The Arabian Nights Study Guide

The Arabian Nights by Richard Francis Burton

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BOOKRAGS

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Introduction

The first printed edition of the tales, which was based on the Syrian version, was published by Fort Williams College in Calcutta and edited by Shaikh Ahmad ibn-Mahmud Shirawani, an instructor of Arabic at the college. The first European translation was by the French statesman Antoine Galland, whose editions appeared in twelve small volumes between 1703 and 1713.

The public response to Galland's work was positive and immediate: translations and versions of the tales spread throughout Europe. The first English translation was made by Edward Lane in 1841, followed by John Payne in 1881 and, most famously, Sir Richard Burton in 1885. Burton, who relied heavily on Payne's earlier work (and is even said to have plagiarized much of it), published his version in ten volumes as a private edition of one thousand under his imprint of Kama Shastra Society. He later added an additional six volumes of supplemental material, which he called *Supplemental Nights*. Burton's edition quickly sold out, providing him with his first profit ever as a writer, and he was in the early 2000s credited as the popularizer of the tales among English-language readers.

Historically considered by Arabic scholars as a form of "low brow" literature and rarely regarded for its literary merits, *The Arabian Nights*, in its many incarnations, was in the twenty-first century considered nonetheless a classic of Western literature and continued to be one of its most influential works.

The Plot Summary, Characters, Themes, and Style sections below discuss the stories from Book 1 of the *The Arabian Nights*.

Author Biography

Sir Richard F. Burton (1821—1890) was considered one of the most famous nineteenth-century Western adventurers and travel writers. His accounts of his journeys to India, Arabia, Africa, and North America gave him widespread fame in his lifetime, and his sixteen translations, including that of *The Arabian Nights* in 1885, brought him continued fame long after his death in Trieste, Italy.

Burton was born in Torquay, Devonshire to Joseph Netterville Burton, a British army officer, and Martha Baker. As a youth, Burton was exposed to many cultures, and upon entering Trinity College at Oxford at the age of nineteen, he had already mastered several languages and dialects.

After his expulsion from Oxford in 1842 for going to horse races, Burton took a commission in the army of the East India Company and moved to India; by the time he left India in 1849, he had already mastered several of the region's languages. A study he was commissioned to undertake on the homosexual brothels of Karachi got Burton into some trouble with his authorities which, together with his having been ill with cholera, severely hindered his army career upon his return to England. He was, however, quickly able to turn his travels into his first published book: *Goa, and the Blue Mountains; or, Six Months of Sick Leave*, an account of the native population of Goa, of the Malabar Hindus, and of the mountain-dwelling Todas, who practiced polyandry.

In 1852 Burton became the first Westerner to visit the holy cities of Mecca and Medina□an act that was forbidden to non-Muslims under penalty of death and therefore required Burton to assume an elaborate disguise. News of his travels enhanced Burton's reputation in England, and the resulting book of that adventure, *Personal Narrative of a Pilgrimage to El-Medinah and Meccah* enjoyed considerable success and was considered in the early 2000s to be one of his finest works.

In 1861 Burton married Isabel Arundell, a woman of some means and a devout Catholic. After his marriage he continued his cultural studies, receiving appointments in such locales as West Africa, Brazil, and Damascus. He eventually settled in Trieste, where he completed his best-known works: the ten-volume *A Plain and Literal Translation of the Arabian Nights' Entertainments*, an additional six volumes called *Supplemental Nights*, and the translation of the Eastern erotic masterpiece, *The Kama Sutra of Vatsyayana*, which he was forced to publish anonymously because of obscenity laws.

Although Burton, who was committed to the exploration of other cultures, found many cultural practices in his travels that he considered superior to Great Britain's, he nevertheless remained a staunch imperialist throughout his life, believing ultimately that the African and Middle Eastern races were inferior to white Europeans.

Burton was knighted in 1886. Upon his death four years later, Isabel, who was alarmed at her husband's interest in erotica, burned several of his manuscripts. Nevertheless,

several cartons of Burton's writings survived: posthumously published works included *The Jew, the Gypsy, and El Islam* and *Wanderings in Three Continents*.

Plot Summary

The Porter and the Three Ladies of Baghdad

Three wealthy and beautiful sisters invite, over the course of an evening, a porter, three one-eyed Kalandars, and three merchants - who turn out to be the Caliph and his companions in disguise - into their home for shelter, food, and drink. Upon entering each guest must take the following oath: "Whoso speaketh of what concerneth him not shall hear what pleaseth him not!"

The eldest lady interrupts the festivities to attend to her duty. Two black bitches (female dogs) are brought out to her; she proceeds to beat them with a whip; then, tearfully kissing them both, she sends them away.

The cateress then sings a sad song, causing the Portress to penitently rend her garments, revealing to the guests the marks of a terrible beating.

The men, unable to contain their curiosity, break their oaths and demand an explanation of the women. The eldest lady grows angry at their presumption and commands her slaves to bind them. The lady demands each of their stories in exchange for their lives.

The First Kalandar's Tale

The first Kalandar reveals that he is actually a Prince. His adventure begins with a visit to his cousin, who is also a Prince of another kingdom: sworn to an oath of secrecy, he agrees to conceal his cousin in an underground dwelling with his cousin's lover. He then returns to his father's kingdom, where he discovers that the King's Wazir has slain his father and taken over the kingdom. The Wazir puts out the Prince's left eye and condemns him to execution in the wilderness, but he manages to escape and immediately makes his way back to his uncle's kingdom, where his uncle is grieving over the disappearance of his son. The Prince breaks his oath and shows his uncle the entrance to the secret dwelling, which they enter only to find the burnt bodies of the cousin and his lover. The uncle spits upon the face of his son and then explains that the lady is the cousin's own sister whom he was forbidden from seeing. They return to the palace to find it taken over by the same evil Wazir. The uncle is killed and the Prince, disguised as a Kalandar, heads to Baghdad to seek the aid of the Caliph.

The Second Kalandar's Tale

The Second Kalandar also reveals that he is a Prince. Attacked by a band of robbers while journeying to Hind, he flees to a foreign city where he is taken in by a friendly tailor, who aids him in his finding work as a woodcutter.

While in the forest, he discovers an underground dwelling, where he finds a beautiful Princess who is held prisoner by an Ifrit. After spending the night with her, he foolishly summons the Ifrit, who appears and captures him; he kills the Princess for her infidelity and punishes the Prince by transforming him into an ape.

After a time of wandering, the Prince, still in the form of an ape, comes upon another kingdom where he manages to use his intelligence to impress the King.

The King's daughter Sitt al-Husn, who has magical abilities, realizes that the ape is really an enchanted Prince; she defeats the Ifrit in a terrible battle in order to set the Prince free, only to be killed herself. The Prince is returned to his former shape, but he has lost his left eye during the battle. He takes on the garb of a Kalandar and makes his way to Baghdad.

The Third Kalandar's Tale

The third Kalandar, Ajib son of Khazib, is also a Prince. He is marooned on the island of the Magnet Mountain after his ship sinks. Guided by a voice, he kills the island's horseman, after which a man appears on a skiff to rescue him; however, before arriving at dry land the skiff overturns, and Ajib ends up on another deserted island.

Ajib meets a boy hidden in an underground dwelling. It has been prophesied that the boy would be killed by the killer of the horseman of the Magnet Mountain, and so his father has hidden him there to avert death. In fulfillment of the prophesy Ajib accidentally falls with a knife on the boy and kills him.

The tide recedes enough for Ajib to wade to the mainland, where he meets ten men, each with a missing eye; they take him in under the condition that he asks no questions. Every night the men perform a penance by covering themselves with ash; Ajib's curiosity finally overcomes him, and he asks their story.

The men then have a bird carry Ajib to a palace of beautiful women, where he remains in luxury for a year. One day the women leave him alone in the palace, and he opens a forbidden door behind which he finds a black stallion. He mounts the horse, which then flies away and, upon landing, knocks Ajib's eye out with his tail. Ajib penitently takes on the garb of a Kalandar and eventually makes his way to Baghdad.

Amazed by the men's stories, the eldest lady lets them go free. The next morning, the Caliph summons the ladies to reveal their tales.

The Eldest Lady's Tale

The two black female dogs are the enchanted elder sisters of the mistress of the house, also known as the eldest lady, who are under her care after having been left destitute by their husbands. One day the lady and her sisters, while on a sailing trip, end up in a mysterious city where everyone has been turned to stone. The lady meets a handsome

youth reciting verses from the Koran. He is the Prince of that city, preserved from being turned to stone because he was the city's only worshiper of Allah.

The lady and the Prince return to the ship with plans to marry. The sisters, envious of their sister's happiness, throw the lady and the Prince into the sea. The Prince drowns, but the lady floats to shore and survives. On her way back to Baghdad, she comes upon a serpent being chased by a dragon, which the lady slays. The serpent turns out to be a Jinniyah, who, in gratitude to the lady for saving her life, turns her two envious sisters into black dogs. The Jinniyah warns the lady that if she does not whip the black bitches three hundred times a night, she will be imprisoned under the earth forever.

Tale of the Portress

An old woman, under false pretense, leads the Portress to the home of her master, who is secretly in love with the Portress and wishes to marry her. Seeing that he is handsome, the Portress falls in love with him, and they are married immediately; however, he makes her take an oath to never look at another man. They live happily together for a month.

On a trip to the market with the old woman, the Portress makes a purchase from a young man who asks for a kiss as payment. Pressured by the old woman, the Portress reluctantly allows the young man to kiss her on the cheek. He bites her instead. When her husband sees her wound, he discovers her unfaithfulness and intends to kill her. He is deterred by the old woman, however, and instead beats her and sends her away. She returns to the home of her eldest sister, where she mourns her misdeed and the banishment from her beloved's home.

The Caliph, having heard the entire story, puts everything back to order: he orders the Jinniyah to change the two dogs back to human form; he then marries the three oldest sisters to the three Kalandars. He returns the Portress to her husband and takes the cateress as a wife.

Background Chapter, The Story of King Shahryar and His Brother

Background Chapter, The Story of King Shahryar and His Brother Summary

This chapter introduces the premise of the story as a framework for the entire work, which is a series of stories within stories. Herein lies the story of King Shahryar and his younger brother, Shah Zaman, King of Samarcand, who discover their own wives are faithless and become bitter about all women.

It all begins when King Shahryar sends his Wazir with gifts to sweeten his invitation for his brother Shah Zaman to come visit. Shah Zaman insists on showing the Wazir the customary three days of hospitality before the journey and on the fourth day he sets up camp outside the city so he can begin his journey early the next morning. He forgets one gift for his brother so he goes back to his palace unannounced and finds his wife in bed with a filthy black cook. Outraged, he raises his sword and cuts them both in half.

He is still sick with grief and shame when he arrives at his brother's palace. When asked about his ill look, Shah Zaman tells King Shahryar he suffers from an internal wound. King Shahryar leaves his brother in the care of doctors while he goes out on a hunt. While the King is away, the queen, ten concubines, ten white slaves, and black slaves have an orgy in the garden. Shah Zaman witnesses the orgy and tells the King upon his return. The King does not believe the news and insists on seeing it for himself. The brothers pretend to leave on a hunt and sneak back in to find the orgy again taking place in the garden. The brothers vow to wander the earth to worship Allah and to see if anyone else has suffered more than they have.

In their wandering they come upon a freshwater spring near the sea. There they hear a great roar, so they climb a tree. From the tree they see a giant black Jinni wade from the sea. The Jinni carries a coffer and takes out of it a coffin locked with seven locks. He opens the locks; out steps a beautiful woman. The Jinni falls asleep with his head in her lap. The woman spies the men in the trees and demands that they come down or she will wake the Jinni to kill them. The woman sets the Jinni's head on the ground then she tells the kings that they must 'futter' her or die. The kings fear the Jinni so they comply. The woman demands the king's seal rings, which she puts in a bag with 570 others.

The kings escape while praising God that they do not have the shame of the Jinni. They vow to never trust women again.

King Shahryar returns to his palace where he orders his wife, concubines, and their Mamelukes to be executed, and it is done. He then issues a decree that every night he will marry a virgin and at dawn behead her so that he is never betrayed again. For three years he continues this violence so that the people fear him and curse him. The King

excuses his Wazir's daughters, Shahrazad and Dunyazad, from eligibility. Shahrazad, however, begs her father to let the King marry her because she believes she can stop the killing, even if it means sacrificing herself.

The Wazir tells Shahrazad the story of the Bull and the Ass. There was a wealthy merchant farmer who was blessed by Allah with the ability to understand the speech of animals. The only condition on this gift was that if he told anyone about it he would die. One day the merchant heard his bull tell the ass that he was tired of working so hard when the ass had so little work to do. The ass suggests that the bull should pretend to be ill to get out of work. The bull does. When the ploughman reports to the merchant that the bull lies down in the field and refuses his food, the merchant orders that the ass should be used to do the bull's work.

The next day the merchant hears the ass tell the bull that if he doesn't get back to work he will be butchered. The bull eats heartily and returns to work, which makes the merchant laugh. The merchant's wife hears him laugh and demands to know why, but the merchant cannot tell her. The merchant's wife hounds him relentlessly until the merchant sets his affairs in order and calls the family together. He prepares to tell her and die, but before he does he goes to perform a ritual cleansing called the Wazu-ablution. He then overhears the dogs and the rooster talking about him. The rooster says the man is a fool if he cannot keep one wife in line. The rooster brags that he pecks and kicks to keep all the chickens in line to his will. Hearing this, the merchant returns to the house where he tells his wife to talk with him privately. He then beats her into submission, making her promise to never again ask about the secret.

The Wazir tells Shahrazad that he will beat her rather than let her marry the King and die. Shahrazad has a plan to save the women of the region. She agrees to marry the King and at midnight Dunyazad begs to spend the last hours of her sister's life hearing her tell a story. The King consummates his marriage and allows Dunyazad to visit while Shahrazad tells a story. The next story begins the body of the collection of stories.

Background Chapter, The Story of King Shahryar and His Brother Analysis

King Shahryar's experiences destroy his faith in women so he decrees that each night he will marry a virgin and behead her at dawn. This spares him from betrayal but it decimates the female population of his kingdom, so Shahrazad boldly sets out to change things. She artfully tells the king a story and holds off telling him the ending so that he will allow her to live one more day and night. This collection of stories represents the 1001 nights that Shahrazad tells stories to the King. All the stories have stories within them so that the reader falls deeper and deeper in them. This effect creates the same feeling of suspension that Shahrazad creates for the King. What is true and what is real in this fictional story of a fictional storyteller telling stories to save her life?

Chapter 1, The Fisherman and the Jinni

Chapter 1, The Fisherman and the Jinni Summary

A fisherman cast his net three times, bringing up a dead donkey, a pitcher of sand, and broken pottery. Each time he praises Allah and begs for mercy, and on his fourth cast he brings up a copper jar sealed with a seal of Lord Sulayman, son of David. The fisherman pries off the seal and rubs the jar, releasing a giant black Jinni. The Jinni is angry at having been trapped in the jar for 1800 years, so he tells the fisherman that he will kill him. The fisherman argues that such a large Jinni could not have fit in the jar, so the Jinni returns to the jar. The fisherman plugs the jar and says that he will throw the jar back into the sea because the Jinni would have repaid a kindness with cruelty, but the Jinni swears to help the fisherman out of poverty. When the fisherman releases the Jinni again, the Jinni delivers him to a mountain 'tarn,' or pond, filled with red, blue, yellow and white fish. The Jinni tells the fisherman to take one of each fish to the Sultan.

The fisherman delivers the fish to the Sultan who pays him 400 dinars. The Sultan orders that the fish be cooked, but when the cook tries to fry the fish a woman magically appears through the wall and knocks the fry pan to the floor. The woman asks the fish if they have kept their covenant and the fish say they have. The woman then vanishes back through the wall. The Wazir does not believe the cook's story so he orders the fisherman to bring four more fish. The Wazir watches as the cook tries again to fry the fish. The actions repeat exactly as the cook described. Astonished, the Wazir orders the fisherman to bring four more fish so the Sultan can witness this wonder. This time as the King watches, a huge black slave comes through the wall and does as the women does.

The Sultan orders the fisherman to take him to the pond. Though it is within a few days' journey of the palace none of the Sultan's men recognize the pond or the surrounding hills. The Sultan finds a stone and metal palace that has a prince trapped inside—his lower body is made of stone. He tells the Sultan his story.

The Tale of the Ensorcelled Prince:

The Prince's wife has a lover who was a crippled, black leper. When the Prince finds them together he cuts the slave's neck, wounding him. His wife claims that she mourns lost relatives, but the Prince knows she mourns her wounded lover. The wicked wife builds a tomb under a cupola in which she hides the slave. After four years of hearing his wife mourn, the Prince confronts her and she casts a spell on him and his kingdom. Her curse turns him into half-stone and it turns the people into fish. The Moslems turn into white fish, the Jews into yellow, the Christians into blue, and the Magians into red. The Prince says that every morning the wife beats him and then she tends to her wounded lover in the nearby tomb.

On hearing this tale, the Sultan vows to avenge the prince. The first thing he does is kill the black slave. He then dons the slave's clothes and lies in the tomb waiting for the

faithless wife. When she arrives, the disguised Sultan says that he will grow stronger if the curse on the prince is lifted, so the woman lifts the curse and orders the prince to leave. She returns to the tomb and this time the Sultan tells her he feels stronger and could recover completely if she turns the fish back into people, so the woman does. When she returns a third time to the tomb the Sultan kills her. He then takes the prince as his son and he returns to his palace where he richly rewards the fisherman.

Chapter 1, The Fisherman and the Jinni Analysis

A faithless woman, a Jinni, and magic inhabit this tale within a tale. The Jinni is also known as a Genie, one of the magical Jinn people who are not human, angel, or demon, but a separate kind of being. In this tale the reader sees goodness triumph over evil even as the poor fisherman tricks the powerful Jinni into sparing his life. This tale and the tale within it also demonstrate the power of empathy as the Jinni and the cursed prince are freed by strangers. Throughout the tale the good people praise Allah in good and bad circumstance and turn their fate over Allah. All the good people gain by the end. The childless Sultan gains a son. The prince gains his freedom and his people are restored to human form. The poor fisherman becomes wealthy and honored by his Sultan. The Jinni gains his freedom to roam the earth.

Chapter 2, The Porter and the Three Ladies of Baghdad

Chapter 2, The Porter and the Three Ladies of Baghdad Summary

A porter is hired to carry the many purchases of a beautiful woman to her home where she lives with two equally beautiful sisters. The sisters, having no man living with them, invite him to stay awhile on the condition that he 'does not ask questions about that which does not concern him.' The porter enjoys their food and company until three Persian Kalandars arrive, seeking shelter for the night. Each Kalandar is blind in the left eye. The sisters invite them in and feed them. Then three more guests, the Caliph, Ja'afar his Wazir, and the Caliph's Sworder, arrive disguised as merchants. The sisters welcome them in and feed them. After making all swear not to ask questions, the sisters beat and comfort two dogs, then one of the sisters sings a sad song while another plays the lute.

The men pressure the porter to ask about the weird spectacle, so he does. The enraged sisters tie up the men, except for Ja'afar, who refused to break his promise. The women then pry into the lives of the men demanding that each tell his story. The Kalandars go first.

The First Kalandar's Tale:

Once a prince, this Kalandar says that his cousin begged to be buried in a tomb with a woman, so the prince complied. Sick with guilt afterward, he returns to his kingdom to find the Wazir has overthrown the palace. With his father the King dead, the prince is at the mercy of the vengeful Wazir who long ago lost an eye because of the prince. Though it was an accident, the Wazir wants to kill the prince but the prince begs for mercy so the Wazir gouges out the prince's left eye and sends him away to be killed. The headsman takes him out of the city but cannot kill him, so the prince flees back to his uncle's kingdom. There the King, his uncle, mourns his son who has disappeared. The prince confesses about sealing his cousin and a woman in a tomb. The King goes to the tomb and finds his son and the woman burned to death while embracing. The King curses them, for they are brother and sister. He asks the one-eyed prince to become his son and the prince accepts. The Wazir attacks the palace, killing the King, so the prince flees to Baghdad to beg for protection from the Caliph. In Baghdad he meets two other Kalandars and they come to the home of the sisters.

The oldest sister forgives the first Kalandar, telling him to 'rub thy head and wend thy ways.' Then the sisters turn to the Second Kalandar.

The Second Kalandar's Tale:

Born a prince, this man studied the knowledge of the day and became skilled in languages and calligraphy. On his way to visit the King of Hind, his entourage is robbed by fifty horsemen. He flees to a nearby village where a tailor takes him in and warns him not to reveal he is a prince because the local king is the enemy of the prince's father. For a year the prince labors as a woodsman until one day he uproots a gnarled tree stump and finds beneath it a trap door. Under the trap door is a great chamber inhabited by a lovely 25-year-old woman, the daughter of King Ifitamus, Lord of the Islands of Abnus. The prince sets down his axe and removes his sandals.

The young woman tells the prince her story. On her wedding night an ifrit, or Jinni, kidnapped her and placed her in the vault. The ifrit is named Jirjis bin Rajmus and he visits one night every ten days. The lonely woman begs the prince to stay because she has six days until the ifrit is to return. She tells him that she can summon the ifrit by waving her hand over the alcove. They eat, drink and get merry for quite a while and the prince decides to slay the ifrit to free the woman. He boldly triggers the alarm on the alcove. A giant ifrit rises through the floor. At the sight of the ifrit the man hides, leaving the woman to explain how an axe and sandals got into the locked vault. The prince escapes but the ifrit tracks him down and takes him back to the vault. There he beats and kills the woman, who protects the prince by denying she knows him. The ifrit turns the prince into a baboon and leaves him on a mountain top.

The baboon prince becomes the pet of a sea captain. At a port of call the local King demands that everyone must write on a scroll because the King seeks a new Wazir who can write well. The baboon prince writes poetry on the scroll, greatly impressing the King who buys him from the sea captain. He presents the baboon to his daughter who reveals that he is a man under a spell. The King asks her to free the man within the baboon so the daughter summons the ifrit and battles mightily with him. They change shape into animals and objects and fire. A spark blinds the baboon in the left eye. The daughter forces the ifrit to reverse his spell before the ifrit and the daughter both die of their battle wounds. Restored to human form, the man leaves the King in mourning. He dons the garb of a Kalandar and heads to Baghdad for an audience with the Caliph.

The oldest sister forgives the second Kalandar and turns to the third for his story.

The Third Kalandar's Tale:

Ajib son of Khazib loved to sail the seas. One day a storm blew his fleet far off course to Magnet Mountain. The magnetic mountain pulls all the nails from the ships, breaking them apart, drowning all but Ajib. He climbs the mountain to the top where he finds a dome adorned with a statue of a man on horseback. He prays thanks to Allah for sparing his life. A voice in the dome tells him to dig up a metal bow and arrow and shoot down the statue of the horseman. Ajib obeys. The sea rises covering the mountain while a man of brass rows up to Ajib. The brass man takes him partway home to an island where Ajib sees a large ship arrive. The crew unloads cargo from the ship into an underground chamber then they seal a boy and the provisions in the chamber and leave. Ajib digs up the trap door and enters.

Inside is a young boy who welcomes Ajib and tells him that he has been sealed away because the seers predicted he would be killed by someone named Ajib son of Khazib before his fifteenth birthday, which is forty days away. Ajib is horrified at the prediction and vows that he will protect and serve the boy until his ship returns. On the 40th day, Ajib accidentally stabs the boy in the heart. Horrified, Ajib leaves and covers up the trap door. While hiding in a tree, Ajib sees the ship return. The King finds his son dead and dies of grief.

Ajib walks to the mainland when the tide is low and there he encounters an old Shaykh accompanied by ten young men, all of whom are blind in the left eye. These men feed Ajib and give him shelter on the condition that he "question us no questions." That evening the men dine, then the ten young men weep over a tray of soot and ashes. They continue this routine for a month before Ajib's curiosity forces him to ask about the weeping over the soot and ashes. The men warn Ajib that learning their secret will banish him, but he insists on knowing. The men wrap him in a ram skin and tell him that he will be taken by a giant Rukh bird to a mountain where he should walk half a day to a jewel-encrusted palace.

Once at the palace, Ajib finds the palace of a hundred chambers with forty sumptuously dressed maidens in the main hall. The women tell Ajib to choose one of them each night for companionship, and so Ajib resides in the palace until the New Year. The women weep, telling Ajib that they must leave for forty days and they give him the keys to forty chambers;tey tell him that he must not open the 40th chamber because it will forever separate him from the women. Each day he opens a chamber to find wondrous treasures, flowers, trees, animals, and the like. Of course, he cannot stand the mystery of the 40th chamber, so he goes within and finds a black steed with a saddle of red gold. He mounts the horse and it flies away with him. After an hour, it strikes him, with its tail gouging out his left eye and dumping him near the ten half-blinded men. They run him off, so he puts on a Kalandar's robes and heads to Baghdad, ending up at the home of the three sisters.

The sisters forgive the third Kalandar and send all the men away. The Caliph invites the men to the palace and the next day he orders that the three sisters be brought to him in court. They arrive and tell their tales at his command.

The Eldest Lady's Tale:

The two black dogs are her older sisters and the other two women are her half-sisters by another mother. The lady's older sisters were once human and after two failed marriages marked by squandering their inheritances, they returned to live with their sister. They travel by ship to a strange island on which the inhabitants appear as black stones. The lady tells of meeting a prince who is reading the Koran in the palace. He tells of an old woman who tutored him in the tenets of Al-Islam while the rest of the city worshipped as Magians. One day a great voice warned the city to turn away from evil, but the city continued their fire worship. The voice warned them twice again on the anniversary of the first warning, but only the prince kept his faith, and then the wrath of Allah turned the non-believers into black stone. The lady and the prince collect

valuables and board the lady's ship with her sisters. The lady proposes to the prince and they agree to marry in Baghdad. The sisters are jealous and throw her and the prince into the sea. The prince drowns but Allah saves the lady, who crawls up on the beach. There she sees a giant snake being chased by a dragon, and taking pity on the snake, she kills the dragon. The snake turns into a female Jinniyah who thanks the lady by delivering her wealth to her home and by cursing her evil sisters into becoming dogs. The Jinni tells the lady that she must beat the dogs three hundred lashes each night or she will also turn into a dog.

The Caliph then asks the sister known as the Portress to tell her story.

The Tale of the Portress:

Having inherited great wealth from her father, she marries a man who dies within a year, leaving her with even more fortune. One day a poor old woman begs her to come to her daughter's wedding so that the other women of the city will come, so the Portress agrees to come. The old woman tricks the Portress into meeting her single brother. The brother proposes to the Portress and makes her promise on the Holy Book to be faithful, so they marry. The old woman accompanies the Portress to the market. After choosing her purchases, the Portress tries to pay but the merchant says he will give her the goods in trade for a kiss. The old woman nags the Portress into allowing the merchant to kiss her, but instead of kissing her on the cheek, he bites her, drawing blood. When her husband learns that she has broken her vow he orders his slaves to kill her. The old woman pleads for mercy so the husband has the Portress beaten instead. The Portress flees to the home of her sister.

Later, their third sister, called the procuratrix, comes to live with them, bringing the story up to the present. The Caliph asks if the eldest sister knows how to reach the infritah, the female Jinni, who turned the oldest sisters into dogs. The eldest sister summons the infritah, who changes the bitches back into women. The Caliph's son is revealed as the husband of the beaten sister and the Caliph orders his son to renew the marriage contract. The Caliph marries the procuratrix while the three Kalandars marry the other sisters.

Shahrazad then begins another tale to entertain King Shahryar and Dunyazad.

Chapter 2, The Porter and the Three Ladies of Baghdad Analysis

Baghdad was known as the cradle of civilization and a center for learning, so the ruler of Baghdad had to be a man of wisdom and faith. Going to see the Caliph of Baghdad was like going to see the Wizard of Oz, as he was assumed to have the power and the wisdom to set things right. The Kalandars who were once princes are restored to wealth and position under the Caliph. The sisters having suffered miserable marriages are finally happily married thanks to the mercy of the Caliph. Each of the princes and the

sisters are sadder but wiser for their experiences and so the happy ending seems assured to last.

Chapter 3, The Tale of the Three Apples

Chapter 3, The Tale of the Three Apples Summary

The Caliph and his Wazir Ja'afar meet an old fisherman, whom they hire out of pity, promising to pay him a hundred gold pieces for whatever he catches in his net. The fisherman hauls up a trunk that contains a woman's body, cut up and wrapped in a carpet. The Caliph challenges Ja'afar to find the murderer or die in his place. Ja'afar cannot find the killer so he and his family are sentenced to hanging. Two men stop the hanging when they confess to killing the woman. The woman's husband bought her three apples when she was ill. His child takes one apple that is then stolen by a black slave. The husband stops the slave and asks about the apple and the slave lies that he took it from his lover. The husband returns home and finds one apple gone and kills his wife. Later he learns the truth and tells his uncle. The Caliph decrees that the lying slave is responsible for the woman's death and he charges Ja'afar with finding the slave. It turns out to be one of Ja'afar's slaves whom he brings to the Caliph. Ja'afar says that this tale is no more wondrous than that of the tale of Nur al-Din Ali. The Caliph says that he might spare the life of the slave if the tale of Nur al-Din impresses him.

Chapter 3, The Tale of the Three Apples Analysis

Chance or Fate creates a tragedy and then fate reveals the truth. Throughout this tale events occur by chance while the characters of the story pray to and worship Allah. Is it by the will of Allah that the Caliph hires the fisherman and finds the body that draws out the killer that leads to the lying slave that is owned by the Caliph's Wazir? The circular nature of the tale shows the connectedness of all things between various people and between thought and action, so that each action falls like a domino, causing another action.

Though the men and women of this tale suffer from secrecy, lies, and misunderstandings, they all find happiness when they tell their stories to the Caliph, who has the power to right the wrongs. And the truth sets them free. In this tale, Shahrazad proves a woman's faithfulness when the husband condemned her unjustly. Shahrazad gently whittles away at King Shahryar's assumption that all women are faithless and untrustworthy one story at a time.

Chapter 4, Tale of Nur Al-Din Ali And His Son Badr Al-Din Hasan

Chapter 4, Tale of Nur Al-Din Ali And His Son Badr Al-Din Hasan Summary

Ja'afar tells the story of the Wazir of Cairo who has two sons: Shams al-Din Mohammed and Nur al-Din Ali. When the Wazir dies his sons take over his duties, alternating so that one serves a week, then the other serves a week. The sons discuss marrying on the same day in hopes of producing a son and a daughter so that these cousins will be pledged to marry. They argue about it and go their separate ways. Shams al-Din Mohammed travels with the Sultan while Nur al-Din Ali leaves on a mule to travel the world.

Nur al-Din Ali travels as far as Bassorah where he meets the local Wazir who asks him to marry his daughter. Nur al-Din Ali stays to marry the daughter and together they raise a beautiful son named Badr al-Din Hasan. After his father-in-law dies, Nur al-Din Ali takes over as the Wazir of Bassorah. When his son is twenty years old, Nur al-Din Ali tells him about his family in Cairo and gives him fatherly advice before he dies. Badr al-Din Hasan mourns his father so long that the Sultan hires a new Wazir, giving him the property of the old Wazir. Badr al-Din Hasan flees. He meets a Jewish merchant who says he wants to buy the cargo of an incoming ship owned by the old Wazir. Badr al-Din Hasan trades the incoming cargo for 1000 dinars; then he runs to the cemetery to weep on his father's tombstone. He falls asleep and Jinns gather to marvel at his beauty. The Jinn argue over who is more beautiful, this young man or the daughter of the Wazir of Cairo.

Meanwhile back in Cairo, Shams al-Din Mohammed marries the same day as his brother. His wife bears a daughter named Sitt al-Husn. She grows beautiful enough to capture the heart of the Sultan, who asks to marry her. Shams al-Din Mohammed says that his daughter is pledged to marry her cousin, but the Sultan is so insulted he swears to marry the girl to an ugly hunchback named Gobbo.

The Jinns carry Badr al-Din Hasan to Cairo and dress him in fine clothes. They instruct him to give generously to the women he meets and to go with them to a wedding. He obeys. At the wedding, the bride, Sitt al-Husn, sees Badr al-Din Hasan and wishes she was marrying him instead of the hunchback. The Jinn push Badr al-Din Hasan into the bridal chamber and they threaten to kill the hunchback unless he stays in the bathroom until dawn. Badr al-Din Hasan sleeps with Sitt al-Husn, then the Jinn whisk Badr al-Din Hasan away to Damascus in his nightshirt.

The people in Damascus do not believe Badr al-Din Hasan's story and mock him as a madman. A kind cook gives him shelter and clothing. Meanwhile, back in Cairo, the Wazir visits his daughter. She tells him of her happy marriage to a beautiful man, and

then the hunchback tells him about his encounter with the Jinn. The Wazir finds Badr al-Din Hasan's turban and reads the papers in it that identify him as his nephew. The Wazir goes to the Sultan to record the marriage.

Months later, Sitt al-Husn bears a son, naming him Ajib. As the boy grows he is teased about being a bastard, so the Wazir, Shams al-Din Mohammed, takes his family on a caravan to search for Badr al-Din Hasan. They stop in Damascus and Ajib happens to meet his father, who has become a cook. The caravan continues to Bassorah where they find the mother of Badr al-Din Hasan and invite her back to Cairo. On the way back they stop at Damascus and Ajib again sees his father, a man he believes to be a cook. Badr's mother discovers his identity through his cooking so she tells the Wazir. The Wazir puts Badr in a trunk and delivers him to the bridal chamber and Sitt al-Husn. A lovely family reunion ensues which is followed by an audience with the Sultan.

Ja'afar ends this tale and the Caliph frees the man who murdered his wife (in 'The Tale of the Three Apples') and he also frees the lying slave.

Shahrazad tells King Shahryar that this tale is no stranger than the tale of Ghanim bin Ayyub, which follows.

Chapter 4, Tale of Nur Al-Din Ali And His Son Badr Al-Din Hasan Analysis

Through this story, Shahrazad indirectly reminds King Shahryar of the value of family. King Shahryar, like the characters in this story, has a brother he treasures. The love between the brothers Nur al-Din Ali and Shams al-Din Mohammed is so great that it continues through their children. The fact that the women of this tale are faithful and devoted to their husbands, even in the husbands' absence, serves to chip away the King's distrust of women. As always, Shahrazad weaves one story into the next to create suspense.

Chapter 5, Tale of Ghanim Bin Ayyub, the Distraught, the Thrall O' Love

Chapter 5, Tale of Ghanim Bin Ayyub, the Distraught, the Thrall O' Love Summary

In Damascus lived a wealthy merchant with a son named Ghanim bin Ayyub and a daughter named Fitnah, and it came to pass that the merchant died. His son, Ghanim, took loads of silks, brocades and other items to sell in Baghdad where he lived for a year. One night, upon returning from the funeral of a fellow merchant, Ghanim found the city gates locked, so he entered a courtyard tomb to spend the night. Three slaves enter the courtyard with a chest, a lantern, an adze, and a basket full of mortar. The three slaves set down their stolen goods and agree to rest awhile and tell how they became eunuchs.

Tale of The First Eunuch, Bukhayt

Bukhayt was sold as a slave at age five and lived in the home of an Apparitor who had a three-year-old daughter. The two children grew up playing together until, in their teens, Bukhayt took the virginity of the daughter. The mother hid the truth from the father and arranged for the daughter to marry a merchant. After the wedding, Bukhayt had his 'cullions' cut off and became the Agha, or eunuch escort, of the daughter until her death. Bukhayt then became property of the Royal Treasury.

Tale of The Second Eunuch, Kafur

Kafur was a wicked boy who told one lie each year so that he was sold from household to household, as none could bear his fault. Sold 'as is' to a wealthy merchant, Kafur lived well until the day his master sent him back to the city to fetch something. When Kafur reached his master's house he told the family that the master was dead. The family shrieked and destroyed things in the house in their grief. The family told the neighbors and soon the whole village headed out to recover the merchant's body for the funeral, but the wicked slave ran ahead. He told his master that his family was dead and his home destroyed. The master plucked at his beard in grief but soon his family arrived and he learned that Kafur had lied to them all. The master made Kafur a eunuch and sold him. Kafur later became a slave to the Caliph.

At this point the three eunuchs bury the chest and agree to hear the third eunuch's story at the palace. The eunuchs leave before sunrise. Ghanim digs up the chest and finds inside a lovely woman drugged with the sleeping drug Bhang. When Ghanim revives her she asks to be taken in the chest back to his home where she will tell him her story. He takes her home and cares for her needs for a month while he falls in love with her. She tells Ghanim that she is named Kut al-Kulub (the Food of Hearts) and a concubine

of the Caliph. The Caliph's wife, Lady Zubaydah, ordered a slave girl to drug Kut and then ordered the eunuchs to bury her in a chest.

Meanwhile, back at the palace, Lady Zubaydah covers up her crime by ordering the construction of a wooden human form that is dressed in fine linens and buried. She orders the staff to wear black in mourning for Kut so that the Caliph will believe Kut died. The Caliph mourns over the grave for a month and falls into a light sleep one day at the tomb. Handmaidens come to watch over him and they discuss Lady Zubaydah's evil deed and that Kut is alive, staying in the home of Ghanim. The Caliph overhears them. The Caliph orders the Wazir Ja'afar to plunder Ghanim's home and arrest him. Fortunately, Kut sees Ja'afar arrive and she disguises Ghanim as a slave and sends him out. Kut then collects all the valuables she can into the wooden chest and she tells Ja'afar that Ghanim has gone to Damascus. Ja'afar takes Kut and the chest back to the palace. The Caliph imprisons Kut for 80 days because he assumes she has been unfaithful.

Ghanim returns to find his house in Damascus ruined by the Caliph's men. His mother and sister wandered in poverty looking for him. Ghanim becomes weak with grief and is sent to Bagdad where there is a hospital. The Syndic of the bazaar finds Ghanim and takes him home to care for him to gain Allah's favor. Meanwhile, at the Caliph's palace, the Caliph overhears the prayers of Kut that exonerate Ghanim for honoring the Caliph by not sleeping with Kut. The Caliph seeks to right the wrong done to Ghanim so he tells Kut to find him and that he will give her to Ghanim. Destiny brings Ghanim's wife and sister and Kut to the home of the Syndic, where they recognize Ghanim. Kut takes some money from the chest and buys fine clothes for Ghanim and his mother and sister; then she presents them to the Caliph. He hears Ghanim's story and mandates two marriages: Ghanim to Kut and the Caliph to Ghanim's fair sister, Fitnah.

Chapter 5, Tale of Ghanim Bin Ayyub, the Distraught, the Thrall O' Love Analysis

Good deeds are rewarded according to this tale of love between Ghanim bin Ayyub, the merchant, and the Caliph's concubine, Kut al-Kulub. Despite his great love for Kut, Ghanim refrains from making love to Kut because he honors her as the property of his Caliph. Though appearances lead the Caliph to rush to wrong judgment, in time he learns the truth and rewards Ghanim with title and honor beyond what Ghanim lost. Though the story seems to bring together a series of coincidences that lead to the discovery of Ghanim's honor and identity, all actions are credited to Allah's will and called destiny.

Shahrazad weaves a tale here in which a woman's desires are kept in check by the honesty of a man who honors his ruler. This story illustrates that even the great and wise Caliph can make a mistake by rushing to judgment based on appearances. Through this story, Shahrazad strives to replace King Shahryar's distrust of women with doubt over his belief.

Chapter 6, The Tale of the Birds and the Beasts and the Carpenter

Chapter 6, The Tale of the Birds and the Beasts and the Carpenter Summary

A duck comes upon a peacock and a peahen on an island and tells them that a dream warned him that the Son of Adam would trick him just as surely as the Son of Adam gathers fishes from the sea and shoots birds. The duck tells of meeting a lion cub who has the same fearful dream. Together they travel to a road where an ass, a fine horse, and a camel have each run away from the Son of Adam to avoid being enslaved. The lion cub vows to kill the Son of Adam so that the other animals may live in peace. An old man bearing carpentry tools then walks on the road with small children. The old man tells the lion cub he is also fleeing the Son of Adam and is on his way to build a protective house for the lynx. The lion cub demands that the carpenter build him a protective house first, so the carpenter builds a wooden box. The carpenter invites the lion cub to climb in to check the size of it, and when the lion climbs in, the carpenter seals him inside.

The duck tells the other animals that the carpenter then threw the caged lion cub into a pit and burned the cub. The peacock and the peahen comfort the duck by saying that the Son of Adam will not venture onto the sea to the island. An antelope arrives on the island and befriends the birds. They lived in safety until a boat comes and the Sons of Adam catch the duck and take him away. The peahen and the antelope agree that prayers to Allah are their only protection, so they exclaim his praises.

Chapter 6, The Tale of the Birds and the Beasts and the Carpenter Analysis

The duck is full of fear instead of full of praise for Allah. He lives in fear of the Son of Adam whereas the peacock, the peahen and the antelope fill their hearts with prayers to Allah. When the moment comes to flee, the duck is paralyzed with fear while the others flee. The moral here seems to be that even the king of the jungle can be tricked but the love of Allah protects even the most vulnerable creatures.

Through this fanciful story, Shahrazad gently reminds the King that even he must answer to the higher authority of Allah, for whether he lives by faith or by fear.

Chapter 7, The Hermit

Chapter 7, The Hermit Summary

A hermit lives on a mountain where he survives on the milk and wool of flocks of sheep. Allah tests the hermit by sending him a beautiful angel in the form of a woman. The woman angel tries to tempt the man into a relationship, but the hermit refuses the advances of the angel and sends her away. Allah sends the man a servant, a fellow who also believes in Allah, and the two men worship and live in purity until the end of their days.

Chapter 7, The Hermit Analysis

The hermit and the man sent to serve him live in harmony with Allah and with his creatures so they live simple lives of peace. Shahrazad masterfully suggests through this story that there is another way to retain a man's honor other than killing unfaithful wives. To kill in the name of honor is like false worship, but does the King have the true faith required to be celibate?

Chapter 8, The Tale of Kamar Al-Zaman

Chapter 8, The Tale of Kamar Al-Zaman Summary

Long ago there lived on the Canary Islands a King named Shahriman who at long last had a son. He named his son Kamar al-Zaman and raised him in hopes of marrying him to rule the kingdom. Later when King Shahriman asks his son to marry, Kamar says that marriage would be the cup of death because he has read much about the wickedness of women. The King seeks the counsel of the Wazir who says to wait a year then bring Kamar to the full court of Grandees and Officers of State and Captains to ask again about marriage. When the year has passed, the King summons his court and tells his son it is time to marry. Kamar calls the King stupid as if he had forgotten the answer given twice before. Enraged, the King sends Kamar to imprisonment in the tower.

Kamar prays and repents for dishonoring his father. The well in the tower is inhabited by Maymunah, a Jinniyah, and daughter of the King of the Jann. At night Maymunah flies from the well and sees prince Kamar sleeping. She gazes upon him and falls in love. Flying up to the lowest heaven, Maymunah meets another ifrit named Dahnash and she demands that Dahnash tell her where he has been. Dahnash has come from an island in China where he saw Princess Budur, the daughter of King Ghayur, a woman of breathtaking beauty who refuses to marry. Maymunah says that she has seen a more beautiful prince than this princess. They bet which is lovelier, the prince or the princess, so they kidnap the princess and bring her to Kamar for comparison.

Maymunah and Dahnash awaken Kamar, who falls in love with the sleeping Princess Budur, so he takes her signet ring in token before he falls asleep. When they awaken Budur, she too falls in love and takes Kamar's ring, and then she falls back asleep. Dahnash returns Budur to her palace. When Kamar awakens alone he asks the eunuch guard about the woman, but the eunuch says no one entered. The Wazir and the King then question Prince Kamar, who shows them proof—the ring. When Princess Budur awakens alone she asks about the man she saw at night, but none believe her. The King orders doctors and astrologers to cure her madness. Over a three-year period the King beheads forty doctors for failing to cure Princess Budur. Budur's half-brother believes her and searches for the prince until he finds Kamar and tells him of Budur.

Kamar tells his father that he wants to take a day's journey to hunt and he and Budur's brother go to China. There, Kamar dresses like an astrologer and begs the King to let him visit the princess to cure her or be beheaded. Kamar writes about his lovesickness and encloses Budur's ring in the letter. When Budur opens the letter she rejoices and breaks her restraints. The King blesses them and marries them. After a month, Kamar longs to see his father so the newlyweds venture off.

Kamar finds a ring tied to Budur's underwear and when he takes it outside to examine it a bird takes it away. Kamar chases the bird for ten days until he is in a Magian village where a gardener takes him in until a ship can take him on to the Canary Islands.

Meanwhile, Budur wakes up alone again and continues the journey by dressing up as Kamar. When she ends up in a kingdom by the sea, the local king begs her to marry his daughter, Hayat al-Nufus. Unable to escape her disguise, Budur agrees to the marriage. Budur confides her true identity to Hayat al-Nufus, who fakes the consummation of marriage by killing a pigeon and using its blood.

Meanwhile Kamar's father mourns his apparent death. The gardener who hosts Kamar buys him passage on a ship home, but while the gardener is gone, Kamar finds the ring stolen by the bird. He also digs in the garden and finds hidden treasure which he shows to the gardener. The gardener divides the found treasure and helps Kamar hide his share in fifty leather bottles topped with a layer of olives. In one of the bottles, Kamar hides the ring. The bottles are loaded on the ship but when Kamar bids farewell to the gardener, the gardener dies. Kamar buries him and misses his ship.

As destiny would have it, the ship comes to port where Budur sits on the throne and she buys the leather bottles of olives. She finds her ring and commands that the captain bring back the man who owned the leather bottles. When they are reunited, they tell the King the truth and he consents for Hayat al-Nufus to become the wife of Kamar. Budur happily shares Kamar and they live and rule in peace.

Chapter 8, The Tale of Kamar Al-Zaman Analysis

The fantastic story of lovers brought together by Jinni, divided by events and finally reunited reinforces the idea of destiny as a controlling force in the lives of mortals. The use of the tokens—signet rings—proves to the lovesick Kamar and Budur that their experience together was real though few believe. Kamar and Budur stick to their beliefs through great difficulties and prevail. Their story brings the act of faith in line with the force of destiny.

Chapter 9, Hatim of the Tribe of Tayy

Chapter 9, Hatim of the Tribe of Tayy Summary

When Hatim died he was buried on a mountain top, and set about his tomb were two stone troughs and two stone statues of girls with disheveled hair. At night locals said they heard crying from the tomb. One night the King of Himyar camped near the tomb and heard the wailing. He was told of the tomb and he cried out in jest to Hatim that he was hungry and then he fell asleep. In a dream he saw Hatim slay his camel, so the King of Himyar awoke and found his camel dying. His servants cooked the beast. The next morning Hatim's son arrived with a camel for the King of Himyar. Hatim told him in a dream to replace the camel and the King of Himyar marveled at the generosity of the dead Hatim.

Chapter 9, Hatim of the Tribe of Tayy Analysis

In this tale, honor continues after death. Dreams guide the living to carry out the will of the dead so that the line between the living and the dead becomes blurry. Perhaps this story is Shahrazad's way of indirectly reminding King Shahryar that a King's legacy matters. This story is designed to drive King Shahryar to ask himself what kind of legacy he will leave behind. Killing the innocent to punish the guilty would be a horrid legacy. Through her stories, Shahrazad strives to change the King's legacy.

Chapter 10, The Tale of Ma'an Son of Zaidah and the Badawi

Chapter 10, The Tale of Ma'an Son of Zaidah and the Badawi Summary

The Emir Ma'an Son of Zaidah is out hunting gazelles when he becomes separated from the rest of his company. He meets a nomad who appears out of the desert riding an ass. The men greet and Ma'an asks the Badawi where he came from and the man answers that he has come from the land of Kuza'ah with the best of his cucumber crop to sell to the generous Emir Ma'an. The Emir, amused that the Badawi does not recognize him, asks him what price he hopes to get for the cucumbers and the man says 1,000 dinars. The Emir asks what he will take if the Emir says the price is too high. The man says 500 dinars. They repeat this exchange down to the bargain price of fifty dinars. The Emir then rides his horse to his camp and changes into his fine garments. When the Badawi arrives to sell his cucumbers, he does not recognize the Emir until the Emir repeats his bargaining questions. The Emir laughs and buys the cucumbers and the ass for 2,180 dinars, fulfilling the Badawi's statement that the Emir is generous.

Chapter 10, The Tale of Ma'an Son of Zaidah and the Badawi Analysis

In this story, the powerful Emir demonstrates generosity to reward and reinforce his good reputation. The Emir is not buying loyalty but rewarding it. Through this tale, Shahrazad teaches King Shahryar that perception influences reality. It begs the question - how do the subjects of King Shahryar perceive him as a ruler?

Chapter 11, The City of Many-Columned Iram and Abdullah Son of Abi Kalibah

Chapter 11, The City of Many-Columned Iram and Abdullah Son of Abi Kalibah Summary

A man named Abdullah bin Abi Kalibah goes out to find his lost she-camel in the desert of Al-Yaman when he comes upon a magnificent abandoned city decorated like paradise with pearls and precious gems. He gathers up as much of the treasure as he can carry and reports news of the city to Caliph Mu'awiyah. Seeing proof of the gems, the Caliph asks his lieutenant about it and he reports that it is the City of Many-columned Iram built by the mighty King Shaddad who ruled over three hundred sixty kings. It took three hundred years to build and when King Shaddad left his palace to occupy the glorious city, Allah struck him dead as a warning against pride. Shaddad's son buried him in a cave tomb inscribed with a poetic warning against offending Allah. It is reported that the tomb was later looted.

Chapter 11, The City of Many-Columned Iram and Abdullah Son of Abi Kalibah Analysis

Allah punishes a ruler for pride. This is the message of this story that Shahrazad drives home to King Shahryar. Unlike a court jester who can mock a king directly to point out his faults, Shahrazad has to hint at King Shahryar's faults through the stories of other Kings with faults.

Chapter 12, The Sweep and the Noble Lady

Chapter 12, The Sweep and the Noble Lady Summary

During the pilgrimage to Mecca, pilgrims overhear a man apparently praying for the love of another man's wife, so they seize him and present him to the Emir. The Emir orders the man to be hanged, but the man pleads for the Emir to hear his story first. The man works as a sweep in the slaughterhouse and one day he is seized by eunuchs and brought to the home of a beautiful woman. He is bathed and clothed and fed by the woman who then sleeps with him that night. In the morning she gives him a handkerchief containing fifty miskals of gold. She brings him back and pays him for eight nights until her husband returns home one night, forcing the sweep to hide in the closet. While he hides, the woman reconciles with her husband, who leaves in the morning. The woman then tells the sweep that she slept with him because he was the foulest man she could find to avenge her husband's affair with a cook. The Emir excuses the man from hanging.

Chapter 12, The Sweep and the Noble Lady Analysis

Payback is hell. Even though the woman did not reveal her revenge to her husband, she got it nonetheless. The Emir's pardon seems just because the sweep did not sin of his own accord and then he suffered insult. It is more punishing to live with such truth than to be hanged. In this tale, Shahrazad shows that even mercy is not always what it seems - that death is not necessarily the ultimate punishment for sin.

Chapter 13, Ali the Persian

Chapter 13, Ali the Persian Summary

Caliph Harun al-Rashid cannot sleep, so he summons his Wazir to bring him a storyteller. The Wazir brings him Ali the Persian who tells the story of his travel to Bagdad bearing a leather bag. In the marketplace a Kurd seizes the bag, claiming it is his, so Ali and the Kurd are brought to the Kazi for judgment. The Kazi asks each man to tell his side of the story. The Kurd claims the bag is his and names a fantastic list of property, including furniture and livestock, in the bag. Ali counters with an even larger list of property in the bag, so the Kazi furiously denounces both men as disrespectful fools. The Kazi opens the bag that contains bread, a lemon, cheese and olives. Ali throws the bag at the feet of the Kurd in challenge. At this, the Caliph laughs heartily and rewards Ali with a present for cheering him up.

Chapter 13, Ali the Persian Analysis

The culture of the day embraces storytelling as entertainment. Even the Kazi and the Caliph appreciate a great story. It doesn't matter whose bag it is, the point is the way the Kurd and Ali the Persian lie to bargain for it. Perhaps Shahrazad uses this story to guide King Shahryar to enjoy people in all their humanity.

Chapter 14, The Man Who Stole The Dish of Gold Wherein The Dog Ate

Chapter 14, The Man Who Stole The Dish of Gold Wherein The Dog Ate Summary

A man burdened with debts wanders far from home into the company of a wealthy man who owns four large dogs. The wealthy man sets four gold bowls filled with meat before his dogs. The poor man hungers and sees one dog signal for him to eat. The poor man eats some of the food from the gold dog dish and the dog nudges the bowl to him. The man takes the bowl given by the dog to the market, where he sells it to pay off his debts. Later, when he is wealthy, he returns to repay the owner for the gold dish but he finds the man's house in ruin. He finds the owner and tries to repay him, but the owner says he cannot accept repayment for something his dog gave.

Chapter 14, The Man Who Stole The Dish of Gold Wherein The Dog Ate Analysis

This is a simple story, and the message is only that the vagaries of destiny leave all creatures at the mercy of Allah.

Chapter 15, The Ruined Man Who Became Rich Again Through A Dream

Chapter 15, The Ruined Man Who Became Rich Again Through A Dream Summary

A wealthy man in Bagdad loses his fortune and is forced to work by hard labor. In a dream he is told to go to Cairo to find a fortune. The man travels to Cairo and falls asleep in a mosque. That night robbers enter the mosque and escape before the authorities arrive. The officers, representatives of the Wali, find the man asleep and jail him. The Chief of Police, or Wali, questions the man, who tells him about the dream that brought him to Cairo. The Chief laughs saying that he, too, has had a dream that tells him there is treasure buried in the garden of a home that he describes. He mocks the man for chasing a dream, and taking pity on him, gives him money to return to Bagdad. The man returns to Bagdad, excited that the home described by the Chief is his home. The man digs in his yard and finds a great treasure. He praises Allah.

Chapter 15, The Ruined Man Who Became Rich Again Through A Dream Analysis

Directed by a dream to go to Cairo, the man travels by faith. His faith is rewarded in an unexpected way that brings him back where he began. It is not the destination, but the journey that makes life rewarding. Through this story, Shahrazad reminds King Shahryar that a life lived in faith is rewarding. This is important because King Shahryar loses faith in all women because of the faithlessness of his wife. Shahrazad illustrates a man regaining his faith after misfortune.

Chapter 16, The Ebony Horse

Chapter 16, The Ebony Horse Summary

King Sabur of the Persians is a just and generous king with three lovely daughters. One festival day three foreign wise men arrive with gifts for him. The Indian gives him a golden statue of a man with a trumpet, saying that the statue should be placed at the gates and that it will blow the trumpet, killing any enemies who try to enter. The Greek gives a silver bowl that has a golden peacock with twenty-four golden chicks inside. The peacock pecks a chick to signal each hour. At the end of the month, the peacock opens his mouth to reveal a crescent moon. The Persian gives a black ebony horse with a jewel-encrusted saddle that will fly its rider a year's journey in a day. King Sabur grants the three men marriage to his three daughters.

The youngest daughter mourns over her impending marriage to the ugly, old Persian, so she confides her sorrow in her brother, Kamar al-Akmar, who in turn asks the King about the marriage. The Persian overhears Kamar and despises him. Later when Kamar tries to ride the Ebony horse, the Persian shows him the control for ascent and the horse rises up out of view. The King demands for the horse to return but the Persian says that only the rider can control the horse. The King imprisons the Persian.

Prince Kamar discovers the descent control and masters the horse. It is nightfall so he lands on the roof of a palace of Sana'a and waits until all is quiet to sneak in for food. He steals the sword from a sleeping eunuch and enters the Harim, where he finds a beautiful young woman named Princess Shams al-Nahar. This woman mistakes him for the man promised to her but her handmaidens correct her. The eunuch tells the King about the visitor, so the King confronts Prince Kamar. Kamar says that he will face the King's army alone to win the Princess. His black wooden horse is brought down from the roof, causing the troops to laugh at the Prince's madness. Prince Kamar rides off into the sky and lands at his home.

King Sabur greets his son joyfully. The King releases the Persian from jail but does not allow him to marry the princess, so the Persian is enraged. Kamar misses Shams so he rides the Ebony horse to her palace and he brings her back to the garden of his father's summer palace. He leaves Shams there so he can bring the King to welcome her. While waiting in the garden, Shams is kidnapped by the Persian, who takes her away on the magical horse.

The Persian lands in Greece where he and Princess Shams are brought to the King and they tell their stories. The King believes the Princess, so he throws the sage Persian in jail. Meanwhile, Prince Kamar searches the nations for Shams. He hears a story about the Ebony horse and goes to the palace where it and Princess Shams are kept. There Kamar pretends to be a doctor who can cure Shams. Kamar asks the King to bring Shams and the Ebony horse to the place where they were found, so the King does so. On pretense of exorcising an evil spirit, Prince Kamar mounts the Ebony horse and

secures Shams to the saddle and they ride off. They live happily to the end of their days in the palace of King Sabur, exchanging gifts and letters each year with Princess Sham's parents.

Chapter 16, The Ebony Horse Analysis

Trickery works against evil as brother Kamar rescues his younger sister from marriage to an ugly old Persian bearing a gift. In the process of helping his sister, Kamar also finds love, so his kindness is rewarded. The King wants what he thinks is best for his children, but it takes the temporary loss of his son to realize that what he thinks his children need is not what they want. Shahrazad uses this tale to emphasize that following customs and a King's decrees can interfere with the best interests of the people involved. King Shahryar's decree of marrying virgins and beheading them at dawn is something that serves the King's wishes, but is not in the best interest of his people.

Chapter 17, How Abu Hasan Broke Wind

Chapter 17, How Abu Hasan Broke Wind Summary

In the City of Kaukaban of Al-Yaman, Abu Hasan holds a great wedding reception, and in front of his guests and bride, he makes a terrible noise; he breaks wind. Embarrassed, he leaves the reception and boards a ship to India where he hides, living as the head bodyguard of the local king for ten years. Missing home, he travels back in disguise and overhears a mother tell her child that she was born on the night that Abu Hasan passed gas. The man returns to India and lives in self-exile for the remainder of his days.

Chapter 17, How Abu Hasan Broke Wind Analysis

What this story offers is a phenomenon called an historical marker. This is a social reference point in time. Every generation has these events that measure time - though it is usually something like war, death of a king, or a famine - in a small town in India, the village could well have a cultural marker of the social disgrace of a prominent citizen. Current generations in America mark history by events like the Columbia shuttle disaster, the 9/11 attacks, and the invasion of Iraq.

By telling the tale of how one man lets a past shame ruin his life, Shahrazad gently implies that the man allows the shame to rule his life. King Shahryar's shame of a faithless wife is also ruling his life, as is illustrated through this silly example.

Chapter 18, The Angel of Death With The Proud King And The Devout Man

Chapter 18, The Angel of Death With The Proud King And The Devout Man Summary

Once there was a King so full of pride that he donned his finest clothing and rode his finest steed out so the people could admire him. A man dressed in rags stops the steed and tells the King that he is the Angel of Death come for his soul. The King falls, dead, off his horse. The next man the Angel of Death comes for is a pious man, so the Angel tells this man that he may take time to prepare for death. The pious man asks for time to make the Wazu-ablution and lie prostrate to pray. The Angel grants his wish and takes him to heaven.

Chapter 18, The Angel of Death With The Proud King And The Devout Man Analysis

The wealthy man lived for his own glory while the devout man lived for God, so each man faced death differently: one as loss, the other as gain. The moral lesson is not about wealth or poverty, but about the character of a man. In short, wealth and position are meaningless in the next world because one cannot take his possessions to the grave. This tale goes against the cultural and social beliefs of the day, because in the caste system there is an unspoken belief that the poor are unclean, less noble and are being punished through poverty for some wrong done in this life or a previous life. In the Middle East and Asia, therefore, this story has a surprise ending.

Chapter 19, Sindbad the Seaman and Sindbad the Landsman

Chapter 19, Sindbad the Seaman and Sindbad the Landsman Summary

In Bagdad during the reign of Caliph Harun al-Rashid, there lives a poor laborer named Sindbad the Hammal (or porter) who stops to pray in humility in front of a great mansion. The owner of the mansion invites Sindbad in, saying that his name is also Sindbad, Sindbad the Seaman, and he tells him the story of his seven voyages.

The First Voyage of Sindbad Hight The Seaman

As a young man, Sindbad squanders his inheritance until all he has left are 3,000 dirhams, which he uses to travel and rebuild his estate through buying and selling. His ship stops at an island and many disembark to make fires and wash clothes. The captain cries out that the island is a great fish, and many scramble back to the ship, leaving others to drown. Sindbad finds a wooden tub and clings to it until he reaches an island. There he finds a mare tethered to the beach. Guarding the mare is a man who leads Sindbad into an underground chamber called a Sardab. The man explains that King Mihrjan breeds his mares by tying them by the seashore until sea stallions rise from the water and impregnate the mares, producing rare and valuable colts.

The island's king likes Sindbad and appoints him as harbormaster, so Sindbad hears many stories of strange lands. One day the captain who abandoned Sindbad docks on the island and Sindbad reclaims his goods, giving the best of them to the king of the island. Sindbad takes his leave of the king and returns home to rebuild his estate with the gifts of the king and the proceeds from the sale of the rest of his goods from the ship.

Sindbad the Seaman invites Sindbad the Porter to return the next day to hear another tale and he gives him a hundred gold pieces for his time. The next day Sindbad returns.

The Second Voyage of Sindbad the Seaman:

Sindbad returns to the sea to buy and sell until his ship stops at a beautiful island. Sindbad is left behind so he frantically searches the island until he finds a huge, white, round object measuring fifty paces around. Flying overhead is a giant Rukh, a bird that reportedly feeds elephants to its young. The giant Rukh falls asleep on its great egg. Sindbad unties his turban and ties one end of it to the leg of the Rukh and the other end to himself. The next day the Rukh flies off to a new land where he lands on a peak. Sindbad unties the turban from the Rukh and flees into a great valley, where giant snakes come out at night and the ground is littered with diamonds and other precious stones. Merchants throw meat into the snake-infested valley so that the precious stones

will stick to the meat. Then when eagles swoop down and carry the meat to the hilltops, the merchants scare off the eagles and pluck off the stones. Sindbad hides himself in a carcass and is carried to the hilltop where he shares the gathered stones with the other merchants there.

In this strange land he learns about camphor trees, rhinoceros, oxen, and buffaloes while he sells his precious stones and then returns home to Bagdad. Sindbad the Seaman again pays Sindbad the Porter 100 dinars of gold and invites him back for another story the next day.

The Third Voyage of Sindbad the Seaman:

Once again Sindbad returns to the sea, but this time winds blow the ship far off course to an island known as the Mountain of the Zughb, which is inhabited by hairy apes. The apes overwhelm the ship and tear it apart, stealing the cargo. The captain and crew explore the island. They discover a tall strong castle and enter a courtyard littered with bones. A giant ogre enters, trapping the men. One by one, the giant examines the men; he chooses the fattest, the captain, to cook and eat. The men build a raft and conspire to kill the ogre. That night they wait for the ogre to sleep, and then they spear his eyes, blinding him. While the ogre rages about, the men run, board the raft and paddle away. The ogre and two other giants throw rocks, killing some of the men on the raft. Others die on the journey until only three survive to reach land.

In this new land, a giant serpent devours the two other survivors, leaving Sindbad alone. He builds a cage of wood to protect himself from the serpent and the cage works, fending off the serpent all night. At daylight the serpent leaves, so Sindbad races to the shore where he flags down a ship. He tells the captain about his adventure and the captain asks him to help sell the wares of a merchant who was lost so that the proceeds can be taken to his family in Bagdad. Yes, the goods belong to Sindbad who was feared lost on Rukh island. Another merchant on the ship vouches for Sindbad because he recognizes him from the valley of the serpents as the only one to ever survive the gem-strewn, snake-infested valley. Sindbad returns safely again to Bagdad, richer and more grateful to Allah for sparing his life. At the end of this story, Sindbad the Seaman pays Sindbad the Porter 100 dinars of gold and bids him return the next day for another tale.

The Fourth Voyage of Sindbad the Seaman:

Lured by adventure and profit, Sindbad tempts fate yet again on another ship. This ship is destroyed in a squall, leaving the few survivors to wash up on an island of naked Magian cannibals whose King is a Ghul, or cannibal. The cannibals feed the men, but Sindbad does not eat. Soon those who eat become madmen, drugged so that they are eager to eat more and gain weight. Sindbad refuses to eat and escapes to walk seven days' journey where he encounters men gathering pepper-grains. They take him on their ship to their island where they introduce him to their king. Sindbad introduces the King to the concept of the saddle and creates a beautiful one for him. Soon others want saddles and Sindbad is in business.

The King marries a wealthy woman to Sindbad to make him part of his court. Soon afterward, Sindbad learns about the custom of burying a dead spouse with the living (vivisepulture) and he is horrified. Later his wife dies and Sindbad is lowered into the burial cave with his wife's corpse and a small supply of food and water. He prays to Allah with humility. Days later when his supply is gone, the villagers lower another corpse and living spouse into the burial cave. Sindbad kills the woman for her food and loots her jewels and finery. He survives by killing and robbing others who are lowered into the tomb until one day an animal scampers past him, leading him to an opening on the side of the mountain by the sea. Sindbad carts out all the loot he can find and flags down a ship.

Taken aboard with his loot, Sindbad says he is a shipwrecked merchant and he offers pearls to the captain. The captain refuses, quoting scripture about hospitality. They travel to India and then back to Bassorah where Sindbad disembarks and returns to Bagdad. He gives to the poor and the widows and orphans in honor of Allah. Sindbad the Seaman pays Sindbad the Porter 100 dinars and invites him back the next day to hear another tale.

The Fifth Voyage of Sindbad the Seaman:

After living in comfort and safety, Sindbad forgets about the dangers of travel and once again returns to sail and sell. This time around, the crew lands on an island where they discover a large white dome that they break open with rocks. Sindbad warns them to stop because he recognizes it as a Rukh egg. The crew kills the chick inside and takes it for meat. The sky darkens because the parent Rukhs are overhead. The crew puts to sea but the birds drop boulders on the ship, sinking it.

Sindbad floats on a plank to a beautiful island where he meets a man wearing a loincloth who signs for Sindbad to carry him. Believing the man to be paralyzed, Sindbad takes pity on him and carries him wherever he points and the man refuses to get off Sindbad's back for weeks, until he eventually falls off, drunk, and Sindbad kills him with a rock. He then runs to the seashore and flags down a ship. The crew tells Sindbad that the man on his back was called Shaykh al-Bahr, or Old Man of the Sea, and that he is known for wearing down those who carry him until they die, and then he eats them. The ship docks at the City of Apes, a city in which the villagers spend each night on boats for fear of the apes that come down from the mountains. Of course, Sindbad misses his ship when it leaves, so he is stranded in this city.

The villagers show him how to gather stones from the beach to throw at the apes in the trees so the apes will throw back cocoa-nuts. Gathering the cocoa-nuts, Sindbad then takes them to market to raise money for passage home. Boarding the next merchant ship, Sindbad travels to a place where he trades for pepper, cloves, and cinnamon before returning to Bassorah, where he disembarks and travels to Bagdad. After this story, Sindbad the Seaman pays Sindbad the Porter 100 gold dinars and bids him return the next day for another story.

The Sixth Voyage of Sindbad the Seaman:

Wanderlust drives Sindbad back to the sea with goods to sell. After visiting some ports, the ship wanders off course and strikes a mountain, dashing the crew and cargo into the sea. The survivors scramble up the mountainside and marvel at all the precious cargo strewn there from previous shipwrecks. The survivors die one by one, leaving only Sindbad, who prays to Allah by the mouth of a river that runs between the high walls of the mountain. Sindbad builds a raft from the wreckage along the narrow beach and he loads all the treasure he can onto the raft. He launches his raft onto the river through a long, dark underground channel that ends in a fertile valley. The villagers who find him ask what lies beyond the mountains because he is the first they have seen come from there. He is brought to the King of Sarandib (perhaps in Ceylon) to tell his story.

The King of Sarandib hears Sindbad's story and stories about the Caliph of Bagdad. The King is impressed by the wisdom of the Caliph so he sends Sindbad back on a merchant ship laden with huge gems, a letter, and treasures to give to the Caliph Harun al-Rashid. Sindbad delivers everything to the Caliph and tells him about the wonderful land of the King of Sarandib. Sindbad finally returns home. After this story, Sindbad the Seaman pays Sindbad the Porter 100 dinars and bids him return for the last tale.

The Seventh Voyage of Sindbad the Seaman:

Sindbad sets out to sea on a merchant ship that encounters a storm. The Captain, or Rais, warns the passengers and crew that the ship is in the Sea of the Clime of the King that is inhabited by giant ship-eating fish. While the men fall into prayer, three giant fish rise up and circle the ship. When one of the fish opens his mouth to swallow the ship, the wind tosses the ship onto a reef, breaking it into pieces. Sindbad climbs on a plank and floats for two days before beaching on a fruitful island. There he builds a raft from sanders-wood and vines and casts off to drift at sea for three days until the raft is sucked into the current of a stream by a mountain through a subterranean passageway to a city.

A Shaykh hosts Sindbad for four days and then buys the sandal-wood from Sindbad's raft at a high price. The Shaykh then marries his daughter to Sindbad. Later after he dies, the Shaykh's title and possessions are granted to Sindbad. In this strange land many of the townsfolk transform into birds at the beginning of each month and Sindbad begs one of them to take him along in flight. During the flight, Sindbad says a prayer to Allah causing a fire from heaven to strike the flying people and Sindbad falls on a mountain ridge. There two holy men find him and one gives him a staff made of red gold.

Sindbad walks along the mountain ridge where he sees a man being carried in the mouth of a giant serpent. When the man cries out for help, Sindbad strikes the snake with the staff so that it releases the man. Giving his gold staff to the man he saved from the serpent, Sindbad catches up with a group of people from the village. Sindbad finds the man who took him on the flight and the flying man takes Sindbad back to the city. There Sindbad asks his wife about the flying people and she denounces them as demons. Sindbad sells the house and takes his new wife and possessions back to Bagdad.

Because Sindbad the Seaman has been gone twenty-seven years, his family believes he is dead. They rejoice at his return and he vows that he will not go to sea again. At the end of his story Sindbad the Seaman and Sindbad the Porter become friends and remain friends until the end of their days.

Chapter 19, Sindbad the Seaman and Sindbad the Landsman Analysis

Apparently an adventure-junkie, Sindbad the Seaman continues to go to sea in ships sailed by unreliable captains time after time. In some tales he has to resort to sin (lying, grave robbing, murder) to escape from bizarre, dangerous situations, yet he always falls back on prayers to Allah when he faces death. Though he may be fickle and a very slow learner, Sindbad is often the sole survivor, so no one can contest his tall tales. Strangers and merchants whom he meets twice have to be convinced of who he is because they believe he has died. With his identity questioned by others, Sindbad seems to represent a mythical figure even within his own stories.

Through this tale, Shahrazad demonstrates that Sindbad survives because of his ability to adapt to whatever conditions he encounters to survive and thrive. Sindbad's faith in Allah rescues him time after time from certain death.

Chapter 20, The City of Brass

Chapter 20, The City of Brass Summary

Long ago in Damascus lived a Caliph Abd al-Malik bin Marwan who heard from Talib bin Sahl about how Lord Solomon son of David used to seal Jinns and other evil spirits in copper cucurbites (bottles) that he stopped with lead and sealed shut with his signet ring. The Caliph decides to recover some of these bottles, so he writes letters to his brother, Abd al-Aziz, the Viceroy of Egypt, and one to Musa bin Nusayr, his Viceroy in North-Western Africa. The Caliph gives the letters and resources to Talib and sends him off.

In Cairo, Talib learns that the journey to where the cucurbites are found is two years' hard journey by land. Musa leaves his son in charge, and he accompanies Talib and an old guide named Abd al-Samad across the desert of Cyrene with 2000 cavalry. At the end of the first year they get lost and come upon a dazzling castle. Abd al-Samad translates a gold-lettered tablet at the gate—it warns how great the city was before it fell. On a door he reads another warning that people who stay too long die. The King was Kush, son of Shaddad, whose wealth and power could not save him or his people from death. The Emir Musa and the others wander the palace until they find a brass statue of a man on horseback. The instructions on the statue say to rub the hand of the rider and the statue will point the way to the City of Brass. Musa rubs the statue's hand and the statue revolves and stops. The men travel in that direction until they find a frightful three-eyed Ifrit of the Jinn trapped from his chest down in a stone column.

The Ifrit tells his story. Solomon asks the King to give him his daughter to marry and to break the pagan idol made of red carnelian stone. The Ifrit says he inhabited the stone idol and told the king to challenge Solomon. Solomon's troops battle the King's Jinn and spirit army for two days. Solomon calls upon birds and beasts until the battle is won. Solomon imprisons the Ifrit in the column to stay there until judgment day. Abd al-Samad asks the Ifrit for directions to the brass bottles in which Solomon imprisoned Jinn. He directs them to the sea of Al-Karkar and the City of Brass.

When they reach the City of Brass, they find the tall metal walls but cannot find any of the rumored twenty-five portals. They believe they can only be opened from inside. Outside they find seven white marble tablets that Abd al-Samad translates. Each one is a poetic warning to repent from temptation and to prepare for the will of Allah, who can take life at an instant. They build a tall strong ladder and send twelve men, one by one, to the top, but each one looks into the city, claps his hands for joy and throws himself to his death on the other side. Abd al-Samad climbs up, chanting verses of safety. He sees lovely women beckoning him to come down to the pool of water below, but Abd al-Samad sees the bodies of the others and realizes they jumped to their deaths. The water and the women vanish, so Abd al-Samad walks along the wall to two towers and he opens the great gates from inside.

Half of the troops enter the City of Brass and marvel at the wealth of jewels, brocades, silks and gold left amid the corpses. They find the chamber of Tadmurah, daughter of the Kings of the Amalekites, whose embalmed corpse is laden with huge gemstones. Near her are two copper statues, like armed guards, and a tablet of gold and silver that tells how the city perished after a seven-year drought. The Emir Musa orders his men to load the treasures onto camels. Talib tries to take the gems off the body of Tadmurah but when he steps up to her bed, the copper statues drop their weapons and kill Talib. The Emir Musa and the rest depart with their treasure to continue their mission.

They encounter a group of blacks who live in caves by the sea. Their leader says they are from the tribe of Hamm. They retrieve twelve of Solomon's cucurbites (bottles) from the sea along with a fish that has human form. The Emir Musa gives treasures to the people of Hamm and then he returns to Damascus with the twelve cucurbites and the curious fish. The Caliph opens each of the cucurbites to hear the escaping Jinn plead repentance as if to Solomon. The Caliph, satisfied at witnessing this marvel, turns the government over to his son and he travels to Jerusalem to worship Allah, and there he dies.

Chapter 20, The City of Brass Analysis

The Caliph Abd al-Malik bin Marwan demands proof of the fabled cucurbites of Solomon and the spirits sealed in them. He uses many resources to retrieve them and then having witnessed them, he resigns his rule and goes to Jerusalem to worship Allah.

Shahrazad illustrates one man's search for proof of something to restore his faith.

Chapter 21, The Lady and Her Five Suitors

Chapter 21, The Lady and Her Five Suitors Summary

A woman whose husband often traveled fell in love with the son of a merchant. After a quarrel, the son of the merchant is put in jail, so the woman appeals to the Chief of Police to release him. She delivers her letter, saying that the man is her brother and her sole means of support. The Chief of Police (also known as the Wali) offers to trade the man's release for sex, so the woman asks the Wali to come to her house at a certain date and time. The woman then appeals the same case to the Kazi of the City, the Wazir, and the King, all of whom ask for sex in trade for the favor. One by one she invites them to come to her house at the same date and time as the Wali. She then hires a carpenter to build a closet with four sections and locking doors. The Carpenter offers to trade the work for sex, so the woman asks him to build a five-section closet with locking doors and she invites him to come to her home at the same time as the others.

When the carpenter finishes the closets, the woman asks him to return at the appointed time, so he leaves. The woman prepares food and drink and gowns for each visitor. The Kazi arrives first, so the woman bows and feeds him and asks him to put on a gown. The Kazi changes into the gown and then there comes a knock at the door. The woman says it is her husband so she hides the Kazi in the closet and locks the door. The Wali is the one at the door. The woman feeds him and asks him to change into a robe, which he does. She asks him to write a letter to release her 'brother' from jail and the Wali does so. Another knocks on the door so the woman puts the Wali in another section of the closet and locks him in. She repeats this behavior with the Wazir, the King, and finally the carpenter.

Having outsmarted all the rulers of the city, she takes the letter to the jail and releases her lover. They load up their belongings and leave the city. After three days without food or water, the men in the closets urinate, inadvertently wetting one another. They talk about their fate and the neighbors overhear them. Since the neighbors know the woman of the house has left, they break in to find out what is making the noise in the house. They free the rulers, who laugh at one another in embarrassment.

Chapter 21, The Lady and Her Five Suitors Analysis

Five men outsmarted by a woman. In the cultural context in which this story was told, the fact that a clever woman trapped men who were hunting her shows that they were brought down by their own temptation as much as by the object of that temptation. This is a cautionary tale and a warning that men relinquish power when they follow their passions instead of reason. In a lovely bit of irony that equalizes the men as powerless,

the carpenter in the topmost closet urinates on the King, whose urine falls on the Wazir, then the Wali (chief of police) and finally on the Kazi (judge). In this way the man at the bottom, the one who sentenced the woman's lover to jail, receives the worst of the urine shower. In a way, even the King comes away stained.

In this tale, Shahrazad points out how powerful men relinquish their power when they let sex rule their lives. This is an indirect message to King Shahryar that he has allowed sex to rule his life and it can turn him into a fool.

Chapter 22, Judar and His Brethren

Chapter 22, Judar and His Brethren Summary

A merchant of Cairo named Omar has a wife and three sons: Salim, Salim, and Judar. The youngest son, Judar, is loved and trusted by his parents, but the other brothers are wicked, so Omar divides his worth into fourths, one part for each son and one part for his wife. Soon after, he dies, and the two wicked sons rob their mother and drive her out. They also sue their brother Judar until all their money is gone. Judar takes up fishing and cares for his mother, housing and feeding her. The wicked brothers beg for food from their mother while Judar is out fishing. One day he finds them in his house so he forgivse them, feeds them and allows them to stay.

Judar does not catch fish for three days, but the baker gives him bread and money on credit. Judar tries a new fishing spot, Lake Karun, where a Moor on a mule approaches him, calling him by name. The Moor asks to have his hands tied behind his back with the instruction to push him into the lake. If the Moor comes up showing his hands, Judar is supposed to throw his net out to draw the Moor back to land. If the Moor comes up feet first then he is dead and Judar is supposed to take the donkey to the market and sell it to the Jew named Shamayah for 100 dinars. The Moor goes into the lake and comes up feet first, so Judar sells the mule just as instructed.

The next day another Moor from Maghribi arrives with the same odd request. He too dies and Judar sells his mule to Shamayah. The following day a third Moor arrives, but he rises out of the water hands first, so Judah draws him to shore. The Moor has a bright red fish in each hand and he locks each in a casket. The Moor, named Abd al-Samad, tells Judar that the drowned men are his brothers, as is Shamayah, who dresses like a Jew. Their family, schooled in magic, owns a book called *The Fables of The Ancients*. The book tells of Judar, son of Omar, who can take the treasure of Al-Shamardal, a treasure of wealth and magical objects.

Abd al-Samad enlists Judar to go with him to the city Fez and Mequinez in Marocco [sic], where the treasure lies, but Judar says his mother depends on him. Abd al-Samad gives 1000 dinars for Judar's mother, so Judar delivers the money with a promise to return in four months. That day Abd al-Samad and Judar ride a magic mule. When they stop to rest, Abd al-Samad demonstrates his magic saddle bag by drawing dish after dish of cooked meats on platters and he returns the empty plates to the saddle bag. They travel in five days over a four-month journey to Fez and Mequinez where they are greeted by Rahmah, the daughter of Abd al-Samad.

They rest and dine for twenty-one days until Abd al-Samad takes Judar to the hoard of Al-Shamardal, where he gives Judar specific instructions on how to overcome the seven magic spells that protect the treasure under a stream. Abd al-Samad performs a spell that dries up the stream, allowing Judar to enter the first door. Judar passes each frightening test until the seventh door. When he opens the seventh door he sees an

image of his mother and he is supposed to take the sword from the wall and threaten the image to remove all its clothes, but Judar allows the image to keep her trousers on. Abd al-Samad rescues Judar from death. They have to wait another year for the next opportunity to reach the treasure.

On the second try, Judar succeeds. Abd al-Samad rewards Judar with the magic saddle bag and a second saddle bag filled with gold and gems to take back home on a magic mule. Judar reaches his home with the saddle bags, and the magic mule returns to Abd al-Samad. Judar finds his mother begging at the gates of the city. She has been cheated of her money and thrown out of her home by the wicked brothers of Judar. He explains the magic of the saddle bag to his mother and tells her to keep it secret.

The wicked brothers hear of Judar's return and come home to beg. Judar forgives them and welcomes them back into his home. Soon, the wicked sons get their mother to reveal the secret of the saddle bag, so they plot to sell Judar into slavery to a sea captain. They invite the captain and two of his men to dinner and when Judar falls asleep, the men bind him and carry him off. The brothers argue all night over the saddle bags and they are overheard by a Janissary of the Kings guard who reports the crime of selling a free-born Moslem into slavery to the King of Egypt, Shams al-Daulah. The King has the brothers arrested and the saddle bags confiscated.

Meanwhile, Judar serves a year on the ship until it is destroyed in a storm, leaving him as the sole survivor. He finds a merchant's camp where he is hired to serve the merchant on his way to Meccah. In Meccah, Abd al-Samad sees Judar and takes him into his home, releasing him from the service of the merchant. Abd al-Samad uses a magic talisman to show Judar the fate of his brothers, then he gives Judar a ring inhabited by a Jinni named Al-Ra'ad al-Kasif who will come when summoned by rubbing the ring. Judar thanks his friend and commands the Jinni to take him home to Cairo. There Judar finds his mother weeping, so he sends the Jinni to bring his brothers from prison. The Jinni delivers the brothers and Judar forgives them, comparing their wrong to the story of Joseph who was also sold into slavery by his brothers.

Judar then tells the Jinni Al-Ra'ad to bring him all the contents of the King's treasury and build a great palace overlaid with liquid gold. Judar then fills the palace with the King's treasury and forty white hand-maids, forty black women, and eighty slaves. He orders the Jinni to clothe them, which he does. Each of the wicked brothers is given slave girls and part of the family home while Judar and his mother move into the great palace with the rest of the slaves.

Meanwhile the King's Treasurer discovers that the King's treasury has been emptied overnight and he cannot explain it. The King then learns that the two brothers are also missing from the prison, so he believes their brother Judar is responsible for the looting of the treasury and the escape of the brothers. The King orders the Wazir to kill Judar and his brothers, but the Wazir recommends inviting Judar to a banquet to learn the truth. An Emir is sent with fifty men to deliver the invitation. The Jinni, disguised as a eunuch and seated on a golden chair, greets him at the gate of Judar's palace. The

Emir is insulted that the eunuch does not stand, so he threatens him. The Jinni strikes him back four times and kills some of the fifty men, driving the rest off.

The King sends the Emir back with one hundred men and they are driven back by the Jinni. The King sends the Emir with two hundred men with the same result. The Wazir dresses as a holy man and goes alone to the palace where he respectfully asks the Jinni to tell Judar that the King invites him to a banquet. Instead of accepting, Judar invites the King to come to him. Judar then greets the King with a courtyard guarded by two hundred huge armed Jinn dressed as guards.

The King fears Judar, so he offers his daughter to Judar in marriage. The Wazir explains that by the marriage, if Judar dies, his wealth will go to the King. Judar marries the King's daughter and soon after the King dies, so Judar rises to Sultan. He appoints his brothers as co-Wazirs and within a year they plot to kill him, steal his ring and the magic saddlebags. The wicked brothers serve Judar poisoned food and when he dies, one of his brothers cuts the ring finger off Judar. He summons the ring Jinni to kill the other brother and then he marries Judar's wife, Princess Asiyah. The Princess poisons the wicked brother and destroys the ring and the saddlebags. She then tells the Officers of state to choose a new King.

Chapter 22, Judar and His Brethren Analysis

The wicked brothers remain wicked despite repeated forgiveness and vast increases in wealth and power. Their greed drives them to their own destruction. Judar displays greed through his palace and his use of the Jinni to gather slaves. Judar never asks the Jinni where he got the slaves or how; rather, he simply accepts them as property as if he has earned them. His display of wealth feeds his ego while it also fuels his brothers' jealousy. Greed kills Judar, widows the Princess and disrupts the kingdom. The magic objects of the ring and the saddlebags give Judar access to wealth and power faster than he can develop the skills to manage them so he is destined to tragedy from the moment he receives them even though he had the warning of the Moors that the cost of possessing such magic is lives.

Shahrazad personifies evil through Judar's brothers. So long as Judar allows the brothers back in his life he is doomed. He never learns from his errors and is therefore destroyed. Through this tale, Shahrazad warns King Shahryar about harboring his hatred toward women. Hatred, like greed, destroys those who repeatedly invite it into their lives.

Chapter 23, Julnar the Sea-Born and Her Son King Badr Basim of Persia

Chapter 23, Julnar the Sea-Born and Her Son King Badr Basim of Persia Summary

King Shahriman in Ajam-land Persia mourns that none of his hundred concubines has produced a child to inherit the kingdom. He lives in a castle by the sea. When a merchant arrives with a beautiful maiden, the King buys the maiden for ten thousand ducats. When the King sleeps with her he realizes that she was a virgin and he dotes on her all the more, neglecting his other concubines. The lovely woman does not speak for a full year until the King begs her to speak and the woman says she is carrying his child. She explains that she must be reunited with her mother and brother because they are people of the sea and only they know how to help her deliver her baby. Her name is Julnar. The King rejoices and asks how to help her.

The woman hides the King in a closet so that he may see her family but they will not see him. She then casts bits of Comorin lign-aloes into a fire in a chaffing dish. She whistles and speaks in an unknown language. Her brother Silah, mother Queen Farashah, and five maiden cousins rise from the sea and greet Julnar with weeping and joy. They ask her to return to the sea but she tells them how great and kind the King of the land has been to her. Julnar then introduces the King to her family and they feast for thirty days. Julnar's family returns to the sea.

Later, Julnar delivers a boy and the kingdom celebrates for seven days. Julnar's family arrives on the seventh day and names the boy Badr Basim which means 'full moon smiling.' Julnar's brother, Salih, takes the boy into the sea and the King weeps in fear that he will never see his son again. Salih returns with the boy and tells the King that the boy can never drown. Salih then gives the King three hundred bugles of emerald, three hundred gems as big as ostrich eggs, and other gems as a wedding gift.

Badr's sea family visits often while he is educated in the Koran, writing, archery, horsemanship and all the skills befitting the son of a King. He grows in grace and beauty and, at the King's insistence, becomes King. When King Shahriman dies, King Badr Basim and his mother Julnar mourn with the land and sea people.

When Badr Basim is seventeen years old, his uncle Salih rises from the sea and tells Julnar that it is time to take a wife. They discuss the beautiful maidens of the sea people, but Julnar rejects them all except Princess Jauharah, daughter of King Al-Samandal. Salih says that when Jauharah unveils "her face outshines sun and moon." King Badr feigns sleep nearby so that he overhears the description of Jauharah and falls in love with her. The next day Badr tells Salih that he must see Jauharah without even stopping to tell Julnar. Salih puts a ring on Badr's finger telling him that its magic will protect him from drowning and the dangers of the sea. They go to Salih's palace in

the sea and tell Queen Farashah, Badr's grandmother, the plan to meet Jauharah. Queen Farashah argues against it because Jauharah's father, King Al-Samandal, is stupid and violent and has rejected all his daughter's suitors.

Nonetheless, Salih loads up bags of gems to offer to the King for Jauharah's hand in marriage to Badr. At King Al-Samandal's palace the offer is met with laughter and Salih is thrown out of the gate, so Salih's men storm the palace. In the uproar Princess Jauharah flees to an island and climbs a tree to hide. Salih's men overcome the palace and take the King prisoner. Badr also flees, crawling from the sea to the same island by the same tree where Jauharah hides. Badr sees Jauharah and tells her they should return to stop the battle so they can wed. Jauharah climbs down from the tree and turns Badr into a white bird with red bill and legs. She orders a handmaiden Marsinah to take the bird to die on Thirsty Island, but the handmaiden takes him to a bountiful island instead.

Meanwhile, Salih learns that Badr has run off and his sister, Julnar, comes to the sea to search for Badr. Julnar grieves and tells Salih that she must return to run the kingdom so that Badr has something to return to if he is found.

Badr, in bird form, is captured and given to the King of the island and the King adores the beautiful bird. The Queen sees the bird and veils her face, announcing that the bird is King Badr Basim. She tells him how Badr came to be a bird and all that passed between Princess Jauharah and Badr. The Queen changes Badr back into human form and the King gives Badr a ship to take him home. On the eleventh day at sea the ship hits a rock and is destroyed. Badr alone survives and clings to a plank at the mercy of the sea for three days.

Badr comes to shore and is driven back by mules and horses so he swims around to the back of the city. An elderly grocer takes him in and tells him that this is a city of magicians led by Queen Lab who keeps a man for forty days then turns him into an animal. Lab means 'Almanac of the Sun.' Soon Queen Lab finds Badr, so the grocer makes her promise not to enchant him, claiming he is his nephew. The Queen promises not to enchant him.

Badr and Queen Lab enjoy each other for forty days during which Badr fall in love with her. One morning he wanders to the garden in search of her and sees a black bird mate with a white bird. The white bird turns into Queen Lab. Badr is jealous. Queen Lab knows that he saw her with the black bird but she says nothing. Badr asks to return to the grocer and he tells the grocer everything. The grocer reveals that he is a more powerful magician than the Queen who serves fire because the grocer is a Moslem named Abdallah who serves the Omnipotent Sire. He explains that the black bird was once a Mamelude (a black slave) and the Queen's lover who looked at a slave girl, causing the Queen to become jealous. The Queen turned the slave into a black bird and killed the slave girl. The grocer Abdallah tells Badr to watch the Queen and return the next day to tell him what she does.

That night while Badr feigns sleep, Queen Lab grows magic wheat and crushes it into flour. The next morning Badr reports this to the grocer Abdallah. Abdallah gives Badr a pound of barley to give to the Queen. He warns Badr to pretend to eat the wheat which the Queen uses to turn humans into animals. Badr is instructed to feed the Queen some of the wheat, even a grain of it, then throw water in her face and say 'Quit human form' and name the animal she is to become.

Badr follows the grocer's instruction and turns the Queen into a dapple mule. Abdallah gives Badr a bridle and warns him not to give the bridle to anyone. Badr rides the dapple mule toward his home but he is tricked by the Queen's mother into selling the mule. The Queen's mother changes her back into human form and together the two witches call up an Ifrit who takes them and Badr back to Queen Lab's palace. Queen Lab turns Badr into a bird that she places in a cage to starve to death. A servant of Queen Lab reports this cruelty to the grocer Abdallah.

Abdallah summons a four-winged Ifrit to take the servant to Julnar and to Farashah to tell them about Badr. Abdallah says these women are the most powerful magicians on earth. Julnar and Farashah assemble the tribes of the Jinn and sack Queen Lab's palace, killing the Unbelievers. The servant shows Julnar her son in bird form and Julnar restores him to human form. Julnar marries Abdallah to the servant and makes him King of the city. At last, Badr goes to King Al-Samandal to demand his daughter in marriage. The King agrees and Jauharah agrees. Badr marries Jauharah and they live a delectable life until the end of their days.

Chapter 23, Julnar the Sea-Born and Her Son King Badr Basim of Persia Analysis

The metaphor of men turning into animals after mating with an evil woman shows that the men have become more base, instinctive, and less than human. The men are lured by appearance and destroyed by evil character. It is their own weakness that allows them to be ensnared by Queen Lab.

In this tale, Shahrazad hints that one should not judge by appearance but by character. The women in the tale are not all good nor are they all evil.

Chapter 24, Khalifah the Fisherman of Baghdad

Chapter 24, Khalifah the Fisherman of Baghdad Summary

Khalifah the bachelor cast his net into the river ten times and drew it back empty. He prayed to honor Allah's greatness and mercy before casting his net again. This time he catches a one-eyed, lame ape that he ties to a tree. Allah makes the ape speak and it tells Khalifah to cast his net again. This time Khalifah catches an ape wearing a tattered waistcloth. This second ape has henna-dyed hands and Kohl-lined eyes. Khalifah casts his net again and catches a third ape. The third ape is red, wearing a blue waistcloth and he says he is the ape of Abu al-Sa'adat the Jew. The ape says that every day he greets Abu al-Sa'adat the Jew, Abu gains five ducats and every night when he says good evening Abu gains another five ducats. The third ape asks Khalifah to cast his net again, so Khalifah obeys, bringing up a fish with a big head, a tail like a ladle and eyes like gold pieces. The third ape instructs Khalifah to cast his net into the Tigris where Khalifah draws up a catfish the size of a lamb. The ape tells Khalifah to place the huge fish in a basket and take it to Abu al-Sa'adat the Jew in Baghdad, refusing any payment except for the trade of his ape for Abu al-Sa'adat's ape. The ape promises to double the blessing of ducats to Khalifah, so Khalifah obeys.

Khalifah sells the fish to Abu and asks for Abu to make two sayings. At this, Abu al-Sa'adat the Jew assumes that the two sayings are the two-part Moslem creed, so he rages at Khalifah and has him beaten. After the beating, Khalifah clarifies that the two sayings were to agree to trade his ape for Khalifah's ape and to trade his luck for Khalifah's luck.

Over the next ten days, Khalifah sells his fish for one hundred dinars. Fearing that someone will steal the money, he secures it into a small pouch of his collar. He casts his net many times and catches nothing, so in fury he flings his net again and loses the coins from his collar. He strips off his clothes and dives for the coins but cannot retrieve them. When he returns to shore his clothes are gone so he wraps himself in his net and mourns.

Meanwhile the Caliph has fallen in lust with the jeweler's daughter Kut al-Kulub and ignored Lady Zubaydah and all his concubines. The Wazir Ja'afar takes the Caliph out to hunt to get his mind off of Kut al-Kulub. On the hunt, the Caliph becomes thirsty, so he rides off alone toward a man in the distance. The Caliph comes upon Khalifah who directs him to the Tigris River. The Caliph drinks of the Tigris and then asks Khalifah where his clothes are.

Khalifah accuses the Caliph of stealing his clothes and he threatens to beat him, so the Caliph gives him a silk gown. Khalifah tells the Caliph that he will teach him how to fish

so the Caliph gamely goes along with it until they haul in a net full of fish. Khalifah sends the Caliph to get a pair of frails (baskets), so the Caliph returns to his hunting party and announces that he will pay a gold dinar for each fish brought from Khalifah. His eager slaves take the fish without payment, leaving Khalifah with only four fish that he holds. The eunuch Sandal arrives late and takes the last of Khalifah's fish, asking him to come to the Caliph's palace for payment.

Meanwhile, back at the Caliph's palace, the Lady Zubaydah poisons food with Bhang and gives it to her rival, Kut al-Kulub, and has the unconscious Kut placed in a tomb.

The Caliph returns to his palace where he is told that Kut has died from choking on food. He falls into a deep melancholy. Lady Zubaydah has Kut placed in a trunk to be sold unopened in the marketplace.

Khalifah goes to the Caliph's palace to get his payment from Sandal, but Sandal is busy talking with the Wazir Ja'afar. Ja'afar recognizes the gown on Khalifah as the Caliph's so he orders Khalifah to stay. Ja'afar believes that because Khalifah made the Caliph laugh before, he will lift his spirits again. Ja'afar announces that Khalifah has arrived so the Caliph orders Ja'afar to write on papers twenty sums of money, twenty titles of office, and twenty forms of punishment. These are shuffled for Khalifah to choose from. On the first paper Khalifah picks, there was written one hundred lashes with a stick. After the lashing, Khalifah picks another paper that says nothing is to be given. The Caliph tells Khalifah to choose one last paper and it awards Khalifah with one dinar.

Khalifah leaves in tears. Sandal asks Khalifah about his meeting with the Caliph. Khalifah tells him. Sandal gives him one hundred golden dinars in payment for the fish, so Khalifah leaves one hundred one dinars richer. On his way home, he passes the marketplace where people are bidding on a chest. Feeling lucky, Khalifah bids one hundred one dinars and buys the chest. He hauls it home and awakens when he hears something stir inside the chest. Breaking open the chest, he finds Kut al-Kulub inside.

The next day Kut al-Kulub writes a note for Khalifah to deliver to her father, the jeweler Ibn Al-Kirnas. When the jeweler reads the letter he rewards Khalifah with a thousand gold dinars. The jeweler recovers his daughter and sends word to the Caliph that she is alive. Soon the jeweler, his daughter, and Khalifah go to the Caliphate. The Caliph rewards Khalifah with wealth and title and Khalifah, in turn, gives a thousand dinars to the eunuch Sandal. Khalifah marries and settles into a fine home and lives out the remainder of his days thanking Allah.

Chapter 24, Khalifah the Fisherman of Baghdad Analysis

The reader has to suspend disbelief with both hands during this tale because it is so far from reality. Fishing apes from the river begin the fantastic tale and soon the apes speak, which leads to further adventure for Khalifah. Perhaps it is because so much of the ancient world was filled with unexplained phenomenon that these tales reflect that

wonder. Khalifah takes it in stride when the ape speaks and attributes the ability to the will of Allah. The humanity shown in this tale anchors the story to truth. The jealous act of Lady Zubaydah against her rival Kut al-Kulub brings credibility to the story. The reader also witnesses the Caliph dispense mercy and cruelty with the whim of someone raised in a position of such absolute power that it distances him from the suffering of the common people, much like the fisherman Khalifah. Pity and generosity appear more readily through the characters of Sandal the Eunuch and the commoners who share their food with Khalifah when he asks for it in the middle of the night.

Allah and the Caliph share parallel positions of power in this story because all others live or die, flourish or suffer, and serve them hoping for mercy. As in all the tales of 1001 Nights, the good revere and fear Allah as the ultimate power.

Chapter 25, Abu Kir the Dyer and Abu Sir the Barber

Chapter 25, Abu Kir the Dyer and Abu Sir the Barber Summary

Abu Kir the Dyer operates his business in Alexandria beside the business of Abu Sir the Barber. Abu Kir is a liar and a cheat who sells the goods given to him to dye and then tells the owner that they were stolen. He continues this pattern until an angry customer complains to the Kazi. The Kazi locks up Abu Kir's shop and announces that the key will be returned to Abu Kir after the angry man's goods are returned to him.

Abu Kir convinces Abu Sir to close up the barber shop and become equal partners in business. They recite the Fatihah (the opening chapter of the Koran) to bind their oath that they will support one another and store up savings in a chest and divide the chest equally when they return to Alexandria. They set out on a ship where Abu Sir earns food for his work shaving and cutting hair. He brings food to Abu Kir who gobbles it up and loafs around for twenty days.

The ship lands at a port where Abu Kir and Abu Sir rent a room. For the next forty days Abu Sir works and feeds Abu Kir. When Abu Sir asks his friend to come out to see the city, Abu Kir says, "Blame me not, for I am giddy." Abu Sir falls ill and the owner of the Khan tends to him while Abu Kir sleeps and eats until the food runs out. Driven by hunger, Abu Kir takes his friend's coat and finds a thousand silver bits, the money the barber earned. Abu Kir sneaks out with the money and spends half of it on fine clothes for himself. When he takes the clothes to a dyer he finds that all the dyers in the city only dye blue.

He pleads to the king that the dyers will not take him as an apprentice nor as a master so that other colors may be dyed. The King commissions Abu Kir to open a shop under his protection so that he will be exempt from the wrath of the local dyers guild. The King funds the building of the shop and supplies it as Abu Kir wishes. His business grows in the name of the Sultan's Dyery.

Meanwhile back at the Khan, Abu Sir recovers from his illness and realizes that Abu Kir took his money and abandoned him. He searches for Abu Kir and finds his shop. Glad for his friend's success, he enters the dyery. Abu Kir calls him a thief and has him beaten one hundred strikes on the back and one hundred strikes on the front. Abu Kir orders his servants to throw Abu Sir out so they obey. Abu Kir then tells all who will listen that Abu Sir is a thief.

Abu Sir seeks a Hammam bath but the people tell him that everyone, even the King, bathes in the sea. Abu Sir goes to the King and explains the Hammam baths so the King commissions one to be built according to Abu Sir's requirements. Abu Sir trains ten

slave boys on how to wash and bathe customers. The King enjoys his first bath so much he declares that the city becomes a city thanks to the bath. The King and four hundred nobles pay a generous fee for their baths, making Abu Sir wealthy. He serves the poor and the wealthy with equal service so that his business flourishes.

Abu Kir hears of the baths and comes to partake of them. When he discovers that Abu Sir is the proprietor he tells him that he looked everywhere for him. Abu Sir reminds Abu Kir about his beating and Abu Kir pretends that it was a mistake. Abu Sir forgives him and serves him with an excellent bath. After his bath, Abu Kir suggests that the Hammam bath would be better if it used a mixture of arsenic and quick-lime to remove hair. Abu Sir thanks him and agrees to offer this treatment to the King.

The conniving Abu Kir then warns the King that Abu Sir will try to poison him in trade for the life of his wife and children who are being held by an evil Sultan. Abu Kir claims that he escaped this evil Sultan. The King heeds the warning and goes to the baths. When Abu Sir offers the hair-removing paste, the King orders him to be seized. He then tells the Sea-captain to prepare to drown Abu Sir from an island in sight of the King. On the way to the island, the Sea-captain asks Abu Sir why the King hates him.

Abu Sir says he doesn't know why the King is angry. The Sea-captain suspects a jealous rival and so he pretends to drown Abu Sir in a sack while the King watches. During the fake drowning, the King's magic ring falls into the sea, where it is swallowed by a fish. The ring holds the power of lightning that strikes down whatever the King commanded to be destroyed. This is the secret of the King's power so he does not reveal to anyone that he loses his ring.

Back on the island, Abu Sir fishes with a net and catches the fish that swallowed the King's signet ring. Abu Sir puts on the ring and accidentally beheads two servants when he moves his right hand. The Sea-captain returns and explains the ring's power to Abu Sir. Abu Sir takes the ring to the King and gives it to him saying that he will accept the King's punishment if the King will tell him how he offended him.

The King repeats the poisoning plot but doubts it because of Abu Sir's trust and loyalty. When the King reveals that Abu Kir warned him about the plot, Abu Sir names witnesses to prove that Abu Kir is a liar. After hearing the witnesses, the King orders that Abu Kir be drowned with a sack of lime tied to his head and this command is done. Abu Sir sells his business and returns, wealthy, to Alexandria where he finds the body of Abu Kir washed ashore. Abu Sir buries Abu Kir. Much later Abu Sir is buried beside him.

Chapter 25, Abu Kir the Dyer and Abu Sir the Barber Analysis

The character of goodness in Abu Sir saves him from the evil actions of his false friend Abu Kir. All lies become revealed in time. As the saying goes, time heals all wounds. Abu Kir's wickedness backfires and destroys him eventually. Abu Sir is not a fool for forgiving his evil friend - he is forgiving in order to keep his soul clean. Just as he

establishes the Hammam baths to cleanse the body, he maintains a clean character within though mercy and forgiveness and kindness.

Abu Kir's life is like his business - stained. He changes the color of things but not their substance. He puts on the appearance of honor but his soul is stained with greed and selfishness and lies.

Chapter 26, The Sleeper and the Waker

Chapter 26, The Sleeper and the Waker Summary

A Baghdad merchant's son, named Abu al-Hasan-al-Khali'a, inherits his father's wealth and immediately wastes half of it drinking and carousing with Persians. When his money runs out, so do the drinking buddies. Abu al-Hasan returns home to his mother. He vows to stay away from his old friends by inviting only strangers to his home and then refusing to acknowledge them afterward. After a year of entertaining strangers, Abu al-Hasan invites two men dressed as merchants to his home. They are the Caliph and Masrur, his sworder.

After they dine and drink, the Caliph asks about Abu al-Hasan. Abu al-Hasan tells him the Story of the Larrikin and the Cook.

Story of the Larrikin and The Cook:

There was a loafer named Larrikin who found himself broke and hungry. He wanders to a restaurant and orders a dirham's worth of food. Larrikin devours his food and looks around in the shop. He finds a horse's tail under an earthen pan and knows that the cook has adulterated his meat with horseflesh. He washes his hands and leaves the shop.

The cook chases him down for payment and grabs Larrikin by the collar. The Cook announces that the man ate and did not pay for his food. Larrikin says he gave the cook a dirham. They wrestle and the crowd asks why. Larrikin says, "Ay, by Allah, but there is a cause for it, and the cause hath a tail!" At the mention of the tail, the cook realizes that Larrikin knows the meat is partly horsemeat, so the cook says he was mistaken to accuse the man.

Abu al-Hasan then tells the Caliph why he entertains strangers. The Caliph asks Abu al-Hasan what is on his mind and Abu al-Hasan says that he wishes he could be Caliph for a day so he could lash his neighbors and the Imam of the mosque for gossiping about him. The Caliph laughs and puts Bhang in Abu al-Hasan's wine. When Abu al-Hasan passes out he is brought to the Caliph's palace and dressed in fine clothes. The Caliph orders his servants and officers to treat Abu al-Hasan as the Caliph for the day.

When Abu al-Hasan awakes in the palace he is confused. Because everyone addresses him as the Caliph, he assumes the role. He believes he is in a dream so he orders that a hundred gold dinars be delivered to his mother, and then he orders the beating and expulsion of the Imam of the mosque and his gossiping neighbors. He holds court and retires at the end of the day at the harem. He is drugged again and returned to his home.

He awakens, calling out the names of the women of the harem. His mother tries to reason with him then she tells him news about the neighbors and the Imam so he

announces that his is the Caliph. His mother has him committed to madhouse for ten days. She frees him when he stops claiming to be the Caliph.

Days later he sees the Caliph and Masrur on the bridge and they confront him when he fails to greet them. He calls them devils and tells them of his experiences since he entertained them. They convince him to take them in again. Again they drug him and place him in the Caliph's palace. This time he wakes up and blames the Jinn for trying to trick him. The Caliph comes out of hiding and tells Abu al-Hasan of the joke. He gives Abu al-Hasan a thousand dinars and a place at the table as his chief cup-companion. Abu marries Nazhat al-Fuad, the treasure keeper of the Lady Zubaydah.

One day Abu al-Hasan and Nazhat al-Fuad plan a trick in which Abu tells Lady Zubaydah that Nazhat has died and Nazhat tells the Caliph that Abu has died. Each receives a hundred dinars and a piece of silk to make burial preparations. When the Caliph consoles Lady Zubaydah on the loss of her handmaiden, Lady Zubaydah tells him that she is well but Abu has died. The Caliph and Lady Zubaydah wager property that the other is wrong and they send Masrur to go find the truth.

Abu al-Hasan sees Masrur coming and tells Nazhat to lie down. Masrur sees Nazhat laid out like the dead and he reports back to the Caliph. Lady Zubaydah sends an old woman to go see for herself and this time Abu al-Hasan pretends to be dead. To solve the riddle all of them go to Abu's house. Abu and Nazhat lie together, holding their breath, so the Caliph and Lady Zubaydah argue about who died first. The Caliph offers a thousand dinars to whomever can tell him who died first and so Abu rises up to say he did.

The whole group falls into laughter. Abu admits the whole joke was a way to raise money so the Caliph gives him the thousand dinars and provides for him to the end of his life.

Chapter 26, The Sleeper and the Waker Analysis

Abu al-Hasan lives life to the fullest through times of wealth and times of poverty. His charm and his wit draw him into the inner circle of the Caliph who rewards him with position and wealth. When Abu al-Hasan is drugged and awakens in the palace it is natural for him to believe he is dreaming. The Caliph is so taken by Abu al-Hasan's behavior that he makes this dream a reality by bringing him into the palace as a friend. The Caliph holds enough power to make dreams come true.

Through this tale, Shahrazad reinforces the concept of using power to help the common citizens reach their dreams. King Shahryar, like the Caliph in this story, holds the power to make his kingdom better for everyone.

Chapter 27, Alaeddin: Or, the Wonderful Lamp

Chapter 27, Alaeddin: Or, the Wonderful Lamp Summary

An Egyptian named Alaeddin is such a lazy good for nothing that he refuses to learn his father's trade as a tailor. After his father's death, Alaeddin still refuses to work even so much as to help his mother. When Alaeddin is fifteen, a powerful wizard named the Darwaysh from the Maghribi comes from Morocco to find Alaeddin. Ancient writings tell that a boy named Alaeddin in Egypt can be used to open a giant buried treasure vault that holds a magic lamp.

The Maghribi wizard poses as a long-lost uncle and beguiles Alaeddin and Alaeddin's mother with lies and gold. He offers to set up Alaeddin as a gentleman merchant, or Khwajah, and buys him a fine suit and takes him to the Hammam baths. The Maghribi lures Alaeddin outside the city gates and into the barren hills where they build a small fire. The Maghribi burns incense and utters an incantation causing the ground to open up revealing a marble slab with a copper ring attached to it.

The Maghribi announces that great treasure lies under the slab and he tells Alaeddin to recite his own name and his parent's names to open the slab. Alaeddin obeys and finds twelve steps leading down into a Sardab, a subterranean vault. The Maghribi gives a signet ring to Alaeddin. Following the Maghribi's detailed instructions through four halls, a gemstone garden and up a ladder, Alaeddin retrieves a magic lamp. Placing the lamp in the bottom of his pocket, Alaeddin walks back through the Sardab filling his pockets with huge precious gems that he believes to be lovely glass. When he returns to the opening of the Sardab, Alaeddin is burdened with his load so he asks his 'uncle' to pull him up.

The Maghribi demands that Alaeddin hand up the lamp first, but Alaeddin cannot reach it because it is buried in his pockets. Alaeddin hesitates so the Maghribi seals Alaeddin in the Sardab and returns to Morocco. After three days of crying in the Sardab, Alaeddin rubs his hands together, accidentally rubbing the signet ring that releases a Marid or Jinni. The Jinni offers to grant any request that Alaeddin makes so Alaeddin asks to be set upon the face of the earth. They are immediately transported out of the Sardab. Alaeddin goes home and collapses into sleep for two days.

Alaeddin shows his mother the items he took from the Sardab and tells her how the Maghribi betrayed him. His mother polishes the lamp, releasing a giant Jann or Jinni. Alaeddin orders the Jann to bring food so the Jann delivers wonderful food on a gold tray. Alaeddin's mother warns that magic will lead to harm, but Alaeddin says it will provide a living. Alaeddin sells the tray in the marketplace and learns from the

merchants about business and jewelry and precious metals. Gradually, he realizes that the glass he took from the vault is a treasure of gems.

One day in the marketplace, Alaeddin sneaks a peek at princess Badr al-Budur as she unveils herself at the Hammam baths and he is stricken with love for her. He plans to give his treasure to the Sultan so he can marry Badr. He sends his mother to the Sultan with the gems and she waits each day at court for a month for an audience with the Sultan. When she finally sees the Sultan and the Wazir she presents her son's request and the gems. They are dazzled by the size and beauty of the gems, so the Sultan agrees to the marriage. The Wazir asks that the Sultan put off the marriage for three months in order to make preparations. The Wazir privately reminds the Sultan that he has promised Badr to the Wazir's son, but the Sultan rebuffs him.

Alaeddin's mother warns that the Wazir is not trustworthy and sure enough, just before the three months are over, a royal wedding is announced between the Wazir's son and the Sultan's daughter. Alaeddin orders his lamp Jinni to lock the Wazir's son in the privy and bring Badr to his bedroom. The Jinni guards the Wazir's son all night while Alaeddin places a scimitar, or curved sword, between himself and Badr where they lie all night. At dawn the Jinni returns Badr to her marriage chamber and frees the Wazir's son.

The Sultan enters the marriage chamber and asks his daughter about her wedding night. She says nothing so the Sultan sends the queen in to ask. Badr tells her mother the bizarre truth of her abduction, but the Wazir's son refuses to confirm it. That day continues with marriage celebrations and feasts and that evening the Jinni steals away the princess and locks the Wazir's son in the privy again. The next morning, both are returned to the marriage chamber. The Wazir's son and Badr tell the Sultan the truth. Afraid for his life, the Wazir's son begs to be released from his marriage and the Sultan consents since both Badr and the Wazir's son say that they did not consummate the marriage.

The next day Alaeddin's mother appears in the Sultan's court and reminds him of his promise. The Sultan and the Wazir see that the woman is poor so they tell her to bring forty gold ten-pound platters piled with gems like the ones from before and that they should be carried by forty white handmaids escorted by two-score black eunuchs.

Soon afterward, Alaeddin's mother leads the procession of forty handmaids, two-score eunuchs and treasure to the Sultan, so the Sultan invites Alaeddin to the palace. In preparation for his visit, Alaeddin summons the lamp Jinni to bring him to the finest Hammam bath and clothe him like a king. Using the Jinni, Alaeddin parades to the Sultan's palace riding a fine white stallion, accompanied by forty-eight Mamelukes, each carrying one thousand gold pieces, stallions, and a dozen beautiful, finely dressed slave girls. On the way to the palace they toss coins to the crowd.

Duly impressed, the Sultan greets Alaeddin with a kiss and rejoicing. This stirs deep jealousy in the Wazir. Alaeddin tells the Sultan that before he marries Badr, he will build a palace for her so the Sultan suggests building the palace on a nearby plain. Overnight, a magnificent palace appears on the plain and a long carpet stretches

between the two palaces. The wedding feast and celebration take place followed by a parade of nobles on horseback that escorts Badr to Alaeddin's new palace. The marriage is consummated.

The next day the Sultan and the Wazir visit the new palace or pavilion and they privately agree that such construction could not take place so quickly by mortal means. Later, when forces attack the Sultan, Alaeddin leads the army to defeat the enemy.

Meanwhile, the Maghribi learns through magic that Alaeddin is alive and enjoying great wealth. Plotting revenge, the Maghribi disguises himself as a lamp merchant and goes through the city near Badr's palace calling out, "trade old lamps for new." Badr's slave girl tells Badr about the merchant whom the children mock as a fool. While Alaeddin is out hunting, Badr tells her slave girl to take Alaeddin's lamp to trade. The Maghribi takes the magic lamp out of town, and then he summons the Jinni, ordering him to transport Badr's palace and all within it to Africa.

The Sultan sees Badr's palace gone so he orders that Alaeddin be brought to him tied up. He orders Alaeddin to bring back his daughter in forty days or suffer beheading. Alaeddin performs Wuzu-ablution at the river and accidentally rubs the signet ring, summoning the Marid. Alaeddin asks him to retrieve Badr's palace but the Marid says that only the Jinni of the lamp can do it, so Alaeddin asks the Marid to take him to the palace. Outside Badr's palace, Alaeddin waits until Badr looks out her window, then he asks her about the lamp. The Maghribi, Badr says, carries it on his body.

Alaeddin buys Bhang, a strong sleeping potion, and gives it to Badr to use on the Maghribi. That night, Badr tells the Maghribi that the Sultan has surely beheaded Alaeddin, freeing her to accept the Maghribi's advances. She tells him it is customary for lovers to intertwine their arms and drink from each other's wine cup. Her servant has mixed wine with Bhang in the cup that the Maghribi drinks from, causing him to fall over in a faint. Alaeddin enters and orders the women to leave. He then kills the Maghribi with his sword and takes back the lamp.

The next morning the Sultan finds Badr's pavilion or palace back in its place so he rides over to it. There, Badr and Alaeddin show him the body of the Maghribi and report on what transpired. The Sultan burns the Maghribi's body. The story does not end here.

The Maghribi's evil brother, a necromancer, learns of his brother's death and plots revenge. He kills and impersonates a holy healer woman named Fatimah to gain entrance into Badr's palace to become her tutor. To protect his disguise, he asks to eat in private. He then asks for the princess to hang a Rukh egg in the kiosk. When Badr asks Alaeddin to hang a Rukh egg in the kiosk, he summons the lamp Jinni.

The lamp Jinni reveals that a necromancer is posing as Fatimah. Alaeddin feigns a headache and seeks healing from Fatimah. As Alaeddin comes near the necromancer draws a dagger and wrestles with Alaeddin, who stabs him in the heart. Badr cries out that Alaeddin has killed a holy woman so Alaeddin pulls off the face scarf revealing the

man beneath it. Alaeddin and Badr tell the Sultan, who burns the necromancer's body. Later, when the Sultan dies, Alaeddin becomes Sultan and reigns to the end of his days.

Chapter 27, Alaeddin: Or, the Wonderful Lamp Analysis

Ne'er do well triumphs over evil. The gentle reader must suspend disbelief with a pulley during this tale of magic, majesty, and mayhem. Accepting the existence of a magic lamp inhabited by a Jinni, accepting the signet ring inhabited by a Marid, and all the magic in the story come easier than accepting the sudden transformation of a lazy, uneducated, dishonest, poor young man into a skilled leader, fierce warrior general, statesman and gentleman. Perhaps the clothes do make the man because as soon as Alaeddin dons clothes fit for a king, he greets the Sultan with grace and eloquence of words. The same day he gets a stallion he becomes more skilled at horsemanship than the nobles of the court. This same Alaeddin who refused to learn a trade suddenly leads an army and triumphs the moment the need arises.

This tale is one of the most treasured in the collection as a rags-to-riches story of a trickster that is pure fantasy because of the magic elements in it but also because one young man rose to the highest position of power from the lowest as if the caste system did not exist. Perhaps this feature of the tale attracts the most awe and wonder.

In this tale, Shahrazad creates a character of mythological proportions who achieves greatness despite social, financial, educational and logical obstacles. Perhaps it is Shahrazad's goal to humanize the poor through one individual so that the King can appreciate that the poor are as human as he is.

Chapter 28, Ali Baba and the Forty Thieves

Chapter 28, Ali Baba and the Forty Thieves Summary

Two Persian brothers, Kasim and Ali Baba, divide their inheritance. Kasim marries a wealthy merchant's daughter and becomes a shop owner. Ali Baba marries a poor woman and must bring wood from the jungle on his donkeys to sell for fuel to make his living. One day in the jungle Ali Baba spies on forty thieves on horseback who hide their loot behind a magic door in the rock face. They open the cave door by calling out, "Open, O Simsim." (Simsim means sesame grain.) After the thieves ride away, Ali Baba opens the door as they did. He loads his donkeys with gold and silver and covers the treasure with straw and sticks to look like his usual loads.

Ali Baba tells his wife to borrow scales from Kasim. Kasim's wife is suspicious of Ali Baba so she smears soot and wax on the scales to see what sticks. Ali Baba weighs his treasure and buries it in his yard. When the scales are returned, Kasim's wife finds an Ashrafis (a gold or silver coin) stuck to the bottom of the scale. Kasim's wife taunts Kasim that Ali Baba had to weigh his wealth, so Kasim takes the Ashrafis to Ali Baba. Ali Baba tells his brother all about the secret treasure of the forty thieves.

Being greedy, Kasim takes ten donkeys to the cave door, opens it and loads his donkeys with silver and gold. When he goes back into the cave for more, the door shuts, trapping him inside. In his panic he forgets the magic words to open the door. The forty thieves return and see the donkeys laden with their loot. The chief of the band of thieves commands the door to open and Kasim runs out, knocking into the chief. The thieves seize Kasim, cut him into four parts and hang two parts to the left and two parts to the right of the doorway. They ride off.

Kasim's wife comes to Ali Baba and asks for him to look for Kasim. Ali Baba takes his three donkeys to the secret cave where he finds Kasim's remains. He hides Kasim's remains on one donkey and loads the others with gold and silver, carefully covering them with sticks and straw. Ali Baba delivers Kasim's body to Kasim's slave girl Morgiana to bury. Ali tells Kasim's wife to keep his death secret for safety's sake and he promises to take her as a second wife to take care of her.

Morgiana pretends that Kasim is ill and buys strong medicine from the druggist. Later she hires a tailor named Baba Mustafa to make a burial cloth but she insists that the tailor wear a covering over his eyes before she takes him to the body at Ali Baba's house. She then instructs the tailor to sew the body back together before sewing the body into a shroud. She leads the tailor back to his shop with his eyes covered.

Kasim is buried with a funeral. Ali Baba mourns for the ceremonial forty days of lamentation, and then he marries Kasim's wife and appoints a nephew to run Kasim's shop.

Meanwhile back at the cave, the forty thieves notice that Kasim's body is gone. They send one of their own into town disguised as a merchant to find out if anyone has died recently. The tailor, Baba Mustafa, brags that he is such a great tailor that he once was asked to sew a body back together. The thief offers the tailor gold pieces if he will retrace his steps and mark the door of the cut up dead man with chalk. The tailor does this.

Morgiana returns from an errand and wonders about the chalk mark on the door. She secretly chalks all the doors in her neighborhood. That night the thieves ride into town and discover chalk marks on many doors, so they return to the cave to regroup. The chief kills the first thief who was sent to town and he sends another to the tailor. This time the tailor marks the door in red.

Again, Morgiana sees a mark on the door and marks the neighborhood doors red. The thieves ride into town in search of a door marked red and find many of them. The return to the cave where the chief kills the second thief sent to town. This time, the chief goes into town and uses the tailor to find the door. Instead of marking the door, the chief memorizes what it looks like and where it is. The chief returns to the cave and orders his men to buy nineteen mules, one large leather jar of mustard oil and thirty-seven large leather jars.

The chief of the thieves hides his thirty-seven men in the large leather jars mounted on the mules along with the jar of mustard oil. With each mule carrying two jars, the chief poses as a merchant and leads them into town near nightfall. He stops at Ali Baba's house and asks if he can rest overnight. Ali Baba orders Morgiana to lay out fresh clothes for the merchant and to serve him hot broth. The mules are led into the shed where the chief whispers to his men to listen for his voice to attack at midnight.

Morgiana runs out of oil to cook the broth so the slave boy Abdullah tells her to take some oil from the merchant's supply. When she reaches the jars a voice within a jar asks if it is time yet. Morgiana whispers it is not yet time. She hears more voices and learns that the jars are full of men. She finds the real jar of oil and fills a cauldron with the oil and boils it. She then pours the boiling oil into each jar, killing the men inside. At midnight the chief sneaks back to the shed and discovers that his men are dead. He escapes.

In the morning when Ali Baba awakens, Morgiana shows him the dead men. Ali Baba praises Morgiana for her bravery and quick thinking and asks for her advice on what to do next. Morgiana recommends burying the thirty-seven bodies of the thieves and she warns Ali Baba that the Captain got away and that there are two more thieves unaccounted for. Ali Baba orders his slave boy Abdullah to help him dig a deep hole in the garden and there they bury the bodies. They hide the leather jars and gradually sell the mules in pairs.

Meanwhile, the Captain of the thieves returns to the village and sets up shop in the Bazaar under the assumed name of Khwajah Hasan. By chance, his shop is across from the one run by Ali Baba's nephew. One day Hasan spies Ali Baba at the nephew's shop and asks the young man about him. The young man explains that Ali Baba is his uncle. Hasan conspires to befriend the young man and eventually he is brought to Ali Baba's home for a meal. Ali Baba does not recognize Hasan as the wicked Captain of the thieves, but Morgiana does when she serves the food.

Hasan plans to kill Ali Baba after the servants leave. Morgiana changes into the disguise of a dancer and enlists the slave boy Abdullah to play the tambourine so they can entertain the guests. Morgiana hides a jeweled knife in her costume and covers her face with an ornate scarf. During her dance, Morgiana stabs the Captain of the thieves in the heart. Ali Baba is so grateful that he frees Morgiana from servitude and advises his nephew to marry her because she is a woman of good sense and wisdom. After they wed, Ali Baba returns to the treasure cave and takes as he needs. He later teaches his sons and grandsons how to open the cave so that for generations his family lives in prosperity.

Chapter 28, Ali Baba and the Forty Thieves Analysis

Justice is served when a common man and his servant girl outwit and kill a band of thieves. Though the band of thieves is not named as such, they behave as thuggees, the equivalent of land pirates, who were greatly feared in India and the Middle East. Burton refers to the thuggees in his Notes at the end of the book. Ali Baba and his family lose Kasim to the thieves, so the turnabout of having the thieves killed by the family and a servant offers sweet justice.

In this tale, Shahrazad presents a servant girl as the hero. Morgiana saves Ali Baba twice from death by acting on her own when she discovers the threats. Her reward is freedom and marriage and the gratitude of a suddenly-wealthy man. The young servant girl's life mattered and this may be the point of Shahrazad's story - in light of the fact that King Shahryar beheaded so many young women after one night of marriage.

Chapter 29, Ma'aruf the Cobbler and His Wife Fatimah

Chapter 29, Ma'aruf the Cobbler and His Wife Fatimah Summary

Ma'aruf the Cobbler was married to a vile shrew named Fatimah and they lived in Cairo, Egypt. One day Fatimah demands that her husband bring home Kunafah, a dish made with wheat flour fried in butter and sweetened with honey. It is like a vermicelli cake. So Ma'aruf goes to his shop all day and has no customers. Without money he has to beg for Kunafah from the Kunafah-seller or baker. The baker takes pity on him and gives him five pounds of Kunafah made with cane sugar instead of bees' honey. He also gives Ma'aruf bread, cheese and a coin for the Hammam bath on credit.

Ma'aruf presents Fatimah with the food. Fatimah shrieks at him, strikes his face and knocks out a tooth because the Kunafah was made with cane instead of honey. The fuss attracts neighbors who come to Ma'aruf's aid. They tell Fatimah to eat the Kunafah and give Ma'aruf peace. The neighbors leave. Ma'aruf eats the Kunafah while Fatimah fumes. All night Fatimah curses him.

Ma'aruf goes to his shop the next day. Two men arrive telling him that he must go to the Kazi, or judge, because Fatimah has made a complaint about him. Ma'aruf arrives at the Kazi and finds Fatimah, bandaged and bloody, accusing Ma'aruf of beating her. Ma'aruf tells the Kazi his side of the story and the Kazi takes pity on Ma'aruf by giving him a quarter dinar to buy Kunafah with bees' honey to make peace with his wife. The men who summoned Ma'aruf to the Kazi demand their fee, so Ma'aruf has to sell his tools to pay them.

Later that day, two more runners call Ma'aruf to the Kazi again. They lead Ma'aruf to a different Kazi and Fatimah. Ma'aruf explains that he already made peace with his wife through the other Kazi, so this Kazi chides the woman and releases them both. Ma'aruf pays these runners their fee and he returns to his shop, sick with regret. A man arrives at the shop to warn Ma'aruf that his wife has complained to the High Court and the Kazi has sent Abu Tabak after him. The Abu Tabak is a slang term for an arresting officer and the term means 'father of whipping.' Ma'aruf closes his shop and flees through the Eastern gate of the city. Taking shelter in an abandoned mosque, he prays for God to take him where his wife cannot find him.

Ma'aruf's prayer wakes a Jinni who grants his request by taking him a year's journey from Cairo in one day to the city of Ikhtiyan al-Khatan. The city sits at the foot of a mountain and is surrounded by palaces and gold-adorned buildings. Ma'aruf is greeted by villagers. One wealthy man takes Ma'aruf into his home where he gives him fine clothes and food. The wealthy man says he is from Cairo and he asks if Ma'aruf knows of a man named Shaykh Ahmad, the druggist. Ma'aruf says that they were neighbors

and he tells about the druggist's three sons. The son named Ali was his best friend who fled Cairo twenty years ago after his father beat him for stealing.

The wealthy man identifies himself as Ali. Ma'aruf and Ali rejoice at finding one another again. Ma'aruf then tells Ali about his wife Fatimah and how he came to Ikhtiyan al-Khatan. Ali confides that he came here broke and earned his fortune as a merchant. He gives Ma'aruf a she-mule, a thousand dinars, and a black slave so Ma'aruf can ride into the merchants' bazar [sic] where Ali will make a great show of greeting him and telling others what a great merchant he is. Ali wants to undo the rumor that Ma'aruf is crazy, a rumor that began when he told some villagers that he had traveled from Cairo in a day.

The next day Ma'aruf comes to the merchants' bazar where Ali introduces him to the other merchants with great praise. In a display of wealth, Ma'aruf gives away the thousand dinars to beggars. The merchants marvel at his apparent wealth and loan him money which he also gives to the poor. Ma'aruf tells the merchants that his baggage-train of goods will arrive soon and he can repay all he has borrowed. At some point, Ma'aruf believes his own lies because he devotes twenty days to borrowing and giving away money until he owes sixty thousand dinars.

Ali confronts Ma'aruf about the money he owes but Ma'aruf tells him not to worry because his baggage-train will soon come. Ali knows that there is no baggage-train so he rebukes Ma'aruf. The other merchants become impatient to be repaid so they plead to the King for help. The King's greed drives him to believe that Ma'aruf is truly wealthy so he decides to befriend him so that when the baggage-train arrives, Ma'aruf will lavish goods and gold on the King. The King's Wazir warns him that Ma'aruf could be an imposter, so the King tests Ma'aruf. He gives Ma'aruf a jewel worth a thousand dinars and asks him what it is worth. Ma'aruf breaks the jewel, claiming that it is merely a piece of mineral worth a thousand dinars. Ma'aruf brags that any jewel smaller than a walnut or worth less than seventy thousand gold pieces is junk.

Ma'aruf tells the King that he will repay the merchants two for one what he has borrowed and that he will give the King plenty of giant jewels when his baggage-train arrives. The King is convinced that Ma'aruf is wealthy so he tells the Wazir to arrange a marriage between Princess Dunya and Ma'aruf. The Wazir, whom Princess Dunya refused to marry, warns the King that Ma'aruf seems to be an imposter. The King becomes furious with the Wazir and so he sends for the Shaykh Al-Islam to write up the marriage contract between Princess Dunya and Ma'aruf. The King also gives Ma'aruf money from the treasury to fund the wedding on the agreement that it will be repaid from the now- legendary baggage-train.

Ma'aruf weds Princess Dunya with great celebration and expense. The Wazir warns the King that the treasury is nearly empty and that Ma'aruf's baggage-train has not yet arrived. The King begins to worry so the Wazir recommends that Princess Dunya get the truth out of Ma'aruf because a wife knows a man's secrets. That night Princess Dunya uses her wiles to learn the truth about Ma'aruf. Eventually, he tells her all.

The Princess explains that if the King and the Wazir learn that Ma'aruf is an impostor they will kill him which will force the Princess to marry another. Rather than face being married off again, the Princess gives Ma'aruf fifty thousand dinars of her own money and tells him to dress like a Mameluke, or white slave, and leave the city on horseback as if on an errand for the King. Ma'aruf gratefully complies with Princess' Dunya's escape plan.

The next morning after Ma'aruf has escaped; Dunya comes to the King and the Wazir with a fantastic story about ten white slaves who arrived in the night to tell Ma'aruf about his baggage-train. Princess Dunya builds a story about Ma'aruf's five hundred Mamelukes fighting off an army of robber nomads who stole two hundred loads of cloth and killed fifty Mamelukes. She says that Ma'aruf left immediately to stop the fighting for the sake of the Mamelukes so they would not further risk their lives for such a small load of merchandise. Princess Dunya says that the Wazir's harsh words against Ma'aruf give him little reason to return. The King's greed is fueled by this news and he says he hopes that Ma'aruf will return.

Meanwhile, Ma'aruf takes a rest near a farmer who offers to feed him. While the farmer runs into the village for food, Ma'aruf repays him by taking up the plow to continue his work. The plow strikes a golden ring. Ma'aruf clears away the soil to reveal an alabaster slab that opens to a souterrain, or underground vault, filled with treasure. Ma'aruf rubs a seal ring that releases Abu al-Sa'adat, Sultan of seventy-two tribes of the Jinn, whose name means Father of Prosperities. Abu al-Sa'adat says he is the servant of the ring bearer, so Ma'aruf asks that the treasure from the vault be brought up to the surface.

Abu al-Sa'adat calls upon his eight hundred sons who haul the treasure of gold, silver, and gems to the surface. Ma'aruf then orders the Jinni to bring him mules to load the treasure for carrying. Abu al-Sa'adat tells seven hundred of his sons to transform into mules and the remaining one hundred to transform themselves into slaves. Abu al-Sa'adat then calls upon Marids to turn into horses bearing gold and jewel-encrusted saddles. Ma'aruf asks for five hundred loads of stuffs: one hundred each of Egyptian, Persian, Syrian, Indian, and Greek to be loaded onto five hndred more mules. Abu al-Sa'adat orders the Marids to bring the stuffs and transform themselves into mules. All is done and Abu al-Sa'adat orders the Marids to pitch a tent for Ma'aruf and to protect him.

Soon after Ma'aruf sits in the tent, the farmer arrives with his modest meal for Ma'aruf and he sees the caravan encamped. The farmer asks if the Sultan himself has arrived, but Ma'aruf tells him that he is the Sultan's son-in-law. Ma'aruf thanks the farmer for the food and then he fills the farmer's plate with gold. Ma'aruf sends Abu al-Sa'adat, in the guise of a courier, to the King at Ikhtiyan al-Khutan to announce his arrival.

The King rides out to greet him and he accompanies him into town. Ali greets his old friend Ma'aruf and jokes that Allah made good on Ma'aruf's trick. Ma'aruf repays double what he borrows from the merchants and he lavishes goods on Princess Dunya and her servants. The Wazir asks the King how it is that such a generous man can be so wealthy without ever selling his wares. He warns the King that Ma'aruf's popularity threatens the King so he should get Ma'aruf's tongue loose with wine so he can learn

more about his ways. About that time, a servant to the King rushes in and says that all of Ma'aruf's horses, mules, and slaves have vanished.

The King invites Ma'aruf to dine in the garden. They eat and enjoy wine while the Wazir tells them stories. Later when Ma'aruf is drunk he tells the King and the Wazir the truth. The Wazir asks to see the magic ring and Ma'aruf casually hands it over. The Wazir rubs the ring, summoning the Jinni, and he orders the Jinni to take Ma'aruf to the most desolate of desert lands. The Jinni takes Ma'aruf into the air so Ma'aruf asks where he is going. The Jinni says that Ma'aruf is a fool to treat the ring so lightly and he leaves Ma'aruf in the desert.

The King admits that the Wazir was right after all and he tells the Wazir to give him the ring. The Wazir spits in his face. After the Wazir orders the Jinni to take the King to Ma'aruf and leave him there, he holds court and warns the troops and the court that they must appoint him Sultan or he will order his Jinni to drop them in the desert to die. The people bow to the will of the Wazir to become Sultan. Immediately after becoming Sultan, he orders Princess Dunya to prepare to accept him. Princess Dunya asks for him to wait for her period of widowhood - legally four months and ten days. He refuses to follow the religious custom and sends her another message to prepare, so she sends a reply of welcome.

Princess Dunya pretends to court the Sultan until he is ready to have carnal knowledge of her, then she recoils, claiming that there is a face in the ring watching her. The Sultan laughs and says it is only the Jinni in the ring. He takes off the ring and sets it on a pillow. Dunya kicks him hard and calls her servants to hold him. She then summons the Jinni and orders him to shackle the Sultan in jail and to bring back her father and husband. The Jinni obeys. The King asks for Dunya to give the ring to him or to Ma'aruf, but Dunya says that she will keep it. They live happily and in peace, becoming parents to a son.

Later the King dies and Ma'aruf is appointed to be the new King. When Ma'aruf's son is seven or eight years old, Dunya becomes deathly ill, so she gives the ring to Ma'aruf, warning him to take care of the ring for his sake and for the sake of their son.

One night the King is startled to find a foul woman in his bed. He asks who she is and she says she is his wife Fatimah. She tells him that she repented of her cruelty and spent years as a beggar until she encountered a Jinni who knew that Ma'aruf was alive and serving as King in Ikhtiyan al-Khutan. The Jinni brought her to Ma'aruf. Ma'aruf no longer fears Fatimah; he fears only Allah. To win the approval of Allah, Ma'aruf offers to give Fatimah a palace and servants through the use of his ring Jinni. Of course Fatimah accepts. She hates the young prince and becomes jealous of Ma'aruf's concubines, but she is given a very comfortable life.

The story breaks here with a conversation of Shahrazad, her sister Dunyazad, and King Shahryar in which Dunyazad praises Shahrazad's stories. King Shahryar says he will not slay Shahrazad until after she tells the end of the story - but the threat is spoken so casually that it may be said in jest. King Shahryar leaves to attend to the day's tasks

and at night, the last of the 1001 nights of storytelling, he returns to Shahrazad to hear the end of the story of Ma'aruf and Fatimah.

Now Fatimah grows jealous of Ma'aruf's attention to his concubines because Ma'aruf ignores her, so she plots to steal the magic ring. Fatimah knows that he takes off his ring at night. When Fatimah leaves her lodging in the dead of night it so happens that the King's son spots her from the 'Chapel of Ease' and follows her because he does not trust her. The King's son always wears his sword and so it is with him when he follows Fatimah to his father's room. Fatimah whispers to herself, "Where hath he laid the seal-ring?" Finding it, she picks it up and leaves the room. The King's son hides outside the door and sees Fatimah about to rub the ring, so he strikes her neck with his sword, killing her. Ma'aruf awakens and asks his son what has happened. The King's son tells him all. King Ma'aruf takes his ring from Fatimah's hand and praises his son. After burying Fatimah, the King and his son live happily in peace until the end of their days.

Chapter 29, Ma'aruf the Cobbler and His Wife Fatimah Analysis

One cannot fully escape the past, as proven in this story in which Ma'aruf spends most of his life as far away from his wicked wife as possible. In the end she finds him again and she is as wicked as ever. Ma'aruf, for his part, sees to Fatimah's health and safety and comfort when she returns into his life. Having married and loved another woman, he is unwilling to resume any intimate relationship with Fatimah.

In this tale, Shahrazad demonstrates the difference between a good wife and a wicked one. It is the offspring, or legacy, of the good wife that slays the evil one. This implies that goodness lives on beyond death.

Conclusion

Conclusion, Summary

In the 1001 nights of storytelling, Shahrazad bears three sons to King Shahryar. She humbles herself before him and asked permission to ask for a favor. The King says he will grant whatever she asks of him. She then gathers her sons and places them between herself and the King and says, "O King of the age, these are thy children and I crave that thou release me from the doom of death, as a dole to these infants; for, an thou kill me, they will become motherless and will find none among women to rear them as they should be reared."

At this the King weeps and hugs his sons, saying that he had pardoned her before the sons were born because of her chaste, pure, ingenuous and pious character. He praises her and then he prepares a marriage contract to elevate her status so she is secured with wealth. He reverses his decree and repents his old ways. King Shahryar summons his brother, King Shah Zaman of Samarcand, for the wedding.

King Shahryar tells his brother that Shahrazad and her stories changed him and that she has a lovely sister, Dunyazad. King Shah Zaman resigns his throne to live in his brother's kingdom and to marry Dunyazad. The brothers hold the most lavish wedding ceremony of their day in which Shahrazad and Dunyazad appear in lavish outfit after outfit in splendor that evokes poetic outbursts of description.

King Shah Zaman hands the throne of Samarcand to the Wazir to rule as Sultan. King Shahryar and his brother King Shah Zaman alternate in serving as King, day by day, with equal grace and wisdom. After their lives and rule end there is a period of decay until a wise ruler discovers the books in the treasury and hires scribes to copy and disperse the books abroad.

Conclusion, Analysis

King Shahryar's legacy began bloody and ended in peace and prosperity thanks to the gifted storyteller Shahrazad. Through her stories and her love she changes the heart of the King and her stories live on through the generations. The Wazir, father of Shahrazad and Dunyazad, is greatly rewarded for raising such a wise daughter because he becomes King of Samarcand and both his daughters become queens. Long after his riches and his rule end his stories live on to enrich the lives of others.

Characters

Ajib

See The Third Kalandar

The Black Bitches

These two dogs appear to belong to eldest lady, the mistress of the house, who for mysterious reasons beats them severely every night. The eldest lady's story reveals that the bitches are the enchanted sisters of the eldest lady, who were transformed into dogs as a punishment for their envy by the Jinniyah and are then ordered by the Jinniyah to receive three hundred lashes every night.

Caliph Harun al-Rashid

The Caliph represents compassionate justice. Having entered the home of the three ladies under the disguise of a merchant, he witnesses the women's strange rituals and hears the fantastic tales of the three Kalandars. The next day he orders the eldest lady and the Portress to come before him and relate their stories. Having heard everyone's fantastic tales, he orders that all be put right: he has the two dogs changed back into their human form, and he reunites the Portress with her husband; he then gives the three older ladies in marriage to the three Kalandars and takes for his own wife the cateress. Order is restored in that the women are no longer alone, and the men are able to stop their wandering.

The Cateress

The cateress, also called the procuratrix, lives with her two sisters, the eldest lady and the Portress, in a mansion. She assists the Portress in her penance by singing the song of penitence while the Portress mourns and rends her garments in sorrow. The Caliph takes the cateress as his wife at the end of the story.

The Eldest Lady

The eldest lady is the mistress of the mansion and the eldest sister of the cateress and the Portress. While sailing with her older sisters she comes upon a city of stone and falls in love with the Prince. Her older sisters, out of jealousy, throw her and her lover, the Prince, off the ship. She survives and, while making her way back home, saves a serpent from a dragon. The serpent, which turns out to be a magical Jinniyah, shows her thanks by changing the envious sisters into two black dogs. The Jinniyah orders the lady to beat them both every night or be imprisoned under the earth forever. The eldest

lady is very wealthy and, therefore, independent. Her wealth has been amassed from the treasures of her Prince as well as her inheritance. However, the lady previously worked as a weaver and sold her goods, which indicates that she was independent. That she is married off to one of the Kalandars at the end of the story - at which point the Caliph compassionately reestablishes order and justice - implies that it is unfortunate for a woman, even a woman of independent means, to be without a male guardian.

The First Kalandar

One of three one-eyed Kalandars who arrive on the ladies' doorstep looking for shelter, the First Kalandar reveals that he is actually a Prince in disguise. He has come to Baghdad in search of the Caliph, in flight from an evil Wazir who slew his uncle and father and took over their kingdoms.

(A Kalandar, more commonly known as a dervish, is an ascetic Muslim monk, known for an austere lifestyle.)

The First Kalandar's Cousin

The First Kalandar's cousin is also a Prince and the Kalandar's best friend. He exhorts the Kalandar to help him escape into a secret underground dwelling with his lover, who is actually his sister with whom he is forbidden to have a sexual relationship. He and his lover are burned to death in their underground dwelling by a fire, which his father attributes to Heaven as a punishment for their sin of incest.

The First Kalandar's Uncle

The brother of the First Kalandar's father, he is also the father of the First Kalandar's cousin. He finds his son's body, together with that of his sister and lover, burned to death in their secret dwelling. Displaying righteous anger, he spits upon his son's face and condemns him for committing the sin of incest. The uncle is later slain by the evil Wazir, who takes over both his kingdom and his brother's kingdom.

The Ifrit

The Ifrit (*afreet* in English) is a type of powerful demon that figures in many of the *Arabian Nights*. The Ifrit of the Second Kalandar's story, whose name is Jirjis bin Rajmus, holds the Princess of Abnus in a secret underground dwelling and does not allow her to see any other human beings. When he discovers that she has been unfaithful to him with the Second Kalandar, he executes her and turns the Second Kalandar into an ape. He is later slain by the sorceress-like Princess Sitt al-Husn, who kills him to transform the Second Kalandar back into a human.

The Ifritah

See The Jinniyah

Ja'far

Ja'far is the Wazir to the Caliph of Baghdad. He accompanies the Caliph on his nighttime strolls around Baghdad in the guise of a merchant, serving as the Caliph's protector and mouthpiece.

The Jinniyah

In the form of a serpent when the eldest lady comes upon her outside of Baghdad, the Jinniyah is being overtaken by a dragon. The eldest lady slays the dragon, and in return, the Jinniyah exacts revenge upon her sisters who had betrayed her and her lover, the Prince, by turning them into the black bitches.

Jirjis bin Rajmus

See The Ifrit

The King

This King in the Second Kalandar's tale meets the Kalandar when he is still in the form of an ape. However, he is impressed by the Kalandar's knowledge and talents and makes him his new minister. Out of his sense of justice, he asks his daughter Sitt al-Husn, a woman with sorceress-like powers, to rid the Kalandar of his enchantment, only to lose her in her battle with the Ifrit. Realizing the Kalandar is bad luck he sends him back to his wanderings.

Magians

In the eldest lady's tale, the Magians are the people of the city where the lady's ship docks. The Magians are fire worshipers who do not believe in Allah despite warnings of judgment. On judgment day, they are all turned to stone.

The Old Lady

The old lady is characterized as conniving and untrustworthy. She is sent to the home of the Portress by her master to trick her into coming to his home, which results in their happy union. However, she later undoes their happiness by goading the Portress into breaking her oath and taking a kiss from a stranger. Although it seems that she is

setting up the Portress for death at the hands of her husband, the old lady begs for her life at the last minute, invoking Allah, and convinces the husband to scourge and banish her in lieu of execution.

The Porter

The porter is an unmarried man who hires himself out to transport goods from the market. The cateress hires him to assist her in her shopping and accompany her back to her mansion. The porter is smitten by the beauty of the three ladies and, impressing them with his improvisational skills, is invited to stay in their company. The ladies, who are all unmarried, are quite free with him, and the porter feels as if he has been transported to Paradise. His ecstasy in the fine and luxurious company of the ladies, however, is quickly overturned when the ladies proceed to horrify him, and the other guests, with their nightly penitence.

The Portress

The Portress is the second lady of the story. She evokes the curiosity and concern of her guests when, during a love song performed by her sister, the cateress, she rends her garments and faints, exposing scars of a beating on her body. She later, at the order of the Caliph, reveals the story behind her beating. Upon her marriage, her husband made her take an oath never to look at another man. However, one day at the market while she is shopping with the old lady, they stop at a stand. The shopkeeper asks for a kiss; she refuses, but being goaded by the old lady she finally relents and allows the man to kiss her cheek. He, however, bites her and leaves a wound, which she cannot hide from her husband. He beats her for her infidelity and turns her out of the house, for which she laments every night by listening to her sister's song and rending her clothes. She is reunited with her husband by the Caliph.

The Prince

The Prince in the eldest lady's story is the son of the King of the Magians. He was raised to worship Allah by a devout Muslim woman and is therefore spared when the city people are turned to black stone. He is drowned when the jealous sisters of the eldest lady throw him overboard.

The Princess of Abnus

The Princess of Abnus was kidnapped by the Ifrit Jirus bin Rajmus and hidden in an underground hall. She had not seen another human being in twenty-five years until the Second Kalandar chanced upon her hideaway. She and the Second Kalandar fall in love, only to be discovered by the Ifrit. The Princess withstands the Ifrit's tortures to protect the Second Kalandar and is eventually murdered.

The Procuratrix

See The Cateress

The Second Kalandar

The Second Kalandar is a Prince and a renowned scholar whose story explores the powerlessness of the individual against chance and fate: on his way to visit the King of Hind, he is attacked by a band of robbers and flees to a foreign city, where he is taken in by a tailor. While working as a woodcutter, the Prince comes upon the Princess of Abnus. She is the prisoner of the Ifrit Jirjis bin Rajmus, who turns him into an ape as a punishment for having a sexual relationship with the Princess.

While still under the guise of an ape, the Prince manages to become an advisor to a King and is freed of his curse when the daughter of the King summons and kills the Ifrit. He loses his left eye during the battle between the Ifrit and the Princess. After being banished from the King's court, he takes on the guise of a Kalandar and makes his way to Baghdad. His story, however, ends with fate treating him kindly: the Caliph of Baghdad marries him to one of the three older sisters.

Sitt al-Husn

A sorceress-like Princess, Sitt al-Husn recognizes that the ape in her father's court is really an enchanted Prince: the Second Kalandar. At her father's request, she summons the Ifrit Jirjis bin Rajmus and, in a powerful battle, slays him, freeing the Second Kalandar from his enchanted ape form. She, however, is also killed in the battle.

The Tailor

The tailor takes in the Second Kalandar after he arrives in his city, having escaped from a band of robbers. The tailor takes care of the Second Kalandar, puts him up and keeps him under disguise for his safety. He aids the Second Kalandar by purchasing for him a woodcutter's tools. He is kind and hospitable.

The Third Kalandar

The Third Kalandar, whose name is Ajib (son of Khazib), is the son of a King who, while sailing one day, is stranded on the island of the Magnet Mountain. A voice in a dream instructs him to slay the mounted horseman on Magnet Mountain, which he does. Meanwhile, astrologers have prophesized that the son of a man of great wealth will die at Ajib's hands fifty days after the horseman has been slain. Ajib makes his way to an island where the young man is living, and he befriends him, but on the forty-ninth night, he accidentally kills the young man when his knife falls from its sheath, thus fulfilling the

prophecy of the astrologers. He leaves the island, only to meet the ten men with missing eyes. After a series of further adventures, Ajib ends up losing his eye, and in great sadness he becomes a Kalandar.

The Wazir

The term *wazir,* another form of the English word *vizier*, is the title held by the King's advisor in medieval Islamic states. The Wazir of the First Kalandar's story slays both his father and his uncle and takes over their kingdoms. He holds a grudge against the First Kalandar, who as a child accidentally put out his left eye while throwing a stone. In retribution, he puts out the First Kalandar's left eye with his own finger and condemns him to execution in the wasteland.

Objects/Places

Adze

An adze is a tool used for cutting trees or smoothing wood. It has a long handle like a hoe but the blade is situated like a hoe rather than like an axe. A eunuch carries this tool in the 'Tale of Ghanim Bin Ayyub, The Distraught, The Thrall O' Love' on page 212.

Agha

Agha is a title of address placed before a surname and it stands for 'sir' or 'gentleman.'

Apparitor

An apparitor is a sergeant or royal messenger. See page 214.

Ashrafi

Ali Baba wanted to weigh the pieces of silver and gold that he found in the cave so he sent his wife to borrow a scale to weight the Ashrafis. See page 798.

Badawi

The name for the nomadic tribal people also known as Bedouin. In modern versions of stories these nomads are depicted traveling in camel caravans through the Middle East to trade.

Baghdad or Baghdad

In the time of *The Arabian Nights*, Baghdad was considered the center of scholarship and the seat of civilization, particularly among Moslems. In many of the tales, the Caliphate is in Baghdad. It was also known as major city for trade. The spelling for this city varies from story to story.

Bazar

The Bazar, or Bazaar, is the marketplace where merchants gather to sell their wares, animals, food and slaves.

Bhang

Bhang is a powerful drug that induces deep sleep that resembles death. It is used in 'The Sleeper And The Waker,' 'Alaeddin: Or, The Wonderful Lamp,' 'Khalifah The Fisherman of Baghdad,' and 'Ghanim Bin Ayyub, The Distraught, The Thrall O' Love.' In Ghanim's tale and Khalifah's tale the same story is told that the Caliph's wife Lady Zubaydah drugs the concubine Kut al-Kulub and ships her off in a trunk to die. In the story of the Sleeper and the Waker, the Caliph drugs a hapless commoner and trades places with him for sport.

Bin

This means 'the son of' and is added before the surname.

Bier

A bier is the cart or plank that carries the corpse in a funeral procession. See page 211.

Bismillah

This means 'In the name of Allah.' It is an oath. It can be used in combination with another oath 'on my head and on my eyes' which implies that the action sealed with the oath is valued as highly as one's head and eyes.

Blackamoor

A Blackamoor is an African slave. The strongest of these would be used as soldiers or perform heavy labor. Some were trained as cooks and other servants.

Caliph

The Commander of the Faithful ruled the Islamic nation like a king but was also considered the successor of the Prophet Muhammad. Moslem governors, such as Sultans and Emirs, ruled under the Caliph.

Chapel of Ease

The toilet room, or Chapel of Ease, is also known as the jakes. The term Chapel of Ease appears in the tale of 'Ma'aruf the Cobbler and His Wife Fatimah.'

Cucurbites

Cucurbites are bottles. In the tale of 'The Fisherman and the Jinni' one of these cucurbites is found with a Jinni inside. This term also appears in the tale of 'The City of Brass' in which the Caliph longs to find these bottles. There is a myth that King Solomon imprisoned Jinns and Marids and Satans in copper cucurbites and sealed them with lead.

Cullions

What a eunuch lacks; that is, testicles. In the 'Tale of Ghanim Bin Ayyub, The Distraught, The Thrall O' Love,' the eunuch Bukhayt tells how he became a eunuch. See page 215.

Dinar

A gold or silver coin.

Ducat

A gold or silver coin.

Eunuch

According to Burton's footnotes, there are three kinds of eunuchs: natural, manufactured (castrated) and religious abstainers. The castrated males were commonly employed to guard the harem (or harim). Apparently a eunuch with only his testicles removed was cherished for his ability to maintain an erection for a long time. A eunuch who had his testicles and penis removed was called a Sandali, or smooth-shaven eunuch. In the 'Tale of Ghanim Bin Ayyub, The Distraught, The Thrall O' Love,' the wicked eunuch named Kafur was made Sandali as punishment for his lies.

Frails

Frails are baskets. In the tale of 'Khalifah the Fisherman of Baghdad' the fisherman asks for frails to hold his catch of fish. See page 614.

Futter

To futter is to engage in sexual intercourse. This term appears in the 'Story of King Shahryar and His Brother' in which a woman held captive by a Jinni demands that the

kings 'futter' her or she will awake the Jinni to kill them. She then takes their seal rings and places them in her collection.

Grandees

A Grandee is a court official or a noble.

Ghul

A Ghul is a cannibal. In the fourth voyage of Sindbad in 'Sindbad the Seaman and Sindbad the Landsman' the ghuls drug the sailors' food but Sindbad refuses to eat so he escapes.

Hammam baths

The Hammam baths offer luxurious scented pools for cleansing and relaxation. They can be built over hot springs. Attendants wait on bathers to bring food, drink and fresh clothes. These early spas were enjoyed by the wealthy.

Harim

The Harim or Harem is used to name the place where the Sultan or King's wives live as well as naming the women collectively. The women were often kept separate from the general population and protected by eunuchs. The Harim could include wives, concubines and other women who served the personal needs of the Sultan or King. In the Harim, wives hold more authority than concubines or slaves.

Hight

Hight means to be named or called.

Horripilation

An example of a word created by Burton, in the tale of 'The Hermits,' the devout hermit shudders with 'horripilation' at the sight of a beautiful woman who is an angel come to tempt him. See page 255.

Ifrit

A Jinni. The feminine form appears as infritah in the tale of 'The Porter and The Three Ladies of Baghdad.'

Jinn

Jinn means 'hidden.' It is the name of a race that is not human nor angel. These beings have magical power and often appear by rising out of the ground. Westerners call these people genies. They are mentioned in the Koran. In singular form it is a Jinni. Also called 'Ifrit.' The terms seem interchangeable with the same character being referred to as one of the Jinn people and an ifrit within the same story. The feminine form of the name is Jinniyah which is used in 'The Tale of Kamar Al-Zaman.'

Kazi

A Kazi is a judge. The title appears in the tale of 'Ali the Persian,' 'The Lady and Her Five Suitors', 'Abu Kir The Dyer and Abu Sir The Barber', and in 'Ma'aruf the Cobbler And His Wife Fatimah'. The judge has a sense of humor in 'Ali the Persian' and in 'The Lady and Her Five Suitors,' as he uses his authority to trade sexual favors for a change of judgment.

Khwajah

In the tale of 'Alaeddin; Or, The Wonderful Lamp,' the evil Maghribi who poses as an uncle tempts Aladdin by offering to set him up as a merchant or gentleman—a Khwajah. See page 701.

Koran or Qur'an

The Koran is the holy scriptures of Allah read and revered by Moslems. It was the basis for law in Moslem countries. According to Burton's footnotes, the Koran was not to be held below the waist nor was it to be opened except when the reader was ceremonially pure. An example of respectful behavior regarding the reading of the Koran is shown in the story of 'The Porter and The Three Ladies of Bagdad' in the section titled 'The Tale of the Portress.'

Magi or Magian

In the tale of The Fisherman and the Jinni, the Magians are turned into red fish by a witch. The most famous Magi in literature are the three wise men of the New Testament. The Magi worshiped as Zoroastrians. In the tales of this book, they are considered sorcerers and magicians and are not to be trusted.

Maghribi

People from Northwestern Africa in the countries west of Egypt along the Mediterranean Sea are called Maghribi. The Maghribi who appear prominently in the tale of Aladdin are

evil wizards who are driven by greed and revenge. One of these is also called a necromancer, one who summons dead spirits and demons in practice of the black arts.

Marid

A Marid is the same as a Jinni. This term is used for the Jinni of the ring in the tale of 'Alaeddin: Or, The Wonderful Lamp.'

Mameluke

A Mameluke is a white slave or chattel. Generally in the tales the black slaves are used for heavy labor or messy jobs and the white slaves are trained to fight as soldiers or guards and to serve inside the palace.

Rukh

A giant predatory bird featured in Eastern mythology. Perhaps based on the Egyptian Bennu, or Phoenix, the bird in the second voyage of Sindbad the Seaman is large enough to carry Sindbad from an island to a mountain top. In this tale Sindbad recalls rumors of a bird that fed elephants to its young. Sindbad walks fifty paces around the Rukh egg he encounters.

Sardab

A sardab is a vault or subterranean room or cellar. In the story of 'Aladdin: or, The Wonderful Lamp,' this vault is sealed with a heavy marble slab. In other tales such a vault has a heavy metal door or seal. In the days before banks, people often buried their valuables on their property.

Simsim

This is the Arabic name for sesame seeds. It appears in the tale of 'Ali Baba and The Forty Thieves' in the magic phrase that opens the door of the cave. It has been translated into Western use as "Open Sesame!" whereas the Burton translation reads, "Open, O Simsim!"

Tarn

A tarn is a pond. This term appears in the tale of 'The Fisherman and The Jinni.'

Vivisepulture

In the custom of vivisepulture, when a man or woman dies, the living spouse is buried with the dead. This bizarre custom appears in 'Sindbad The Seaman and Sindbad The Landsman' when Sindbad's wife dies and he is lowered into a cavernous tomb. It is unclear whether or not this practice was actually used in ancient culture, but it is strikingly similar to the outlawed Hindu practice of Suttee, burning the living bride on the funeral pyre of the dead husband.

Wali

The Wali is the Chief of Police.

Wazir

The King's second in command. This position comes with great power and authority, but the position as revealed in these tales is a dangerous one. In many of the stories the Wazir is named Ja'afar perhaps in honor of the Harun al Rashid's Wazir's son Jafar bin Yahya.

Wazu or Wuzu-ablution

The Wuzu (or lesser) ablution is ceremonial washing or cleansing of hands, feet, head and face, it purifies both body and soul from small unclean acts. It must be done before prayers. Ghusl-ablution is mentioned in the 'Story of King Shahryar and His Brother' and in the tale of 'Ma'aruf The Cobbler and His Wife Fatimah.' Ghusl, or complete, ablution involves full-body bathing and it is done to cleanse away serious sins, sexual contact and other unclean acts.

Themes

Infinity and Immortality

The passing on of stories is a universal means of preservation. It is a way to circumvent mortality. That *The Arabian Nights* is a story about storytelling conveys this idea of immortality: Scheherazade's telling stories is literally a means by which she preserves her own life, and the structure of her stories—stories within stories whose endings interweave with the next story's beginning, night after night—seem never-ending and, therefore, are a symbol of infinity.

Sexuality

The original *Arabian Nights* are full of sexuality, which the nineteenth-century translations previous to Burton's, in keeping with the stringent Victorian sexual mores of the time, largely left out. However, Burton's translation, in his effort to present a more complete version of the tales, preserves the sexual references, allusions, scenes, and themes. Moreover, his long annotations include extensive notes on Arabic sexual practices and the meanings of allusions, a feature that causes his translation to be much more sexualized than even the original tales.

Misogyny

The mistreatment, beating, and outright killing of women is regarded as lawful and just, especially as punishment for a woman's infidelity to her husband. This value recurs in the outermost frame, in which the King kills one maiden after another in retribution for his first wife's infidelity. In the story of the Portress in "The Porter and the Three Ladies of Baghdad," the Portress breaks her oath to her husband by allowing another man to kiss her, for which her husband severely beats her. The Portress must then perform nightly penance for wronging her husband. The Jinniyah herself, who represents a form of justice in this tale, excuses the husband's action as just and even would excuse him for killing her: "He is not to be blamed for beating her, for he laid a condition on her and swore her by a solemn oath . . . she was false to her vow and he was minded to put her to death . . . but contented himself with scourging her." At the end of the story, the Caliph puts the Portress's situation aright not by punishing her husband for his violence against her but by reuniting them.

Chance and Fate

Chance and fate are inescapable forces in the tales; many of the tales begin with a character setting out on a journey to a specific place, only to be waylaid by circumstances beyond his control. In the story of the Third Kalandar in "The Porter and the Three Ladies," for example, the Kalandar never reaches his intended destination

and instead is stranded on two separate islands, kept in a castle for over a year, and has his eye knocked out by a horse. He decides to become a Kalandar and ends up in Baghdad. However, he ends up happily marrying one of the beautiful sisters of the story, which seems to suggest that in the end he meets the happy fate he is intended to have. In this way the stories seems to illustrate the reality of human powerlessness over outcomes: The Second Kalandar sums it up thus: "I resigned my soul to the tyranny of Time and Circumstance, well weeting that Fortune is fair and constant to no man."

Fidelity

Fidelity is one of the most important aspects of the relationships between the characters: this factor includes faithfulness of a wife to her husband and obedience of any person to his or her oath. Just as the breaking of a marriage oath results, on numerous occasions throughout the tales, in the injury or death of the woman, so too does the breaking of an oath lead to punishment for other characters. For example, in the "Tale of the Porter and the Three Ladies of Baghdad," the men break their oaths of silence to the women, only to be threatened with death. The Third Kalandar breaks his oath of silence to the ten one-eyed mendicants, only to meet with their same fate and eventually lose one of his own eyes.

Loyalty or Fidelity versus Selfishness

From the background chapter the theme of fidelity or loyalty is shown through the brothers, King Shahryar and King Shah Zaman, who band together when they are shamed by their disloyal wives. The unfaithfulness of their wives drives them to distrust women to the point where King Shahryar vows to marry virgins and behead them the next day so that his honor will never again be threatened. In short, he values his honor above the lives of his women subjects which is a supreme act of selfishness. It takes a wise and patient woman to erode away the selfishness and to restore faith.

Another remarkable story that emphasizes this theme is the 'Tale of Ghanim Bin Ayyub, The Distraught, The Thrall O' Love' in which Ghanim finds a beautiful woman in a wooden chest. He adores her, but in loyalty to his Caliph who owns the woman as a concubine, Ghanim does not touch her. When falsely accused, he flees. The Caliph imprisons the concubine on the assumption that she has been disloyal, but then he overhears her private prayers and learns that he was wrong. The Caliph sets aside his selfish pride and admits his error, restoring the concubine to safety and rewarding Ghanim for his loyalty.

In the tale of 'Abu Kir The Dyer and Abu Sir The Barber,' loyalty to a friend is the theme. Abu Kir always chooses selfishly despite his vows of loyalty, whereas Abu Sir repeatedly honors his vow of loyalty to Abu Kir. Abu Sir is saved from death because of his kindness and he is pardoned by the King when he shows his loyalty to the king by returning the lost ring. Despite the smooth talk and lies of Abu Kir, the character of Abu Sir shines through to the end when Abu Kir's lies are revealed by many witnesses.

In the tale of 'Ali Baba and The Forty Thieves' we see the loyalty and unselfishness of the servant Morgiana rescue Ali Baba from the vengeance of the thieves. Morgiana's loyalty is rewarded with freedom and marriage to Ali Baba's nephew, a merchant, so the rest of her life is lived in wealth.

In the frame story, the relationship between Shahrazad and King Shahryar evolves into deep love thanks to Shahrazad's unselfish loyalty to her King. Shahrazad's love rescues her and the kingdom from the bloody decree of the wounded and once-selfish King. The stories teach the King the folly of selfishness and the enduring value of loyalty.

Willpower versus Temptation

Many of the tales feature aspects of this theme with minor temptations, such as when curiosity tempts people to ask questions they have been warned not to ask, and with major temptations, such as seduction, rage, theft and deception. In the tale of 'The Porter and The Three Ladies of Bagdad' three Kalandars each tell a story of giving in to temptation that cause them to each lose an eye. The Three Ladies imprison the men when they ask questions they have been warned not to ask.

In the tale of 'Ghanim Bin Ayyub, The Distraught, The Thrall O' Love,' two eunuchs tells how they became eunuchs as punishment for giving in to temptations: one takes the virginity of his master's daughter and the other stirs up chaos with lies. Their lack of willpower is counterpoint to that of 'The Hermits' who shun women to live in purity and worship of Allah.

In 'The Lady and Her Five Suitors,' men of high and low rank are tempted to take advantage of a beautiful single woman in trade for work and favors, and they are brought to urine-drenched shame when the woman tricks them in return. From King to carpenter, the men all fall to the same temptation.

In the story of 'Ali Baba and The Forty Thieves,' the Captain of the thieves risks the lives of his men and his fortune to kill Ali Baba. Though each attempt to kill Ali Baba leaves him poorer in men and property, the Captain continues to seek revenge until he is killed. He does not have the willpower to see reason because he is consumed by the temptation to kill Ali Baba so that the Captain may continue his life as the leader of thieves.

Fate versus Will

Whether it is called Fate or the will of Allah, this force overwhelms man's will in these tales. Just as the will of evil men is thwarted by Fate, so is the will of good men. All live at its mercy.

In 'The Porter and The Three Ladies of Bagdad,' the Third Kalandar, Ajib, witnesses a group of men secure a boy in an underground vault and then leave by ship. Curious, Ajib enters the vault where he meets a boy who says that his father is hiding him to

protect him from a prophecy that he would be killed before his fifteenth birthday (which is 40 days away) by a man named Ajib. Horrified, Ajib vows to protect the boy until his father returns. On the 40th day, Ajib accidentally stabs the boy in the heart, so he escapes and hides in a tree. The father returns and finds his son dead, then dies of grief. Despite Ajib's great concern and caution, he fulfills the prophecy. His will to protect is trumped by fate that says he will kill.

In 'Sindbad The Seaman and Sindbad The Landsman,' Sindbad follows his will to sail the seas as a merchant, but Fate shipwrecks him time and again in dangerous places until Sindbad stops tempting fate and stays at home.

In 'Ma'aruf The Cobbler and His Wife Fatimah,' Ma'aruf escapes his horrid wife and travels as far from her as he can and begins a new life. Decades later, Jinni bring his wife to him. Ma'aruf's will is to spend his life far from his wife but Fate, through a Jinni, delivers her back into his life.

Style

Frames

The Arabian Nights is a collection of stories within stories, also known as "frames." One narrator's story contains or frames another narrator's story. The outer or first frame is the story of the King who, in revenge for the infidelity of his first wife, marries a new maiden every night, takes her virginity, and slays her in the morning. This frame contains the second frame of Scheherazade's story. In order to preserve her life, Scheherazade tells a seemingly endless story, and in her story, characters begin to tell their stories (additional frames). The convention of having a narrator tell the story of other narrators telling stories is seen in such works as Dante's *Divine Comedy*, Boccaccio's *Decameron*, and Chaucer's *The Canterbury Tales.*

Medieval or Archaic Language

Burton's translation is especially characterized by an ornate, archaic language style that he developed in order to imitate the medieval Arabic in which the original stories were written. Burton looked to earlier sources of English literature for his inspiration, such as Chaucer's works and Elizabethan poetry and drama. Burton's intentional use of archaic terms such as "blee" and "wight" contribute to the medievalization, as do the cadence and structure of his sentences. While Burton's attempt at inventing a medieval English style was sharply criticized for its convoluted structure and weightiness, his work was admired for its Shakespearean-like wordplay.

Internal Rhyme

Burton's prose translation features alliteration and internal rhyming in imitation of the Arabic style known as "seja," a convention earlier translators rejected as being foreign to British ears. A description of a lady in the story "The Porter and the Three Ladies of Baghdad" offers an example:

Thereupon sat a lady bright of blee, with brow beaming brilliancy, the dream of philosophy, whose eyes were fraught with Babel's gramarye and her eyebrows were arched as for archery.

Verse

Poetry is used by many characters as a mode of communication, including arguing, praising, entertaining, and grieving. Couplets, quatrains, and extended verses are scattered throughout the text and give the tales a sense of literary playfulness.

Magical Realism

Most of the tales in *The Arabian Nights* contain an element of magic or the fantastic: jinns, ifrits, flying horses, and talking fish figure as characters; people are turned into dogs and apes; ships are regularly tossed upon magical islands. That the reader is asked to suspend disbelief and accept the magical components of the story constitutes both a distraction from reality and entertainment for the imagination.

Points of View

The point of view in the tales is third person as all the stories are told by the narrator, Shahrazad, except for the sections in which Shahrazad interacts directly with King Shahryar and Dunyazad. The third person narrative point of view makes sense for storytelling because the stories came from an oral tradition. The majority of people could not read and write, so storytellers were prized entertainers and sources of news. The tales begin in typical storytelling fashion with phrases like 'There was once a man named....' The stories vary in time and place weaving the fantastic world of Jinnis, angels, slaves, royalty, magic, mermaids, giant birds, storms and unspeakable customs, like vivisepulture. When told matter-of-factly in the third person, these wonders and fantasies seem easier to believe because they are reported along with common knowledge and the familiar. Only one story features main characters that are animals, but even this story is accepted because it is less fantastic than the stories involving Jinni and angels.

The ever-present narrative voice of Shahrazad occasionally breaks through the individual stories, such as in the telling of the last tale 'Ma'aruf The Cobbler And His Wife Fatimah,' but Shahrazad's voice also breaks through at the ending of most stories as she begins the next story.

Setting

The stories feature Jinni who can fly above the clouds over vast distances as well as common folk who plod along dirt road with mules. The stories take place in the range of countries from far western Africa to China, north into the Mediterranean and south into the Indian Ocean. It is no coincidence that Bagdad sits in the geographical center of the range of stories because it was considered the heart of the Moslem world. The most popular and well-known stories are 'Ali Baba and the Forty Thieves', which is set in Persia, 'Alaeddin: Or, The Wonderful Lamp', set in Egypt, 'Khalifah the Fisherman of Baghdad', set in Iraq, and 'Sindbad The Seaman and Sindbad the Landsman', set in Baghdad.

The framing story, of King Shahryar and Shahrazad, takes place in the Sassanid or Persian Empire, which included Iran, Iraq, Armenia, Afghanistan, Turkey, and parts of India and other surrounding areas. King Shah Zaman ruled Samarcand, which is known as Uzbekistan. Thus, *The Arabian Nights* is told by Shahrazad at the peak of the

Persian Empire's glory, making King Shahryar all the more powerful. At this time in history, a woman like Shahrazad had fewer rights than a slave. Her life had less political, monetary and social value than a slave's, so the fact that her stories changed the heart of the King makes the book all the more amazing.

Language and Meaning

Sir Richard Burton, as one of the few white men to venture in disguise deep into Moslem society and literature, worked diligently to translate this collection of Indian, Persian and Arabic stories into English. Though the Victorian English reads today as formal and stilted, it was considered poetic, lush and scandalously erotic at the time. In fact, after Burton died, his wife, Isabel, burned one of his manuscripts. When Burton found no English equivalent to a word he often created a new word, such as 'horripilation'.

Just as characters in musicals burst into song during extreme emotion, when a character in these tales is overcome by awe or love, he or she often breaks into poetry. The sentence structures and lengths seem daunting to modern readers, but the elegant rhythms and rhymes make up for these challenges. Unusual phrases and terms that appear in the stories are explained in one hundred and fifty-nine pages of Notes at the end of the book. Among the unfamiliar terms are references to scripture in the Koran, Arabic words, customs, and cultural terms. Burton reveals his prejudices and cultural clash with the Moslem world in his Notes, which he also uses to berate other translators. It is clear from Burton's writing that he holds his interpretation and translation of the language of the original stories above those of his peers in France and England. He also seems to delight in shocking readers—see p.884, Note 7—by detailing how race affects sexual performance. Perhaps Burton's purpose is to revive discussion on topics considered forbidden by the strict Victorian culture in which he was raised. Burton rebelled against the extreme censorship of his time.

Structure

The stories have stories within them so that the overall effect of reading them is akin to standing between two large mirrors with images echoing one another into infinity. In fact, the number 1001 suggests infinity, a line that doubles back on itself to form a circle. The collection of tales is within the frame story wherein Shahrazad tells the stories to prolong her life. At the end of the 1001 nights, readers learn whether or not Shahrazad has changed King Shahryar from his bloodthirsty ways.

In addition to the story within a story structure, the storytelling format uses repetition to emphasize important events and characters. Derived from an oral tradition, storytelling uses such repetition to keep the reader up to speed and to create expectation. For example, a character will encounter another who tells him detailed instructions. Next, the character will execute the instructions with one error that sets him back to the beginning of the process, and it is repeated again until success is achieved. This

technique may irritate the modern reader because it slows the pace of the story to a crawl, but at the same time it heightens suspense. Just as Shahrazad delays her stories to prolong her life, the stories stretch on and on with false endings and stories within stories.

The occasional narrative intrusion in the stories reminds the reader that the narrator's life is at stake in the telling of the stories. Though she is fictional, like the stories, this device builds credibility in Shahrazad's existence. If she fails to entertain the King then he can execute her according to his decree. The stories vary in length and type so that a brief comedy may be wedged between thrilling fantasies, thus keeping the King and the reader in anticipation of surprises.

Historical Context

Translation of The Arabian Nights

Sir Richard Burton's *The Arabian Nights* was an immediate hit upon its publication in 1885. Based on the 1881 translation by John Payne, Burton's work not only fed the growing demand of English readers for tales and images from the Oriental reaches of their empire, but its comparatively frank sexual references, its bawdiness, and its wild adventures also spoke to, as much as it shocked, the repressed prurient interests of its Victorian readership.

While Burton's translation of the actual tales was nothing more than a slightly revised version of Payne's, his ten-volume collection included copious notes on the histories of the stories, etymologies of Arabic phrases, and explanations of various Arabic customs and conventions. Of particular interest to his readers were his extensive notes on sexual allusions and references, a subject in which Burton had acquired a great deal of interest and expertise from his years of travel and study in the region.

Sexual practices had long been a part of Burton's cultural and anthropological studies. While he was on military commission in India for the East India Company before his career as an explorer or writer began, he undertook a study, on the request of his superior Sir Charles Napier, of the homosexual brothels in Karachi. Burton's clinical and graphic work fell into unsympathetic hands after Napier's retirement, and as a result Burton's military career was permanently damaged. Nevertheless, the experience set the tone for nearly all of Burton's future expeditions and writings. Sexual practices continued to be the focal point of much of his career, so much so that upon his death, his wife burned several of his translation manuscripts because of their explicit erotic content.

Burton was well aware of the impact the sexual content of his work would have, and out of fear of prosecution under British obscenity laws, he published *The Arabian Nights* anonymously under his private imprint, the Kama Shastra Society, which he founded with F. F. Arbuthnot in order to produce joint, but anonymous, translations of several Indian sexual manuals, including the famous *Kama Sutra of Vatsyayana*.

In his preface to that work, Burton wrote, in anticipation of the furor that would arise surrounding the sexual explicitness, that his mission was to publish a "full, complete, unvarnished, uncastrated copy of the great original." The success of Burton's endeavors only proved the hypocrisy of Victorian society. While the society exuded an air of prudish indifference, nineteenth-century readers had in truth a keen interest in the subject, a point certainly proven by the first printing's immediately selling out and making Burton his first profit as a writer.

The popularity of Burton's tales can also be attributed to Britain's growing interest in Islamic and Middle Eastern culture. At the time of Burton's publication, Great Britain

ruled the entire Indian subcontinent, including Afghanistan, and held sovereignty over Egypt and much of northern Africa□all areas containing large Muslim populations.

The Arabian Nights, like many of Burton's travelogues, effectively became a window to the Islamic and Arabic culture, providing understanding of which the British, as an imperial presence, were otherwise seriously lacking. Burton stressed the need for British education in the Oriental culture in his introduction: "England . . . is at present the greatest Mohammedan empire in the world. . . . her crass ignorance concerning the Oriental people which should most interest her, exposes her to the contempt of Europe as well as of the Eastern world." His concern, however, with teaching the English the ways of the Orient was strictly for the success of British imperialism. He continues: "He who would deal with [Muslims] successfully must be . . . favourably inclined to their manners and customs if not to their law and religion." This statement reveals that Burton, although committed to the examination of other cultures, was at heart, like most of his countrymen, an imperialist, believing that, although there was worth in other cultures, British rule and conquest was completely justified by British cultural and racial superiority.

However, while modern scholarship criticized the many inaccuracies and cultural and racial prejudices in Burton's studies and beliefs, it must be remembered that his work was groundbreaking for its time, both for its treatment of sexual content and for its anthropological and linguistic notations. While his *Arabian Nights* was not the first European or even the first English translation of the tales, it was without a doubt the translation that put the collection on the literary map in the west and opened European doors to the vast influences of Arabic culture.

Arabic History

Most of the tales of *The Arabian Nights* are obviously fictional; however, several historical figures appear throughout, which may indicate a historical basis for some of the tales. For example, the name Abbaside khalif Haroun er Reshid, also known as "Aaron the Orthodox," appears frequently in the text, leading some scholars to believe that the tales may have originated in his courts.

Arabic Social Classes

The characters of the *Arabian Nights* are defined by their social classes and include slaves, prostitutes, mendicants, merchants, the upper class, Princes, Kings. The clear definition and delineation of the characters' classes is indicative of the social structure of the medieval Arabic society in which the tales originated.

Critical Overview

The *Arabian Nights*, known as *Alf Layla wa Layla* in Arabic, although one of the most famous and influential works in English literature, was never regarded by Arabic scholars as a work of literary worth. The tenth-century historian Ali Aboulhusn el Mesoudi, as cited by Joseph Campbell in his introduction to *The Portable Arabian Nights*, condemned the stories, saying "I have seen the complete work more than once, and it is indeed a vulgar, insipid book." The tales were regarded as lowbrow literature both for their frank and comedic dealings with sexuality and for their form; they were not intricately composed works of literary craftsmanship, but stories passed down orally through the generations; in other words, they were folktales. They were considered vulgar especially in comparison to what was considered high literature in medieval Arabic culture: the *adab* and the *maqama*, both of which were highly stylized forms of composition.

Despite their disfavor in the eyes of the Arabian literary establishment, when the *Arabian Nights* was first introduced to Europe in the early 1700s in a French translation by Antoine Galland, the stories were met with instant enthusiasm, not only for their highly entertaining subject matter but for their use as a window into the otherwise mysterious Islamic world.

The tales were cited by many writers over the centuries as having a profound influence: A. S. Byatt, in her introduction to the Modern Library edition of Burton's translation, states that for the Romantic poets of the late eighteenth century, such as Samuel Taylor Coleridge and William Wordsworth, "the *Arabian Nights* stood for the wonderful against the mundane, the imaginative against the prosaically and reductively rational." Edgar Allan Poe went so far as to try to write the story that might follow the one-thousand-and-one tales, and the tales influenced the works of twentieth-century writers such as Salman Rushdie and Jorge Luis Borges.

The English translations of the stories that pre-dated Burton's censored the more sexually graphic parts that exist in the original *Arabian Nights*, either by glossing them or leaving them out altogether. Burton's translation, however, left none of the sexual content out; it even included copious notes annotating the sexual practices of the Arabic culture. This extreme focus on sexuality shocked the Victorian establishment; in fact, there was an immediate call for censoring the work.

The clamor for censorship, however, engendered spirited defense of the work and discussion of Victorian hypocrisy. Byatt's "Introduction" includes the following quotation from John Addington Symonds: "When we invite our youth to read an unexpurgated Bible . . . an unexpurgated collection of Elizabethan dramatists, including Shakespeare . . . it is surely inconsistent to exclude the unexpurgated Arabian Nights, . . . from the studies of a nation who rule India and administer Egypt."

Criticism of Burton's translation was not limited to the explicit content, however. Many critics took issue with his ornate style and use of archaic language, with which he attempted to imitate the cadence of the original medieval Arabic.

Symonds offered this criticism in his same defense: "Commanding a vast and miscellaneous vocabulary, [Burton] takes such pleasure in the use of it that sometimes he transgresses the unwritten laws of artistic harmony." Byatt included an excerpt from an 1890 review in *The Nation* that also sharply criticized Burton's overwrought style, calling it "unreadable for its own sake," declaring his annotations "a perpetual menace" and his archaisms and phrasings "barbarisms," and concluding that "the book was a flat failure." However, Burton's translation received a great reception from the general reading public; the first printing of one thousand sold out, turning Burton his very first profit as a writer.

Criticism

- Critical Essay #1

Critical Essay #1

White is the publisher at the Seattle-based press Scala House Press. In this essay, White argues that Burton's reputation as a preeminent translator of The Arabian Nights *is not deserved.*

In 1885, Richard Burton assured himself of a longstanding place in the literary world with the publication of his ten-volume translation of *Alf Layla wa Layla*, variously known in English translation as *A Thousand and One Nights*, or *The Arabian Nights*. Burton's work, which he originally titled *A Plain and Literal Translation of the Arabian Nights' Entertainments*, sold out quickly of its initial print run and gave the British-born explorer, Orientalist, and writer recognition as the tales' pre-eminent translator□a reputation that would last well into the twentieth-century. Burton, however, was never deserving of that reputation. His version was essentially plagiarized, with some modifications, from an existing translation by John Payne. While some of his revisions improved Payne's work, many of them gave the text an archaic and formal feel that bears little relationship to the original. The real "value" that Burton gave to the work was to be found in his salesmanship, and for that he relied on his potential readership's age-old desire, despite the veneer of Victorian prudishness, for sex. Burton knew, long before the advent of Madison Avenue marketing campaigns, that sex, particularly exotic sex, sells, and he made certain that his version of *The Arabian Nights* had plenty of it.

That Burton's translation was, at a minimum, a revision of the existing work by John Payne was widely accepted as fact as of 2004. Writing in her book-length study of *The Arabian Nights*, *The Art of Story-Telling*, Mia I. Gerhardt states emphatically: "There is no other way of putting it: Burton plagiarized Payne." Echoing Gerhardt, Joseph Campbell, writing in the "Introduction" to *The Portable Arabian Nights*, is slightly more diplomatic, but no less emphatic, when he states that "Payne's superb translation . . . was appropriated straightaway by his colourful friend, Captain Richard F. Burton, who immediately reissued it, slightly modified and garnished with a plethora of 'anthropological' notes, under his own name."

In the "Preface" to the first volume of his translation, Burton describes how after years engaging himself in "a labour of love" (referring, of course, to the translation), sometime in 1881or 1882 he came across a notice in literary journals that a "Mr. John Payne, well known to scholars for his prowess of English verse," was also working on a translation of the tales. (According to Gerhardt, who cites several sources, Burton had not yet translated a single word of the tales when he first met Payne). Payne's work, which took him six years to complete, appeared between 1882 and 1884 in a private subscription. Although he had a subscriber base of two thousand, for inexplicable reasons he limited his original edition to only five hundred copies.

Payne's distinction is that his work was the first, unexpurgated English translation of the tales. Although a previous English translation had been published by Edward Lane, Lane had translated fewer than a third of the original stories, omitting ones that he considered "comparatively uninteresting or on any account objectionable." In other

words, in addition to general stylistic editing, Lane took it upon himself to censor his translation of explicit sexual subject matter, a point that Burton goes at length to point out in his own notes and supplemental material.

One might question why Burton would undertake the arduous task of translating the more than two hundred tales so closely on the heels of Payne's publication. To begin with, he knew that Payne had fifteen hundred subscribers who had yet to receive their copies of Payne's translation, a potential business that was not insignificant to Burton. Furthermore, as he writes in the "Preface" to his edition, "These volumes . . . afford me a long-sought opportunity of noticing practices and customs which interest all mankind and which 'Society' will not hear mentioned." Essentially, a new translation would give Burton the opportunity to address his Victorian counterparts on matters of a sexual nature□matters that Lane omitted entirely and Payne did not emphasize.

But Burton does not mention that Payne had already done the bulk of the work. Gerhardt, who backs her argument with textual comparisons and citations from Payne's translation and from Burton's biographers, writes:

Burton set to work on his translation in April 1884 and finished it in April 1886. He was always a fast worker, and his notes were mostly ready for use. But this extraordinary speed . . . finds its real explanation in the fact that Burton borrowed extensively from Payne. Whole sentences and paragraphs are copied almost word for word, whole pages (especially in the later volumes) taken over with only the slightest of modifications. Burton's translation really is Payne's, with a certain amount of stylistic changes, and the poetry translated anew.

While it is widely acknowledged that Burton's revisions of the more than ten thousand lines of verse contained in *The Arabian Nights* generally improved upon Payne's translation, other revisions made by Burton to the text had the opposite effect. One issue that is most obvious to the eye and ear of the English reader unfamiliar with Arabic is the ornamentation in Burton's translation that gives it a more formal and archaic tone than Payne's already had. In addition to obsolete verb forms□replacing "quoth" for "said," for instance□Burton adds more "thou's" and "thee's" and "-eths" that take the translation further away from the original. In the story, "The Porter and the Three Ladies of Baghdad," for example, what Payne translates as, "He who speaks of what concerns him not, shall hear what will not please him," is rendered by Burton as "WHOSO SPEAKETH OF WHAT CONCERNETH HIM NOT SHALL HEAR WHAT PLEASETH HIM NOT!" While such a difference is only a matter of degree, its effect on the reading experience over the course of four hundred pages should not be understated.

A major characteristic of *Alf Layla wa Layla*, what Campbell calls its most "salient characteristic," is, in Campbell's words, its "extreme simplicity." In their original forms, the diction of the stories is straightforward and simple, and the tales themselves, over one thousand years after they were originally conceived, can still be understood by modern readers of Arabic. Burton's versions, not much more than a century old, are virtually unreadable to the early 2000s' reader due to the archaic phrasings added to the

text. His ornamentations created an elevated diction, awkward even to the Victorian reader, which bears no relationship to the original. Burton clearly had the ability to write in a less formal, archaic tone; one need only compare the prose Burton chose for his translation with the prose of his "Preface" and "Terminal Essay" to see the difference. C. Knipp, writing in "The Arabian Nights in England: Galland's Translation and Its Successors," an article published in the *Journal of Arabic Literature*, goes so far as to say that as a result of these and other related issues with the translation, that "Burton's only real distinctions are that his version of John Payne's version of the *Nights* is the lengthiest and most unreadable."

If Burton's "version of John Payne's version" differed only in degrees to Payne's, then why did it so quickly and irreversibly supplant Payne's as the standard English translation of *The Arabian Nights*? The answer is, simply, sex.

Aside from his extensive experiences as a translator, explorer, linguist and scholar, Burton was a noted sexologist. He not only firmly believed that the study of sexual practices in a region could provide invaluable insights into the psychology of the people, he was also, at heart, a rebel, and there were few practices more contrary to Victorian society than engaging in explicit studies and discussions of sexuality.

There can be no denying that Burton set out to translate *The Arabian Nights* largely as a result of the tales' erotically charged content. In the preface to his translation he writes that it was his mission to publish a "full, complete, unvarnished, *uncastrated* copy of the great original" [emphasis added]. Additionally, Burton's first edition of the translation was published by the Kama Shastra Society, an imprint that he and a partner had set up for the explicit purpose of publishing joint, but anonymous translations of several Indian sexual manuals.

The Arabian Nights is replete with descriptions of sexual activity and behavior, including orgies, homosexuality, sadomasochistic practices, and incest. However, not only did Burton effectively take Payne's work several steps further than Payne was even comfortable with, he took them several steps beyond which the tales themselves warranted. A combination of Burton's vast knowledge of Arabic customs, his personal obsession with sexuality, and his profound belief in the hypocrisy of Victorian society when it came to matters of sex combined to create a formula that led to his translation's tremendous success.

Burton effectively emphasized and exaggerated the sexual themes of *The Arabian Nights* in two ways: first, by enhancing Payne's with some creative rewording, and second, through his supplemental notes and "Terminal Essay."

With respect to the first, Knipp describes how Burton sexually charged Payne's work through some judicious editing. In Burton's hand, for instance, Payne's "rascal" became "pimp," "impudent woman" became "strumpet," and "vile woman" became "whore." Gerhardt also shows that on occasion Burton tampered with the text to allow him additional opportunities for sexual annotation. In a passage from the story, "The Moslem Hero and the Christian Maid," Burton adds a reference to the maid being "circumcised"

after converting to Islam, despite there being no reference to circumcision in either Payne's version or the original. The revision, however, allowed Burton to provide an extensive annotation on that particular practice.

Although notable, these matters are of minor importance compared to the issues with respect to his notes and, especially, his "Terminal Essay," a piece of writing that Knipp calls "an interesting piece of Victorian pornography."

While most of the notes related to sexuality that Burton includes in his work are relevant, even if exaggerated, on occasion Burton goes far beyond what the original calls for. By example, Gerhardt points to a note in the story of "Ali Zaibak" in which Burton, in reference to a trick that Ali does with lamb's gut, offers an entirely irrelevant note on contraceptives. But most remarkable of all is Burton's "Terminal Essay," a 220-page essay of which over fifty pages are devoted to pederasty and sodomy. While there are stories that contain male homosexual acts, there are certainly not nearly enough to warrant a fifty-page explanation. Ironically, toward the conclusion of this section of his essay, Burton defends *The Arabian Nights* against its moral critics by saying as much. "Those who have read through these ten volumes will agree with me," he writes, "that the proportion of offensive matter bears a very small ratio to the mass of the work."

The late Palestinian post-colonial theorist Edward Said, writing in *Orientalism*, points out that for nineteenth-century Europe, sex "entailed a web of legal, moral, even political and economic obligations of a detailed and certainly encumbering sort." In other words, according to Said, there was no such thing as "free" sex for Europeans. But with Europe's imperial expansion in the Orient, the Orient became "a place where one could look for sexual experience unobtainable in Europe." Over time, as more and more writers ventured into the area, and as they each returned with tales of their own sexual "quests," as they invariably did, according to Said, Europeans could have "Oriental sex" without ever having to leave their homes. By the time Burton's edition hit the market, Oriental sex had effectively been commodified. With the publication of his "version of John Payne's version" of these magnificent tales, Richard Burton instantly became the greatest salesman of Oriental sex that the English world had yet seen. It is unfortunate the same could not be said of his translation abilities.

Source: Mark White, Critical Essay on "The Arabian Nights," in *Short Stories for Students*, Thomson Gale, 2005.

Quotes

"When King Shahryar saw this infamy of his wife and concubines he became as one distraught and he cried out, 'Only in utter solitude can man be safe from the doings of this vile world! By Allah, life is naught but one great wrong'" (12).

"He also sware himself by a binding oath that whatever wife he married he would abate her maidenhead at night and slay her next morning to make sure of his honour; 'For' said he, 'there never was nor is there one chaste woman upon the face of the earth'" (16).

"On this wise he continued for the space of three years; marrying a maiden every night and killing her the next morning, till folk raised an outcry against him and cursed him, praying Allah utterly to destroy him and his rule; and women made an uproar and mothers wept and parents fled with their daughters till there remained not in the city a young person fit for carnal copulation" (16).

"But Shahrazad rejoiced with exceeding joy and gat ready all she required and said to her younger sister, Dunyazad, 'Note well what directions I entrust to thee! When I have gone into the King I will send for thee and when thou comest to me and seest that hat had his carnal will of me, do thou say to me:—O my sister, an thou be not sleepy, relate to me some new story, delectable and delightsome, the better to speed our waking hours; and I will tell thee a tale which shall be our deliverance, if so Allah please, and which shall turn the King from his blood-thirsty custom'" (26).

"Hold fast thy secret and to none unfold

Lost is a secret when that secret's told;

An fail thy breast thy secret to conceal

How canst thou hope another's breast shall hold?" (59).

"When I was certified that I had slain him, I arose and ascending the stairs replaced the trap-door and covered it with earth as before. Then I looked out seawards and saw the ship cleaving the waters and making for the island, wherefore I as afeard and said, 'The moment they come and see the youth done to death, they will know 'twas I who slew him and will slay me without respite'" (110).

"Travel! and thou shalt find new friends for old ones left behind;

Toil! for the sweets of human life by toil and moil are found:

The stay-at-home no honour wins nor aught attains but want;

So leave thy place of birth and wander all the world around!" (158).

"Thereupon Kut al-Kulub arose and took him to her bosom and kissed him; for the love of him was firm fixed in her heart, so that she disclosed to him her secret and all the affection she felt; and, throwing her arms around Ghanim's neck like a collar of pearls, kissed him again and yet again. But he held off from her in awe of the Caliph" (227).

"Then she folded her wings and stood by the bed and, drawing back the coverlid, discovered Kamar al-Zaman's face. She was motionless for a full hour in admiration and wonderment; for the luster of his visage outshone that of the candle; his face beamed like a pearl with light; his eyelids were languorous like those of a gazelle; the pupils of his eyes were intensely black and brilliant; his cheeks were rosy red; his eyebrows were arched like bows and his breath exhaled a scent of musk" (266).

"Then she considered awhile and said in her mind, 'If I go out and tell the varlets and let them learn that my husband is lost, they will lust after me: there is no help for it but that I use stratagem,' So she rose and donned some of her husband's clothes and riding-boots, and a turband like his, drawing one corner of it across her face for a mouth-veil" (314).

"She replied, 'Thou sayest sooth, but it is not with them that one who loveth thee can heal himself of torment and can abate his fever; for, when tastes and inclinations are corrupted by vice, they hear and obey other than good advice'" (330).

"So I arose and went to the water-closet, but not finding him there, went down to the kitchen, where I saw a slave-girl; and when I enquired for him, she showed him to me lying with one of the cook-maids. Hereupon, I swore a great oath that I assuredly would do adultery with the foulest and filthiest man in Baghdad; and the day the eunuch laid hands on thee, I had been four days going around about the city in quest of one who should answer this description, but found none fouler nor filthier than thy good self" (349).

"Now it fortuned that the Princesses were behind a curtain, looking on; and when they heard this, the youngest considered her husband to be and behold, he was an old man, a hundred years of age, with hair frosted, forehead drooping, eye-brows mangy, ears slitten, beard and mustachios stained and dyed; eyes red and goggle; cheeks bleached and hollow; flabby nose like a brinjall, or egg-plant; face like a cobbler's apron, teeth overlapping and lips like camel's kidneys, loose and pendulous; in brief, a terror, a horror, a monster, for he was of the folk of his time the unsightliest and of his age the frightfullest; sundry of his grinders had been knocked out and his eye-teeth were like the tusks of the Jinni who frighteneth poultry in hen-houses" (363-364).

"And recovering my reason I was stricken with dismay and confusion and bethought me of a saying of our lord Solomon, son of David (on whom be peace!), which I had heard aforetime from my father, 'Three things are better than other three; the day of death is better than the day of birth, a live dog is better than a dead lion and the grave is better than want'" (401).

"Presently the earth trembled under our feet and the black ogre came up to us and turning us over, felt one after other, till he found a man to his liking, whom he took and served as he had done the captain, killing and roasting and eating him: after which he lay down on the bench and slept all night, snarking and snoring like a beast with its throat cut, till daybreak, when he arose and went out as before" (420).

"And I went in to the King and said to him, 'O my lord, why do ye bury the quick with the dead?' Quoth he, 'It hath been our custom, thou must know, of our forebears and our olden Kings from time immemorial, if the husband die first, to bury his wife with him, and the like with the wife, so we may not sever them, alive or dead'" (434).

"And they ceased not from friendship and fellowship, abiding in all cheer and pleasures and solace of life, till there came to them the Destroyer of delights and the Sunderer of Societies and the Shatterer of palaces and the Caterer for Cemeteries to wit, the Cup of Death, and glory be to the Living One who dieth not!" (468).

"Meanwhile, the five abode each in his compartment of the cabinet without eating or drinking for three whole days, during which time they held their water until at last the carpenter could retain his no longer; so he staled on the King's head, and the King urined on the Wazir's head, and the Wazir piddled on the Wali and the Wali pissed on the head of the Kazi; whereupon the Judge cried out and said, 'What nastiness is this? Doth not what strait we are in suffice us, but you must make water upon us?'" (511).

"She continued her fumigations and conjurations till the sea foamed and frothed turbid and there rose from it a handsome young man of a bright favour, as he were the moon at its full, with brow flower-white, cheeks of ruddy light and teeth like the marguerite. He was the likest of all creatures to his sister and after him there came forth of the sea an ancient dame with hair speckled gray and five maidens, as they were moons, bearing a likeness to the damsel hight Julnar" (561-562).

"Now when the old man heard his words, he said, 'Beware of her, for know that the birds upon the trees were all young men and strangers, whom she loved and enchanted and turned into birds'" (591).

"Then he said in his mind, 'I will make this one more cast, trusting in Allah, so haply He may not disappoint my hope;' and he rose and casting into the river the net as far as his arm availed, gathered the cords in his hands and waited a full hour, after which he pulled at it and, finding it heavy, handled it gently and drew it in, little by little, till he got it ashore, when lo and behold! he saw in it a one-eyed, lame-legged ape" (601).

"Rejoined the Captain, 'Verily, thou wast high in rank with the King, such as none ever won before thee, and all who are prosperous are envied. Haply some one was jealous of they good fortune and threw out certain hints concerning the King, by reason whereof he is become enraged against thee with rage so violent: but be of good cheer; no harm shall befall thee; for, even as thou entreatedst me generously, without acquaintanceship between me and thee, so now I will deliver thee'" (658).

"An wane my wealth, no man will succour me,

When my wealth waxeth all men friendly show:

How many a friend, for wealth showed friendliness

Who, when my wealth departed, turned to foe!" (666).

"But, as Alaeddin was a scapegrace and a ne'er-do-well and wont to play at all times with the gutter boys of the quarter, he would not sit in the shop for a single day; nay, he would await his father's leaving it for some purpose such as to meet a creditor, when he would run off at once and fare forth to the gardens with the other scapegraces and low companions, his fellows" (695).

"And so saying, Alaeddin drew the Lamp from his breast-pocket and showed it to his mother, together with the gems and jewels which he had brought from the garden; and there were two large bag-pockets full of precious stones, whereof not one was to be found amongst the kings of the world" (717).

"And all this was the work of one night. Alaeddin was wonder-struck and astounded by that magnificent display of wealth which even the mightiest monarch on earth could produce; and more so to see his pavilion fully provided with eunuchs and handmaids whose beauty would seduce a saint" (757).

"But the Wazir in his envy of Alaeddin replied, "O King of the Age, indeed this foundation and this building and this opulence may not be save by means of magic nor can any man in the world, be he the richest in good or the greatest in governance, avail to found and finish in a single night such edifice as this'" (758).

"The Marid-slave replied, 'Harkening and obedience; close thine eyes and open thine eyes whenas thou shalt find thyself together with the pavilion in thine own country.' This was done; and, in an eye-twinkling, the Maroccan and the pavilion with all therein were transported to the African land" (772).

"The man who seemed to be the captain presently pushed forwards, load on shoulder, through thorns and thickets, till he came up to a certain spot where he uttered these strange words, 'Open, O Simsim!' and forthwith appeared a wide doorway in the face of the rock. The robbers went in and last of all their Chief and then the portal shut of itself" (796).

"His name was Ma'aruf and he had a wife called Fatimah, whom the folk had nicknamed 'The Dung;' for that she was a whorish, worthless wretch, scanty of shame and mickle of mischief. She ruled her spouse and used to abuse him and curse him a thousand times a day; and he feared her malice and dreaded her misdoings; for that he was a sensible man and careful of his repute, but poor-conditioned" (824).

"Know, O my brother, that the proverb saith, The world is show and trickery; and the land where none wotteth thee, there do whatso liketh thee" (832).

"He laid his hand on her knee and she sat down on his lap and thrust her lip like a titbit of meat into his mouth, and that hour was such that as maketh a man to forget his father and his mother" (842).

"When the Kings' King giveth, in reverence pause

And venture not to enquire the cause:

Allah gives His gifts unto whom He will,

So respect and abide by His Holy Laws!" (856).

"She took them and setting them before the King, again kissed the ground and said, 'O King of the age, these are thy children and I crave that thou release me from the doom of death, as a dole to these infants; for, an thou kill me, they will become motherless and will find none among women to rear them as they should be reared'" (873).

"He distinguished the Wazir, Shahrazad's sire, with special favour and bestowed on him costly and splendid robe of honour and entreated him with the utmost kindness, and said to him, 'Allah protect thee for that thou gavest me to wife thy noble daughter, who hath been the means of my repentance from slaying the daughters of folk. Indeed I have found her pure and pious, chaste and ingenuous, and Allah hath vouchsafed me by her three boy children; wherefore praised be He for his passing favour'" (875)..

"In due time King Shahryar summoned chroniclers and copyists and bade them write all that had betided him with his wife, first and last; so they wrote this and named it *The Stories of the Thousand Nights and A Night*. The book came to thirty volumes and these the King laid up in his treasury" (881).

Adaptations

The Arabian Nights has been the inspiration of several film productions: the 1940s produced a handful of *Nights*-inspired films including: *Ali Baba and the Forty Thieves* (1944), starring Arthur Lubin and Maria Montez and released by Universal Studios; *Sinbad the Sailor* (1947), starring Douglas Fairbanks Jr. and released by RKO Pictures; and *Arabian Nights* (1942), directed by John Rawlins, which is only loosely based on the story of Scheherazade. The Italian director Pier Paolo Pasolini released his *Il Fiore delle mille e una notte* (*The Tales of One Thousand and One Nights*) in 1974, which was met with much controversy due to its explicitly erotic nature. All are available in VHS.

The following film adaptations appeared later: Disney's animated feature, *Aladdin*, released in 1992 and starring Robin Williams (VHS); Dreamworks Entertainment's animated feature *Sinbad: Legend of the Seven Seas*, released in 2003 and starring Brad Pitt and Catherine Zeta-Jones (VHS and DVD); and the TV miniseries *Arabian Nights*, which aired September 18, 2001, and was subsequently available on DVD and VHS.

An audio recording of Burton's *Arabian Nights* is available from Blackstone Audiobooks as an eight-hundred-minute set of audio cassettes. It is narrated by Johanna Ward.

Topics for Further Study

In his preface to his translation, Burton promotes the study of the *Arabian Nights* among the British as a means of understanding the cultures and customs of the Muslim world, which made up a large part of the British Empire at the time. The popularity of Burton's *Arabian Nights* translation was due in part to British interest in their "Oriental" colonies. Compare the British attitudes towards the Middle East in the nineteenth century with the policies of the United States and Britain towards that region today. Do you see any similarities? Differences?

A. S. Byatt writes, "Collections of tales talk to each other and borrow from each other, motifs glide from culture to culture, century to century." *The Arabian Nights*, itself a compilation, bears much resemblance to stories and folktales found in cultures around the world. It is also cited as one of the most influential works in English literature. Bearing both these points in mind, can you think of any authors, works of literature, or other folktales that bear a resemblance to *The Arabian Nights*? Describe these similarities.

As a nineteenth-century British explorer and anthropologist, Burton showed in his work, life, and philosophies that he was very much a part of the British imperialist system. Much in his writings reveals that he shared the imperial attitude of racial and cultural superiority particularly over non-white and non-Christian races and cultures. Discuss how the British ideology of superiority and progressive empire-building contributed to different forms of racism throughout the world and history.

The violent treatment of women in *The Arabian Nights* is a major theme. The killing of women for acts of infidelity is treated as common and seems to be accepted widely. Yet, many female characters in the tales hold positions of authority and rule over the men around them. Research the role of women in fourteenth-century Iraq and Persia. Limit your research, if possible to a particular country. What were some of the positions of authority that women held? Were there women political leaders? Was the violent treatment of women widespread, or was it relegated to particular economic classes?

In *The Arabian Nights* social classes of all kinds interact with one another. Prostitutes and thieves socialize with Princes and Kings, and porters party with ladies-in-waiting. Historically, how were Persian economic and social classes structured? Did classes come into contact with one another, or was there greater class separation than the tales indicate? How is Iranian society structured today? Is there a great class distinction, or are classes more democratically structured?

Compare and Contrast

Middle Ages: As portrayed in *The Arabian Nights*, women are regarded largely as property: a woman who is unfaithful to her husband can lawfully be executed. Single women who exercise sexual freedom are designated to a separate, lower class from married women.

Today: In many parts of the world, the inequality and mistreatment of women is still a major problem. However, due to women's rights movements working from the late nineteenth century onward, in Western society in the early 2000s women have the same legal rights as men and can exercise both economic and sexual freedom and independence.

Late Nineteenth Century: Burton's translation of *The Arabian Nights* includes copious anthropological notes that, in many cases, reveal an attitude of cultural and racial superiority, reflecting an institutionalized racism that is an inherent part of the British Empire.

Today: Prejudice between races is still a problem; however, by and large the governments of Western society have removed institutionalized racism from their laws and have created domestic policies such as affirmative action in an attempt to reverse the damages of racist policy.

Late Nineteenth Century: Victorian society is scandalized by the frank sexual content of Burton's translation and annotations of *The Arabian Nights*.

Today: Looser sexual mores allow for frank discussion of sexuality to figure as a significant theme of twenty-first-century modes of entertainment, including television shows, movies, popular music, and books.

Late Nineteenth Century: Although Oriental studies programs have become a part of most major European universities, there is widespread general ignorance of Arabic literature and culture. Aside from the few major works, most Arabic writing is untranslated and therefore not known to the Western world, and little is known about other Arabic art forms.

Today: Although cultural ignorance of the Arabic world is still a problem in the West, many major Arabic works are translated, and many contemporary Arabic writers are also translated and published in the West. Additionally, Middle Eastern films are distributed widely and help spread Arabic culture into the west.

What Do I Read Next?

Husain Haddawy's translation of *The Arabian Nights* is based directly on the fourteenth-century Syrian manuscript and is considered, as of 2004, the best English translation of the tales. A version of this translation was issued by W. W. Norton in 1995.

The City of the Saints: Among the Mormons and across the Rocky Mountains to California, originally published in 1861, is Burton's account of his travels in western North America, including his encounter with Brigham Young, the founder of the Mormon religion.

Burton's first published work, *Goa, and the Blue Mountains: Or, Six Months of Sick Leave*, was released in 1851 shortly after his stint as part of the East India Company. The work is a study of the indigenous peoples of the Goa region of India.

Burton's *Personal Narrative of a Pilgrimage to Al Madinah and Mecca* (1855—1866), which first appeared in three volumes, is Burton's first-hand account of his dangerous visit to the sacred cities of Medina and Mecca. Burton, who as a non-Muslim disguised himself as an East Indian to preserve his life, was the first non-Muslim Westerner ever to visit these cities.

The Lake Regions of Central Africa is Burton's account of his three-year expedition to find the source of the Nile River. It was first published in 1860.

In *Wanderings in West Africa: From Liverpool to Fernando Po* (1863), Burton describes his travels across the northern half of Africa. His account includes descriptions and analysis of the cultures he encounters which, to the modern reader, can be shocking in their racist nature.

Further Study

Irwin, Robert, *"The Arabian Nights": A Companion*, I. B. Tauris, 2004.

Irwin, an authority on Middle Eastern history and culture, provides an academic history of the origins of the *Arabian Nights*, including examination of its origins and translations, as well as the sociological insights the tales give to Islamic culture and history.

Lovell, Mary S., *A Rage to Live: A Biography of Richard and Isabel Burton*, Norton, 2000.

Lowell's biography of Richard and Isabel Burton is especially noteworthy for the fresh look it takes at Isabel. Lowell argues that Isabel did not, as is commonly held, destroy Burton's manuscripts out of prudery, but out of concern for the quality of her husband's writing and to protect not his moral reputation but his scholarly reputation.

Rice, Edward, *Captain Sir Richard Francis Burton: A Biography*, DeCapo Press, 2001.

Rice, a renowned biographer, provides an account of Burton's travels and adventures around the world. This reprint was originally published as *Captain Sir Richard Francis Burton: The Secret Agent Who Made the Pilgrimage to Mecca, Discovered the "Kama Sutra," and Brought the "Arabian Nights" to the West*, Scribner, 1990.

Zipes, Jack, *When Dreams Came True: Classical Fairy Tales and Their Tradition*, Routledge, 1999.

Through a discussion of many of the great, familiar fairy tales, including *The Arabian Nights*, Zipes provides an examination of the fairy tale genre and the roles it plays on a literary and sociological level.

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Introduction

Purpose of the Book

The purpose of Short Stories for Students (SSfS) is to provide readers with a guide to understanding, enjoying, and studying novels by giving them easy access to information about the work. Part of Gale's□For Students□ Literature line, SSfS is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific novels. While each volume contains entries on □classic□ novels

frequently studied in classrooms, there are also entries containing hard-to-find information on contemporary novels, including works by multicultural, international, and women novelists.

The information covered in each entry includes an introduction to the novel and the novel's author; a plot summary, to help readers unravel and understand the events in a novel; descriptions of important characters, including explanation of a given character's role in the novel as well as discussion about that character's relationship to other characters in the novel; analysis of important themes in the novel; and an explanation of important literary techniques and movements as they are demonstrated in the novel.

In addition to this material, which helps the readers analyze the novel itself, students are also provided with important information on the literary and historical background informing each work. This includes a historical context essay, a box comparing the time or place the novel was written to modern Western culture, a critical overview essay, and excerpts from critical essays on the novel. A unique feature of SSfS is a specially commissioned critical essay on each novel, targeted toward the student reader.

To further aid the student in studying and enjoying each novel, information on media adaptations is provided, as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on the novel.

Selection Criteria

The titles for each volume of SSfS were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges; textbooks on teaching the novel; a College Board survey of novels commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of novels commonly studied in high schools; the NCTE's Teaching Literature in High School: The Novel;and the Young Adult Library Services Association (YALSA) list of best books for young adults of the past twenty-five years. Input was also solicited from our advisory board, as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of □classic□ novels (those works commonly taught in literature classes) and contemporary novels for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women authors. Our advisory board members□educational professionals□ helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

How Each Entry Is Organized

Each entry, or chapter, in SSfS focuses on one novel. Each entry heading lists the full name of the novel, the author's name, and the date of the novel's publication. The following elements are contained in each entry:

- Introduction: a brief overview of the novel which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- Author Biography: this section includes basic facts about the author's life, and focuses on events and times in the author's life that inspired the novel in question.
- Plot Summary: a factual description of the major events in the novel. Lengthy summaries are broken down with subheads.
- Characters: an alphabetical listing of major characters in the novel. Each character name is followed by a brief to an extensive description of the character's role in the novel, as well as discussion of the character's actions, relationships, and possible motivation. Characters are listed alphabetically by last name. If a character is unnamed□for instance, the narrator in Invisible Man-the character is listed as □The Narrator□ and alphabetized as □Narrator.□ If a character's first name is the only one given, the name will appear alphabetically by that name. □ Variant names are also included for each character. Thus, the full name □Jean Louise Finch□ would head the listing for the narrator of To Kill a Mockingbird, but listed in a separate cross-reference would be the nickname □Scout Finch.□
- Themes: a thorough overview of how the major topics, themes, and issues are addressed within the novel. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- Style: this section addresses important style elements of the novel, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
- Historical Context: This section outlines the social, political, and cultural climate in which the author lived and the novel was created. This section may include descriptions of related historical events, pertinent aspects of daily life in the culture, and the artistic and literary sensibilities of the time in which the work was written. If the novel is a historical work, information regarding the time in which the novel is set is also included. Each section is broken down with helpful subheads.
- Critical Overview: this section provides background on the critical reputation of the novel, including bannings or any other public controversies surrounding the work. For older works, this section includes a history of how the novel was first received and how perceptions of it may have changed over the years; for more recent novels, direct quotes from early reviews may also be included.
- Criticism: an essay commissioned by SSfS which specifically deals with the novel and is written specifically for the student audience, as well as excerpts from previously published criticism on the work (if available).

- Sources: an alphabetical list of critical material quoted in the entry, with full bibliographical information.
- Further Reading: an alphabetical list of other critical sources which may prove useful for the student. Includes full bibliographical information and a brief annotation.

In addition, each entry contains the following highlighted sections, set apart from the main text as sidebars:

- Media Adaptations: a list of important film and television adaptations of the novel, including source information. The list also includes stage adaptations, audio recordings, musical adaptations, etc.
- Topics for Further Study: a list of potential study questions or research topics dealing with the novel. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.
- Compare and Contrast Box: an □at-a-glance□ comparison of the cultural and historical differences between the author's time and culture and late twentieth century/early twenty-first century Western culture. This box includes pertinent parallels between the major scientific, political, and cultural movements of the time or place the novel was written, the time or place the novel was set (if a historical work), and modern Western culture. Works written after 1990 may not have this box.
- What Do I Read Next?: a list of works that might complement the featured novel or serve as a contrast to it. This includes works by the same author and others, works of fiction and nonfiction, and works from various genres, cultures, and eras.

Other Features

SSfS includes □The Informed Dialogue: Interacting with Literature,□ a foreword by Anne Devereaux Jordan, Senior Editor for Teaching and Learning Literature (TALL), and a founder of the Children's Literature Association. This essay provides an enlightening look at how readers interact with literature and how Short Stories for Students can help teachers show students how to enrich their own reading experiences.

A Cumulative Author/Title Index lists the authors and titles covered in each volume of the SSfS series.

A Cumulative Nationality/Ethnicity Index breaks down the authors and titles covered in each volume of the SSfS series by nationality and ethnicity.

A Subject/Theme Index, specific to each volume, provides easy reference for users who may be studying a particular subject or theme rather than a single work. Significant subjects from events to broad themes are included, and the entries pointing to the specific theme discussions in each entry are indicated in boldface.

Each entry has several illustrations, including photos of the author, stills from film adaptations (if available), maps, and/or photos of key historical events.

Citing Short Stories for Students

When writing papers, students who quote directly from any volume of Short Stories for Students may use the following general forms. These examples are based on MLA style; teachers may request that students adhere to a different style, so the following examples may be adapted as needed. When citing text from SSfS that is not attributed to a particular author (i.e., the Themes, Style, Historical Context sections, etc.), the following format should be used in the bibliography section:

□Night.□ Short Stories for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 234-35.

When quoting the specially commissioned essay from SSfS (usually the first piece under the □Criticism□ subhead), the following format should be used:

Miller, Tyrus. Critical Essay on □Winesburg, Ohio.□ Short Stories for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 335-39.

When quoting a journal or newspaper essay that is reprinted in a volume of SSfS, the following form may be used:

Malak, Amin. □Margaret Atwood's □The Handmaid's Tale and the Dystopian Tradition,□ Canadian Literature No. 112 (Spring, 1987), 9-16; excerpted and reprinted in Short Stories for Students, Vol. 4, ed. Marie Rose Napierkowski (Detroit: Gale, 1998), pp. 133-36.

When quoting material reprinted from a book that appears in a volume of SSfS, the following form may be used:

Adams, Timothy Dow. □Richard Wright: □Wearing the Mask,□ in Telling Lies in Modern American Autobiography (University of North Carolina Press, 1990), 69-83; excerpted and reprinted in Novels for Students, Vol. 1, ed. Diane Telgen (Detroit: Gale, 1997), pp. 59-61.

We Welcome Your Suggestions

The editor of Short Stories for Students welcomes your comments and ideas. Readers who wish to suggest novels to appear in future volumes, or who have other suggestions, are cordially invited to contact the editor. You may contact the editor via email at: ForStudentsEditors@gale.com. Or write to the editor at:

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