

Ulrich Marzolph

## The *Hundred and One Nights*: A Recently Acquired Old Manuscript

The Book of the *Stories of the Hundred and One Nights*, in Arabic (*Hadith*) *Mi'at layla wa-layla*, is a sibling to the Book of the *Stories of the Thousand and One Nights*, commonly referred to as *Alf layla wa-layla*. The *Thousand and One Nights*, better known in English as the *Arabian Nights*, were “discovered” and subsequently translated by the French scholar Antoine Galland at the beginning of the eighteenth century.<sup>1</sup> Since then, they have become part of world literature. In fact, the monumental impact of the *Thousand and One Nights* on world culture can hardly be overestimated. First, the work has decisively shaped French literature of the eighteenth century and onwards, in particular the French genre of *conte de fées* and novels “in the Oriental mode”; second, it has contributed to the Western perception of “the Orient” and related concepts, in particular the notion of “Orientalism” as a preconceived and biased notion of the Muslim world; and third, while originating from the “simple” effort of translation, Galland’s *Mille et une Nuits* has introduced to world literature a collection of tales that in terms of its international repercussion in imagination and creativity is second only to the Bible (which, notably, is also a work of Near Eastern origin). Besides inspiring innumerable translations into dozens of world languages as well as literary adaptations and imitations, the *Thousand and One Nights* have left their imprint in painting, theatre, opera, ballet, film, and many other areas. Even while Galland’s translation was still being published in France at the beginning of the eighteenth century, the work’s fame had already spread to other European cultures, in particular England and Germany. Since the nineteenth century, the *Thousand and One Nights* have become a truly international phenomenon, branching out over all continents and linking to cultures as different as Japan and East Africa.<sup>2</sup>

In contrast to its famous sibling, the text of the *Hundred and One Nights* remains little known even today. In fact, besides Belgian bibliographer Victor Chauvin and a few other scholars, predominantly nineteenth- and early twentieth-century French specialists of Arabic

literature and folklore,<sup>3</sup> not many have ever taken notice of the *Hundred and One Nights*. And yet, the book offers entertaining reading to the general public in its own right. At the same time, from a scholarly perspective – that has been propagated above all by Aboubakr Chraïbi<sup>4</sup> – it suggests valuable insights into the history of the collection of stories of which both works, the *Hundred and One Nights* and the *Thousand and One Nights*, are but two different versions.

Both works overlap in that they introduce a specific narrative frame that is germane to these two collections only. The main trait of the narrative frame is defined by presenting a king who, after the traumatic experience of witnessing his wife's debauchery, decides to marry a virgin every day, only to kill her right after the wedding night. The king is only cured from his cruel habit by the vizier's daughter Shahrazād. The young woman manages to win the king's attention by telling stories whose sequel she promises for the following night – should the king permit her to live on. In the end, after having told her stories for a certain length of time, Shahrazād manages to win the king's affection, and the action dissolves in a happy ending. This frame applies more or less to both collections, yet the individual versions of the frame also differ in a number of points. These points concern details of the framing narrative as well as the number and the nature of the embedded tales.

First and foremost, the *Thousand and One Nights* covers a much longer period, i.e. almost three years, while the *Hundred and One Nights* lasts for a period of little more than three months. In terms of practical consequences, Shahrazād at the end of some versions of the *Thousand and One Nights* has given birth to three children,<sup>5</sup> while in the *Hundred and One Nights* her pregnancy is just becoming obvious; in both versions the development serves to win her the king's pardon, since she is about to give birth to his own offspring. Another practical result of the varying length of the two collections is the differing number of tales embedded within the narrative frame. The *Thousand and One Nights* contains hundreds of narratives of various genres, such as tales of magic and sorcery, long epics, and a large number of short fables, religious legends and anecdotes alluding to the lives of historical or pseudo-historical characters.<sup>6</sup> The *Hundred and One Nights*, to the contrary, in most versions contains just less than a mere twenty tales.

Second, the nature of the tales contained in both collections differs. The original kernel of the *Thousand and One Nights* consists of a fairly small number of narratives that appear to be consciously designed so as to mirror the precarious condition of the storyteller herself.<sup>7</sup> After all, Shahrazād tells stories in order to save her life (and, by extension, the lives of all females the king would otherwise marry and eventually kill). The first narratives embedded in the frame of the *Thousand and One Nights* – such as the stories of *The Merchant and the Jinni*, *The Fisherman and the 'Ifrit*, *The Porter and the Three Ladies*, and several more – mirror the storyteller's dilemma in that the lives of their characters are also threatened and the stories are told to enable the characters' survival. The specific relation between the embedding frame narrative and the early embedded tales suggests the conscious design of an author. It is abandoned in the later stories of the *Thousand and One Nights*, notably those that were later added in the numerous manuscripts of the *Thousand and One Nights* compiled in an attempt to produce a “complete” version of the work in order to satisfy the growing demand for such a version after the publication of Galland's translation. A similar relation between the frame tale and the embedded

narratives does not occur in the *Hundred and One Nights*, where Shahrazād simply tells attractive and instructive stories in order to entertain the king and arouse his curiosity so that she may live on to the following night. In this manner, the frame of the *Hundred and One Nights* appears as less intricately designed and more straightforward than that of the *Thousand and One Nights*. This apparent simplicity may or may not bespeak an earlier stage of development in contrast to a later stage as witnessed in the *Thousand and One Nights*. Several of the stories contained in the *Hundred and One Nights* share a self-reflective, almost mystical tendency, in that they allude to the inevitable end of human life by illustrating the admonition to consider one's deeds in this world in preparation for the consequences in the hereafter. This characteristic, best illustrated by the literary trope known as *ubi sunt qui ante nos in mundo fuere?* ("Where are those who were before us in this world?"), is particularly evident in the lengthy tale of *The City of Brass*, an originally independent narrative that is included in several manuscripts of the *Hundred and One Nights* and forms a standard constituent of the *Thousand and One Nights*.<sup>8</sup>

A third point of difference relates to the regional origin of the collections as well as to the period in which they were compiled. The earliest known information about the existence of the *Thousand and One Nights* is included in two Arabic works dating to the tenth century CE. Both the historian al-Mas'ūdī (d. 956) and the Baghdad bookseller Ibn al-Nadīm (d. 995) testify to the existence of a book of Persian origin whose frame tale more or less corresponds to that of the work's extant manuscripts.<sup>9</sup> Virtually all of the manuscripts of the *Thousand and One Nights* preserved today have been produced in the eastern heartlands of the Islamic world, i.e. in Syria or Egypt. The oldest known manuscript of the *Thousand and One Nights* is a Syrian manuscript dating from the second half of the fifteenth century. While less than a dozen manuscripts of the *Thousand and One Nights* are known to date from the period before Galland's translation,<sup>10</sup> numerous manuscripts were produced in the eighteenth and early nineteenth centuries, above all in Egypt. Moreover, many of the tales presented in the *Thousand and One Nights* allude to historical circumstances of the Eastern parts of the Islamic world, notably the 'Abbasid period with the eighth-century caliph Hārūn al-Rashīd residing in the city of Baghdad, and the Mamluk period (1250–1517) in Cairo. In contrast, the existing manuscripts of the *Hundred and One Nights* without any exception were produced in the Maghrib or the western periphery of the Islamic world, i.e. Muslim Spain and the western regions of North Africa.<sup>11</sup> This fact is evident from the particular style of calligraphy these manuscripts are written in, a style known as *maghribī*. The calligraphy alone serves as a justification to regard the *Hundred and One Nights* as the shorter "western" sibling of the *Thousand and One Nights*. Moreover, several tales of the *Hundred and One Nights* mention members of the Umayyad family such as Sulaymān ibn 'Abd al-Malik (r. 715–717), Maslama ibn 'Abd al-Malik ibn Marwān, or 'Abd al-Malik ibn Marwān (r. 685–705), a feature that in view of the reign of the Spanish Umayyads (756–1031) might serve as a further indication of the work's origin in the Muslim West.<sup>12</sup>

As for the period in which the shorter collection was supposedly compiled, research has so far been at a loss to come up with any reasonably argued theses. While the *Thousand and One Nights* have been mentioned in Arabic sources at various intervals even before the date of the earliest extant manuscript, so far only a single mention of the *Hundred and One Nights* in an

Arabic source has been identified. This mention is found in the catalogue of books compiled by seventeenth-century Turkish scholar Hājji Khalifa (d. 1657).<sup>13</sup> Hājji Khalifa attributes the compilation of the *Hundred and One Nights* to a certain “philosopher” (*faylasūf*) Fahrās (or Fahdās) who incidentally is mentioned in the Tarshūna edition<sup>14</sup> as the narrator of the *Hundred and One Nights*, in a manner reminiscent of the ancient philosopher Bidpay who is said to have narrated the tales of the famous collection of fables, *Kalila wa Dimna*, to king Dabshalim.<sup>15</sup> Hājji Khalifa either saw a different book from the one known today or only referred to the book without actually having read it, since he says that the *Hundred and One Nights* contain a hundred stories. However short and possibly even erroneous his mention of the book might be, it firmly establishes the existence of the *Hundred and One Nights* more than a century before the oldest dated manuscripts identified so far.

In comparison to the *Thousand and One Nights*, the number of manuscripts of the *Hundred and One Nights* is considerably smaller than that of its eastern sibling. Until recently, a mere eight manuscripts of the *Hundred and One Nights* were known to researchers.<sup>16</sup> Two manuscripts mentioned in earlier studies on the *Hundred and One Nights* as belonging to French Orientalist scholars René Basset and M. Sainte Croix de Pajot are not available any more.<sup>17</sup> Three manuscripts are preserved in the Bibliothèque Nationale in Paris (nos. 3660, 3661, 3662), two in the Tunisian National Library (nos. 04576, 18260), and one in an Algerian private collection. While the majority of these manuscripts do not bear a clear indication of period of origin, three of them are dated. These are in chronological order: (1) the Paris manuscript 3662 dated 1190 H/1776 CE; this manuscript has been edited by Mahmūd Tarshūna in 1979; (2) the Algerian manuscript compiled by a certain al-Hājji al-Bāhi al-Būni dated 1257 H/1841 CE; this manuscript has been edited by Shuraybit Ahmad Shuraybit in 2005; (3) the Tunis manuscript 04576 dated 1268 H/1852 CE. The manuscript Paris 3660 served as the basis of the French translation published by M. Gaudefroy Demombynes in 1911, while the translator’s learned notes refer to the other two manuscripts preserved in Paris as well as to the one owned by Basset. Previous research agrees that the original compilation of the *Hundred and One Nights* was probably achieved much earlier than any one of the preserved manuscripts, and the Russian scholar Ignatij Krachkovskij has even proposed to date the collection’s origin as early as the second half of the fourteenth century.<sup>18</sup>

A final point linking the *Hundred and One Nights* to its eastern sibling, the *Thousand and One Nights*, has so far only been mentioned in passing and needs to be discussed in some more detail. This point will also shed light on the genesis of the frame tale of both works as well as its reception in European literatures.<sup>19</sup> In short, the frame tale ultimately derives from ancient Indian literature. In the frame tale of both works the king of a certain country invites another person living in a distant country to his court. The initial invitation produces the dynamics that then accelerate dramatically. As the invited person sets out for travel, he returns back home shortly after his departure since he has forgotten an item of some importance. Coming home unexpectedly, he witnesses his wife’s infidelity, a fact that makes him disillusioned and depressed. Notably, his psychological state of mind also shows in his physical appearance. After several days in his host’s presence, he witnesses the even greater debauchery

عاشوراء بصواب لا يبيد ولا يجمع في سواد واحد مني يا ابا عبد الله صلوات الله عليه  
وآله وسلم تسليماً كثيراً إلى يوم الدين وما خور ولا قوة الا بالله العلي

لا ريب في هذا  
عرفه

كشفت عنك المعجزة المبانيكة  
على ما فيها والحديث وذلك على بيتهم  
العشر الحزب البقي الحفي الزليل الضعيف  
انفق بكثرة جباهه التي جفوا مولا  
الخير به عن كل ما سواه عن الله  
عبر لعل لا يظن انما هي اخلا فغير له  
ولو الداء والفساد ولين قال امير وكان لهم  
وقضاه وجوعاً وكم امير لا اله غيري واما مذبذب  
سواء ولا حتى اراحيك وموتح المنول ونجح النعم  
ولا حوراً وياقوتة رايلة العلي المهدي واللعن على المشركين  
والع وحبسهم وكان الفجر اذ منه يوم السبت في شهر  
الذي كان في الثاني عشر من شهر ربيع الثاني  
الذي كان في الثاني عشر من شهر ربيع الثاني

لا ريب في هذا  
عرفه

عاشوراء  
عرفه

فصل في معرفة يوم عاشوراء واسبابه وفضل يوم عاشوراء

of the king's wife (who often acts in a sexual orgy involving a considerable group of people). Only then do his good spirits return. Once the king notices this development, he requests to be informed, and once informed, he eventually decides to adopt his murderous ways of marrying a virgin every day and having her executed after the wedding night, so that no woman would ever again be able to betray him. In the *Thousand and One Nights*, the other person is the king's brother whom the king invites to come to his court since they have not seen each other for quite some time. In the *Hundred and One Nights*, however, the king follows a specific incentive to invite the other person to his court. Here, the king considers himself to be the most beautiful person on earth. Every year, he displays his beauty during a large festivity and, much like the evil stepmother in the European fairy tale of Snow-white, admires his beauty in a mirror challenging his followers to say whether there is any other person as beautiful as himself. This goes on until one day somebody informs the king of the existence of another person in a distant land who is supposed to be even more beautiful than the king. The king orders this person to be brought to his presence, but when the person arrives, his beauty has vanished due to the fact that when leaving he had witnessed his wife's infidelity. Moreover, the husband's trauma in the *Hundred and One Nights* is further motivated by the fact that when requested to visit the king, the husband had at first asked leave for a whole year so as not to leave his newly-wed wife whom he loved dearly.

The element of the beauty contest and the related events as told in the frame tale of the *Hundred and One Nights* are already encountered in the tale's oldest version, dated to the year 251 CE, that is contained in the *Tripitaka*, a Chinese translation of Indian Buddhist tales.<sup>20</sup> The frame tale of the *Hundred and One Nights* thus mirrors a version older than the one in the frame tale of the *Thousand and One Nights*. In the *Thousand and One Nights*, instead of the strong motivation of the beauty contest we find the considerably weaker motivation of a family reunion. Moreover, the frame tale of the *Thousand and One Nights* has apparently been reworked and enlarged by integrating various other, originally independent tales, such as the tale of the woman who has been abducted by a demon but that, even though the demon keeps her in a basket, manages to seduce numerous men. The beauty contest also features in the introduction to the tale of Astolfo in Italian Renaissance author Ludovico Ariosto's *Orlando furioso*, compiled in 1516–1532.<sup>21</sup> While Ariosto's tale has so far usually been taken as constituting an early European analogue to the frame tale of the *Thousand and One Nights*, it should in fact rather be considered as a close analogue to the frame tale of the *Hundred and One Nights*. Consequently, Ariosto's tale serves as an argument that the specific form of the frame tale involving the beauty contest was already known in the (western?) Mediterranean in the latter half of the fifteenth century. Arabic literature would suggest itself as the logical intermediary between the ancient Buddhist tale and its more recent analogues in the West. Even though previous research has not succeeded in documenting older written versions of the element of the beauty contest, evidence from oral tradition has been added to substantiate the claim for transmission. It is highly interesting to see the element of the beauty contest in nineteenth-century Hungarian folk-tales<sup>22</sup> as well as in recent folk-tales from Belorussia<sup>23</sup> and Syria.<sup>24</sup> Considering the very specific and highly detailed corresponding sequences of events in

these tales, it appears likely that the different attestations of the element of the beauty contest are in some way related to each other.

Considering the above facts, the discovery of the manuscript now held by the Aga Khan Museum (cat. no. 53, AKM 00513) does not fall short of being truly sensational.<sup>25</sup> This recently discovered manuscript of the *Hundred and One Nights*, acquired at a Sotheby's auction in 2005, is bound together with a copy of the *Book of Geography* (*Kitāb al-Jughrāfiyya*) compiled by Muhammad ibn Abī Bakr al-Zuhrī, an author who is known to have lived in the Spanish city of Granada, then under Muslim domination, at the beginning of the twelfth century. The calligrapher's colophon dates the completion of his copy of the *Book of Geography* to the month Rabī' II of the year 632, a month that commenced on December 24, 1234. The manuscript is thus more than a century older than the book's oldest copy known so far, a Paris manuscript dated 1410. While the *Book of Geography* finishes on the *verso* side of the folio, the copy of the *Hundred and One Nights* only begins after an inserted sheet on the *verso* side of the following folio. Both books are written in a fairly similar clear *maghribī* hand and might or might not have been prepared by the very same calligrapher. Moreover, the paper of both books appears to be the same.

There are, however, various indications that serve as a *caveat* not to rush to the tempting conclusion that the dating of the first book would also be valid for the second one. Unfortunately, the newly acquired manuscript of the *Hundred and One Nights* is fragmentary, breaking off on the *verso* side of a folio numbered as 39; consequently, it does not have a colophon that could unambiguously document its dating. Since the work begins on fol. 1v, the text of this manuscript of the *Hundred and One Nights* comprises a total of 77 pages. Notably, only the folios of the *Hundred and One Nights* bear numbers that have been added in a European hand. Highly important is the fact that the pages holding the text of the *Hundred and One Nights* – contrary to that of the *Book of Geography* whose pages remain in a fragile condition – have been restored in the margins. Considering the modern techniques applied, the restoration has been reliably dated to later than the year 1970.<sup>26</sup> For restoration, the pages of the book obviously had to be separated from the binding, which in the manuscript's present state is a well preserved and probably fairly recent red leather cover. The restored pages of the *Hundred and One Nights* were bound together with the unrestored pages of the *Book of Geography* only after restoration was completed. Whatever might have prompted the manuscript's previous owner to conduct such a procedure is not clear, yet it creates some doubt as to whether the authentic dating of the first book can also be applied to the second book.

In terms of content, the Aga Khan manuscript (henceforth AKM) corresponds closely to the ones edited by Tarshūna (henceforth T) and Shuraybit (henceforth SH), thus containing the following tales:

No	Title	AKM	Night	T	Night	SH	Night
1	<i>The Merchant's Son</i>	3v/-1	1	92	1	195	2
2	<i>Najm al-Diyā'</i>	7v/-3	7	107	6	205	7
3	<i>The Camphor Island</i>	9v/3	12	128	13	217	13
4	<i>Zāfir ibn Lāhiq</i>	11v/7	17	137	17	223	17
5	<i>The Vizier (and His Son)</i>	14r/6	23	152	23	230	23
6	<i>Sulaymān ibn 'Abd al-Malik</i>	16r/10	28	164	28	236	28
7	<i>Maslama ibn 'Abd al-Malik</i>	20r/-2	38	187	38	250	38
8	<i>Gharibat al-Husn</i>	21v/3	40	192	40	254	40
9	<i>The Young Man and His Cousin</i>	23r/-7	44	201	44	261	44
10	<i>The King and His Three Sons</i>	24v/8	47	208	47	264	47
11	<i>The Bracelet</i>	25v/-5	50	215	50	268	51
12	<i>The Four Companions</i>	27r/-6	53	223	53	271	54
13	<i>The Seven Viziers</i>	28v/15	56	231	56	274	57
14	<i>The King and the Snake</i>	36r/-4	75	277	75	299	80
15	<i>The Ebony Horse</i>	39r/1	83	293	82	310	88

AKM breaks off at fol. 39v just after the beginning of night 84. While the tale of *The Ebony Horse* is the final one in SH, T (as well as two of the other manuscripts) has two more tales, the tales of *The King and the Gazelle* (begins p. 320, Night 95) and *The Vizier Ibn Abi l-Qamar and 'Abd al-Malik ibn Marwān* (begins p. 335, Nights 100). Since the distribution of the nights in AKM is closer to T (and related manuscripts) than to SH, AKM might well have contained these two tales as well.

Out of the tales the *Hundred and One Nights* have in common with the *Thousand and One Nights*, the tale of the *Seven Viziers* deserves particular attention.<sup>27</sup> This tale, better known in western tradition as the *Seven Sages (of Rome)*, is itself an originally independent frame tale containing a varying number of embedded short tales that serve as arguments in the discussion between the king's favourite and his viziers. About half of the tales embedded in the version of the *Hundred and One Nights* are also contained in the version of the *Thousand and One Nights* (nos. 13.2–13.12, 13.15, 13.19). The other embedded tales derive from a variety of sources. The first tale (no. 13.1) is only known from the early Persian version of the *Seven Viziers*,<sup>28</sup> and a total of four tales (nos. 13.13, 13.14, 13.16, 13.18) are documented from the Syrian version of the *Seven Viziers*. A number of the embedded tales have over the centuries become so popular that they were eventually recorded as folktales from oral tradition, such as *The Drop of Honey* (no. 13.8), *The Dog That Shed Tears* (no. 13.12), *The Snake and the Dog* (no. 13.14), and *The Three Wishes* (no. 13.19).<sup>29</sup>

Considering the above evaluation, the recently acquired manuscript offers fascinating new insights into the history of the *Hundred and One Nights* as well as into the relation of the smaller collection with the larger tradition of the *Thousand and One Nights*. Further scrutiny will have to supply reliable data for the dating of the manuscript's physical components, in particular the paper and ink. Moreover, a close reading of the text should bring to light clues for dating the manuscript in terms of language and wording. Whatever the results of any such future scrutiny will prove to be, until then it appears fairly safe to regard the manuscript in the Aga Khan



No	Title	AKM	T	SH	AN <sup>30</sup>	Chauvin 8 <sup>31</sup>
13.1	<i>The Trained Elephant</i>	29r/4	233	276	–	35, no. 2
13.2	<i>The Lion's Trace</i>	30r/6	239	279	x	35, no. 3
13.3	<i>The Parrot</i>	30r/-9	241	280	x	36, no. 4
13.4	<i>The Fuller and His Son</i>	30v/11	242	281	x	37, no. 5
13.5	<i>The Miser and the Loaves of Bread</i>	30v/16	243	282	x	38, no. 6
13.6	<i>The Lady and Her Two Lovers</i>	31r/5	244	282	x	38, no. 7
13.7	<i>The King's Son and the Ogress</i>	31r/-4	246	284	x	39, no. 8
13.8	<i>The Drop of Honey</i>	31v/-5	249	285	x	41, no. 9
13.9	<i>The Woman Who Made Her Husband Sift Dust</i>	32r/5	250	285	x	42, no. 10
13.10	<i>The Enchanted Spring</i>	32r/-7	251	286	x	43, no. 11
13.11	<i>The King's Son and the Hammam-keeper's Wife</i>	32v/11	253	286	x	44, no. 12
13.12	<i>The Dog That Shed Tears</i>	32v/-7	255	288	x	45, no. 13
13.13	<i>The Monkey and the Wild Boar</i>	33r/-3	258	290	x	66, no. 30
13.14	<i>The Snake and the Dog</i>	33v/3	259	290	–	66, no. 31
13.15	<i>The Burned Clothes</i>	33v/16	260	291	x	57, no. 23
13.16	<i>The Lion and the Thief</i>	34r/-6	264	292	–	67, no. 32
13.17	<i>The Fisherman and the King</i>	34v/-13	266	294	–	32
13.18	<i>The Elephant Statue</i>	34v/-1	267	295	–	68, no. 33
13.19	<i>The Three Wishes</i>	35r/13	269	295	x	51, no. 19
13.20	<i>The Man Who Wrote A Book about the Wiles of Women</i>	35/-5	270	296	–	69, no. 34

Museum as an early example, and probably even the oldest manuscript of the *Hundred and One Nights* that has so far become known.

### Editions

*Mi'at layla wa-layla*. Ed. by Mahmūd Tarshūna. Tunis: al-Dār al-'arabiyya li-l-kitāb, 1984 (new revised [in fact, shortened] edition Cologne: al-Jamal, 2005).

al-Hājj al-Bāhī al-Būnī: *Mi'at layla wa-layla ... wa-hikāyāt ukhrā*. Ed. by Shuraybit Ahmad Shuraybit. Algiers: al-Maktaba al-wataniyya al-jazā'iriyya, 2005.

### Translation

Gaufrey-Demombynes, Maurice: *Les Cent et Une Nuits*. Présentées et traduites de l'arabe. Paris: Guilmoto, 1911 (new edition Paris: Sindbad, 1982).

- 1 For recent scholarly assessments of the *Thousand and One Nights* see Heinz and Sophia Grotzfeld, *Die Erzählungen aus 'Tausendundeiner Nacht'* (Darmstadt 1984); Robert Irwin, *The Arabian Nights: A Companion* (London 1994); Ulrich Marzolph and Richard Van Leeuwen, *The Arabian Nights Encyclopedia* Vols 1–2 (Santa Barbara 2004); Aboubakr Chraïbi, *Les Mille et une nuits: Histoire du texte et classification des contes* (Paris 2008). I would like to thank Aboubakr Chraïbi for his diligent reading of a draft version of the present essay as well as for a number of valuable suggestions.
- 2 Hideaki Sugita, 'The *Arabian Nights* in Modern Japan: A Brief Historical Sketch', in Yuriko Yamanaka and Tetsuo Nishio (eds), *The Arabian Nights and Orientalism: Perspectives from East and West* (London 2005), 116–153; Thomas Geider, 'Alfu Leila Ulela: The *Thousand and One Nights* in Swahili-speaking East Africa', in Ulrich Marzolph (ed.), *The Arabian Nights in Transnational Perspective* (Detroit 2007), 183–200.
- 3 Victor Chauvin, 1901–1903, *Bibliographie des ouvrages arabes ou relatifs aux arabes*, vol. 4 (Liège 1901–1903), 121–122, nos. 307–311; Maurice Gaudefroy-Dermombynes, 'Notes sur les "Mille et une Nuits" (1)', *Revue des Traditions Populaires* 22 (1907), 193–198; Emmanuel Cosquin, 'Le Prologue cadre des Mille et une nuits, les légendes perses et le livre d'Esther', *Revue Biblique* 6 (1909), 7–49; Gabriel Ferrand, 'Note sur le livre des 101 Nuits', *Journal asiatique* 17 (1911), 309–318.
- 4 Chraïbi, *Les Mille et une nuits*, 90–92 and *passim*; Aboubakr Chraïbi, 'Des hommes dans le harem', in Frédéric Bauden, Aboubakr Chraïbi and Antonella Chersetti (eds), *Le Répertoire narratif arabe médiéval: Transmission et ouverture* (Genève 2008), 37–46; see also Claude Bremond, 'En deça et au-delà d'un conte: le devenir des thèmes', in Jamel Eddine Bencheikh, Claude Bremond and André Miquel (eds), *Mille et un contes de la nuit* (Paris 1991), 79–258, esp. 112–123, 153–155.
- 5 Heinz Grotzfeld, 'Neglected Conclusions of the *Arabian Nights*: Gleanings in Forgotten and Overlooked Recensions', *Journal of Arabic Literature* 16 (1985), 73–87.
- 6 See the detailed classification in Chraïbi, *Les Mille et une nuits*.
- 7 Chraïbi, *Les Mille et une nuits*, 89–116.
- 8 David Pinault, *Story-Telling Techniques in the Arabian Nights* (Leiden 1992), 152–157, 226–227.
- 9 Marzolph and Van Leeuwen, *Encyclopedia*, vol. 2, 597–580, 640–641.
- 10 *Ibid.*, 635–637.
- 11 For previously known manuscripts of the *Hundred and One Nights* see the French trans. by Maurice Gaudefroy-Dermombynes, *Les Cent et Une Nuits* (Paris 1911, new ed. Paris 1982), and the Arabic editions of Mahmūd Tarshūna (ed.), *Mi'at layla wa-layla* (Tunis 1984), 7–13, and Shuraybit Ahmad Shuraybit (ed.), *al-Hājj al-Bāhi al-Būni, Mi'at layla wa-layla ... wa-hikāyāt ukhrā* (Algiers 2005), 13–27.
- 12 Cf. Chraïbi, *Les Mille et une nuits*, 58.
- 13 Hājjī Khalifa, *Kashf al-zunūn 'an asāmi al-kutub wa-l-funūn: Lexicon bibliographicum et encyclopaedicum*, ed. Gustav Flügel (Leipzig 1850), vol. 5, 356, no. 11289.
- 14 Tarshūna, *Mi'at layla wa-layla*, 67.
- 15 See François de Blois, *Burzoj's Voyage to India and the Origin of the Book of Kalilah wa Dimnah* (London 1990).
- 16 See above, note 9.
- 17 Duncan B. MacDonald, 'The Earlier History of the Arabian Nights', *Journal of the Royal Asiatic Society* (1924), 353–397, esp. 355–357.
- 18 Quoted in Tarshūna, *Mi'at layla wa-layla*, 19.
- 19 Bremond, 'En deça et au-delà'.
- 20 Édouard Chavannes, *Cinq cents contes et apologues du Tripitaka chinois* (Paris 1910), vol. 1, no. 107.
- 21 Marzolph and Van Leeuwen, *Encyclopedia*, vol. 2, 483–484.
- 22 Alexander Solymossy, 'A szép ember meséje' (The Tale of the Beautiful Man), *Ethnographia* 27 (1916), 257–275; Linda Dégh, *Märchen, Erzähler und Erzählgemeinschaft* (Berlin 1962), 298–299, no. 66; Agnes Kovács, *Ungarische Volksmärchen* (Düsseldorf 1982), 87–90, 337, no. 18.
- 23 Lev G. Barag, *Belorussische Volksmärchen* (Berlin 1968), 392–297, no. 62.
- 24 Grotzfeld, *Erzählungen*, 139–143.
- 25 I would like to thank Mr. Benoît Junod, Director of the Aga Khan Museum collection, for making the newly acquired manuscript available to me in a most cordial manner.
- 26 See the detailed evaluation by the Atelier de Restauration Florence Dabre, prepared at the order of Mr. Benoît Junod, in summer 2010.
- 27 For the following discussion see Marzolph and Van Leeuwen, *Encyclopedia*, vol. 1, 160–161; vol. 2, 703–704; Chraïbi, *Les Mille et une nuits*, 170–191.
- 28 Clouston 1884, pp. 17–21.
- 29 See Uther 2004, nos. 2036, 1515, 178 A, and 750 A.
- 30 AN = *Arabian Nights*; see Marzolph and Van Leeuwen, *Encyclopedia*, vol. 1, 160–161, no. 181.
- 31 Chauvin 8 = Victor Chauvin, *Bibliographie des ouvrages arabes ou relatifs aux arabes*, vol. 8 (Liège 1904).
- 32 Ulrich Marzolph, *Arabia ridens: Die humoristische Kurzprosa der frühen adab-Literatur im internationalen Traditionsgeflecht* (Frankfurt 1992), vol. 2, 117–118, no. 468.

Treasures of the Aga Khan Museum ~  
Arts of the Book & Calligraphy



Sabancı University Sakıp Sabancı Museum, Istanbul  
November 5, 2010 — February 27, 2011