and Maillet. In integrating Chavis’s fraudulent material, Sabbâgh authenticated the previous manuscript. Sabbâgh’s text found its way into several **editions** and **translations** of the *Arabian Nights*. Separate stories originating from this particular manuscript above all include the edition of the tales of **Sindbâd the Seaman** by Langlès (1814) and the edition of **‘Alâ’ al-Dîn** by **Zotenberg** (1888), besides texts in the editions of Breslau and Calcutta II. Muhsin **Mahdi** (1994: 61–72) concludes that Sabbâgh’s forgery was one of the main causes for the confusion about the **textual history** of the *Arabian Nights*.

## References:

Fleischer 1827: 221; Irwin 1994: 57; Saoub 1999: 134–135.

## Scholars

The fundamental form of scholarship in Islam is represented by religious studies. Religious studies comprise studies of the Koran, the Traditions of the Prophet **Muhammad** (the *hadith*), theology, and law. These disciplines shaped the paradigms of scholarly reasoning, including grammar, lexicography, history, philosophical speculation, and methods of legal argumentation. That is not to say that all scholarly research was limited to the realm of religion. Another domain that particularly grew during the rise of *adab* culture from the ninth century onward was the study of the “pure” forms of the Arabic **language**, including pre-Islamic **poetry**, philology, rhetoric, and history. The translation of important Greek texts into Arabic in the **Abbasid** period provided scientific studies with a strong impetus. This included cosmography, geography, medicine, biology, astronomy, mathematics, and philosophy. The achievements of scholarly research in the Muslim world found expression in the establishment of famous colleges. The most famous of these colleges were the Bayt al-Hikma (“House of Wisdom”) in Baghdad (eighth century), al-Azhar in Cairo (tenth century), and the Nizâmiyya in Baghdad (eleventh century). The construction of great hospitals in **Cairo**, **Damascus**, Aleppo, and **Baghdad** (see **Medicine**) also contributed to scientific learning.

In the stories of the *Arabian Nights* scholarship is often associated with the character of the wise **vizier**. The vizier Shimâs, for instance, teaches the young prince everything he needs to know (*Jalî'âd and Shimâs*). Here, as on other occasions, scholarship holds the positive connotations of virtue, justice, and mildness. These associations also rule the character of **Shahrazâd**, who is described as well versed in the scholarly disciplines, literature, and history. Learning and knowledge are proof of good breeding, sophistication, and civilized behavior. They stand in direct opposition to violence, lascivious passion, and irrational thinking. The slave-girl Tawaddud surprises her audience with her wide range of knowledge and puts several renowned scholars to shame (see also *'Umar ibn al-Nu'mân; Jalî'âd and Shimâs*). Surveys like the one contained in the story of *Tawaddud* depict the whole array of disciplines of Islamic learning, beginning with religious disciplines and continuing with physiology, medicine, astronomy, and linguistics.

Famous scholars mentioned in the *Arabian Nights* include the following: the legal scholar **Abû Yûsuf** (d. 798); the philologist al-Asma'î (d. 831; *Al-Asma'î and the Girls of Basra*); the philosopher Ibrâhîm ibn Sayyâr al-Nazâm (d. ca. 845), the leader of the Mu'tazilite school, who is defeated in a game of chess by Tawaddud; Ibn Sînâ (Avicenna, d. 1037); 'Atâ' al-Sulamî (d. ca. 835); Abû Hanîfa (d. 767), the founder of the Hanafite legal school; al-Shâfi'î (d. 820), the founder of the Shâfi'ite legal school; the traditionist and jurist Ibn Shihâb al-Zuhrî (d. 742). The occult sciences are mentioned in *Hasan of Basra* and *Queen of the Serpents*.

The negative image of the learned scholar is provided by the teacher or schoolmaster. Anecdotes about stupid teachers are legion in Arabic *adab* literature. In particular, the stupidity of teachers is linked to a specific kind of susceptibility, making them vulnerable to the tricks of clever students. Stupid teachers are mentioned in two little collections of three anecdotes each, one in the Calcutta II edition (*The Unwise Schoolmaster Who Fell in Love by Report; The Foolish Dominic; The Illiterate Who Set Up for a Schoolmaster*), the other as part of *The Night-adventure of Sultan Muhammad of Cairo* (*The Broke-back Schoolmaster; The Split-mouthed Schoolmaster; The Limping Schoolmaster*).

**References:**

Rosenthal 1970.

## Sea

The sea forms an important part of the imaginary **geography** of the *Arabian Nights*. Seas and oceans are part of the narrative structure of stories on various levels. They serve as the setting of travel stories (see **Journeys**), as boundaries between different worlds, or as the place where people meet their destiny. The Seven Seas are part of Muslim cosmography. This is elaborately explained in *The Adventures of Bulûqiyâ*, when the hero crosses the seas with the help of a magic herb. Seas are also part of the geographical lore that is used by the narrators to enhance the adventurous character of the tales, as in the stories of *Sindbâd the Seaman*, *Sayf al-Mulûk*, and *The First Qalandar's Tale*. In many cases seas constitute the setting of specific episodes that change the direction of the narrative, such as in the tales of *Qamar al-Zamân and Budûr* or *Uns al-Wujûd and al-Ward fi 'l-Akmâm*. Shipwreck is a recurrent **motif** affecting the further course of events (see, for example, *Qamar al-Zamân and Budûr; Uns al-Wujûd and al-Ward fi 'l-Akmâm; The Shipwrecked Woman and Her Child; The Island King and the Pious Israelite; 'Abdallâh ibn Fâdil and His Brothers*). Furthermore, seas are associated with jinn (see **Demons**) or the boundary between the human world and the realm of the jinn, as in the stories of *Shahriyâr and His Brother*, *The Fisherman and the Jinnî*, *Hasan of Basra*, and *Jullanâr*. Incidentally, the world below the surface of the sea is imagined as relying on a similar hierarchical structure as the world above; yet the world below is an antiworld mirroring the values and customs of human society in a way that is ultimately irreconcilable with the human world. A complete submarine world is explored in the story of *'Abdallâh the Fisherman and 'Abdallâh the Merman*.

Seas are boundaries between different realms, gates to strange and miraculous worlds, and territories in which man is subjected to the arbitrariness of fate. Moreover, seas accentuate the experience of distance: the distances between the hero and his beloved, between the world of Christianity and the Muslims, between isolated **islands** and the mainland, and between mysterious worlds and the geographical world. This narrative function of the image of the sea is particularly developed in the story of *Hasan of Basra*.

References:  
Planhol 2000.

## Sercambi, Giovanni

Sercambi, Giovanni (1347–1424), Italian author. Sercambi's *Novella d'Astolfo* (no. 84) appears to be modeled on the first two elements of the **frame story** of the *Arabian Nights* (see *The Story of King Shahriyâr and His Brother*).

The knight Astolfo serves at King Manfred's court in Naples. He loves his wife Lagrinta dearly. One day he happens to return home unexpectedly to find her in bed with the knave Nieri. As Nieri runs away, Astolfo admonishes his wife, swearing not to share life with her until she has repented of her offense. Astolfo returns to live at court but is sad and depressed. One day, he witnesses the queen having sexual intercourse with a lame beggar. As he is sure that their relationship has been going on for some time, he finds himself consoled and once again becomes happy. When the king becomes aware of the change in his mood, Astolfo tells him about his experience and makes the king witness the very scene. Now both of them decide to roam the world with the firm intention not to return until some adventure would convince them to do so.

As the two friends rest at the side of a shady creek one day, they witness a man carrying a heavy trunk. Hiding themselves they look on while the man opens the trunk, and a beautiful young woman of some twenty years steps out. After they share a meal, the man falls asleep with his head on the woman's knees. The two men invite the young woman to have sexual intercourse with them, and she agrees willingly, granting each of them her favors twice. Then she tells them how her jealous husband tries to keep her in secluded chastity, and how she manages to leave the house by way of a secret passage in order to enjoy various lovers. After she has once more had sexual intercourse with both of them, King Manfred hands the woman a precious ring. Manfred and Astolfo agree that it is impossible to secure a woman's chastity. They return home, punish their wives in a suitable manner, and continue to live with them.

Sercambi's *Novella d'Astolfo* combines two of the three main elements of the **frame story** of the *Arabian Nights* (see *Shahriyâr and His Brother*). The novella's second episode corresponds to the international tale-type AT 1426: *The Wife Kept in a Box* (EM 5: 186–192), which is first attested in European literature in Heinrich Frauenlob's (1250–1318) poem *Das weip in der kiste* (The Woman in the Trunk). The first episode is also known from Italian Renaissance author Ariosto's *Orlando furioso* (28, 4–74). Both versions are further linked by the name Astolfo, denoting the courtier in Sercambi's version and the king in Ariosto's.

References:  
Cosquin 1922: 286–288; Irwin 1994: 98–99; Wesselski 1925: 3–8, 185–187, no. 1.

## Serpent

In Arabic folklore and storytelling the serpent is usually identical with the dragon. Serpents and snakes are perceived as dangerous animals, as their

characteristics are not easily understood. They move around in an apparently invisible manner, and they have the power to kill human beings. In consequence, popular belief associates snakes with **magic**.

In the *Arabian Nights* the serpent is often a transformed *jinnî* (see **Demons; Transformation**). A recurrent **motif** is the hero rescuing a serpent that is attacked by another reptile or a bird. The serpent turns out to be a *jinniyya* that afterward assists the hero in some calamity (*Abû Muhammad Hight Lazybones; 'Abdallâh ibn Fâdil and His Brothers; The Eldest Lady's Tale; The Story of Sayf ibn Dhî Yazan* in the Reinhardt manuscript). As a familiar motif from **alchemist** imagery, Yamlîkhâ, the serpent queen in **Queen of the Serpents**, is sacrificed for the preparation of an elixir that provides the story's hero Hâsib Karîm al-Dîn with insight into the secrets of the **cosmos**. In *The Adventures of Bulûqiyâ*, which is part of the **Queen of the Serpents**, Solomon's grave is guarded by a ferocious serpent that burns to ashes everyone wanting to steal Solomon's ring. In *The Story of Prince Sayf al-Mulûk*, a magic serpent is cooked as a medicine against infertility. In the story of *The Keys of Destiny* in the Mardrus translation, a serpent's heart is mixed with other ingredients in order to prepare an ointment that provides a human being with wings.

The profession of snake-charmer features in *The Serpent-charmer and His Wife* and *Mercury 'Alî of Cairo*. Poisonous snakes as part of the natural fauna figure prominently in *The Story of King Sindbâd and His Falcon* and a dilemma tale included in the frame story *The Craft and Malice of Women*. In *The Pilgrim Man and the Old Woman* snakes are mentioned as part of the **bedouin** diet. The serpent in the third voyage in *Sindbâd the Seaman* is a cannibal **monster** swallowing Sindbâd's companions and forcing him to spend the night in a wooden cage in a tree.

#### References:

Elisséeff 1949: 182; Leeuwen 1999a: 384; Rescher 1919: 26–27.

## Sexuality

In Islam sexual morality is primarily focused on the fostering of legal **marriage**. Sexual relations outside matrimony and concubinage are reprehended, as is prostitution. At the same time, the legal stipulations for proving fornication are considerable. Marriage serves to satisfy the sexual needs of men who are stimulated by **eroticism**; besides, its aim is the perpetuation of the human race. In contrast to Christian concepts, the Prophet **Muhammad** never recommended celibacy, not even as a form of piety, since it is contrary to the natural functions of sexuality. Within marital relations, sexual pleasure is recommended. This recommendation is underlined by the popular representation of paradise, in which unlimited sexual intercourse will be enjoyed. Pederasty is explicitly prohibited in the Koran, while the sexual practices of homosexuality, bestiality, and masturbation are not mentioned. Islamic polygamy allows a man to marry up to four women on condition that he can entertain them in a suitable manner without privileging any single one of them. Besides, men are allowed an unspecified number of concubines. In

contrast to the liberal attitude toward sexuality, the **religion** of Islam regards sexual acts as rendering men and women impure, obliging them to perform the greater ablution (*ghusl*) before prayer.

In most periods of Islamic history the sources indicate a large measure of tolerance regarding sexuality. Details of sexual life are elaborately discussed in legal treatises, a large corpus of literature on sexuality has been preserved, and narrative literature contains numerous anecdotes as well as **poetry** about sexuality. A famous Arabic handbook of sexuality also known in the West is the fifteenth-century manual *al-Rawd al-‘âtir* (The Perfumed Garden), compiled by the North African author al-Nafzâwî (famous English translation by Richard **Burton**; 1886). The aim of this genre of books is to stimulate a healthy sexual life between partners that will secure matrimonial harmony and regulate passions and desires. The texts contain information on the physical aspects of the sexual organs, coitus, pregnancy, instructions for sexual satisfaction, aphrodisiacs, cosmetics, and methods for abortion. They discuss homosexuality, prostitution, and the respective advantages of young men and women. The discussion is often illustrated with anecdotes and poetry. Apparently, these texts were not meant only to instruct the reader but also to stimulate desire, as a first step toward a successful marital life. Even sexually explicit or otherwise offensive texts were sometimes considered to serve educational interests, particularly when they were combined with quotations from the Koran. This permissiveness reflects the life of the urban elite under the **Abbasid** caliphs, whose luxury, refinement, and pleasures are elaborately described in literary sources.

In the *Arabian Nights* a number of stories document an explicit lack of sexual taboos. The collection as a whole has a rather libertine atmosphere. The overarching **frame story** (*Shahriyâr and His Brother*) already presents sexuality in its dual character as both a source of enjoyment and lasciviousness and a force undermining authority and the moral order of society. This ambiguity is maintained in many stories in which forms of illicit sexual relationships are combined with moral admonitions or with crime. In contrast to the moralistic attitude, sexuality in most cases is presented as a joyful constituent of life that often serves to expose human foibles. Sexuality is related either to **love**, or to playful lust, or to deceit and trickery. Tales in which sexuality as such plays a prominent role include the story of *The Porter and the Three Ladies of Baghdad*, *The Woman Who Had a Boy and the Other Who Had a Man to Lover*, and *Mus‘ab ibn al-Zubayr and ‘Â‘isha bint Talha*.

Various stories of the *Arabian Nights* contain more or less explicit passages on sexuality. Besides the numerous stories about illicit extramarital relations, love stories contain playful scenes of love making (see, for example, the tales of *Qamar al-Zamân and Budûr*; *‘Alî Nûr al-Dîn and Maryam the Girdle-girl*); humorous anecdotes derive their plot from spicy remarks or poems (*Hârûn al-Rashîd and Queen Zubayda in the Bath*; *Abû Nuwâs with the Three Boys*; *Hârûn al-Rashîd and the Two Slave-girls*); and some jocular stories quite obviously serve a popular taste for obscenities and bawdy scenes (*The Barber’s Tale of His Second Brother*; *Tale of the Hashish Eater*). An exceptional type of sexual obsession is depicted in the bestiality

stories of *The King's Daughter and the Ape*, *Wardân the Butcher*, and the *Tale of the Third Larrikin Concerning Himself* in the Wortley-Montague manuscript. Incest is hinted at in the episode of As'ad and Amjad in the *Tale of Qamar al-Zamân and Budûr* and *The First Qalandar's Tale*. Prostitution occurs in the *Tale of Hârûn al-Rashîd and Abû Hasan the Merchant of Oman*, when the hero visits a brothel and falls in love with the owner's daughter. Examples of explicitly sexual poetry are contained in the stories of *'Alî Nûr al-Dîn and Maryam the Girdle-girl* and *Hârûn al-Rashîd and Abû Hasan the Merchant of Oman*.

The apocryphal stories, and particularly those in the Wortley-Montague manuscript, are more explicit in terms of sexuality than most of the stories in the printed Arabic editions. The particular narrator of this manuscript obviously relished obscenity without prudishness or modesty, as in the stories of *The Lady with the Two Coyntes*, *The Youth Who Would Fetter His Father's Wives*, and *The Goodwife of Cairo and Her Four Gallants*.

It is remarkable that many stories depict sexuality as a domain controlled by women, for instance *The Barber's Tale of His First Brother*, *The Barber's Tale of His Second Brother*, *The Barber's Tale of His Fifth Brother*, *The Nazarene Broker's Story*, *The Porter and the Three Ladies of Baghdad* and *'Azîz and 'Azîza*. These stories suggest that young men have to be initiated into sexuality by women who both understand the codes and have control over their lovers. In this vein, *The Story of Mahmûd and His Three Sons* in the Reinhardt manuscript is most explicit in having ten female singers tell how they were initiated into sex. Often sexuality is associated with fatal dangers or the risk of being humiliated, exposed, or castrated (see *'Azîz and 'Azîza*). A similar symbolism is also expressed in the stories in which the hero goes through a forbidden door (Mot. C 611.1) and finds a **garden** where he meets his beloved, such as in the stories of *Hasan of Basra*, *Jânshâh*, and *The Third Qalandar's Tale*. Here sexuality is not explicitly referred to, but the story appears to indicate an initiation into the domain of sexuality that is surrounded by taboos.

### References

- Attar and Fischer 1991; Bazzi 2002a; Bouhdiba 1975; Bounfour 1995: 15–36; Brandenburg 1973: 31–32, 53–54; Bremond 1994: 99–123; Chebel 1996: 53–68, 185–196; Elisséeff 1949: 150; Gerhardt 1963: 344–346; Grossman 1980; Heller and Mosbahi 1994; Henninger 1947: 52, 57–58; Irwin 1994: 159–177; Leeuwen 1999a: 379–380; Malti-Douglas 1991: 1–28; Najjâr 1994: 255–259; Sayyid-Marsot 1979; Yûnis 1998; see also the introductory essay by Fedwa Malti-Douglas, “Homosexuality, Heterosexuality, and Shahrazâd.”

## Shahrazâd

Shahrazâd is the name of the daughter of King Shahriyâr's vizier who offers to marry the king in spite of her father's warnings. Although Shahriyâr used to have the habit of killing his wives after the first night of marriage, Shahrazâd saves her life by telling stories (see **Ransom Motif**). In this way she sets in motion the cycle of stories constituting the *Arabian Nights*. In the

end, Shahrazâd is spared by Shahriyâr, and in some versions of the text she even bears him three children (see *Shahriyâr and His Brother*). The name Shahrazâd is derived from the Persian *chehrâzâd*, meaning “of noble appearance or origin.” In European languages the name is usually spelled Sheherazade or Scheherazade.

Through the reception of the *Arabian Nights*, particularly in Europe, Shahrazâd earned a reputation as the quintessential storyteller, the human embodiment of narrative, and the symbol of creative power and imagination. Shahrazâd became the heroine of a large number of literary pastiches and Oriental stories in all kinds of creative writing, including music and the cinema (see, for example, John **Barth**, Jorge Luis **Borges**, Charlotte **Brontë**, Gabriel **García Marquez**, Théophile **Gautier**, Johann Wolfgang von **Goethe**; see also **Orientalism; Theater**). In European literature, film, and art, she is usually represented as an attractive and lascivious *femme fatale*. That image, however, is not at all supported by the Arabic sources, which describe her as a learned and intelligent woman. In Arab feminist circles, the figure of Shahrazâd is related to the struggle for the emancipation of women, as she is portrayed as a liberator of her sex and an early-model feminist (see, for example, Sallis 1999, Plebuch-Tiefenbacher 1995; see **Gender Roles**). In a more general sense, she is often staged as a symbol of the struggle against oppression and for the freedom of speech.

There is no evidence that the figure of Shahrazâd is derived from a historical person. The suggestion that Shahrazâd might be identical with the biblical Esther (Goeje 1886) has been thoroughly refuted (Cosquin 1909 [1922]). Although the late-ninth-century historian al-Ya‘qûbî mentions “Khumânî, daughter of Jihrazâd,” the name Shahrazâd is first mentioned in Arabic literature in the tenth century by the bookseller **Ibn al-Nadîm** and the historian al-**Mas‘ûdî**. According to the latter, a certain Humâya was the daughter of the Persian emperor Bahman ibn Isfandiyâr and Shahrazâd, whom Mas‘ûdî regards as the sister of the Achaemenid emperor Darius. Early European allusions to Shahrazâd beyond the context of literature include the travel account of Ludovico di Varthema (1510), in which mention is made of a king who has the habit of killing his brides (Varthema 1996), and the report of the Dutch pilgrim Jan Aerts (1481) mentioning a woman named Sheherazade as a princess of Babylon (Wasser 1983: 118).

#### References:

- EI<sup>2</sup> 9: 217–218; ‘Abd al-Ghanî 1985a; Aboul-Hussein and Pellat 1981; Ali 1980: 208–210; ‘Attâr 1994; Attar and Fischer 1991; Azar 1987; Barth 1984: 1–35; Beaumont 1998a; Bencheikh 1985; Bencheikh 1988: 22–39; Chiki 1994; Clinton 1986: 42–48; Faris 1982; Gnemmi 1997; Grossman 1980: 120–126; Lahy-Hollebecque 1987; Malti-Douglas 1991: 1–28; Malti-Douglas 1997; Mommsen 1981: 227–231; Perfetti 1999: 212, 220–223; Plebuch-Tiefenbacher 1995; Sallis 1998; Sallis 1999: 85–107; Schmidt 2001; Sironval 1992; Taymûr Bek 1952; Villa and Grandguillaume 1991: 77–80; Zwanzig 1989a: s.v. “Schehrezad.”

## Silvestre de Sacy, Baron Antoine Isaac

Silvestre de Sacy, Baron Antoine Isaac (1758–1838), French scholar of Oriental studies. Silvestre de Sacy was the teacher of a whole generation of French and European Arabists, some of whom worked on translations and manuscripts of the *Arabian Nights*. Silvestre de Sacy served as the director of the *École des Langues Orientales Vivantes* in Paris. His main interests were linguistics and the editing of texts. In 1810 he published his *Grammaire arabe*.

In the November 1817 issue of the *Journal des savants*, Silvestre de Sacy published a review of the first Calcutta edition of the *Arabian Nights* (1814–1818) in which he rejected outright the hypothesis of the text's Indian and Persian origin. He disavowed as a forgery the passage in al-Mas'ûdî's (d. 956) *Murûj al-dhahab* about the origin of the *Arabian Nights* that **Hammer-Purgstall** had found. Moreover, he stated that the text breathed too much of an Arabic and Islamic atmosphere to allow a non-Arabic origin. Instead he suggested that the *Arabian Nights* were composed in Syria in the thirteenth century (Silvestre de Sacy 1829a, 1829b).

### References:

Irwin 1994: 44.

## *Sindbâd, Book of*

*Sindbâd-nâme* (Book of Sindbâd) is the title of the Eastern branch of a collection of moral stories that also exists in medieval European versions. As some of the material shows resemblances to Sanskrit texts, it has been suggested that the collection is of Indian origin (Upadhyaya 1968). Recent arguments have, however, convincingly posited a Persian origin for the *Book of Sindbâd* (Perry 1960a). Its original version was most probably a Pahlavî work compiled before the eighth century. The *Sindbâd-nâme* is mentioned by Persian and Arabic authors of the ninth and eleventh centuries. The oldest preserved version is a Syriac translation dating from the eleventh century. A Greek version (*Syntipas*) was prepared around 1090 and a Hebrew version (*Mishle Sindabar*) before the thirteenth century. The oldest Persian version is the one by Mohammad Zâher al-Samarqandi (ca. 1160), followed by the one incorporated into the *Tuti-nâme* by Zeyâ' al-Din Nakhshabi (ca. 1330). Even though older Arabic versions of the text probably existed, they have not survived. An Arabic version of the *Sindbâd-nâme* is incorporated into the *Arabian Nights* under the title *The Craft and Malice of Women* in the Bûlâq and Calcutta II editions. Another version is included in the *Hundred and One Nights*.

European versions of the *Sindbâd-nâme* include the *Historia Septem Sapientum* (Story of the Seven Sages), which was prepared at the beginning of the twelfth century, probably following the Hebrew version. Another Latin version entitled *Dolopathos, sive Historia de rege et septem sapientibus* (Dolopathos, or History of the King and the Seven Sages) was prepared by Johannes de Alta Silva between 1190 and 1210. The Spanish translation, *Libro de los engaños e los asayamientos de las mujeres* (Book about the Perfidy

and Wickedness of Women), was prepared in 1253, allegedly from an Arabic version that has, however, not survived. Either of the Latin versions served as the basis for translations into the European vernacular languages such as French (twelfth and thirteenth centuries), Italian (fourteenth and fifteenth centuries), German (fifteenth century), and others. The versions of the collection's European branch differ markedly from the Eastern versions, both with regard to the frame story (seven sages as opposed to one tutor) and with regard to the included tales.

In terms of structure, the *Book of Sindbâd* belongs to the literary genre of **frame story**. The prince, who has rejected the advances of a prominent woman (that is, the queen or one of the king's favorite concubines), is slandered for attempted rape (Mot. K 2111). Because of a particular stellar constellation he is forced to remain silent for a certain number of days, and the woman and the king's viziers tell stories, arguing for their different positions.

Several other works with a similar frame story are known and included in the *Arabian Nights* (see *Jalî'âd and Shimâs*, *Shâh Bakht and His Vizier al-Rahwân*, *Âzâdbakht and His Son*). The frame story is constructed more or less along the lines of the motif of Potiphar's wife slandering Yûsuf (Mot. K 2111; see Goldman 1995; Merguerian and Najmabadi 1997). With regard to the motif of (attempted) adultery, the mechanism of frame story and the telling of stories to ward off death (see **Ransom Motif**), it also shows links with the frame story of the *Arabian Nights* (*Shahriyâr and His Brother*).

In terms of content, the embedded narratives are mostly moral exempla and humorous tales with a decidedly misogynistic tendency. Actually, the *Book of Sindbâd* is the classic example of the misogynistic tradition in medieval culture and literature. In Arabic literature it refers to the concept of the *kayd* (craftiness) of women that has been elaborated in many literary genres and forms.

#### References:

- Basset 1903b; Belcher 1987; Bounfour 1995: 65–79; Bremond 1991a: 236–251;  
 Elisséeff 1949: 39–40; Epstein 1967; Irwin 1994: 75–76; Pinault 1992: 56–59;  
 Runte et al. 1984.

## Sirdar Ikbal 'Alî Shâh

Sirdar Ikbal 'Alî Shâh, author of novels, travel accounts, and political studies from the Indian subcontinent. Sirdar Ikbal 'Alî Shâh is the author of *The Golden Pilgrimage* (1933), an amalgam of the *Arabian Nights* and **Chaucer's Canterbury Tales**. It consists of a chain of stories within a **frame story**, told by a group of pilgrims on their way to Mecca. The stories are filled with a marvelous and exotic romanticism, and they contain many references to the *Arabian Nights* in form, motifs, and the general concept of storytelling. Sometimes the *Arabian Nights* are mentioned explicitly.

#### References:

- Leeuwen 1999a: 383–384.

## Slaves

The Arabic language has several terms for slave, such as *‘abd* and *mamlūk* (“slave”), *ghulām* (“youth,” “slave”), *jāriya* (“slave-girl”; “concubine”), and *khādim* (“servant”; “eunuch”). The terms reveal a sophisticated concept of slavery that existed before the rise of Islam. The Koran, while not propagating the abolition of slavery, calls for moderation and the regulation of the system’s legal and moral aspects. In the religious sense, slaves as individuals were considered equal to free Muslims. Their manumission was therefore considered a meritorious act. Slave-girls, besides being entitled to care and good treatment, were allowed to marry free men. A Muslim man could not marry his own slave-girl but could still practice extramarital cohabitation. Slaves were of two kinds: those born as slaves were usually Muslims; prisoners of war or other captives that were made slaves could not be Muslims in the first place, because by law a free Muslim could not be subdued to slavery. The latter class of slaves could, of course, convert to Islam at a later stage. Slaves were owned by their masters. As such they were subjected to all acts connected with legal ownership, but as Muslims they had specific rights.

Non-Muslim slaves were first captured during the wars of expansion. Later they were acquired by trade from Africa and Asia, particularly through the mediation of the Venetian and Genoese merchants. A well-known center for the castration of slaves (see **Eunuch**) was located in Verdun (ninth and tenth centuries). Slaves in the Muslim world came from various origins. They included Ethiopians, Berbers, Turks, Slavs, Catalans, Galicians, and later also Tartars, Circassians, Greeks, Serbs, and Albanians. Slaves who were captured in wartime (the so-called renegades) could be liberated by paying a ransom, which was often collected in the country of origin. Slaves were usually employed in domestic service and were trained in the arts and sciences, particularly **music**.

In the *Arabian Nights* slaves hold prominent roles. Male slaves are usually depicted as eunuchs, while female slaves serve as singing girls and concubines. In several tales, a slave constitutes the main character, such as in the *Tale of the First Eunuch*, *Bukhayt*, and *Tale of the Second Eunuch*, *Kāfūr*, and the story of *Tawaddud*. Several **adab** anecdotes account for slave-girls being donated to the **caliph** or other members of the **Abbasid** court. These slaves were often very valuable, as they were highly talented and skilled in music and singing. A case of a “renegade slave” is pictured in the story of *The Man of Upper Egypt and His Frankish Wife*, in which a Frankish woman is captured by the Muslims during the Crusades and ransomed by her Muslim lover. The proceedings at slave markets are depicted in the stories of *‘Alī Nūr al-Dīn and Maryam the Girdle-girl*, *‘Alī Shār and Zumurrud*, *‘Alā’ al-Dīn Abu ‘l-Shāmāt*, and *Nūr al-Dīn ‘Alī and Anīs al-Jalīs*. These stories suggest that slave-girls were as a rule treated well and could to a certain extent determine their own destiny. On the other hand, the brave and tough slave-girl may be no more than a literary topos. The *Tale of King ‘Umar ibn al-Nu‘mān* presents a less positive image, when Nuzhat al-Zamān is kidnapped by a **bedouin** who sells her off as a slave. In some stories, master-slave relations are

crucial for understanding the story, as in the case of *The Story of King Shahriyâr and His Brother* (Beaumont 1998a).

Partly through the images represented in the *Arabian Nights*, the slave market developed into one of the most favorite European **stereotypes** of the Orient (see **Orientalism**). It was particularly related to the life stories of European renegades and the adventures of men and women captured by the corsairs of the North African coast.

#### References:

EI<sup>2</sup> 1: 24–40; Beaumont 1998; Chebel 1996: 175–178, 185–186; Elisséeff 1949: 119; Farag 1976: 205–207; Lewis 1990; Miquel 1991b: 52–53; Qalamâwî 1976: 192–193, 283–295; Yûnis 1998.

## Solomon

Solomon (Arabic: Sulaymân) is the son of David (Dâ'ûd, Dâwûd). He is the great biblical king who ruled over the winds, the animals, and the jinn. Solomon features as one of the central characters of a large cluster of stories and traditions comprising legends, religious parables, eschatological accounts, and love stories. He represents the domain of the magical and unfathomable forces of nature as well as human ingenuity. He guards the mechanisms that move the **cosmos** and the order of creation. He is the source of narrative material that seeks to explain the magical forces behind reality and that looks for spiritual continuity in history.

A selection of the well-known stories concerning Solomon is contained in *The Story of King Sabâ* (and its framing *Story of Solomon*) in the Reinhardt manuscript and in the *Story of Solomon and the Queen of Sheba* in the Weil translation. Originating from Jewish and Christian tradition, these stories have been handed down in Arabic tradition through the genre of **stories of the prophets**.

In the *Arabian Nights* there are several stories in which Solomon plays an indirect but important role. The *jinnî* caught by the fisherman in *The Fisherman and the Jinnî* has been locked up in a jar and thrown into the sea as a punishment for his disobedience to Solomon (see also *The King of Kochinchin's Children* in the Habicht edition). The story of *The City of Brass* contains another reference to this episode; here an expedition aims to find the jars in which Solomon has imprisoned the disobedient *jinnîs* in a distant sea. In addition to this well-known episode, the story of the *Queen of the Serpents*, *The Adventures of Bulûqiyâ*, and *The Story of Jânshâh* introduce a world that is more or less divided into the normal, human realm and a realm imbued with the mechanisms of nature, the domain in which Solomon used to control the natural forces. Bulûqiyâ succeeds in visiting Solomon's grave but he fails to steal the magic ring. *The Story of Prince Sayf al-Mulûk* presents Solomon as a mighty king spreading the True Faith and miraculously steering people's lives by a combination of **magic**, **alchemy**, and the help of the jinn. Moreover, several stories refer to Solomon as a concept signifying magic and power, mentioning Solomon's table in *The City of Labtayt*, his signet ring in *Jullanâr*, his

treasure in *Habīb and Durrat al-Ghawwās*, or his magic ointment in ‘*Alī Jawharī*’ in the Habicht edition. Solomon’s tomb is mentioned as situated in a remote region of the inhabitable earth in the seventh voyage in *Sind-bād the Seaman*.

#### References

- EI<sup>2</sup> 9: 822–824; EM 11, s.v. “Salomo”; Bochman 1997: 40–41; Elisséeff 1949: 181; Genequand 1992: 338–339; Ghouirgate 1994: 218–219; Grotzfeld 1991; Hamori 1974: 148–151 and passim; Kilito 1992: 86–88; Leeuwen 1999a: 394–401; Østrup 1925: 50–51; Pinault 1992: 36–39, 190–193, 215–216; Qalamâwī 1976: 139–142, 148–149, 152.

### Southey, Robert

Southey, Robert (1774–1843), British Romantic author. Southey wrote the lengthy Oriental poem *Thalaba*. The poem was inspired by the English translation of the *Continuation des Mille et une Nuits* by **Chavis** and **Cazotte**. It tells about a journey that represents both a trial and an effort at purification: “Brought up in pastoral simplicity in the Arabian desert, he [i.e., the hero] journeys on foot to the ruins of Babylon, then on horseback to an enchanted paradise, then through mountainous cold on foot to ‘Kaf’ [see **Qâf**], via a diversion in an aerial car to Mohareb’s magic island. The ‘Simorg’ (a mythological all-knowing bird) then gives him directions to the Domdaniel, reached by dog sledge and boat to the island-cavern which is the entrance to his final destination. In the course of these bizarre voyages, he is subjected to repeated assaults from the magicians and their associates” (Sharafuddin 1996: 52).

A similar journey is depicted in the poem *Gebir*. Here, a survivor of the destruction of the city of Irem (Iram) gives an account of the irreconcilable struggle between the tyrant Shaddâd and the prophet Houd (Hûd; see **Ād**). In the end, the hero descends into a kind of underworld.

For Southey, the Orient is the stage for the unending struggle between the forces of Good and Evil, a landscape where a moral dilemma is situated. Southey utilizes this image of the Orient to outline a model for the regeneration of European civilization, through a kind of primordial alter ego.

#### References:

- Ali 1977: 30–31; Irwin 1994: 263–264; Leeuwen 1999a: 401–402.

### Space and Time

The **frame story** of the *Arabian Nights* (*Shahriyâr and His Brother*) on several levels indicates its framework of space and time. The story is set in a distant past, in the era of the Sassanid kings. It is located in **Persia**, the region where, according to tradition, storytelling emerged and developed (see **Ibn al-Nadîm**; **al-Mas‘ûdî**). The storytelling takes place in a palace and is meant to instruct a king. It occurs at night, signifying the time for profane pleasures, for secret meetings, and for abstinence from official business. This framework is instructive as regards the origin, intention, and

symbolic meaning of the stories of the *Arabian Nights*. On the other hand, the framework is not upheld throughout the collection, which, on the contrary, reveals a remarkable diversity and lack of coherence.

The references to ancient Persia do not only relate to the supposed origin of the stories accumulated in the *Arabian Nights*. They also reveal an exotic dimension that enhances the sense of adventure, wisdom, and marvel. The East—Persia, **China**, **India**, and the Indonesian archipelago—constituted a legendary, rich, and mysterious world that lent itself to entertaining stories. Peregrinations through this semigeographical world are contained in many marvelous and adventurous stories, including desperate searches for the beloved. Contrasting with these rather fantastic tales, other stories are set in real geographical environments. They describe realistic settings and scenes and often name historical persons. For the most part, those stories are located either in **Baghdad** at the court of the **Abbasid** caliphs, or in **Cairo** among the common people. The different degree of realism in these stories is probably related to their origin: the Baghdad stories belong to the older core of the *Arabian Nights*, while the Cairene stories probably originated in **Mamluk** times and were added at a later date, some as late as the eighteenth century.

The spatial framework of the stories is often defined by contrasts. Prominent contrasts include those between the domains of the Muslims and the **Christians**, or between the Muslims and the **Magians**, between **cities** and the desert, land and **sea** (see **Islands**), and places separated by great distances. The links between these opposite spaces are provided by **journeys** of the heroes in various forms. Within the journeys the temporal dimension is often of minor importance. Time limits do not exist, and voyages as such suggest little development. Many adventurous stories do not indicate the period in which the story unfolds. Realistic notions of period and time are only encountered in the stories featuring historical characters. These belong mainly to the core of Baghdad stories and to the corpus of *adab* anecdotes. The depiction of realistic environments is confined largely to Baghdad, **Damascus**, and Cairo. Realistic temporal settings are the Abbasid (750–1258) and Mamluk periods (1250–1517).

The contrast between day and night in the frame story of the *Arabian Nights* suggests that storytelling belongs to the same domain as social entertainment, sexual pleasures, and private occupations. This phenomenon is employed in a similar way in various stories, such as *The Story of the Porter and the Three Ladies of Baghdad* and *The Mock Caliph*. It suggests that persons, particularly the ruler, change into different personalities at night. In their changed attire, in **disguise**, they are then able to investigate the true circumstances of their subjects.

Distinct time schedules supported by a division into days or nights also occur in the frame stories of *The Craft and Malice of Women* (see *Book of Sindbād*) and the *Tuti-nâme*. These works demonstrate that the technical device to link separate stories to a temporal framework was not restricted to the *Arabian Nights*. It provides a given work with a coherence that could not be achieved otherwise.

**References:**

- Chebel 1996: 29–38; Coussonnet 1989: 33–35; Henninger 1949; Leeuwen 1999a: 417–418; Leeuwen 1999b; Miquel 1977: 137–243; Miquel 1991b: 44–46; Naddaff 1985; Naddaff 1991: 89–108; Sa'd 1962, vol. 1: 66–67; Weber 1987: 205–236; Yotte 1994.

**Speech**

The **frame story** of the *Arabian Nights* (*Shahriyâr and His Brother*) demonstrates the power ascribed to the faculty of speech: **Shahrazâd** triumphs over Shahriyâr's brutality with words, by telling stories that manage to change his view of the world. Moreover, by telling stories Shahrazâd saves her own life (see **Ransom Motif**). Speech is stronger than violence. It works as a medicine for a distorted mind.

Speech is related to rationality and everything that differentiates human beings from animals. It is for this reason that Muslims have always been skeptical about the permissibility of **fables**, as stories in which animals are endowed with the faculty of speech (Bonebakker 1992). These stories were considered reprehensible fantasies and falsehoods. They were accepted only because speaking animals also occur in the Koran, and because the genre of fable as a rule contains moral examples and admonitions. A certain taboo is also connected with the speech of animals in the *Tale of the Merchant and His Wife*, when the man is able to understand the language of the beasts but is forbidden to reveal this faculty to anyone. The phenomenon of speech also features prominently in the narrative cycle *The Craft and Malice of Women*, in which the prince is not allowed to speak for seven days, while the viziers try to save his life by telling exemplary tales (see also *Âzâdbakht and His Son; Jalî'âd and Shimâs; Shâh Bakht and His Vizier al-Rahwân; Forty Viziers*).

Whereas speaking is a means of restoring harmony, silence expresses the refusal to enter into a relationship. In the story of *Jullanâr* the princess at first refuses to speak to the king. She gives up her resistance only after she has become pregnant by him. Here speech signifies the acceptance of a **love** relationship. In portraying the variety of human expressions, the *Arabian Nights* also depicts the antithesis of silence in the *Tale of the Tailor*, introducing the stereotypical character of the prattling barber.

**Stereotypes**

One of the characteristics of popular storytelling is the frequent use of stereotypes. In the *Arabian Nights* stereotypes are a recurrent feature. This feature relates to the oral background of some of the stories. Besides, it also arises from the preference of Arab narrators to take their characters and descriptions from a limited stock of images and **motifs**. The stereotypes in the *Arabian Nights* can be grouped into various categories.

As a rule, and in accordance with the general notion of popular storytelling, the characters in the stories are "flat characters" without any pretension of psychological depth. They serve as emblematic actors identical with their role in the story. They do not possess individuality, a complex inner life,

or a will of their own. This kind of character to some extent resembles the *homme récit* (“man as narrative”) described by Tzvetan Todorov (1969; 1971): the characters are actors who do not reflect on their actions, but are propelled by the events accounted in the story. They are not individuals with an ability to choose; instead they rather merge with the events. They tell who they are by telling about their experience. In that way, characters are primarily roles instead of individuals. In consequence, they are represented in a stereotypical manner as kings, princes or princesses, lovers, fighters, and so forth. Their additional attributes also boil down to stereotypes such as learning, **beauty**, power, and wealth. Descriptions of these attributes are also stereotypical, particularly when they are put in rhymed prose.

Stereotypes are further used to depict characters with a social, religious, or ethnic affiliation, such as **slaves**, **bedouin**, **black people**, **Jews**, **Christians**, and Zoroastrians (see **Magians**). As a rule, these stereotypes are supplied with negative connotations: bedouins are often portrayed as robbers, black men as seducers of married white women (see **Sexuality**), Jews as people acting for their own profit, Christians as drunkards (see **Wine**), and Magians as magicians sacrificing Muslim believers for their dark rituals.

Moreover, stereotypes can be related to narrative functions. An example of this kind of stereotype is the wicked old woman who dresses as a pious saint to lure an innocent young woman from her home or to commit hideous crimes. This old woman is stereotypically depicted as ugly, crafty, and ruthless (*‘Umar ibn al-Nu‘mân; Ni‘ma and Nu‘m*). In one case, such a woman has a positive role (*Hasan of Basra*).

In a further elaboration of stereotypes, it is possible to read the **frame story** of the *Arabian Nights* (*Shahriyâr and His Brother*) as an emulation of generic conventions of the **mirror for princes** genre. Considering the cycles of *The Craft and Malice of Women* and *Jalî‘âd and Shimâs*, similarities exist. Through the inversion of stereotype roles (the malicious woman versus **Shahrazâd**; Wird Khân versus Shahriyâr), the *Arabian Nights* creates a kind of counterstory in which the conventions of the mirrors for princes are satirized.

## Stevenson, Robert Louis

Stevenson, Robert Louis (1850–1894), British author. Stevenson is famous for his exotic novels of adventure, such as *Treasure Island* (1882/1883); *Kidnapped, Being the Memoirs of the Adventures of David Balfour* (1886); and *The Strange Case of Dr. Jekyll and Mr. Hide* (1886).

Stevenson also wrote the *New Arabian Nights* (1882), a collection of stories. The collection’s structure and some of the motifs are derived from the *Arabian Nights*. The *New Arabian Nights* are set into a **frame story** consisting of a “battle of wits” between prince Florizel of Bohemia and the president of the Suicide club, who go out at night together. After each story, the narrative returns to the level of the frame story. Stevenson continued his collection with *More New Arabian Nights: The Dynamiter* (1885). His story *The Bottle Imp* in *Island Nights’ Entertainments* (1893) relates to the *Story of the*

*Trader and the Jinnî*; the wonder-working bottle is, however, a curse that must be got rid of rather than something attractive (Irwin 1994: 274–275).

**References:**

Ali 1981: 60–61 and passim; Caracciolo 1988b: 16; Caracciolo 1994; Honaker 2001; Leeuwen 1999a: 403; Menikoff 1990; Ormond 1988; Sandison 1996.

## Stories of the Prophets

Stories of the Prophets (Arabic: *Qisas al-anbiyâ'*) is the denomination of a literary genre and title of various books that are collections of stories about the prophets of the Old Testament, Jesus, other legendary characters, and various aspects of eschatology. While at first they were recorded together with historiographical writing, the stories of the prophets were established as a separate genre by al-Tha'labî (d. 1036). His book *'Arûs al-majâlis* (The Bride of the Pious Gatherings) and the work of a certain al-Kisâ'î are the genre's best-known representatives. Early knowledge about the prophets of the Old Testament was transmitted to the Arabs by way of the Jewish communities and Christian missionary work. The interpretation of the prophet **Muhammad** supplied the pre-Islamic images with a new dimension, as Muhammad drew numerous parallels between the experiences of the earlier prophets and his own.

In the *Arabian Nights*, several stories allude to circumstances and imagery connected with the stories of the prophets. This concerns above all *The Adventures of Bulûqiyâ* and the *Story of Solomon and the Queen of Sheba* in the Weil translation. Elements and concepts from the stories of the prophets appearing in various stories include the characters of 'Âd and Thamûd, al-Khadir, and Solomon.

**References:**

EI<sup>2</sup> 5: 180–181; EM 10: 1405–1413; Milstein et al. 1999; Schwarzbaum 1982; Tottoli 2002.

## Storytelling

See *Literature, narrative*

## Sûl and Shumûl

Sûl and Shumûl are the eponymous couple of a love story that has been preserved in a Tübingen manuscript probably dating from the fourteenth century (Seybold 1902). The text appears to have been written in Syria. It shows signs of a **Christian** milieu. The story is partly divided into nights, apparently so as to be inserted into a redaction of the *Arabian Nights* under preparation. As the story is not contained in any of the extant manuscripts of the *Arabian Nights*, its subdivision probably represents a willful mystification. Other versions of the story are contained in the fourteenth-century *Kitâb al-Hikâyât al-'ajîba* (no. 10) and in an Arabic manuscript in Cairo whose dated middle portion mentions the year 1002/1593 (Grotzfeld and Grotzfeld 1984: 80–82).

In the story, the Yemeni prince Sûl leaves his country in search of his beloved cousin Shumûl, who has been abducted on their wedding night. Sûl travels through Syria and visits numerous Christian monasteries. At one point he is captured by armed men. Two female jinn rescue Shumûl. They also tell him that a dragon has abducted Shumûl to a faraway place. Next Sûl is caught by some **bedouins** who claim that he has stolen their **horse**. When Sûl's innocence has been proved, a fierce struggle between three tribes follows in which the stolen horse is recuperated. Sûl subsequently frees a boy and a girl who had been kidnapped by a jealous knight, and the boy tells him their story. In Upper Egypt, Sûl meets the old Abû Filâh, who promises to help him. They travel by ship to a magic town in Hind and Sind that is governed by the jinn-queen Yâqûta. Abû Filâh flies with Sûl to the town of Yâqûta's son Salsal. There they find out that Abû Murra (the devil) has instructed one of his jinn to abduct Shumûl. After being married to a *jinniyya*, Sûl returns to Yemen, where he retraces and marries Shumûl.

Shumûl's **journey**, taking him to various Christian monasteries, has resulted in a certain Christian coloring of the story. There is, however, no need to suggest a Christian author, as the rather superficial knowledge of Christianity depicted in the story might be expected in the multiconfessional context of Syria. The names of the eponymous characters both have meanings, Sûl meaning "Question" and Shumûl "Reunion." These names clearly indicate the story's fictional character. Although the story unfolds against the backdrop of the bedouin context, the representation of the desert corresponds to a romantic landscape rather than the actual living space (Schwab 1965: 79).

**References:**

Chauvin 7: 107–112, no. 379<sup>bis</sup>.

## Tennyson, Alfred

Tennyson, Alfred (1809–1892), English poet. Tennyson is a typical representative of the Victorian age. He is the author of the poem *Recollections of the Arabian Nights*, published in the collection *Juvenalia* in 1830. The poem is inspired by two stories from the **Galland** translation of the *Arabian Nights*: *Nûr al-Dîn 'Alî and Anîs al-Jalîs* and *Tale of 'Alî ibn Bakkâr and Shams al-Nahâr*. In the poem, "Tennyson shows himself capable of marrying the process of the individuation, or self-fulfillment, to the imagination in a way that makes it a significant statement in the early poetry of the different levels of experience known and harmonized by art" (John 1966: 275). "Tennyson's achievement . . . lies in his celebration of the attainment of joy, the attribute of grace, integration and vision, and in his affirmation of the Romantic imagination" (ibid.: 278).

**References:**

Ali 1981: 53–55; John 1966; Leeuwen 1999a: 412–414; Mûsawî 1994b: 33–34; Peltason 1983.

*Teodor, La Doncella*

See *Abu 'l-Husn and His Slave-girl Tawaddud*.

**Textual History**

Scholarly research into the origins of the *Arabian Nights*, the status of the various **manuscripts** and **editions**, and the historical evolution of the text began only in the first decades of the nineteenth century. From the outset two “schools” of thought participated in the debate: the “Arabists” claimed an Arabic origin of the tales, whereas the “Indologists” held that the origins of the *Arabian Nights* should be sought in **India** and Sanskrit literature. Referring to the passage in **al-Mas‘ûdî**, Joseph von **Hammer-Purgstall** was the first scholar to suggest Persian (see **Persia**) and Indian sources for the *Arabian Nights*; furthermore, he believed that the **frame story** was gradually filled in with authentic Arabic stories and Egyptian stories. Antoine **Silvestre de Sacy** rejected this theory, claiming that the passage in al-Mas‘ûdî should not be considered authentic. He opined that the text of the *Arabian Nights* was of Arabic origin, as probably compiled in the **Mamluk** era. The point of view of Indologists was represented by August Wilhelm von Schlegel, who thought that the core part of the collection was Indian and had been translated into Arabic in an islamized version (see Cosquin 1909 [1922]).

At the end of the nineteenth century the debate was continued by Hermann **Zotenberg**, Duncan Black **MacDonald**, and Johannes **Østrup**. Three areas of research were of prime concern: the investigation of extant **manuscripts** and printed **editions**, the comparison with related material, and the search for a structural coherence of the stories by evaluating internal evidence. Zotenberg attempted a categorization of the extant manuscripts and a reconstruction of their evolution. He divided the manuscripts he studied into three groups: (1) the manuscripts of the “Oriental redaction,” including the manuscript of **Galland**; (2) the “modern Egyptian redaction,” generally called ZER (Zotenberg’s Egyptian Recension), including the Bûlâq, Calcutta, and Beirut editions, and dating from the eighteenth and nineteenth centuries; and (3) various Egyptian versions not pertaining to the ZER family—for instance, the manuscript material used by **Habicht**. MacDonald and Østrup both attempted to reconstruct the textual history of the *Arabian Nights* on the basis of the manuscript material and the references to the collection in the works of al-Mas‘ûdî and **Ibn al-Nadîm**. They supported the theory that the first version of the *Arabian Nights* was an Arabic translation of the Persian collection of stories **Hezâr Afsân(e)**, of which no text has survived; subsequently the translation would have been supplemented with Arabic material, gradually taking the form of the Galland manuscript; only later the Egyptian recension evolved from the old core.

New evidence about the early history of the *Arabian Nights* was brought to light by Nabia Abbott (1949). Abbott published an analysis of a small document containing parts of the first pages of a version of the *Arabian Nights* found in Egypt. The fragment dates from the ninth century. Although it does not permit the reconstruction of the nature of the text and its relation with

later *Arabian Nights* versions, it proves that already in the ninth century a version of the *Arabian Nights* circulated in the Eastern parts of the Arab world. Abbott's hypothesis was that a translation of the *Hezâr Afsân(e)* was prepared in the ninth century; that in the ninth century Persian and Arabic material was put together to constitute the first version of the *Arabian Nights*; that in the tenth century a collection of tales similar to the *Arabian Nights* was compiled by the scholar al-Jahshiyârî; and that the existing core collection was supplemented with Egyptian material from the thirteenth to the sixteenth centuries. Further evidence of the existence of early versions of the *Arabian Nights* is supplied by a document mentioned by Solomon D. Goitein (1958). The notebook of a Jewish book dealer from **Cairo** around the year 1150 in the Geniza papers mentions a work entitled *Alf Layla wa-layla* (Thousand and One Nights). Furthermore, Abû 'Abdallâh Muhammad ibn Sa'd al-Qurtî, in his *Târîkh Misr* (History of Egypt), compiled in 1160–1171, testifies to the popularity of the collection named *Alf Layla wa-layla* in **Mamluk** Egypt.

The oldest manuscript that has been preserved is the manuscript used by Galland for his translation. The manuscript should probably be dated around the middle of the fifteenth century (Grotzfeld 1996–1997). As far as we know at present, it is probable that several fragments of the *Arabian Nights* circulated in Baghdad, Syria, and Egypt between the ninth and fifteenth centuries, consisting of a core collection supplemented by miscellaneous material. The connection with Persian sources is attested only by the references in Ibn al-Nadîm and al-Mas'ûdî and cannot be confirmed by documentary evidence. On the basis of available data, it is at present generally accepted that the *Arabian Nights* grew in several phases: (1) a **Baghdad** phase, in which the core material was gathered together, possibly from Persian or Indian sources; (2) the expansion of the material with Arabic stories in the eleventh century; and (3) a further expansion with Egyptian material from the thirteenth to the eighteenth century. This evolution of the text is confirmed by internal evidence, since the stories of the various groups show clear similarities and structural affinity.

Philological research into the textual history of the *Arabian Nights* was complicated by the appearance of texts in the course of the eighteenth and nineteenth centuries whose philological status was uncertain. After the success of Galland's *Mille et une Nuits*, several European travelers and scholars attempted to acquire a "complete copy" of the *Arabian Nights* in Egypt and Syria. Rumor had it that anyone could find a copy of the *Arabian Nights* within an hour just by walking through **Cairo** while shouting "Alf layla wa-layla." According to Edward Clarke's account of his Oriental journeys (1812), the *Arabian Nights* are "a compilation, made according to the taste and opportunity of the writer, or the person who orders it of the scribes, found only in private hands, and no two copies contain the same tales." In consequence, the travelers returned home with manuscripts prepared on request. These manuscripts contain all kinds of material. The Syrian group of manuscripts is represented by the Russell manuscript, dated between 1750 and 1771. Egyptian versions were acquired by Edward **Wortley-Montague** (dated

1764–1765) and by Joseph von Hammer-Purgstall, who looked for a manuscript at the request of the Austrian consul in Constantinople (1799). Other Egyptian manuscripts include the manuscript found by the dragoman of the French consulate in Cairo, Jean-Louis Asselin de Cherville (1772–1822), and the manuscripts copied, “created,” or even outrightly forged by the group of Arabs living in Paris in the eighteenth and nineteenth centuries: Dom **Chavis**, Mordecai ibn al-Najjâr, Dom Raphael, and Michel **Sabbâgh**.

Even though the Egyptian manuscripts of the *Arabian Nights* contain a large amount of spurious material, they do show a certain consistency. In his diary the German traveler Ulrich Jasper Seetzen (1767–1811) mentions that a well-known sheikh in Cairo compiled a complete text of the *Arabian Nights* around 1770. The basis for his compilation was a core collection of approximately 200 nights. This core he supplemented from the vast reservoir of literary and popular tales. It may well be that the manuscript compiled by this sheikh became more or less standardized as the main ZER version. Probably the compiler did not just add material arbitrarily, but took the contemporary knowledge about the authentic *Arabian Nights* into account. It is also possible that he added material on the basis of Galland’s version or on the basis of the reports from European scholars. Most of the additions in the Egyptian versions are alien to the core of the *Arabian Nights*. Only the tales of **‘Umar ibn al-Nu‘mân** and **Gharîb and ‘Ajîb** can be traced to older versions of the *Arabian Nights*. Curiously, **Sindbâd the Seaman** is contained in a Turkish version of the *Arabian Nights* dating from the seventeenth century. Fragments from Hebrew manuscripts, some of which may date from as early as the fourteenth century, contain—apart from the core stories—the stories of *The City of Brass*, *Tawaddud*, *Sayf al-Mulûk*, *‘Alâ’ al-Dîn Abu ‘l-Shâmât*, and *Julanâr* (Bochman 1997).

The process of standardization of the *Arabian Nights*, particularly of the Egyptian versions, was accelerated by the publication of the first printed texts, and here again in particular the editions of Bûlâq I (1835) and Calcutta II (1839–1842). These texts were based on recent manuscripts. In some cases material from manuscripts of doubtful philological status was added.

The treatment of the philological aspects of the *Arabian Nights* in the European translations has further contributed to mystify and misrepresent whatever “original” or “authentic” content the collection might have had. This evaluation applies in particular to the main translators of the *Arabian Nights*, **Galland**, **Lane**, **Habicht**, and **Burton**. Galland’s **orphan stories**, whose origin he himself did not sufficiently account for, found their way into later texts and translations; Lane eliminated a large part of his Arabic text; Habicht used forged material; and Burton used several texts without giving exact references and defining their status. Even **Littmann**, who represents the first effort at a philologically correct translation, included the orphan stories, apparently as a concession to popular taste, which had become accustomed to identifying the orphan tales as the quintessential expression of the *Arabian Nights*.

Muhsin **Mahdi** published an Arabic text edition of the *Arabian Nights* based on the oldest known manuscripts (Mahdi 1984). The main text used

by Mahdi was the Galland manuscript, supplemented by some fragments and variants. Mahdi's aim was not only to publish the text but also to reconsider the state of philological research on the various manuscripts of the *Arabian Nights*. He mainly discussed the roles of Galland and the later copyists. These copyists provided the European Orientalist scholars with material that obscured their vision of the "real" *Arabian Nights* and dragged them into useless discussions about the network of manuscripts. Mahdi's conclusion is rather strict: he refuses to condone any versions other than the truncated recension used by Galland. In his view, this text originated from a mother-text that is now lost. Mahdi furthermore rejects the opinions expressed by various scholars about the collection's non-Arabic origins, as well as about the folkloric nature of the material.

The corpus of stories connected with the *Arabian Nights* remains diffuse. Some stories figuring in versions of the *Arabian Nights* are also known from other sources, such as the fourteenth-century *-Hikâyat -'ajîba*, or from what seem to be variations of the *Arabian Nights* matrix, such as the *Hundred and One Nights*. On the one hand, the *Arabian Nights* today includes stories that have been transmitted in individual manuscripts, such as the *Tale of King 'Umar ibn al-Nu'mân*. On the other hand, some manuscripts divided into nights contain stories, such as *Sûl and Shumûl*, that are not included in any of the known *Arabian Nights* recensions. The *Arabian Nights* as we know it in its Egyptian versions today is a fairly incidental compilation. It is difficult to perceive it as a unified whole or as a consciously structured entity. The dominant versions are built on a core collection of older *Arabian Nights* stories that has been elaborated and expanded from the reservoir of popular stories and collections of tales pertaining to the *adab* genre. Given this highly divergent status, scholarly research into the narrative structures of the stories has mainly focused on individual stories and not on the *Arabian Nights* as a whole.

#### References:

- Abdel-Halim 1964: 292–300; Brandenburg 1973: 13–16; Casanova 1922: 128–136; Chraïbi 1996: 9–16; Elisséeff 1949: 15–68; Galtier 1912: 135–152; Gerhardt 1963: 10–16, 27–36, 39–64; Goeje 1886; Grotzfeld and Grotzfeld 1984: 11–49, 68–73; Grotzfeld 1985; Grotzfeld 1991; Grotzfeld 1999; Henninger 1946: 290–296; Hikmat 1959–1960: 8–27; Horovitz 1927b; Irwin 1994: 42–62; Khoury 1994; Leeuwen 1999a: 405–412; Littmann 1923: 6–13; MacDonald 1922; MacDonald 1924; Marzolph 1998a; Miquel 1991b: 11–33; Müller 1886; Mûsâ 1994a; Østrup 1925; Pinault 1987: 127–143; Pinault 1992; Qalamâwî 1976: 23–63, 78–128; Reeve 1886: 186–192; Silvestre de Sacy 1829a; Silvestre de Sacy 1829b; Sa'd 1962, vol. 1: 17–24, 26–33; Sadân 1999: 156–160; Sallis 1999: 18–42; Sasu-Timerman 1959: 189–193; Segert 1997; Seybold 1902: V–XI; Tarshûna 1986: 87–96; Tauer 1968: 126–130; Walther 1987: 11–20; Weber 1987: 13–56; Witkam 1988; Zotenberg 1887b.

## Thackeray, William Makepeace

Thackeray, William Makepeace (1811–1863), British author. Thackeray portrayed the life and customs of the English upper classes, often with a moral-

istic overtone. Thackeray's work contains several references to the *Arabian Nights* (in Galland's translation). The references are mostly related to food. In a review of a cookery book, Thackeray evoked the imaginary meal in *The Barber's Tale of His Sixth Brother*. Other references occur in *Memorials of Gourmandising*, and *Pendennis* (1849–1851).

**References:**

Leeuwen 1999a: 414–415; Ormond 1988.

## Theater

The Arabic tradition of theater and shadow plays has always been closely related to popular culture. Performers also took recourse to the vast reservoir of stories from which the *Arabian Nights* was partly derived. In particular, narrative material was used for farcical plays and performances. In consequence, the *Arabian Nights* served as an important source of inspiration for the revival of the Arabic theater in the nineteenth and twentieth centuries.

One of the founding fathers of modern Arabic theater, the Syrian Mârûn al-Naqqâsh (1817–1855), produced a play entitled *Abu 'l-Hasan al-mughaffal* (1849), based on *The Sleeper and the Waker*: the hero dreams that he is caliph, and Hârûn al-Rashîd and Ja'far decide to fool him and make his dream come true for one day. Ahmad Abû Khalîl al-Qabbânî (1833–1902) produced two plays inspired by the *Arabian Nights* in the 1880s: *Hârûn al-Rashîd and Uns al-Jalîs* and *Hârûn al-Rashîd and Amîr Ghânim ibn Ayyûb and Qût al-Qulûb*. The scripts are based on the stories of *Nûr al-Dîn 'Alî and Anîs al-Jalîs* and *Ghânim ibn Ayyûb*. Other plays by al-Qabbânî include *al-Amîr Mahmûd Najal Shâh al-'Ajam* (The Amir Mahmûd Najal, King of the Persians), based on the stories of *Sayf al-Mulûk* and *Qamar al-Zamân and Budûr*; and *Hârûn al-Rashîd ma'a Qût al-Qulûb wa-Khalîfa al-sayyâd* (Hârûn al-Rashîd with Qût al-qulûb and the Fisherman Khalîfa), inspired by the tales of *Ghânim ibn Ayyûb* and *Khalîfa the Fisherman*.

In the twentieth century most of the major Arab playwrights wrote plays inspired by the *Arabian Nights*. In the first decades of the twentieth century the influence of the *Arabian Nights* is particularly felt in popular theater and vaudeville. Najîb al-Rayhânî and Badî' Khayrî produced *al-Shâtîr Hasan* (The Trickster Hasan; 1923), *Law kunt malik* (If I Were King; 1924), *Yasmîna* (1928), *Ayyâm al-'izz* (Days of Glory; 1929), and *Hukm Qarâqûsh* (The Judgment of Qarâqûsh; 1935), Ahmad Zakî al-Sayyid *al-Sayyâd* (The Hunter) and *al-Madîna al-mashûra* (The Enchanted City; 1933), Fawzî Munîb *Qamar al-Zamân* (1929), Muhammad Muhammad and Muhammad 'Abd al-Qaddûs *Ma'rûf al-iskâfî* (Ma'rûf the Cobbler; 1924). In these popular plays material and characters from the *Arabian Nights* were freely adapted and combined with song and dance for pure entertainment.

The prominent author Tawfîq al-Hakîm (1898–1986) wrote several plays based on material from the *Arabian Nights*, such as *'Alî Bâbâ and the Forty Thieves* (1934), *Khâtîm Sulaymân* (Solomon's Signet-Ring; 1922), and *Shahrazâd* (1934). *Shahrazâd* was influenced by French symbolism. It introduced the *Arabian Nights* to modern intellectual and literary theater. In the



Ghânim ibn Ayyûb, by Thomas B. Dalziel (London: Ward, Lock, and Tyler, 1864)

play, the story of **Shahrazâd** is set in the thousand and first night, when Shahriyâr is searching for the truth behind Shahrazâd's stories. He travels around the world with his vizier Qamar in an effort to wake up from his dreamworld. In 1948, al-Hakîm wrote *Alf layla wa-laylatân* (The Thousand and Second Night), in which the storytelling has ended and Shahriyâr has become an enlightened, progressive, and just ruler. He blames his viziers that

they have not stopped his misdeeds earlier and decides that the viziers should henceforth be chosen by the people.

Following the example of Tawfîq al-Hakîm, playwrights in the 1950s and 1960s utilized the material from the *Arabian Nights* for plays that showed more psychological and political depth. The characters of the *Arabian Nights* were used to express social and political criticism or to reflect on the psychology of power and emancipation. Authors who used *Arabian Nights* material for their plays include 'Alî Ahmad Bâkathîr in *Sirr Shahrazâd* (Shahrazâd's Secret; 1953), 'Azîz Abâza and 'Abdallâh al-Bashîr in *Shahriyâr* (1955), Ahmad 'Uthmân in *Thawra fi 'l-harîm* (Fights in the Harem; 1961), and Adîb Muruwwa in *Tawbat Shahrazâd* (Shahrazâd's Repentance; 1951). The first two plays focus on the psychological problems of Shahriyâr and his cure (see *Shahriyâr and His Brother*). In 1963 the Egyptian director Alfred Faraj staged the play *Hallâq Baghdâd* (The Barber of Bagdad). The play is centered around a talkative barber (see *The Barber's Tale of Himself*) and includes a variety of stereotypical characters taken from the *Arabian Nights*. In 1965, Faraj produced *Baqbûq al-tanbal* (Lazy Baqbûq), a parody of laziness and vanity and a plea for socialist virtues and industry. His most applauded play was 'Alî Janâh al-Tabrizi wa-tâbi'uhû *Quffa* ('Alî Janâh al-Tabrizi and His Servant Quffa), about a prince who loses his fortune and starts wandering with a cobbler. The play satirizes false pretenses, materialism, and avarice and advocates socioeconomic equality and humanitarian social values.

The tendency to use characters and **motifs** derived from the *Arabian Nights* for social criticism was continued in the 1970s and 1980s, as a means to link the literary heritage to modern life. Examples are Shawqî Khamîs's *Sindbâd* (1971), Nasrî al-Jawzî's *Bâsim al-haddâd wa-Hârûn al-Rashîd* (The Smith Bâsim and Hârûn al-Rashîd; 1974), Nawâf Abu 'l-Hayjâ's *Abu 'l-Amîn al-Khalîf wa-'l-jâriya Shumûs* (Abu 'l-Amîn al-Khalîf and the Slave-girl Shumûs; 1977), Muhyî al-Dîn Hamîd's *al-Su'âl* (The Question; 1976), and Nu'mân 'Âshûr's *Lu'bat al-zaman* (The Play of Time; 1979). These plays are marked by the anachronistic appearance of the characters of the *Arabian Nights* in the modern era. In continuation of the theme of *The Sleeper and the Waker*, they combine comical effects with criticism of political leaders.

Another modern playwright inspired by the *Arabian Nights* was the Syrian Sa'dallâh Wannûs (1941–1998). Wannûs was the critical driving force behind Syrian theater in the postwar period. In 1977–1979, Wannûs staged the play *Al-Malik huwa 'l-malik* (The King Is the King; see Walther 1995). The play is based on *The Sleeper and the Waker* and is about a poor wretch who is made king for one day. The political lesson in the play is that the system does not necessarily change when the person of the leader changes, as the identity of the ruler is ultimately of no importance.

Traces of the *Arabian Nights* in Western theater are less obvious. The fashion of **Orientalism** in poetry and prose as it developed in the eighteenth and nineteenth centuries was apparently less influential in the field of drama. One of the first plays that has been associated with the *Arabian Nights* for its thematic purport is *La Vida es sueño* (Life Is a Dream; 1635) by Calderón de la Barca (1600–1681). Although a direct influence cannot be proven, the

play's dominant theme shows parallels to the story of *The Sleeper and the Waker*. Another early play that should be mentioned is Voltaire's *Zaïre* (1732). A modern play based on the *Arabian Nights* is *Schéhérazade* by Jules Supervieilles (1948). Apart from these adaptations of the *Arabian Nights* for drama, motifs from the *Arabian Nights* were used for the puppet theater, shadow plays, and pantomime. In particular, the nineteenth-century tradition of Christmas pantomime in London relied heavily on characters and plots from the *Arabian Nights*. Material from the *Arabian Nights* was also used for theater plays outside the Arab world and Europe. The Persian playwright Bahrâm Bayzâ'î used the theme of *Sindbâd the Seaman* to criticize the modern world. A remarkable example of adaptation is further provided by the Komedi Stamboel theater in the Dutch East Indies. This new form of popular theater made extensive use of figures, settings, and motifs from the *Arabian Nights*. The heyday of the Komedi Stamboel was in the 1890s, until it merged with the Parsi Theater at the beginning of the twentieth century (Cohen 2001; 2002).

#### References:

- Ahmed 1997: 17–23, 29–72; Badawi 1987; Badawi 1988; Bencheneb 1974a; Bencheneb 1974b; Bencheneb 1977; Hasan 1984; Leeuwen 1999a: 418–420; Moreh 1992; Pannewick 1999; Sa'd 1962, vol. 2; see also the introductory essay by Wiebke Walther, "Modern Arabic Literature and the *Arabian Nights*."

## *Thousand and One Days*

*Les Mille et un Jours* (The Thousand and One Days) is a collection of Oriental tales published in 1710–1712. The collection received wide acclaim and was translated into a number of European languages. It was regarded as a second treasury of Eastern storytelling besides the *Arabian Nights*, as introduced to the European public by way of Galland's translation. From the beginning, however, there were doubts about the authenticity of the stories and the role of François Pétis de la Croix in the editing of the work.

Pétis de la Croix claimed in his introduction to the *Mille et un Jours* that the text of an original Persian manuscript was given to him by his Persian teacher in Isfahan in 1675, the dervish "Moclès." The text contained a translation of a collection of Indian stories, called "Hezar yek ruz," or "A Thousand and One Days." This account of the origin of the collection is most certainly a mystification. The name of Pétis de la Croix's alleged informant is highly un-specific. "Moclès," or *Mukhlis*, denotes a person applying himself to a cause in devotion (*ikhlas*); in polite Persian it is also used as a denomination of the first person singular—that is, "I." This coincidence could already be taken as indicating the alleged translator's actual authorship (see *Arabia ridens* 1: 4). Philological research has proven that Pétis de la Croix adapted his stories from several sources. His most important source was a Turkish manuscript version of *al-Faraj ba'd al-shidda* (Relief after Hardship), a collection of astonishing and wonderful tales originally compiled by the Arabic author al-Tanûkhî (d. 995). Moreover, he handed the "translation" over to the author Alain René Lesage,

who reworked the text drastically to enhance its literary and stylistic qualities. Therefore, the *Mille et un Jours* cannot be considered a faithful translation of an Oriental text, but rather as a compilation of stories based on Eastern material. Although Lesage's role was not acknowledged by Pétis de la Croix, it was already noticed by his contemporaries.

The *Mille et un Jours* is structured as a **frame story** after the example of the *Arabian Nights*. The stories are told by Sutlumemé to princess Farrukhnaz to cure her of her aversion to men and to prove that faithfulness in love can exist.

#### References:

- Chauvin 5: 130–132, no. 112; Balaj 1982; Bencheikh 1988: 23–24; Dufrenoy 1946–1975; Leeuwen 1999a: 116–118; May 1986: 71–75, 137–140; Mommsen 1981: 160–162; Pétis de la Croix 1980; Sadân 1999: 164–170; Sadân 2001: 175–177, 179–181; Sasu-Timerman 1959: 193–196.

## Transformation

Processes of transformation and metamorphosis play an important role in the narrative concept of the *Arabian Nights* and in the individual stories. These processes are encountered both as a fundamental component of the act of storytelling and as a **motif** in stories of various types. The close connection between storytelling and processes of transformation is suggested, first, by the story of *Shahriyâr and His Brother: Shahrazâd* starts her cycle of stories in order to cure Shahriyâr from his mental aberration. Gradually Shahriyâr is transformed from an obsessive tyrant into a civilized, even-tempered father of three children. The stories are told to instruct him and to tell him how he can confront the vicissitudes of life without taking recourse to violence and abusing his power. Shahriyâr undergoes a process of transformation through his initiation into the world of human psychology and human existence. This form of initiation by storytelling links the *Arabian Nights* to the literary genre **mirror for princes**, in which the stories and exemplary tales are often told to a prince in order to prepare him for his future position of ruler.

Apart from the generic association of storytelling and the initiation of rulers, the story of Shahriyâr and his brother, as the collection's **frame story**, suggests that the stories included in the *Arabian Nights* should be read from the same perspective: transformation is one of the essential functions of storytelling. This idea is reiterated in several other stories, such as the story of *Sindbâd the Seaman*. In this story, a world of marvels and adventure is disclosed to Sindbâd the porter, who had been pondering about the difference in social position between himself and his namesake. When Sindbâd the seaman finishes telling his adventures, Sindbâd the porter is a new person, versed in the complex nature of the world and the complexity of human society. In the story of the *Queen of the Serpents*, Hâsib Karîm al-Dîn is initiated into the secrets of eschatology, the hidden forces governing the natural world and the various sciences. Hâsib's initiation is completed when he drinks the broth that has been prepared with a piece of the serpent's body. In many other stories, tales are used as arguments (*The Bull and the Ass*; *The*



Sindbâd the Seaman, the Fourth Voyage: Sindbâd in the Burial Chamber, by Gustave Doré (Paris: L. Hachette, 1865)

***Merchant and His Wife; The (First, Second, and Third) Shaykh's Story; Sindbâd and His Falcon; The Prince and the Ogress).***

Processes of initiation are often related to a combination of love stories and journeys. In the story of *Qamar al-Zamân and Budûr*, the hero is initiated into the domain of love by leaving his paternal home and traveling to the faraway country of his beloved. His adventures represent the prince's transformation from a stubborn but naive young man into a ruler versed in the complexity of human nature, the secrets of love, and the dangers of the world. Now he is not only prepared for his task as a ruler; he has also developed an individual personality, thus strengthening the ruling dynasty's continuity. Similar combinations of conquering the beloved and strenuous journeys are contained in other love stories, involving princes (*Ardashîr and*

*Hayât al-Nufûs; Tâj al-Mulûk and Dunyâ; Sayf al-Mulûk*) or sons of merchants ('*Alî Shâr and Zumurrud; 'Alâ' al-Dîn Abu 'l-Shâmât; 'Alî Nûr al-Dîn and Maryam the Girdle-girl; Abû Muhammad Hight Lazybones; 'Alâ al-Dîn; Hasan of Basra*). In the latter category of stories the son is usually separated from his father and has to find his position in life amid bad friends and numerous dangers; he is often helped by a slave-girl or a beloved young woman, and finally reaches adulthood and social stability. In the story of '*Alî Nûr al-Dîn and Maryam the Girdle-girl*, the process of transformation is further accentuated by Maryam's conversion to the Muslim faith.

Processes of transformation are also related to far-reaching experiences in life, which are often connected with traveling or love. In the *Qalandar's Tales* three wandering mendicants tell how their lives as princes were disrupted and they became *dervishes* after some calamitous experience (see also *The Man Who Never Laughed*). The story of '*Azîz and 'Azîza* tells of love, faithfulness, and betrayal, and in the end the hero undergoes a sexual transformation by being castrated. As in the stories of the qalandars, the transformation of the hero sometimes has a religious connotation. In the story of *Bulûqiyâ* the hero is initiated into the secrets of Muslim eschatology, and in the story of the *City of Brass*, Emir Mûsâ turns to a pious life after returning from an expedition to the Western edge of the world. Other stories tell of rich merchants and powerful kings being reduced to poverty because of the vicissitudes of fate; often they are restored to their wealth in the end (*Hârûn al-Rashîd and Abû Hasan the Merchant of Oman; The Ruined Man of Baghdad and His Slave-girl; Abu 'l-Hasan of Khorasan; The King who Lost His Kingdom; The Tale of Himself Told by the King*).

In a large corpus of stories in the *Arabian Nights*, motifs of transformation and metamorphosis are related to practices of *magic* and sorcery. Within this category, the quintessential embodiment of transformation is the *jinnî* (see *Demon*). Besides possessing the capacity to change himself into all shapes and guises, the *jinnî* is also capable of performing all kinds of magic. Jinn taking various shapes are encountered in the tales of the *Fisherman and the Jinnî*, the *Prince and the Ogress*, *Abû Muhammad Hight Lazybones*, and *Jûdar and His Brethren*. Sometimes the *jinnî* or *jinniyya* takes the shape of a *serpent* or of a beautiful young man or woman ('*Abdallâh ibn Fâdil and His Brothers; The Eldest Lady's Tale*), or a combination of *bird* and young woman (*Hasan of Basra; Jânshâh*). In the story of *Qamar al-Zamân and Budûr* the jinn change themselves into fleas, and in *The Second Qalandar's Tale* a *jinnî* takes on various shapes in its combat against a princess. While instances of jinn performing magic are numerous, they are especially prominent in the story of *Ma'rûf the Cobbler*, in which the hero undergoes a metamorphosis through the intervention of a *jinnî*, and in '*Alî the Cairene and the Haunted House*, in which an impoverished merchant is led to a treasure that had been preserved for him by a *jinnî*. Often a *jinnî* uses his magical power to transform a human being into an animal (*The Second Qalandar's Tale; Gharîb and 'Ajîb; Jullânâr; The Eldest Lady's Tale; 'Abdallâh ibn Fâdil and His Brothers*). This kind of transformation can also be effected by sorcerers (*Mercury 'Alî; The [First, Second,*

Third] *Shaykh's Story; The Ensorcelled Prince*). According to Johannes Østrup, stories with the main theme of transformation of man into animal are not of Arabic origin, but are derived from Persian or Indian sources (Østrup 1925: 47–8). Jinn can also enchant spaces or confine humans to specific spaces by means of a talisman (*The Second Qalandar's Tale; Sayf al-Mulûk; Abû Muhammad Hight Lazybones; Jûdar and His Brethren*). In some stories a complete community is transformed, either into a lake with fishes (*The Fisherman and the Jinnî*), or into cities of stone or brass (*The Eldest Lady's Tale; 'Abdallâh ibn Fâdil and His Brothers; The City of Brass*). In the three last-mentioned stories the transformation is related to the refusal to heed the call of the True Faith. The story of the *Enchanted Spring* elaborates on the transformative qualities of water: whosoever drinks the water from a certain spring is transformed from a man into a woman or vice versa (see also *Khurâfa*).

Transformations may also be achieved, or at least suggested, by various forms of **disguise**. Of these disguises the best-known is that of **Hârûn al-Rashîd**, who roams his capital dressed as a merchant, a fisherman, or a dervish (Mot. K 1812.17).

The stories of the *Arabian Nights* demonstrate that storytelling is essentially linked to transformations: stories are about transformations or are the cause of transformations. In both cases the normal course of events is interrupted or a person or place is transformed by a spell or an anomalous event. As a rule, stories of transformation mean to return the situation to normality and to eliminate irregularities caused by either sorcery or human inadequacy.

#### References:

Abû Bakr 1994; Chebel 1996: 207–210; Elisséeff 1949: 141–144; Gerhardt 1963: 305–318; Leeuwen (forthcoming [3]).

## Translations

Ever since its introduction into world literature by way of Antoine Galland's first European translation, the *Arabian Nights* have been translated into various languages. Most of the translations of the eighteenth and early nineteenth centuries follow Galland's text. The following is a survey of the most important translations grouped according to language (see also **Editions, Manuscripts**).

**Czech:** (1) From Galland by Josef Pečírka, 1859–1862; (2) From the Arabic Beirut edition by Joseph Mrkos, 4 vols., 1906–1922 (partial translation); (3) Full translation of Calcutta II by Felix Tauer, 6 vols., 1928–1934; 2nd, complete edition, 8 vols. 1958–1963; Tauer also published stories from the Wortley-Montague manuscript and the Habicht edition.

**Danish:** (1) From Galland, 1745; (2) From the first Calcutta edition, 1824; (3) From a Cairene edition by Johannes Østrup, 6 vols., 1927–1928; the romance of *'Umar ibn al-Nu'mân* is not translated; this version was retranslated into Swedish.

**Dutch:** (1) From Galland, probably as early as 1709 (12 vols., 1732); (2) First translation from the Arabic, based on the Mahdi and Bûlâq editions by Richard van Leeuwen, 1993–1999.

*English:* (1) Anonymous translations from Galland, some of them in editions of single tales, as of 1712; (2) From Galland, with some stories taken from an Indian manuscript, by Jonathan Scott, 1800 (Chauvin 4: 113–114, no. 284); (3) Henry Torrens started a “complete” translation of the Calcutta II edition of the *Arabian Nights*. He interrupted his translation when he heard that Lane was also working on a translation. Only one volume of Torrens’s translation was published, which appeared in 1838 (Chauvin 4: 115–116, no. 290); (4) Edward William Lane, 3 vols., 1839 (Chauvin 4: 102, no. 263). Lane did not follow the division into nights, but instead reorganized the text into thirty chapters. He omitted many stories and most of the poetry; (5) John Payne, 9 vols., 1882–1884; supplemented by *Tales from the Arabic*, 3 vols., 1884 (Chauvin 4: 110–111, no. 279); (6) Richard Burton, 10 vols., 1885; supplemented by 6 vols., 1886–1888. Despite its somewhat eccentric features, the Burton translation has become the standard version of the *Arabian Nights* in English (Chauvin 4: 82–85, no. 228); (7) A translation of the Mahdi edition by Husain Haddawy, 1990.

*French:* (1) Antoine Galland, 12 vols., 1704–1717 (Chauvin 4: 144–147); (2) a re-edition of Galland’s translation, supplemented by a re-translation of the **Chavis** manuscript by Caussin de Perceval in 1806, in 9 vols. (Chauvin 4: 87, no. 233; 4: 148–149); (3) a second re-edition of Galland’s translation, supplemented by some stories from the Scott manuscript, the text of Langlès (*Les Ruses des femmes*), and Caussin de Perceval’s edition by Edouard Gauttier in 1822–1823 (Chauvin 4: 98–99, no. 244–245); (4) French translation of an Egyptian manuscript by Joseph von **Hammer-Purgstall**, lost; the German translation of the French text by A. E. Zinserling (1823) was subsequently translated into English (1825; Lamb) and French (1828; Trébutien) (Chauvin 4: 98, no. 255–257); (5) Joseph Charles Victor **Mardrus**, 16 vols., Paris 1899–1904 (Chauvin 4: 108–110, no. 276). The Mardrus version is an amalgam of stories from various sources. It became very popular throughout Europe and was reprinted many times. An English translation by Powys Mathers was published in 1937.

*German:* (1) From Galland by Talander, 4 vols., 1712 (Chauvin 4: 53, no. 129 A); (2) Johann Heinrich Voss, 6 vols., 1781–1785, from Galland (Chauvin 4: 54, no. 129 B); (3) The first “complete” translation with a pretension to fidelity by Maximilian **Habicht**, Friedrich Heinrich von der Hagen and Carl Schall, 15 vols., 1825–1838 (Habicht 4: 96–97, no. 248); up to vol. 13 the translation is based on Gauttier (see *French* [3]); from there on it allegedly follows a Tunisian manuscript; (4) Gustav Weil, 4 vols., 1838–1841; the first edition was edited by the popular writer August Lewald, and Weil only authorized the last volume of the text (Chauvin 4: 116–120, no. 292). The text was reprinted several times, but in the later editions some stories from the first edition were omitted; (5) From Burton by Felix Paul Greve, 12 vols., 1707–1708, 2nd edition 1913–1914; this edition contains the original preface by Hugo von **Hofmannsthal**; (6) Enno **Littmann**, 6 vols., 1921–1928 (1953); complete and reliable translation following Calcutta II with additions; (7) Other German translations include those of Alexander König (24 vols., 1841; from Gauttier and Habicht); Max Hennig (17 vols., 1895–1897;

following Bûlâq, Breslau, and Burton; the edition omits much poetry and is heavily bowdlerized; Chauvin 4: 100–101, no. 259); A. E. Zinserling (1823; based on the French version by **Hammer-Purgstall**; Chauvin 4: 98, no. 255). A German translation of the stories of the Wortley-Montague manuscript was published by Felix Tauer (1966; 1982/1995).

*Greek*: (1) First Greek edition (vols. 1–3; 1757–1762) entitled *Arabikón mythologikón* (Arabian Mythology) presents a mixture of tales from the *Arabian Nights* together with those from the *Thousand and One Days*, both translated from early-eighteenth-century Italian versions (1721; 1720); its follow-up *Néa Halimá* (New Halima) contains only tales from the *Arabian Nights* (vols. 1–4; 1791–1794); (2) New translation relying on Burton 1890 (vols. 1–2), 1895 (vols. 1–7); (3) First (incomplete) translation from the Arabic (late-nineteenth-century Cairo editions, with additions from Burton and Lane) by Kostas Trikolidis (1921–1923, 1925).

*Italian*: (1) From Galland, 12 vols. 1722; (2) From Mardrus, 1921; (3) From the Russian by Salier, 1946; (4) First complete translation from the Arabic by Francesco Gabrieli, 1948, based on the Bûlâq edition.

*Japanese*: From the end of the nineteenth century several stories from the *Arabian Nights* were translated into Japanese from various European versions. Complete but censored translation of the Burton text, 1929–1931. First translation from the Arabic by Maejima Shinji and O. Ikedo, begun 1966, and meanwhile finished.

*Jewish versions*: (1) The Firkovich Collection in St. Petersburg preserves fragments of manuscripts, some of them dating from as early as the fourteenth century, containing tales included in the *Arabian Nights* (Bochmann 1997); (2) Fragments of other Judeo-Arabic versions date from the seventeenth century; (3) A translation of a complete version, Calcutta 1866; (4) Yiddish adaptations, 1718 and 1796; (5) Other Judeo-Arabic versions, some of which were based on Arabic sources, were published in Oran 1882; Tunis 1887; Tunis 1888; Bombay 1888; (6) Judeo-Spanish version from the French by Daniel Balansi, Izmir 1913; (7) A Bukharian-Jewish translation by Azaryah Yusupov was published in Kokand. (8) First translation from the Arabic text by Yoel Rivlin, 30 vols., 1950–1971.

*Persian*: Translation of the Bûlâq (1835) edition by ‘Abd al-Latif Tasuji and Mirzâ Soroush, first published in a lithographed edition 1259–1261/1843–1845; numerous editions until the present day (see **Persia**).

*Polish*: Translation from Galland by L. Sokolowski, eighteenth century (see Olkusz 1987).

*Rumanian*: The first Rumanian version, called *Halima*, is based on a Greek version published in Venice in 1757; the manuscript was completed in 1783 and contained twenty-two stories from the *Arabian Nights* and forty-five stories from *Les Mille et un Jours* (see *Thousand and One Days*) by **Pétis de la Croix**. The first printed version was published in 1835–1838. A partial translation of a German Galland translation and the Habicht translation, 1836–1840.

*Russian*: (1) From Galland by A. Filatoff, 1763–1771, followed by a translation of the *Continuation* by Dom Chavis in 1796; (2) V. A. Kasadajew,

who visited Goethe in Weimar as a young man and who died in the 1880s, prepared a remarkable Russian translation. The translation in verse is based on European translations. It consists of 71,460 lines of poetry. The translation was not published but distributed among friends; (3) First translation from the Arabic of Calcutta II by M. A. Sal'e (Salier?), under the supervision of I. Kratchkovski, 1929–1936, 2nd edition 1958–1959.

*Spanish*: (1) From Galland, undated; second translation in 1846; (2) First translation from the Arabic by A. Cansinos-Asséns, 1954–1955; (3) From Mardrus by Vicente Blasco Ibañez (no date); (4) From the Arabic ZER-version by Juan Vernet, 1964–1967.

*Turkish*: (1) Turkish translations from the Arabic were prepared at an early date. One of the oldest (fragmentary) translations, probably dating from as early as the fourteenth century, is preserved in Bursa. An extensive version dated 1046/1636–1637, also containing the story of *Sindbâd the Seaman*, is preserved in Paris (Chauvin 4: 201, 1). Several other manuscript versions are preserved in the libraries of Paris and Istanbul; (2) Translation by Ahmet Nazif (1851?; 1870?); (3) Translation by Alim Şerif Onaran, following Mardrus (2001).

#### References:

- Abdel-Halim 1964: 169–213; Ahmed 1997: 9–12; Bečka 1994; Borges 1977; Dûbrishân 1977; Elisséeff 1949: 69–84; Eretescu 1976; Fähndrich 2000; Gerhardt 1963: 10–18, 65–113; Haddawy 1990: xv–xxix; Hagège 1980; Hawari 1980; Ikeda 1994; Irwin 1994: 9–41; Kekhagioglou 1984; Khawam 1988a; Lamoine 1994; Larzul 1994; Larzul 1995a; Leeuwen 1995; Leeuwen 1999a: 425–439; Leeuwen 2000: 192–195; Leeuwen 2002; MacDonald 1900; May 1986: 67–102; Pauliny 1983–1984; Qalamâwî 1976: 15–23; Reeve 1886: 166–185; Sallis 1999: 3–7, 43–64; Sasu-Timerman 1959; Schacker-Mill 2000: 164–172; Shaw 1959; Swahn 1991; Tauer 1968: 122–126; Walther 1977; Walther 1987: 36–53; Wazzan 1993; Wieckenberg 2002; Windle 1993.

## Treasures

The miraculous finding of treasures belongs among the recurrent **motifs** in the *Arabian Nights*. In Egypt, the pharaonic treasures hidden in graves had probably stimulated popular fantasies about treasures for a long time (Gaál 1973). The significance of treasures is not limited to social status and wealth. In the first instance, the finding and subsequent possession of a treasure is related to fate. Treasures are often seen in **dreams** (*The Ruined Man Who Became Rich Again through a Dream*) or heard about in ancient legends. As in the story of *'Alî the Cairene and the Haunted House*, they are predestined to be found by specific persons at a specific time. To prevent other persons from appropriating the treasures, they are protected by talismans and jinn; hence, treasures are associated with sorcery and **magic**.

In numerous tales of the *Arabian Nights* treasures play a decisive role in the narrative's plot. Some tales are completely dedicated to the finding of treasures, such as the stories of *The Ruined Man Who Became Rich Again through a Dream*, *The Miller and His Wife*, *'Alî the Cairene and the*



'Alî' al-Dîn and the Wonderful Lamp, by Walter Crane (London, 1875)

*Haunted House*, and, to a certain extent, *Wardân the Butcher*. Other stories are related to ancient legends about treasures, such as the stories of *al-Ma'mûn and the Pyramids of Egypt*, *The City of Labtayt*, and *The City of Brass*. In a number of stories treasures generate the turn of the narrative, transforming the hero from a wretched wanderer into a wealthy man, as in the tales of *Qamar al-Zamân and Budûr*, *'Alî the Cairene and the Haunted House* and *Ma'rûf the Cobbler*. Treasures protected by talismans are mentioned in the stories of *'Alî the Cairene and the Haunted House* and *Jûdar and His Brethren*. Although treasures bring about the hero's social transformation from a poor beggar into a rich man, some stories balance this wish-

ful thinking by reminding the audience that worldly possessions are transitory and useless against the forces of fate. In *The Angel of Death and the Rich King* material possessions cannot ward off death, and in *The City of Brass* the numerous treasures did not save a people from starving to death. In the apocryphal stories of the *Arabian Nights*, treasures play an essential role in such famous stories as ‘*Alâ’ al-Dîn*, ‘*Alî Bâbâ and the Forty Thieves*, *Bâbâ ‘Abdallâh*, and *Zayn al-Asnâm*.

#### References:

Elisséeff 1949: 97, 105–106, 167; Irwin 1994: 184–189; Jünger 1968: 52–54; Leeuwen 1995: 65–93; Qalamâwî 1976: 157–160; Rescher 1919: 34–35.

### *Tuti-nâme*

*Tuti-nâme* (Book of the Parrot) is the common denominator for the Persian versions of the Sanskrit work *Sukasaptati* (70 Tales of a Parrot). The *Tuti-nâme* is a collection of **fables** and moral tales contained by a **frame story**; as such, it is related to the *Pancatantra* (Five Books of Wisdom), *Kalîla wa-Dimna*, and the *Sindbâd-nâme* (see *Book of Sindbâd*). The original Sanskrit work was probably compiled as early as the tenth century. It has been preserved in three different recensions. Besides the “classical” Sanskrit version, adaptations have been prepared in various Indian vernacular languages. In Persian, several translations of the *Sukasaptati* were compiled. The first version, entitled *Javâher al-asmâr* (Jewels of Nocturnal Tales), was prepared in 1314 by a certain ‘Emâd ibn Mohammad. The author enlarged the original content by adding tales from other Indian collections such as the *Pancatantra*. Probably because of the pompous style of this first adaptation, a second version was prepared soon after by Zeyâ’ al-Din Nakhshabi (d. 1350). Nakhshabi, besides using the previous Persian work, also integrated new narrative material from various Persian sources. Nakhshabi’s version acquired fame. It was produced in a precious illustrated version during the Moghul period and gave rise to both a Turkish version by Sari ‘Abdallâh Efendi (seventeenth century) and a Persian abbreviation by Mohammad Qâderi (seventeenth century). The German poet **Goethe** is also known to have appreciated Nakhshabi’s version. Apparently in the nineteenth century, the *Tuti-nâme* was translated into vernacular Arabic. Early in the nineteenth century, a heavily abridged Persian version was prepared under the name of *Chehel Tuti* (Forty Parrots; see Marzolph 1979). This version’s title has, in turn, become proverbial in Persian for a never-ending tale.

The *Tuti-nâme* is constituted by a typical frame story. In the frame story the wife of a merchant who is traveling abroad intends to go to her lover at night. She asks the male parrot for advice, and when it advises her to stay at home she kills the bird in anger. She then asks the female parrot what to do. The female parrot wants to prevent her from going to her lover, but fears her anger. In consequence, it decides to keep her occupied by telling a story that will last until dawn. In that way it saves both the woman’s moral integrity and its own life. Every night the woman prepares to visit her lover. And every night, the parrot tells her a new story, until after fifty-two nights her husband

returns. Most of the stories told contain a moral admonition and show the various judgments of people in particularly complicated circumstances.

The *Tuti-nâme's* frame story corresponds to the international tale-type AT 1352 A: *Seventy Tales of a Parrot Prevent a Wife's Adultery*. In addition to the structure of frame story, the *Tuti-nâme* also shares a certain number of stories with the *Arabian Nights*, particularly those contained in the **mirror for princes** cycles (see *The Craft and Malice of Women*). Through oral storytelling and by way of its further translations, the *Tuti-nâme* has a prominent place in the transmission of stories between the Indian, Persian, Arabic, and European narrative traditions.

The *Arabian Nights* contains two types of stories that are reminiscent of the *Tuti-nâme's* frame story. While in *The Story of the Admonished Adulteress* in the Wortley-Montague a man admonishes a desiring woman, in the tale of *Fîrûz and His Wife* in the Breslau edition (and analogous tales) it is the chaste woman who admonishes the desiring ruler.

#### References:

EM 10: 526–531; Hatami 1977; Leeuwen 1999a: 418; Simsar 1978.

## Twain, Mark

Mark Twain is the pseudonym of American author Samuel Langhorne Clemens (1835–1910). Mark Twain became famous for his novels *The Adventures of Tom Sawyer* (1876) and *Adventures of Huckleberry Finn* (1885).

In 1867, Mark Twain embarked on a trip to Europe, Constantinople, Syria, and the Holy Land. In his reports he compared Damascus to the *Arabian Nights*: “[T]he law compels all who go abroad at night to carry lanterns, just as was the case in the old days, when heroes and heroines of *The Arabian Nights* walked the streets of Damascus or flew away toward Baghdad on enchanted carpets” (quoted from Bardeleben 1991: 879). While he was working on *Huckleberry Finn*, Mark Twain, probably inspired by a similar story by Edgar Allan Poe, wrote a short story entitled *The 1002nd Arabian Night*. The story, which was not published during his lifetime, is a short piece of bawdy humor. It is vaguely linked to the story of Shahriyâr and **Shahrazâd** and satirizes some of the well-known stereotypes of the *Arabian Nights*. The giant bird Roc (**Rukhkh**), an enchanted horse (see *The Ebony Horse*), an invisible horseman, an enchanted weapon, a *jinnî* (see **Demons**), and a one-eyed *qalandar* (see *The Qalandar's Tale*) conjure up the atmosphere of the *Arabian Nights*. The plot is realized by the exchange of a boy for a girl and vice versa. “The story’s burlesque relies mainly on sexual stereotyping, and its proximity emulates the style of the *Nights*. The king, though repeatedly cursing and sighing for an end, spellbound, ‘could in no wise resist the temptation to listen to yet another story,’ until he finally expires. ‘But the beautiful Sherezade remained as fresh as in the beginning, and straightaway ordered up another king; and another, and still another; and so continued. . . . Avenging her numerous slaughtered predecessors, Mark Twain’s Sherezade does not desist from her purpose till she has killed an equal number of kings by literally talking them to death.” (ibid.: 876)

## Umayyads

The Prophet **Muhammad** was first succeeded by the “orthodox caliphs” Abû Bakr (r. 632–634), ‘Umar (634–644), and ‘Uthmân (644–656). Although their authority had been unanimously supported by the Muslim community, the proclamation of the Prophet Muhammad’s son-in-law ‘Alî ibn Abî Tâlib in 656 caused discord. ‘Alî’s authority was contested by the governor of **Damascus**, Mu‘âwiya ibn Abî Sufyân, who challenged him to punish the murderers of his predecessor, ‘Uthmân. The two parties met on the battlefield in 657, but when the struggle seemed to turn in ‘Alî’s favor, Mu‘âwiya succeeded in persuading him to submit their conflict to a committee for arbitration. The deliberations resulted in the refutation of ‘Alî’s claims to the caliphate and the proclamation of Mu‘âwiya as caliph of the Muslims. As a result, the Muslim community was torn by dissent. Mu‘âwiya’s position as caliph was generally acknowledged only after ‘Alî’s violent death in 661.

With Mu‘âwiya the period of the orthodox caliphs came to an end. Mu‘âwiya became the last caliph to be counted among the companions of the prophet, the so-called *sahâba*. He established the caliphate as a dynastic privilege of his family, the Banû Umayya, or Umayyads. The office of caliph was now considered not so much a continuation of the *sunna*, or “manner of conduct” of the Prophet Muhammad, but rather as a secular leadership of the community of believers. With the institution of the Umayyad dynasty, the center of the Muslim empire shifted from the Arabian peninsula to the new capital Damascus. The ascendancy of the Umayyads gave rise to a fundamental split within the Muslim community. Even though the two resulting parties did not acquire a clear identity until much later, henceforth, the Muslim community was divided between the Sunnites (followers of the *sunna*) and the party of ‘Alî (*shî‘at ‘Alî*), the Shiites. The confrontation between the two parties led to the battle of Karbalâ’ in 680. This battle constitutes the pivotal experience of the Shiite creed, culminating in the martyrdom of ‘Alî’s son Husayn.

From the later perspective of the **Abbasids**, the image of the Umayyad rule has been tainted by a negative representation. The Abbasids wanted to present themselves as a more stringent and religious dynasty than their predecessors. Accordingly, the Umayyads were depicted as a dynasty of doubtful piety that was addicted to mundane pleasures. Nevertheless, it was under the Umayyads that the foundations for the future Muslim Empire were laid, both in administration and culture. Furthermore, new regions were added to the Muslim empire in the East and in the West. Particularly under the caliphates of al-Walîd (r. 705–715) and Hishâm (r. 724–743), Umayyad power reached its apogee. In 750 the Umayyad dynasty was violently overthrown by the Abbasids. Almost all members of the clan were killed. Only ‘Abd al-Rahmân ibn Mu‘âwiya ibn Hishâm succeeded in escaping, first to Medina and then to Andalusia. There he founded the emirate of the Andalusian Umayyads (ninth to eleventh century) that was to develop into a new and brilliant caliphate.

The stories of the *Arabian Nights* mention several Umayyad caliphs, particularly in the tale of **‘Umar ibn al-Nu‘mân**. Above all, ‘Umar ibn ‘Abd al-‘Azîz (r. 717–720) enjoyed a reputation of great piety and austerity (**‘Umar**

*ibn ‘Abd al-‘Azîz and the Poets* in the Breslau edition). Other Umayyad caliphs mentioned include ‘Abd al-Malik ibn Marwân (r. 685–705; *The City of Brass; Ni‘ma and Nu‘m; Hind bint al-Nu‘mân and al-Hajjâj*), Hishâm ibn ‘Abd al-Malik (r. 724–743; *Hishâm and the Arab Youth; Yûnus the Scribe and Walîd ibn Sahl*), Marwân ibn al-Hakam (r. 684–685; *‘Umar ibn al-Nu‘mân*), Mu‘âwiya (r. 661–680; *Qamar al-Zamân and Budûr; The Badawî and His Wife*), Sulaymân ibn ‘Abd al-Malik (r. 715–717; *Khuzayma ibn Bishr and ‘Ikrima al-Fayyâd*), and, spuriously, Caliph al-Walîd ibn Sahl (*sic*; *The City of Labtayt; Yûnus the Scribe and Walîd ibn Sahl*).

#### References:

El<sup>2</sup> 10: 840–853; Arnold 1924; Dixon 1971; Hawting 1986.

## Vizier

The vizier (Arabic: *wazîr*) is the highest administrative official in Muslim empires. Both the term and concept of the vizierate originated in Iran. Under the first caliphal dynasty of the **Umayyads**, the function of “prime minister” was fulfilled by the *kâtib* (secretary). When under the first **Abbasids** Persian bureaucratic practices and ideas were adopted to form a stronger state apparatus, the function of *wazîr* was introduced. The vizierate developed into an important institution under the Abbasid caliphs and later dynasties of sultans, such as the Seljuk Turks. During the reign of Caliph **Hârûn al-Rashîd** the vizierate was a source of great power and wealth for the **Barmakid** family, who acquired the office as a virtual family privilege. Their position was destroyed by Hârûn in 803.

The office of vizier is one of the major themes of the genre of **mirrors for princes** in Persian and Arabic literature. The most famous book about the vizierate is the Persian vizier Nezâm al-Molk’s (1018–1092) *Siyâsat-nâme* (Book of Government). The author was one of the most prominent officials in Islamic history. His book includes directives for kings and viziers and constitutes an important source of information about the art of government. In a type of **frame story** similar to the genre of mirror for princes, the vizier attempts to instruct the ruler and prevent him from committing some foolish or rash act (see *The Craft and Malice of Women; Forty Viziers; Âzâdbakht and His Son; Jalî‘âd and Shimâs; Shâh Bakht and His Vizier al-Rahwân*). These cycles of stories contain anecdotes conveying useful advice to the king, admonishing him to consider the consequences of his acts and dedicate himself diligently to the welfare of the empire.

The stories of the *Arabian Nights* have contributed considerably to the stereotypical image of the vizier in European representations of the Orient (see **Orientalism**). Viziers are usually portrayed as devious and resourceful intriguers, trying to gain power at the expense of naive **caliphs** who are indulging in luxury and pleasures. Examples of wicked viziers are supplied in the stories of the *Queen of the Serpents* and *Nûr al-Dîn ‘Alî and Anîs al-Jalîs*. Relations between viziers and rulers are depicted in the stories of *Shahriyâr and His Brother, The Prince and the Ogress, ‘Alâ’ al-Dîn Abu ‘l-Shâmât, Nûr al-Dîn ‘Alî and Badr al-Dîn Hasan, Uns al-Wujûd and al-*

*Ward fi 'l-Akmâm, 'Umar ibn al-Nu'mân, Tâj al-Mulûk and Dunyâ*, and *Ardashîr and Hayât al-Nufûs*. The most prominent vizier in both the Arabic and the European perception remains Hârûn al-Rashîd's vizier Ja'far al-Barmakî.

**References:**

EI<sup>2</sup> 11: 185–197.

## Voltaire

Voltaire, pseudonym of François Marie Arouet (1694–1778), French philosopher and writer. Voltaire was one of the key figures of the French Enlightenment. According to the cultural historian Raymond Schwab (1964), Voltaire's oeuvre could not have come into existence without Galland's translation of the *Arabian Nights*. Although Voltaire sometimes expressed his disdain for Oriental tales, he appears to have read the *Arabian Nights* several times. Accordingly, the influence of the *Arabian Nights* is encountered in works such as *Zadig, ou la destinée: Histoire Orientale* (*Zadig, or Destiny: An Oriental Tale*; 1749), *Le Fanatisme, ou Mahomet le prophète* (*Fanaticism, or The Prophet Mahomet*; 1741), and *Histoire des voyages de Scarmentado écrit par lui-même* (*The Voyages of Scarmentado, Written by Himself*; 1756). Voltaire used a variety of Oriental **motifs** to criticize and satirize his own society.

Voltaire's most famous work, *Candide, ou l'optimisme* (*Candide, or Optimism*; 1758), contains a number of references to the story of **Sindbâd the Seaman**, notably the underground river in Eldorado, where in *Candide* the heroes are picked up by a machine. Voltaire himself also acknowledged his indebtedness to the work of **Hamilton**. In his introduction to *Zadig* Voltaire wrote: "The story was first written in Chaldean, which neither you nor I understand. Later it was translated into Arabic to amuse the famous Sultan Ouloug Beg, at the same time that the Arabs and Persians were beginning to write the Thousand-and-one-Nights, the Thousand-and-one-Days etc. Ouloug Beg preferred *Zadig*, but the Sultanas liked the Thousand-and-One more. 'How is it possible,' said the wise Ouloug, 'that you prefer tales which have neither sense nor reason?' 'That is just why we like them so much,' replied the Sultanas." Further references to the *Arabian Nights* are expressed in parallels with the stories of **Khudâdâd and His Brothers**, **'Alâ' al-Dîn**, and the *History of the Princess of Daryâbâr*. Whereas the *Arabian Nights* focuses on the narrative themes of providence and destiny, Voltaire substituted the interference of divine power with human intervention.

**References:**

Abu 'l-Husayn 1994: 269–271; Badir 1989; Hadidi 1974; Irwin 1994: 240–241; Leeuwen 1999a: 446–447; May 1986: 122–123, 127; Said 1989.

## Voss, Johann Heinrich

Voss, Johann Heinrich (1751–1826), German poet and translator. Voss was one of the leading spirits of a group of young poets known as the "Göttinger



Nûr al-Dîn 'Alî and Badr al-Dîn Hasan: A Nuptial Bride, by Adolphe Lalauze (Paris: Jouaust, 1881)

Hain.” He became famous for his translations of **Homer’s** *Odyssey* (1781) and *Iliad* (1793). Voss’s collected poems were published in 1802. In 1805 he was appointed professor of Classical Philology in Heidelberg. Voss was a rationalist who opposed the young Romantics and became friends with **Goethe** and Schiller. His translation of **Galland’s** *Mille et une Nuits* into German (1781–1785) was undertaken mainly out of financial considerations rather than literary appreciation. To some extent Voss personifies the way in which interest in Classical antiquity in Germany supported the vogue of Oriental exoticism (see **Orientalism**). On the other hand it has been argued that the two currents were in fact contradictory. Although Voss’s translation gained the admiration of some authors (Herder, Lichtenberg), it soon fell into oblivion.

**References:**

Wieckenberg 2002.

## Wâq-Wâq Islands

The legendary islands of Wâq-Wâq are mentioned in medieval Arabic geography. The Wâq-Wâq Islands symbolize the Eastern fringe of the known world. Although attempts have been made to identify the Wâq-Wâq Islands with an existing region such as Japan, it seems more probable that they cannot be identified with any known land.

The tradition of the Wâq-Wâq Islands has two branches: one is derived from an episode of the *Alexander-romance*, when **Alexander the Great** is shown the sanctuary of the sun and the moon and two speaking trees. The second branch is encountered in Arabic geographical literature. It pictures the Wâq-Wâq Islands as a region of marvelous trees; instead of fruits these trees bear human heads that shout “Wâqwâq!” at sunset. In some stories the fruits are not human heads but female bodies that attempt to seduce visitors. According to different sources, the women grow either out of their hair or beginning with their feet. In the latter case, the head appears only when the body is fully developed; the bodies fall from the tree in June and shout “Wâqwâq!” In Chinese geographical lore the Wâq-Wâq Islands are known as having been discovered by the Arabs.

In the romance of *Sayf ibn Dhî Yazan*, the Wâq-Wâq Islands are depicted as an **Amazon** empire that is shielded from the outside world by various talismans. The hero is almost seduced by the women growing from the trees. A similar episode occurs in *Hasan of Basra*, when Hasan’s wife has fled to the islands that are ruled by her sisters. In both cases the hero not only rescues his beloved but also rectifies the anomaly of the female-dominated society. In the romance of *Sayf ibn Dhî Yazan*, the population is furthermore converted to Islam.

**References:**

El<sup>2</sup> 11: 103–109; Bremond 1991a: 205–210, 213–220; Clément 1994: 184–185; Leeuwen 1999a: 451–453; Mallâh 1981: 51; Piroué 1958: 104; Qalamâwî 1976: 266.

## Weil, Gustav

Weil, Gustav (1808–1889), German Arabist scholar. Weil's **translation** of the *Arabian Nights* was first published in Stuttgart and Pforzheim in 1838–1841. There are two different editions of this translation. After his return from a five-year journey to Egypt, Algeria, and Turkey in 1836, Weil was asked by the publisher to prepare a translation of the *Arabian Nights* based on the most authentic sources. For commercial reasons the publisher, without notifying Weil, commissioned the popular writer August Lewald to revise the text. Moreover, the publisher, from vol. 1 up to *The Two Sisters Who Envied Their Cadette* in vol. 3, added stories taken from **Galland** that had not been translated by Weil. Thereupon Weil refused to authorize the translation. Only in vol. 4 (1841) did he add a note that the stories following *The Two Sisters Who Envied Their Cadette* represent his own translation. When the publishing house was acquired by new owners, a new edition was published in 1865. The text of this edition was completely revised by Weil, except for the **orphan stories** in vol. 3, for which no Arabic text was available. Weil omitted several stories: a part of *The Forty Viziers* (*Shahâb al-Dîn*; *The Gardener, His Son, and the Donkey*; *Mahmûd and His Vizier*; *Padmanaba and the Seller of Fuqqâ'*; *The Thief Discovered by Story-telling*; *The Prince of Khwârazm and the Princess of Georgia*; *The Shoe-maker and His Lover*; *The Youth Behind Whom Indian and Chinese Airs Were Played*; *The King Who Transferred His Soul into a Parrot*); the stories of *Solomon and the Queen of Sheba*; *Tamîm al-Dârî*; *Jûdar and the Moor Mahmûd*; *The Adventures of Sultan Baybars*; *'Alî the Fisherman*; *Satilatlas and Hamama Telliwa*. Besides, Weil added several stories, such as the stories of *The Ruined Man of Baghdad and His Slave-girl* and *The Prior Who Became a Moslem* (Chauvin 4: 116–120, no. 292).

Weil's translation largely follows the **editions** of Breslau and Bûlâq I. After the inserted orphan tales, parts of the translation are supposedly based on a Gotha manuscript. In the present volume, nos. 434–448 have been considered from the Weil translation.

### References:

Elisséeff 1949: 80; Grotzfeld and Grotzfeld 1984: 114–115; Irwin 1994: 22; Walther 1987: 43–45.

## Wieland, Christoph Martin

Wieland, Christoph Martin (1733–1813), German scholar, poet, and novelist. Wieland was professor of philosophy in Erfurt, 1769–1772. His work shows him to be an exponent of the Enlightenment who fiercely resisted all kinds of obscurantist currents. Against groups such as the Rosicrucians, Illuminates, Asian Brothers, and Alchemists he propagated his philosophy based on tolerance, belief in progress, the elimination of mystifications, and the pursuit of a better society. His philosophical works include *Histoire secrète du genre humain* (Secret History of the Human Race; 1770), in which he criticized the ideas of Rousseau, and *Le Secret de l'ordre cosmopolite* (The Secret of Cosmopolitan Order; 1788).

Wieland also wrote fairy tales, some of which bear an exotic stamp. The vogue for fairy tales in France dates back to the publication of Charles Perrault's *Contes de ma mère l'oye* (The Fairy Tales of Mother Goose; 1697) and Madame d'Aulnoy's *Contes des fées* (Fairy Tales; 1697). It first reached Germany in translations of the *Arabian Nights* and its various imitations. The genuine *conte de fées* was transmitted to Germany only in the second half of the eighteenth century. The German translation of **Galland's** *Mille et une Nuits* by Johann Heinrich **Voss** (1781–1785) gave a new impetus to the popularity of fairy tales. Soon after, a German translation of the French anthology of fairy tales *Le Cabinet des fées* (The Cabinet of Fairies; 1785–1789) was published. Wieland expressed his admiration for Galland's version of the *Arabian Nights* and began to publish his own tales. The tales were eventually collected under the title *Dschinnistan oder auserlesene Feen- und Geistermärchen* (Jinnistan, or Selected Tales of Fairies and Ghosts). The word *Dschinnistan* is obviously Wieland's own creation, intended to mean "Land of the Jinn."

The tales of *Dschinnistan* are mainly reworkings of previously published French models, besides a number of stories originally written by Wieland. Their sources are often stories from *Le Cabinet des fées* written by Pajon, **Pétis de la Croix**, and Madame de Lutot. Wieland began to translate the stories as a pastime. He considered only two of the stories—*Der Stein der Weisen* (The Philosophers' Stone) and *Die Salamandrin und die Bildsäule* (The Salamander and the Statue)—as his own work. Despite its exotic title, only some stories in the collection have an Oriental character, such as *Adis und Dahy*, *Neangir und seine Brüder* (Neangir and His Brothers), *Der eiserne Armleuchter* (The Iron Chandelier), *Der Greif vom Gebürge Kaf* (The Griffin from Mount Kaf), and *Der Stein der Weisen*. Eastern or pseudo-Eastern elements employed include magic objects, magic elixirs, secret books, jinn, sultans, labyrinths, Oriental palaces, subterranean crypts, and mystical and alchemist symbols. The tales are written in various genres, including the moral tale, the allegory, satire, the metaphysical tale, and the riddle. Some of the stories can easily be related to the *Arabian Nights*, such as *Der Greif vom Gebürge Kaf*, in which a huge griffin claims that he can prevent a predestined marriage between a prince and a princess and concludes a bet with King **Solomon**. He abducts the princess from her cradle and raises her in his nest on Mount **Qâf**. Many years later, the prince goes out sailing, is caught in a storm, and is washed ashore at the foot of Mount **Qâf**. There he finds the princess and decides to rescue her. He hides himself in the hide of a dead camel and is carried by the griffin to its nest. When Solomon summons the griffin to prove that he has realized his boast, the griffin brings him the camel's hide. When the hide is opened, the princess and the prince come out together. In the story *Der eiserne Armleuchter* the theme of '**Alâ' al-Dîn**' is used: a dervish takes a boy to a mountain to obtain an iron chandelier, which is hidden in a cavern. The sorcerer opens the mountain, and the boy enters the cavern, where he finds not only the chandelier but also vast treasures. He decides to flee from the dervish and finds another way to escape from the mountain. The story *Adis und Dahy* is inspired by the story of **Sindbâd** and is modeled after a story from

the *Thousand and One Days* by Pétis de la Croix. *Die Salamandrin* contains motifs from the stories of *Sayf al-Mulūk* and *Ibrâhîm and Jamîla*.

Wieland believed that fairy tales, if written well, could stimulate love for truth. In consequence, *Dschinnistan* can be read as a plea for rationality and as a warning against the extremes of fantasy. These themes also occur in his other writing, including several references to Oriental tales and the *Arabian Nights*. *Schach Lolo* is a parallel to *The Story of King Yûnân and the Sage Dûbân*; *Hann und Gulpenheh* contains stories taken from the *Forty Viziers*; *Wintermärchen* (A Tale of Winter) refers to the stories of *Shahriyâr and His Brother* and *The Fisherman and the Jinnî*; *Oberon* and *Don Sylvio von Rosalva* take motifs from various stories of the *Arabian Nights*. Almost all of these works are constructed as **frame stories**. This also applies to Wieland's contributions to the **mirror for princes** genre: *Der goldene Spiegel oder die Könige von Schechian* (The Golden Mirror; or The Kings of Schechian) and *Danischmend* (The Wise Man). In all of these stories, characters from the *Arabian Nights* make their appearance, such as **Hârûn al-Rashîd**, *qalandars*, viziers, and romantic lovers.

#### References

- Ahmedi 1969; Craig 1970; Klotz 1985: 94–106; Köhler 1972: 22–23; Leeuwen 1999a: 454–456; Maher 1979: 97–104; Mommsen 1981: 30–36; Rupp-Eisenreich 1991.

## Wine

The Koranic prohibition of wine (*khamr*) has given rise to various interpretations. These interpretations range from the prohibition of the particular kind of date wine denoted as *nabîdh* to a general prohibition of alcoholic or intoxicating beverages or, in fact, any kind of intoxicating substance at all (see also **Hashîsh**). In Muslim social life, these prohibitions have never led to the complete elimination of wine. In the early phases wine was probably imported into the Arabian peninsula from Syria and Iraq. From the beginning it was associated with **Christians** and **Jews**, to whom the prohibition did not apply. Wine was sold in tents where singers and dancers performed. The later legal schools elaborated the ban on wine, but a strict definition of wine (grape-wine, or *khamr*) was never formulated. In literature the praise of wine developed into one of the main genres of **poetry**, although wine drinking never lost its religious and social stigma. In medicine, wine was also considered as a beverage that purifies the blood, stimulates digestion, and has a generally strengthening effect. Wine was particularly recommended to cure depression. In a moral sense, addiction to wine is reprehended and abstinence is praised.

As a beverage consumed by the socially elevated ranks, wine was drunk from cups made of gold, silver, crystal, or glass. In order to enhance its fragrance, it was often mixed with rose water, musk, or herbs. The usual time to drink wine was when people had washed their hands after finishing the meal. At this time, sweets, fruits, and nuts were served. While the cup went round, **music** was performed or stories were told. However, as is shown in many an-

eccldotes, poems, and stories, wine is also part of the good life of the elite, to be enjoyed with good company and music.

In the *Arabian Nights* wine is prominently present in a number of stories. In general, wine drinking is accepted as a normal practice, although the prohibition of wine is referred to in the stories of *Nûr al-Dîn 'Alî and Anîs al-Jalîs* and *Tawaddud*. Several kinds of wine and various flavors are mentioned, as are vineyards near **Baghdad** and different ways of storage, in jars, bottles, and bags. In various stories wine is drunk to prepare the ambiance for carousal and love making. Wine is also associated with Christians, as in the *Tale of King 'Umar ibn al-Nu'mân*, *The Hunchback's Tale*, and the story of *'Alî Nûr al-Dîn and Maryam the Girdle-girl*.

The elevated spirits caused by the consumption of wine can result in either pleasure or disaster and foolish behavior. In the *Tale of King 'Umar ibn al-Nu'mân*, the drunken king rapes his son's beloved Abrîza, while in the story of *'Alî Nûr al-Dîn and Maryam the Girdle-girl*, Nûr al-Dîn is seduced by friends to drink wine and in a state of intoxication later beats his father. In the same story Nûr al-Dîn in a state of drunkenness sells his beloved Maryam to a Christian crook. In the story of *Ma'rûf the Cobbler*, Ma'rûf is made drunk and questioned.

#### References:

EI<sup>2</sup> 4: 994–998; Brandenburg 1973: 27–28; Heine 1977; Leeuwen 1999a: 456; Rescher 1919: 12–13; Sadan 1977.

## Wortley-Montague, Edward

Wortley-Montague, Edward (1713–1776), British traveler and adventurer, part-time politician, diplomat and scholar. Wortley-Montague was a highly picturesque and eccentric figure.

When his father Sir Edward Wortley-Montague was appointed ambassador at the Sublime Porte in 1716, the family traveled to Istanbul, and his mother Lady Mary wrote the letters that were to make her famous (Wortley Montagu 1940). Young Edward was fascinated by the Oriental environment and later claimed descent from the Ottoman sultan. After the family returned to England, he began the study of Oriental languages at Oxford, where he led a highly unrestrained life. In 1738 he was sent to the Netherlands to study Oriental languages in Leiden. In the following years, Edward traveled all over Europe, joined the English army, and through the mediation of his father acquired membership of the House of Commons. In 1748 he accepted a diplomatic mission to Paris but ended up in jail because of his amorous adventures. Only after some prominent friends intervened was he released in 1751. In 1761, Edward left England for the last time, leading a glamorous life in Leiden and Venice. In 1763 he traveled to Alexandria, where he met the French merchant Jean Varsy (see *'Alî Bâbâ and the Forty Thieves*). After journeys through Syria, Palestine, Turkey, and Armenia, he returned to Rosetta in Egypt, converted to Islam, and took an Egyptian concubine. In 1773 he moved to Venice, where his home, decorated in Oriental

style, became a tourist attraction. He died there before he could carry out his plans to conduct a pilgrimage to Arabia.

Wortley-Montague's name is linked to the *Arabian Nights* through the **manuscript** bearing his name, now preserved in the Bodleian Library in Oxford. In the present volume, tales from this manuscript have been quoted primarily from the fourth and fifth supplemental volume of the **Burton** translation (nos. 357–408); tales not considered by Burton for various reasons are quoted from the translation by Felix Tauer (1995; nos. 496–518).

**References:**

Curling 1954; Grotzfeld and Grotzfeld 1984: 43–44; Leeuwen 1999a: 459–461; Mahdi 1984, vol. 2: 280–282; Moussa-Mahmoud 1976; Mûsâ 1994a.

## ZER

See **Zotenberg**, Hermann

### Zotenberg, Hermann

Zotenberg, Hermann (b. 1836), French scholar of Oriental studies and archivist of the Oriental manuscripts in the Bibliothèque Nationale in Paris. Zotenberg was the first scholar who attempted to systematically reconstruct the **textual history** of the *Arabian Nights* and present a critical survey of the **manuscripts** of the text. Moreover, in 1888 he published a text edition of the story of '*Alâ' al-Dîn*, based on the manuscript forged by Michel **Sabbâgh**. Zotenberg divided the manuscripts of the *Arabian Nights* into two branches: the "Syrian branch," including the text used by **Galland**, and the "Egyptian branch," including the Bûlâq and Calcutta II (Macnaghten) **editions**. Later scholarship has commonly agreed on denoting the latter as Zotenberg's Egyptian Recension, or ZER. A third group of manuscripts consists of unrelated miscellaneous texts. Zotenberg estimated that the Galland text, the oldest surviving version, originated in the early fourteenth century. He regarded the Egyptian versions as compiled mostly toward the end of the eighteenth century. Zotenberg also discussed in detail the issue of the **orphan stories**.

**References:**

Chraïbi 1990: 175–176; Grotzfeld and Grotzfeld 1984: 6–7; Irwin 1994: 45–48; Nöldeke 1888a; Pinault 1992: 6–9; Walther 1987: 33.

### Zubayda

Zubayda (d. 831), daughter of al-Mansûr's (r. 754–775) son Ja'far, wife of **Hârûn al-Rashîd** and mother of his son al-Amîn (r. 809–813). Her name, meaning "little butter ball," was given to her on account of her plumpness and radiant looks. She was one of the most admired women of her time, a patron of the arts, and like her husband she has also become a literary figure. In the civil war following Hârûn al-Rashîd's death, she strongly supported her own son al-Amîn against his brother al-Ma'mûn (r. 813–833). When the former was murdered, she appears to have come to terms with the situation

and eventually even effected a reconciliation with al-Ma'mûn.

In the *Arabian Nights*, Zubayda is first and foremost Hârûn's wife. In *Hârûn al-Rashîd and Queen Zubayda in the Bath*, Hârûn spies on her while she takes a bath and composes some verses; a jewel missing from Zubayda's crown in *Abû Muhammad Hight Lazybones* makes the caliph set off to look for a suitable replacement and has him learn about Abû Muhammad's adventures; when Hârûn witnesses traces of a certain liquid on the bed and wonders whether he should suspect Zubayda of adultery, the *qâdî* **Abû Yûsuf** informs him about the liquid's inoffensive origin (*The Qâdî Abû Yûsuf with Hârûn al-Rashîd and Queen Zubayda*). In the final episode of *The Sleeper and the Waker*, Hârûn and Zubayda even appear as a couple. An echo of Zubayda's historical hostility toward al-Ma'mûn is contained in the story about al-Ma'mûn's procreation (*Al-Ma'mûn and Zubayda* in the Breslau edition). In the second instance, Zubayda is Hârûn's jealous spouse who keeps an eye on her own position and aims to eliminate potential rivals. The episode of Zubayda drugging Hârûn's favorite concubine Qût al-Qulûb and smuggling her out of the palace in a trunk is repeatedly mentioned in various stories (*Ghânim ibn Ayyûb; Khalîfa the Fisherman; The Qâdî and the Bhang-eater* in the Wortley-Montague manuscript; see also *Hârûn al-Rashîd and the Damsel and Abû Nuwâs*). In stories of a general purport, Zubayda acts as the grand dame of society, inspecting the male partners of the women around her (*The Reeve's Tale; The Mock Caliph*) or inviting the fairy wife whose exceptional beauty she has heard about (*Hasan of Basra*).

**References:**

EI<sup>2</sup> 10: 547–548; Abbott 1986.



## Appendix 1

# Concordance of Quoted Texts

### Manuscripts

Mahdi = *The Thousand and One Nights* (Alf Layla wa-layla) *From the Earliest Known Sources*. Arabic Text Edited with Introduction and Notes by Muhsin Mahdi. 2 vols.; vol. 1: Arabic Text; vol. 2: Critical Apparatus. Description of Manuscripts. Leiden: Brill 1984.

Reinhardt = Chraïbi, Aboubakr. *Contes nouveaux des 1001 nuits: Étude du manuscrit Reinhardt*. Paris: Maisonneuve 1996 (Folio numbers, as far as mentioned, are taken from Chraïbi 1996, pp. 251–264).

Wortley-Montague = *Neue Erzählungen aus den tausendundein Nächten. Die in anderen Versionen von '1001 Nacht' nicht enthaltenen Geschichten der Wortley-Montague-Handschrift der Oxforder Bodleian Library*. Aus dem arabischen Urtext übertragen und erläutert von Felix Tauer. Frankfurt am Main: Insel Verlag 1995 (Page numbers refer to the translation Tauer 1995. All other tales contained in this manuscript are referred to as "x").

### Printed Editions

Breslau = *Hâdhâ Kitâb Alf layla wa-layla min al-mubtada' ilâ al-muntahâ/Tausend und Eine Nacht. Arabisch. Nach einer Handschrift aus Tunis*. Herausgegeben von Dr. Maximilian Habicht (and H. L. Fleischer). 12 vols. Breslau 1825–1843.

Bûlâq = *Alif Laila wa-Laila. The Book of a Thousand and One Nights*. Reprint of the original copy of the Bulâq edition of 1252 A.H./*Alf layla wa-layla. Al-Tab'a al-ûla*. Muqâbala [wa] tashîh al-Shaykh Muhammad Qitta al-'Adawî. 2 vols. Baghdad: Maktabat al-Muthannâ ca. 1965.

Calcutta II = *The Alif Laila Or Book of the Thousand Nights and One Night. Commonly known as "The Arabian Nights' Entertainments."* Edited by W. H. Macnaghten. 4 vols. Calcutta 1839–1842.

### European Translations

Burton = *Arabian Nights with Introduction & Explanatory Notes* by Richard F. Burton. (Reprinted from the original edition issued by the Kamashastra Society for Private Subscribers only. Benares, India [that is, London] 1885). 16 vols. Beirut: Khayat 1966.

Galland = *Les Mille et Une Nuits*. Traduction de Galland. Édition de Picard. 2 vols. Paris: Éditions Garnier Frères 1960.

## 744 Concordance of Quoted Texts

Habicht = *Tausend und Eine Nacht. Arabische Erzählungen. Zum erstmal aus einer Tunesischen Handschrift ergänzt und vollständig übersezt* von Max. Habicht, F. H. Von der Hagen und Karl Schall. 15 vols. Breslau: Josef Max und Komp. 1825.

Lane = *The Thousand and One Nights. Commonly called, in England The Arabian Nights' Entertainments. A new translation from the Arabic, with copious notes.* By Edward William Lane. 3 vols. London: Charles Knight and Co. 1839–1841.

Weil = *Tausend und eine Nacht. Arabische Erzählungen. Zum Erstenmale aus dem arabischen Urtext übersezt* von Dr. Gustav Weil. 4 vols.; vol. 1: Stuttgart: Verlag der Klassiker 1838; vol. 2: Pforzheim: Dennig, Fink & Co. 1839; vol. 3: Pforzheim: Dennig, Fink & Co. 1841; vol. 4: Pforzheim: Dennig, Fink & Co. 1841.—*Tausend und eine Nacht. Arabische Erzählungen. Zum erstenmale aus dem Urtext vollständig und treu übersezt* von Dr. Gustav Weil. Sechste vollständig umgearbeitete, mit Einleitung und Anmerkungen versehene Auflage. 4 vols. bound in 2. Berlin: Verlag von Neufeld & Henius s. a. (ca. 1865) (this edition has been quoted for nos. 10 and 235 only).

Payne = *The Book of the Thousand Nights and One Night; now first completely done into English prose and verse, from the original Arabic* by John Payne. 9 vols. London: Villon Society 1882–1884.—*Tales from the Arabic of the Breslau and Calcutta (1814–18) Editions of The Book of the Thousand Nights and One Night Not Occurring in the Other Printed Texts of the Work, Now First Done into English* by John Payne. 3 vols. London: Printed for subscribers 1914 (= Payne S 1–3; for these volumes, only the initial pages of the respective tales are given).

Mardrus = *Le Livre des Mille Nuits et Une Nuit. Traduction littérale et complète du texte Arabe* par le Dr. J. C. Mardrus. 16 vols. Paris: Éditions de la Revue Blanche 1899–1904.

Littmann = *Die Erzählungen aus den Tausendundein Nächten: vollständige deutsche Ausgabe in sechs Bänden/zum ersten Mal nach dem arabischen Urtext der Calcuttaer Ausgabe vom Jahre 1839 uebertragen* von Enno Littmann. 6 vols. Leipzig: Insel-Verlag 1921–1928.

Concordance of Quoted Texts

	Barton	Mahdi	Galland	Wontley-Montagne	Breslau	Habicht	Reinhardt	Bildq	Lane	Calcutta II	Weil	Payne	Mardrus	Littmann
	1885-88	15th century	1704-12	1764	1825-43	1825	1831	1835	1839-41	1839-42	1838-1865	1882-1914	1899-1904	1921-28
1 <i>Shahriyār and His Brother</i>	1: 1-24, 10: 54-62; cf. S 2: 263-269	1: 56-72	1: 1-22, 2: 605-606	5-12	1: 6-32, 12: 384-398, 412-427	1: 1-42, 15: 260-272, 287-296	1: 1b-8a, 4: 472b-478a	1: 2-6, 2: 619	1: 1-15, 3: 733-734	1: 1-10, 6: 730-731	1: 1-12, 4: 952	1: 1-17, 9: 239-241; cf. S 3: 145	1: 3-17, 16: 275-286	1: 15-29, 6: 675-677
2 <i>The Bull and the Ass</i>	1: 16-19	1: 67-68	1: 15-17		1: 19-24	1: 27-31	1: 6a-7b	1: 5	1: 11-12	1: 7-8	1: 7-9	1: 10-12	1: 12-14	1: 24-26
3 <i>The Merchant and His Wife</i>	1: 19-23	1: 69-70	1: 17-20		1: 25-30	1: 32-38	1: 6a-7b	1: 5-6	1: 12-14	1: 8-9	1: 9-12	1: 13-15	1: 14-16	1: 26-28
4 <i>The Trader and the Jinñi</i>	1: 24-37	1: 72-86	1: 23-39	x	1: 32-66	1: 43-81	1: 8a-13b	1: 6-10	1: 43-57	1: 10-20	1: 13-34	1: 17-30	1: 19-37	1: 29-47
5 <i>The First Shaykh's Story</i>	1: 27-31	1: 78-81	1: 29-34	x	1: 45-54	1: 57-66	1: 9a-11a	1: 7-8	1: 48-51	1: 12-16	1: 22-27	1: 20-24	1: 23-28	1: 33-38
6 <i>The Second Shaykh's Story</i>	1: 32-35	1: 81-85	1: 35-39	x	1: 55-62	1: 68-76	1: 11a-12a	1: 8-9	1: 52-56	1: 16-20	1: 28-31	1: 24-28	1: 28-33	1: 39-44
7 <i>The Third Shaykh's Story</i>	1: 36-37	1: 86, 689-701		x	1: 63-65	1: 78-80	1: 12b-13a	1: 9-10	1: 56	1: 32-33	1: 32-33	1: 28-29	1: 34-36	1: 44-46
8 <i>The Fisherman and the Jinñi</i>	1: 38-82	1: 86-126	1: 40-76	x	1: 66-146	1: 82-315	1: 13b-23a	1: 10-24	1: 78-115	1: 20-55	1: 34-155	1: 30-69	1: 38-92	1: 47-100
9 <i>King Yūnān and the Sage Dībān</i>	1: 45-60	1: 93-104	1: 45-55	x	1: 80-105	1: 98-265	1: 16a-22a	1: 12-18	1: 84-97	1: 26-37	1: 42-131	1: 37-49	1: 46-65	1: 56-73
10 <i>King Sindbād and His Falcon</i>	1: 50-52	1: 50-52			1: 90-93	1: 147-149	1: 18b-19a	1: 14-15	1: 89-90	1: 30-32	1: 32-33	1: 41-43	1: 54-56	1: 62-65
11 <i>The Husband and the Parrot</i>	1: 52-54	1: 98-99	1: 49-50		1: 94-96	1: 252-255	1: 19a-20a	1: 15-16	1: 91-93	1: 32-33	1: 70-71	1: 43-45	1: 57-59	1: 65-67
12 <i>The Prince and the Ogress</i>	1: 54-55	1: 100-101	1: 50-52		1: 122-146	1: 287-315	1: 23a-30a	1: 21-24	1: 106-114	1: 46-55	1: 142-155	1: 58-68	1: 78-92	1: 86-100
13 <i>The Ensorcelled Prince</i>	1: 69-82	1: 115-126	1: 64-75	x	1: 146-349	2: 3-226	1: 30a-73a	1: 25-51	1: 136-209	1: 56-141	1: 156-285	1: 69-164	1: 93-234	1: 100-227
14 <i>The Porter and the Three Ladies of Baghdad</i>	1: 82-186	1: 126-219	1: 76-174	x	1: 193-207	2: 48-65	1: 38a-41b	1: 31-34	1: 150-157	1: 74-81	1: 180-188	1: 90-97	1: 122-135	1: 127-137
15 <i>The First Qalandar's Tale</i>	1: 104-113	1: 148-154	1: 96-103	x	1: 208-259	2: 67-125	1: 42a-54b	1: 34-41	1: 157-178	1: 81-102	1: 189-225	1: 97-121	1: 136-169	1: 138-170
16 <i>The Second Qalandar's Tale</i>	1: 113-139	1: 155-178	1: 104-128	x	1: 229-235	2: 93-101			1: 166-168	1: 90-92	1: 206-211	1: 107-110		1: 151-155
17 <i>The Envier and the Envied</i>	1: 123-126	1: 164-168	1: 114-118		1: 259-306	2: 127-175	1: 54b-63b	1: 41-43	1: 178-192	1: 102-120	1: 226-257	1: 121-142	1: 169-196	1: 171-196
18 <i>The Third Qalandar's Tale</i>	1: 139-161	1: 178-199	1: 128-152	x	1: 309-327	2: 181-203	1: 64b-68a	1: 44-47	1: 193-201	1: 121-130	1: 261-272	1: 143-153	1: 199-215	1: 198-211
19 <i>The Eldest Lady's Tale</i>	1: 162-173	1: 201-209	1: 155-165	x	1: 327-344	2: 205-221	1: 68b-72b	1: 47-50	1: 201-207	1: 130-139	1: 273-281	1: 153-162	1: 216-234	1: 212-224
20 <i>The Tale of the Portress</i>	1: 173-184	1: 209-217	1: 165-172	x										

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	Barton	Mahdi	Galland	Wortley-Montague	Breslau	Habicht	Reinhardt	Bildag	Lane	Calcutta II	Weil	Payne	Mardrus	Littmann
	1885-88	15th century	1704-12	1764	1825-43	1825	1831	1835	1839-41	1839-42	1838-1865	1882-1914	1899-1904	1921-28
21 <i>The Three Apples</i>	1: 186-254	1: 219-279	1: 229-286		1: 350-367, 2: 4-123	3: 46-167		1: 51-54	1: 250-304	1: 141-199	1: 286-387	1: 165-226	1: 235-345	1: 227-312
22 <i>Nūr al-Dīn 'Alī and His Son</i> <i>Badr al-Dīn Hasan</i>	1: 195-254	1: 226-279	1: 239-286		2: 4-123	3: 66-166	4: 43a-69b	1: 54-73	1: 258-304	1: 148-198	1: 298-387	1: 173-226	1: 249-344	1: 239-312
23 <i>The Hunchback's Tale</i>	1: 255-352	1: 280-379	1: 287-398	x	2: 123-319	3: 169-310, 4: 3-94	3: 264a-299a	1: 73-106	1: 328-418	1: 199-278	1: 388-564	1: 226-319	2: 7-196	1: 313-437
24 <i>The Nazarene Broker's Story</i>	1: 262-278	1: 289-304	1: 294-309	x	2: 137-165	3: 185-216	3: 267a-274b	1: 75-81	1: 334-347	1: 204-217	1: 402-432	1: 233-248	2: 20-50	1: 322-341
25 <i>The Reeve's Tale</i>	1: 278-288	1: 304-315	1: 310-324		2: 165-185	3: 217-245	3: 275a-278b	1: 81-85	1: 348-358	1: 217-226	1: 432-458	1: 249-258	2: 51-67	1: 342-355
26 <i>The Tale of the Jewish Doctor</i>	1: 288-300	1: 315-326	1: 325-338	x	2: 186-209	3: 247-274	3: 279a-283a	1: 85-88	1: 359-367	1: 226-235	1: 459-480	1: 258-268	2: 68-86	1: 355-368
27 <i>Tale of the Tailor</i>	1: 300-349	1: 327-377	1: 339-396		2: 210-316	3: 275-310, 4: 3-89	3: 283a-290a	1: 88-105	1: 368-416	1: 235-276	1: 481-561	1: 268-317	2: 87-191	1: 369-434
28 <i>The Barber's Tale of Himself</i>	1: 317-348	1: 347-376	1: 357-396		2: 253-314	4: 3-87	3: 290a-291b	1: 94-104	1: 383-415	1: 249-275	1: 509-560	1: 285-316	2: 120-189	1: 391-433
29 <i>The Barber's Tale of His First Brother</i>	1: 319-324	1: 349-354	1: 359-363	x	2: 257-266	4: 8-17	3: 291a-292b	1: 94-95	1: 385-388	1: 251-255	1: 514-522	1: 287-292	2: 124-132	1: 394-400
30 <i>The Barber's Tale of His Second Brother</i>	1: 324-328	1: 354-357	1: 364-369	x	2: 266-274	4: 19-31	3: 292b-294b	1: 96-97	1: 389-391	1: 255-259	1: 522-529	1: 292-296	2: 133-139	1: 400-406
31 <i>The Barber's Tale of His Third Brother</i>	1: 328-331	1: 358-360	1: 369-374	x	2: 274-280	4: 32-41	3: 294b-296a	1: 97-98	1: 392-395	1: 259-261	1: 530-534	1: 296-299	2: 139-145	1: 406-410
32 <i>The Barber's Tale of His Fourth Brother</i>	1: 331-334	1: 361-363	1: 374-378	x	2: 280-284	4: 42-50	3: 296a-297b	1: 98-99	1: 396-399	1: 261-264	1: 534-539	1: 300-303	2: 146-154	1: 410-415
33 <i>The Barber's Tale of His Fifth Brother</i>	1: 335-343	1: 364-372	1: 379-388	x	2: 285-305	4: 51-72	3: 297b-299a	1: 99-103	1: 400-409	1: 264-271	1: 540-552	1: 303-311	2: 154-173	1: 415-427

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	Barton 1885–88	Mahdi 15th century	Galland 1704–12	Wortley- Montague 1764	Breslau 1825–43	Habicht 1825	Reinhardt 1831	Bilâq 1835	Lane 1839–41	Calcutta II 1839–42	Weil 1838–1865	Payne 1882–1914	Mardrus 1899–1904	Littmann 1921–28
34 <i>The Barber's Tale of His Sixth Brother</i>	1: 343–348	1: 372–376	1: 389–395	x	2: 305–313	4: 73–86	3: 297b	1: 103–104	1: 410–414	1: 271–275	1: 552–559	1: 311–316	2: 174–187	1: 427–432
35 <i>Nûr al-Dîn 'Alî and Anis al-Jalîs</i>	2: 1–44	1: 434–480	1: 572–624	x	3: 67–166	5: 219–277, 6: 3–51	3: 299a– 321a	1: 106–125	1: 436–478	1: 278–320	1: 661–782	1: 319–363	2: 197–294	1: 438–496
36 <i>Ghānim ibn Ayyûb</i>	2: 45–76		2: 67–112		4: 365–400, 5: 4–34	8: 104–195	3: 321a– 336b	1: 125–139	1: 487–515	1: 320–350	2: 283–318	1: 363–395	2: 295–365	1: 496–540
37 <i>Tale of the First Einnuch, Bulhayt</i>	2: 49–50				4: 373–375		3: 322b– 323b	1: 127–128	1: 324–325	1: 324–325	2: 289–290	1: 367–368	2: 304–307	1: 502–503
38 <i>Tale of the Second Einnuch, Kâfir</i>	2: 51–56				4: 375–386		3: 323b– 326a	1: 128–130	1: 491–496	1: 325–330	2: 290–296	1: 368–374	2: 308–318	1: 503–511
39 <i>'Umar ibn al-Nu'mân and His Sons Sharrîkân and Daw' al-Makân</i>	2: 77–333, 3: 1–114						3: 336b– 486b	1: 139–301	1: 350–716	1: 350–716	3: 636–902	2: 1–372	3: 5–315, 4: 7–93	1: 540–828, 2: 3–235
40 <i>Tāj al-Mulâk and the Princess Dunyâ</i>	2: 283–333, 3: 1–48						3: 419a– 463a	1: 228–271	1: 523–603	1: 552–649	3: 781–859	2: 207–302	3: 290–315, 2: 4: 7–127	2: 3–138
41 <i>'Aqiz and 'Aqiza</i>	2: 298–333, 3: 1–8						3: 425a– 443b	1: 235–254	1: 535–569	1: 567–609	3: 791–825	2: 222–261	4: 7–74	2: 23–80
42 <i>The Hashish Eater</i>	3: 91–93						3: 484a– 485a	1: 290–291	1: 692–694	1: 692–694		2: 349–351	4: 158–163	2: 201–204
43 <i>Hammâd the Bada'ûf</i>	3: 104–111							1: 296–299	1: 705–713	1: 705–713	2: 362–370	4: 178–188	2: 221–231	
44 <i>The Birds and Beasts and the Carpenter</i>	3: 114–125							1: 301–305	2: 52–59	1: 716–726	2: 928–937	3: 1–12	4: 195–213	2: 236–251
45 <i>The Hermits</i>	3: 125–129							1: 305–307	1: 726–730	1: 726–730	2: 937–941	3: 12–16	4: 214–217	2: 251–256
46 <i>The Water-fool and the Tortoise</i>	3: 129–132							1: 307–308	1: 730–732	1: 730–732		3: 16–19	4: 218–222	2: 257–261
47 <i>The Wolf and the Fox</i>	3: 132–146							1: 308–314	2: 59–69	1: 732–747		3: 19–34	4: 223–236	2: 261–282
48 <i>The Falcon and the Partridge</i>	3: 138–139							1: 311	2: 64–65	1: 739		3: 26	4: 230–231	2: 270–271
49 <i>The Mouse and the Ichneumon</i>	3: 147–148							1: 314–315	1: 747–748	1: 747–748		3: 34–35	4: 236–239	2: 282–284

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	Barton 1885-88	Mahdi 15th century	Galland 1704-12	Wortley- Montague 1764	Breslau 1825-43	Habicht 1825	Reinhardt 1831	Bildag 1835	Lane 1839-41	Calcutta II 1838-42	Weil 1838-1865	Payne 1882-1914	Mardrus 1899-1904	Littmann 1921-28
50 <i>The Cat and the Crow</i>	3: 149-150							1: 315		1: 748-749	2: 941-942	3: 36	4: 236-239	2: 284-285
51 <i>The Fox and the Crow</i>	3: 150-156							1: 315-318		1: 749-755		3: 37-42	4: 241-252	2: 285-294
52 <i>The Flea and the Mouse</i>	3: 151-154							1: 316-317		1: 750-752		3: 38-40	4: 243-248	2: 287-290
53 <i>The Saker and the Birds</i>	3: 154-155							1: 317		1: 753-754		3: 41	4: 249-250	2: 291-292
54 <i>The Sparrow and the Eagle</i>	3: 155							1: 317-318		1: 754		3: 42	4: 250-251	2: 292-293
55 <i>The Hedgehog and the Wood-pigeons</i>	3: 156-158							1: 318-319		1: 755-757		3: 43-45		2: 294-298
56 <i>The Merchant and the Two Sharpers</i>	3: 158							1: 319		1: 757		3: 45		2: 297-298
57 <i>The Thief and His Monkey</i>	3: 159-160							1: 319		1: 757-759		3: 46-47		2: 298-301
58 <i>The Foolish Weaver</i>	3: 159-160							1: 319		1: 758-759		3: 46-47		2: 299-300
59 <i>The Sparrow and the Peacock</i>	3: 161-162							1: 319-320		1: 759-760		3: 47-49		2: 301-303
60 'Alī ibn Bakkr and Shams al-Nahār	3: 162-212	1: 380-433	1: 399-466		2: 319-373, 3: 4-66	4: 162-306	1: 513a- 535a	1: 320-343	2: 1-51	1: 760-810	1: 565-660	3: 49-100	4: 253-330	2: 303-376
61 <i>Qamar al-Zamān and Budār</i>	3: 212-348, 4: 1-29	1: 533-688	1: 467-572	x	3: 166-326	5: 4-218	2: 17a-81a	1: 343-416	2: 78-216	1: 811-910, 2: 3-64	1: 783-926	3: 100-250	5: 7-149	2: 376-601
62 <i>Nir'na and Nir'm</i>	4: 1-23	1: 652-680			7: 4-40	13: 180- 222	2: 67a-76a	1: 404-414	2: 186-210	2: 36-58	2: 736-752	3: 223-245	5: 151-198	2: 560-592
63 'Alā' al-Dīn Abu 'l-Shāmāt	4: 29-94				7: 40-146			1: 416-444	2: 250-315	1: 64-125	2: 752-799	3: 251-316	5: 199-297	2: 601-696
64 <i>Hātim of the Tribe of Tays</i>	4: 94-96				7: 146-149			1: 444-445	2: 333-334	2: 125-127	2: 800	3: 316-317		3: 85-87
65 <i>Mur'n ibn Zā'ida</i>	4: 96-97				7: 149-150		3: 253b	1: 445	2: 335	2: 127-128	2: 801	3: 317-318		3: 87-88
66 <i>Mur'n ibn Zā'ida and the Badawī</i>	4: 97-99				7: 150-153		3: 252b- 253b	1: 445-446		2: 128-129	2: 802-803	3: 318-320	7: 175-177	3: 88-90
67 <i>The City of Labtayt</i>	4: 99-101				7: 153-155			1: 446-447		2: 129-131	2: 803-804	3: 320-322		3: 90-93

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	Barton	Mahdi	Galland	Wortley-Montague	Breslau	Habicht	Reinhardt	Bilâq	Lane	Calcutta II	Weil	Payne	Mardrus	Littmann
	1885-88	15th century	1704-12	1764	1825-43	1825	1831	1835	1839-41	1839-42	1838-1865	1882-1914	1899-1904	1921-28
68 <i>The Caliph Hishâm and the Arab Youth</i>	4: 101-103				7: 155-158			1: 447-448	2: 131-133	2: 804-806	3: 322-324			3: 93-96
69 <i>Ibrâhîm ibn al-Mahdî and the Barber-surgeon</i>	4: 103-112				7: 158-170		3: 540b-545a	1: 448-451	2: 336-341	2: 133-141	2: 807-811	3: 324-333		3: 96-109
70 <i>The City of Many-columned Iram</i>	4: 113-119				7: 171-174			1: 451-454	2: 342-346	2: 141-147	2: 812-813	3: 334-339		3: 109-116
71 <i>Ishâq of Mosul</i>	4: 119-125				7: 175-182	13: 37-48	3: 260b-263a	1: 454-456	2: 347-350	2: 147-152	2: 814-817	3: 339-345	7: 207-217	3: 117-125
72 <i>The Sweep and the Noble Lady</i>	4: 125-130							1: 456-459		2: 152-157	4: 31-37	3: 345-349	7: 217-226	3: 125-132
73 <i>The Mock Caliph</i>	4: 130-148				7: 184-216	4: 95-152	2: 560a-564b	1: 459-468	2: 380-397	2: 157-176	2: 818-831	3: 350-367	7: 247-271	3: 132-158
74 <i>'Alî the Persian</i>	4: 149-152, cf. S. 4: 242			cf. 210				1: 468-469		2: 176-180	4: 39-42	3: 367-371	7: 165-170	3: 158-163
75 <i>Hârûn al-Rashîd and the Slave-girl and the Imâm Abû Yûsuf</i>	4: 153-155				7: 216-220			1: 469-470		2: 180-182	2: 831-833	4: 1-3	7: 179-182, 16: 201-213	3: 164-167
76 <i>The Lover Who Feigned Himself a Thief</i>	4: 155-159				7: 220-226			1: 470-472	2: 400-403	2: 182-186	2: 834-837	4: 4-8		3: 167-173
77 <i>Ja'far the Barmakîd and the Bean-seller</i>	4: 159-161							1: 472-473	2: 404-405	2: 186-187	4: 38-39	4: 8-10		3: 173-176
78 <i>Abû Muhammad Hight Lazibones</i>	4: 162-178				7: 226-251	13: 223-262		1: 473-480	2: 406-425	2: 187-204	2: 837-849	4: 10-27	10: 303-321	3: 176-200
79 <i>Yahyâ ibn Khâlid with Mansûr</i>	4: 179-181							1: 480-481	2: 427-429	2: 204-207		4: 27-29		3: 200-204
80 <i>Yahyâ ibn Khâlid with a Man Who Forged a Letter in His Name</i>	4: 181-185				7: 254-258			1: 481-483	2: 429-432	2: 207-210	2: 851-852	4: 30-33		3: 204-209
81 <i>Caliph al-Ma'mûn and the Strange Scholar</i>	4: 185-187							1: 483-484	2: 432-433	2: 210-212		4: 34-35		3: 210-212

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82 'Alî Shâir and Zimmurud	4: 187-228				7: 262-320		1: 367a- 383b	1: 484-503	2: 434-470	2: 212-251	2: 854-876	4: 36-75	6: 205-270	3: 212-267
83 <i>The Loves of Jubayr ibn 'Umayr and the Lady Budur</i>	4: 228-245				7: 320-348			1: 503-511	2: 477-493	2: 251-268	2: 877-887	4: 75-92	7: 43-72	3: 267-289
84 <i>The Man of al-Yaman and His Six Slave-girls</i>	4: 245-260				7: 348-371			1: 511-518		2: 268-282	2: 888-891	4: 92-106	6: 271-299	3: 289-308
85 <i>Hârîn al-Rashîd and the Damsel and Abû Niwâs</i>	4: 261-265				7: 371-380			1: 518-520		2: 282-287		4: 106-111	6: 65-75	3: 308-315
86 <i>The Man Who Stole the Dish of Gold</i>	4: 265-268				7: 380-384			1: 520-522	2: 497-500	2: 287-290	4: 42-45	4: 111-114		3: 315-319
87 <i>The Sharper of Alexandria and the Chief of Police</i>	4: 269-270							1: 522	2: 501-502	2: 290-292	4: 46-48	4: 114-116		3: 319-322
88 <i>Al-Malik al-Nâsir and the Three Chiefs of Police</i>	4: 271-275				7: 384-390			1: 522-524	2: 502-505	2: 292-296	4: 48-52	4: 116-120		3: 322-328
89 <i>The Story of the Chief of Police of C�airo</i>	4: 271-273				7: 385-387			1: 522-523	2: 502-503	2: 292-294	4: 48-50	4: 116-118		3: 323-325
90 <i>The Story of the Chief of the Bil�aq Police</i>	4: 273-274				7: 388-389			1: 523-524	2: 503-504	2: 294-295	4: 50-51	4: 118-119		3: 325-327
91 <i>The Chief of the Old C�airo Police</i>	4: 274-275				7: 389-390			1: 524	2: 504-505	2: 295-296	4: 51-52	4: 119-120		3: 327-328
92 <i>The Thief and the Shroff</i>	4: 275-276				7: 390-392			1: 524-525	2: 505	2: 296-297	4: 52-53	4: 120-121		3: 328-330
93 <i>The Chief of the Q�as Police and the Sharper</i>	4: 276-277							1: 525		2: 297-298		4: 121-122		3: 330-332
94 <i>Ibr�ah�m ibn al-Mahd� and the Merchant's Sister</i>	4: 278-281				7: 392-398			1: 525-527	2: 506-508	2: 298-302		4: 122-126		3: 332-337

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95 <i>The Woman Whose Hands Were Cut Off for Giving Alms to the Poor</i>	4: 281-283				8: 184-186			1: 527	2: 508-510	2: 302-303	4: 24-25	4: 126-127		3: 337-339
96 <i>The Devout Israelite</i>	4: 283-285							1: 527-528	2: 510-511	2: 303-305	4: 53-56	4: 128-129		3: 340-342
97 <i>Abū Ḥassān al-Ziyādī and the Khurasan Man</i>	4: 285-288							1: 528-529	2: 511-513	2: 305-308	4: 56-59	4: 129-132		3: 342-346
98 <i>The Poor Man and His Friend in Need</i>	4: 288-289				8: 186-188			1: 529-530	2: 513-514	2: 308-309	4: 26-27	4: 133-134		3: 347-348
99 <i>The Ruined Man Who Became Rich Again through a Dream</i>	4: 289-290				8: 188-190			1: 530	2: 514-515	2: 309-310	4: 27-29	4: 134-135		3: 348-350
100 <i>Caliph al-Mutawakkil and His Concubine Mahbāba</i>	4: 291-292							1: 530-531	2: 515-516	2: 310-312	4: 59-61	4: 135-137		3: 350-352
101 <i>Wardān the Butcher</i>	4: 293-297							1: 531-533		2: 312-316	4: 62-66	4: 137-141	7: 73-81	3: 353-359
102 <i>The King's Daughter and the Ape</i>	4: 297-299							1: 533-534		2: 316-318		4: 141-143		3: 359-362
103 <i>The Ebony Horse</i>	5: 1-32		2: 462-498		3: 326-367	9: 105-177	1: 324a-343b	1: 534-546	2: 517-544	2: 318-344	2: 1-41	4: 143-175	8: 67-129	3: 362-399
104 <i>Uns al-Wujūd and al-Ward fi l-Akmām</i>	5: 32-64			x	5: 34-59	11: 237-252		1: 546-562	2: 549-574	2: 345-376	2: 318-355	4: 174-205	8: 7-66	3: 399-441
105 <i>Abū Nuwās with the Three Boys</i>	5: 64-68				8: 190-196			1: 562-564		2: 376-380		4: 205-210		3: 441-447
106 <i>'Abdallāh ibn Ma'mar</i>	5: 69							1: 564	2: 578-579	2: 381-382		4: 210-211		3: 447-449
107 <i>The Lovers of the Banū 'Udhra [I]</i>	5: 70-71				8: 196-198			1: 564-565	2: 579-580	2: 382-383	4: 29-30	4: 211-212		3: 449-451
108 <i>The Vizier of al-Yaman and His Young Brother</i>	5: 71-72							1: 565-566		2: 383-384		4: 212-214	7: 162-165	3: 451-453

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109 <i>The Loves of the Boy and Girl at School</i>	5: 73-74							1: 566	2: 580-581	2: 384-386	4: 66-67	4: 214-215		3: 453-454
110 <i>Al-Mutalammis and His Wife Umayya</i>	5: 74-75				8: 198-200			1: 566-567		2: 386-387	4: 30-31	4: 215-216		3: 455-456
111 <i>The Caliph Hārīn al-Rashīd and Queen Zubayda in the Bath</i>	5: 75-77				8: 200-202			1: 567		2: 387-388		4: 216-217	7: 182-185	3: 456-458
112 <i>Hārīn al-Rashīd and the Three Poets</i>	5: 77-78				6: 179-182			1: 567-568		2: 388-389	2: 613-614	4: 217-219	7: 186-188	3: 458-460
113 <i>Mus'ab ibn al-Zubayr and 'A'isha bint Talha</i>	5: 79-80				8: 202-204			1: 568-569		2: 390-391		4: 219-220		3: 460-462
114 <i>Abu 'l-Aswad and His Slave-girl</i>	5: 80				8: 204-205			1: 569		2: 391		4: 220		3: 462
115 <i>Hārīn al-Rashīd and the Two Slave-girls</i>	5: 81				8: 205-206			1: 569		2: 391		4: 221	7: 171-172	3: 463
116 <i>The Caliph Hārīn al-Rashīd and the Three Slave-girls</i>	5: 81-82				8: 206			1: 569		2: 392		4: 221-222		3: 463-464
117 <i>The Miller and His Wife</i>	5: 82-83							1: 569-570	2: 582	2: 392-393		4: 222-223		3: 464-466
118 <i>The Simpleton and His Sharper</i>	5: 83-84				8: 206-208			1: 570	2: 582-583	2: 393-394	4: 68-69	4: 223-224	7: 189-192	3: 466-468
119 <i>The Qādī Abū Yūsuf with Hārīn al-Rashīd and Queen Zubayda</i>	5: 85-86				8: 208-210			1: 570-571		2: 394-396		4: 225-226	7: 192-195	3: 468-470
120 <i>The Caliph al-Hākīm and the Merchant</i>	5: 86-87				8: 210-211			1: 571	2: 583-584	2: 396-397	4: 69-70	4: 226-227		3: 506-507
121 <i>King Kisrā Anāshirwān and the Village Damsel</i>	5: 87-88				8: 211-214			1: 571-572	2: 584-585	2: 397-398	4: 70-71	4: 227-228		3: 508-510
122 <i>The Water-carrier and the Goldsmith's Wife</i>	5: 89-90				8: 214-217			1: 572-573		2: 398-400		4: 229-230		3: 510-513

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123 <i>Khasraw and Shirin and the Fisherman</i>	5: 91-92				8: 217-219			1: 573	2: 585-586	2: 400-401		4: 230-232	7: 195-198	3: 513-515
124 <i>Yahya ibn Khalid the Barmakid and the Poor Man</i>	5: 92-93				8: 219-220			1: 573-574	2: 586-587	2: 401-402		4: 232-233		3: 515-516
125 <i>Muhammad al-Anin and the Slave-girl</i>	5: 93-94				8: 220-222			1: 574	2: 587-588	2: 402-403		4: 233-234		3: 516-518
126 <i>The Sons of Yahya ibn Khalid and Sa'id ibn Salim al-Bahili</i>	5: 94-96							1: 574-575	2: 588-589	2: 403-405		4: 234-235		3: 518-520
127 <i>The Woman's Trick against Her Husband</i>	5: 96				8: 222-223			1: 575	2: 589	2: 405-406		4: 236		3: 520-521
128 <i>The Devout Woman and the Two Wicked Elders</i>	5: 97-98				8: 223-225			1: 575-576		2: 406-407	4: 72-73	4: 236-237		3: 528-529
129 <i>Jafar the Barmakid and the Old Badawi</i>	5: 98-99				8: 225-226			1: 576		2: 407-408	4: 73-75	4: 238-239	7: 159-161	3: 529-531
130 <i>The Caliph 'Umar ibn al-Khattab and the Young Badawi</i>	5: 99-104							1: 576-578	2: 589-592	2: 408-412		4: 239-243		3: 531-538
131 <i>The Caliph al-Ma'mun and the Pyramids of Egypt</i>	5: 105-107							1: 578-579		2: 412-414	4: 76-77	4: 244-245		3: 538-541
132 <i>The Thief and the Merchant</i>	5: 107-109				8: 229-331			1: 579-580	2: 592-594	2: 414-416	4: 78-79	4: 246-247		3: 541-543
133 <i>Mas'ar the Eunuch and Ibn al-Qaribi</i>	5: 109-110				8: 231-234			1: 580-581	2: 594-595	2: 416-418	4: 80-81	4: 247-249	7: 198-200	3: 543-546
134 <i>The Devotee Prince</i>	5: 111-116				8: 234-243			1: 581-583	2: 595-599	2: 418-423	4: 82-87	4: 249-255		3: 546-554
135 <i>The Unwise Schoolmaster Who Fell in Love by Report</i>	5: 117-118				8: 243-245			1: 583-584		2: 423-425	4: 88-90	4: 255-256		3: 554-556
136 <i>The Foolish Dominic</i>	5: 118-119				8: 245-247			1: 584		2: 425		4: 257-258		3: 556-558

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137 <i>The Illiterate Who Set Up for a Schoolmaster</i>	5: 119-121				8: 247-250			1: 584-585	2: 599-600	2: 426-427		4: 258-259	7: 200-204	3: 558-560
138 <i>The King and the Virtuous Wife</i>	5: 121-122							1: 585		2: 427-428		4: 259-260		3: 560-562
139 <i>'Abd al-Rahmân the Maghribî's Story of the Rukhkh</i>	5: 122-124							1: 585-586	2: 600-601	2: 428-430		4: 261-262		3: 562-564
140 <i>'Adî ibn Zayd and the Princess Hind</i>	5: 124-127				8: 250-255			1: 586-587		2: 430-433		4: 262-265		3: 564-568
141 <i>Di'bil al-Khuzâ'i</i>	5: 127-129				8: 255-259			1: 587-588		2: 433-435		4: 265-268		3: 569-571
142 <i>Ishâq of Mosul and the Merchant</i>	5: 129-133				8: 259-266			1: 588-590		2: 435-439		4: 268-272		3: 572-577
143 <i>The Three Unfortunate Lovers</i>	5: 133-134				8: 266-268			1: 590-591		2: 439-440		4: 272-273	10: 161-165	3: 578-579
144 <i>How Abû Hasan Brake Wind</i>	5: 135-137				8: 268-270			1: 591	2: 601	2: 440-441		4: 273-274		3: 580-582
145 <i>The Lovers of the Banû Teyy</i>	5: 137-138				8: 270-273			1: 591-592	2: 602-603	2: 441-443		4: 274-276		3: 582-584
146 <i>The Mad Lover</i>	5: 138-140				8: 278-286			1: 592-594	2: 603-606	2: 443-447	4: 92-97	4: 276-281		3: 584-591
147 <i>The Prior Who Became a Moslem</i>	5: 141-145							1: 594-598	2: 606-608	2: 447-454		4: 281-288	7: 226-235	3: 591-600
148 <i>The Loves of Abû 'Isâ and Qurrat al-'Ayn</i>	5: 145-152				8: 286-297			1: 598		2: 455		4: 288-289	7: 204-205	3: 600-601
149 <i>Al-Anâm ibn al-Rashîd and Ibrâhîm ibn al-Mahdî</i>	5: 152-153				8: 297-299			1: 598		2: 456		4: 289-290	7: 205-207	3: 601-602
150 <i>Al-Fath ibn Khâqân</i>	5: 153-154				8: 299-300			1: 598-602		2: 456-464		4: 290-298	7: 235-246	3: 602-613
151 <i>The Man's Dispute with the Learned Woman</i>	5: 154-163				8: 300-311									
152 <i>Abû Sa'wayd and the Pretty Old Woman</i>	5: 163-164				8: 311-312			1: 602		2: 464-465		4: 299	7: 177-179	3: 613-614

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153 <i>The Emir 'Alī ibn Tāhir and the Girl Mu'nis</i>	5: 164				8: 312-313			1: 602-603	2: 465			4: 299-300		3: 614-615
154 <i>The Woman Who Had a Boy and the Other Who Had a Man to Lover</i>	5: 165				8: 313-314			1: 603	2: 465-466			4: 300-301	7: 172-175	3: 615-616
155 <i>'Alī the Cairene and the Haunted House</i>	5: 166-186				8: 314-350			1: 603-612	2: 609-632	2: 466-487	4: 278-293	4: 301-321		3: 616-647
156 <i>The Pilgrim Man and the Old Woman</i>	5: 186-188							1: 612-614	2: 635-636	2: 487-489		4: 322-324		3: 647-651
157 <i>Tawaddud</i>	5: 189-245						1: 234b-247a	1: 614-636	2: 489-537			4: 324-378	6: 9-64	3: 651-726
158 <i>The Angel of Death with the Proud King</i>	5: 246-248							1: 636	2: 537-538	4: 97-100	5: 1-3			3: 726-728
159 <i>The Angel of Death and the Rich King</i>	5: 248-250							1: 636-637	2: 538-540	4: 100-102	5: 3-5			3: 729-731
160 <i>The Angel of Death and the King of the Children of Israel</i>	5: 250-252							1: 637-638	2: 636-637	2: 540-541		5: 5-6		3: 732-733
161 <i>Alexander and a Certain Tribe of Poor Folk</i>	5: 252-254							1: 638	2: 541-543	4: 102-104	5: 6-8			3: 734-736
162 <i>The Righteousness of King Antshirwān</i>	5: 254-255							1: 638-639	2: 543-544	4: 105	5: 8-9			3: 736-738
163 <i>The Jewish Qādī and His Pious Wife</i>	5: 256-259							1: 639-640	2: 544-547	4: 106-109	5: 9-13			3: 738-742
164 <i>The Shipwrecked Woman and Her Child</i>	5: 259-261							1: 640-641	2: 547-549	4: 110-113	5: 13-15			3: 742-746
165 <i>The Pious Black Slave</i>	5: 261-264							1: 641-642	2: 549-552	4: 114-116	5: 16-19			3: 746-750

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166 <i>The Devout Tray-maker and His Wife</i>	5: 264-269							1: 642-644	2: 637-639	2: 552-556	4: 1117-121	5: 19-23		3: 750-756
167 <i>Al-Hajjaj and the Pious Man</i>	5: 269-270							1: 644-645		2: 556-557		5: 23-24		3: 756-758
168 <i>The Blacksmith Who Could Handle Fire without Hurt</i>	5: 271-274							1: 645-646		2: 557-560	4: 121-124	5: 25-28		3: 758-762
169 <i>The Devotee to Whom Allāh Gave a Cloud for Service</i>	5: 274-277							1: 646-648		2: 561-564	4: 124-129	5: 28-31		3: 763-768
170 <i>The Moslem Champion and the Christian Damsel</i>	5: 277-283							1: 648-650	2: 639-642	2: 564-569	4: 129-133	5: 32-37		3: 768-775
171 <i>The Christian King's Daughter and the Moslem</i>	5: 283-286							1: 650-652		2: 569-571		5: 37-40		3: 775-779
172 <i>The Prophet and the Justice of Providence</i>	5: 286-288							1: 652	2: 642-643	2: 572-573	4: 134-135	5: 40-41		3: 779-781
173 <i>The Ferryman of the Nile and the Hermit</i>	5: 288-290							1: 652-653		2: 573-575		5: 42-44		3: 781-784
174 <i>The Island King and the Pious Israelite</i>	5: 290-294							1: 653-655		2: 575-579		5: 44-49		3: 784-791
175 <i>Abu 'I-Hasan and Abū Ja'far the Leper</i>	5: 294-297							1: 655-657		2: 579-582		5: 49-52		3: 791-795
176 <i>Queen of the Serpents</i>	5: 298-396					4: 151-278	2: 419a-420b	1: 657-710		2: 582-699		5: 52-149	7: 83-157	3: 795-860, 4: 3-98
177 <i>The Adventures of Bulūqiyā</i>	5: 304-385					4: 156-257		1: 660-704		2: 589-686		5: 57-136	7: 92-115	3: 804-860, 4: 3-80
178 <i>The Story of Jānshāh</i>	5: 329-381					4: 188-255		1: 673-702		2: 617-682		5: 82-133	7: 115-143	3: 846-860, 4: 3-74
179 <i>Sindbad the Seaman</i>	6: 1-83		1: 175-229		3: 367-394, 4: 4-133	2: 227-293, 3: 4-45	2: 520b-560a	2: 2-37	3: 1-79	3: 4-83	2: 41-120	5: 149-219, S 3: 199	6: 77-204	4: 99-215

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	Barton	Mahdi	Galland	Wontley-Montague	Breslau	Habicht	Reinhardt	Bildq	Lane	Calcutta II	Weil	Payne	Mardrus	Littmann
	1885-88	15th century	1704-12	1764	1825-43	1825	1831	1835	1839-41	1839-42	1838-1865	1882-1914	1899-1904	1921-28
180 <i>The City of Brass</i>	6: 83-122				6: 343-401		1: 426a-494a	1: 37-52	3: 118-151	3: 83-115	2: 710-735	5: 219-260	7: 7-41	4: 215-268
181 <i>The Craft and Malice of Women</i>	6: 122-212				12: 237-383	15: 146-60b	3: 6b-60b	2: 52-86	3: 158-182 (Abstract)	3: 115-194		5: 260-346		4: 268-384
182 <i>The King and His Vizier's Wife</i>	6: 129-132				12: 251-255	15: 157-161	3: 8a-9b	2: 53-54	3: 159-160 (Abstract)	3: 117-119	4: 90-92	5: 263-265		4: 272-275
183 <i>Story of the Confectioner, His Wife, and the Parrot</i>	6: 132-134				12: 255-258		3: 9b-10a	2: 54-55	3: 119-121			5: 265-267		4: 275-277
184 <i>The Fuller and His Son</i>	6: 134				12: 258-259	15: 162	3: 10b	2: 55	3: 121			5: 267		4: 277-278
185 <i>The Rake's Trick against the Chaste Wife</i>	6: 135-136				12: 259-262	15: 163-164	3: 10b-11b	2: 55-56	3: 121-123			5: 267-269	9: 73-77	4: 278-280
186 <i>The Miser and the Loaves of Bread</i>	6: 137-138				12: 263-365	15: 166-167	3: 11b-12b	2: 56	3: 123-124			5: 269-270		4: 281-282
187 <i>The Lady and Her Two Lovers</i>	6: 138-139				12: 265-267	15: 168-170	3: 12b-13a	2: 56-57	3: 160-161 (Abstract)	3: 124-126		5: 270-272		4: 282-284
188 <i>The King's Son and the Ogress</i>	6: 139-142				12: 268-272	15: 171-174	3: 13a-14b	2: 57-58	3: 126-128			5: 272-275		4: 284-287
189 <i>The Drop of Honey</i>	6: 142-143				12: 273-275	15: 175-176	3: 15a-15b	2: 58	3: 161-162	3: 128-129		5: 275-276		4: 288-289
190 <i>The Woman Who Made Her Husband Sift Dust</i>	6: 143-144				12: 275-277	15: 177-178	3: 15b-16a	2: 58-59	3: 162	3: 129-130		5: 276-277		4: 289-290
191 <i>The Enchanted Spring</i>	6: 145-150				12: 277-289	15: 179-186	3: 16b-20b	2: 59-61	3: 162-166 (Abstract)	3: 130-136		5: 278-283		4: 291-298
192 <i>The Vizier's Son and the Hammam-keeper's Wife</i>	6: 150-151				12: 289-293		3: 21a-22a	2: 61-62	3: 136-137			5: 283-285	9: 67-72	4: 299-301
193 <i>The Wife's Device to Cheat Her Husband</i>	6: 152-156				12: 293-299	15: 188-191	3: 22a-25a	2: 62-64	3: 166 (Abstract)	3: 138-142		5: 285-289		4: 302-307

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	Barton 1885-88	Mahdi 15th century	Galland 1704-12	Wortley- Montague 1764	Breslau 1825-43	Habicht 1825	Reinhardt 1831	Bildq 1835	Lane 1839-41	Calcutta II 1839-42	Weil 1838-1865	Payne 1882-1914	Mardrus 1899-1904	Littmann 1921-28
194 <i>The Goldsmith and the Cashmere Singing-girl</i>	6: 156-159				12: 300- 307	1: 245-248	3: 25b-28b	2: 64-65	3: 166-169 (Abstract)	3: 142-146	1: 122-124	5: 289-293		4: 308-313
195 <i>The Man Who Never Laughed</i>	6: 160-167				12: 307- 321	15: 194- 205	3: 28b-34b	2: 66-69	3: 169-173	3: 146-153		5: 293-301		4: 313-323
196 <i>The King's Son and the Merchant's Wife</i>	6: 167-169				12: 322- 326	15: 207- 210	3: 35a-36b	2: 69-70	3: 154-156			5: 301-303		4: 324-327
197 <i>The Page Who Feigned to Know the Speech of Birds</i>	6: 169-172						3: 36b-37b	2: 70-71	3: 156-158			5: 303-306		4: 327-329
198 <i>The Lady and Her Five Suitors</i>	6: 172-179						3: 38a-44a	2: 71-74	3: 158-166			5: 306-314	10: 168- 178	4: 330-341
199 <i>The Three Wishes</i>	6: 180-181				12: 326- 329	15: 211	3: 44a-44b	2: 74-75	3: 166-167			5: 314-316	9: 64-66	4: 341-342
200 <i>The Stolen Necklace</i>	6: 182-183				12: 329- 332	15: 213- 215	3: 45a-46a	2: 75	3: 173 (Abstract)	3: 167-168		5: 316-317		4: 343-345
201 <i>The Two Pigeons</i>	6: 183-184						3: 46a	2: 75	3: 173 (Abstract)	3: 168-169		5: 317-318		4: 345-346
202 <i>Prince Bahram and the Princess al-Datma</i>	6: 184-188				12: 332-341	15: 216- 224	3: 46b-48b	2: 76-77	3: 173-174 (Abstract)	3: 169-173		5: 318-323		4: 346-351
203 <i>The House with the Belvedere</i>	6: 188-199				12: 342-361	15: 226- 238	3: 48b-54a	2: 77-82	3: 174-177 (Abstract)	3: 173-183		5: 323-333		4: 352-365
204 <i>The King's Son and the 'Iffr's Mistress</i>	6: 199-202						3: 54a-55a	2: 82	3: 183-186			5: 333-336		4: 365-368
205 <i>The Sandal-wood Merchant and the Sharps</i>	6: 202-207				12: 365- 374	15: 245- 252	3: 56a-58b	2: 83-85	3: 177-181	3: 186-190		5: 336-341		4: 370-376
206 <i>The Debauchee and the Three-year-old Child</i>	6: 208-209				12: 374- 377		3: 58b-59b	2: 85	3: 191			5: 341-342		4: 377-378

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	Barton	Mahdi	Galland	Wortley- Montague	Breslau	Habicht	Reinhardt	Bildq	Lane	Calcutta II	Weil	Payne	Mardrus	Littmann
	1885-88	15th century	1704-12	1764	1825-43	1825	1831	1835	1839-41	1839-42	1838-1865	1882-1914	1899-1904	1921-28
207 <i>The Stolen Purse</i>	6: 209-211				12: 377-380	15: 253-256	3: 59b-60b	2: 85-86	3: 181-182	3: 192-193		5: 342-344		4: 378-381
208 <i>The Fox and the Folk</i>	6: 211-212				12: 381-382	15: 258-259						5: 345		4: 383
209 <i>Jadar and His Brethren</i>	6: 213-257				9: 311-400		1: 343b-367a, 3: 60 b-91b	2: 86-105	3: 183-232	3: 194-236	2: 891-927	6: 1-47	8: 265-349	4: 384-448
210 <i>Gharb and 'Ajib</i>	6: 257-295, 7: 1-90				8: 350-385, 9: 4-192		3: 91b-98b, 71a-152a	2: 105-165		3: 236-367		6: 48-181		4: 448-642
211 <i>'Utba and Rayyā</i>	7: 91-96						2: 165-167	2: 165-167	3: 238-242	3: 367-371		6: 181-186	11: 110-122	4: 642-649
212 <i>Hind bint al-Nu'mān and al-Hajjāj</i>	7: 96-99						2: 167-168			3: 372-374		6: 186-188	11: 122-126	4: 649-652
213 <i>Khuzayma ibn Bisr and 'Irima al-Fayyād</i>	7: 99-104						2: 168-170	2: 168-170	3: 243-246	3: 374-378	4: 141-146	6: 189-194		4: 652-659
214 <i>Yānus the Scribe and the Caliph Walīd ibn Sahl</i>	7: 104-108						2: 170-172	2: 170-172		3: 379-382	4: 146-150	6: 194-198		4: 659-665
215 <i>Hārūn al-Rashīd and the Arab Girl</i>	7: 108-110						2: 172-173	2: 172-173		3: 382-385		6: 199-201		4: 665-668
216 <i>Al-Asma'ī and the Girls of Basra</i>	7: 110-113						2: 173-174	2: 173-174		3: 385-388		6: 201-205		4: 668-673
217 <i>Ibrāhīm of Mosul and the Devil</i>	7: 113-116						2: 174-176	2: 174-176		3: 388-391		6: 205-208		4: 673-677
218 <i>The Lovers of the Banū 'Udhra [2]</i>	7: 117-124					11: 206-215	3: lacuna-251a	2: 176-179	3: 247-251	3: 391-398		6: 208-215		4: 677-687
219 <i>The Badawī and His Wife</i>	7: 124-130						2: 179-181	2: 179-181		3: 398-403		6: 215-220		4: 688-695
220 <i>The Lovers of Basra</i>	7: 130-135, cf. S: 65						2: 181-183	2: 181-183		3: 403-408		6: 220-226		4: 695-702

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	Barton 1885–88	Mahdi 15th century	Galland 1704–12	Wortley- Montague 1764	Breslau 1825–43	Habicht 1825	Reinhardt 1831	Bilâq 1835	Lane 1839–41	Calcutta II 1839–42	Weil 1838–1865	Payne 1882–1914	Mardrus 1899–1904	Littmann 1921–28
221 <i>Ishâq of Mosul and His Mistress and the Devil</i>	7: 136–139						3: 251a– 252b	2: 183–185	3: 408–411			6: 226–229	9: 229–238	4: 702–707
222 <i>The Lovers of al-Madîna</i>	7: 139–142							2: 185–186	3: 252–254	3: 411–414		6: 229–232		4: 707–711
223 <i>Al-Malik al-Nâsir and His Victor</i>	7: 142–144							2: 186–187		3: 414–416		6: 233–234	11: 105–110	4: 712–714
224 <i>Dalîla the Crafty</i>	7: 144–171				9: 193–245		3: 486b– 506b	2: 187–199	3: 416–444	4: 679–706	6: 234–264		8: 131–195	4: 714–755
225 <i>The Adventures of Mercury 'Alî of Cairo</i>	7: 172–209			x	9: 245–311		3: 506b– 540b	2: 199–215	3: 444–479	4: 706–743	6: 264–304	8: 195–262		4: 755–809
226 <i>Ardashîr and Hayât al-Niâfis</i>	7: 209–264				5: 130–264		2: 496b– 520a	2: 215–242	3: 480–540	2: 381–463	6: 304–364			5: 3–88
227 <i>Jullânâr</i>	7: 264–308	1: 481–532	2: 1–67		9: 400–430, 10: 4–71	6: 62–181	3: 152a– 176b	2: 242–263	3: 255–304	3: 540–589	3: 1–96	7: 1–48	9: 153–228	5: 88–158
228 <i>King Muhammad ibn Sabâ'ik and the Merchant Hasan</i>	7: 308–373, 8: 1–6			x			3: 176b– 210a	2: 263–294	3: 372–376	3: 589–663		7: 49–121	10: 7–159	5: 228–329
229 <i>Prince Sayf al-Mulâk</i>	7: 314–373, 8: 1–6			x	4: 189–318		3: 179b– 210a	2: 266–294	3: 309–371	3: 595–663	2: 163–248	7: 55–121		5: 237–329
230 <i>Hasan of Basra</i>	8: 7–145			x	5: 264–354, 6: 4–179	10: 269– 321	1: 124a– 195b	2: 294–359	3: 384–518	4: 3–150	2: 463–611	7: 121–264, 7: 311–335	10: 21–159	5: 329–528
231 <i>Khadija the Fisherman</i>	8: 145–204				4: 318–356			2: 359–377	3: 527–567	4: 150–190	2: 249–283	7: 265–306	9: 251–332	5: 528–585
232 <i>Masrûr and Zayn al-Mawâsîf</i>	8: 205–263				10: 72–204			2: 377–405		4: 190–246		8: 1–62	10: 265–301	5: 585–656
233 <i>'Alî Nîr al-Dîn and Maryam the Girdle-girl</i>	8: 264–349, 9: 1–18				10: 204–421			2: 405–455		4: 246–352		8: 63–169	11: 7–103	5: 657–798
234 <i>The Man of Upper Egypt and His Frankish Wife</i>	9: 19–24				10: 421–429			2: 455–457		4: 353–357		8: 169–175	9: 239–250	5: 798–805

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	Barton 1885-88	Mahdi 15th century	Galland 1704-12	Wortley- Montague 1764	Breslau 1825-43	Habicht 1825	Reinhardt 1831	Bilâq 1835	Lane 1839-41	Calcutta II 1839-42	Weill 1838-1865	Payne 1882-1914	Mardrus 1899-1904	Littmann 1921-28
235 <i>The Ruined Man of Baghdad and His Slave-girl</i>	9: 24-32 9: 32-134				10: 430- 444 8: 3-184			2: 457-461 2: 461-503	3: 572-579	4: 357-365 4: 366-463	4: 342-346 3: 903-958, 4: 1-24	8: 175-185 8: 185-296		5: 805-817 6: 3-147
236 <i>Jafî'âd and Shimâs</i>					8: 8-14 8: 16-19 8: 23-25 8: 27-28 8: 30-32 8: 34-37			2: 462-463 2: 464 2: 465-466 2: 466 2: 467 2: 468-469	3: 906-908 3: 910-911 3: 914-915 3: 916 3: 917-918 3: 919-920	4: 188-192 4: 193-196 4: 197-199 4: 199-201 4: 201-203 4: 204-207			6: 7-10 6: 13-15 6: 18-20 6: 22-23 6: 24-26 6: 27-30	
237 <i>The Mouse and the Cat</i>	9: 35-39													
238 <i>The Fakir and His Jar of Butter</i>	9: 40-43													
239 <i>The Fishes and the Crab</i>	9: 43-46													
240 <i>The Crow and the Serpent</i>	9: 46-48													
241 <i>The Wild Ass and the Jackal</i>	9: 48-50													
242 <i>The Unjust King and the Pilgrim Prince</i>	9: 50-53													
243 <i>The Crow and the Hawk</i>	9: 53-56													
244 <i>The Serpent-charmer and His Wife</i>	9: 56-58													
245 <i>The Spider and the Wind</i>	9: 59-60													
246 <i>The Two Kings</i>	9: 65-67													
247 <i>The Blind Man and the Cripple</i>	9: 67-69													
248 <i>The Foolish Fisherman</i>	9: 93-95													
249 <i>The Boy and the Thieves</i>	9: 95-96													
250 <i>The Man and His Wife</i>	9: 98-99													
251 <i>The Merchant and the Robbers</i>	9: 100-102													
252 <i>The Jackals and the Wolf</i>	9: 103-106													
253 <i>The Shepherd and the Rogue</i>	9: 106													
254 <i>The Francolin and the Tortoises</i>	9: 113-115													

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	Barton 1885–88	Mahdi 15th century	Galland 1704–12	Wortley- Montague 1764	Breslau 1825–43	Habicht 1825	Reinhardt 1831	Bildag 1835	Lane 1839–41	Calcutta II 1839–42	Weil 1838–1865	Payne 1882–1914	Mardrus 1899–1904	Littmann 1921–28
255 <i>Abū Q̄r and Abū S̄r</i>	9: 134–165				10: 444– 462, 11: 4– 43		1: 271a– 284b	2: 503–516	3: 580–614	4: 463–494	4: 293–312	8: 297–330	9: 7–62	6: 147–191
256 <i>‘Abdallāh the Fisherman and ‘Abdallāh the Merchant</i>	9: 165–188				11: 43–84			2: 516–526	3: 617–639	4: 494–516		8: 330–355	9: 79–115	6: 191–223
257 <i>Tale of Hārūn al-Rashīd and Abū Hasan the Merchant of Oman</i>	9: 188–207				5: 95–130		4: 444b– 472b	2: 526–534	4: 516–535		2: 356–381	9: 1–22	9: 117–152	6: 368–394
258 <i>Ibrāhīm and Jamīla</i>	9: 207–229							2: 534–543	3: 643–667	4: 535–557		9: 23–46		6: 395–426
259 <i>Abu ‘I-Hasan of Khorasan</i>	9: 229–246							2: 543–551		4: 557–574		9: 47–66	13: 7–39	6: 426–451
260 <i>Qamar al-Zamān and the Jeweller’s Wife</i>	9: 246–304							2: 551–576	4: 574–630	4: 312–342		9: 67–128	12: 57–108	6: 451–532
261 <i>‘Abdallāh ibn Fādīl and His Brothers</i>	9: 304–349							2: 576–595	4: 630–677			9: 129–180		6: 532–599
262 <i>Ma‘rif the Cobbler</i>	10: 1–53							2: 595–619	3: 671–727	4: 677–730	4: 342–373	9: 180–239	16: 35–99	6: 599–675
263 <i>The Sleeper and the Walker</i>	S 1: 1–35		2: 158–239		4: 133–189	7: 3–158	1: 247a– 271a				2: 121–162	S 1: 5	10: 179– 262	3: 470–506
264 <i>Story of the Larrikin and the Cook</i>	S 1: 4–6				4: 138–141		1: 110b– 115b		2: 352–375			2: 125–127	S 1: 9	3: 473–475
265 <i>The Caliph ‘Umar ibn ‘Abd- al-‘Azīz and the Poets</i>	S 1: 39–44				6: 182–188						2: 613–615	S 1: 45		
266 <i>Al-Hājīj and the Three Young Men</i>	S 1: 47–48				6: 188–189							S 1: 53		
267 <i>Hārūn al-Rashīd and the Woman of the Barmakids</i>	S 1: 51–52				6: 189–191							S 1: 57		

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	Barton 1885–88	Mahdi 15th century	Galland 1704–12	Wortley- Montague 1764	Breslau 1825–43	Habicht 1825	Reinhardt 1831	Bildāq 1835	Lane 1839–41	Calcutta II 1839–42	Weil 1838–1865	Payne 1882–1914	Mardrus 1899–1904	Littmann 1921–28
268 <i>The History of King Āzādbakht and His Son</i>	S 1: 55–155				6: 191–343	10: 122–267	1: 384a–425b				2: 616–710	S 1: 61		
269 <i>The Merchant Who Lost His Luck</i>	S 1: 65–72				6: 206–215	10: 145–153	1: 389a–391b				2: 625–631	S 1: 73		
270 <i>The Merchant and His Sons</i>	S 1: 73–80				6: 216–226	10: 239–254	1: 392a–396a				2: 631–638	S 1: 81		
271 <i>Abū Sābir</i>	S 1: 81–88				6: 228–238	10: 166–177	1: 396b–400b				2: 640–646	S 1: 90		
272 <i>Prince Biḥsād</i>	S 1: 89–92				6: 239–243	10: 156–164	1: 401a–402b				2: 648–650	S 1: 99		
273 <i>King Dādūn and His Viziers</i>	S 1: 94–101				6: 245–257	10: 192–212	1: 403a–407b				2: 652–659	S 1: 104		
274 <i>King Bakhtzamān</i>	S 1: 102–106				6: 258–265		1: 407b–410a				2: 661–665	S 1: 115		
275 <i>King Biḥkard</i>	S 1: 107–110				6: 266–270	10: 180–190	1: 410b–411b				2: 665–668	S 1: 121		
276 <i>Aylān Shāh and Abū Tamīm</i>	S 1: 112–119				6: 272–284	10: 257–264	1: 412a–415b				2: 670–678	S 1: 126		
277 <i>King Ibrāhīm and His Son</i>	S 1: 121–128				6: 286–301	13: 28–36	1: 420a–422a				2: 679–686	S 1: 138		
278 <i>King Sulaymān Shāh and His Niece</i>	S 1: 131–150				6: 305–335		1: 416a–419b				2: 688–706	S 1: 150		
279 <i>The Prisoner and How Allāh Gave Him Relief</i>	S 1: 151–152				6: 337–339						2: 707	S 1: 174		
280 <i>Jafar ibn Yahyā and ‘Abd al-Malik ibn Sāliḥ the Abbāsīd</i>	S 1: 159–162				7: 251–254						2: 850–851	S 1: 183		

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	Burton	Mahdi	Galland	Wortley- Montague	Breslau	Habicht	Reinhardt	Bildq	Lane	Calcutta II	Weil	Payne	Mardrus	Littmann
	1885-88	15th century	1704-12	1764	1825-43	1825	1831	1835	1839-41	1839-42	1838-1865	1882-1914	1899-1904	1921-28
281 <i>Hārūn al-Rashīd and the Barmakids</i>	S 1: 165- 167				7: 257-260		1: 494a- 499a				2: 853-854	S 1: 189		
282 <i>Ibn al-Sammāk and al-Rashīd</i>	S 1: 171				7: 260-261							S 1: 195		
283 <i>Al-Ma'mūn and Zubayda</i>	S 1: 175- 176				7: 261-262							S 1: 199	16: 219-225	
284 <i>Al-Nūr mān and the Arab of the Banū Tūy</i>	S 1: 179- 181				8: 226-229							S 1: 203		
285 <i>Fīrāz and His Wife</i>	S 1: 185- 187				8: 273-278							S 1: 209	14: 252-257	
286 <i>King Shāh Bakht and His Vizier al-Rahwān</i>	S 1: 191- 355				11: 84-321	14: 3-197						S 1: 215		
287 <i>The Man of Khorasan, His Son and His Tutor</i>	S 1: 194- 202				11: 87-100	14: 7-18						S 1: 218		
288 <i>The Singer and the Druggist</i>	S 1: 203- 211				11: 100- 112	14: 20-30						S 1: 229		
289 <i>The King Who Knewed the Quintessence of Things</i>	S 1: 212- 217				11: 112-121	14: 31-39						S 1: 239		
290 <i>The Richard Who Married His Beautiful Daughter to the Poor Old Man</i>	S 1: 218- 221				11: 121- 127	14: 41-46						S 1: 247		
291 <i>The Sage and His Three Sons</i>	S 1: 222- 225				11: 127- 132	14: 47-52						S 1: 252		
292 <i>The Prince Who Fell in Love With the Picture</i>	S 1: 226- 230				11: 132- 139	14: 53-59						S 1: 256		
293 <i>The Fuller and His Wife and the Trooper</i>	S 1: 231- 234				11: 140- 145	14: 60-64						S 1: 261		

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	Burton 1885-88	Mahdi 15th century	Galland 1704-12	Wortley- Montague 1764	Breslau 1825-43	Habicht 1825	Reinhardt 1831	Bildq 1835	Lane 1839-41	Calcutta II 1839-42	Weil 1838-1865	Payne 1882-1914	Mardrus 1899-1904	Littmann 1921-28
294 <i>The Merchant, the Crone, and the King</i>	S 1: 235-238				11: 145-151	14: 65-69						S 1: 265		
295 <i>The Simpleton Husband [I]</i>	S 1: 239-241				11: 151-154	14: 70-72						S 1: 270		
296 <i>The Unjust King and the Tither</i>	S 1: 242-245				11: 154-159	14: 73-77						S 1: 273		
297 <i>David and Solomon</i>	S 1: 244				11: 157-158	14: 75						S 1: 275		
298 <i>The Robber and the Woman</i>	S 1: 246-249				11: 159-165	14: 78-82						S 1: 278		
299 <i>The Three Men and Our Lord 'Isâ</i>	S 1: 250-252				11: 165-167	14: 83-85						S 1: 282		
300 <i>The Disciple's Story</i>	S 1: 251				11: 166-167	14: 84-85						S 1: 283		
301 <i>The Dethroned Ruler Whose Reign and Wealth Were Restored to Him</i>	S 1: 253-257				11: 167-175	14: 86-90						S 1: 285		
302 <i>The Man Whose Caution Slew Him</i>	S 1: 258				11: 175-176	14: 91-92						S 1: 291		
303 <i>The Tale of the Man Who Was Lavish of His House</i>	S 1: 259-263				11: 176-183	14: 93-98						S 1: 293		
304 <i>The Melancholist and the Sharper</i>	S 1: 264-266				11: 183-186	14: 99-101						S 1: 298		
305 <i>Khalbas and His Wife and the Learned Man</i>	S 1: 267-269				11: 186-190	14: 102-105						S 1: 301		
306 <i>The Devotee Accused of Lewdness</i>	S 1: 270-278				11: 190-205							S 2: 5		

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	Barton	Mahdi	Galland	Wortley-	Breslau	Habicht	Reinhardt	Bildq	Lane	Calcutta II	Weil	Payne	Mardrus	Littmann
	1885-88	15th century	1704-12	Montague	1825-43	1825	1831	1835	1839-41	1839-42	1838-1865	1882-1914	1899-1904	1921-28
307 <i>The Hireling and the Girl</i>	S 1: 279-281			1764	11: 205-209	14: 106-110					S 2: 17			
308 <i>The Weaver Who Became a Leach by Order of His Wife</i>	S 1: 282-287				11: 210-217	14: 111-118					S 2: 21			
309 <i>The Two Sharpers Who Each Coxened His Compeer</i>	S 1: 288-297				11: 217-231	14: 119-129					S 2: 28			
310 <i>The Sharpers with the Shroff and the Ass</i>	S 1: 298-301				11: 231-236	14: 130-134					S 2: 41			
311 <i>The Cheat and the Merchants</i>	S 1: 302-304				11: 236-240	14: 135-141					S 2: 46			
312 <i>The Falcon and the Locust</i>	S 1: 305-306				11: 240-243	14: 139-140					S 2: 50			
313 <i>The King and His Chamberlain's Wife</i>	S 1: 308-314				11: 243-246	14: 142-150					S 2: 53			
314 <i>The Crone and the Draper's Wife</i>	S 1: 309-313				11: 246-252	14: 145-150					S 2: 55			
315 <i>The Ugly Man and His Beautiful Wife</i>	S 1: 315-318				11: 252-257	14: 151-156					S 2: 61			
316 <i>The King Who Lost His Kingdom</i>	S 1: 319-331				11: 257-279	14: 157-168					S 2: 66			
317 <i>Salm and Salmá</i>	S 1: 332-351				11: 279-313	14: 169-194					S 2: 81			
318 <i>The King of Hind and His Vizier</i>	S 1: 352-354				11: 313-318	14: 195-196					S 2: 105			
319 <i>Baybars and the Sixteen Captains of Police</i>	S 2: 3-63				11: 321-399	14: 199-260					S 2: 117	15: 193-326	4: 810-865	

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	Barton	Mahdi	Galland	Wortley-Montague	Breslau	Habicht	Reinhardt	Bilâq	Lane	Calcutta II	Weil	Payne	Mardrus	Littmann
	1885-88	15th century	1704-12	1764	1825-43	1825	1831	1835	1839-41	1839-42	1838-1865	1882-1914	1899-1904	1921-28
320 <i>The First Constable's History</i>	S 2: 6-15				11: 323-339	14: 200-214						S 2: 122	15: 195-216	4: 812-821
321 <i>The Second Constable's History</i>	S 2: 16-18				11: 339-342	14: 214-216						S 2: 134		4: 822-823
322 <i>The Third Constable's History</i>	S 2: 19-22				11: 342-348	14: 216-220						S 2: 137		4: 824-828
323 <i>The Fourth Constable's History</i>	S 2: 23-24				11: 348-350							S 2: 142		4: 828-829
324 <i>The Fifth Constable's History</i>	S 2: 25-26				11: 350-352	14: 220-222						S 2: 144		4: 829-830
325 <i>The Sixth Constable's History</i>	S 2: 27-29				11: 352-355							S 2: 146		4: 831-833
326 <i>The Seventh Constable's History</i>	S 2: 30-33				11: 355-360	14: 222-226						S 2: 150		4: 833-836
327 <i>The Eighth Constable's History</i>	S 2: 34-41				11: 360-376	15: 226-235						S 2: 155		4: 837-847
328 <i>The Thief's Tale</i>	S 2: 42-43				11: 374-376	14: 236-237						S 2: 165		4: 846-847
329 <i>The Ninth Constable's History</i>	S 2: 44-46				11: 376-380	14: 237-241						S 2: 167		4: 847-850
330 <i>The Tenth Constable's History</i>	S 2: 47-48				11: 380-382	14: 241-243						S 2: 172		4: 851-852
331 <i>The Eleventh Constable's History</i>	S 2: 49-51				11: 382-386	14: 243-247						S 2: 175		4: 852-855
332 <i>The Twelfth Constable's History</i>	S 2: 52				11: 386-388	14: 247-248						S 2: 179		4: 855-856

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	Burton	Mahdi	Galland	Wortley- Montague	Breslau	Habicht	Reinhardt	Bildq	Lane	Calcutta II	Weil	Payne	Mardrus	Littmann
	1885-88	15th century	1704-12	1764	1825-43	1825	1831	1835	1839-41	1839-42	1838-1865	1882-1914	1899-1904	1921-28
333 <i>The Thirteenth Constable's History</i>	S 2: 53				11: 388-389	14: 248-250					S 2: 181			4: 856-857
334 <i>The Fourteenth Constable's History</i>	S 2: 54-55				11: 389-392	14: 250-252					S 2: 183			4: 857-859
335 <i>A Merry Jest of a Clever Thief</i>	S 2: 56				11: 392-393	14: 252-253					S 2: 186		15: 281-282	4: 859-860
336 <i>The Old Sharpener</i>	S 2: 57-58				11: 393-395	14: 253-256					S 2: 187			4: 860-861
337 <i>The Fifteenth Constable's History</i>	S 2: 59-62				11: 395-397	14: 256-259					S 2: 190			4: 862-864
338 <i>The Sixteenth Constable's History</i>	S 2: 63				11: 397-399	14: 259-260					S 2: 194			4: 864-865
339 <i>The Tale of the Damsel Tuhfat al-Qutub</i>	S 2: 67-133				11: 400-473, 12: 4-50	14: 261-335					S 2: 203		15: 119-189	
340 <i>Women's Wiles</i>	S 2: 137-148					4: 153-160					S 2: 287			3: 521-527
341 <i>Nûr al-Dîn 'Alî of Damascus and the Damsel Sitt al-Milâh</i>	S 2: 151-188				12: 50-116	15: 3-56					S 3: 3			
342 <i>King Ibn Qays and His Daughter</i>	S 2: 191-255				12: 116-237	15: 57-146					S 3: 53			
343 <i>The Concubine and the Caliph</i>	S 2: 275-277				12: 398-402	15: 273-277					S 3: 165			
344 <i>The Concubine of al-Ma'mûn</i>	S 2: 281-287				12: 402-412	15: 278-287					S 3: 171			
345 <i>Zayn al-Asnâm</i>	S 3: 3-47		2: 112-129			6: 182-216					3: 97-122		11: 129-174	6: 223-249

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	Burton	Mahdi	Galland	Wortley-Montague	Breslau	Habicht	Reinhardt	Bilâq	Lane	Calcutta II	Weil	Payne	Mardrus	Littmann
	1885-88	15th century	1704-12	1764	1825-43	1825	1831	1835	1839-41	1839-42	1838-1865	1882-1914	1899-1904	1921-28
346 'Alâ' al-Dîn	S 3: 51-265		2: 239-352			7: 159-280, 8: 2-103				3: 163-313			11: 175-341	2: 696-836
347 <i>Khudâdâd and His Brothers</i>	S 3: 269-304		2: 129-158			6: 217-279				3: 123-162				6: 314-353
348 <i>The Princess of Daryâbâr</i>	S 3: 281-290		2: 138-145			6: 235-251				3: 136-146				6: 328-338
349 <i>The Caliph's Night Adventure</i>	S 3: 307-365		2: 353-412			8: 196-317				3: 314-393			14: 7-123	6: 249-314
350 <i>The Blind Man Bâbâ 'Abdallâh</i>	S 3: 311-322		2: 358-367			8: 205-224				3: 320-333			14: 108-123	6: 255-266
351 <i>Sîdâ Nu'mân</i>	S 3: 325-338		2: 369-381			8: 229-253				3: 336-352			14: 15-47	6: 268-282
352 <i>Khawâjâ Hasan al-Habbâl</i>	S 3: 341-365		2: 383-412			8: 257-315				3: 355-392			14: 64-100	6: 284-313
353 <i>'Alî Bâbâ and the Forty Thieves</i>	S 3: 369-402		2: 413-449			9: 3-76				3: 394-448			13: 269-327	2: 837-909
354 <i>'Alî Khawâjâ</i>	S 3: 405-416		2: 449-462			9: 77-104				3: 449-468				6: 354-368
355 <i>Prince Ahmad and the Fairy Pert Bânû</i>	S 3: 419-487		2: 498-558			9: 178-298				3: 469-559			12: 265-320	3: 3-85
356 <i>The Two Sisters Who Envied Their Cadette</i>	S 3: 491-549		2: 558-605			10: 3-97				3: 560-635			12: 13-55	5: 159-228
357 <i>The Sultan of al-Yaman and His Three Sons</i>	S 4: 3-15			13-20		11: 3-9								
358 <i>The Three Sharpers</i>	S 4: 19-165			21-149		11: 10-121							13: 91-215	
359 <i>The Sultan Who Fared Forth in the Habit of a Darwâsh</i>	S 4: 35-165			33-149		11: 22-121							13: 120-215	

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	Burton	Mahdi	Galland	Wortley- Montague	Breslau	Habicht	Reinhardt	Bildq	Lane	Calcutta II	Weil	Payne	Mardrus	Littmann
	1885-88	15th century	1704-12	1764	1825-43	1825	1831	1835	1839-41	1839-42	1838-1865	1882-1914	1899-1904	1921-28
360 Sultan <b>Muhammad of Cairo</b>	S 4: 37-47			34-44		11: 24-35							13: 125-143	
361 <i>The First Lunatic</i>	S 4: 49-67			44-57		11: 36-50							13: 147-165	
362 <i>The Second Lunatic</i>	S 4: 67-74			59-65		11: 51-57							13: 166-200	
363 <i>The Sage and the Scholar</i>	S 4: 74-90			65-79		11: 58-74							13: 200-214	
364 <i>The Night-adventure of Sultan Muhammad of Cairo</i>	S 4: 90-165			79-149		11: 75-121								
365 <i>The Broke-back Schoolmaster</i>	S 4: 95-97			84-86		11: 79-81							14: 105-107	
366 <i>The Split-mouthed Schoolmaster</i>	S 4: 97-101			86-88		11: 82-84							14: 101-105	
367 <i>The Limping Schoolmaster</i>	S 4: 101- 102			88-89										
368 <i>The Three Sisters and Their Mother</i>	S 4: 109- 165			97-149		11: 93-121								
369 <i>The Qâdf Who Bare a Babe</i>	S 4: 169- 185			149-163		11: 122- 136							12: 200-219	
370 <i>The Qâdf and the Bhang-eater</i>	S 4: 189- 335			164-283		11: 137- 163							12: 193-263	
371 <i>The Bhang-eater and His Wife</i>	S 4: 202- 209			175-181		11: 144- 148								
372 <i>How Drummer Abû Qâsim Became a Qâdf</i>	S 4: 210- 212			181-184										
373 <i>The Qâdf and His Slipper</i>	S 4: 212- 215			184-187									12: 169-176	
374 <i>The Sultan and His Sons and the Enchanting Bird</i>	S 4: 244- 256			211-220		11: 166- 174								
375 <i>The King of al-Yaman and His Three Sons</i>	S 4: 258- 352			222-283		11: 175- 192								

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	Burton	Mahdi	Galland	Wortley- Montaigne	Breslau	Habicht	Reinhardt	Bildq	Lane	Calcutta II	Weil	Payne	Mardrus	Littmann
376 <i>The First Larrikin</i>	S 4: 281– 289	15th century	1704–12	1764	1825–43	1825	1831	1835	1839–41	1839–42	1838–1865	1882–1914	1899–1904	1921–28
377 <i>The Second Larrikin</i>	S 4: 290– 293			241–247										
378 <i>The Third Larrikin</i>	S 4: 294– 296			247–250										
379 <i>The Sultan of al-Hind and His Son Muhammad</i>	S 4: 297– 313			251–252										
380 <i>The Fisherman and His Son</i>	S 4: 314– 328			253–267		10: 98–112								
381 <i>The Third Larrikin Concerning Himself</i>	S 4: 329– 333			267–280										
382 <i>Abū Nbiyya and Abū Nbiyyatayn</i>	S 4: 334– 352			280–283		11: 193– 205								
383 <i>The King's Son of Sind and the Lady Fātima</i>	S 5: 3–18			284–298		11: 216– 123								
384 <i>The Lovers of Syria</i>	S 5: 21–36			298–311		11: 224– 236								
385 <i>Al-Hajjāj ibn Yūsuf and the Young Sayyid</i>	S 5: 39–60			311–324										
386 <i>Night Adventure of Hārīn al-Rashīd and the Youth Manjāb</i>	S 5: 63–210			324–341										
387 <i>The Daruūsh and the Barber's Boy</i>	S 5: 105– 114			374–532		11: 253– 272								
388 <i>The Simpleton Husband [2]</i>	S 5: 116– 118			411–420										
389 <i>The Simpleton Husband [1]</i>	S 5: 119– 121			421–422										

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	Barton	Mahdi	Galland	Wortley- Montague	Breslau	Habicht	Reinhardt	Bildq	Lane	Calcutta II	Weil	Payne	Mardrus	Littmann
389 <i>The Loves of al-Hayfā' and Yūsuf</i>	S 5: 123–210	15th century	1704–12	1764	1825–43	1825	1831	1835	1839–41	1839–42	1838–1865	1882–1914	1899–1904	1921–28
390 <i>The Three Princes of China</i>	S 5: 213–228			429–498		11: 259–272	1: 73a–94b							
391 <i>The Righteous Vizier Wrongfully Guoted</i>	S 5: 231–239			515–527		10: 113–121								
392 <i>The Cairene Youth</i>	S 5: 243–250			544–551		11: 273–278							14: 243–251	
393 <i>The Goodwife of Cairo and Her Four Gallants</i>	S 5: 253–294			557–579		11: 279–286							14: 258–263	
394 <i>The Tailor and the Lady and the Captain</i>	S 5: 263–269			563–567									13: 247–252	
395 <i>The Syrian and the Three Women of Cairo</i>	S 5: 273–278			568–571										
396 <i>The Lady with the Two Coyntes</i>	S 5: 281–286			572–575										
397 <i>The Whorish Wife Who Vaunted Her Virtue</i>	S 5: 289–294			576–579									13: 253–258	
398 <i>Celebs the Droll</i>	S 5: 297–305			580–587									13: 237–267	
399 <i>The Gate-keeper of Cairo</i>	S 5: 309–318			587–595										
400 <i>Muṣṭin and Mūsā</i>	S 5: 321–332			595–604										
401 <i>Muḥammad the Shalabi</i>	S 5: 335–344			605–612										

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	Burton	Mahdi	Galland	Wortley- Montague	Breslau	Habicht	Reinhardt	Bilâq	Lane	Calcutta II	Weil	Payne	Mardrus	Littmann
402 <i>The Fellaḥ and His Wicked Wife</i>	S 5: 347-354		1704-12	1764	1825-43	1825	1831	1835	1839-41	1839-42	1838-1865	1882-1914	1899-1904	1921-28
403 <i>The Woman Who Honour'd Her Lover at Her Husband's Expense</i>	S 5: 357-360			613-818									13: 258-263	
404 <i>The Qâdî Schooled by His Wife</i>	S 5: 363-370			621-627										
405 <i>The Merchant's Daughter and the Prince of al-Irak</i>	S 5: 373-437			627-682										
406 <i>The Youth Who Would Fetter His Father's Wives</i>	S 5: 441-451			696-704									13: 264-267	
407 <i>The Two Lack-tacts of Cairo and Damascus</i>	S 5: 455-461			705-710									10: 165-168	
408 <i>Tale of Himself Told by the King</i>	S 5: 465-477			824-834		11: 300-304					4: 135-140			
409 <i>The Say of Haryqâr the Sage</i>	S 6: 3-38					13: 100-148								
410 <i>Al-Bunduqâni</i>	S 6: 41-85					12: 145-185								
411 <i>The Linguis-t-dame, the Duenna and the King's Son</i>	S 6: 89-117												13: 217-235	
412 <i>The Warlock and the Young Cook of Baghdad</i>	S 6: 121-142					13: 151-179								
413 <i>The Cock and the Fox</i>	S 6: 145-149												12: 180-187	
414 <i>What Befell the Fowlet with the Fowler</i>	S 6: 153-164													

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	Burton 1885–88	Mahdi 15th century	Galland 1704–12	Wortley- Montague 1764	Breslau 1825–43	Habicht 1825	Reinhardt 1831	Bildq 1835	Lane 1839–41	Calcutta II 1839–42	Weil 1838–1865	Payne 1882–1914	Mardrus 1899–1904	Littmann 1921–28
415 'Artāf	S 6: 167– 222					13: 3–27							14: 265– 330	
416 Prince <i>Habīb and Durraʿt al-Ghawwās</i>	S 6: 225– 262					12: 82–115								
417 <i>The Three Princes and the Genius Morhagian</i>	S 6: 363– 368										1: 90–113			
418 <i>The Prince of Khawārazm and the Princess of Georgia</i>						1: 189–226								
419 <i>The King of Abyssinia</i>						10: 216– 236								
420 <i>The Sultan and His Storyteller</i>						11: 164– 205								
421 <i>Princess Ameny</i>						12: 3–81								
422 <i>The Woman Who Regained Her Loss</i>						12: 46–59								
423 'Alī Jaubari						12: 116– 144								
424 <i>The King of Kochinchin's Children</i>						12: 186– 218								
425 <i>The Woman Who Had Two Husbands</i>						12: 219– 243							12: 109–122	
426 <i>The Unjust Banker</i>						12: 227– 234							12: 117	
427 <i>The Adulteress Who Tested Her Husband's Trust</i>						12: 238–241								
428 <i>Yūsuf and the Indian Merchant</i>						12: 244– 268								

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	Burton 1885-88	Mahdi 15th century	Galland 1704-12	Wortley- Montague 1764	Breslau 1825-43	Habicht 1825	Reinhardt 1831	Bildq 1835	Lane 1839-41	Calcutta II 1839-42	Weil 1838-1865	Payne 1882-1914	Mardrus 1899-1904	Littmann 1921-28
429 Prince Benasir					12: 269- 289									
430 Sultan Salim of Egypt					13: 49-99									
431 Shoemaker's Wife					13: 56-62									
432 'Adifa					13: 64-71									
433 The Qalandar with the Scarred Forehead					13: 73-85									
434 The Forty Viziers					1: 108-250						1: 49-123			
435 Shaykh Shahab al-Din					1: 121-143						1: 56-68			
436 The Gardener, His Son, and the Donkey					1: 145-146						1: 69			
437 Sultan Mahmud and His Vizier					1: 151-152						1: 71-72			
438 The Brahmin Padmanaba and the Seller of Fuqqā'					1: 154-170						1: 73-82			
439 The Thief Discovered by Story-telling					1: 173-186						1: 82-89			
440 The Shoe-maker and His Lover					1: 228-234						1: 113-116			
441 The King Who Transferred His Soul into a Parrot					1: 241-243						1: 120-121			
442 'Ali and Zahir from Damascus											4: 374-502			
443 Solomon and the Queen of Sheba											4: 502-536			
444 Tamim al-Dari											4: 537-550			
445 Jidar and the Moor Mahmud											4: 550-678			
446 The Adventures of Sultan Baybars											4: 743-933			
447 'Ali the Fisherman											4: 933-941			

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	Burton 1885–88	Mahdi 15th century	Galland 1704–12	Wortley- Montague 1764	Breslau 1825–43	Habicht 1825	Reinhardt 1831	Bildq 1835	Lane 1839–41	Calcutta II 1839–42	Weil 1838–1865	Payne 1882–1914	Mardrus 1899–1904	Littmann 1921–28
448 <i>Sarilas and Hamama Tellwa</i>											4: 941–951			
449 <i>The Parable of True Learning</i>														12: 9–11
450 <i>The Keys of Destiny</i>														12: 123–167
451 <i>Buhlal</i>														12: 176–179
452 <i>The Qādī-mule</i>														12: 219–229
453 <i>The Qādī and the Ass's Foal</i>														12: 230–241
454 <i>The Astute Qādī</i>														12: 241–249
455 <i>The Man Who Understood Women</i>														12: 249–259
456 <i>The Two Lives of Sultan Mahmūd</i>														13: 41–53
457 <i>The Unending Treasure</i>														13: 55–89
458 <i>The Youth Behind Whom Indian and Chinese Airmen Were Played</i>						1: 235–249					1: 117–120			14: 48–62
459 <i>Princess Zulaykhā</i>														14: 125–159
460 <i>Hard-Head and His Sister Little-Foot</i>														14: 161–169
461 <i>The Anklet</i>														14: 169–176
462 <i>The He-goat and the King's Daughter</i>														14: 177–195
463 <i>The Prince and the Tortoise</i>														14: 196–212
464 <i>The Chick-pea Seller's Daughter</i>														14: 213–224
465 <i>The Loser</i>														14: 224–230
466 <i>The Captain of Police</i>														14: 230–235
467 <i>A Contest in Generosity</i>														14: 235–243
468 <i>Prince Diamond</i>														15: 7–91

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	Burton	Mahdi	Galland	Wortley- Montague	Breslau	Habicht	Reinhardt	Bilâq	Lane	Calcutta II	Weil	Payne	Mardrus	Littmann
469	1885–88	15th century	1704–12	1764	1825–43	1825	1831	1835	1839–41	1839–42	1838–1865	1882–1914	1899–1904	1921–28
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	Burton 1885-88	Mahdi 15th century	Galland 1704-12	Wortley- Montague 1764	Breslau 1825-43	Habicht 1825	Reinhardt 1831	Bildq 1835	Lane 1839-41	Calcutta II 1839-42	Weil 1838-1865	Payne 1882-1914	Mardrus 1899-1904	Littmann 1921-28
489 <i>The Parasite</i>													16: 166-169	
490 <i>The Slave of Destiny</i>														16: 169-180
491 <i>The Fatal Collar</i>														16: 181-187
492 <i>Ishāq of Mosul and the Lost Melody</i>														16: 188-195
493 <i>The Two Dancers</i>														16: 195-201
494 <i>The End of Ja'far and the Barmakids</i>														16: 227-252
495 <i>Prince Yāsmin and Princess Almond</i>														16: 253-273
496 <i>The Vizier's Clever Daughter</i>				341-347										
497 <i>Sultān Qāyish, His Brother Ardāshir and the Emir 'Urwa</i>				350-367										
498 <i>The Maiden Who Was Transformed into a Gazelle</i>				368-374										
499 <i>The Wife and Her Two Lovers</i>				422-428										
500 <i>The Ten Slave-Girls</i>				498-515										
501 <i>The Admonished Adulteress</i>				528-532										
502 <i>The Coward Belied by His Wife</i>				533-535										
503 <i>The Nunskaull Who Does Not Count the Ass He Is Sitting on</i>				535-540										
504 <i>The Three Corpses</i>				540-544										
505 <i>'Alī with the Large Member</i>				682-692										
506 <i>The Peasant's Beautiful Wife</i>				692-696										
507 <i>Mūsā and Ibrāhīm</i>				710-800										

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	Burton 1885–88	Mahdi 15th century	Galland 1704–12	Wortley- Montague 1764	Breslau 1825–43	Habicht 1825	Reinhardt 1831	Bildq 1835	Lane 1839–41	Calcutta II 1839–42	Weil 1838–1865	Payne 1882–1914	Mardrus 1899–1904	Littmann 1921–28
508 <i>The Stupid Berbers</i>				712–715										
509 <i>The Two Viziers and Their Children</i>				715–797										
510 <i>The Lover Exposed by Way of a Special Perfume</i>				797–800										
511 <i>The Silly Woman Who Wanted to Blind Her Stepson</i>				800–805										
512 <i>Oft-proved Fidelity</i>				805–842		11: 287–299								
513 <i>Zunnâr ibn Zunnâr</i>				834–842										
514 <i>Shaykh Nakkât</i>				842–919										
515 <i>Sitt al-Banât and the King of Irak's Son</i>				861–882										
516 <i>Sulian Taylan and the Generous Man</i>				883–894										
517 <i>The Soothsayer and His Apprentice</i>				894–903										
518 <i>The Merchant's Daughter Who Married the King of China</i>				904–919										
519 <i>Hasan, the Love-stricken</i>														1: 115b–119b
520 <i>Hasan, the Old Poet</i>														1: 119b–124a
521 <i>Yâsamîn and Husayn the Butcher</i>														1: 195b–212a
522 <i>Muhammad of Damascus and Sa'd of Baghdad</i>														1: 212b–234b

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	Burton 1885–88	Mahdi 15th century	Galland 1704–12	Wortley- Montague 1764	Breslau 1825–43	Habicht 1825	Reinhardt 1831	Bildag 1835	Lane 1839–41	Calcutta II 1839–42	Weil 1838–1865	Payne 1882–1914	Mardrus 1899–1904	Littmann 1921–28
523 <i>Qamar al-Zamān and Shams</i>							1: 284b– 324a							
524 <i>Alexander the Great and the Water of Life</i>							1: 429a– 443b							
525 <i>Solomon</i>							1: 455b– 481b							
526 <i>King Sabā</i>							1: 463b– 468a							
527 <i>Alexander the Great</i>							1: 482a– 488a							
528 <i>Hāyid's Expedition to the Sources of the Nile</i>							1: 488b– 493b							
529 <i>The Barmakids</i>							1: 494a– 499a							
530 <i>Abū Hasan, the Old Man Who Bemoans Ja'far</i>							1: 499a– 507b							
531 <i>Al-Mundhir ibn al-Mughira who Bemoans Ja'far</i>							1: 507b– 510a, 3: 254b–257a							
532 <i>Al-Ma'mān and the Parasite</i>							1: 510b– 512a							
533 <i>'Alī al-Khawāja</i>							1: 535a– 552a							
534 <i>Hasan, the Youth Whose Wishes Are Fulfilled</i>							1: 552a– 562a							

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	Burton 1885–88	Mahdi 15th century	Galland 1704–12	Wortley- Montague 1764	Breslau 1825–43	Habicht 1825	Reinhardt 1831	Bilâq 1835	Lane 1839–41	Calcutta II 1839–42	Weil 1838–1865	Payne 1882–1914	Mardrus 1899–1904	Littmann 1921–28	
535 <i>Zahr al-Rawd</i>							1: 562b– 570b, 2: 1b– 17a								
536 <i>Sayf ibn Dhi Yazan</i>							2: 81a–419a								
537 'Abbās							2: 491a– 494a, 3: 257b–260b								
538 <i>Ma'dikarib</i>							2: 494a– 496b								
539 <i>Ma'n Obtains Pardon for a Rebel</i>							3: 253b– 254b								
540 <i>It is Impossible to Arouse the Anger of Ma'n</i>							3: 254b								
541 <i>Ishāq and the Roses</i>															
542 <i>The Kiss</i>							3: 257a– 257b								
543 <i>al-Ma'mūn and the Kīlabīe Girl</i>							3: 263a– 263b							16: 213–219	
544 <i>Sayf al-Tijān</i>							3: 263b– 264a								
545 <i>Hasan, the King of Egypt</i>							3: 545a– 4: 48b								
546 <i>Fāris al-Khayl and al-Badr al-Fayiq</i>							4: 2a–43a								
547 <i>Mālik ibn Mirdās</i>							4: 69b–78a								
							4: 78a– (185a)								

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	Burton	Mahdi	Galland	Wortley- Montague	Breslau	Habicht	Reinhardt	Bildq	Lane	Calcutta II	Weil	Payne	Mardrus	Littmann
	1885-88	15th century	1704-12	1764	1825-43	1825	1831	1835	1839-41	1839-42	1838-1865	1882-1865	1899-1904	1921-28
548	Sirkhab and Afrina													
549	Dâmir and al- 'Anqâ'													
550	Mahmûd and His Three Sons													
551	The Omanite													

## Appendix 2

# Closely Corresponding Stories Quoted in the *Arabian Nights* *Encyclopedia*

001–262 Burton from the Calcutta II edition  
263–344 Burton from the Breslau edition  
345–356 Burton from Galland and Pétis de la Croix (orphan stories)  
357–408 Burton from the Wortley-Montague manuscript  
409–417 Burton from the Chavis manuscript  
418–433 Habicht translation  
434–448 Weil translation  
449–495 Mardrus translation  
496–518 Wortley-Montague manuscript  
519–551 Reinhardt manuscript

1 *Shahriyâr and His Brother* (AT 1426: The Wife in the Box).  
204 *King's Son and the 'Ifrît's Mistress*

11 *The Husband and the Parrot*  
183 *The Confectioner, His Wife, and the Parrot*

12 *The Prince and the Ogress*  
188 *The King's Son and the Ogress*

17 *The Envier and the Envied*  
382 *Abû Niyya and Abû Niyyatayn* (Wortley-Montague)  
400 *Muhsin and Mûsâ* (Wortley-Montague)

18 *The Third Qalandar's Tale* (third adventure)  
195 *The Man Who Never Laughed*

20 *The Portress* (Calcutta II)  
361 *The First Lunatic* (Wortley-Montague)  
386 *Hârûn al-Rashîd and the Youth Manjâb* (Wortley-Montague)

27 *The Tailor* (Burton from the Calcutta II edition)  
392 *The Cairene Youth* (Wortley-Montague)

## 784 Closely Corresponding Stories

33 *The Barber's Tale of His Fifth Brother* (first part)

238 *The Fakir and His Jar of Butter*

33 *The Barber's Tale of His Fifth Brother* (second part)

327 *The Eighth Constable's History* (Breslau)

36 *Ghânim ibn Ayyûb*

231 *Khalifa the Fisherman*

370 *The Qâdî and the Bhang-eater* (Wortley-Montague)

514 *Shaykh Nakkît* (Wortley-Montague)

40 *Tâj al-Mulûk and Dunyâ*

226 *Ardashîr and Hayât al-Nufûs*

61 *Qamar al-Zamân and Budûr* (in the story of As'ad and Amjad)

303 *The Man Who Was Lavish of His House*

62 *Ni'ma and Nu'm*

287 *The Man of Khorasan, His Son and His Tutor*

63 *'Alâ' al-Dîn Abû 'l-Shâmât*

82 *'Alî Shâr and Zumurrud*

233 *'Alî Nûr al-Dîn and Maryam the Girdle-girl*

78 *Abû Muhammad Hight Lazybones*

360 *Muhammad of Cairo* (Wortley-Montague)

83 *Jubayr ibn 'Umayr and the Lady Budûr*

220 *The Lovers of Basra*

89 *The Chief of Police of Cairo*

324 *The Fifth Constable's History*

90 *The Chief of the Bûlâq Police*

93 *The Chief of the Qûs Police and the Sharper*

326 *The Seventh Constable's History*

94 *Ibrâhîm ibn al-Mahdî and the Merchant's Sister*

142 *Ishâq of Mosul and the Merchant*

130 *'Umar ibn al-Khattâb and the Young Badawî*

284 *Al-Nu'mân and the Arab of the Banû Tayy* (Breslau)

163 *The Jewish Qâdî and His Pious Wife*

306 *The Devotee Accused of Lewdness* (Breslau)

512 *Oft-proved Fidelity* (Reinhardt)

138 *The King and the Virtuous Wife*

182 *The King and His Vizier's Wife*

285 *Fîrûz and His Wife* (Breslau)

313 *The King and His Chamberlain's Wife* (Breslau)

174 *The Island King and the Pious Israelite*

316 *The King Who Lost His Kingdom*

408 *Tale of Himself Told by the King*

178 *Jānshāh*

230 *Hasan of Basra*

*Book of Sindbād*

181 *The Craft and Malice of Women*

236 *Jalī'ād and Shimās*

268 *Āzādbakht and His Son* (Breslau)

286 *Shāh Bakht and His Vizier al-Rahwān* (Breslau)

191 *The Enchanted Spring*

412 *The Warlock and the Young Cook of Baghdad* (vizier's adventure)  
(Chavis)

435 *Shahāb al-Dīn* (Weil; first part)

443 *Solomon and the Queen of Sheba* (Weil; last part)

456 *The Two Lives of Sultan Mahmūd* (Mardrus)

545 *Hasan, the King of Egypt* (Reinhardt)

198 *The Lady and Her Five Suitors*

393 *The Goodwife of Cairo and Her Four Gallants* (Wortley-Montague)

217 *Ibrāhīm of Mosul and the Devil*

221 *Ishāq of Mosul and His Mistress and the Devil*

281 *Hārūn al-Rashīd and the Barmakids* (Burton from the Breslau edition)

494 *The End of Ja'far and the Barmakids* (Mardrus)

282 *Ibn al-Sammāk and al-Rashīd* (Breslau)

451 *Buhlūl* (5) (Mardrus)

288 *The Singer and the Druggist* (first part) (Breslau)

455 *The Man Who Understood Women* (Mardrus)

289 *The King Who Kenned the Quintessence of Things* (Breslau)

358 *The Three Sharpers* (Wortley-Montague)

291 *The Sage and His Three Sons* (last part) (Breslau)

459 *Zulaykhā* (first part) (Mardrus)

295 *The Simpleton Husband* [1] (Breslau)

388 *The Simpleton Husband* [2] (Wortley-Montague)

316 *The King Who Lost His Kingdom* (Breslau)

408 *Tale of Himself Told by the King* (Wortley-Montague)

320 *The First Constable's History* (Breslau)

399 *The Gate-keeper of Cairo* (Wortley-Montague)

## 786 Closely Corresponding Stories

340 *Women's Wiles* (Breslau)

362 *The Second Lunatic* (Wortley-Montague)

344 *The Concubine of al-Ma'mûn* (Breslau)

440 *The Shoe-maker and His Lover* (Weil)

521 *Yâsamîn and Husayn the Butcher* (Reinhardt)

346 *'Alâ' al-Dîn* (orphan story)

533 *'Alî al-Khawâjâ* (Reinhardt)

356 *The Two Sisters Who Envied Their Cadette* (second part) (orphan story)

374 *The Sultan and His Sons and the Enchanting Bird* (Wortley-Montague)

390 *The Three Princes of China* (second part) (Wortley-Montague)

477 *The Tenth Captain's Tale* (unfinished) (Mardrus)

463 *The Prince and the Tortoise* (female interpretation) (Mardrus)

462 *The He-goat and the King's Daughter* (Mardrus)

478 *The Eleventh Captain's Tale* (Mardrus)

430 *Salîm of Egypt* (Habicht)

550 *Mahmûd and His Three Sons* (Reinhardt)

412 *The Warlock and the Young Cook of Baghdad* (Burton from the Chavis manuscript)

545 *Hasan, the King of Egypt* (Reinhardt)

## Appendix 3

# Concordance for Quotations of Chauvin 1892–1922

vol. 2: 87, no. 22 D = *The Shoemaker's Wife*; 90–91, no. 33 = 183 *Story of the Confectioner, His Wife, and the Parrot*; 95, no. 47 = 241 *The Wild Ass and the Jackal*; 100–101, no. 60 = 33 *The Barber's Tale of His Fifth Brother*; 104, no. 66 = 201 *The Two Pigeons*; 122, no. 115 = 10 *Sindbâd and His Falcon*; 123–124, no. 118 = 337 *The Fifteenth Constable's History*; 127, no. 133 = cf. 54 *The Sparrow and the Eagle*; 158, no. 42 = 38 *The Second Eunuch, Kâfûr*; 195, no. 20 = 38 *The Second Eunuch, Kâfûr*; 216–218, no. 152.1 = 236 *Jalî'âd and Shimâs*; 218, no. 152.2 = 237 *The Mouse and the Cat*; 218–219, no. 152.3 = 238 *The Fakir and His Jar of Butter*; 219, no. 152.4 = 239 *The Fishes and the Crab*; 219, no. 152.5 = 240 *The Crow and the Serpent*; 219, no. 152.6 = 241 *The Wild Ass and the Jackal*; 219–220, no. 152.7 = 242 *The Unjust King and the Pilgrim Prince*; 220, no. 152.8 = 243 *The Crows and the Hawk*; 220, no. 152.9 = 244 *The Serpent-charmer and His Wife*; 220, no. 152.10 = 245 *The Spider and the Wind*; 221, no. 152.12 = 246 *The Two Kings*; 221, no. 152.13 = 247 *The Blind Man and the Cripple*; 222, no. 152.16 = 248 *The Foolish Fisherman*; 222, no. 152.17 = 249 *The Boy and the Thieves*; 223, no. 152.19 = 250 *The Man and His Wife*; 223, no. 152.20 = 251 *The Merchant and the Robbers*; 223, no. 152.21 = 252 *The Jackals and the Wolf*; 223–224, no. 152.22 = 253 *The Shepherd and the Rogue*; 224, no. 152.23 = 254 *The Francolin and the Tortoises*; 225–226, no. 154.1 = 44 *Tale of the Birds and Beasts and the Carpenter*; 226, nos. 154.2, 154.3 = 45 *The Hermits*; 226, no. 154.4 = 50 *The Cat and the Crow*; 226–227, no. 154.5 = 46 *The Water-fowl and the Tortoise*; 227, no. 154.6 = 47 *The Wolf and the Fox*; 227, no. 154.7 = 48 *The Falcon and the Partridge*; 228, no. 154.10 = 49 *The Mouse and the Ichneumon*; 228, no. 154.11 = 51 *The Fox and the Crow*; 228, no. 154.12 = 52 *The Flea and the Mouse*; 228, no. 154.13 = 53 *The Saker and the Birds*; 228, no. 154.14 = 54 *The Sparrow and the Eagle*; 228–229, no. 154.15 = 55 *The Hedgehog and the Wood-pigeons*; 229, no. 154.17 = 56 *The Merchant and the Two Sharpers*; 229, no. 154.18 = 57 *The Thief and His Monkey*; 229, no. 154.19 = 58 *The Foolish Weaver*; 230, no. 154.20 = 59 *The Sparrow and the Peacock*

vol. 3: 60, no. 23 = 68 *Hishâm and the Arab Youth*; 103–104, no. 14 = *What Befell the Fowlet with the Fowler*; 137, no. 142 = 545 *Sayf al-Tijân*; 138, no. 143 = 536 *Sayf ibn Dhî Yazan*

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vol. 9: 24, no. 13 (note) = 426 *The Unjust Banker*; 84–85 see Mardrus

## Appendix 4

# International Tale-Types Corresponding to the System of *The Types of the Folktale*

(AT = Aarne/Thompson 1961; ATU = Uther [forthcoming])

AT 30: *The Fox Tricks the Wolf into Falling into a Pit* (EM 11: 608–618) = cf. **47** *The Wolf and the Fox*

AT 31: *The Fox Climbs from the Pit on the Wolf's Back* (EM 11: 608–618) = cf. **47** *The Wolf and the Fox*

AT 62: *Peace among the Animals—the Fox and the Cock* (EM 5: 341–346) = **413** *The Cock and the Fox*

AT 68\*: *The Fox Jeers at the Fox-Trap* = **414** *What Befell the Fowlet with the Fowler*

AT 150: *Advice of the Fox*/ATU 150: *The Three Teachings of the Bird* (EM 8: 883–889) = **414** *What Befell the Fowlet with the Fowler*

AT 155: *The Ungrateful Serpent Returned to Captivity* (EM, s. v. “Undank ist der Welt Lohn”) = **47** *The Wolf and the Fox*

AT 157 A: *The Lion Searches for Man* (EM 5: 576–584) = **44** *The Birds and Beasts and the Carpenter*

AT 178: *The Faithful Animal Rashly Killed* = **10** *Sindbâd and His Falcon*

ATU 178 C: *The Falcon and the Poisoned Water* = **10** *Sindbâd and His Falcon*

AT 180: *The Rebounding Bow* = **241** *The Wild Ass and the Jackal*

AT 207 A: *Ass Induces Overworked Bullock to Feign Sickness* (EM 1: 989–994) = **2** *The Bull and the Ass*; **3** *The Merchant and His Wife*

AT 231: *The Heron (Crane) Transports the Fish* (EM 8: 329–331) = cf. **239** *The Fishes and the Crab*

AT 245\*: *The Birds Discuss the Trap* = cf. **414** *What Befell the Fowlet with the Fowler*

AT 246: *The Hunter Bends the Bow*/ATU 246: *The Two Birds* = cf. **239** *The Fishes and the Crab*

AT 277: *The King of Frogs* (EM 5: 408–410) = cf. **243** *The Crows and the Hawk*

AT 282 C\*: *The Louse Invites the Flea* (EM 8: 793–795) = cf. **52** *The Flea and the Mouse*

AT 300: *The Dragon-slayer* (EM 3: 791–801) = **379** *The Sultan of al-Hind and His Son Muhammad*

AT 301: *The Three Stolen Princesses* (EM 10: 1363–1369) = **417** *The Three Princes and the Genius Morhagian*

AT 314: *The Youth Transformed to a Horse*/ATU 314: *Goldener* (EM 5: 1372–1383) = **478** *The Eleventh Captain's Tale*; **462** *The He-goat and the King's Daughter*; **463** *The Prince and the Tortoise*

AT 322\*: *Magnetic Mountain Pulls Everything to It* = **Magnetic Mountain**

- AT 325: *The Magician and his Pupil* (EM, s. v. "Zauberer und Schüler") = 479 *The Twelfth Captain's Tale*; 227 *Jullanâr*; 225 *Mercury 'Alî of Cairo*; cf. 16 *The Second Qalandar's Tale*; 118 *The Simpleton and His Sharper*
- AT 331: *The Spirit in the Bottle* (EM 5: 922–928) = 8 *The Fisherman and the Jinnî*
- AT 400: *The Man on a Quest for his Lost Wife* (EM 9: 195–210) = 549 *Dâmir and al-'Anqâ'*; 230 *Hasan of Basra*; 416 *Habîb and Durrat al-Ghawwâs*; 178 *Jânshâh*
- AT 410: *Sleeping Beauty* (EM, s. v. "Schlafende Schönheit") = 476 *The Ninth Captain's Tale*
- AT 449: *The Tsar's Dog (Sidi Numan)* (EM, s. v. "Sidi Numan") = 468 *Prince Diamond*; 7 *The Third Shaykh's Story*; 351 *Sîdî Nu'mân*
- AT 465: *The Man Persecuted Because of his Beautiful Wife* (EM 9: 162–171) = 355 *Ahmad and the Fairy Perî Bânû*
- AT 507 C: *The Serpent Maiden/ATU 507: The Monster's Bride* (EM 5: 1240–1243) = cf. 405 *The Merchant's Daughter and the Prince of al-Irak*
- AT 510 A: *Cinderella* (EM 3: 39–57) = 461 *The Anklet*
- AT 513 C: *The Son of the Hunter* (EM, s. v. "Sohn des Jägers") = 471 *The Third Captain's Tale*; 472 *The Fourth Captain's Tale*
- AT 516 A: *The Sign Language of the Princess* = 41 *'Azîz and 'Azîza*
- AT 519: *The Strong Woman as Bride (Brunhilde)* (EM 6: 745–753) = 39 *'Umar ibn al-Nu'mân*
- AT 550: *Search for the Golden Bird* (EM, s. v. "Vogel, Pferd und Königstochter") = 375 *King of al-Yaman and His Three Sons*
- AT 554: *The Grateful Animals* (EM 3: 287–299) = cf. 380 *The Fisherman and His Son*; 383 *The King's Son of Sind and the Lady Fâtima*
- AT 560: *The Magic Ring* (EM, s. v. "Zauberring") = 380 *The Fisherman and His Son*
- AT 561: *Aladdin* (EM 1: 240–247) = 346 *'Alâ' al-Dîn*
- AT 562: *The Spirit in the Blue Light* (EM 5: 928–933) = 545 *Hasan, the King of Egypt*, 412 *The Warlock and the Young Cook of Baghdad*
- AT 567: *The Magic Bird-heart* (EM, s. v. "Vogelherz: Das wunderbare V.") = 475 *The Eighth Captain's Tale*; cf. 380 *The Fisherman and His Son*; 61 *Qamar al-Zamân and Budûr*
- AT 575: *The Prince's Wings* (EM 4: 1358–1365) = 103 *The Ebony Horse*
- AT 612: *The Three Snake-Leaves* (EM, s. v. "Schlangenblätter: Die drei S.") = 432 *'Adîla*
- AT 613: *The Two Travelers (Truth and Falsehood)* (EM, s. v. "Wanderer: Die beiden W.") = 382 *Abû Niyya and Abû Niyyatayn*; 255 *Abû Qîr and Abû Sîr*; 17 *The Envier and the Envied*; 400 *Muhsin and Mûsâ*.
- AT 621: *The Louse-Skin* (EM 8: 795–801) = 474 *The Sixth Captain's Tale*
- AT 652: *The Prince Whose Wishes Always Come True: the Carnation* (EM 10: 1327–1331) = 534 *Hasan, the Youth Whose Wishes Are Fulfilled*
- AT 653: *The Four Skillful Brothers* = cf. 355 *Prince Ahmad and the Fairy Perî Bânû*
- AT 653 A: *The Rarest Thing in the World* (EM 2: 903–912) = 355 *Ahmad and the Fairy Perî Bânû*;
- AT 655: *The Wise Brothers/ATU 655: The Wise Brothers* (EM 2: 874–887) = 289 *The King Who Kenned the Quintessence of Things*; 358 *The Three Sharpers*
- AT 655 A: *The Strayed Camel and the Clever Deductions* (EM 2: 874–887) = 357 *The Sultan of al-Yaman and His Three Sons*
- AT 670: *The Animal Languages/ATU 670: The Man Who Understands Animal Languages* (EM, s. v. "Tiersprachenkundiger Mensch") = 2 *The Bull and the Ass*; 3 *The Merchant and His Wife*
- AT 676: *Open Sesame* (EM 1: 302–311) = 353 *'Alî Bâbâ and the Forty Thieves*
- AT 678: *The King Transfers His Soul to a Parrot* (EM, s. v. "Seelentier") = 441 *The King Who Transferred His Soul into a Parrot*

- AT 681: *King in the Bath; Years of Experience in a Moment*/ATU 681: *Relativity of Time* (EM 11: 532–537) = 435 *Shahâb al-Dîn*; 443 *Solomon and the Queen of Sheba*; 456 *The Two Lives of Sultan Mahmûd* 412; *The Warlock and the Young Cook of Baghdad*
- AT 706: *The Maiden Without Hands* (EM 8: 1375–1387) = 95 *The Woman Whose Hands Were Cut Off for Giving Alms to the Poor*
- AT 707: *The Three Golden Sons* (EM, s. v. “Söhne: Die drei goldenen S.”) = 382 *Abû Niyya and Abû Niyyatayn*; 356 *The Two Sisters Who Envied Their Cadette*
- AT 712: *Crescentia* (EM 3: 167–171) = 306 *The Devotee Accused of Lewdness*; 163 *The Jewish Qâdî and His Pious Wife*; 512 *Oft-proved Fidelity*
- AT 726\*\*: *The Prince and his Three Hosts Tell their Adventure* = 349 *The Caliph’s Night Adventure*
- AT 736: *Luck and Wealth* (EM 5: 1305–1312) = cf. 96 *The Devout Israelite*; 352 *Hasan al-Habbâl*
- AT 736 A: *The Ring of Polycrates* (EM 10: 1164–1168) = cf. 255 *Abû Qîr and Abû Sîr*; 352 *Hasan al-Habbâl*
- AT 750 A: *The Wishes*/ATU 750 A: *The Three Wishes* (EM, s. v. “Wünsche: Die drei W.”) = cf. 199 *The Three Wishes*
- AT 759: *God’s Justice Vindicated*/ATU 759: *Angel and Hermit* (EM 3: 1438–1446) = 172 *The Prophet and the Justice of Providence*
- AT 763: *The Treasure Finders who Murder one Another* (EM, s. v. “Schatzfinder morden einander”) = 56 *The Merchant and the Two Sharpers*; 299 *The Three Men and Our Lord ‘Îsâ*
- AT 836 F\*: *The Miser and the Eye Ointment* = 350 *Bâbâ ‘Abdallâh*
- AT 851 A: *Turandot*/ATU 851: *The Princess Who Can Not Solve the Riddle* (EM 11: 286–294) = 411 *The Linguist-dame, the Duenna and the King’s Son*
- AT 852: *The Hero Forces the Princess to Say, “That is a Lie”*/ATU 852: *Lying Contest* = 409 *The Say of Hayqâr the Sage*
- AT 861: *Sleeping at the Rendezvous* (EM 11: 570–574) = 41 ‘Azîz and ‘Azîza; 401 *Muhammad the Shalabi*
- AT 875: *The Clever Peasant Girl* (EM 1: 1353–1365) = 464 *The Chick-pea Seller’s Daughter*
- AT 879: *The Basil Maiden (The Sugar Puppet, Viola)* (EM 1: 1308–1311) = 464 *The Chick-pea Seller’s Daughter*
- AT 881: *Oft-proved Fidelity* (EM 5: 168–186) = 306 *The Devotee Accused of Lewdness*; 163 *The Jewish Qâdî and His Pious Wife*; 384 *The Lovers of Syria*; 512 *Oft-proved Fidelity*
- AT 888 A\*: *The Basket-maker* = 477 *The Tenth Captain’s Tale*; 390 *The Three Princes of China*
- AT 891 B\*: *The King’s Glove* = 285 *Fîrûz and His Wife*; 313 *The King and His Chamberlain’s Wife*; 182 *The King and His Vizier’s Wife*; 138 *The King and the Virtuous Wife*
- AT 910 B: *The Servant’s Good Counsels*/ATU 910 B: *The Observance of the Master’s Precepts* (EM 11: 259–267) = 440 *The Shoe-maker and His Lover*
- AT 910 D: *The Treasure of the Hanging Man*/ATU 910 D: *The Treasure Behind the Nail* (EM, s. v. “Schatz hinter dem Nagel”) = 291 *The Sage and His Three Sons*; 459 *Zulaykhâ*
- AT 910 K: *The Precepts and the Uriah Letter*/ATU 910 K: *Walk to the Ironworks* (EM 5: 662–671) = 411 *The Linguist-dame, the Duenna and the King’s Son*
- AT 916: *The Brothers Guarding the King’s Bedchamber and the Snake* under section (II c)/ATU 178 C: *The Falcon and the Poisoned Water* = 10 *Sindbâd and His Falcon*
- AT 921 E: *Never Heard Before* = 409 *Hayqâr the Sage*

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- AT 922 A: Achikar (EM 1: 53–59) = **409 Hayqâr the Sage**  
AT 923: Love Like Salt (EM 8: 1038–1042) = cf. **473 The Fifth Captain's Tale**  
AT 923 B: The Princess Who Was Responsible for her Own Fortune = **473 The Fifth Captain's Tale**  
AT 926: Judgement of Solomon (EM, s. v. "Salomonische Urteile") = **370 The Tale of the Qâdi and the Bhang-eater**  
AT 930 B: Prophecy: at Sixteen Princess will Fall in Love with Forty Arabs/ATU 930 A: The Predestined Wife = **307 The Hireling and the Girl**  
AT 936\*: The Golden Mountain (EM 6: 538–540) = **230 Hasan of Basra**; 178 *The Story of Jânshâh*  
AT 938: Placidus (Eustacius) (EM 10: 1069–1074) = **174 The Island King and the Pious Israelite**; **408 The Tale of Himself Told by the King**; **316 The King Who Lost His Kingdom**; **270 The Merchant and His Sons**  
ATU 944: King for a Year (EM 6: 436–439) = **263 The Sleeper and the Waker**  
AT 946 D\*: Fortune and Coincidence/ATU 945 A\*: Money and Fortune = cf. **96 The Devout Israelite**; **352 Hasan al-Habbâl**  
AT 949\*: Young Gentleman Learns Basketwork = **477 The Tenth Captain's Tale**; **390 The Three Princes of China**  
AT 954: The Forty Thieves (EM 1: 302–311) = **353 'Alî Bâbâ and the Forty Thieves**  
AT 960 A: The Cranes of Ibycus (EM 8: 331–334) = **337 The Fifteenth Constable's History**  
AT 974: The Homecoming Husband (EM 6: 702–707) = **110 Al-Mutalammis and His Wife Umayma**  
AT 976: Which Was the Noblest Act? (EM 6: 459–464) = **439 The Thief Discovered by Story-telling**; cf. **467 A Contest in Generosity**  
AT 978: The Youth in the Land of the Cheaters (EM, s. v. "Stadt der Gauner") = **205 The Sandal-wood Merchant and the Sharpers**  
AT 1000: Bargain Not to Become Angry (EM, s. v. "Zornwette") = **390 The Three Princes of China**  
AT 1137: The Ogre Blinded (Polyphemus) (EM 10: 1174–1184) = **179 Sindbâd the Seaman**; **229 Sayf al-Mulûk**  
AT 1164: The Evil Woman Thrown into the Pit/ATU 1164: The Devil and the Evil Woman (EM 2: 80–86) = **458 The Youth Behind Whom Indian and Chinese Airs Were Played**  
AT 1215: The Miller, his Son, and the Ass: Trying to Please Everyone (EM 1: 867–873) = **436 The Gardener, His Son, and the Donkey**  
AT 1250: Bringing Water from the Well/ATU 1250: The Human Chain (EM 2: 950–954) = **365 The Broke-back Schoolmaster**  
AT 1284: Person Does Not Know Himself (EM 7: 20–27) = **503 The Numskull Who Does Not Count the Ass He Is Sitting on**  
AT 1288: Numskulls Cannot Find their Own Legs (EM 2: 64–67) = **508 The Stupid Berbers**  
AT 1288 A: Numskull Cannot Find Ass he is Sitting on (EM, s. v. "Zählen: Sich nicht z. können") = **503 The Numskull Who Does Not Count the Ass He Is Sitting on**  
AT 1327: Emptying the Meal Sack/ATU 1327: Emptying the Flour Sack = **508 The Stupid Berbers**  
AT 1332: Which is the Greatest Fool? (EM 9: 1204–1210) = cf. **365 The Broke-back Schoolmaster**  
AT 1341: Fools Warn Thief what Not to Steal (EM 3: 625–639) = cf. **304 The Melancholist and the Sharper**

- AT 1358 B: *Husband Carries Off Box Containing Hidden Paramour* (EM 3: 1055–1065) = **196** *The King's Son and the Merchant's Wife*
- AT 1364: *The Blood-brother's Wife* (EM 2: 528–532) = **455** *The Man Who Understood Women*; cf. **288** *The Singer and the Druggist*
- AT 1380: *The Faithless Wife* (EM 2: 471–474) = **402** *The Fellah and His Wicked Wife*; **511** *The Silly Woman Who Wanted to Blind Her Stepson*
- AT 1381: *The Talkative Wife and the Discovered Treasure* (EM 5: 148–159) = **371** *The Bhang-eater and His Wife*
- AT 1391: *Every Hole to Tell the Truth* = **Diderot**, *Les Bijoux indiscrets*
- AT 1406: *The Merry Wives Wager*/ATU 1406: *The Three Clever Wives Wager* (EM, s. v. "Wette der Frauen, wer den Mann am besten narrt") = **503** *The Numskull Who Does Not Count the Ass He Is Sitting on*; **127** *The Woman's Trick against Her Husband*
- AT 1417: *The Cut-off Nose (Hair)* (EM 9: 1225–1230) = **431** *The Shoemaker's Wife*
- AT 1419: *The Returning Husband Hoodwinked* = **427** *The Adulteress Who Tested Her Husband's Trust*; **447** *'Alî the Fisherman*; **398** *Coelebs the Droll*; **394** *The Tailor and the Lady and the Captain*
- AT 1419 B: *The Animal in the Chest* (EM 2: 565–568) = **453** *The Qâdî and the Ass's Foad*
- AT 1419 C: *The Husband's One Good Eye Covered (Treated)* (EM 3: 1082–1084) = **466** *The Captain of Police*
- AT 1419 D: *The Lovers as Pursuer and Fugitive* = **187** *The Lady and Her Two Lovers*
- AT 1419 E: *Underground Passage to Paramour's House* (EM 7: 109–113) = **293** *The Fuller and His Wife and the Trooper*; cf. **260** *Qamar al-Zamân and the Jeweler's Wife*
- AT 1422: *Parrot Unable to Tell Husband Details of Wife's Infidelity*/ATU 1422: *Parrot Reports Wife's Adultery* (EM 3: 1065–1068) = cf. **371** *The Bhang-eater and His Wife*; **183** *The Confectioner, His Wife, and the Parrot*; **11** *The Husband and the Parrot*
- AT 1423: *The Enchanted Pear Tree* (EM 2: 417–421) = **295** *The Simpleton Husband [1]*; **388** *The Simpleton Husband [2]*
- AT 1426: *The Wife Kept in a Box* (EM 5: 186–192) = **1** *Shahriyâr and His Brother*; **204** *The King's Son and the 'Ifrit's Mistress*
- AT 1430: *The Man and his Wife Build Air Castles* (EM 8: 1260–1265) = **33** *The Barber's Tale of His Fifth Brother*; **238** *The Fakir and His Jar of Butter*
- AT 1450: *Clever Elsie* (EM 8: 12–16) = **507** *Mûsâ and Ibrâhîm*
- AT 1510: *The Matron of Ephesus (Vidua)* (EM, s. v. "Witwe von Ephesus") = **443** *Solomon and the Queen of Sheba*
- AT 1515: *The Weeping Bitch* (EM 6: 1368–1372) = **193** *The Wife's Device to Cheat Her Husband*
- AT 1525 Q: *The Two Thieves Married to the Same Woman* = **425** *The Woman Who Had Two Husbands*
- AT 1526: *The Old Beggar and the Robbers* (EM 2: 263–268, at 266–267) = **224** *Dalîla the Crafty*
- AT 1529: *Thief Claims to have been Transformed into a Horse* (EM 3: 640–643) = **118** *The Simpleton and His Sharper*
- AT 1531: *The Man Thinks he has Been in Heaven*/ATU 1531: *Lord for a Day* (EM 1: 1343–1346) = **263** *The Sleeper and the Waker*
- AT 1534: *Series of Clever Unjust Decisions* (EM, s. v. "Schemjaka: Die Urteile des S.") = **454** *The Astute Qâdî*
- AT 1535: *The Rich and the Poor Peasant* = cf. **353** *'Alî Bâbâ and the Forty Thieves*
- AT 1537: *The Corpse Killed Five Times* (EM 8: 902–907) = cf. **23** *The Hunchback's Tale*; **504** *The Three Corpses*

## 800 International Tale-Types

- AT 1538: *The Youth Cheated in Selling Oxen*/ATU 1538: *The Revenge of the Cheated Man* (EM 11: 149–153) = **376** *History of the First Larrikin*
- AT 1539: *Cleverness and Gullibility* (EM 8: 1104–1108) = **377** *History of the Second Larrikin*
- AT 1545: *The Boy with Many Names* (EM 7: 773–777) = **395** *The Syrian and the Three Women of Cairo*
- AT 1551: *The Wager that Sheep are Hogs* (EM, s. v. “Wettbetrug”) = **376** *History of the First Larrikin*
- AT 1556: *The Double Pension (Burial Money)* (EM 10: 709–713) = **263** *The Sleeper and the Waker*
- AT 1563: “Both?” (EM 2: 55–64) = **406** *The Youth Who Would Futter His Father’s Wives*
- AT 1567 C: *Asking the Large Fish* (EM 4: 1218–1221) = **489** *The Parasite*
- AT 1591: *The Three Joint Depositors* (EM 5: 1274–1276) = **207** *The Stolen Purse*
- AT 1610: *To Divide Presents and Strokes*/ATU 1610: *Sharing the Reward* (EM, s. v. “Teilung von Geschenken und Schlägen”) = **133** *Masrûr the Eunuch and Ibn al-Qâribî*
- AT 1615: *The Heller Thrown into Other’s Money* (EM, s. v. “Teilung des Geldes”) = cf. **425** *The Woman Who Had Two Husbands*
- AT 1617: *Unjust Banker Deceived into Delivering Deposits* (EM 8: 375–380) = **354** ‘*Alî Khawâjâ*; **304** *The Melancholist and the Sharper*; **426** *The Unjust Banker*
- AT 1641: *Doctor Know-All* (EM 3: 734–742) = **517** *The Soothsayer and His Apprentice*; **308** *The Weaver Who Became a Leach by Order of His Wife*
- AT 1641 A: *Sham Physician Pretends to Diagnose Entirely from Urinalysis* (EM, s. v. “Scharlatan”) = **308** *The Weaver Who Became a Leach by Order of His Wife*
- AT 1642: *The Good Bargain* (EM 6: 448–453) = **371** *History of the Bhang-eater and His Wife*; **520** *The Story of Hasan, the Old Poet*
- AT 1645: *The Treasure at Home* (EM, s. v. “Traum vom Schatz auf der Brücke”) = **99** *The Ruined Man Who Became Rich Again through a Dream*
- AT 1654: *The Robbers in the Death Chamber* (EM 11: 345–348) = **309** *The Two Sharpers Who Each Cozened His Compeer*
- AT 1675: *The Ox (Ass) as Mayor* (EM 10: 188–193) = **452** *The Qâdî-mule*
- AT 1681\*: *Foolish Man Builds Aircastles* (EM 8: 1260–1265) = **33** *The Barber’s Tale of His Fifth Brother*; **238** *The Fakir and His Jar of Butter*
- AT 1730: *The Entrapped Suitors* (EM 8: 1056–1063) = **393** *The Goodwife of Cairo and Her Four Gallants*; **198** *The Lady and Her Five Suitors*
- AT 1737: *The Parson in the Sack to Heaven*/ATU 1737: *The Clergyman in the Sack to Heaven* (EM 10: 884–887) = **224** *Dalîla the Crafty*
- AT 1741: *The Priest’s Guest and the Eaten Chickens* (EM 10: 1308–1311) = **403** *The Woman Who Humored Her Lover at Her Husband’s Expense*
- AT 1804: *Imagined Penance for Imagined Sin* = **372** *How Drummer Abû Qâsim Became a Qâdî*
- AT 1889 H: *Submarine Otherworld* = **227** *Jullanâr*; **256** ‘*Abdallâh the Fisherman and ‘Abdallâh the Merman*
- AT 2036: *Drop of Honey Causes Chain of Accidents* = **189** *The Drop of Honey*
- AT 2040: *The Climax of Horrors* (EM 6: 576–581) = cf. **38** *Tale of the Second Eunuch, Kâfûr*

## Appendix 5

# Narrative Motifs According to Stith Thompson's *Motif-Index*

- A 651.3.1: *Seven worlds above and below* = 177 *Bulûqiyâ*
- B 25.1: *Man with dog's head* = 418 *The Prince of Khwârazm and the Princess of Georgia*  
B 31.1: *Roc* = 179 *Sindbâd the Seaman*  
B 31.1.1: *Roc's egg* = 139 *'Abd al-Rahmân al-Maghribî's Story of the Rukhkh*  
B 31.1.2: *Roc drops rock on ship* = 139 *'Abd al-Rahmân al-Maghribî's Story of the Rukhkh*; 179 *Sindbâd the Seaman*  
B 41.2: *Flying horse* = 103 *The Ebony Horse*  
B 55: *Man with bird's head* = 418 *Prince of Khwârazm and the Princess of Georgia*  
B 71: *Sea horse* = 179 *Sindbâd the Seaman*  
B 82: *Merman* = 256 *'Abdallâh the Fisherman and 'Abdallâh the Merman*  
B 161.3: *Wisdom from eating serpent* = 176 *The Queen of the Serpents*  
B 172.1: *Magic bird petrifies those who approach* = 374 *The Sultan and His Sons and the Enchanting Bird*; 356 *The Two Sisters Who Envied Their Cadette*  
B 184.1.1: *Horse (mule) with magic speed* = 209 *Jûdar and His Brethren*  
B 221.1: *Kingdom of monkeys* = 178 *Jânshâh*  
B 225.1: *Kingdom of serpents* = 176 *The Queen of the Serpents*  
B 331.1: *Faithful falcon killed through misunderstanding* = 10 *Sindbâd and His Falcon*  
B 375.1: *Fish returned to water: grateful* = 380 *The Fisherman and His Son*  
B 473: *Helpful dolphin* = 261 *'Abdallâh ibn Fâdil and His Brothers*  
B 542.2: *Escape on flying horse* = 103 *The Ebony Horse*  
B 548.2.1: *Fish recovers ring from sea* = 380 *The Fisherman and His Son*  
B 552: *Man carried by bird* = 423 *'Alî Jawharî*; 416 *Habîb and Durrat al-Ghawwâs*; 178 *Jânshâh*; 195 *The Man Who Never Laughed*; 179 *Sindbâd the Seaman*  
B 741.2: *Neighing of stallion in Assyria impregnates mares in Egypt* = 409 *Hayqâr the Sage*  
B 762: *Monkeys attack by throwing coconuts* = 179 *Sindbâd the Seaman*  
B 772: *Shipwrecked man repulsed by animals* = 227 *Jullanâr*  
B 873.4: *Giant ant* = 178 *Jânshâh*  
B 874: *Giant fish* = 179 *Sindbâd the Seaman*  
B 875.1: *Giant serpent* = 179 *Sindbâd the Seaman*
- C 401.2: *Tabu: speaking during seven days of danger* = 181 *The Craft and Malice of Women*  
C 410: *Tabu: asking questions* = 386 *Hârûn al-Rashîd and the Youth Manjâb*; 14 *The Porter and the Three Ladies of Baghdad*  
C 431: *Tabu: uttering name of god (or gods)* = 78 *Abû Muhammad Hight Lazybones*; 442 *'Alî and Zâhir from Damascus*; 179 *Sindbâd the Seaman*

## 802 Narrative Motifs

- C 611: *Forbidden chamber* = 230 *Hasan of Basra*  
C 611.1: *Forbidden door* = 429 *Benasir*; 178 *Jânshâh*; 195 *The Man Who Never Laughed*; 18 *The Third Qalandar's Tale*  
C 711: *Tabu: going into bath on return from serpent kingdom* = 176 *The Queen of the Serpents*  
C 742: *Tabu: striking monster twice* = 229 *Sayf al-Mulûk*  
C 961.2: *Transformation to stone for breaking tabu* = 356 *The Two Sisters Who Envied Their Cadette*
- D 10: *Transformation to person of different sex* = 191 *The Enchanted Spring*  
D 141: *Transformation: man to dog* = 261 *'Abdallâh ibn Fâdil and His Brothers*; 19 *The Eldest Lady's Tale*; 6 *The Second Shaykh's Story*; 7 *The Third Shaykh's Story*; 351 *Sîdî Nu'mân*  
D 150: *Transformation: man to bird* = 423 *'Alî Jawharî*; 227 *Jullanâr*  
D 154.1: *Transformation: man to dove* = 461 *The Anklet*  
D 231: *Transformation: man to stone* = 13 *The Ensorcelled Prince*; 445 *Jûdar and the Moor Mahmûd*  
D 529.1: *Petrification when woman's voice is heard* = 356 *The Two Sisters Who Envied Their Cadette*  
D 555: *Transformation by drinking* = 191 *The Enchanted Spring*  
D 575: *Transformation by fumigations. Burning of magic perfume transforms* = 423 *'Alî Jawharî*  
D 615: *Transformation combat* = 261 *'Abdallâh ibn Fâdil and His Brothers*; 19 *The Eldest Lady's Tale*; 16 *The Second Qalandar's Tale*  
D 691: *Daily beating of men transformed to dogs* = 261 *'Abdallâh ibn Fâdil and His Brothers*; 19 *The Eldest Lady's Tale*  
D 692: *City's inhabitants transformed to fish* = 13 *The Ensorcelled Prince*  
D 778: *Disenchantment by blowing on victim* = 424 *The King of Kochinchin's Children*  
D 827: *Magic object received through particular intermediaries* = 346 *'Alâ' al-Dîn*; 209 *Jûdar and His Brethren*  
D 832: *Magic objects acquired by acting as umpire for feighting heirs* = 475 *The Eighth Captain's Tale*; 230 *Hasan of Basra*  
D 865: *Magic jewel carried off by bird* = 230 *Hasan of Basra*; 61 *Qamar al-Zamân and Budûr*  
D 871.1: *Magic object exchanged for worthless* = 346 *'Alâ' al-Dîn*; 210 *Gharîb and 'Ajîb*  
D 915.4.1: *Sabbatical river* = 178 *Jânshâh*  
D 1155: *Magic carpet* = 355 *Ahmad and the Fairy Perî Bânû*; 475 *The Eighth Captain's Tale*; 526 *King Sabâ*; 443 *Solomon and the Queen of Sheba*  
D 1163: *Magic mirror* = 446 *Baybars*  
D 1313.1: *Magic ball indicates road* = 423 *'Alî Jawharî*  
D 1313.3: *Copper horseman indicates road* = 180 *The City of Brass*  
D 1317.9.1: *Brass (copper) statue at city gates blows on trumpet at stranger's approach* = 445 *Jûdar and the Moor Mahmûd*  
D 1323.2: *Magic clairvoyant vase* = 209 *Jûdar and His Brethren*  
D 1323.4: *Magic clairvoyant sphere* = 209 *Jûdar and His Brethren*  
D 1323.5: *Magic salve gives clairvoyance* = 350 *Bâbâ 'Abdallâh*  
D 1323.9: *Clairvoyant tube* = 355 *Ahmad and the Fairy Perî Bânû*  
D 1331.3.1: *Salve causes magic sight and blindness* = 350 *Bâbâ 'Abdallâh*  
D 1335.5.2: *Solomon's power to hold kingdom dependent on ring; drops it in water* = 526 *King Sabâ*; 443 *Solomon and the Queen of Sheba*  
D 1338.1.2: *Water of youth* = 390 *The Three Princes of China*

- D 1361.15: Magic cap renders invisible: *tarnkappe* = 230 *Hasan of Basra*  
 D 1361.19: Magic jewel renders invisible = 446 *Baybars*  
 D 1367.1: Magic plant causes insanity = 179 *Sindbâd the Seaman*  
 D 1375.3.1: Magic ointment causes wings to grow on person = 450 *The Keys of Destiny*  
 D 1377.1: Magic comb changes person's size at will = 461 *The Anklet*  
 D 1400.1.4.2: Magic saber conquers enemy = 209 *Jûdar and His Brethren*  
 D 1408.1: Magic sphere burns up country = 209 *Jûdar and His Brethren*  
 D 1419.1: Magic object compels person to laugh (shriek) = 180 *The City of Brass*  
 D 1421.1.3: Magic book summons genie = 445 *Jûdar and the Moor Mahmûd*  
 D 1421.1.6: Magic ring summons genie = 209 *Jûdar and His Brethren*  
 D 1451.1: Inexhaustible pocket furnishes money = 22 *Nûr al-Dîn 'Alî and Badr al-Dîn*

#### **Hasan**

- D 1470.2: Provisions received from magic object = 461 *The Anklet*  
 D 1472.1.22: Magic bag (sack) supplies food = 209 *Jûdar and His Brethren*  
 D 1500.1.5.1: Magic healing apple = 355 *Ahmad and the Fairy Perî Bânû*  
 D 1505.1: Herbs restore sight = 400 *Muhsin and Mûsâ*  
 D 1520.17: Magic transportation by sofa = 63 *'Alâ' al-Dîn Abu 'l-Shâmât*  
 D 1520.19: Magic transportation by carpet = 355 *Ahmad and the Fairy Perî Bânû*; 475  
*The Eighth Captain's Tale*; 526 *King Sabâ*; 443 *Solomon and the Queen of Sheba*  
 D 1552.2: Mountain opens to magic formula (Open Sesame) = 353 *'Alî Bâbâ and the Forty*

#### **Thieves**

- D 1610.2: Speaking tree = 230 *Hasan of Basra*  
 D 1619.3: Fruits that laugh or cry = 177 *Bulûqiya*  
 D 1620.1.2: Automatic statue of horseman = 18 *The Third Qalandar's Tale*  
 D 1825.1: Second sight = 82 *'Alî Shâr and Zumurrud*  
 D 2121.2: Magic journey with closed eyes = 177 *Bulûqiya*  
 D 2176.3.2: Evil spirit exorcised by religious ceremony = 12 *The Prince and the Ogress*  
 D 2177.1: Demon enclosed in bottle = 180 *The City of Brass*; 8 *The Fisherman and the Jinnî*; 424 *The King of Kochinchin's Children*  
 D 2185: Magician carries woman in glass coffin = 204 *The King's Son and the 'Ifrit's Mistress*

E 11.1: Second blow resuscitates = 229 *Sayf al-Mulûk*; 417 *The Three Princes and the Genius Morhagian*

E 68: Apparently dead persons revived when certain thing happens = 445 *Jûdar and the Moor Mahmûd*

E 80: Water of Life = 423 *'Alî Jawharî*; 390 *The Three Princes of China*

E 631.0.1: Twining branches grow from graves of lovers = 211 *'Utba and Rayyâ*

E 710: External soul = 429 *Benasir*; 424 *The King of Kochinchin's Children*; 229 *Sayf al-Mulûk*

E 761: Life token = 423 *'Alî Jawharî*; 374 *The Sultan and His Sons and the Enchanting Bird*

E 761.3: Life token: tree (flower) fades = 448 *Satilatlas and Hamama Telliwa*

F 511.0.1: Headless person = 418 *The Prince of Khwârazm and the Princess of Georgia*

F 512.3: Person with eyes in stomach = 78 *Abû Muhammad Hight Lazbyones*

F 517.1.3: Men with sponge-feet = 229 *Sayf al-Mulûk*; 536 *Sayf ibn Dhî Yazan*; 179 *Sindbâd the Seaman*

F 525.2: Man splits into two parts = 178 *Jânshâh*

F 561.3: People who live on coconuts = 179 *Sindbâd the Seaman*

F 565.1: Amazons. Women warriors = 230 *Hasan of Basra*; 195 *The Man Who Never Laughed*

## 804 Narrative Motifs

- F 761.2: City of brass = 78 **Abû Muhammad Hight Lazybones**; 180 **The City of Brass**  
F 768.1: City of petrified people = 261 **'Abdallâh ibn Fâdil and His Brothers**; 19 **The Eldest Lady's Tale**  
F 771.7: Palace surrounded by rivers of wine, rosewater, and honey = 450 **The Keys of Destiny**  
F 811.8: Tree with fruits like human heads = 177 **Bulûqiyâ**  
F 983.2: Louse fattened = 474 **The Sixth Captain's Tale**
- G 11.2: Cannibal giant = 210 **Gharîb and 'Ajîb**; 229 **Sayf al-Mulûk**  
G 82: Cannibal fattens victim = 179 **Sindbâd the Seaman**  
G 311: Old man of the sea = 229 **Sayf al-Mulûk**; 536 **Sayf ibn Dhî Yazan**; 179 **Sindbâd the Seaman**
- H 11.1.1: Recognition at inn (hospital, etc.) where all must tell their life histories = 82 **'Alî Shâr and Zumurrud**  
H 21: Recognition through picture = 384 **The Lovers of Syria**  
H 35.1: Recognition by unique manner of playing lute = 235 **The Ruined Man of Baghdad and His Slave-girl**  
H 35.2: Recognition by unique cookery = 22 **Nûr al-Dîn 'Alî and Badr al-Dîn Hasan**  
H 44: Recognition by perfume = 510 **The Lover Exposed by Way of a Special Perfume**  
H 171.1: King selected by elephant's bowing to him = 316 **The King Who Lost His Kingdom**  
H 171.2: Bird indicates election of king (pope) = 384 **The Lovers of Syria**  
H 301: Excessive demands to prevent marriage = 210 **Gharîb and 'Ajîb**; 360 **Muhammad of Cairo**  
H 411.15: Magic mirror as chastity index = 345 **Zayn al-Asnâm**  
H 522.1: Test: guessing origin of certain skin = 474 **The Sixth Captain's Tale**  
H 607.3: Princess declares her love through sign language: not understood = 41 **'Azîz and 'Azîza**  
H 1021.1.1: Task: making a rope of sand; countertask: first showing the pattern = 409 **Hayqâr the Sage**  
H 1023.7: Task: sewing together a broken mill-stone = 409 **Hayqâr the Sage**  
H 1036: Task: building castle suspended between heaven and earth = 409 **Hayqâr the Sage**  
H 1053: Task: coming neither on horse nor on foot (riding nor walking) = 464 **The Chick-pea Seller's Daughter**  
H 1054: Task: coming neither naked nor clad = 464 **The Chick-pea Seller's Daughter**  
H 1064: Task: coming laughing and crying at once = 464 **The Chick-pea Seller's Daughter**  
H 1142.3: Task: drinking the sea dry; countertask: stop all the rivers = 205 **The Sandal-wood Merchant and the Sharpers**  
H 1381.2.2.1.1: Boy twitted with illegitimacy seeks unknown father = 442 **'Alî and Zâhir from Damascus**
- J 21.2: "Do not act when angry" = 419 **The King of Abyssinia**; 278 **Sulaymân Shâh and His Niece**  
J 21.12: "Rue not a thing that is past" = 414 **What Befell the Fowlet with the Fowler**  
J 21.13: "Never believe what is beyond belief" = 414 **What Befell the Fowlet with the Fowler**  
J 81: The dishes of the same flavor = 182 **The King and His Vizier's Wife**  
J 120: Wisdom learned from children = 206 **The Debauchee and the Three-year-old Child**  
J 123: Wisdom of child decides lawsuit = 354 **'Alî Khawâjâ**  
J 168: Inscription on walls for condensed education = 181 **The Craft and Malice of Women**  
J 672.1: Ears stopped with wax to avoid enchanting song = 356 **The Two Sisters Who Envied Their Cadette**

- J 711.3: King for a year provides for future = 263 *The Sleeper and the Waker*  
 J 712.1: City without provisions but with much money starves = 180 *The City of Brass*  
 J 816.1: King brought to sense of duty by feigned conversation of birds = 437 *Mahmūd and His Vizier*  
 J 882.2: Man with unfaithful wife comforted when he sees jealous husband who carefully guards wife cuckolded = 1 *Shahriyār and His Brother*  
 J 1142.1: Test of mother by weighing milk = 370 *The Qādī and the Bhang-eater*  
 J 1151.1.3: The sausage rain = 371 *The Bhang-eater and His Wife*  
 J 1153.1: Susanna and the elders: separate examination of witnesses = 128 *The Devout Woman and the Two Wicked Elders*  
 J 1154.1: Parrot unable to tell husband details as to wife's infidelity = 11 *The Husband and the Parrot*  
 J 1155: "Then I woke up": man discredits his confession by declaring it all a dream = 288 *The Singer and the Druggist*  
 J 1179.1: Damages for the field devastated by a flock = 297 *David and Solomon*  
 J 1185.1: Sheherezade: story with indefinite sequels told to stave off = 1 *Shahriyār and His Brother*  
 J 1191: Reductio ad absurdum of judgment = 370 *The Qādī and the Bhang-eater*  
 J 1443: The fools in the city = 451 *Buhlūl*  
 J 1552.1.1: The ass is not at home = 407 *The Two Lack-tacts of Cairo and Damascus*  
 J 1512.2: To return the eye to the one-eyed man = 205 *The Sandal-wood Merchant and the Sharpers*  
 J 1761.1: Whale thought to be island = 179 *Sindbād the Seaman*  
 J 2013: Man made to believe that he is someone else = 293 *The Fuller and His Wife and the Trooper*  
 J 2061.1.1: Air castle: basket of glassware to be sold = 33 *The Barber's Tale of His Fifth Brother*  
 J 2315: Wife persuades husband that she has returned immediately = 503 *The Numskull Who Does Not Count the Ass He Is Sitting on*; 127 *The Woman's Trick against Her Husband*  
 J 2317: Well man made to believe that he is sick = 366 *The Split-mouthed Schoolmaster*  
 J 2321: Man made to believe that he is pregnant = 369 *The Qādī Who Bare a Babe*
- K 187: Strokes shared = 133 *Masrūr the Eunuch and Ibn al-Qāribī*  
 K 266: New bags for old! = 346 *'Alā' al-Dīn*  
 K 302: Female master thief = 224 *Dalīla the Crafty*  
 K 312: Thieves hidden in oil casks = 353 *'Alī Bābā and the Forty Thieves*  
 K 415: Marked culprit marks everyone else and escapes detection = 353 *'Alī Bābā and the Forty Thieves*; 545 *Hasan, the King of Egypt*; 364 *Muhammad of Cairo*  
 K 421.1: Thief hoping to gain bigger booty, loses smaller = 326 *The Seventh Constable's History*; 304 *The Melancholist and the Sharper*  
 K 512: Compassionate executioner = 545 *Hasan, the King of Egypt*; 210 *Gharīb and 'Ajīb*; 544 *Sayf al-Tījān*  
 K 512.2: Compassionate executioner: substituted heart = 61 *Qamar al-Zamān and Budūr*  
 K 521.1.1: Man sewed in animal's hide carried off by birds = 230 *Hasan of Basra*; 445 *Jūdar and the Moor Mahmūd*; 18 *The Third Qalandar's Tale*; 536 *Sayf ibn Dhī Yazan*  
 K 521.4.1.1: Girl escapes in male disguise = 401 *Muhammad the Shalabī*  
 K 525.1: Substituted object left in bed while intended victim escapes = 464 *The Chick-pea Seller's Daughter*  
 K 602: "Noman" = 395 *The Syrian and the Three Women of Cairo*

## 806 Narrative Motifs

- K 661.2: *Statue mourned and buried in order to account for murdered person* = 36 *Ghânim ibn Ayyûb*
- K 717: *Deception into bottle (vessel)* = 8 *The Fisherman and the Jinnî*
- K 754.1: *Trojan wooden horse* = 353 *'Alî Bâbâ and the Forty Thieves*
- K 843: *Dupe persuaded to be killed in order to go to heaven* = 471 *The Third Captain's Tale*
- K 911.1: *Sham death to wound enemies* = 377 *The Second Larrikin*
- K 916: *Dancer stabs spectator* = 353 *'Alî Bâbâ and the Forty Thieves*
- K 978: *Uriah letter* = 545 *The Story of Hasan, the King of Egypt*; 411 *The Linguist-dame, the Duenna and the King's Son*
- K 1315: *Seduction by impostor* = 197 *The Page Who Feigned to Know the Speech of Birds*
- K 1336: *Magic helper brings girl to hero's bed* = 412 *The Warlock and the Young Cook of Baghdad*
- K 1517.1: *The lovers as pursuer and fugitive* = 187 *The Lady and Her Two Lovers*
- K 1523: *Underground passage to paramour's house* = 293 *The Fuller and His Wife and the Trooper*; 260 *Qamar al-Zamân and the Jeweler's Wife*
- K 1535: *Adulteress transforms her husband into an animal to get rid of him* = 7 *The Third Shaykh's Story*; 351 *Sidî Nu'mân*
- K 1667.1.1: *Retrieving the buried treasure* = 326 *The Seventh Constable's History*; 304 *The Melancholist and the Sharper*
- K 1812.17: *King in disguise to spy out his kingdom* = 63 *'Alâ' al-Dîn Abu 'l-Shâmât*; 410 *Al-Bunduqânî*; 349 *The Caliph's Night Adventure*; 473 *The Fifth Captain's Tale*; 386 *Hârûn al-Rashîd and the Youth Manjâb*; 545 *Hasan, the King of Egypt*; 236 *Jalî'âd and Shimâs*; 73 *The Mock Caliph*; 364 *Muhammad of Cairo*; 35 *Nûr al-Dîn 'Alî and Anîs al-Jalîs*; 14 *The Porter and the Three Ladies of Baghdad*; 370 *The Qâdî and the Bhang-eater*; 263 *The Sleeper and the Waker*; 359 *The Sultan Who Fared Forth in the Habit of a Darwîsh*; 516 *Taylun and the Generous Man*; 21 *The Three Apples*; 390 *The Three Princes of China*; 356 *The Two Sisters Who Envied Their Cadette*; 457 *The Unending Treasure*
- K 1825.1.1: *Lover masks as doctor to reach sweetheart* = 103 *The Ebony Horse*
- K 1836: *Disguise of man in woman's dress* = 518 *The Merchant's Daughter Who Married the King of China*; 62 *Ni'ma and Nu'm*; 544 *Sayf al-Tijân*; 40 *Tâj al-Mulûk and Dunyâ*
- K 1837: *Disguise of woman in man's clothes* = 82 *'Alî Shâr and Zumurrud*; 421 *Ameny*; 306 *The Devotee Accused of Lewdness*; 364 *Muhammad of Cairo*; 522 *Muhammad of Damascus and Sa'd of Baghdad*; 401 *Muhammad the Shalabî*; 61 *Qamar al-Zamân and Budûr*; 368 *The Three Sisters and Their Mother*; 356 *The Two Sisters Who Envied Their Cadette*; 39 *Umar ibn al-Nu'mân*; 422 *The Woman Who Regained Her Loss*
- K 1861.1: *Hero sewed up in animal hide so as to be carried to height by bird* = 230 *Hasan of Basra*; 445 *Jûdar and the Moor Mahmûd*; 18 *The Third Qalandar's Tale*; 536 *Sayf ibn Dhî Yazan*
- K 1886.1.1: *Following luminous tree in the desert* = 424 *The King of Kochinchin's Children*
- K 2021.1: *The bitten cheek* = 361 *The First Lunatic*; 20 *The Portress*
- K 2111: *Potiphar's wife* = 61 *Qamar al-zamân and Budûr*
- K 2112: *Woman slandered as adulteress (Prostitute)* = 306 *The Devotee Accused of Lewdness*, 163 *The Jewish Qâdî and His Pious Wife*; 512 *Oft-proved Fidelity*, 368 *The Three Sisters and Their Mother*
- K 2115: *Animal-birth slander* = 382 *Abû Niyya and Abû Niyyatayn*; 534 *Hasan, the Youth Whose Wishes Are Fulfilled*; 356 *The Two Sisters Who Envied Their Cadette*
- K 2165: *Sham blind man throws suspicion on real blind* = 31 *The Barber's Tale of His Third Brother*

- M 343: Parricide prophecy = 389 *Al-Hayfâ' and Yûsuf*
- M 345.1: Prophecy: girl shall have a hundred lovers, shall marry her servant and die from spider's bite = 307 *The Hireling and the Girl*
- M 372: Confinement in tower to avoid fulfillment of prophecy = 307 *The Hireling and the Girl*; 405 *The Merchant's Daughter and the Prince of al-Irak*
- N 66: Wager: fortune made from capital or from working at vocation = 352 *Hasan al-Habbâl*
- N 91: Purchase of box without knowledge of its contents = 231 *Khalifa the Fisherman*; 370 *The Qâdi and the Bhang-eater*
- N 211.1: Lost ring found in fish (Polycrates) = 526 *King Sabâ*; 443 *Solomon and the Queen of Sheba*
- N 211.2: Unavailing attempt to get rid of slippers = 373 *The Qâdi and His Slipper*
- N 342.2: Stumbling over bloody corpse brings accusation of murder = 415 'Attâf; 275 *Bihkard*; 258 *Ibrâhîm and Jamîla*
- N 352: Bird carries off ring, which lover has taken from sleeping mistress's finger = 61 *Qamar al-Zamân and Budûr*
- N 383.2: Man falls dead when he realizes that he has eaten bread from flour used for abscess plaster = 186 *The Miser and the Loaves of Bread*
- N 411.3: Fortune from informing foreign king of use of saddle, bridle, and stirrups = 179 *Sindbâd the Seaman*
- N 412: Fortune from trifling sum sent abroad with merchant = 78 *Abû Muhammad Hight Lazybones*
- N 455.3: Secret formula for opening treasure mountain overheard from robbers = 353 'Alî Bâbâ and the Forty Thieves
- N 478: Secret wealth betrayed by money left in borrowed money-scales = 353 'Alî Bâbâ and the Forty Thieves
- N 527.1: Diamond in meat carried to eagle's nest = 179 *Sindbâd the Seaman*
- N 577: Blind man carrying lame man as guardians of treasure = 247 *The Blind Man and the Cripple*
- N 681: Husband (lover) arrives home just as wife (mistress) is to marry another = 110 *Al-Mutammissis and His Wife Umayma*; cf. 448 *Satilatlas and Hamama Telliwa*
- N 683: Stranger accidentally chosen king = 316 *The King Who Lost His Kingdom*
- N 886: Blind man carries lame man = 247 *The Blind Man and the Cripple*
- P 11.1.1: Kings chosen by lot = 82 'Alî Shâr and Zumurrud
- P 14.2: King will not permit a one-eyed man in his presence = 32 *The Barber's Tale of His Fourth Brother*
- P 16.1: King (prince) retires from the world = 134 *The Devotee Prince*
- P 31: Prince must learn a trade = 430 *Salîm of Egypt*
- P 111: Banished minister found indispensable and recalled = 409 *Hayqâr the Sage*
- P 171: Branding person makes him one's slave for life = 377 *The Second Larrikin*; 522 *Muhammad of Damascus and Sa'd of Baghdad*
- P 315: Friends offer to die for each other = 284 *Al-Nu'mân and the Arab of the Banû Tayy*; 130 'Umar ibn al-Khattâb and the Young Badawî
- P 315.1: Competition in friendship: prisoner and jailor = 537 'Abbâs
- P 325: Host surrenders his wife to his guest = 415 'Attâf; 516 *Taylun and the Generous Man*
- P 327: Barmecide feast = 34 *The Barber's Tale of His Sixth Brother*
- P 424.2: Doctor who can cure can also poison = 9 *Yûnân and the Sage Dûbân*
- P 446.1: Barbers as bunglers of plans = 27 *The Tailor*

## 808 Narrative Motifs

- Q 42: Generosity rewarded = 96 *The Devout Israelite*  
Q 64: Patience rewarded = 271 *Abû Sâbir*  
Q 451.1.1: Hand cut off as punishment for theft = 24 *The Nazarene Broker's Story*  
Q 458.1: Daily beatings as punishment = 445 *Jûdar and the Moor Mahmûd*
- R 22: Abduction by giving soporific = 63 *'Alâ' al-Dîn Abu 'l-Shâmât*; 230 *Hasan of Basra*  
R 181: Demon enclosed in bottle released = 8 *The Fisherman and the Jinnî*; 424 *The King of Kochinchin's Children*  
R 212.1: Man buried alive with king escapes from the tomb = 179 *Sindbâd the Seaman*
- S 111.5: Murder with poisoned book = 9 *Yûnân and the Sage Dûbân*  
S 123.1: Burial alive of drugged person = 36 *Ghânim ibn Ayyûb*  
S 123.2: Burial of living husband or wife with dead spouse = 418 *The Prince of Khwârazm and the Princess of Georgia*; 179 *Sindbâd the Seaman*  
S 161: Mutilation: cutting off hands (arms) = 25 *The Reeve's Tale*  
S 262: Periodic sacrifices to a monster = 375 *The King of al-Yaman and His Three Sons*; 379 *The Sultan of al-Hind and His Son Muhammad*; 417 *The Three Princes and the Genius Morhaghian*  
S 271: Sacrifice of child to remove barrenness = 429 *Benasir*
- T 11.2: Love through sight of picture = 194 *The Goldsmith and the Cashmere Singing-girl*; 258 *Ibrâhîm and Jamîla*; 342 *Ins ibn Qays and His Daughter*; 292 *The Prince Who Fell in Love With the Picture*; 229 *Sayf al-Mulûk*  
T 62: Princess to marry first man who asks her = 424 *The King of Kochinchin's Children*  
T 86: Lovers buried in same grave = 145 *The Lovers of the Banû Tayy*; 107 *The Lovers of the Banû 'Udhra [1]*; 218 *The Lovers of the Banû 'Udhra [2]*; 211 *'Utba and Rayyâ*  
T 92.2: Three victims of love = 143 *The Three Unfortunate Lovers*  
T 311.0.1: Woman's aversion to marriage motivated through a dream = 226 *Ardashîr and Hayât al-Nufûs*  
T 332: Man tempted by fiend in woman's shape = 45 *The Hermits*  
T 415: Brother-sister incest = 15 *The First Qalandar's Tale*; 39 *'Umar ibn al-Nu'mân*  
T 482: Day husband: night husband = 425 *The Woman Who Had Two Husbands*  
T 511.1: Conception from eating a fruit = 63 *'Alâ' al-Dîn Abu 'l-Shâmât*; 347 *Khudâdâd and His Brothers*
- V 233: Angel of death = 160 *The Angel of Death and the King of the Children of Israel*; 158 *The Angel of Death with the Proud King*; 159 *The Angel of Death and the Rich King*
- W 131.1: Profligate wastes entire fortune before beginning his own adventures = 259 *Abu 'l-Hasan of Khorasan*; 155 *'Alî the Cairene and the Haunted House in Baghdad*; 82 *'Alî Shâr and Zumurud*; 350 *Bâbâ 'Abdallâh*; 386 *Hârûn al-Rashîd and the Youth Manjâb*; 445 *Jûdar and the Moor Mahmûd*; 195 *The Man Who Never Laughed*; 35 *Nûr al-Dîn 'Alî and Anîs al-Jalîs*; 179 *Sindbâd the Seaman*; 263 *The Sleeper and the Waker*; 157 *Tawaddud*; 339 *Tuhfat al-Qulûb*; 457 *The Unending Treasure*; 428 *Yûsuf and the Indian Merchant*; 345 *Zayn al-Asnâm*; 459 *Zulaykhâ*
- X 901: One lie a year = 38 *The Second Eunuch, Kâfûr*

## Appendix 6

# Concordance for Quotations from *Arabia ridens*

vol. 1: 165–166 = 138 *The King and the Virtuous Wife*; 168–169 = 263 *The Sleeper and the Waker*; 186–188 = 38 *The Second Eunuch, Kâfûr*; 197–203 = 199 *The Three Wishes*; 208–209 = 38 *The Second Eunuch, Kâfûr*; 218–220 = 506 *Peasant's Beautiful Wife*; 221–223 = 503 *Numskull Who Does Not Count the Ass He Is Sitting on*

vol. 2, no. 50 = 505 *'Alî with the Large Member*; no. 52 = 129 *Ja'far the Barmakid and the Old Badawî*; no. 64 = 369 *The Qâdî Who Bare a Babe*; no. 70 = 119 *Abû Yûsuf with Hârûn al-Rashîd and Queen Zubayda (2)*; no. 82 = 315 *The Ugly Man and His Beautiful Wife*; no. 91 = *Birds*; no. 107 = 229 *Sayf al-Mulûk*; no. 143 = 33 *The Barber's Tale of His Fifth Brother*; 238 *The Fakir and His Jar of Butter*; no. 151 = 335 *The Clever Thief*; no. 165 = 366 *The Split-mouthed Schoolmaster*; no. 221 = 199 *The Three Wishes*; no. 243 = 32 *The Barber's Tale of His Fourth Brother*; no. 295 = 315 *The Ugly Man and His Beautiful Wife*; no. 308 = 288 *The Singer and the Druggist*; no. 319 = 105 *Abû Nuwâs with the Three Boys*; no. 351 = 133 *Masrûr the Eunuch and Ibn al-Qâribî*; no. 369 = 414 *What Befell the Fowlet with the Fowler*; no. 370 = 451 *Buhlûl (5)*; 282 *Ibn al-Sammâk and al-Rashîd*; no. 381 = 315 *The Ugly Man and His Beautiful Wife*; no. 401 = 489 *The Parasite*; no. 407 = 115 *Hârûn al-Rashîd and the Two Slave-girls*; no. 413 = 454 *The Astute Qâdî*; no. 414 = 437 *Mahmûd and His Vizier*; no. 416 = 357 *The Sultan of al-Yaman and His Three Sons*; no. 427 = 263 *The Sleeper and the Waker*; no. 428 = 29 *The Barber's Tale of His First Brother*; no. 433 = 335 *The Clever Thief*; no. 436 = 284 *Al-Nu'mân and the Arab of the Banû Tayy*; no. 437 = 411 *The Linguist-dame, the Duenna and the King's Son*; no. 441 = 132 *The Thief and the Merchant*; no. 452 = 370 *The Qâdî and the Bhang-eater*; no. 459 = 38 *Tale of the Second Eunuch, Kâfûr*; no. 468 = 123 *Khusraw and Shîrîn and the Fisherman*; no. 471 = 138 *The King and the Virtuous Wife*; no. 558 = 285 *Fîrûz and His Wife*; 401 *Muhammad the Shalabî*; no. 578 = 409 *Hayqâr the Sage*; no. 608 = 75 *Hârûn al-Rashîd and the Slave-girl and the Imâm Abû Yûsuf*; no. 616 = 335 *The Clever Thief*; no. 679 = 58 *The Foolish Weaver*; no. 689 = 508 *The Stupid Berbers*; no. 716 = 451 *Buhlûl (1)*; no. 722 = 471 *The Third Captain's Tale*; no. 811 = 38 *Tale of the Second Eunuch, Kâfûr*; no. 854 = 136 *The Foolish Dominic*; no. 918 = 335 *The Clever Thief*; no. 929 = 10 *Sindbâd and His Falcon*; no. 944 = 58 *The Foolish Weaver*; no. 955 = 298 *The Robber and the Woman*; no. 956 = 298 *The Robber and the Woman*; no. 959 = 298 *The Robber and the Woman*; no. 962 = 298 *The Robber and the Woman*; no. 977 = 503 *Numskull Who Does Not Count the Ass He Is Sitting on*; no. 1055 = 54 *The Sparrow and the Eagle*; no. 1109 = 353 *'Alî Bâbâ and the Forty Thieves*; no. 1167 = 370 *Qâdî and the Bhang-eater*; no. 1168 = 337 *The Fifteenth Constable's History*; no. 1170 = 207 *The Stolen Purse*; no. 1171 = 510 *The Lover*

## 810 Quotations from *Arabia ridens*

*Exposed by Way of a Special Perfume*; no. 1185 = 295 *The Simpleton Husband* [1]; no. 1195 = 326 *The Seventh Constable's History*; no. 1196 = 92 *The Thief and the Shroff*; no. 1198 = 340 *Women's Wiles*; no. 1229 = 33 *The Barber's Tale of His Fifth Brother*; no. 1240 = 118 *The Simpleton and His Sharper*; no. 1241 = 499 *The Wife and Her Two Lovers*

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## About the Authors

ULRICH MARZOLPH is a professor of Islamic Studies at the Georg-August-University in Göttingen, Germany, and a senior member of the editorial committee of the *Enzyklopädie des Märchens*, a concise dictionary of international folk narrative research. He specializes in the narrative culture of the Near and Middle East, with particular emphasis on Arab and Persian folk narrative and popular literature. His major publications include *Der Weise Narr Buhlûl* (1983), *Typologie des persischen Volksmärchens* (1984), *Arabia ridens: Die humoristische Kurzprosa der frühen adab-Literatur im internationalen Traditionsgeflecht* (1992), *Grimms Märchen International* (1996; with Ingrid Tomkowiak), *Nasreddin Hodscha* (1996), and *Narrative Illustration in Persian Lithographed Books* (2001). He is also co-editor of *Fabula*, an international peer-reviewed journal of folktale studies, and advisory editor of *Marvels & Tales*.

RICHARD VAN LEEUWEN is a researcher in the fields of Arabic literature and the history of the Middle East and a translator of Arabic literature. He currently holds the position of associate professor of Islamic Studies at the University of Amsterdam. His publications include *Notables and Clergy in Mount Lebanon: The Khâzîn Sheikhs and the Maronite Church (1736–1840)* (1994), *Waqfs and Urban Structures: The Case of Ottoman Damascus* (1999), *De wereld van Sjahrazaad* (1999), and a full translation of the *Thousand and One Nights* into Dutch (1993–1999).