

betonte er die einflussreiche Rolle Venedigs im Handel mit griechischen und römischen Antiquitäten, Münzen und Medaillen im Laufe des 17. Jahrhunderts. Dieser Handel wurde von einem ständigen Strom spezialisierter Publikationen, in denen versucht wurde die Bedeutung dieser Kunstgegenstände zu entziffern, begleitet. *Werner Waterschoot* (Gent-B) unternahm eine eingehende Analyse der numismatischen Buchproduktion der Antwerpener Plantin-Druckerei. Weil die ursprünglichen Rechnungsbücher dieser Druckerei noch vorliegen, konnte die Auflagenhöhe eines jeden Buches und der Verkaufspreis genau ermittelt werden. Es zeigte sich, dass sich am großen Geschäft mit numismatischen Büchern im 17. Jahrhundert nur wenige Wohlhabende beteiligen konnten.

Der siebte Schwerpunkt galt der *Bedeutung der numismatischen Bibliographien*. Bis vor einigen Jahren war die „Bibliotheca Numaria“ von Johann Gottfried Lipsius (1754–1820), 1801 in Leipzig in zwei Bän-

den erschienen, die wichtigste und jüngste allgemeine Bibliographie numismatischer Publikationen. Ihre Autorität war unbestritten. Mit Hilfe der Bibliothekare der Sächsischen Landes- und Universitätsbibliothek ist es *Christian Dekesel* (Gent-B) gelungen, ein Manuskript als Ergänzung zur Lipsiusschen „Bibliotheca Numaria“ zu lokalisieren und zu identifizieren. Dieses Manuskript beweist, dass Lipsius nach der Herausgabe der zwei Bände, einen dritten Band als Ergänzung vorbereitete. Diese Ergänzungen blieben mehr als 200 Jahre verborgen. Der Band war als gedrucktes Buch katalogisiert worden und war so der allgemeinen Aufmerksamkeit weitgehend entgangen. Der Band enthält zirka 2.000 neue Verweise, unter denen viele unbekannt sind, und bedarf einer weitergehenden gründlichen Untersuchung.

Das *Symposium hatte zum Ziel*, alle Aspekte der numismatischen Buchproduktion des 17. Jahrhunderts und deren Einfluss auf andere Lebensbereiche abzude-

cken. Das Treffen hat Numismatiker und Historiker zusammengeführt, die neue Forschungsergebnisse austauschen und viele Fragen beantworten konnten. Es ist gelungen, nicht nur die Bedeutung dieser Publikationen für die Geschichte der Numismatik, sondern auch für die zeitgenössische numismatische Forschung unter Beweis zu stellen. Es bleibt festzuhalten, dass ein Buch, mag es selbst vor Jahrhunderten gedruckt sein, noch immer sehr aufschlussreiche Informationen zur Numismatik enthalten kann. Die numismatischen Drucke des 17. Jahrhunderts sind als Quellen das erste Bezugsmaterial für jeden Forscher, der sich ernsthaft mit numismatischen Fragestellungen dieser Zeit auseinandersetzt. Zudem sind sie nach wie vor ein wichtiger Bestandteil eines jeden Münzkabinetts. Gleichmaßen als Museums- wie als Forschungsgegenstände verdienen sie besondere Wertschätzung.

The Arabian Nights: Past and Present (1704–2004)

57. Wolfenbütteler Symposium vom 4. bis 8. September 2004

Ulrich Marzolph

Unter Schirmherrschaft der Deutschen UNESCO-Kommission fand an der Herzog-August-Bibliothek in Wolfenbüttel vom 4.–8. September 2004 das Symposium *The Arabian Nights: Past and Present* statt. Nach leichten Änderungen in der Teilnehmerliste (Absagen Muhawi und Pilichkova) waren von den 19 angemeldeten internationalen Teilnehmern 17 anwesend (kurzfristig verhindert Badalkhan und Larzul). Im einzelnen waren dies (außer dem Veranstalter): Bacchilega, Cristina (Honolulu, USA), Birkalan, Hande (Istanbul, Türkei), Chraibi, Aboubakr (Paris, Frankreich), Corrao, Maria Francesca (Rom, Italien), El-Shamy, Hasan (Bloomington, USA), Enderwitz, Susanne (Berlin, Deutschland), Gelder, Geert Jan van (Oxford, England), Geider, Thomas (Köln, Deutschland), Grotzfeld, Heinz (Münster, Deutschland), Haase, Don (Detroit, USA), Haring, Lee (New York, USA), Irwin, Robert (London, England), Mills, Margaret (Philadelphia, USA), Naithani, Sadhana (Neu Delhi, Indien), Papachristophorou, Marilena (Athen, Griechenland), Sadan, Joseph (Tel Aviv, Israel).

Hinsichtlich des fachlichen Hintergrunds waren drei Gruppen zu unterschei-

den: vorwiegend arabistisch bzw. „orientalistisch“ ausgewiesene Fachleute (Chraibi, Corrao, Enderwitz, van Gelder, Grotzfeld, Irwin), Fachleute aus (teils „orientalistisch“ relevanten) philologischen Einzeldisziplinen mit ausgeprägten erzählforschenden Interessen, so der Gebiete Middle Eastern Studies (Sadan), Turkish Studies (Birkalan), Germanistik (Haase, Naithani), Afrikanistik (Geider) und World Literature (Bacchilega), sowie regional ausgewiesene Folkloristen/Erzählforscher (El-Shamy, Haring, Marzolph, Mills, Papachristophorou). Alle zu haltenden Vorträge der Veranstaltung lagen zu Beginn des Symposiums in vom wissenschaftlichen Veranstalter herausgegebenen Sonderheften der Fachzeitschriften *Marvels & Tales* (18,2) und *Fabula* (45,3–4) in veröffentlichter Form vor und wurden den Teilnehmern ausgehändigt. Den als Diskutanten vorgesehenen Kollegen waren zudem die von ihnen zu würdigenden Beiträge vorab zur Verfügung gestellt worden.

In Absprache mit den Wolfenbütteler Veranstaltern sah das Format der Veranstaltung dann zu jeder Präsentation drei Bestandteile vor: eine etwa 20-minütige Zusammenfassung der Vorträge; eine et-

wa 10-minütige Erwiderung durch einen beauftragten Diskutanten; eine etwa 30-minütige Diskussion. Sowohl das breite Spektrum der unterschiedlichen fachlichen Hintergründe als auch das Format der Veranstaltung ermöglichten ausgiebige Diskussionen. Deren besondere Zielrichtung lag in der Vermittlung fachspezifischer Erkenntnisse über die disziplinären Grenzen hinaus an die jeweils anderen bei der Veranstaltung vertretenen Fachgebiete. Vor allem unter den jüngeren Kollegen ergaben sich hierdurch regelrechte neue Kooperationen, die auch in Zukunft Bestand haben sollen. Darüber hinaus lag der besondere Erkenntnisgewinn der Veranstaltung in der Erschließung für die Rezeptionsgeschichte von *1001 Nacht* bislang völlig unbeachteter (etwa Bacchilega, Badalkhan, Birkalan, Geider, Mills, Papachristophorou), weitgehend vernachlässigter (etwa Grotzfeld, Larzul, Sadan) oder neu zu erschließender komparatistischer Bereiche (etwa Chraibi, van Gelder). Da sich durch die intensiven Diskussionen der den veröffentlichten Artikeln zugrunde liegende Kenntnisstand teils nicht unerheblich vertieft hat, ist vorgesehen, die Beiträge für die geplante Buchveröffentlichung überarbeiten zu lassen.

Die perfekte Organisation des Symposiums durch die Wolfenbütteler Veranstalter schuf zudem eine überaus angenehme Atmosphäre, die auch nach Ende des wissenschaftlichen Programms weitere vertiefende Diskussionen förderte. Hierfür sei an dieser Stelle Herrn Prof. Dr. Friedrich Niewöhner stellvertretend für die Wolfenbütteler Veranstalter nochmals mein herzlicher Dank ausgesprochen.

Abstracts

The "Arabian Nights" in a Nineteenth-century Hawaiian Newspaper: Reflections on the Politics of Translation (Cristina Bacchilega, Noelani Arista)

Translations of the *Arabian Nights* into non-Western languages have received little attention. A Hawaiian-language translation of selections of the *Arabian Nights*, published in the 1870s, was part of the Hawaiian-language newspapers' large-scale production of foreign texts in translation and of printed Hawaiian narratives that had been circulating orally. Sharing an interest in the politics of translation, a fairy-tale scholar with an interest in gender and a Hawaiian historian and practicing translator examine *He Kaa'o Arabia* as a foreign *kaao* (fiction or tale of wonder) within the dynamics of western and Hawaiian "storytelling" played out in the newspaper *Ka Nupepa Kuokoa*.

The Tale of "Aladdin and the Magic Lamp" in Balochi Oral Tradition (Sabir Badalkhan)

This article discusses three variants of the tale of "Aladdin and the magic lamp," one of the most famous tales from the *Arabian Nights*. The variants, collected from Makran in Pakistani Balochistan in 1996, 1997 and 2003 from two illiterate non-professional storytellers, are compared with the tale as it appears in the *Nights* in order to show how a highly popular tale with a strong written tradition is transformed in oral tradition, and how oral storytellers feel free to creatively modify such a famous tale.

The "Thousand and One Nights" in Turkish: Translations, Adaptations, and Issues (Hande A. Birkalan)

Turkish versions of the *Arabian Nights* have enjoyed a great popularity. On the one hand, there are translations designed for a popular adult audience. On the other, the *Arabian Nights* have been perceived as an appropriate source for the entertain-

ment of children. My contribution aims to analyse various issues concerning the Turkish translations. Some of the questions are: What were the political and cultural reasons for translating the *Arabian Nights* into Turkish? What were the criteria for editing and revising the material for children's literature? In pursuing these questions, I venture into the relationship between literature and cultural politics.

Galland's "Ali Baba" and Other Arabic versions (Aboubakr Chraïbi)

In order to write "Ali Baba," a tale of 36 published pages, Antoine Galland amplified the text he had noted down in his diary which only comprised six pages. While doing so, Galland also omitted certain details, such as the presence of food in the cave. These details enable us to decide whether the versions of the tale of "Ali Baba" recorded in the Maghreb and other Arab regions dependent on Galland's text or whether they are independent. The analysis aims to contribute to a better understanding of the formation of this tale.

The "Arabian Nights" in Sicily (Francesca Maria Corrao)

Little evidence is left of Arab rule in Sicily. Frederick the II created a school of translation where the oriental collection of fables, *Kalila wa Dimna*, was translated. Sicilian oral tradition has preserved stories inspired by the *Thousand and One Nights*. The ethnologist Giuseppe Pitre in the nineteenth century gathered in seven volumes stories from Sicilian oral tradition in which one recognizes numerous motifs belonging to the *Nights*. In my contribution, I discuss Sicilian stories of Eastern origins and aim to show analogies and differences.

Siblings in "Alf Laylah wa-Laylah" (Hasan El-Shamy)

Patterns of interaction between siblings in the male oriented *Nights* conform to El-Shamy's theory labelled "The Brother-Sister Syndrome." The core of this dyadic relationship is a stable pattern of sentiments (learned feelings) involving the entire family: Brother-sister mutual love; sister-sister rivalry; brother-brother rivalry; child-parent(s) hostility; husband-wife hostility (or lack of love and affection); brother-sister's husband hostility; sister-brother's wife rivalry; and brother-sister's child affection; a brother-brother's son hostility. The latter set of relations describes the affect generated by a maternal-uncle and a paternal uncle respectively.

Shahrazâd is One of Us: Practical Narrative, Theoretical Discussion, and Feminist Discourse (Susanne Enderwitz)

The *Thousand and One Nights* is the result of a cultural and ethnic melting-process in which Indian and Persian – besides Greek, Egyptian, and Turkish – elements blend together. Shahrazâd herself is such an amalgamate, as she speaks the Arabic language, bears a Persian name and displays an Indian narrative mode. On the other hand, and still in the twenty-first century, in Europe and America as well as in the Near East, writers use both the characters of Shahrazâd's tales and her narrative mode for their own writing. My article sets out to explore Shahrazâd's multi-layered roles as a heroine, narrator, and woman.

Alfu Lela Ulela: The Thousand and One Nights in Swahili-speaking East Africa (Thomas Geider)

The present contribution deals with the occurrence of the *Thousand and One Nights* in East Africa and offers a survey of available data relating to the Swahili-speaking coast of Kenya and Tanzania. Issues discussed include: (1) versions of tales from the *Nights* documented between 1860 and 1890 that can be related to printed Arabic sources; (2) the canonical edition of *Alfu Lela Ulela* (1929) translated as part of the colonial endeavour and aiming to mediate world literature in the perspective of the British Empire; and (3) a new project of translating the *Nights* into the Swahili language initiated in 1996.

Slave-Girl Lost and Regained: Transformations of a Story (Geert Jan van Gelder)

The essay deals with a story found in many forms in Arabic literature, with the following basic structure: A man owns a slave-girl; they love each other; he becomes destitute and is forced to sell her; the new owner, aware of their attachment, magnanimously returns her to her previous owner. The *Thousand and One Nights* contains two such stories, as well as some others with closely related motifs. Many more versions, some of them virtually identical to those of the *Nights*, are found in works belonging to Arabic "polite" or "elite" literary culture, from the ninth century onward. An appendix offers summaries of several versions.

Creativity, Random Selection and Fraus Pia: Observations on Compilation and Transmission of the "Arabian Nights" (Heinz Grotzfeld)

The number *alf* (1,000) in the Arabic title has been a permanent challenge for copyists and compilers committed to the transmis-

sion of texts of the Nights. “Complete” sets of the work seem to have survived in their entirety only a short time. So, copyists must have felt invited to (re)create a complete *Nights*. My paper presents the different solutions applied by copyists and compilers in order to achieve their ambitious goals, the honest and deceitful methods and the tricks displayed in the Arabic texts as well as in the European translations of the *Nights*.

The Arabian Nights, Visual Culture, and Early German Cinema (Donald Haase)

This paper focuses on two cultural developments in Germany and their intersection in the period from 1880 to 1935. One of these developments is the robust reception of the *Arabian Nights* in print. The other is the emergence of visual culture in the form of motion pictures. The paper shows how the literary reception of the *Arabian Nights* as a visual experience can help explain why filmmakers like Ernst Lubitsch (*Sumurun*, 1920), Fritz Lang (*Der müde Tod*, 1921), and Paul Leni (*Das Wachsfingerringkabinett*, 1924) adapted the content and narrative structure of the *Arabian Nights* in their cinematic work.

Framing in Oral Narrative (Lee Haring)

What is the device of framing, in narratives, but a formal stylization of people’s annoying habit of interrupting their discourses and switching messages? The device, for which the *Thousand and One Nights* is famous, is used by narrative artists everywhere, though most favored in stratified societies. Modes of criticism and commentary also function as frames, for interpretive purposes. The varieties of framing – frame stories, opening and closing formulas, the “runs” of Irish storytellers, interruptions by the performer, channel-switching – call for various modes of criticism. Examples come from Madagascar, Mauritius, the Comoros, Seychelles, and Réunion.

Political Thought in The Thousand and One Nights (Robert Irwin)

There is more political thought in the *Nights* than would appear at first sight. Political concerns are to the fore in the story collection’s exordium. Some of the stories can be seen as belonging to the mirrors-for-princes genre and, if much of their content seems banal, this was usually true of the non-fictional essays in the genre. It is also true that philosophers sometimes used fables as vehicles for their thoughts on politics. Though criticism of tyranny and the positing of alternative societies are quite rare in Islamic literature, examples of both can be found in the *Nights*.

Further considerations on Galland’s Mille et une nuits: A study of the tales told by Hanna (Sylvette Larzul)

Whereas the earlier volumes of Galland’s French translation are based on Arabic manuscripts, the later volumes include a variety of tales originating from the oral performance of the Syrian narrator Hanna. This second part of Galland’s work leaves more room for creation than the first one and emphasizes exoticism to a larger extent. Apart from being constantly concerned with the representation of cultural specificities, the author multiplies the exotic *leitmotifs* and thus depicts a universe composed of khans, sofas and veils. Galland’s penchant for luxury also reigns freely in those tales, with his artistry giving rise to a magnificent Orient overflowing with gold and gems.

The Persian Nights: Links Between the Arabian Nights and Iranian Culture (Ulrich Marzolph)

This essay is concerned with the links between the *Arabian Nights* and Iranian Culture. While the links are to some extent quite obvious and have been extensively discussed in previous research, some implications are less visible. In surveying these links, I discuss five major areas: (1) The Iranian prototype of the *Nights*; (2) Tales of alleged Persian origin; (3) Persian characters within the tales; (4) Persian translations of the *Arabian Nights*; and (5) The position of the *Arabian Nights* in modern Iran.

Alf Laylah Ffarsi in Performance: Afghanistan, 1975 (Margaret A. Mills)

Considerable scholarship has developed tracing possible oral sources for important examples of early written literature, as well as the observable features of oral narrative style and the processes of oral performance and transmission in various traditions and settings. The specific changes in a written narrative, when it turns, or returns, to oral performance and transmission, have not received as much attention. This paper examines one case of transformation of a story from *Alf Laylah* in its nineteenth century literary Persian translation, and thence into an oral performance recorded in pre-war Afghanistan. The comparison identifies elements of the then-current oral folktale style in Dari (Afghan Persian), both in plot structure and gross content, and in surface stylistics, that the teller(s) introduced into the performance of a tale for which the present performer identified a specific published edition as source.

The Teacher and The Taught (Sadhana Naithani)

The *Arabian Nights* and the *Pancatantra* have both been studied from various perspectives. Both contain a large number of stories under one umbrella or frame story, and the umbrella story of each work has remained more stable through the ages than the set of stories contained within. My contribution is a comparative study of the two umbrella stories, both of which have an identity independent of the stories they shelter. My comparative study proceeds from the observation that the structures of the two frame stories are strikingly similar, though composed of completely different elements.

The Arabian Nights in Greece: A Comparative Survey of Greek Oral Tradition (Marilena Papachristophorou)

This essay deals with common aspects between the *Arabian Nights* and the corpus of Greek folktales collected from oral tradition. It is introduced by a survey of the most important Greek translations of the *Nights*, from the second half of the eighteenth century up to the 1920s. The following comparison shows several degrees of exchange between the two narrative corpora. At the same time, various plots and themes in Greek popular tradition have often evolved in unexpected ways, probably because of a distinct cultural background and different ways of transmission. The presentation focusses on the motif of the “Swan Maidens” and related tales as an interesting example of the interaction between the *Nights* and Greek oral tradition.

Jacques Cazotte, His Hero Xailoun and Hamida the Kaslân: A Unique Feature of Cazotte’s “Continuation” of the Arabian Nights and a Newly Discovered Arabic Source that Inspired his Novel on Xailoun (Joseph Sadan)

Jacques Cazotte was a distinguished eighteenth-century French writer who, about three years before the guillotine put an end to his life (1792), published the *Continuation* of the *Mille et une Nuits*. A number of the stories transmitted to him by his “informant” Denis Chavis are contained in an Arabic manuscript dated 1772 that is preserved in the Bibliothèque Nationale in Paris. The origin of Cazotte’s novel *Histoire de Xailoun*, included in the *Continuation*, until now was unknown. The comparison between the short Arabic story *Hamida the Kaslân*, recently discovered in another Arabic manuscript, and Cazotte’s long novel demonstrates the writer’s creativity.