RULES of PLAY

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WINNER: Game Designers Guild Select Award

In Tales of the Arabian Nights, you are the hero or heroine in a story of adventure and wonder just like those told by Scheherazade to her spellbound sultan! You will travel the land seeking your own destiny and fortune. You will learn stories and gain wisdom to share with others. Will you be the first to fulfill your destiny? The next Tale is yours to tell!

There is, of course, a winner in Tales of the Arabian Nights, but the true joy of the game is enjoying the unfolding and telling of a great story!

Winning the Game

If you are the first player to collect your own chosen goal of Story and Destiny Points and return safely to Baghdad, you win the game!

Play Overview

Tales of the Arabian Nights is a **paragraph-based board game.** What does that mean? During the game you and the other players will encounter all sorts of strange events, beings, and creatures. Each encounter will refer to a **Reaction Matrix,** which will offer you several choices of how to respond to the encounter. Your choice will guide you to a paragraph in the ***Book of Tales,*** which will reveal the outcome of your encounter. The **skills** and **statuses** of your character may affect your results, for good or ill!

Components

Each copy of ***Tales of the Arabian Nights*** includes:

One mounted game map

Three sheets of cardboard markers

One rules booklet (you're holding it)

One ***Book of Tales*** (don't read this yet!)

A Reaction Matrix booklet

Six Player References

Six Character stand-ups plus stands

30 Encounter cards

32 Treasure cards

112 Status cards

19 Quest cards

One special Destiny Die (with +, -, and blank faces)

Two normal dice

SETUP

SETTING UP THE GAME

1. Each player takes a **Player Reference,** and chooses one of the six **Character stand-ups** and one of the six colored sets of matching **player markers**. There are six markers in each set. Place your **Player Identity** token on your Player Board. Also take the 3 Quest markers of your matching color.

2. Place your **Character** on the board in the Baghdad space.

3. Place your **Destiny** and **Story Points** markers on the spaces marked Destiny and Story respectively.

4. Place your **Wealth** marker on the board in the **Poor** box.

5. Keep your **Origin** and **Destination** markers for later use.

6. Shuffle the deck of **Quest cards** and deal one Quest face-up to each player. Place the rest of the deck face-down near the board (see sidebar about Quest cards).

7. Shuffle the deck of **Encounter cards** and place it to one side. Place the **morning marker** next to the deck. When there are no more cards in the encounter deck, reshuffle the discards and re-use them. Also, replace the morning marker with the **noon marker**. If you reshuffle a second time, replace the noon marker with the **night marker**. (If you need to use the deck a fourth time, leave the night marker in place.)

8. Shuffle the **Treasure cards** and place them face-down near the board.

9. Sort the **Status cards** by type and set them face-up near the board.

STARTING THE GAME

Record your **Victory Formula**. You get to decide how many **Destiny Points** and how many **Story Points** you will need to win! The only restriction is that the two numbers must add up to exactly 20.

Record the formula you have chosen by taking **Victory tokens** of the appropriate number and type and concealing them under your Player Reference. (For example, you could decide you need 12 Destiny Points and 8 Story Points, or 7 Destiny Points and 13 Story Points, and so on.) Keep the tokens you choose secret from the other players.

Each player rolls the two normal dice. Re-roll ties. The highest roller will go first and the other players will follow in clockwise order.

Choose your **Skills**. First, sort the **Skill markers** by type to make a **Skill Bank.** Each player in turn chooses one Skill marker.

Repeat this step two more times, so that each player has three different skills. (If all players prefer, you can instead give random skills to each player to start. If you choose this option, then each player should end up with three different skills by exchanging any duplicates drawn.)

Each Skill marker is printed on both sides, with one side representing **Talent** level and the back representing the **Master** level.

Talent level *Master level*

At the beginning of the game, all of your skills are at the Talent level, so place the markers on the table with the Talent side face up. During the game, your skills can increase to the Master level; if they do, flip the marker over to the Master side.

Quest cards

The Quest cards give you additional reasons to travel the world. Some quests require you to visit multiple locations, which you mark with your character's Quest markers. To claim a marker requires remaining in the space after you have an encounter there.

It is important to note that these quests do not have to be fulfilled linearly, nor even fulfilled at all. Once a quest is completed (or lost), draw another one and remove any of your Quest markers from the board. If the Quest deck is depleted do not form a new deck.

Game Sequence Overview

Tales of the Arabian Nights is played in turns. On your turn, you will complete the following phases in this order:

1) Pass the Book of Tales

If your turn is just starting, you should give the *Book of Tales* to the player on your left, who will be the **Reader** for your turn. The **Reaction Matrix** is given to the player on your right, who will be your Matrix Reader for your turn. In a two-player game, the same player reads both the *Book of Tales* and the Reaction Matrix.

2) Check Treasures and Statuses

If you have any treasures or statuses, announce their effects before you move.

3) Move Your Character

You may move your Character up to the number of spaces that your **Wealth Level** allows.

4) Resolve Your Encounter

After moving your Character (or choosing to remain in your location), you will have an encounter. Draw the top card from the **Encounter deck** and resolve the encounter indicated on the card.

5) Play Cards and Resolve Quests

After resolving your encounter, take these special actions:

1) Card play: If you are in a city, you may play a matching **City Encounter card**.

2) Check to see if you have completed the requirements for your quest. If you have, take the reward listed on the card and draw a new **Quest card**.

6) Check for Victory

If you are in Baghdad and have met (or exceeded) the conditions of your secret goal, then declare that you can win. All the other players will have one more turn.

The Book of Tales

The Book of Tales is the heart of *Tales of the Arabian Nights.*

PLEASE DO NOT READ THROUGH IT!

If you do, you may limit your enjoyment of the game.

The player to your left acts as the **Reader** during your turn. When you have an encounter, the Reader will be given a paragraph to read after your reaction is resolved and the **Destiny Die** thrown. The Reader will read the results of your encounter out loud so all players can enjoy the tale of your character's adventures!

The Continents

"**Arabia**" consists of any space without a number printed in it.

"**Europa**" is any space north and west of Arabia, stretching east to Bulgars and the '5' forest east of Yalta. All the spaces in the Mediterranean are part of Europa.

"**Africa**" includes the forest space between Damascus and Alexandria and all land spaces south and west from there.

"**India**" starts at Shiraz and the '2' forest space between Shiraz and Hamadan, and all the land spaces south of the word "India" on the map, including Serendib and P'an-P'an.

"**Asia**" is all the land spaces east of Europa and north of India, including Samarkand, Lhasa, and the mountain spaces west of Herat.

The Movement Phase

Look at the **Wealth Track** on the board. A land movement rate is printed below each space on the track, and a sea rate below that. Your movement rate is determined by the box your **Wealth marker** occupies.

Your Character may move as many spaces on the game map as your movement rate, or less or even not at all. A move is a land move if it is between two spaces which are connected by a land route (represented by a dashed line), and a sea move if the spaces are connected by a sea route (represented by a solid line).

You may combine movement (that is, move by land and sea in the same turn). The total distance you move cannot exceed the **faster** of your two movement rates. But you also cannot move more spaces along slower routes than your slower movement limit.

Example: *Sindbad currently has* Princely *wealth, so he has a sea movement rate of 5 and a land movement rate of 3. He may move a maximum of 5 spaces (the faster rate), no more than 3 of which may be by land (the slower rate). Similarly, Zumurrud is a* Beggar, *so she has a land movement rate of 3 and a sea movement of 2; she can move a maximum of 3 spaces, no more than 2 of which can be by sea.*

Places of Power

The map shows ten **Places of Power.** Each Place of Power has a one-way arrow leading **away** from it. Because these wondrous locations are hidden, you may not enter a Place of Power simply by moving your Character there

with normal movement! During the course of your adventures, you may have an encounter that will reveal one of these mysterious places. Some encounters in the *Book of Tales* will reward you with an "**opportunity to enter**" a particular Place of Power. If you earn one of these opportunities, place your **Destination marker** on the Place of Power mentioned in the *Book of Tales.* While your Destination marker is on a Place of Power, you may move there with normal movement just like a normal space (following the arrow backwards). If you use this opportunity to enter a Place of Power, your movement for the turn ends immediately, and the Destination marker is removed from the board.

Note: you may only have one Destination marker on the board at a time! If you discover another "**opportunity to enter**" a different Place of Power, then you must move your marker to the new location, and your old opportunity is lost! (If you are told to move the Destination marker for any reason, any old opportunity is lost—even if the Destination marker is moved because of a status.)

Some encounters will tell you that you must move directly to a Place of Power. Move your Character to that Place of Power (regardless of the distance) and have an encounter there immediately.

As soon as you complete your encounter in a Place of Power, move your Character to the space indicated by the arrow (unless the encounter indicates that you should move somewhere else). You cannot end your turn on a Place of Power.

The Encounter Phase

At the end of your movement, you must check to see what your encounter will be (even if you did not actually move your character anywhere). Draw the top card from the **Encounter deck**.

Important: If you end your move in a Place of Power, you do not draw a card; instead the Reader simply goes straight to the paragraph for that Place of Power.

An encounter may give you a free move ***(example: "move to any coastal space")*** or "magically transport" you to another space; in this case, you do not check for a second encounter unless the new space is a Place of Power. If you move to a Place of Power, then the Reader continues with the paragraph for that Place of Power.

When you have an encounter, you will face some challenge or opportunity and decide how to react. Your choice, along with your skills and statuses, will determine how you are affected by the encounter.

The Encounter Cards

There are three kinds of cards in the encounter deck: **Character Encounters, City Encounters,** and **Terrain Encounters**. The card you draw will determine who or what you encounter. Character and Terrain Encounter cards are discarded after your encounter is resolved, but if you have a City Encounter, you may choose to keep that card to play on a future turn.

Character Encounter Cards and Terrain Encounter Cards

The type of Encounter card drawn determines how the encounter is resolved:

If you draw a **Character Encounter card,** refer to the deck marker (morning, noon, or night). The Encounter card will direct the Reader to various paragraphs in the ***Book of Tales*** based on the matching icon showing on the card.

If you draw a **Terrain Encounter card,** you must determine what kind of terrain your character is in (refer to the **Terrain Key** on the back cover of this rulebook). At the bottom of the card, you will find a paragraph number for each type of terrain. The Reader finds the paragraph number shown in the ***Book of Tales***.

Note: One terrain type on each Terrain Encounter card refers you to **Reaction Matrix N** instead of a paragraph number. Go right to the Reaction Matrix if you are in this type of terrain. The illustration applies only when the encounter occurs in that terrain type.

(We mention this so you won't be surprised when you draw the **Rhinoceros** card and no rhinoceros appears!)

example: *Sindbad occupies a sea space; his player draws the* Magnetic Mountain *card, so the Reader would turn to paragraph 2. If Sindbad were in a mountain space when this card was drawn, the Matrix Reader would instead go to* Magnetic Mountain *on Reaction Matrix N.*

City Encounter Cards

City Encounter cards give you an opportunity to earn special rewards if you can reach a specific city during your travels.

If you draw a City Encounter, you immediately go to the paragraph printed on the bottom of the card to have an encounter. The City Encounter card also names a city and a list of results numbered from **1** to **6**. You may choose to keep the City Encounter card to play later, or you may choose to discard it.

If you keep the City Encounter card, and you are in the named city at the end of a future encounter phase, then you may play the card. When you play the card, roll a die. The die roll indicates the award you receive. Apply the result immediately and then discard the card.

Sometimes, the result of a City Encounter card will name another encounter. These special encounters either list a paragraph number from the ***Book of Tales***, or a letter matching a table in the Reaction Matrix. If you play a City Encounter card and get one of these results, refer to the ***Book of Tales*** or the Reaction Matrix as indicated. You must resolve this special city encounter even if you already had a normal encounter in the same turn.

example: *Aladdin draws Bantus. He immediately encounters something on paragraph 8. Then he chooses to keep this card.*

On a later turn, Aladdin goes to Bantus, and plays this card. He rolls a die; for a roll of 2, he gains 2 Wealth levels.

Encounters in Places of Power

If you are in a Place of Power, do not draw a card! Instead, find the paragraph number printed on the Place of Power space on the board. The Reader finds the paragraph number shown in the ***Book of Tales***.

Resolving Encounters

There are four steps to each encounter:

1) **Discover who or what you have encountered**
2) **Choose your reaction**
3) **Determine your destiny**
4) **Resolve the encounter**

1. Discover Who or What You Have Encountered

The first paragraph the Reader turns to will usually be an **Encounter Chart**. Each Encounter Chart shows twelve numbered entries. You now roll one die and add:

- The value of your die roll;
- The number printed inside the gem or city icon your Character is on, if any;
- +1 to the roll if you have 3 or 4 Destiny Points, or +2 if you have 5 or more. (These additions are printed on the Destiny Track on the board as a reminder.)

Any total above 12 is resolved as a 12.

The Reader finds the result of your modified roll on the Encounter Chart and reads the description next to that number.

Encounter Charts

Here is a typical encounter chart:

4	
1	Lost Merchant (L)
2	Wicked Hag (C)
3	Mad Slave (D)
4	Friendly Merman (I)
5	Mild Storm (F)
6	Malicious Merman (I)
7	Malicious Merman (I)
8	Fearful Captain (I)
9	Beautiful Shoals (F)
10	Treacherous Shoals (F)
11	Mad Captain (I)
12	Terrible Storm (F)

Example: *Ali Baba has 9 Destiny Points. The encounter occurs in a particularly dangerous space which has a "4" printed in the gem. If he rolled a 6, the result would be a 12 (6 +4 for the gem number, +2 for his Destiny point total). The Reader, looking at paragraph 4, would tell him that a 12 means he has encountered a Terrible Storm. The Reader further notes that the Reaction Matrix will be letter "F."*

Choose Your Reaction

The Encounter Chart will direct the Matrix Reader to a **Reaction Matrix**. There are 15 matrices, each labeled with a letter from A to O. Some Encounter Charts will use a single matrix for the entire chart, in which case the matrix letter is listed by the paragraph number. Other charts will direct you to a different matrix depending on the roll, and the matrix letter will be listed next to each result on the chart ***(see above).***

You may also be directed to a Reaction Matrix directly by an Encounter card.

Once you locate the correct Reaction Matrix, find the adjective shown on the Encounter Chart in the left-hand column. (In the example above, the Matrix Reader would find the word **Terrible** for the **Terrible Storm**.)

A number of reactions are listed at the top of the matrix. You must choose one of these options as your reaction to the encounter. The Matrix Reader will read all the options aloud, and you must choose how you will react to the person, event, or creature you have encountered. (You have a **Player Reference** which details the possible reactions for each matrix.) Each option has a paragraph number for each line of the matrix. This paragraph number matches one of the paragraphs in the ***Book of Tales***.

Note: You may only choose the **Court** option if your character is of the opposite gender from the person you have encountered!

Here is a sample portion of a Reaction Matrix:

F

	Pray	Avoid	Wait	Cry Out	Drink	Examine	Travel	Hide
Terrible	703	2171	701	2174	2183	713	2189	699

Determine Your Destiny

Each reaction option on the Reaction Matrix has three possible **Result Paragraphs**. Once you have chosen your reaction, the Matrix Reader notes the number and you roll the **Destiny Die.** If you roll:

* **– (minus):** subtract one from the paragraph number and the Reader turns to that paragraph in the ***Book of Tales***.
* **Blank:** the Reader finds the paragraph with the same number shown on the matrix in the ***Book of Tales***.
* **+ (plus):** add one to the paragraph number and the Reader turns to that paragraph in the ***Book of Tales***.

Example: *Looking at the chart above, Ali Baba decides that piety is his best chance to survive, so he chooses* Pray *as his reaction. At this point his Matrix Reader, Aladdin, asks him to roll the Destiny Die and afterwards will give the result to Zumurrud, his reader.*

If Ali rolls a – symbol, then Zumurrud reads paragraph 702. If Ali rolls a blank face, then Zumurrud reads paragraph 703. If Ali rolls a + symbol, then Zumurrud reads paragraph 704.

Read the Result Paragraph

The Reader reads the Result Paragraph aloud to the players. This is your opportunity to read dramatically, do voices, and so forth. Have fun with the reading!

Some Result Paragraphs will have lists of skills after them. We'll explain that a little later on. For now, look at the end of the paragraph. A cryptic code will appear in brackets. It will look something like this:

[D2/SI/W+1 (Max: Poor)/Storytelling/*Respected*]

The number printed next to the **D** is the number of Destiny Points gained (or lost, if it is a negative number). In the example above, the Character would gain two Destiny Points.

The number after the **S** is the number of Story Points gained (or lost, if it is a negative number). In this example, the Character gains one Story Point.

The **W** refers to the number of Wealth Levels gained or lost, and the maximum or minimum level this award can give. In the example, you would gain one Wealth Level, but your wealth could not be increased above **Poor** by the award.

Skills and/or statuses may also be named in the results (statuses will be in ***italics***). These skills and/or statuses are gained immediately. The award example above would give you the **Storytelling** skill and the ***Respected*** status.

Skills are received at the **Talent** level unless otherwise noted. If you already have the skill, then turn the marker over to indicate that you now have the skill at **Master** level.

Some paragraphs instruct you to "gain a level" in a skill. If you do not have that skill, then you receive the skill at the Talent level.

(During the game, if you don't have enough Skill markers or Status cards for every player with a certain skill or status, then just note who has the skill or status and keep playing. Running out of markers or cards does not mean that you can't get the skill or status.)

Sometimes your award will include a Treasure (it will be bolded within the brackets). It may mention a specific treasure (such as **Ionian Gems**) or a random one (**Treasure**). If you are awarded a specific treasure, then look through the deck to find the appropriate card and place it face-up in front of you. If someone else already has that treasure, take it from her—she is out of luck!

If you are awarded a random treasure, draw a random treasure from the deck, and place it face-up in front of you. When you earn a treasure, read the Treasure card aloud. As long as you own the treasure, you receive the benefit described on the card.

Sometimes the Result Paragraph will list additional special effects. Simply do what the paragraph tells you to do. For instance, a Result Paragraph might read:

[D2/SI/Have another player place you within four spaces of the Jeweled Fortress]

In this case, you gain 2 Destiny Points and 1 Story Point; in addition, you choose another player to place your Character anywhere on the map within 4 spaces of the **Jeweled Fortress**.

The "other"

A note on the word "other" in the Book of Tales: Since many paragraphs are used for encounters with multiple people or creatures, the specific person or creature is often not mentioned. The word "other" is used instead.

Suppose you were directed to Result Paragraph 328 while encountering an 'Efreet. It reads:

On your words, the other says, "If you would truly honor me, you would grant me your aid."

NO SKILL: The task the other asks of you is beyond your abilities; you cannot help, but the story of his doomed courtship is a powerful and memorable lesson. [*S1*]

COURTLY GRACES: The other is soon to be married to another of high station, but is lacking in knowledge of protocol. Your courtly skills help the other. In gratitude, the married couple bestow a wondrous gift upon you. [*D1/S1/***Treasure**]

QUICK THINKING: With great cleverness, you weave a complex ruse to gain the other the thing he needs. Impressed and grateful, the other shares with you an arcane secret he learned many years ago. [*D1/S1/You may lose one status of your choice*]

Since you are encountering an 'Efreet, you would read it as:

On your words, the 'Efreet says, "If you would truly honor me, you would grant me your aid."

NO SKILL: The task the 'Efreet asks of you is beyond your abilities; you cannot help, but the story of his doomed courtship is a powerful and memorable lesson. [*S1*]

COURTLY GRACES: The 'Efreet is soon to be married to another of high station, but is lacking in knowledge of protocol. Your courtly skills help the other. In gratitude, the married couple bestow a wondrous gift upon you. [*D1/S1/***Treasure**]

QUICK THINKING: With great cleverness, you weave a complex ruse to gain the other the thing he needs. Impressed and grateful, the 'Efreet shares with you an arcane secret he learned many years ago. [*D1/S1/You may lose one status of your choice*]

Skills

Most Result Paragraphs are divided into several sections.

One of them is labeled **NO SKILL**, and the others are labeled with skill, status, and/or treasure names. When you are the Reader, you begin by reading only the first part of the paragraph (before the list of skills, etc.). Then, you read off the list of skills, etc. but don't read the text after the skills yet! The other player must choose which skills (if any) he is going to use before he knows what the results of his choice will be!

- If you don't have any of the skills, etc. listed: you must choose the **NO SKILL** section. The Reader reads that section aloud, and you gain the awards or penalties listed there. (Also, the Reader will read this section if you do not want to use any of your skills.)
- If you have one or more of the listed skills, etc.: You may choose to use any **ONE** of them, or choose to use no skill at all. The Reader reads the appropriate section and the awards or penalties it gives.
- **Mandatory skills:** Sometimes a heading will be noted as **"(mandatory)".** In that case, you must use that section if you have any of the skills, treasures, or statuses listed for that section, even if other choices are available.

Master skills

If you have skills at the **Master** level, you can control your own fate to a greater degree. Do not immediately roll the Destiny Die to determine your Result Paragraph.

Instead, the Reader checks all three possible paragraphs first, to see whether one or more of your Master skills are listed.

- If they are not listed, resolve the encounter in the normal way. (Roll the die, check for appropriate skills, etc.)
- If one of your Master skills is listed in any of the three possible paragraphs, you may choose to go directly to that paragraph (starting with the first part, then reading the section for the Master skill) without rolling the die. (You may still roll instead, if you prefer.)

Note: The Reader does not inform you if one of those skills is **mandatory**! Since most **mandatory** paragraphs are harmful to you, knowing if a selection is mandatory would encourage you to avoid it.

Example: *Ali Baba has encountered a* Mystic Fire, *so the Reader has turned to paragraph number 728. Ali Baba has the* Magic *skill at the Master level.*

The Reader looks over paragraphs 727, 728, and 729, and notices that paragraph 728 lists Magic *as a skill. He asks Ali Baba if he would like to use his* Magic *skill, or if he would prefer to roll the Destiny Die. The reader does not tell a player what the paragraph numbers are unless there is more than one option for the player to choose.*

Losing skills

Certain paragraphs will instruct you to lose a particular skill. If you have that skill at the Talent level, put it back in the Skill Bank. If you have the skill at Master level, turn it back to its Talent side.

Skills may also be lost due to the effects of a status. Such losses are temporary. Place all affected skill markers underneath the appropriate status card. When you lose the status, you regain the skills.

How to Resolve an Encounter

Suppose you were directed to result paragraph 328:

328

On your words, the other says, "If you would truly honor me, you would grant me your aid."

NO SKILL: The task the other asks of you is beyond your abilities; you cannot help, but the story of his doomed courtship is a powerful and memorable lesson. [*S1*]

COURTLY GRACES: The other is soon to be married to one of high station, but is lacking in knowledge of protocol. Your courtly skills help the other. In gratitude, the married couple bestows a wondrous gift upon you. [*D1/S1/***Treasure**]

QUICK THINKING: With great cleverness, you weave a complex ruse to gain the other the thing he needs. Impressed and grateful, the other shares with you an arcane secret he learned many years ago. [*D1/S1/You may lose one status of your choice*]

The reader starts by reading the text before **NO SKILL**, then asks if you have **Courtly Graces** or **Quick Thinking**.

If you have neither Courtly Graces nor Quick Thinking, he reads the **NO SKILL** section, and you gain 1 Story Point.

If you have and choose to use Courtly Graces, the Reader reads the middle section and you gain 1 Destiny Point, 1 Story Point, and a random treasure.

If you have and choose to use Quick Thinking, the Reader reads the bottom section and you gain 1 Destiny Point, 1 Story Point, and you can lose one status of your choice.

If you have both skills, you may choose which of the two skills you wish to use.

You can also choose not to use any skill you might have and take the **NO SKILL** result instead.

Statuses

When something out of the ordinary happens to your character (such as being turned into an ape or becoming the object of someone's affection), you receive a **status**.

Effects of Statuses

You must obey the instructions on any **Status cards** you have at all times, not just on the first turn that you acquired the status.

You need to keep an eye on the other players, and remind the Reader if there are any statuses in effect. If a player takes an action that ignores the effects of a status, and no one catches the error before the end of his turn, then it is too late to change and the action stands.

Example: *Ma'aruf has gone insane (that is, he has the* Insane *status card). As a result, he must allow another player to choose his reactions in all encounters. But in his eagerness to pray, he forgets his insanity and chooses his own reaction. None of the other players notice this error until after the reaction is resolved and his turn is over, so the prayer action stands.*

Wealth

Your Wealth Level represents how rich you are.

- Your wealth may never exceed **Fabulous**. If you have Princely wealth and own any treasure, then the next time you gain a wealth level, regardless of the stated maximum gain, you become Fabulously wealthy. You may not have Fabulous wealth unless you also own a treasure, as indicated on the Wealth Track on the board.
- If you have Fabulous wealth (and therefore at least one treasure) and you lose your only treasure, your wealth level drops to Princely immediately.
- Your Wealth Level may never fall below **Beggar**. If you are a Beggar, any instruction to lose a Wealth Level is ignored. Of course, you may not choose to voluntarily spend a Wealth Level if you are a Beggar.

Selling Treasures

You can sell any treasure you possess whenever you end your turn in any city, after your encounters (if any) or playing a City Encounter card (if any). If you sell a treasure, you gain the wealth indicated on the Treasure card, noting the maximum Wealth Level you can gain written on the bottom of the card, and return the card to the deck.

Death

There are times in the game that your character can die—that's just the way of things in the world of Arabian Nights. Fear not, however, as your character's brother or sister will take over your quests for you.

If your character dies, move back to Baghdad. You must also remove your Origin, Quest, and Destination markers from the board, reduce your Wealth Level to Poor, and lose all statuses and treasures. You do get to keep your skills, Story Points, and Destiny Points.

Note: If you have obtained your secret victory condition, you may announce that you are going to win (see Game End).

Game End

If you have collected at least enough Destiny and Story Points to meet your secret goal (chosen at the beginning of the game), you must return to Baghdad in order to win.

Once you reach Baghdad (and remain there after surviving an encounter), you announce that you are going to win.

All of the other players each have one last turn to try to complete their goals and reach Baghdad. At the end of this "last turn" any player in Baghdad who has filled his victory conditions can win the game.

At the end of the "last turn," it is possible for one, several, or all players of the game to be in the running to win the game. If you are still the only eligible player at the end of that last turn, then you are victorious and all will sing your praises!

If more than one player with enough Destiny and Story Points to win ends their turn in Baghdad during that "last turn," the tied player with the most statuses wins.

If there is still a tie, the tied player with the most skills wins. If there is still a tie, then the story is even greater as the win is shared.

Answers to Common Questions

Movement

If your Destination marker is on a Place of Power and a treasure or other effect allows you to move to any "normal" space, you may choose to move to the Place of Power with your Destination marker as though it were a normal space.

Negative Destiny and Story Points

Destiny and Story Points can be lost. However, you can never drop below zero Points in either category.

If you are given a choice that would require you to lose more Destiny or Story Points than you currently possess, you may not choose to lose those points.

Optional Rules

Shorter Games

You can lengthen or shorten the game by playing to a victory point total other than 20 points.

If you want a quicker game, you may also play with a limit of one status. In awards where more than one status is listed, you gain only the last status listed. For example, if the award listing is ***Wounded / Sultan***, you get Sultan. If Wounded were listed second, you would receive Wounded.

If you already have a status and gain another, you lose the previous one and gain the new one instead.

Example: *You got the* Blessed *status last turn, and receive the* Scorned *and* Diseased *statuses in an encounter this turn. You must discard* Blessed *and* Scorned *(this was the order you received them) so you only have one status—in this case,* Diseased.

There are more ways to play!

Go to the Z-Man Games Web site at

www.zmangames.com

for more optional rules such as the Storytelling Variant, the Solitaire Variant, and the Merchant Variant!

A Note to Western Readers

The Tales of the Arabian Nights ranks among the world's most famous short story collections. These stories are a melding of Arabian, Persian, and Indian folk tales, with just a sprinkling of Chinese influence. In broad strokes, the tales paint a picture of a world of extraordinary treasure, earthy lusts, and uncomplicated ethics. There are fabulous creatures, from enormous roc to powerful sorcerers to ever-present 'efreet (also known as djinn or genie); what distinguishes this from other mythologies is that even the everyday barber, beggar, or hunchback is described with a sense of wonder. It is this intimate view into an alien culture that has made these tales the most popular Arabic work in the Western world and raised them to the status of a universal classic.

Westerners who have little previous contact with Arabia or Islam may be confounded by the ethos and culture they will discover in the Book of Tales. For all its fantastic trappings, the world of the Arabian Nights is that of a very real, exotic, vital, and sophisticated culture. The societal values are just different: for instance, our heroes thought nothing of casually killing someone to gain some small convenience as long as that someone was an infidel.

The one design liberty taken was in the portrayal of women in the game. The female was definitely the lesser sex in medieval Arabia. Further, it appears that three-quarters of the "heroines" are busy seducing and betraying the nearest men; the virtuous remainder often had the distressing habit of dying to prove their essential goodness. We have represented the female characters in the game as the best, bravest, and most fortunate of these heroines.

These books were of great use in the preparation of this game, and are recommended to those of you who wish to read the tales:

N. J. Dawood's *Tales from the Thousand and One Nights* (Penguin Classics) is a condensed version. Dawood, an Arab scholar, has written the modern translation which is at once the most faithful to the source material and the most readable. His narrative style is straightforward in everything from dialogue to earthly lusts, which makes this telling inappropriate for young children.

E. W. Lane's *The Arabian Nights' Entertainments or The Thousand and One Nights* (Livres de France and East-West Publications) is probably the best-known translation of the tales. Lane and his 19th century English contemporaries gave the Arabian Nights their place in the popular literature of the Western world, but they were ruthless bowdlerizers of the stories. This version uses much flowery language and is thoroughly sanitized.

By contrast, Richard Burton's *The Book of the Thousand Nights and a Night* is both highly salacious and the definitive English-language compilation. Burton, the first non-Muslim to see Mecca and an adventurer *par excellence*, is as interesting as any Arabian Nights character. His telling is quite, quite bawdy, but the prose is so dense that modern readers will struggle through it.

An Historical Atlas of Islam (E. J. Brill, edited by William Brice), was the starting point for the map. Geography is, at best, incidental to the tales; place locations in the Arabian Nights are more often than not given as so many days' journey by horse in such-and-such a direction from Baghdad. Islands and places of power were generally reached by our heroes after a raging storm or magical beast or what-have-you had tossed them around so much that they had no idea where they were. The final rendering of the map combines appropriate cartography and period flavor.

The reader will undoubtedly agree with us that *The Tales of the Arabian Nights* are splendid fables. But the tales are more than just pleasing fantasies: they are a faithful reflection of the time and place in which they are conceived. With Arabia and Islam resurgent, *The Tales of the Arabian Nights* can still teach while they entertain us.

Eric Goldberg
New York, 1985

Credits

Third Edition Rules

(First Edition published by West End Games, 1985; Second Edition published by Edition Erlkönig, 1999)

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Third Edition Special Thanks

Z-MAN games

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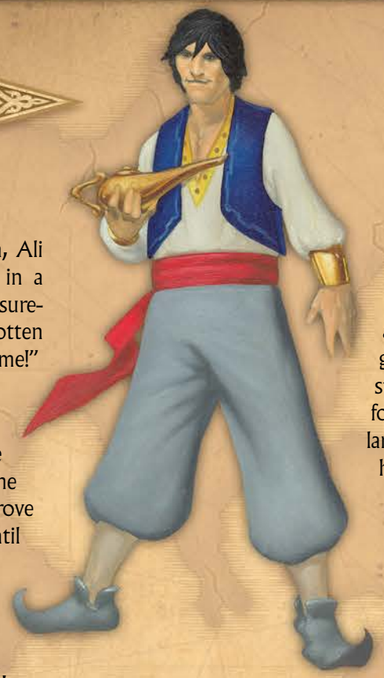
Biographies

Ali Baba



A humble wood-carter in the forests of Persia, Ali Baba happened across a most wondrous secret: in a cave, hidden behind a magical door, was the treasure-trove of a band of thieves—decades of ill-gotten gain, guarded only by the password "Open, Sesame!"

Ali contented himself with only a few bags of gold, but when his brother Kassim discovered the source of Ali's new wealth, he demanded to be told the secret. Envious, Kassim essayed to rob the bandits further, but his greed filled his mind and drove out the magic phrase, trapping him in the cave until the bandits returned and dealt him a most gruesome death. Ali Baba feared for his own life when the bandits came to town searching for Kassim's kinfolk, but his cook, Morgiana, blessed with a fast wit, discerned their plan and through quick action dispatched them, ending their threat forever. Ali Baba retired rich on the loot in the cave, and Morgiana, manumitted for her bravery, wed Ali's son to live happily after.

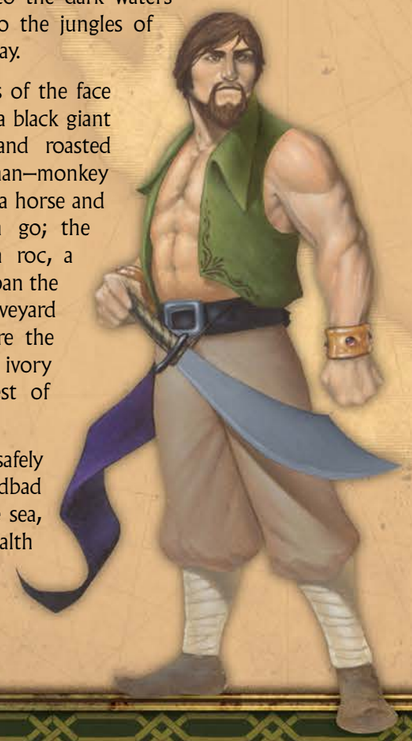
Aladdin

The obstinate and lazy son of a Chinese tailor, Aladdin was singled out by an African geomancer to assist in the sorcerer's scheme. Posing as the boy's uncle, he brought Aladdin to a spot outside the town and gave him a seal ring that allowed him walk in safety in the Cave of Wonders. Aladdin found therein, among a forest of trees bearing emeralds and diamonds and peridots instead of fruit, the only treasure his "uncle" sought—a battered oil lamp. But betrayed by the false uncle and trapped in the cave, Aladdin discovered that within the ring lived a mighty djinni, who freed him and brought him home, where he discovered even greater djinn living within the lamp.

Aladdin used the powers of the ring and lamp to enrich himself and his mother. After some time, he beheld the fairest daughter of the sultan of China and became immediately smitten. Despite the treachery of the vizier of that land, and the return of the geomancer (who never stopped from scheming for the recovery of the lamp), Aladdin, through his bravery, cleverness, and devotion, came to gain the princess's hand and become the favored son of the sultan himself. And so they lived in joy for many a year after.

Sindbad

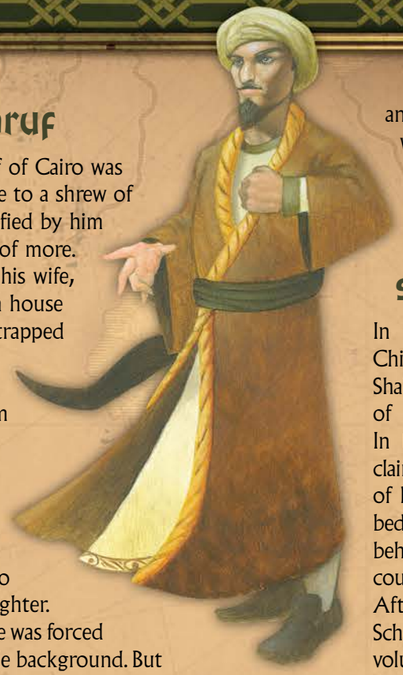
The original swashbuckler, Sindbad was a merchant who sailed forth seven times from his home in Basra and into the oceans that gird the world. His voyages took him past India and into the dark waters of the spice islands, to the jungles of Africa, and to far Cathay.



In the wildest portions of the face of the earth he found a black giant who skewered men and roasted them like lambs; a vile man–monkey who rode Sindbad like a horse and would not leave him go; the nesting grounds of a roc, a bird so vast its wings span the entire sky; and the graveyard of the elephants, where the tusks form towers of ivory taller than the greatest of castles.

Having thus passed safely through great peril, Sindbad finally retired from the sea, as generous in his wealth as he was brave in gathering it.

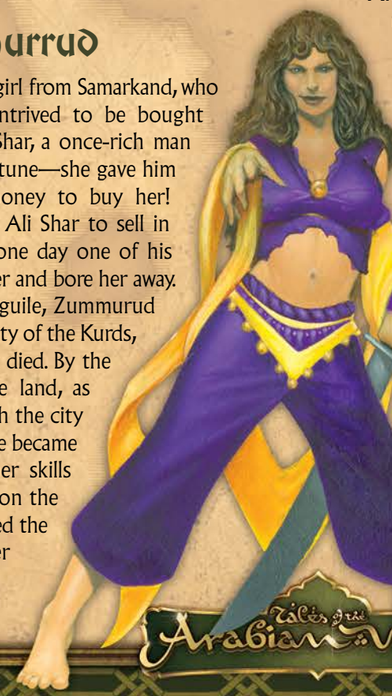
Ma'aruf



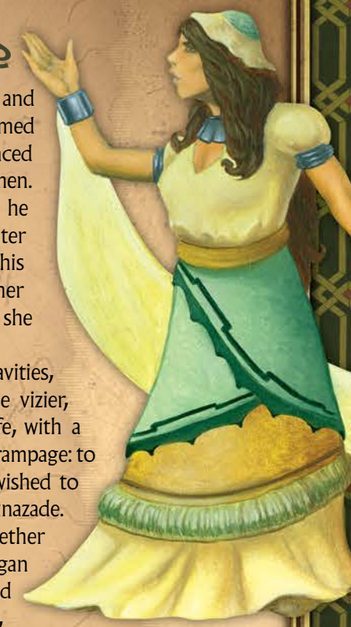
The cobbler Ma'aruf of Cairo was accursed by marriage to a shrew of a woman, never satisfied by him and always desirous of more. Fleeing the wiles of his wife, he found refuge in a house haunted by a spirit trapped there two centuries gone or more, who transported him to a land where his wife would never again hear of him. Finding himself in Tartary, he posed as a rich merchant to court the king's daughter. Eventually, though, he was forced to confess his humble background. But for his honesty and hard work, Allah (the All-Compassionate) allowed him to find a ring buried in a farm, a ring into which was bound into service a Sultan among the Jinn. With the magic of the ring, Ma'aruf brought a baggage-train of gold as dowry. The vizier plotted to steal the ring and the princess, but through her quick wit and a kick to his stomach, she took back the ring for herself. Ma'aruf became sultan in his father-in-law's stead, and forgave his old wife, and all lived well until they each died.

Zumurrud

Zummurud was a slave-girl from Samarkand, who through cleverness contrived to be bought by the handsome Ali Shar, a once-rich man who had wasted his fortune—she gave him her purse with the money to buy her! She sewed curtains for Ali Shar to sell in the marketplace, until one day one of his customers kidnapped her and bore her away. Through disguise and guile, Zummurud escaped and came to a city of the Kurds, where the king had just died. By the strange custom of the land, as the first to pass through the city gates after his death, she became the new king! Using her skills as a caster of fortunes on the sand-table, she discovered the man who kidnapped her and had him executed for his crimes. Finally, Ali Shar, who had never ceased from searching for her, came to the city. Zumurrud playfully seduced him, again in disguise, and finally revealed herself for a glorious reunion.



Scheherazade



In the land between India and China, there ruled a king named Shahryar, who became convinced of the depravity of all women. In his madness, every night he claimed as his wife a fair daughter of his kingdom, took her to his bed, and in the morning had her beheaded to guarantee that she could never betray him.
After a thousand such depravities, Scheherazade, daughter of the vizier, volunteered herself as his wife, with a daring plan to end the King's rampage: to pass her last night alive, she wished to tell stories to her dear sister, Dunazade. The king agreed, and all sat together in his bed as Scheherazade began the story of the Merchant and the Djinni. When dawn came, the king was captivated by the story and agreed to let Scheherazade live to continue the story the next night.

And on the next night, again, the king was so caught up in the story that he agreed to spare her over to continue her tale. And thus they continued, night after night, Scheherazade telling her stories to Dunazade for the benefit of Shahryar, knowing that if at any night the king's attention wandered, the next morning she would be killed and her sister would become the king's next bride.

Night became day became night, passed in story after story, stories piled on stories and within stories, an ocean of words and deeds, and never did Scheherazade stumble or fail. At the end of the thousand nights and a night, Scheherazade declared that she was through—that she had been a good and faithful wife and the mother of his two sons. By this evidence of her own virtue, she brought the king out of his madness, and together they ruled in peace until, at an old age, they were claimed by the Ender of All Stories. As, eventually, are we all.

We enjoy being carried away from trivial and commonplace characters, scenes, and incidents; from the matter-of-fact surroundings of a workaday world, a life of eating and drinking, sleeping and waking, fighting and loving, into a society and a mise-en-scene which we suspect can exist and which we know can not.

— Captain Sir Richard Francis Burton, 1886

LEGEND

CITIES

MOUNTAINS SEA DESERT FOREST ISLAND

Z-MAN games