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## An artful examination of the stories within the story One Thousand and One Nights as they evolve through history and the world.

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## **An Artful Examination of the Stories within *One Thousand and One Nights***

Jacquelyn Stout

This thesis will cover five of the many tales told within the story of *One Thousand and One Nights*. The stories examined in this thesis will be *Aladdin and His Wonderful Lamp*, *Ali Baba and the Forty Thieves*, *The Fisherman and the Jinni*, *the Seven Voyages of Sinbad the Sailor*, and *Shahryar and Scheherazade*. The thesis will look at artworks associated with these stories and how they have changed due to time and other world influences. The thesis will culminate in an online exhibition walking through the artworks and the narrative of the stories. This thesis is important because it shows the many influences that can change an artwork. These artworks that will be discussed in the thesis include themes of orientalism, othering, exoticism and have racist connotations.

*One Thousand and One Nights* has made a huge impact on the world. The titles associated with *One Thousand and One Nights* have varied greatly from the different translations and adaptations that were published. The second most common title found for this collection of tales is *Arabian Nights* or *Arabian Nights Entertainments*. The collection of stories has also been titled *Alf Laylah Wa-Lalyah* which is the title in Arabic and ties it to the first known

manuscript of the collection that is dated to the 9<sup>th</sup> century. When the stories reached French societies and later English societies they were immediately popularized. The stories started out as adult novels with “no pictures”<sup>1</sup> and “a flourishing of illustrated editions”<sup>2</sup> in the late 18<sup>th</sup> century.

The artworks made for and inspired by these fantastical tales have been influenced by many outside sources. The figures in the works are shown in different styles of dress depending on the artist’s influences and knowledge of the cultures that they were depicting. The readers as well did not care for any reality as “the text mattered more to European institutions and societies and their self-validating gaze than to the lived reality of the lived reality of Arabs during these centuries”.<sup>3</sup> Artists have also used many different influences as piecemeal for their artwork, so it becomes a blend of different cultures, times, and assumptions. This blend of cultures leads to racial connotations seen in the work as well as themes of orientalism, othering, and exoticism. Orientalism is a term that has historically been used to describe a broad range of culture and its peoples that have come from the regions spreading from the Middle East to Asia. The term Orient has also been used in association with orientalism and has been used to describe different parts of these regions depending on the period of time and the culture using the terms. Othering is the marginalization of other cultures that do not have the same looks or ideals as your own culture, it is the alienation of others. Exoticism is a term that

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<sup>1</sup> Popova, Maria. 2012. “A Visual History of Arabian Nights.” The Atlantic. January 20, 2012.

<sup>2</sup> Popova, Maria. 2012. “A Visual History of Arabian Nights.” The Atlantic. January 20, 2012.

<sup>3</sup> Abdessamad, Farah. “Orientalism, Exoticism, Deception: The Story of the Arabian Nights.”

has been heavily used in history to describe other cultures. The term originates from the Western world where people of Western cultures project their fantasies onto other cultures and use it to broadly characterize other cultures of dissimilar styles and characteristics.

The stories of *One Thousand and One Nights* are a compendium or collection of sorts. The stories have been collected for many centuries by many different authors. They originate mainly from the Middle East, India, North Africa and Asia and they “trace their roots back to ancient and medieval Arabic, Persian, Indian, Egyptian and Mesopotamian folklore and literature”<sup>4</sup>. The stories show the imaginative qualities of the different cultures that were added to the collection as well as the influences of the time periods that they were living in.

The tales included a variety of mythical creatures like genies, rocs, magicians, sorcerers, giants, efreets, and mermaids. Another spelling or name for genies is the Arabic word and spelling of jinni or jinn in its plural form. Efreets are similar to jinn, but they are classified as malevolent or evil powerful supernatural beings. Rocs which are seen in Sinbad’s voyages are large birds of prey that are typically found in Middle Eastern mythology. All of these mythical creatures were possible because they were believed to be completely fictional due to their presence in the stories narrated by a character in a frame story.

A few of the stories that are commonly associated with *One Thousand and One Nights* are *Ali Baba and the Forty Thieves*, *Aladdin and his Wonderful Lamp*, and *the Seven Voyages of Sinbad*. These three stories were added to the collection in 1704 with Antoine Galland’s publication.

Antoine Galland published a series of 12 volumes from 1704-1717 titled *Les Mille et Une Nuits*. These volumes were the first introduction of *One Thousand and One Nights* to European societies. The stories of Ali Baba and Aladdin have been attributed to Hanna Diyab, a storyteller and traveler from Aleppo, Syria. Diyab met Galland during his travels to France in which Diyab acted as a translator and storyteller for Galland. Through a “translation of Diyab’s memoir”<sup>5</sup> and “Galland’s private notebooks”<sup>6</sup> it is confirmed that Diyab provided many stories and folk tales for Galland during his translation of a Syrian manuscript. This manuscript is dated somewhere between the 14<sup>th</sup> and 16<sup>th</sup> century.

For this exhibition the focus is on the artwork of five stories. The first and most important story that begins the collection of *One Thousand and One Nights*, is the story of *Shahryar and Scheherazade*. Her story is what is called a frame story. A frame story is a story that includes other stories within it. The next stories examined are *Aladdin and his Wonderful Lamp*, *Ali Baba and the Forty Thieves*, and *the Seven Voyages of Sinbad*. The last tale examined is the tale of *the Fisherman and the Jinni*.

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<sup>4</sup> “One Thousand and One Arabian Nights – Muslim Museum UK – Uncover the 1400 Year Relationship between Britain and Islam. Explore the History and Heritage of Muslims in Britain.”

<sup>5</sup> Abdessamad, Farah. “Orientalism, Exoticism, Deception: The Story of the Arabian Nights.”

<sup>6</sup> Abdessamad, Farah. “Orientalism, Exoticism, Deception: The Story of the Arabian Nights.”

The artwork for the stories featured in *One Thousand and One Nights* have taken an evolution of their own. Illustrations were first introduced into the collections in the late 18<sup>th</sup> century. These illustrations were often not ethnographically and historically accurate. The illustrators “dress the men in vaguely classical togas and plonk turbans on their heads, while the women were given dresses that would not have been out of place in Versailles”<sup>7</sup>. The characters were often Westernized with Western European features as well. Many of the illustrations blended many different cultures that were seen as exotic with racial exaggerations. Around the 19<sup>th</sup> century illustrations became more ethnographically and historically accurate due to certain authors like Edward William Lane who wanted to “introduce the British reader to the authentic look of the Arab world”<sup>8</sup>. Lane’s publication was meticulously put together and is seen as depicting the truth of the stories without any adaptations. Lane hired William Harvey to illustrate for his publication with the same strict standards for the artwork that he imposed on the writing portion. At the end of the 19<sup>th</sup> century the *One Thousand and One Nights* stories that were illustrated changed. The stories and illustrations were geared towards children instead of adults as the younger audience was gaining popularity in book sales. Walter Crane was one of the artists that really adapted well to the change in audience. Crane started to take more liberties with the artwork to appeal more to the colorful tastes of children saying that “they prefer well-designed forms and bright

frank colour”<sup>9</sup>. When the 20<sup>th</sup> century rolled around, the artists and illustrators began to abandon accuracy once more, in favor of developing their own style and experimenting.

Another development in the 20<sup>th</sup> century that served to further elevate *One Thousand and One Nights* was the popularization of the gift book. The gift book was a highly detailed, illustrated, and valued limited edition of some of the most popular novels of the year. These gift books were the highlight of the year for many people, and they became more of a status symbol rather than actual reading material. Many illustrators and artists were commissioned for these gift books, thus promoting their artworks.

Many artists over the years have contributed great works towards the stories of *One Thousand and One Nights*. This exhibition looks at 27 works of art by these various artists starting with the artworks made for the tale of *Shahryar and Scheherazade*.

## Shahryar and Scheherazade

Shahryar and Scheherazade story is unique because it is a frame story and the story that begins all future stories in the collection. The tale begins with the King Shahryar, who was wronged by his wife because she slept with other men while he was away, kills her and then decrees to marry a woman each day and kill her at sunrise because he now

<sup>7</sup> Flood, Alison. “New Arabian Nights Translation to Strip Away Earlier Versions’ Racism and Sexism.” 2021.

<sup>8</sup> Flood, Alison. “New Arabian Nights Translation to Strip Away Earlier Versions’ Racism and Sexism.” 2021.

<sup>9</sup> Popova, Maria. 2012. “A Visual History of Arabian Nights.” The Atlantic. January 20, 2012.

believes that women are unfaithful and sinful. Scheherazade volunteers to marry the King and tells him and her sister a story but does not finish it allowing the Sultan an excuse not to kill her in the morning. This pattern of unfinished and never-ending stories begins as Scheherazade uses them to teach her husband lessons and morals. This also contributes to the delay of her death every morning. Eventually the King abolishes his decree because he has fallen in love with his wife and Scheherazade lives out the rest of her days as his Sultana (queen). These stories that Scheherazade tells become fantastical tales of mythical creatures and magical objects. These sometimes outrageous plots are then accepted by the reader because the narrator Scheherazade tells them through her own storytelling that they are merely fictional.

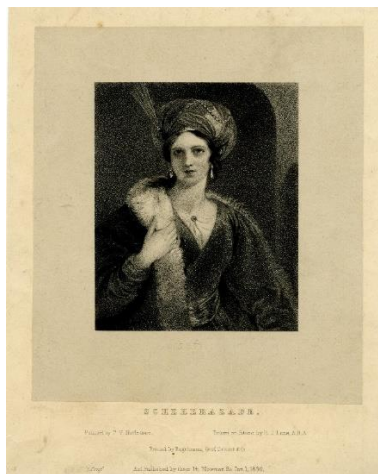


Fig. 1. A. *Scheherazade*, P.V. Hurlstone, 1830, lithograph, 3.8 x 3.15 in.

This artwork is more characteristic of Western European features and dress.

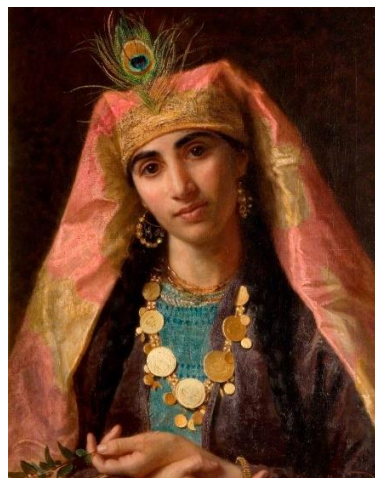


Fig. 1. B. *Scheherazade*, Sophie Anderson (1823-1903), oil on canvas, 19.7 x 16.14 in.

Anderson paints Scheherazade with symbolic imagery while still being accurate to traditional Arabic culture. Anderson also poses “Scheherazade in a traditional Victorian portrait posture”<sup>10</sup> where the focus is strictly on the upper parts of the body instead of the surroundings. The main symbol of the painting is the peacock feather which is a symbol for a pure soul and the all-seeing eye.



<sup>10</sup> Chowdhury, Bristy. 2018. “Scheherazade: The Story of a Storyteller | Art UK.”

Fig. 1. C. *Sheherezade is Pardoned*, Arthur Boyd Houghton, 1865, wood engraving on paper, 8.2 x 5.5 in.

Houghton was a bit more informed than other artists at the time because of his time spent in India. He was still lacking in his knowledge of the culture and dress and he used his time spent in India to generalize the clothing and surroundings of the characters. The surroundings and the gentleman's clothing speak of Indian influences while the woman's dress speaks more to an English form of dress. There is also the pairing of the much older and darker man with the younger and lighter girl.



Fig. 1. D. *Scheherazade and Sultan Schariar*, Ferdinand Keller, 1880, oil on canvas, 47.4 x 59.8 in.

Keller's painting is more naturalistic in style with its high level of detail. The woman does have more Westernized features with a mix of more Arab dress and adornments. The painting speaks of the European romantic style that was very popular during the time it was painted. The poses, lighting illuminating the woman and shrouding the man, and the mixture of objects in the bottom right corner of the painting speak to a more intimate scene. Once again there is an association with the peacock feathers as an adornment for Scheherazade.

## Aladdin and his Wonderful Lamp

Aladdin's story is very different to the story of Aladdin many people in present times have grown up with. The original version of Aladdin's story includes his mother, two genies and evil African sorcerers. Aladdin's tale begins in an unnamed town in China with an evil African sorcerer that tricks Aladdin into helping him get a magic lamp and when Aladdin refuses to hand over the lamp he is trapped in a cave. Aladdin makes it out of the cave with the magic lamp that holds a genie and the sorcerers ring which also holds a genie. He uses his wishes wisely although they are not limited like the Disney version. Later on, he sees the princess Badroulboudour and falls madly in love, so he makes his mom petition the Sultan for her hand in marriage. The sultan then makes him pass many tests that Aladdin passes. Meanwhile the Sultans vizier wants his son to marry the princess and gets the Sultan to forget all about Aladdin. The princess and the vizier's son marry but are not able to consummate the marriage because Aladdin finds out and interferes. The vizier's son is then pushed aside as the Sultan remembers his promise and Aladdin and the princess marry and live happily for a while. The evil African sorcerer hears of Aladdin's marriage and schemes to get revenge. He succeeds in stealing the princess and Aladdin's castle when the princess mistakenly trades the magic lamp for a new one. Aladdin finds the sorcerer and kills him and another sorcerer that tries to help the first one. Aladdin's castle reappears with the princess and Aladdin back in their unnamed city in China. His story is set China and the artworks and



illustrations reflect this ethnographic change.



Fig. 2. A. *Aladdin sees the princess Badroulboudour on her way to her bath*, Arthur Boyd Houghton, 1865, wood engraving on paper, 7 x 5.5 in.

Houghton's illustrations are highly detailed but show a hodgepodge of traditions. The tradition of going to the baths is not a Chinese tradition, it is more prevalent in Roman traditions.



Fig. 2. B. *The Sultans Surprise at the Disappearance of Aladdin's Castle*, Dalziel brothers, 1865, 5.2 x 4 in.

The Dalziel brothers have one of the most famous publications of their time titled

*Illustrated Arabian Nights' Entertainments*. Their publication includes many artists and illustrators. The art for the publications is highly detailed. The man in this image exhibits exaggerated and stereotypical facial features that were associated with the orient.

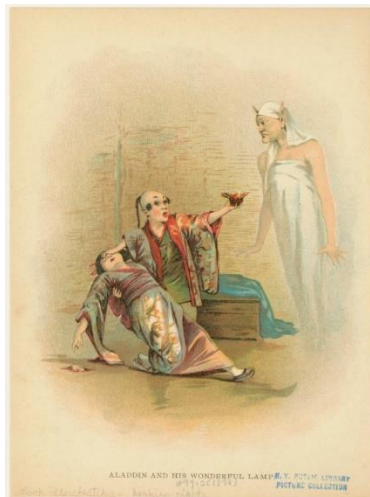


Fig. 2. C. *Aladdin and His Wonderful Lamp*, Frances Brundage (1854-1937), 1898, chromolithograph, 6.2 x 4.7 in.

Brundage's illustrations are highly detailed in the characters, but more lacking in their backgrounds. The facial features of most characters are greatly exaggerated.

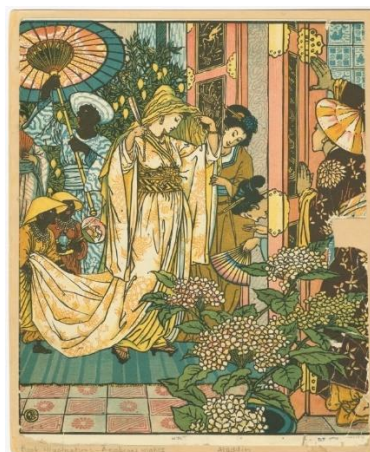


Fig. 2. D. *The Sultans Daughter Coming with her Attendants from the Baths*, Walter

Crane, 1901, wood engraving on paper, 9.2 x 7.4 in.

There is a great exaggeration of the facial features and the coloring of the characters. Walter Crane is one of the first artists and illustrators that was seen as considering the tastes of children when creating his work. His style is very detailed and characterized by bold lines and colorful patterns that are found to be attractive to children.



Fig. 2. E. *New Lamps for Old Ones*, Walter Crane, 1901, wood engraving on paper, 9 x 7 in.

Crane also drew heavily on Chinese and Japanese imagery. This can be seen in some of the patterns like the woman in the bottom right's dress that is patterned with Chinese scrolling clouds.

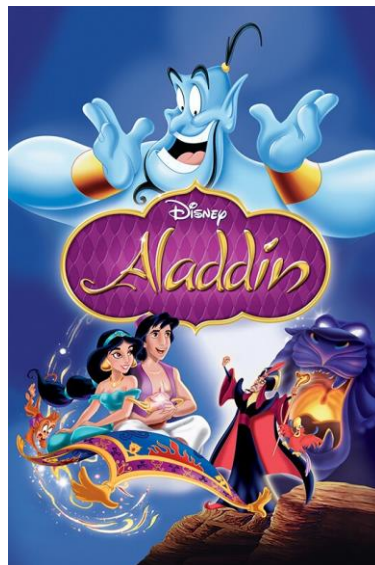


Fig. 2. F. Disney's Aladdin movie poster, 1992

In the Disney Aladdin movie, there is an abandonment of the Chinese landscape, and the movie takes place in the fictional Arabian city of Agrabah. The movie setting and characters have influences from "South Asia and the Middle East"<sup>11</sup> including geographical references to the River Jordan in the opening scenes.



Fig. 2. G. Scene from Disney's Aladdin, 1992

In this scene Aladdin is seen as wearing a stylized example of clothing associated with sultans, while Jasmine is in more exotic looking clothing.

<sup>11</sup> Brockington, Ariana. "In 'Aladdin' Agrabah Is Based on Many Places, & That's Kind of the Issue." What Is The City In Aladdin Agrabah Really Based On?



## Ali Baba and the Forty Thieves

Ali Baba's story is also not included in the original manuscripts and was added and popularized by Antoine Galland's publication. The story of *Ali Baba and the Forty Thieves* seems to take us back to Persia (modern day Iran). Ali Baba is a poor man living with his wife and one day he is out collecting sticks when he stumbles upon a band of forty thieves and their cave hideout. He then hides and waits for the thieves to leave before sneaking into the cave himself by using the same phrase the thieves used, "Open Sesame!". Ali Baba takes a small bag of gold home and shows his wife who says they need to borrow a scale from Ali Baba's richer merchant brother to weigh the gold. Ali Baba's brother Casim tells his wife who employs some trickery to find out what Ali Baba needs to weigh which leads to Casim and his wife finding out that they have gold, and they pester Ali Baba until he tells them where he got it. A few days later Casim has not come home and so Ali Baba goes looking for him and finds him in pieces outside of the thieves' caves as a warning to intruders. He takes down his brother and brings him back to his brother's house which is now his. He tells his servant Morgiana to find someone to sew up his brother so he can be buried normally without suspicion. She does this and blindfolds the man so that he cannot rat Ali Baba out to the thieves who will surely come looking for the body and whoever took it. Eventually the thieves do come looking and find the man that sewed Casim's body back together. They then try and fail a few times to mark Ali Baba's house because Morgiana always discovers their plans and thwarts them. The head thief gets tired of failing and finds the house

himself before posing as an oil merchant to get into the house and kill Ali Baba and the rest of the household. Again, this plan fails thanks to Morgiana's intervention of pouring boiling oil the thieves hiding in the oil barrels. Time passes before the head thief comes back this time in better disguise as Ali Baba's sons' business partner. Morgiana again thwarts the thief's plans of killing everyone by performing a sword dance during which she kills the thief. At the end of the tale Morgiana is rewarded with marriage to Ali Baba's son and they all use the thieves' loot wisely leaving Ali Baba's future generations set for life. Ali Baba's character is somewhat gullible in the story, and it is only through the quick thinking of his servant Morgiana, that they all survived to the end of the tale. Morgiana really shines through as the heroine of the story which was rare because in many of the translated publications female protagonists were left out due to the fact that they did not adapt well or fit into European societies that were historically patriarchal.

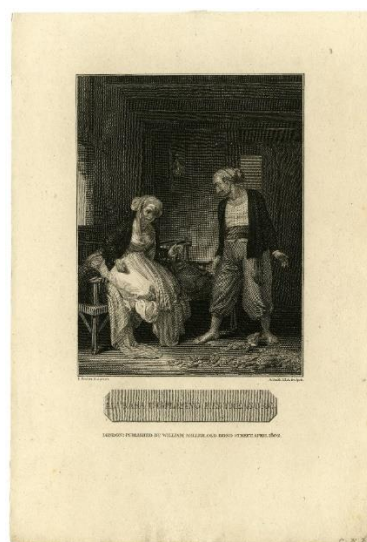


Fig. 3. A. *Ali Baba Displaying his Treasure*, Robert Smirke, 1802, 9 x 6 in.

The woman in this is clothed in more Western European style clothing while the man is in stereotypical Arab clothing and turban. The surroundings of the characters are very sparse as well leaving the viewer to guess whether they are in poverty of a Persian world or a Western European world.

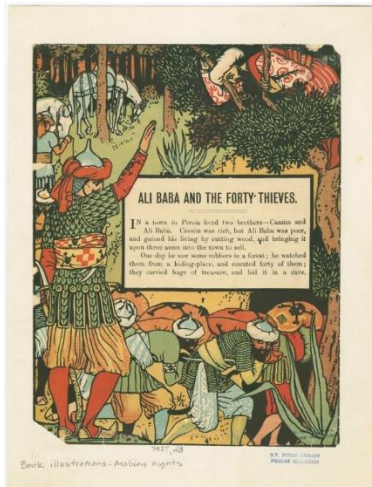


Fig. 3. B. *Ali Baba and the Forty Thieves*, Walter Crane, 1895, wood engraving, 7.9 x 6 in.

Crane is prolific in his use of patterns like the skull and cross bones on the sashes and bags of the thieves. This image shows a great example of what medieval Persian armor and clothing looked like.

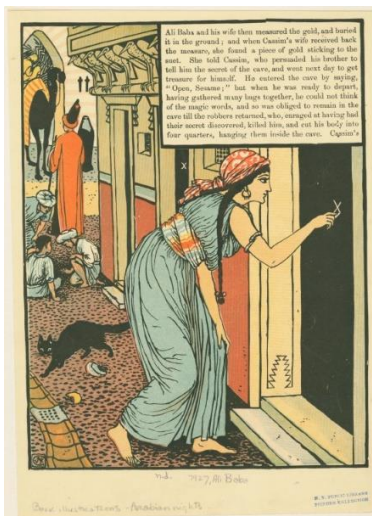


Fig. 3. C. *When Margiana Saw the Mark, She Chalked Several Other Doors in the Same Manner*, Walter Crane, 1895, wood engraving, 9 x 6.3 in.

Crane's illustrations are also characterized by the two dimensionality of the line work and the characters seen in profile. There is also the projection of exoticism in this image in the bare feet of the woman and the children playing the street.

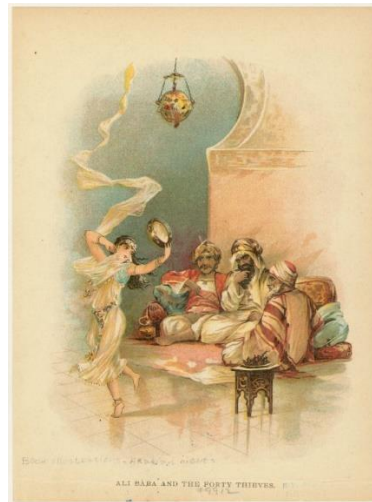


Fig. 3. D. *Ali Baba and the Forty Thieves*, Frances Brundage, 1898, chromolithograph, 6.5 x 5 in.

In this illustration by Frances Brundage the exaggeration of eroticism that was heavily prevalent in the tales is evident. Many characters are more stereotypical like the dancer located in the left side of the illustration. The focus of this illustration is on the characters and the surroundings speak vaguely of Persian and Middle Eastern influences. These influences can be seen in the Moorish arch towards the back, which were popular in Moroccan architecture, and the gilding of the detailed lamp hanging from the ceiling and the small table as well. These details from different exotic places

are all mashed together to form an Arabian landscape.



Fig. 3. E. *Ali Baba and the Forty Thieves*, Albert Goodwin 1901, oil paint on canvas, 42.3 x 56 in.

Albert Goodwin's style is characteristic of the naturalism movement of the late 19<sup>th</sup> and early 20<sup>th</sup> century. The focus of Goodwin's painting was centered more on the natural world than the people. His painting also includes the stereotypical scenery of the tall palms and white sandy beaches that most Europeans associated with the tales of *One Thousand and One Nights*.

### The Seven Voyages of Sinbad the Sailor

The Seven Voyages of Sinbad the Sailor is another story that was added to the collection with Antoine Galland's publication, but is not attributed to Hanna Diyab. This tale can be considered a frame story as well because Sinbad becomes the storyteller and narrator of his seven adventures that he tells his dinner party audience over the course of several days. Sinbad's story starts with Sinbad the Porter who is weary and complaining. Sinbad hears this man and invites him inside so that Sinbad can tell him about all of his

hardships and adventures. He starts his stories by explaining that his father was a wealthy man and when he died left his fortune to Sinbad who then used it up very quickly. Sinbad goes on to tell the man of his seven different voyages that began as a way to earn back his honor and money for himself to live off of. Sinbad then goes on to tell the man of his seven adventures during which he is left behind (multiple times), faces sea creatures, almost gets eaten by cannibals, is almost choked to death by an old man sitting on his shoulders, finds a valley of diamonds that is infested by giant snakes and Rocs, conspires with elephants, becomes a slave for a short time, befriends many kings and maharajas, gets sealed in a cavern but survives, and encounters giants. Each adventure ends with Sinbad saying that he vowed never to go on another voyage again but inevitably he does. Between each telling of his seven stories Sinbad gives the man 100 sequins (form of currency) and tells him to come back the next day for the next voyage. At the end of the seventh day Sinbad offers for the man to stay with him as his friend and not work anymore.

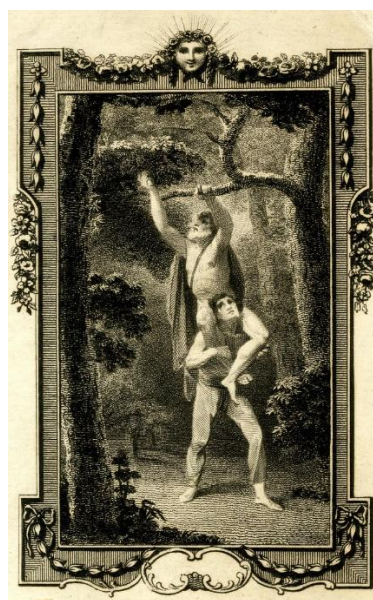




Fig. 4. A. *newspaper/periodical of Sinbad Carrying the Old Man*, Thomas Stothard, 1785, etching/engraving on paper, 6.9 x 4.4 in.

This image from a newspaper periodical draws heavily from neoclassicism. The features of the men are easily distinguished as Western European, and the styling and posing is reminiscent of Greek and Roman statues.



Fig. 4. B. *The Old Man of the Sea, Sticking to the Shoulders of Sinbad the Sailor*, Thomas Rowlandson, May 17, 1807, Hand-colored etching, 13.4 x 9.6 in.

This etching is also very Europeanized with the men in full Western European clothing and the Western European house tucked into the right side of the image. Though the characters seem to be stuck in a fictional landscape, the image speaks to a heavy Western European and more specifically British influence.



Fig. 4. C. *Shipwreck: Sinbad the Sailor Storing his Raft*, Albert Goodwin, 1887, oil paint on canvas, 49 x 79 in.

Goodwin was primarily focused on showcasing the landscapes of the stories that he painted and so much of the detail is focused on the surroundings rather than the lone figure in the middle bottom of the painting.

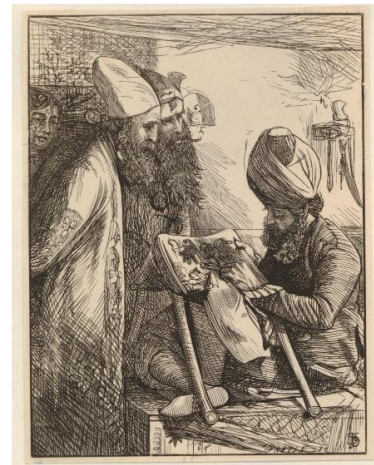


Fig. 4. D. *Sinbad Makes a Saddle for the King*, George John Pinwell, 1865, wood engraving on paper, 5.3 x 4 in.

George John Pinwell was one of the many artists that illustrated for the Dalziel Brothers *Illustrated Arabian Nights' Entertainments*. His artworks were characteristic of the great attention to detail of the people and the sparse attention to the surroundings.



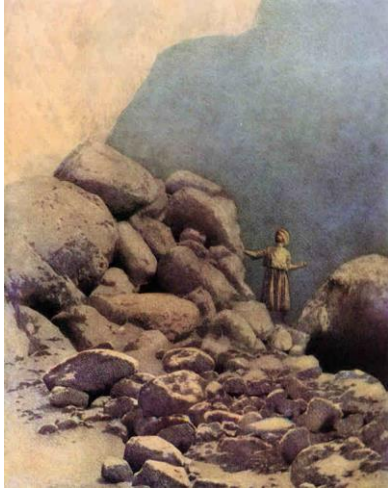


Fig. 4. E. *Sinbad in the Valley of Diamonds*, Maxfield Parrish, 1906, oil glaze on paper, 18 x 16 in.

Maxfield Parrish is another great example of the naturalism movement in art. His attention to detail in the surroundings and rocks is striking in comparison to the figure that fades into the background.

### **The Fisherman and the Jinni**

The tale of *the Fisherman and the Jinni* is considered to be part of the original collection of *One Thousand and One Nights*. This tale is also a frame story that leads to the story of *the Ensorcelled Prince*. This structure of interior framing helps the narrative of Scheherazade's storytelling by continuing one tale into another, so the story becomes never-ending. Like many of the tales magic and mystical creatures like jinni (genies) play a big part in the lives of the characters. This tale begins with a poor old fisherman reeling in his nets three times but getting nothing each time but trash. The fourth time he reels in his net though he finds a sealed jar caught in it. The fisherman pries open the jar thinking that he will sell it at market because he hasn't caught any fish

to sell. When the seal on the jar finally breaks a very angry jinni pours out in a cloud of smoke. The jinni immediately begins telling the fisherman that he is going to kill him, and the fisherman asks why. The jinni explains that he was sealed in the jar by Solomon because he went against his rule. He goes on to say that in the first few centuries he would have rewarded the person who opened the jar with gold or anything they desired, but as the centuries went on and no one opened the jar the jinni grew bitter and resentful. So he vowed to kill whoever opened the jar and that person is the fisherman. The fisherman upon hearing this successfully tricks the genie back into the jar saying that he doesn't believe that the genie would really fit in the jar. The fisherman tells the genie that he will only let him out if he would not kill him and instead help the fisherman. The jinni agrees to this and once released he reels in the fisherman's net which is now full of one blue, one red, one yellow, and one white fish. The fisherman takes them to the market where they are sold to the sultan's kitchen. The fish are cooked in the kitchen by one of the maids when a lady emerges from the wall, speaks to the fish and leaves. The fish are discovered to be turned into charcoal. This happens again before the sultan is summoned to see what is happening. This time the sultan finds the fisherman and makes him show the sultan and his guards where the fish are coming from. While showing where the fish come from, it is revealed that the lake the fish are pulled from is not natural and far in the distance a castle is seen. The group journeys to the castle where they find it abandoned and the ensorcelled prince alone in a room. The tale of *the Fisherman and the Jinni* ends here

and flows into the next tale of the *Ensorcelled Prince*.

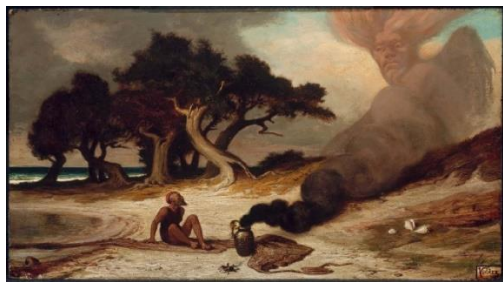


Fig. 5. A. *Fisherman and the Genie*, Elihu Vedder, 1863, oil on panel, 7.6 x 13.9 in.

Vedder's work is highly detailed and realistic. His work is very symbolic and tends towards the dramatic.



Fig. 5. B. *The Fisherman Drawing His Net*, Arthur Boyd Houghton, 1865, paper and wood engraving, 7 x 5.4 in.

Many of Houghton's illustrations were made for the popular edition printed by the Dalziel brothers. His work was highly detailed and though he was not one of the most famous artists that worked on the book, he was one of the artists with the most successful illustrations.



Fig. 5. C. *The Fisherman enclosing the 'Efreet in the Bottle*, William Harvey, 1912, engraving

William Harvey made the illustrations for Edward Lane's publication in 1838-40. Lane was extremely meticulous in his notations and wanted his publication to be accurate and do justice to the original tales, unlike Galland who took many liberties with his publications. Harvey's illustrations are very detailed and reflected Arabic dress of the 19<sup>th</sup> and 20<sup>th</sup> century more accurately because they were under the strict instruction of Lane. Lane wrote in the preface of his first volume, "to insure their accuracy, to the utmost of my ability, I have supplied the artist with modern dresses, and with other requisite materials".<sup>12</sup>

<sup>12</sup> Lane, Edward William. *The Thousand & One Nights*.

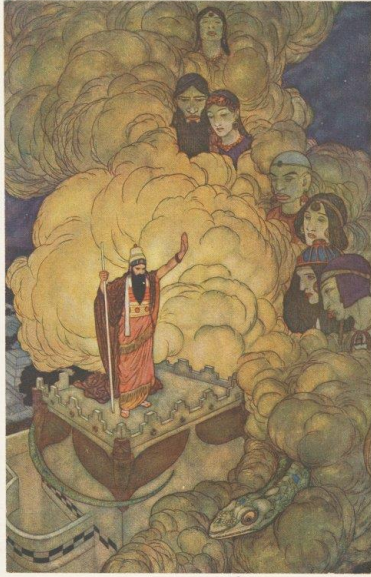


Fig. 5. D. *Solomon Commands the Spirits of the World to Submit to His Will*, Edmund Dulac, 1913, print, 6.7 x 4.3 in.

Dulac was recommended by another artist to illustrate for Lawrence Housman's *Stories from the Arabian Nights*. Dulac's illustrations were inspired by the jewel colors found in Persian miniatures and the motifs found in Chinese and Japanese paintings. His works are highly stylized and share characteristics with the art nouveau movement mixed in with the characteristics of Persian, Chinese, and Japanese art.



Fig. 5. E. *Fisherman and Pot Pouring Out Smoke*, Edyth Arnaldi, 1910-1925, print, 7.9 x 6.9 in.

Arnaldi's illustration is highly stylized with bold blocks of color. The smoke that pours out of the pot is also very stylized with the curving scale-like blocks of gray that mimic motifs found in the art nouveau and art deco movements.



Fig. 6. A. *The Thousand and One Nights*, Henri Matisse, 1950, gouache on cut and plastered paper, 54  $\frac{3}{4}$  x 147  $\frac{1}{4}$  in.

Matisse was very inspired by *One Thousand and One Nights*. He used his style of cut paper and color to convey the feelings of the stories. Pictured in the artwork are stylized lamps and tropical floral repeating motifs reminiscent of middle eastern motifs. The words in the upper right corner say "Elle vit apparaître le matin. Elle se tut discrètement" which translates to "she saw the morning appear. She discreetly grew silent". These are the words that each night ends of Scheherazade's tale ends with.

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