

Sax Rohmer's Use of Oriental Words in His Fiction

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Sax Rohmer (the pseudonym of Arthur Sarsfield Ward, 1883-1959) was one of the most widely read pop authors in the English-speaking world in the 20th century. His Fu Manchu first appeared in "The Zayat Kiss," in the British magazine *Story-Teller* (October 1912), followed by the novel *The Insidious Dr. Fu-Manchu* in 1913. After World War II Rohmer changed this sinister Chinese arch-criminal into a heroic anti-Communist. Further thrilled by radio versions, feature films, stage plays, television series, and even a Marvel comic book, millions of readers have shuddered in Rohmer's auras of tomb robbers, ancient Egyptian demons haunting aspid-infested tunnels beneath the pyramids, voodoo rites and zombies, and vampires, communicated by carefully selected eastern lexical borrowings. In 1951 he introduced the glamorous witch Sumuru as a female Fu Manchu in five well-received novels.

Rohmer's many books have been translated into more than a dozen languages, including Japanese, Arabic, and Braille. Interest in Rohmer has continued strong, as seen, e.g., in R. E. Briney's nonscholarly literary *Rohmer Review* (1968-81), Lawrence Knapp's current Web Page to "create a definitive Sax Rohmer bibliography, reference and archive," and many reprints such as the four-volume *Fu Manchu Omnibus* (1996-99). The modern interest in and pleasure from Rohmer's fiction has been highlighted by Christopher Lee's international five-film Fu Manchu series (1965-70 - *The Face of Fu Manchu* until the evil doctor's burial in *The Castle of Fu Manchu*), and by Cay Van Ash and Elizabeth Sax Rohmer's biographical *Master of Villainy* (1973).

In some passages of a typical Rohmer novel like *The Day the World Ended*, his modern eerie world is as unsettling as those in the English Gothic novels. The result is almost as evocative as Wells's invisible man and Jules Verne's Captain Nemo, and Rohmer's overall fictional worlds are even more inferior to the way that artists like Chaucer and Byron originally introduced some of Rohmer's words.¹ While further naturalizing such earlier borrowings by meshing them into suspenseful sequences, Rohmer employs them as a skillful tool to create powerful effects.

Our chief purpose is to collect and lexicographically analyze his semantic and structural use of a range of 575 oriental loanwords and a few translations, words with oriental senses from ancient Egypt, and a few other high-frequency items like *chemist* 'alchemist' to show the words' roles in his literary successes. Tabulated and described in our **R Corpus**, these items help convey eerie scenes and actions. We provide enough lexicographic comparisons with his major competitors to place him in context, while excluding the sprinkling of useful non-oriental items like *rattlesnake* and the Australian aboriginal *kangaroo*.

Our **Rohmer Glossary** identifies his main sources as handbooks and travel and scholarly books, mainly by E. W. Lane and Sir William Jones. We will first give an overview of the corpus and its etymologies and placement often in lists, and sketch Rohmer's cultural attitudes in a necessarily interdisciplinary framework. The bulk of our study will describe the linguistic-semantic aspects of the words, in which we will antedate those recorded in *The Oxford English Dictionary 2* and *Oxford Online* (hereafter, OED2), and briefly compare their lexical qualities when used by his chief fictional competitors. The analysis entails consultation of our References and R Glossary, which differs from the usual dictionary by recording only Rohmer's meanings, so as to indicate how he uses the borrowings.

Despite the lack of a bibliography of his extensive reading and personal library, his vocabulary sources become rather transparent when we juxtapose his texts alongside Lane's fine 1841 translation of *The Arabian Nights' Entertainments* (ANE), *Modern Egyptians* (1836, 1860),

and Lane's *Arabic-English Lexicon*. Rohmer's allusion to "the famous barber of the *Arabian Nights* bears the nickname *Es-Samit* (the Silent)" unfortunately implies that this epithet is restricted to barbers who can tell engrossing stories (*Tales² of Secret Egypt* 290). There is no credit to Lane, whose "the sheykh es-Samit (the Silent)" 'the Silent Sheikh' appears in Lane's barber's tale told by the barber himself (ANE 1841, 1:220). Rohmer's rare note explains that stock epithets characterize an Arab by his profession.

Nor is Lane acknowledged for the almost verbatim passage "*Hadeed!* ya mâshun! Iron, thou art unlucky!" and explanation of *afreets'* well-known fear of hard iron (*Tales²* 3), taken from Lane's ANE (1:34, 61). Readers of pop fiction might dismiss the plagiarized scholarship as acceptable popularization. Rohmer does not credit other multiple sources like *A Handbook for Travellers in Egypt* (1873), Sir E. A. Wallace Budge, James Morier, Sir John Gardner Wilkinson, and Henry Yule, who are cited in our Glossary as the earliest known record of numerous items. Rohmer does proudly acknowledge the influence of Edgar Allan Poe, of whom he owned a prominent engraving. He has his detective Paul Harley elaborately compare his own methods with those of Poe's Dupin (*Bar² Wing* 35-39), without creating a Poesque quality. A chapter in *The Hand of Fu Manchu* laboriously deciphers a cryptogram utilizing alternating syllabic punctuation marks in the Egyptian place-name *Zakāzīk*, in a code too complex and time-consuming for Fu Manchu's *thugs*, and inferior to Poe's "Gold-Bug" inspiration.

The common epithet *Father of Thieves*, translated from 'Abū Himbas' in *White Velvet* (39), denotes a sly, cunning man (cf. Shakespeare's "the Father of some Stratagem," Rohmer's unlikely source from *2 Henry IV*). Such epithets may temporarily pejorate religious words, as when a learned teacher of *Islamic* law is termed a "mad *mullah*." In Arab fashion, they may insult the hearer, as when the protagonists call a Haitian sentry a *hammār* 'donkey driver' to detract him from the fact that they cannot produce an invitation to an important conspiratorial meeting (*Bimbāshi* 289 and *The Island of Fu Manchu* 207).

While Rohmer became one of the best-paid magazine writers in the English language for decades, he built a large library on ancient Egypt and the occult to provide valuable sources. The royalties from *Insidious* permitted him and his wife Elizabeth to visit the *pyramids*, where they crawled through cramped tunnels armed with a gun to guard against snakes, as later depicted in *Tales*² (40 and Van Ash, 84, 90-94). Such visits provided primary materials, even as he informally studied Arabic, partly to improve his romanization of loanwords. The whirling *dervishes* and dancing girls in *Tales*² depict what he observed in Egypt, and his Haitian visit to study *voodoo* was the genesis of *Island*.

Thereby the local color in Rohmer's chief five subjects considerably derived from personal experience. First, his *alchemy* materials stemmed from a keen interest in chemistry, when he studied works like the Medical Papyrus Ebers (c.1550 B.C.) in Cairo to learn about the role of the sacred incense *kyphi* in prescriptions, rituals, and spells (Van Ash 35), as used in five books like *Seven Sins* and *Romance of Sorcery*. Second, visits to the *Bubastis* ruins inspired his queen *Hatshepsu* in *The Bat*¹ *Flies Low*, as well as the outré, villainous Eurasian so immersed in studying the jackal-headed *Anubis* that his face became "startlingly like that of Anubis" as he gained the god's powers (*The Green Eyes of Bast* 301). Joining in the excitement when Tutankhamen's *tomb* was discovered, Rohmer traveled to Cairo to view the treasures. There he noticed a striking resemblance between *Seti I*'s incredibly preserved visage (Van Ash 224) and his word-picture of Fu Manchu, which he noted in seven novels.

The idea of a secret brotherhood possessing occult knowledge in *Bat*¹ and elsewhere probably came from Rohmer's activities in British occult societies, plus his experiments in the shadowy world of the ancient Egyptian *Adepts*, who had supposedly discovered how to transmute base metals into gold. Fourth, his realistic slave-trade motif drew upon another trip to Cairo, tracing the route that modern traders take across the Red Sea, before vanishing into the vast Arabian deserts and the slave-auctions. Along the route he consulted with knowledgeable officials (Van Ash 29-30, 90-91). Fifth was his intense interest in the old Chinese Limehouse district of London (which he knew well) and its *opium dens*, so pathetically dramatized in

Yellow¹ Claw and *Yellow² Shadows*. His *Dope* devastatingly pictures the Limehouse drug traffic and offers suggestions for its eradication. He further delineates the waifs and people of *Chinatown* in works like *The Golden Scorpion*.

The 575-item R Corpus is complemented by 35 untabulated words: 18 cross-references and 17 nonce words relegated to a Supplementary Glossary. Its representativeness is impossible to measure, in view of the paucity of scholarship on Perso-Arabic loanwords in English texts of Rohmer's day. He was not seeking to collect and mesh into his novels and short stories some samples of street Farsi or classical Arabic for his readers; and the only Arabic and Persian loanword book-length dictionaries (Cannon 1994, Cannon and Kaye 2001) record many post-Rohmer borrowings. His corpus does reveal the extent to which he constructs a fictional world out of the words, some of which already had an established English presence, and others which he himself perhaps intentionally but unsuccessfully introduces. His items exhibit various ways in which an array of exoticisms can be marshalled to improve popular fiction and sometimes made familiar to a broad readership, unlike all but a few of his competing novelists like Agatha Christie. A detailed treatment of his stylistics in the full context of contemporary fiction would be interesting.

Rohmer's Arabic items came initially from Lane (and thus a strong preference for Arabic rather than from Jones's love of Persian), until his royalties permitted visits to his imagined Araby. Such travel improved the realism and believability of scenes that occasionally almost pictorially display their modern counterparts. Writing at a time when there was still no accepted system for romanizing Perso-Arabic words, Lane had based his often now-superseded spellings upon local Arabic periodicals or representations of what he heard in the *souks*, with the religious words maintaining their unchanging Koranic form. Our R Corpus excludes the well-known classical borrowings lacking real eastern associations, such as *grotto*, *temple*, *tent*, and *dome* (as in Coleridge's dramatic "sunny pleasure dome with caves of ice!"). As Rohmer prefers their Arabic synonyms when appropriate, he loses the opportunity to evoke sensations long associated with the classicisms. For example, he employed *recess*, with its joint connotation of retiring from

public life or to a place, until he discovered that *alcove* was from Arabic, a semantic choice that he may have helped history to confirm. A concrete Arabic noun can characterize a person, as in the plural *ghawazee* used three times in *Tales*² to name voluptuous girls weaving in the lowering smoke of Turkish tobacco and *hashish*. Rohmer's constant *bread* indicates that he did not know the collections of Purchas, who introduced English to the widespread Persian *nan* 'bread' (1581, 8:463).

As few Rohmer texts are machine-readable, his words surely occur more times than the maximum six that we have manually tabulated in four close readings of 38 books. OED2, *Webster's Third New International Dictionary* (W3, plus W1 and W2), and *Merriam-Webster's Collegiate Dictionary* (W11) record most of the R Corpus. The etymology of the words shows few earlier than the Middle English period, in a vocabulary quite extensive for a pop novelist. Thirty-five items came through Middle English, chiefly from Old English or Middle French, as in *wizard* and *tomb*. The Romance transmitters usually retain the Arabic *al* (French *alcove*, Spanish *alcazar*). The earliest known English record of most of Rohmer's items predates 1861; 119 antedate their OED2 citations (usually in W11); and a surprisingly large 137 items do not seem to be in the Oxford files. There are three English sources: *pidgin*, the corrupted Chinese pronunciation of *business*; Arabic *Ginyeh* (< *guinea*); and the hypnotic *malourea*. Most of the R Corpus came into English from a single language. A goodly number have a dual source (*mongoose* < Hindi and Marathi), and a dozen or so words have three sources (*Gehenna* < Late Latin, Turkish, and Persian). A few hybrids have a more complex structure (*lamasery* < French *lamaserie* < Tibetan [b]lama + Persian *serāi*).

Lane's transliterated indexes assisted Rohmer in locating the mainly *Egyptian Arabic* words, so as to construct generally accurate cultural and artistic settings. So Rohmer chooses *mastaba* rather than the more abstract *tomb* or *bench* when *mastaba* fits his syntax. Numbers of his words come from Persian (*bazaar*), Hindi (*bangle*), Urdu (*khaki*), and Turkish (*kiosk*). Even tiny sources like Japanese (*jujitsu*) have a role in his fairly simple plots. In the barbaric Six Gates chapter in *The Return*¹ of *Dr. Fu-Manchu*, the bias is Chinese, not Japanese. A Burmese *dacoit*

prostrates the bare-chested Sir Denis Nayland Smith of Scotland Yard under six connected wire cages, permitting ravenous rats to move successively toward the inspector's head as each gate is raised, until they reach the Joy of Complete Understanding, in a philosophical concept of death. Proudly identifying the Chinese origin of "this quaint fancy," and using Japanese *seppuku* rather than the old *hara-kiri*, Fu Manchu advises Sir Denis to beg Dr. Petrie² to decapitate him with a huge *samurai* sword when the pain becomes unbearable. Elsewhere Rohmer enhances visual qualities by occasional similes ("Like a startled *gazelle* she gave me one rapid glance, and was gone" *Tales*² 179), and metaphors like "The train was a fiery dragon" (*Island* 78 - cf. his also mythological sense of *dragon*).

Unnaturalized foreign words are commonly punctuated with italics or quotation marks. Rohmer had no consistent system for such discrimination beyond eschewing punctuation for established terms like *Bedouin*, and for always italicizing less-common words like *simoom*. He uses loanwords more economically than Jones did. Collecting Sanskrit words in a notebook, Jones introduced into his translations as many of them as possible to deepen his readers' appreciation of the literature while instructing them about Sanskrit culture, in a didactic purpose reducing the quality and durability of his hymns to *Hindu* deities and verse tales like "The Enchanted Fruit" (*Works* 13:211-33). Rohmer's plot lines precluded his interpolating irrelevant brief poetic tales into his works, as Lane's translation of ANE required. Yet the publication of Rohmer's early stories as almost discrete units in *Collier's* imparts the padded, episodic quality that weakens the drama, as in Dickens' novels, but lacks the gallery of fascinating characters that Dickens thereby created. Rohmer's titles *Tales*¹ of *Chinatown*, *Tales*² of *Secret Egypt*, and *Tales*³ of *East and West* specify such structure. In the ten episodes of *Dream Detective*, Morris Klaw continually squirts verbena mist on his brow while solving cases. Rohmer's later, longer manuscripts like *Day* and *Bat*¹ were tighter, sequentially plotted for book publication and better characterization.

He inserted most oriental words into his texts by adopting Jones's procedure in the epochal first translation of *Śakuntalā* (1789). Jones's 118 different transliterations like the botanical *hard*

wood Sami and *ruddy as the Bimba fruit* (alongside his introduction of the now well-known *avatar*, *Brahman*, *champac*, *nargileh*, *vedanta*, and *vina* - Cannon 1990, 311) are no more skillfully introduced than are Rohmer's "sturdy Afghan horses," "the *mushrabîyeh* window," or "the fleecy hood of his burnous" (*Bimbâshi Barûk* 142, 57, 161, respectively). His use of *abayeh* in a list entails the gloss "an abâyeh, or black woolen cloak," or an apposition like "Friday night after the adân (Call to Prayer)" (308, 302). Self-defining contexts are useful for rarer words: "The dervish paused. 'And I am a hadji of the Bektashiyeh. No infidel dog shall deny God'" (56, 54).

Miscellaneous lists, a standard literary device that Rohmer compiled as random notes taken in souks and can be reverified today, provide much of his verisimilitude. Extending the use of lists, he strings loanwords together to paint an Egyptian shop: "The mummies were there; the antique volumes, rolls of *papyrus*, preserved snakes and cats and ibises, statuettes of Isis, Osiris, and other Nile deities were there" (*Brood of the Witch-Queen* 39).² Lists can picture a whole city:

Damascus grew sleepy . . . amid those groves of poplar and orchards of fig, apricot and pomegranate which lovingly embrace this pearl of the East. Already mueddin might be seen, a moving black speck, on his high gallery. In the covered bazaars with their cavelike shops--khâns which had housed merchants from Baghdad when the great Harûn reigned--and cooling fountains, a drowsy hum prevailed. . . . Laden camels, indifferent to the convenience of pedestrians, paced rubber-footed on their way [*Bimbâshi* 50]

Besides visualizing the rubber-footed *camels* and the ubiquitous *lemonade*-seller, a Rohmer list can connote a sensuous bouquet that envelops readers: "the insidious breath of Tonquin musk, the fragrance of attâr of roses, the sweetness of Indian spikenard and the stinging pungency of myrrh, opoponax, and ihlang-ylang" (*Tales*² 121-22). Even if one has never smelled the aromatic Malay ylang-ylang that perfumes the air, no gloss is needed. Yet this miscellany

lacks a clear unifying idea, palling beside Wordsworth's lists of two or three associative common nouns in "Tintern Abbey" that intentionally evoke reflection "in the language really used by men": e.g., "Therefore am I still/ A lover of the meadows and the woods/ And mountains."

In *Fu Manchu's Bride* the power of the sacred Egyptian mimosa (*Acacia nilotica*), already intensely sweet, is exaggerated to drench and incapacitate the protagonist through a kind of anaesthesia. *Mimosa* is the title of Chapter 12, as well as part of a title in each of *The Mask/Trail of Fu Manchu*, just as Rohmer similarly highlights and dramatizes the sacred *lotus*, to reach toward universal truths and cultural things that effect readers' sensations and hint at why the *crocodile* and *jackal* were held sacred in the great civilizations of ancient Egypt. In such chapters he breaks the restraints of pulp fiction and almost perceives the artistry beyond. Several lists offer pregnant themes and conclusions, as in "Practices such as slave dealing, those of the thugs, the dacoits, and the hashishîn had long ago ceased--officially, but not otherwise" (*Bimbâshi* 151).

Rohmer's most haunting list is a *sahhâr's* (sorcerer's) evocation in *Tales*² (139-40). But there are too few of such sensual, connotative passages, which help produce the desired pleasurable chill on a stormy night but do nothing else for the reader:

I became aware of a number of small murmuring voices within the room. They were the voices of the perfumes burning in the brazier. Said one, in a guttural tone: "I am Myrrh. My voice is the voice of the tomb."

And another softly: "I am Ambergris. I lure the hearts of men."

And a third huskily: "I am Patchouli. My promises are lies...."

A chuckling, demoniacal voice spoke from the *mibkharah* [incense burner], saying: "I am Hashish! I drive men mad! Whilst thou hast lain up there like a very fool, I have sent my vapors to thy brain and stolen thy senses from thee."

Rohmer's placement and use of two common Arabic words illustrate how unsophisticated, uneducated people have the natural capacity to bridge the barrier created when the speaker and hearer speak mutually unintelligible languages. Like Luke Soames in an opium den, we are first mystified at "'*Gazm*,' said the Oriental; and he placed inside, upon the carpet, a pair of highly

polished boots.... 'Di,' muttered Said. He pointed to the opened door of a second room." Thereupon, with Soames, we grasp that *gazme* denotes *boots*, and the determiner *di* denotes *this*. We have asterisked 95 such words in the R Glossary because no standard English dictionary records them. The pair are contextually necessary. The scene contains a few common, untranslated sentences like *ūkfel el-bab* 'Shut the door!' (*Yellow*¹ 167, 169, 194) for further verisimilitude, though Rohmer exhibits deficiencies in Arabic elsewhere.

His attitude toward peoples, their languages, and activities naturally influences his choice of loanwords, which commonly convey a pejorative rather than an ameliorative tone. Of course, his ethnocentrism might have influenced the decision to make his villain Chinese, and the need to cast him as evil would then have influenced his diction. As Rohmer's central hostility is vented against the Chinese, principally represented by Fu Manchu, his favorite color adjective is the old Germanic *yellow*. This bias is particularly conveyed by certain oriental words. However, Fu Manchu uses Arabic, with few Chinese words.

Rohmer evinces little or no bias toward black persons, even when the two protagonists are the only "non-African blood" in a Haitian cabal of *Negroes*, *blacks*, or *coloureds* (*Island* 209). In *Return*¹ (167), when his morality is seriously offended, he condemns the Ethiopian Amaran people for "their custom of eating meat cut from living beasts.... They are accursed because of their alleged association with the *Cynocephalus hamadryas* (Sacred Baboon)." In his frequent Asian settings, Turks, Thais, and Koreans fleetingly but usually neutrally appear. But his comparatively few *Malays* and *Dayaks* are Fu Manchu's henchmen brandishing *kris*es and running amok (*Hand* 58-59, 304); and his thuggish Hindus and Burmese are usually religious *stranglers*. His neutral word *Burmese* is always an adjective; his noun is the now-dated *Burman(s)* for residents of Myanmar.

Rohmer condemns "the Yellow Peril" in four early novels of 1913-19. Sir Denis perceives Fu Manchu as "the 'Yellow Peril' incarnate in one man," who dreams of "a giant Yellow Empire" confronting the West (*Return*¹ 4, *Hand* 25). I have seen university students watching an

old Fu Manchu film jeer when Sir Denis inveighs against the *Yellow Peril*, realizing that Fu Manchu magnifies the supposed danger as a personal, symbolic composite. Two book titles are explicit about the motives of the "Chinese doctor," never "the doctor": *President Fu Manchu* (1936, with a note on the title page that "Fu Manchu attempts to establish a dictatorship in the United States!"), and *Emperor¹ Fu Manchu* as late as 1959. The worst possible *Chinaman*, he is *Satan* on earth.

Rohmer's bias is surely influenced by the attitude permeating American fiction from 1850 to 1940. Contemporary audiences around the world seem to have accepted his sinophobia, or they would not have bought his novels and vicariously watched Fu Manchu hiss like a snake, smoke opium, and plot to conquer the West with poison gas or missiles. This attitude derived from worrisome historical facts. Readers could recall the Chinese peasants' supposedly colonizing Hawaii and California (resulting in the U.S. Chinese Exclusion Act of 1882), the Boxers who bloodily sought to drive the *yang kuei-tzu* 'foreign devils' out of China, and the Chinese Communists' military successes after World War II. Yet, hardly condemning the Japanese invasions leading to that war, Rohmer is not xenophobic or anti-Asian.

He did not coin *Yellow Peril* or his synonyms like *Yellow Empire/Hordes/Menace/Movement/Threat*. Boris Karloff's 1932 performance of *The Mask of Fu Manchu* exploited that novel's racism, and in 1936 we read that "the Yellow Peril upreared its ugly head" (*President Fu Manchu* 319). The earliest known use of the term is in the editorial "Who Will Exploit China?"³ In an undated, late conversation Rohmer said that *Chinaman* (used frequently in 19 of his books) was "the accepted term for a native of China" (so defined in W1). W2 (1934) recommends the use of *Chinese* except disparagingly. After his *Trail* appeared in 1934 and he realized the derogatory nature of this term caused by the criminal activities of "those Chinamen who lived in such places as Limehouse" (Van Ash 73), Rohmer generally espoused *Chinese*. He has Inspector Kerry's son and London bobbies use the even stronger *Chink*, as do other Caucasians and thugs in the presence of Chinese people along the waterfront. Rohmer rightly condemns *tong* wars, which lead to vicious murders in *Yellow*².

Rohmer's most racist persona hears and condemns Sin Sin Wa's near-incoherent *pidgin*, accusing the ordinary Chinese of not knowing Arabic and of supposedly being able to converse with Western drug addicts only in pidgin. Therefore:

The Chinaman presents an inscrutable mystery. His seemingly unemotional character and his racial inability to express his thoughts intelligibly in any European tongue stamp him as a creature apart, and one whom many are prone erroneously to classify very low in the human scale and not far above the ape [*Dope* 1919, 365]

Even after Fu Manchu becomes an anti-Communist, Sir Denis only grudgingly recognizes the genius, linguistic skills, and even Chinese nationalism of the polyglot Fu Manchu, who smoothly switches codes from English to Arabic, Burmese, Malay, French, and Hindustani as needed.

Rohmer's eastern words reveal a strikingly different attitude toward Arabs and Muslims, which first crystallized when a London periodical requested an article about Limehouse. He was in a quandary. His settings had been mainly Egyptian; he knew no Chinese languages and had never visited Asia. So he fused his limited Arab knowledge into Fu Manchu, a fictitious name based on two Chinese surnames and said by Rohmer to have been inspired by a mysterious Mr. King (Van Ash 4). King becomes the chief villain in several early novels like *Yellow*¹ and escapes Scotland Yard only on the last page. Language difficulties pose no problem for Rohmer's readers: Fu Manchu is said to be speaking in Arabic rather than his native Mandarin, while sprinkling his actual British English with Arabic. When Sir Denis is penetrating a voodoo ceremony in Haiti, he instructs his colleague to speak in Arabic even if unsure of its meaning. The Haitians, not knowing Arabic but somehow supposedly recognizing the Arabic, would be too impressed to detect the pair's disguise (*Island* 203).

Rohmer condemns fanatics like the *Old Man of the Mountains*, *Sheik al-Jibāl* and his murderous *Hashishīn* bent on regaining Muhammad's slipper (*The Quest of the Sacred Slipper* 30), and the poisonous, "self-styled *Grand Imām* of Khorasan" (*Bimbāshi* 289). Otherwise, he portrays Arabs and Muslims sympathetically. Western audiences had by then mostly overcome

the effects of Pope Urban II's rallying "Deus vult" 'God wills [it],' which effectively initiated the Crusades and the blaspheming of *Islam* and *Muhammad*. The spelling *Mahomet*, influenced by *hound* to *Mahound* (with the negative Arabic prefix *ma-*), was used in Layamon's *Brut*, *Piers Plowman B*, *Canterbury Tales* (with *Mahoun* presented from the Muslim view in the Man of Law's Tale), and *The Faerie Queene* (where even Muslims swear by Mahound five times). In *King Lear* the "madman" Edgar refers to the demon Mahu. Later attacks appear in *Paradise Lost* and some of Pope's poems, all the way to Sir Walter Scott. Such influential literary pronouncements solidified the senses of *Mahound* as an idol, monster, false prophet, or even Satan for centuries. Rohmer eschewed *Mahound* and *Mahomet*.

A lessened negative image continued into the 20th century. Rohmer somewhat ameliorated this. When his Muslims mention Muhammad, they add a pious phrase like "Peace be on his name," as Muslims always do. They choose the name *God* rather than the sacred *Allah* (cf. his many references to *Satan*, i.e., Fu Manchu), vs. only one Arabic *shaitan* in *Bimbâshi* 179 and one *Gehenna* 'hell.' Only four times in three novels do Muslims use the derogatory *infidel*, with only one occurrence of *unbeliever* (*Quest* 48, as a translation of *Kaffir* 'non-Muslim, chiefly Christian'). They refer to themselves and other Muslims as *the Faithful* and *Believers*. Despite such softening, some reactions to 9/11 have echoed "Deus vult" and redenigrated Islam.

A sketch of the linguistic and semantic aspects of the R Corpus will provide partial background for some literary conclusions. These include Rohmer's transliteration, choice of loanwords (vs. translations) and their few labels, word classes, word formation, and currency. Jones had faced the problems of Romanization that later confronted Lane in transcribing Perso-Arabic words. Jones sought a transcriptive system for invariably assigning a given Roman letter to represent a given sound for at least Arabic, Persian, and Sanskrit, within a system conforming to "the natural order of articulation," since multiple spellings of a word were presently then often interpreted as two or more different words. Intended also to cope with the "disgracefully and almost ridiculously imperfect" spelling of English vowels, his "Dissertation on the Orthography of Asiatick Words in Roman Letters" (*Asiatick Researches*, 1788, in *Works* 3:252-318) served

Orientalists for decades. His system assisted the standardization of Asian spellings while conveying the germ of ideas culminating in the International Phonetic Alphabet.

Not knowing the Jonesian System and not being a linguist, Rohmer mainly relied on the spellings of Lane, who improved upon Jones but whose transliterations like the *Sack'cka'rah* (*Saqqāra*) *Pyramid* are inadequate for modern phonetics and entail most of our cross-references. However, some OED2 quotations antedate Lane's use by centuries, such as *jibbah* (< Arabic) in 1548. Dictionaries still do not record Rohmer's *gibbeh* (from Lane 1860). OED2 cites numerous less dramatic supercessions, as in Lane's 1836 choice of *abayeh* rather than the ultimately successful 1811 *aba*, and *mueddin* rather than the already established *muezzin*. Unaware of the disparaging connotation of *Moslem* (1615), Rohmer never uses the proper *Muslim* (1841). If a Western language transmitted the oriental word, he often chooses the European form, as in *caliph* (< French) in six novels, but the better *khalif* only in two (five times in *Tales*²).

We have labeled the few stylistic (e.g., the disparaging Arabic slang *bint*) or regional items like our six Egyptian Arabic words, or in Rohmer's single use of Lane's rarer *wekaleh* from his ANE translation, but elsewhere employing *khan* 'rest house.' As Rohmer's books often appeared simultaneously in London and New York, an American editor might change a *colour* and *defence* to *color* and *defense*, while the London book retained *honor* and *pretense*. All four British college dictionaries utilized for our study record *opium den/house*, whereas none of the four American ones or W3 does. *Chemist* is a highly useful, stark temporal synonym for the otherwise obsolete *alchemist*.

Current English is simultaneously borrowing numbers of paired phonetic forms and their translation, with the second form quickly following the initial transfer. Early in the process, e.g., bilinguals will prefer *frijoles refritos*, whereas those with little Spanish acquaintance may know only *refried beans* and be unaware of the original word-order and double plural (Cannon 1987a, 87), or presume the Japanese *Walkman* to be an American coining. In Rohmer's day, few native speakers of Arabic and/or Persian were resident in the West. So our rather large R Corpus has

only four such pairings: *Harim el-Keddāb* - *the false pyramid*, *Kaffīr* - *Infidel* or *Unbeliever*, Greek *Hyksos* - *Shepherd Kings*, and possibly *strangler* - Hindi *Phansigar*.

Twenty-one items exhibit one of three kinds of translations, a proportion roughly consonant with that of Malay, Arabic, Persian, and Turkish renderings (Cannon 1992, 1994, 2001, 2005). Most are common loan-translations (*black magic* < F *magie noire*). *Sindbad the Sailor* is a partial translation, where the proper-noun *al-Sindibād* is adapted, and *al-bahrī* is deleted or rendered as *the sailor*. Third, *the Rock of Gibraltar* is a loose translation, where *jabal* ‘mountain or hill’ becomes a huge *rock* to fit the terrain. The *-tar* is a terminal shortening of *Tāriq*, the *Moorish* commander who landed there in invading Spain in 711. Excepting a few plurals like *hashshashīn* that retain their Arabic inflection, Rohmer pluralizes the common nouns with the already naturalized English *-(e)s* or zero (*two Bedouins/Bedouin, fellahs* rather than *fellaheen*). He never seeks phonetic fidelity by changing an English plural back to the Perso-Arabic *-in*.

Rohmer's word classes reveal a surprising number and proportion of interjections (11 - *Inshallah!*) but lack common items like *Bismillah!* ‘In the name of Allah!’ His adverbs consist of *kawam* ‘quickly,’ *hana* ‘here,’ and *ghoulishly* (*Bimbāshi* 203), a member of the *ghoul* set containing *ghoulish*. His 26 adjectives predictably display the straightforward loss of the native plural, as in *Afghan horses* (not *Afghani*) and *Damascene X* (< *Damascenus*). An English participle or suffix has already replaced and hybridized any native one, as in **Assyrian**, **lacquered**, **khedivial**, **Coptic**, **Moorish**, **Bubastite**, **gauzy**, and **Aladdin's**. In the eight paired adjectives and nouns, the adjective has been functionally shifted from the noun (n. *cashmere* 1814 to adj. 1827), in all but the adj. *Nubian* 1727 - n. 1788. We tabulate these as eight items, not sixteen. Besides the prefix *ibn-* and a few sentences like *Ya Ali! Ta'ala hina!* ‘Ali, come here/on,’ Rohmer's other oriental words are nouns. As narrative texts require a high percentage of nouns, their preponderance bears out the noun percentages in various loanword collections. These range from Persian's 96.9% and Japanese, Malay, Arabic, and German, down to the Chinese 83% (Cannon 1998, 158).

Rohmer's direct lexical contribution to English is slight. We have mentioned the 17 rare, obsolete words listed in the Supplementary Glossary, which perhaps are used only once because his Arabic skills could not distinguish between the street variety (and thus the absence of items like *Māshā' Allah* 'What has God willed') and commoner items like *Allah-u-akbar* that appear only three times in one novel. His formulas of greeting and departure consist only of *Salaam* (*aleikum*) and *layltak sa'ida*, with the single appearance of the ubiquitous good-bye *ma' salāma* exiling it to the Supplementary Glossary. He did introduce *akhut* 'an ancient hieroglyph' and 19 other rarer items, along with Lane's introduction of 41 of the other 75 items which we have asterisked as failures in vocabulary expansion because they do not appear in general dictionaries or texts other than Rohmer's restricted uses.

However, his indirect lexical contribution is significant. While the modern creation of *Fu Manchu* (*mustache*) must be noted, his major achievement was the making of many Asian words available to a popular, worldwide audience. Thereby he probably hastened words like *pasha* (introduced in Richard Crashaw's *Carmen Deo nostro*) into full acceptance in English, while elevating the low currency of others from dusty scholarship. The size, breadth, and longevity of Rohmer's readership familiarized and/or popularized this sizeable group of words.

In word formation, despite the Egyptian visits that provided rich data, Rohmer is generally uninventive. By his day, large numbers of ready-made, naturalized oriental words and phrases were widely available. OED2, e.g., records *poppyland* as early as 1910 and *caravansary* from two Persian elements by 1581. Rohmer did not need to form a compound from two constituents or to indulge in affixations or hybridizations. So the R Corpus displays little linguistic creativity. He did coin the nonce adj. *sheikhish* in *Bimbāshi* (1944, as an unsuccessful synonym for W2 and W3's adj. *sheikhly*),⁴ and *Scorpion/Serpent Wind* as unpleasant synonyms for the *khamsin*. His items exhibit a wide variety of monosyllables, compounds, pluralizations, and suffixations (*joss*, *malacca cane*, *dates*, and *caliphate*, respectively). The several ready-made shortenings exhibit initial, medial, or terminal loss:

Khawāja (< *Ya khawāja*), *cocamania* (< *cocainmania*), and *Chink. Gypsy* (< *Egyptian*) shows both initial and terminal loss. His most complicated noun is *malourea* (< *diethyl-malonyl-urea*), which has lost the first element and *-nyl*, before the splinter *malo-* and *urea* were blended.

Rohmer emphasizes the frequency and thus importance and utility of crucial items by placing them in titles, which indicates their descriptive or connotative value in helping create the desired atmosphere. The commercially valuable name *Fu Manchu* appears in fourteen book titles. Six titles indicate the kind of drama or subject: *The Bat¹ Flies Low*, *Bat² Wing*, *Bimbâshi Barûk of Egypt*, *Green Eyes of Bast*, *Romance of Sorcery*, and *Tales¹ of Chinatown*. In *The Drums of Fu Manchu* a maximum six words are emphasized in chapter titles: Satan Incarnate, The Mandarin's Cap, A Modern Vampire, The Zombie, The Lotus Flower, and Mushrabêyeh Screen. Four episodes of *Dream Detective* are titled The Potsherd of Anubis, The Blue Rajah, The Headless Mummies, and The Veil of Isis. The combined book and chapter titles employ 72 different loanwords, most of which now enjoy full English acceptance. *Chinatown*, *lotus*, and *mandarin* appear in four titles. *Bat*, *joss*, *mimosa*, *mummy*, *mushrabiyeh*, *opium*, and *opium den* occur in three. *Anubis*, *Companions*, *Isis*, *Kali*, *lacquer*, *lily*, *musk*, *pasha*, *Prophet*, *scarlet*, and *tomb* serve in two titles. Another fifty of Rohmer's favorite words appear in only one title, such as *dacoit*, *hashish*, *magician*, *scarab*, *sorceress*, *thug*, *vampire*, *voodoo*, and *wizard*. (One wonders why these powerful unpleasant words do not occur in multiple titles.) A dozen chapter titles that lack orientalisms employ a striking participle: The Limping Man, The Sighing Death, The Living Dead, The Coughing Horror, Slanting Eyes, and A Shrivelled Hand.

The currency of an eastern word in titles and texts permits a more objective measurement of its contextual contribution. Thus our asterisk on 95 words signals low utility, occurring only once or twice--e.g., *ginyeh* 'British sovereign' (*Tales² 9*); and *darb el-mendel* (*Tales² 52* and *Romance 15*). *Ogboni*, denoting a secret voodoo society in Dahomey (now *Benin*), illustrates the impact from even one appearance (*Mask 76*). This allusion to the shadowy, powerful *Ogboni*

magnifies the dangers when the protagonists infiltrate Fu Manchu's voodoo ceremony. Google provided this sense in a Dahomey missionary's 1851 manuscript, thereby elevating *Ogboni* to our R Glossary, as well as its ameliorated modern sense as a valuable, artistic carving.

Rohmer's loanwords can advance the plot even when restricted to one or two novels, as in the more than six dramatic occurrences of *exorcism* in *Romance*, and the eight times for the Indian title *Gaekwar* in *Dream Detective*. In *Dope* the *chandu* parties are vital to the wrenching, pathetic *poppy* addiction. Kipling's earlier, unsuccessful introduction of the *chandu-khana* that he heard in colonial India could be a rendering of *opium den* or the less-frequent *opium house*, since Rohmer's Urdu-Persian *khāna* in the compound denotes a house in Afghanistan or Iran.

Rohmer uses 154 of his 575-word corpus in at least six books in creating eerie sensations. These are not semantic *talismans*, though a *ghūl* feeding on corpses is surely more powerful connotatively than a mere *jinnee*. The ranking of his most-used words indicates his preferences within the large lexicon available in the many printed sources or heard in visits to souks that he later recreated on paper in rich cultural placement.

His most-used eleven words are *Egyptian*, in 31 books; *divan* 'couch' in 29; *opium* in 27; *assassin* and *pajamas* in 24; *magic* in 23; *Moslem* in 22; *Arab*, *Arabic*, *pharaoh*, and *tomb* in 21; and *Chinaman*, *hashish*, *magician*, *palm*, and *Satan* in 20 books. These are not distinguished by italics or quotation marks, unlike numbers of his other most-used easternisms, as in the asterisked **aribiyeh* and **Muski*:

In 18-19: bazaar, Buddha, mummy

17-18: alcove, desert, gong, jade, *adj.* magical, orange

16: amber, effendi, leopard (skin), pyramid, scorpion, turban

14-15: bamboo, bat, Fu Manchu, harem, lotus, mandarin, Mohammed, Nubian, scarab, tarboosh, thug

13: chemist, lacquered, Prophet

12: amulet, camel, Chinatown, *adj.* gauzy, Isis, mosque, mushrabiyyeh, oasis, strangler, tiger, vampire, wizard

- 11: bangle, dragon, Egyptologist, gauze, gazelle, kismet, lacquer, lily, minaret, pasha, scimitar, sheikh, sorceress
- 9-10: *arabiyeh, baboon, Burman, caravan, dacoit, dragoman, efreet, eunuch, idol, Islam, jackal, jinn, jungle, lascar, marmoset, mattress, peach, sandalwood, satanic, shawl, Sphinx
- 8: black magic, Buddhist, caravansary, Chink, cobra, *adj.* Damascus, elixir, ghou!l, Gypsy, Hindustani, joss, lapiz, lemon, muezzin, musk, papyrus, sorcery, sultan
- 7: Aladdin's, Allah, *Arabian Nights*, Bedouin, Believer, Companion, date(s), hemp, Hindu, kimono, *adj.* Moorish, *Muski, opium den, pidgin (English), sash, séance, Seti I, tong, turbaned
- 6: ambergris, attar, baksheesh, bey, *adj.* caliph, Copt(ic), darabukka, Fayum, jasmine, jujitsu, Kali, khan¹ 'caravansary,' Koran, malacca (cane), pariah, peach, poppy, salaam aleikum, Saracen, sherif, sorcerer, yashmak

Occurring six times within five pages of *Dream Detective* (49-54), *séance* expands a denotational spiritualist gathering into an unsettling spectral meeting, during which a would-be *Isis* helps to recover a stolen potsherd. In *Insidious* the haunting Call of *Siva* lures to a horrifying death the unfortunates who hear its wail. In narrating the protagonists' searches for snake tracks before pursuing evil high priests into suffocating tunnels under pyramids, Rohmer always uses the more general *cobra* in eight novels, rather than the Egyptian Arabic *Naja Haje*, unconcerned about whether Cleopatra's asp's were actually cobras.

A collation of the items with their use in Rohmer's titles confirms the utility of his main oriental carriers, perhaps buttressed by some key words like *alchemist* that appear in only five novels. He does not utilize the *hyrax*, *jerboa*, and *oryx* described in Wilkinson (1954), common animals that might have been predicted for his plots. The otherwise high-frequency *imam* appears in only four novels, though *Grand Imam* is crucial in *Bimbâshi*. *Coconut* appears once in three novels, but twice in *Re-enter Fu Manchu* as a prophetic image in a climactic, experimental sound-barrier to save New York City from a planned air attack.

The chief semantic categories in Cannon's Arabic loanword dictionary (1994, 91) are, in descending order, botany (*simsim*), Islam (*din*), apparel (*jubbah*), chemistry (*azoth*), astronomy (*Algol*), and linguistics (*haamza*). Our R corpus has different proportions: Islam (*Al-hamdu li'llah!*), ethnology (*Berber*), and food and drink (*orange*, *arrack*). They touch on most fields of

human endeavor, further showing how languages in contact interact and influence each other. Most of his eastern items appear in only one sense, normally the most common and often the first sense transferred into English. As our Glossary records only Rohmer's meanings, we define *guitar* as a stringed instrument, not an electric one, fish, or plant. *Bashaw* is the archaic sense of *pasha*, not a self-important person. Several dozen items have two senses, as in the mineral or color *jade*. The use of three senses of higher-frequency words like *Prophet* in thirteen novels further indicates higher utility. *Sherif* is a descendent of Muhammad, someone of noble ancestry or religious preeminence, and/or a ruler like the chief magistrate of Mecca.

Such words transmit the old, native definition(s) that he chose from among the array introduced by professional linguists and/or orientalists like Lane and Jones.⁵ Evidently Rohmer could not read the available Middle-Eastern dictionaries, but several of his semantic shifts are interesting. First, OED2's two *poppyland* citations evoke the Flanders-field graveyard of red corn poppies as a symbol of World War I in L. S. Uphoff's couplet in "Far Away from Flanders Field": "In Flanders Fields the poppies grow/ Beneath the crosses, row on row." Starkly contrasting with these well-known, peacefully sleeping soldiers, Rohmer's three uses in *Yellow Claw* (1915) create an ironic humor in addict-friends' expectant references to poppyland, the opium den where they will shortly meet. A second example degrades the life of *Hatasu*, one of the greatest but unscrupulous *pharaohs* of the 18th dynasty, by reincarnating her as a *sorceress* when *Egyptologists* attempt to open her tomb (*Tales*² 267-83). This pejoration may come from Rohmer's imaginative supposition that she indulged in *sorcery* in some of the blank, unexplained periods in her life, the records of which were destroyed by her envious successors. His few other created new meanings for old loanwords are less drastic, as in his extension of the Egyptian *Khu* 'spirits of the beatified dead' to denote the *magical* powers of a fully equipped Adept. He also reborrowed three old words, in adding a related meaning to *Ahmadiya*, *darvesh*, and *hammam*.

The R Corpus invites a semantic comparison of W. Somerset Maugham's "The Outstation" or Joseph Conrad's use of some of the words in the tropical setting of *Lord Jim*, to see how major literary authors transmit animal grunts, a *scorpion* lightly dropping onto one's face, the reek of

rotting *palm* fronds, and other senses frequently evoked by Rohmer. Avoiding contemporary political questions, he never attempts to create and wrestle with the British *Raj* codes and values. A quick check of his frequency-list against Cannon's four-degree naturalization scale for Malay, Arabic, Japanese, and Persian (see Cannon 1996, 87) discovers the absence of old household Arabic loans like *arsenal* (1506) and *Casbah* (1738). We specify Rohmer's degree in the hyphenated number ending each entry in the Glossary, to indicate whether his loans chiefly consist of high-frequency or obscure items. The degree ranks an item like *sakka* from its present shaky status of [1], to the usually later, full acceptance of *sandalwood* as a [4] in the general language. Most of the listed 154 words are rather well-known, meriting a [3] or [4] and sometimes appearing multiply on the same page.

The importance of orientalisms is negatively demonstrated when Rohmer's occasional Western setting generally precludes their use. This placed him in more direct competition with other best-selling writers, especially for readers who liked H. P. Lovecraft's eerie tales in the pulp magazine *Weird Tales*. Readers were expecting and finding pulp-fiction qualities in the Tarzan novels of Edgar Rice Burroughs, a leading pulp writer who often outsold Rohmer. Nor did the settings and actions of Mary Shelley's man-made *yellow monster* and Bram Stoker's *Dracula* need an oriental vocabulary. Thus Rohmer's *Emperor² of America*, containing only 13 Asian words, may be his most pedestrian work. It is replete with pulp attributes like standardized plot, stiff dialogue in limited vocabulary, and "sentences" ending in exclamation points, with an unnamed Fu Manchu lurking in the shadows. In *Hangover House*, set in England, a prime suspect in the murders is a mysterious Arab, but who is unhelpful in invoking the spirit of the ancient Egyptian gods for readers.

Rohmer's items act as a kind of crutch in helping create an unsettling suspense, not as oriental decorations. One provocative list pictures a costume ball at Cairo's famous old Shepherd's Hotel, which could be a color photograph of a ball in the modern, rebuilt Shepherd's:

Sheikhs there were with flowing robes, *dragomans* who spoke no Arabic, *Sultans* and priests of ancient Egypt, going arm-in-arm. Dancing girls of old Thebes, and *harem* ladies in silken trousers and high-heeled red shoes. Queens of Babylon and Cleopatras, many *Geishas* and *desert Gypsies* mingled, specks in a giant kaleidoscope [*Brood* 107]

A violent *khamsin* sweeps into the ballroom to end the festivities. We can literally taste the piercing hot sand and blink to protect our eyes. Meanwhile, the half-blinded Sir Denis tries to pursue the crocodile-disguised demon that has magically appeared among the terrified ladies, many of whom know that this once-worshipped god Sobek feeds on the souls of the dead who have not been virtuous, just as its reptilian form feeds on luckless modern Egyptians in the Nile.

Another taut sequence illustrates the economical employment of *jinn* and *Sneferu*, a Memphite pharaoh. First the protagonists find a dead British Egyptologist outside a pyramid: "By the token of certain glandular swellings, I knew that he had met his end by the bite of an Egyptian viper.... I cried, my voice hoarsely unnatural--'The recess in the King's chamber is a viper's nest.'" Abū Tabāh gives a religious interpretation: "You speak wisdom, Kernaby *Pasha*; the viper is the servant of the *ginn*." Watchful for asps, the pair worm their way through a steaming, black tunnel to the King's chamber, where they find a dead, swollen grave-robber. So the chamber *was* a viper's nest, placed by *Sneferu* to guard his death ring and tomb (*Tales*² 38-57).

Multiple use of a loanword in a limited space often signals a major plot development. After manacled Dr. Petrie's hands to the wall, Fu Manchu leaves his laboratory, whereupon his pet *marmoset* darts in. It shakes Fu Manchu's keyring, nibbling on each key, one of which might unlock Petrie's handcuffs. He dares not move, lest he scare the marmoset, whose "tiny, bluish face, completely framed in grotesque whiskers, enhanced the illusion of an acrobatic comedian." When the pet's claws (not nails) cause it to drop the keyring, Petrie is soon free (*Return*¹ 190-92). Besides the imaginative description, this exotic monkey has a dramatic role; *marmoset* is not a decorative word.

Rohmer's connotations, like his denotations, relate a word to the real world, occasionally providing the sensory experience that John Locke's *Two Treatises of Government* deem essential for words to inspire reflection and act upon the reader. Dictionaries seldom record connotations, because impressionistic associations or evocations shift according to the situation, speaker's relation to hearer, and other well-known variables. Rohmer's audience accepted items like *Chinamen*, *Dayaks* as headhunters rather than a modern Borneo people threatened by Japanese logging, and other senses. Of course, English has native Germanic words like *ghost*, *Götterdämmerung*, and *werewolf* (used in three Rohmer novels), which have been adequate to help construct mysterious auras. The Gothic novels employed such words, as well as *bad angels*, *Satan*, and classical loanwords like *phantom* in haunting gloomy galleries. Rohmer knew these novels, which he echoed in three books using *Gothic surroundings/gloom*, while peopling his tombs with *afreets* and *ghouls* (Cannon 2000, 291).

In Rohmer's novels of the 1910s, Fu Manchu's thugs connoted the horrors of the religious stranglers who had recently been lurking in Indian *jungles* to ambush travelers, rather than simply denoting bandits or brutal ruffians. Often dacoits, these henchmen evoke association with the armed bands of robbers in India and Burma who once ravished whole villages and committed atrocious cruelties. A *coolie* was the Western name for a low-paid native worker in Asia, as well as for someone of low social class. Like even some modern people, Rohmer was unaware that Muslims view the spellings *Moslem* and *Mohammed* as derogatory, just as modern /i-rákIz/ view an American's mispronouncing *Iraq* as /aI-ræk/ as an infidel's denigration of Islam.

Rohmer's corpus contains many proper nouns, in a higher proportion than Cannon has found in loans from various Asian languages. A century and a half earlier, Jones had familiarized a tradition of introducing and meshing sensuous proper nouns as loanwords alongside the common nouns. The fame of the famous opening stanza of his "Persian Song of Hafiz" partly depends upon the proper nouns:

Sweet maid, if thou wouldst charm my sight,
And bid these arms thy neck infold;
That rosy cheek, that lily hand
Would give thy poet more delight
Than all Bokhára's vaunted gold,
Than all the gems of Samarcand.

However, in comparing Coleridge's powerful use of *Xanadu*, *Kubla Khan*, and *Alph* in "Kubla Khan," we perceive Rohmer's proper nouns to be primarily denotative, even though his best incantations conjure up malevolent gods out of coiling incense-smoke, and evil beings like *Asmodeus*, the chief spirit of Jewish demonology.

A brief comparison of Rohmer with some major English literary artists discovered 600 Persian and 284 Turkish words used by 98 standard writers, as a kind of touchstone (Cannon 2000). Rohmer employs many of these 884 words, which could not have a special connotative, *talismanic* quality that only he knew and exploited. Many British and American writers over the centuries have been familiar with selected aspects of Persian, Turkish, and Arabic culture. Byron used 94 of the items, introducing 8 (*camise*). Thackeray's 85 introduce *bulbul* as an adjective; Moore's *Lalla Rookh* 61, with three still-obscure items like the cymbal *zel*; Jones's 57, *Iran*; Disraeli's 50, *Latakia* tobacco; Gibbon 47, and Scott 35. Beckford's 37 in *Vathek* present *ghoul* and three other words; Kipling's 34, the verb *jackal* and four other words; Melville 34; Browning 32; Tennyson 26; and Irving 21. Emerson's 19 employ (*Rock of*) *Gibraltar* as an impregnable stronghold; and Dryden's 17 generalize *mogul* to signify 'a great personage.'

Many of Rohmer's Arabic words were also introduced by earlier literary figures and can be added to this Persian-Turkish list. For example, the first known record of *satrap* is in Wyclif (via Latin). Chaucer introduced *Arabic*, *magic*, *magician*, *magus/magi*, and *sorceress*, plus 11 words referring to astronomy or alchemy. His concise Canon's Yeoman's Tale dramatizes the costly, always futile search for the philosopher's stone by *alchemists* inevitably impoverished by their long ordeal. He then universalized these forlorn men in common Middle English replete with the contraction *nis*: "But al thyng which that shineth as the gold/Nis nat gold, as that I have herd it

told." While Rohmer's "altar of alchemy" in *Romance* (142) does not attempt to plumb the experimenters' very being, he depicts the near-mania of Dr. John Dee, a real sixteenth-century alchemist whose greed ruined him in fortune and body and prostituted his wife to an evil associate, before he died in poverty and despair. But Rohmer's specific, intensely personal drama does not elevate the reader's sympathy for the unpleasant Dee to the typical, much less the universal.

The *satanic* Fu Manchu seldom appears truly human and empathetic to readers, even in bitter defeats. His experiments *do* discover the true *elixir*, combining (1) doses of a substance that has prolonged his life and that of fellow-scientists for centuries (the religious, as in Methuselah), with (2) the scientific technology for a factory that is mass-producing gold from base metals. Such successes still leave Fu Manchu morally and emotionally inferior to the pop humanitarian Tarzan, who protects both apes and humans in satisfying actions in a milieu made more credible by (pseudo-)African words. Rohmer's Sir Denis, the "good guy" and Fu Manchu's nemesis, lacks transcending feelings and insights. Even after Fu Manchu agrees to help the anti-Communist forces and denies being a Yellow Peril, Sir Denis suspects world domination to be the real motive (*Emperor*¹ 1959, 156).

In Milton's *Paradise Lost*, Satan first views hell as a dungeon girded by a great furnace of flames that give no light except to discover "sights of woe,/ Regions of sorrow, doleful shades." The list plummets us into *Gehenna* as tragically as in the classical Greeks' visits to the underworld, as powerful proof that art has been created by nonoriental words with terrifying senses. Rohmer's supernatural milieu squeezes his characters into scorpion-infested, earthly tunnels, not into *Gehenna*. The consequences are restricted to their bodies, though we must not forget Rohmer's many references to the *Chinese doctor/devil* as Satan in twenty novels, and as *satanic* in ten. Rohmer does not attempt to devise a sensual, hedonistic world of "A Jug of Wine, a Loaf of Bread, and Thou," though Omar's "Thou" denotes a Persian *male* (a subject that Rohmer eschews). Rohmer's *ghoul* in eight novels, while certainly more evil, never inspires a magical phrase like Poe's "ghoul-haunted woodland of Weir."

As said, Rohmer's serious, major themes include alchemy, the selling of American and European girls into Middle Eastern sexual slavery (in *Return² of Sumuru*), drug addiction, and religious extremism like *thuggee* and *dacoity*. But his characters are never sufficiently developed or perhaps his literary vocabulary adequate to create Locke's reasoned reflection based on experience, much less to integrate that experience into the reader's framework of knowledge. When Fu Manchu's stranglers murder a policeman in fog-shrouded Limehouse, the dripping atmosphere never invokes the sensations and meaning of death.

But Rohmer was a good pop writer by design and talent. That is, any artistry achieved would be a pleasant, but unintended by-product. Several passages utilizing the 154 listed orientalisms show glimmerings of literary artistry through character insight, cultural comparisons, philosophical implications, or sensations arising from an eldritch scene, effects not expected in pop literature. His fiction likely added numerous Middle Eastern words to at least the reading vocabulary of some readers, even after we discount the rarity of about one-sixth of the R Corpus.⁶ His *Drums of Fu Manchu* (1939), a rather chilling novel that enjoyed greater impact in its thirteen-episode film serialization in 1940, is much inferior to Wells's pop texts and film versions of *The Time Machine* and *War of the Worlds* (2005).

Rohmer gained his popularity particularly through the precise, non-associative denotation of many eastern words placed in rather undeveloped contexts. Of course, pop novels like Morier's *Adventures of Hajji Baba* (1824), a Rohmer source, had employed italicized Persian and Arabic words to help create realism and local color, as Christie and Mark Channing later did. Channing's novels like *King Cobra* (1933), based on two decades in India, draw on many eastern words that Rohmer employs, glossed in one-word parentheses that weaken the exotic atmosphere.

Burroughs particularly surpasses Rohmer in linguistic creativity and complexity. For example, Tarzan teaches himself to read English intuitively, in a crudely phonetic way, first associating the "little bug" letters found in a primer and dictionary with a picture named *m-a-n*,

and then identifying *man* in the real world as a black warrior. The crude "ape" language that Tarzan quickly learns from his ape "mother" contains necessary animal names like *histah*, *horta*, *numa* and *sabor*, *sheeta*, and *tantor* ('snake, boar, male lion and lioness, leopard, elephant,' respectively). These coinings in the first Tarzan book become repetitive through the long series. The apes distinguish only the lion according to sex, lacking a gender system and with their own names not identifying their sex (the mother *Kala* vs. the male tribal leader *Kerchak*). There are Swahili /mb-/ clusters in names like the cannibal chief *Mbonga* and the headman *Mbuli*, along with 9 Swahili loans like *Swahili* and *simba* 'lion' (= ape *numa*). Brady's *Burroughs Cyclopaedia* (1996) collects 45 Parisian Apache items (*hogan*), 34 Arabic items (*hareem*), Tagalog *abaka* 'fiber from banana leafstalk,' Niger-Congo *Bantu*, the German acronym *OGPU*, and other sources, but no Afrikaans words.

A final, statistical point concerns the placement and evaluation of Rohmer's modern popularity as considerably based on his orientalisms, alongside that of his major contemporaries. A comparative scale is difficult to construct, because of the slippery evidence and many variables. Though his books have sold considerably more than twenty million copies, this longevity palls beside Christie, whose novels have sold more than 500 million copies, have been translated into more than 100 languages, and have appeared in at least 19 feature films. Burroughs' novels have been translated into more than 56 languages. An online search of Amazon.com on April 20, 2005 discovered the following figures for books offered for sale: 1,658 copies of Christie, 716 of Burroughs, 551 of Lovecraft, and 190 of Rohmer. *Global Books in Print Online* of the same date tabulates 2,574 for Christie, 714 for Burroughs, and 165 for Rohmer. Abebooks.com of the same date offers many books by this trio for US\$ 1, ranging up to dear figures for certain first editions: *Tarzan of the Apes* (1914) at US\$ 65,000; Christie's *Death on the Nile* (1937) at US\$ 26,674; and *The Mystery of Dr. Fu Manchu* (1913) at US\$ 10,000.

We have seen Rohmer venturing into connotational passages that might arouse valuable, satisfying sensations in his readers and reach toward universals. Yet the succeeding pages drop him back to his role as an always serious denotational pop novelist. Astutely anticipating his

readers' wishes for verisimilitude and local color in supernatural settings, he demonstrated that oriental words and nuances were his best tools for conveying such settings and characters. He skillfully utilized a corpus of words from Asian peoples and their culture to continue providing the requisite pleasure to readers today. Conspicuously absent are the philosophical, instructional, artistic, and even comic qualities that might have impaired his accomplished goal of large magazine and book sales and the radio, movie, and TV revenues therefrom.

Chiefly excepting Christie and Burroughs, Rohmer served popular audiences better than most other novelists during his long, productive career. He still entertains and moves readers in more than a dozen languages worldwide. The genre of mystery stories and fantasy has thereby benefited from and continues to need pop writers, as Stephen King demonstrates today. None of these stories became a pop touchstone until Orson Welles's 1938 radio presentation of *The War of the Worlds*, when, after the panic created by this supposed Martian invasion of New Jersey, H. G. Wells's readership and popularity soared.

Notes

¹See Cannon (Malay 1992 and Arabic 1994).

²Named for the Egyptologist Flinders Petrie.

³For comparison, see Christie's typical Arab shop in chapter 5 of her *They Came to Baghdad* (1951). This list contains no borrowed common nouns, as, unlike Rohmer, she generally used loanwords only when there was no familiar English synonym: "Here the produce of the west and east were equally for sale, side by side. Aluminum saucepans, cups and saucers and teapots, hammered copper ware, silverwork from Amara, cheap watches, enamel mugs, embroideries and gay patterned rugs from Persia. Brass bound chests from Kuwait, secondhand coats...."

⁴Translated from *La Revue des Deux Mondes*, in *The Living Age*, vol. 215, issue 2789, Dec. 18, 1897. See William Wu's *Yellow Peril* 1982, among the OCLC World Cat list of 118 book titles containing the term.

⁵Analogic change may explain Rohmer's suffixing *sheikh* with *-ish* to form the adjective, rather than employing W2-3's existing *sheikhly* with its already lower-currency *-ly*. Evidently his language intuition did not sense the decline of *-ish*. A study of 1,076 neologistic suffixations since W3 (1961) shows that *-ish* and *-ly* had almost completed their long decline in currency soon after 1961 (Cannon 1987a, 195; and 1987b).

⁶Scholars of Arabic, Persian, and Turkish words in English might check the R Corpus of 1913-57 to see if and how they differ from their modern forms, senses, and currency. The Van Ash - Rohmer biography contains many Rohmer italicized easternisms. And how does a reader become familiar with an item like *tarboosh*, which, stylistically, appears three times in *The Yellow Claw* without italics or punctuation marks? Is a prenominal adjective ("the inevitable tarboosh") or contextual placement such as "calling aloud for a tarboosh and a linen suit" and "a tarboosh perched upon his shaven skull" (304, 104, 161) an adequate gloss?

The Rohmer Glossary

These 575 oriental or oriental-sense words (plus 18 cross-references), which often help provide a supernatural aura, have been manually collected from 38 popular books by Sax Rohmer, and follow standard spellings when recorded in dictionaries. An initial asterisk tags 95 items (20 of these are introduced by him) not recorded in general English or historical dictionaries, but evidently used either first by him or in at least one earlier work like handbooks or travel and scholarly books. We specify only the word class of the few non-nouns, followed by the earliest known recorded date of Rohmer's sense (and its source if not in *OED2* or *OED Online*), since the antedating of Oxford sources is one of our purposes. Coordination with our References is often required, as in the abbreviated Rohmer titles. A brief etymology provides a transliteration, disregarding stresses, if the form differs from the English spelling. The definitions are only of Rohmer's sense, which may not be the earliest or common modern English. Following the earliest page number of a Rohmer word in a cited source, an asterisk indicates appearance on 3-4 different pages; and a plus sign marks at least 5 occurrences, though multiple use on a given page may double many of our totals. Next we cite the number of Rohmer works and one example in which a word appears. The abbreviations *O*, *R*, and/or *W* mark appearance in either one or two unabridged collections (*OED2/OED Online*, *Random House*, or *W3*); an *X* signifies occurrence in all three. When the item is in none of the three, other sources like *W11* are cited. *W1p/W2p* signals a small-print, telescoped "pearl" listing at the bottom of the page in *Webster's First/Second* for a word too rare to justify a regular entry. A final, hyphenated number evaluates the word's naturalization in English, on a scale of [*1*] to [*4*], signifying little-known to full acceptance.

ab(b)a (1794, Russell 2:21) [-4] = ABAYEH

abayeh (1836) [Ar 'abāya, lesser var. of *ABA*]: a cloaklike woolen wrap. In *Bimbāshi* 308. O -2
 Abbasid (1695, Galland 10, 39) [< Ar *abu-al-Abbas* name of the founding dynasty of CALIPHS
 in about 566 + E -id]: a Muslim dynasty. In 2 of Rohmer's works (*Hangover* 76). X -4

- adān (1794, Russell 1:197n.) [var. of Ar *AZAN*, lit. invitation]: the call to public prayer. In 3 (*Tales*² 1). W2p, F&W -1
- Adept (1663) [NL *adeptus* = Per 'ārīf]: an ALCHEMIST or MAGICIAN who has learned the "great secret" of transmuting base metals into gold. In 9 (*Romance* 2+). OR -2
- Afghan (1609, Yule) [Per & Pashto]: a native or inhabitant of Afghanistan. In 2 (*Daughter* 137*). X -4
- Afghan, *adj.* (1787) [functional shift < n. *AFGHAN*]: of things of or relating to Afghanistan. In 2 (*Mask* 5*). X -4
- *afiyūn (1860, Lane 335) [Ar]: OPIUM. In *Return*² 122, 138. Yule -1
- afreet (1786, W11) -4 = EFREET
- *'agrab (1873, Hand 63) [Ar]: a scorpion. In *Golden* 32. -1
- Ahmadiya (1841, Lane 1:233, 612; & 1970 reborrowing, B3) [Ar the follower(s) of Mirza Ghulam Ahmad (1839-1908)]: an Indian or Pakistani missionary sect. In *Mask* 208. R -2
- *aiwa (1873, Hand 68) [Ar]: yes. In *Island* 212. -1
- *akhut (1935, R's *Bat*¹ 70*) [the ancient Egyptian hieroglyph for 'rising sun,' related to and perhaps adapted from *Heru-khuti* (a form of Rā, the rising sun) - see *HARMACHIS*]. -1
- Aladdin's, *adj.* (1804) [< Ar, lit. height of faith + E -'s]: of the boy who found the magic lamp. In 7 (*Insidious* 71, 189). OR -4
- *alātee (1836, Lane 1:240) [Ar a musician-singer]. In *Bimbāshi* 56. -1
- alcazar (1615) [Sp a fortress or palace < Ar *al-qaṣr* the castle]. In *Romance* 249. X -4
- alchemist (15th c., W11) [< MF & ML *alquemie*, or < *ALCHEMY* + E -ist]. In 5 (*Romance* 151+). X -4
- alchemy (1362) [MF & ML *alquemie* (< Ar *al-kīmiyā*)]. In 4 (*Romance* 142+). X -4
- alcove (1623) [F, ult. < Ar *al-qubba* the arch, vault]: Rohmer's Arabic replacement for *recess*. In 17 (*President* 64*). X -4
- aleikum, *interj.* (1849, Stanford) [Ar 'alaykum (peace be) upon you]. In 2 (*Hangover* 15). W1-2 -1
- alembic (c.1374) [MF & ML *alembicum* (< Ar *al-'anbīq* the still)]: an ALCHEMIST's distilling apparatus. In *Tales*² 126, 134. X -4

- Ali (1757, Norden 2:21) [name of MUHAMMAD's son-in-law, whose sons Hasan and Husain claimed the CALIPHATE and gave rise to the extremely important Shiah schism]. In *Quest* 177. R -2
- alif (1634, Herbert 170) [Ar the first letter of the Perso-Arabic alphabet]. In 3 (*Day* 199). RW -2
- Allah (1584, W11) [Ar name of MUSLIMS' God]. In 7 (*Tales*² 11+). OR -4
- Allah-u akbar (1770, Dow 1:67) [Ar, God is great]. In *Tales*² 3*. Universal Dictionary, Chambers -2
- Al Sirat (1734, Sale 1:147) [Ar, lit. the road]: the narrow bridge over the MUSLIMS' hellfire. In *Tales*² 73. RW -2
- amber, *n.* (1398) & *adj.* (1634) [MF *ambre* < Ar *an-bar* AMBERGRIS]: ambergris; its variable color. In 15 (*Tales*³ 3+). X -4
- ambergris (1481) [MF *ambre gris* AMBER gray]: a waxy substance used in perfumery. In 6 (*Brood* 39*). X -4
- Amenti (1854, Wilkinson 1:285+) [Egyptian]: Hades, the mythological domain of the dead on the Nile, considered to be OSIRIS's judgment-seat. In 2 (*Dream* 49). W2, F&W -1
- Amhara (1788, Jones's *Works* 4:316) [Amharic name for an Ethiopian province, referring to a Semitic tribe condemned by Rohmer as unclean and outcast because they eat living flesh and sexually associate with the SACRED BABOON]. In 2 (*Green* 267, 269). W -2
- Ammon (1854, Wilkinson 1:327+) [Gk < Egypt *Amen*]: an ancient ram-headed god, famous for the temple and oracle in the Libyan OASIS of Siwa, and thought by the Greeks to be Zeus]. In *Bat*¹ 186+. R -3
- amulet (1447) [L *amuletum*]: a major, powerful charm or preventive against evil. In 12 (*Island* 187+). X -4
- ankh (1888) [Egypt *nh* life]: a cross serving as an emblem of life in ancient Egypt. In *Romance* 38. X -4
- anterah, *pl.* (1860, Lane 414) [Ar story-tellers]. In *Tales*² 290. F&W -1
- *'anteree (1860, Lane 43) [Ar a lady's vest or chemise]. In *Hand* 56. -1
- anteri (1836, Lane 2:146) [Ar a reciter of Antar's BEDOUIN romance - *pl.* ANTERAH]. In *Tales*² 291. F&W -1

- anthropomancy (1618) [F *anthropomancie* < Gk *anthropō-* + *-mancy*]: divination from a usually dead person's entrails. In 2 (*Brood* 164, 176). OW -2
- Anubis (1708, W11) [L < Gk *Anoubis* (< Egypt *inpw* the mythological JACKAL-headed god who leads the dead to judgment)]. In 5 (*Day* 166+). R -3
- apricot (1551) [MF, ult. < Ar *al-birqūq* the apricot]. In 4 (*Return*² 33, 142). X -4
- Arab (14th c., W11) [(one of) a widely distributed people of Egypt, North Africa, & Arabia]. In 21 (*Tales*³ 38+). X -4
- araba (1845) -2 = ARABIYEH
- arabesque (1786) [F < It *arabesco* (< Ar *ARAB*)]: an intricately patterned ornament or style. In 3 (*White* 237). X -4
- Arabian Nights* (1706, ANE) [the short, modern Western title of Ar *Alf Layla wa-Layla*, lit. thousand nights and one night]: one of many collections of Arabic (plus some Persian and Indian) tales dating from the tenth century, widely alluded to in the West, Middle East, and elsewhere. In 7 (*Tales*² 18+). OR -3
- Arabic (c.1391) [OF < L *ARAB* + OF *-ic*]: the Arabs' language. In 21 (*Island* 203+). X -4
- *arabiyeh (1873, Hand 49) [var. of *ARABA* a horse-drawn carriage for passengers]. In 9 (*Brood* 119+). -1
- arrack (1516) [Ar *'araq* sweet juice, liquor]: a common Middle Eastern alcoholic beverage. In *Yu'an* 82. X -4
- Ashura (1734, Sale 1:178) [Ar < *asharah* ten, for the MUSLIM fast-day on the tenth of the month of Muharam]. In *Tales*² 88, 92. RW -2
- Asmodeus (pre-1529, Stanford) [L *Asmodeaus*, ult. < Heb *Ashmadai* the chief evil spirit in Jewish demonology]: the master of the witches' revels. In 4 (*Hand* 304*). R -2
- asp (1340) [ME *aspis* < L < Gk]: (Cleopatra's) small, venomous snake once held sacred in Egypt. In *Seven* 29. X -4
- assassin (c.1237) [ML *assassinatus* < Ar *HASHHASHIN*]: one of a secret order of Muslims; a HASHISH user or professional killer. In 24 (*Quest* 28+). X -4
- assegai (1600, W11) [prob. < MF *azagaie*, ult. < Ar *al + zaghāya* (< BERBER) spear]. In *Hand* 270. X -4

- Assyrian, *adj.* (1591) [L *Assyrius* < Gk *Assurios*]: of or relating to Assyrian things or persons. In 6 (*Quest* 19+). X -4
- astrakhan, *n.* (1766) & *adj.* (1898) [name of a city on the Caspian Sea, known for its lambskins]: (of) clothing made of such lambskins. In 5 (*Bride* 95+). X -4
- astrologer (1382) [< *ASTROLOGY* + *-er*]. In 2 (*Romance* 145*). X -4
- astrology (1375) [ME *astrologie*, ult. < Gk *astrologia*]: (archaic for) astronomy. In *Romance* 59*. X -4
- attar (1720, Chardin 240) [Per *'aṭār* < Ar *'iṭr* perfume, essence]: a fragrant, essential oil. In 6 (*Tales*² 116*). X -4
- ayah (1779, W11) [Hindi & Urdu, ult. < L *avia* grandmother]: a nurse or maid in a Western family. In 2 (*Hand* 24*). X -4
- azan (1794, Russell 1:197) -3 = ADAN
- azoth (1477) [Ar *al-zā'ūq* the mercury < Per *zhīwah*]: ALCHEMISTS' universal remedy or mercury. In *Romance* 175. X -4
- azure (1330) [OF *azur*, prob. < OSp, ult. < Per *lāzhuward* LAPIS LAZULI]: heraldic blue. In *Tales*² 255. X -4
- baboon (c. 1400) [ME *babewin* < MF *babouin* < *baboue* grimace]: a large African primate. In 9 (*Return*¹ 167, 292). X -4
- baksheesh (1600, Purchas 8:265) [Per *bakhshīsh* & Ar *baqshīsh*]: money requested by street beggars. In 6 (*Re-enter* 38*). X -4
- baldachin (1537, W11) [It *baldacchino*, ult. < Ar *Baghdād* + OIt *-ino*]: an embroidered church fabric. In *Quest* 81. X -4
- bamboo (1563) [Malay *bambu*]. In 15 (*Emperor*¹ 14+). X -4
- bangle (1787) [Hindi *banglī*]: woman's glass bracelet. In 11 (*Hand* 186*). X -4
- *barsh (1609, Biddulph 55) [Ar the commonest kind of electuary containing a variety of herbs, usu. Indian cannabis, which once swept the Arab world and was outlawed because of the hallucinations it caused]. In *Hand* 217. -1
- Bas! *interj.* (1873, Hand 53) [Hindi (< Per enough) & Per, often said in exasperation]. In *Tales*² 247. W -1

- bashaw (1534) [Turk *basha* (& poss. Ar) < Turk *pāshā* < Per *pādshāh*]: (archaic for) *PASHA*. In *Return*² 89, 142. X -3
- Bast (1894, Century 10:128) [poss. < Egypt *bes* fire]: the ancient Egyptian cat-goddess. In *Green* 27+. W1-2, F&W, L -2
- bat (1300) [ME *bakke*, of Scandinavian origin]: a nocturnal insectivorous flying mammal; a VAMPIRE bat; *the Bat*, the epithet for the criminal leader in *Bat*¹. In 15 (*Bat*¹ 50+). X -4
- bazaar (1583, Purchas 9:499) [Per a market, widely adapted into Urdu, It, Turk, Ar, etc]. In 19 (*Mask* 107*). X -4
- Bedawi (1625, Purchas 7:292) [Ar *ḥadāwi* desert dweller, a minor var. of *BEDOUIN*]. In 2 (*Bimbāshi* 179-80). OW -2
- Bedouin (c.1400) [F < Ar *ḥadāwi*]: a nomadic Arab. In 7 (*Tales*² 170+). X -4
- begum (1617, Yule) [Hindu & Urdu a high-ranking Muslim woman in India or Pakistan]. In *Tales*² 194. X -4
- *Bek(h)tashiyah (1885, Hughes 117) [Per & Ar an order of FAKIRS founded in KHORASAN and descended from the first CALIPH]. In 3 (*Bimbāshi* 44+). -1
- Believer (1841, Lane 1:131+) [transl. of Ar *Mu'min* or poss. *MUSLIM*]. In 7 (*Quest* 19+). W -2
- benzoin (1558) [MF *benjoin*, ult. < Ar *lubān* FRANKINCENSE of Java]: a balsamic resin. In 2 (*Romance* 13, 300). X -4
- Berber (1732, W11) [Ar *barbar*]: the Berbers' Afro-Asiatic language in north Africa. In 2 (*Bat*¹ 199, 242). X -4
- betel nut (1673, W11) [< Pg *bétele* (< Tamil *verrilai*) + E *nut*: the pungent seed of the betel PALM]. In *Daughter* 49*. X -4
- bey (1537, W11) [Turk]: a former provincial or district governor; the title of the former native rulers of Tunis. In 6 (*Bat*¹ 1+). X -4
- bhang (1563) [Pg, Urdu, & Per hemp, q.v.]: cannabis as drunk or smoked. In *Tales*¹ 186. X -4
- bimbashi (1819) [Turk, lit. one who is head of a thousand, < *bin* + *bash* + *-i*]: a former Turkish or English officer serving the Egyptian KHEDIVE. Used many times in *Bimbāshi*. O -2
- bint (1855, slang) [Ar a girl or daughter, usu. derogatory]. In *White* 180. X -3

- Bisharin, *n. & adj.* (1790, Bruce 1:144) [Ar, lit. without the Shari'a law, < *bīhar*, usu. applied to certain SUFI mystics]: one of the three main divisions of the Beja people. In 4 (*Tales*³ 99+).
W -2
- black magic (c.1384) [transl. of F *magie noire*]: magic by means of evil spirits:
NECROMANCY. In 8 (*Brood* 161*). X -4
- *bowwab (1836, Lane 1:95, 137) [Ar a doorkeeper]. In 5 (*Yu'an* 18+). -1
- Boxers (1899, W11) [loose transl. of Chin *yihē juān*, lit. righteous harmonious fist]: the members of a secret society that violently attempted to expel foreigners from China in 1900 - cf.
YELLOW PERIL. In *Insidious* 84, 87. X -4
- Bubastis (1757, Norden 2:55) [Egypt place-name of an ancient religious center for worshipping BAST]: this center and city; Bast herself. In 3 (*Green* 23*). AH4, F&W, L -1
- Bubastite, *adj.* (1873, Hand 218) [< BUBASTIS + *-ite*]: of or regarding Bubastis. In 2 (*Green* 134, 164). W1p-W2, F&W -1
- Buddha (1681) [Skt, lit. enlightened]: a representation of Gautama Buddha, often as a cheap tourist souvenir. In 18 (*Tales*¹ 72+). X -4
- Buddhism (1801) [< BUDDHA + *-ism*]. In 3 (*Bat*² 135-36). X -4
- Buddhist (1801) [< BUDDHA + *-ist*]. In 8 (*Emperor*¹ 52+). X -4
- burka (1829, Burckhardt 185, 389 as *borko*) [Hindi & Per *burqa* (< Ar *burqa* '): a loose enveloping woman's garment with veiled eyeholes, for public wear. In *Tales*² 13+. X -4
- Burman (1800) [< the former country-name of Myanmar + E *-an*]: a native or resident of Burma. In 9 (*Return*¹ 120+). X -4
- burning ghat (1877) [< *burning* + Hindi & Urdu (< Skt *ghaṭṭa* descent)]: a place of cremation, as on the Banaras river-bank. In *Trail* 96, 98. X -4
- burnoose (1625, Purchas 5:425) [Ar *burnus* < Gk *birros* cloak]: a woman's loose cloak or outer garment - see BURKA. In 4 (*Bimbāshi* 145*). X -4
- cadi/qadi (1590) -3 = KADI
- caftan (1591) [Russ *kaftan* < Turk a robe of honor < Per]: a long, often striped Arab garment. In *Romance* 187. X -4

- Cairene (1829, Burckhardt 214) [< *Cairo* (< Ar *al-qāhira*) + E *-ene*, as in *Nazarene*]: a Cairo native or inhabitant. In 4 (*Brood* 125). X -2
- calabash (1657) [F *calebasse* gourd < Sp *calabaza* (prob. < Ar *qar'ah yābesah* dry gourd)]: a calabash used as a tobacco pipe. In 3 (*White* 88*). X -4
- caliph (1393) [MF *calife* < Ar *khalīfah* successor]: a KHALIF; the title of a Muslim political and religious leader. In 6 (*Mask* 22). X -4
- caliphate (1614) [ML *caliphatus* (< *calipha* CALIPH) + *-atus -ate*, or via F < ML]: a KHALIFATE, a caliph's office or dominion. In *Return*¹ 74. X -4
- camel (c.950) [L *camelus*, of Semitic origin]: a ubiquitous beast of burden, esp. in CARAVANS. In 12 (*Return*² 95+). X -4
- Camorra (1865) [It < Sp a quarrel]: a secret organization formed in Naples about 1820 for blackmail and extortion, similar to the MAFIA. In *Dope* 370. X -4
- camphor (1313) [MF & ML *camphora* < Ar *kafur* (< Malay *kāpūr*)]: an aromatic, gemlike ketone. In *Romance* 38. X -4
- cannibalistic, *adj.* (1851) [< Sp pl. *Canibales* + E *-ist* & then *-ic*]. In *Bat*² 88-89. X -4
- caravan (1599) [F *caravane* & It *caravana*, both < Per *kārvān*]: a company of pilgrims, merchants, etc. In 10 (*Yu'an* 133+). X -4
- caravansary/caravanserai (1581, Purchas 8:474) [< Per *kārvānsarāī* (lit. CARAVAN palace) & F *caravanserai* (< Per)]: an eastern inn with a large court, where caravans rest. In 8 (*Return*² 95+). X -4
- carbine (1605) [F *carabine* < MF *carabin* carbineer]: a short-barreled, light firearm. In *Bat*¹ 220. X -4
- carboy (1712) [Per *qarāba* < Ar *qarrābah* a demijohn for liquids, usu. encased in basketwork]. In *White* 80. X -4
- carmine (1712) [F *carmin* < ML *carminium* (< Ar *qirmiz* kermes + L *minium*)]: a vivid red lake. In 4 (*Tales*¹ 313). X -4
- cash (1598) [Pg *caixa* < Sinhalese *kāsi* a coin (< Tamil *kāsu*)]: a small copper Chinese or Indian coin. In *Golden* 69. X -4

- cashmere *n.* (1684, W11) & *adj.* (1813, Kinneir 24) [Central Asian place-name *Kashmir*, reputed for fine wool]: (of) a garment of such wool. In 3 (*Brood* 47). X -4
- centipede (1601) [L *centipeda*]: Fu Manchu's venomous instrument of death. In 5 (*Insidious* 35*). X -4
- chandu (1847) [Hindi an OPIUM preparation once chiefly smoked in India and China, besides London]. In 4 (*Dope* 347+). OW -2
- chandu-khana (1888) [< *CHANDU* + Per *khana* house]: an OPIUM DEN or house. In *Dope* 411, 431. O -1
- cheetah (1610, W11) [Hindi *citā* & Urdu *chītā* LEOPARD]: a small leopard kept as a pet in Rohmer. In 3 (*Return*² 74+). X -4
- chemist (1626) [NL *chimista* < ML *alchimista*]: (high frequency, so not obsolete) ALCHEMIST; one trained in chemistry: druggist]. In 14 (*Emperor*² 74+). X -4
- Chinaman (1789, W11) [(deliberately) derogatory, < *China* + *man*]: a resident of London's old Limehouse. In 20 (*Hand* 48+). X -4
- Chinatown (1857) [< *China* (or poss. < Skt, not Chin) + E *town*]: a city's Chinese quarter, esp. the squalid old Limehouse where drug addicts once went. In 12 (*Trail* 74+). X -4
- Chink (1887, slang, in W11) [poss. a (deliberately) disparaging short. of *Chinese* in Rohmer]. In 8 (*Tales*¹ 45+). X -4
- *Chunān! *interj.* (1772, Jones's *Works* 10:252) [Per so]. In *Daughter* 107. -1
- civet (1532) [MF *civette*, ult. < Ar *zabād* civet perfume]: a civet cat, its perfume, or fur. In 4 (*Yellow*¹ 5+). X -4
- cobra (1523, Yule) [Pg < L *colubra*]: a deadly, sacred snake that makes tracks as it slithers into a TOMB. In 8 (*Bride* 68). X -4
- cocaine (1874) [< *COCA* + *-ine*]. In 4 (*Dope* 343+). X -4
- coca (leaf) (1855) [Sp < Quechua *koka* South American shrub]: coca leaves as the primary source of COCAINE. In *Dope* 369. X -3
- cocamania (1919, R's *Dope* 369) [short. of *cocainmania* (in W1-2) < *COCAINE* + *mania*]. W2, F&W -1
- coconut (1516, W11) [< Sp & Pg *COCA* + E *nut*]. In 4 (*Re-enter* 98, 100). X -4

- *colassie (1913, R's *Insidious* 185, 200): a Burmese deckhand. -1
- *Companion(s) (1734, Sale 1:76) [transl. of Ar pl. 'Aṣḥāb, the title of the Koranic Sura 33]: originally, MUHAMMAD's close companions or associates, and mainly a unified band of MUSLIMS in Rohmer. In 7 (*Bride* 119+). -1
- coolie (1616, Yule) [Hindi *kulī* native hired laborer]: the Western name for a low-paid, lower-class, usually Asian worker. In 3 (*Emperor*¹ 6*). X -4
- Copt (c.1520) [adapt. of Ar *qubṭ* Copt, ult. < Gk *aigyptios* Egypt]: an Egyptian Christian. In 4 (*Romance* 225, 233). X -4
- Copt(ic), *adj.* (1678) [< *COPT* + *-ic*]. In 6 (*Tales*² 246*, as in *Coptic dogs*). X -4
- crocodile (c.1300) [ME *cocodrille* < MF & ML *cocodrillus* (< Gk *krokodilos* lizard, crocodile)]: a dangerous but sacred reptile and god in ancient Egypt. In 5 (*Brood* 110+). X -4
- cubeb (c.1300) [MF *cubebe* < ML *cubeba* (< Ar *kubābah* cubeb)]: the dried fruit of pepper. In *Romance* 300. X -4
- Cufic (1706) [old, now uncommon var. of *KUFIC* (the modern transliteration of Ar *Al-Kūfa* name of an ancient Mesopotamian city) + E *-ic*]: the angular, early form of Arabic writing, esp. used for artistic copies of the KORAN. In *Bimbāshi* 74. X -3
- curare (1777) [Pg & Sp < Carib *kurari*]: a widespread, paralyzing poison extracted from a South American tree-bark. In 5 (*Bimbāshi* 85+). X -4
- dacoit (1810) [Hindi *ḍakait* < *ḍākā* robbery]: one of a vicious robber gang formerly in India. In 10 (*Hand* 135+). X -4
- dacoity (1818) [Hindi *ḍakaitī*]: DACOIT attacks: an involved robbery. In 3 (*Daughter* 10*). X -4
- dahabeah (1846) [Ar *dhababīyah* golden, the name of the gilded barge of the Muslim rulers of Egypt]: a Nile houseboat; a sailing boat. In 3 (*Mask* 138, 296). X -3
- Damascene, *adj.* (14th c., W11) [ME < L *Damascenus*]: of an ornamented sword made in DAMASCUS. In 2 (*Yu'an* 21). X -4
- Damascus, *adj.* (1625) [L *Damascenus*]: of swords, silks, or other products from Damascus. In 8 (*Hangover* 13*, as in *Damascus blade*). X -4
- darabukka (1836, Lane 1:239) [Ar an old Egyptian kettledrum]. In 6 (*Tales*² 144*). W, B3 (revival in 1970) -2

- *darb el-mendel (1841, Lane 1:67, 69) [Ar a way of divination]: a branch of natural MAGIC when used for good purposes, or of SATANIC magic when used for evil. In 2 (*Tales*² 52). -1
- (Black) Darvesh (1600, Purchas 8:263) [Per *darvīsh* poor, a reborrowing of *DERVISH*]. In 3 (*Tales*² 149+). W -2
- date(s), (c.1290) [OF < OIt *dattero* & OProv *datil*, ult. < Gk *daktylos*, poss. of Semitic origin, such as Ar. *dāqal* date PALM]: a date palm or its oblong fruit. In 7 (*Tale*² 43*). X -4
- *Dāwud (1824, Morier 327) [Ar the prophet David]: a MUSLIM prophet; a common Arab name. In 2 (*Golden* 209). -1
- Dayak(s) (1836) [Malay, lit. up-country]: vicious ethnic Borneo THUGS in Fu Manchu's gangs. In 4 (*Yellow*² 95+). X -4
- dervish (1585) [Turk a FAKIR who vows poverty and austerity]: a DARVESH, sometimes a whirling dervish. In 4 (*Mask* 186+). X -4
- desert (1225) [ME < MF, ult. < L *desertus* arid land]: typical Middle Eastern or SAHARA terrain. In 17 (*Daughter* 23+). X -4
- dhow (1785, W11) [Ar *dāwa* (prob. of Indic origin)]: a common Arab or Indian lateen-rigged boat]. In 2 (*Yu'an* 132+). X -4
- *di, *adj.* (1873, Hand 66) [Ar this]. In *Tales*¹ 169. -1
- din (1734, Sale 1:117) [Ar, lit. pillars]: religion, esp. in MUSLIM observances. In *Tales*² 41. R -2
- dinghy (1810, W11) [Bengali & Urdu *ḍingī*]: a small, now motorized boat. In 2 (*Dope* 406). X -4
- dirham (1788) [Ar < L *drachma* < Gk *drachmē*]: a Muslim unit of weight. In *Tales*² 119. X -4
- divan (1702) [Turk & Ar a large, ubiquitous couch, usu. without a back in the Middle East (< Per)]. In 29 (*Dope* 318+). X -4
- diwan (1787, Jones's *Works* 3:65) [Per *dīwān* & *DIVAN*]: a collection of Arabic or Persian poems. In *Mask* 15. X -2
- doruck (1836, Lane 1:182) [coll. Ar *dōraq* Egyptian water bottle]: a carafe. In *Tales*² 173. Stanford, Century, W1p-W2, F&W -1
- doum (palm) (1790, Bruce 1:106, 205) [F *doum* (< Ar *dawm*) & Ar (+ E *PALM*)]: a large African fan palm. In *Daughter* 142. X -4

- dragoman (13..) [MF, ult. < Ar *tarjumān* (< Aramaic *tūrgemāna*)]: an interpreter and guide for foreigners. In 9 (*Bat*¹ 122+). X -4
- dragon (c.1220) [ME < MF (< L *dracon* < Gk *drakōn* serpent)]: a metaphor or mythological creature. In 11 (*Yellow*¹ 144+). X -4
- *duhr (1816, *Badia* 1:96) [Ar, lit. noon]: the noon call to prayer. In 2 (*White* 66). -1
- Eblis (1706, ANE 1:51+) -3 = IBLIS
- effendi (1614) [Turk *efendi* master < NGk *aphentēs*]: an old title of respect or courtesy: esquire. In 16 (*Bat*¹ 113+). X -2
- efreet (1841) [var. of Ar *AFREET* < *ifrīt* a powerful evil *JINN* or demon in Muslim mythology]. In 9 (*Brood* 100+). OW -2
- Egbo (1934, W2) -1 = OGBONI
- (ancient) Egyptian(s) (14th c., W11) [< LL *Aegypt* + E *-ian*]: Rohmer's favorite ethnic word, as a thing, person, or ancient Afro-Asiatic language of Egypt. In 31 (*Mask* 2+). X -4
- Egyptologist (1859) [< *Egypt* + *-ologist*]. In 11 (*Daughter* 55+). X -4
- Egyptology (1859) [< *Egypt* + *-ology*]: the study of EGYPTIAN antiquities, language, and history. In 4 (*Bat*¹ 22*). X -4
- elixir (1266) [ML < Ar *al-'iksīr* (< Gk *xerion* a desiccative powder)]: elixir vitae; a substance once held capable of transmuting base metals into gold. In 8 (*Romance* 109+). X -4
- emir (1595, W11) [Ar *'amīr* commander]: a title of honor for MUHAMMAD's descendants; a nobleman, chieftain, SARACEN, or Arab prince. In 3 (*Shadow* 39). X -4
- *'erksoos (1841, Lane 1:215) [Ar a herbal licorice drink]. In *Tales*² 182. -1
- eunuch (c.1430) [ME *eunuk* < L *eunuchus* < Gk *eunouchos*]: a castrated man in charge of a HAREM. In 9 (*Yu'an* 232+). X -4
- exorcise, v. (1539, W11) [ME < MF *exorciser* < LL *exorcizare*]: to expel an evil spirit by adjuration. In 2 (*Romance* 12, 281). X -4
- exorcism (13..) [LL < ecclesiastical Gk]. In *Romance* 55+. X -4
- exorcist (1382) [LL *exorcista* < Gk *exorkistēs*]. In *Romance* 55+. X -4

faddah (1841, Lane 2:323, 3:235) [NUSS-FADDAH]: a coin. F&W -1

the Faithful, *pl.* (1706, ANE 2:78+) [transl. of Ar *mūminūn* or *muslimīn*, a MUSLIM's laudatory designation for fellow-Muslims]. In 5 (*Bimbāshi* 52+). X -4

fakir (1604, Yule) [Ar *faqīr* poor, in characterizing a MUSLIM mendicant or ascetic]. In 5 (*Bimbāshi* 54*). X -4

Falasha (1710) [Amharic, lit. exile or immigrant]: (a member of) a black Jewish people of highland Ethiopia, many of whom have migrated to modern Israel. In 2 (*Green* 267). X -4

false dawn (1832) [transl. of Ar *ṣubḥ kādhib*, or poss. synonym of *false morning/sunrise*]. In *Bat*¹ 183. X -3

(the) False Pyramid (1757, Norden 1:129) [transl. of Ar *HARIM EL-KEDDAB*]. In *Tales*² 40. -1

*fanoos (1860, Lane 151) [Ar *fānūs* a folding lantern of rose-colored waxed cloth]. In 2 (*Hangover* 95). -1

fan-tan (1878) [Chin a gambling game]. In 4 (*Trail* 90*). X -4

*Father of Thieves (1915, R's *Tales*² 91, 105) [transl. of an Ar epithet like 'Abū ḥanbas Father of strategems, the Fox - cf. Shakespeare's "the father of some strategem" (*2 Henry IV*, I.1.8)]. Also in *White* 39. -1

Fayum (1785, Tott 2:26) [Ar name of an Egyptian city, province, and rich archaeological site on the Nile]. In 6 (*Brood* 101+). OR -2

fellah (1743) [Ar *fallāḥ*, lit. tiller]: a peasant or agricultural laborer. In 3 (*Insidious* 145). X -4

felucca (1615, W11) [It *felucca* < Sp *faluca* < Ar *falūkah* boat (< Gk *epholkion* small boat): a narrow, lateen-rigged ship chiefly employed along the Mediterranean coast. In *Yellow*¹ 165. X -4

fetish (1613) [F *fétiche* (< Pg *feitiço*) & Pg, both ult. < L *factitious*]: a trusted, "MAGICAL" object. In *Bat*² 88. X -4

fetishism (1801) [< *FETISH* + *-ism*]. In *Bat*² 89. X -4

fez (1803) [F *Fez* (now *Fes*) & Turk *fes* (< Ar *fās* Fez, the name of the Moroccan city where this hat was first made; the longtime Turkish national headdress)]. In 4 (*White* 240, 318). X -4

- frankincense (1387) [ME *fraunk encense* < OF *franc encens*]: a fragrant gum resin esp. from trees of coastal Arabia. In 3 (*Dope* 319*). X -4
- (the) full moon (1000) [transl. of Ar *kamar tamām*]. In 2 (*Bat*² 19+). X -4
- Fu Manchu (1913, R's *Insidious* 1+) [a compound < two Chinese surnames, inspired by the mysterious criminal Mr. King of Limehouse]: a Chinese super criminal in Rohmer's novels; (a clipping of) *Fu Manchu mustache*, dated 1968 in W11, drawn from Rohmer's description of the mustache with ends turning down to the chin, as pictured in Boris Karloff's pose in the 1932 *Mask of Fu Manchu*. In 13 (*Hand* 1+). R, Oxford American -3
- Gaekwar (1813) [Marathi *gāekwād*, lit. cowherd]: the title of the native ruler of Baroda, India, until 1960. In *Dream* 129+. O -3
- Galla (1790, Bruce 1:225*) [poss. adapt. of Ar *ghalīz* rough, wild]: a group of Hamitic tribes. In *Insidious* 151. X -3
- gauze (1561) [MF *gaze*, prob. < Ar *gazzah* raw silk or *Gaza* name of a Palestinian city and area]. In 11 (*Hand* 50*). X -4
- gauzy, *adj.* (1760, W11) [< GAUZE + -y]: of a Middle Eastern woman's sheer clothing. In 12 (*Return*¹ 119, 279). X -4
- gazelle (1582) [F, ult. < Ar *ghazāl* wild goat]: a small, graceful antelope, often describing a woman. In 11 (*Tales*² 35+). X -4
- *gazme (1873, Hand 48) [Ar]: long-legged boots. In *Yellow*¹ 167. -1
- Gehenna (c.1534, W11) [LL & Turk *Jehennem*, & Per *Jahannam* (< Ar, ult. < Gk)]: Hell. In *Tales*² 73. X -4
- geisha (1887) [Jp, lit. art-person < MChin]. In *Brood* 107. X -4
- genie (1655) [F < L *genius* (< Ar *jinnīy* demon, spirit)]: a supernatural creature that does one's bidding when summoned, as in ALADDIN'S lamp. In 2 (*Bride* 156). X -4
- ghat (1877) -4 = BURNING GHAT
- ghawazee, *pl.* (1799) [Pl. of *GHAZEEYEh* (Egyptian) dancing girls]: girls who sinuously perform in taverns or public streets. In 3 (*Tales*² 144*). OW -2
- ghazal (1771, Jones 132) [Per (< Ar) & Ar a love ode]: a (type of) lyric poem. In *Bimbāshi* 161. OW -2

- ghazeeyeh (1819) [Ar *ghāziyah* (Egyptian) dancing girl]. In 4 (*Hand* 57*). O -2
- ghoul (1786) [Ar *ghūl* < *ghāla* to seize]: an Arab mythological evil being that feeds on corpses.
In 8 (*Brood* 38*). X -4
- ghoulish, *adj.* (1845 - a pre-1844 record is waiting to be found) [< *GHOUL* + *-ish*, in one of Rohmer's few suffixational sets]. In 5 (*Mask* 53, 56). X -4
- ghoulishly, *adv.* (1844) [< *GHOULISH* + *-ly*]. In *Bimbāshi* 203. X -4
- *al-Ghurīya (1860, Lane 313) [Ar a medieval Cairo MOSQUE and landmark, in Rohmer's day a silk and cotton BAZAAR, and now a cultural palace where musicians and singers perform].
In 2 (*Re-enter* 30). -1
- gibbeh (1860, Lane 30+) [a later, EgyptAr form of *JIBBAH*]: a long, loose cloth coat. In 3 (*Mask* 69, 71). W1-2p -1
- *ginyeh (1860, Lane 573) [EgyptAr (< E *guinea*)]: Egyptian currency = a sovereign. In *Tales*² 9.
-1
- gong (c.1590, W11) [imitative origin < Malay & Javanese]: a disk-shaped percussion instrument that resounds when struck, constantly, dramatically used. In 17 (*Bride* 156+). X -4
- Gothic, *adj.* (1765) [ME *Gothes* + E *-ic*]: of or relating to a style of novel featuring remote, desolate settings and mysterious or ghostly incidents. In 3 (*President* 9+). X -4
- grandee (1598) [Sp *grande* < L *grandis*]: a nobleman of the first rank. In *Bat*² 6*. X -4
- *Grand Imam (1944, R's *Bimbāshi* 101+) [< *grand* + *IMAM*]: the chief imam. -1
- Grand Lama (1807) [< *grand* + *LAMA*]: the Dalai Lama, the chief monk-ruler of Tibet. In 3 (*Shadow* 58). X -4
- guitar (1621) [F *guitare*, ult. < Ar *qītār* (< Gk *kithara* cithara)]: a haunting old musical instrument. In *Insidious* 239. X -4
- Gypsy (1514) [short. of *EGYPTIAN*]: one of the traditionally peripatetic Romany-speaking people originally in northern India and now widespread. In 8 (*Insidious* 202+). X -4
- *hadid (1841, Lane 1:34, 61) [Ar iron, the title of the Koranic surah 57 and proverbially feared by EFREETS]. In *Tales*² 3. -1
- hajj (1673, W11) [Ar a pilgrimage]: a MUSLIM's mandatory ritual pilgrimage to MECCA. In *Quest* 19. X -4

- hajji (1585) [Per & Turk (< Ar *HAJJ* + -ī) & Ar]: a MUSLIM who has performed the HAJJ. In 3 (*Bat*¹ 139+). X -4
- hakim¹ (1585) [Ar, lit. wise one]: a Muslim physician. In 2 (*Re-enter* 19). X -4
- hakim² (1615) [Ar a governor]: a Muslim ruler, governor, or judge. In *Return*¹ 274-75. X -4
- hamadryad (14th c., W11) [L, lit. together with dryad (< Gk)]: a king COBRA. In 3 (*Return*² 45-46). X -4
- *Al-hamdu li'llah! (1816, Badia 1:22) [Ar, lit. Praise be to God, said as a response to good news, grace after a meal, etc.]. In *Island* 205. -1
- hammam (1581, Purchas 8:463) [Ar an Oriental bathhouse; reborrowed in 1970 < Per an Iranian public bathhouse]. In *Tales*² 21, 117. OR, B3 -3
- *hammār (1940, R's *Island* 207) [Ar a donkey driver]. -1
- *Hamzawi (1841, Lane 3:238) [Ar a Cairo cloth BAZAAR]. In *Tales*² 116*. -1
- *hanā, *adv.* (1873, Hand 56) [coll. Ar]: here. In 2 (*Yellow*¹ 173, 194). -1
- hara-kiri (1840, W11) [Jp, lit. belly-cut]: Japanese ritual suicide by disembowelment. In 6 (*Return*² 49, 149). X -4
- harem (1781) [Turk (< Ar *ḥarīm*) & Ar]: a group of women living together and supported by one man, of whom up to four may be his wives. In 14 (*Golden* 30+). X -4
- *Harim el-Keddāb (1873, Hand 343) [Ar, lit. THE FALSE PYRAMID, from the idea that the nucleus of the mound is of rock built to form a round pyramidal shape]. In *Tales*² 40. -1
- (Path of) Harmachis (1902, Budge 2:84+) [Gk < Egypt *Hermahet*]: an aspect of Horus as god of the rising sun. In *Bat*¹ 131*. W2, F&W -1
- hashish (1598) [Ar a narcotic drug]. In 20 (*White* 76+). X -4
- hashish house (1883) [< *HASHISH* + *house*]. In *Hand* 179+. O -1
- *hashshashīn, *pl.* (1798, Volney 2:3*) [Ar *HASHISH*-users, transl. as *ASSASSINS*]. In 3 (*Quest* 30+). -1
- Hatasu (1873, Hand 14) = HATSHEPSU. In 2 (*Bat*¹ 6+). R -1

- Hatshepsu (1878, EB 7:639*) [the name of a great but unscrupulous Egyptian PHARAOH of the 18th dynasty, 1502-1482 B.C., renowned for fine art and architecture]: (interpolated by Rohmer to be) a SORCERESS queen, by filling in unexplained, destroyed records of time in her life. In 2 (*Tales*² 267+). R -2
- Hatshepsu('s), *adj.* (1902 Budge 4:9*) [*HATSHEPSU* used as a modifier in "my Hatshepsu scarab ring" or with E -'s]. In *Tales*² 88*. R -2
- (Indian) hemp (1000) [ME < OE *hænep*]: the original Asian herb *Cannabis*, cultivated for its psychoactive drug *HASHISH*. In 7 (*Insidious* 260*). X -4
- henna (1600) [Ar *ḥinnā* ']: a dye from the henna plant; one's hennaed hair. In *Tales*² 21. X -4
- heroin (1898) [G a trademark < Gk *hero*, said to be because of the drug's personality inflation]. In 4 (*Dope* 369, 392). X -4
- Hindu (1662) [Per & Urdu]: a native or inhabitant of India; an adherent of Hinduism. In 7 (*Hand* 176+). X -4
- Hindustan (1663, Yule) [Per (< Hindi & Urdu), lit. place of the HINDUS]: the Western colonial name for the Indian subcontinent, esp. the British areas. In 3 (*Hand* 238). RW -3
- Hindustani (1616, Purchas 9:31) [Hindi < Per *HINDUSTAN* + -ī]: the Indic language based on West Hindi, Arabic, and Persian. In 8 (*Golden* 94*). X -4
- hlangkūna = (prob. error for) MENG HAN
- Holy War (1639, W11) [poss. a transl. of Ar *jihād*]: jihad, a war fought for a supposedly holy purpose. In 2 (*Mask* 309). X -4
- *Horankhu (1920, R's *Dream* 219-20) [an unidentified Egyptian high priestess of a temple to SEKHET]. -1
- houri (1737) [F (< Per *ḥūrī* nymph of Paradise < Ar *ḥūrīyah*) & Per]: a voluptuously beautiful young woman; a virgin of perfect beauty in the Muslim paradise. In 4 (*Tales*² 23+). X -4
- Hyksos, *pl.* (1602) [Gk < Egyptian, lit. nomad-countries]: SHEPHERD KINGS, a Semitic dynasty ruling Egypt c.1650-1580 B.C. In *Tales*² 56. X -4
- ibis (1382) [ME < L < Gk < Egypt *hpj*]: a tropical wading bird. In 3 (*Brood* 39). X -4
- Iblis (1841, Lane 1:9+) [var. of *EBLIS* < Ar *'iblis* chief of the wicked JINN (< Gk *diabolos* devil)]: an evil spirit or devil, as stated in the KORAN. In 2 (*Tales*² 71). OR -2

Ibn-, *prefix* (1757, Norden 2:69) [Ar the son of, used in countless names like *Ibn-Sina*]. In 4 (*Hangover* 91+). R -1

idol (c.1250) [ME < MF *idle*, ult. < Gk *eidōlon*]: a representation or symbol of an object of worship. In 10 (*Tales*² 134+). X -4

imam (1613) [Ar, lit. guide or leader]: the prayer leader of a MOSQUE. In 4 (*Tales*² 3+). X -4

Imshi! *interj.* (1873, British slang, in Hand 55) [Ar]: Go away! In 2 (*Island* 204, 207). O -2

*Imsik! *v.* (1873, Hand 57) [Ar Hold! Seize!]. In *Yellow*¹ 194. -1

Infidel (1534) [transl. of Ar *kāfir* or poss. *zandīq*]: a *KAFFIR*, a MUSLIM's term for *UNBELIEVER*. In 3 (*Quest* 48*). X -4

*Inglīzī (1824, Morier 424+) [Ar *Anglīzī* Englishman]. In 2 (*Tales*² 60+). -1

Inshallah! *interj.* (1757, Norden 2:59) [Ar, lit. If ALLAH wills it, a MUSLIM's pious qualification for a stated expectation or wish]. In 3 (*Golden* 209, 284). O -2

Isis (14th c., W11) [L < Gk < Egypt 'st OSIRIS's wife and sister]: a powerful nature goddess. In 12 (*Seven* 15+). RW -4

Islam (1818) [Ar, lit. submission (to God's will)]: the MUSLIM religious faith. In 10 (*Bimbāshi* 54*). X -4

Islamic, *adj.* (1791) [< F *islamique* (< *ISLAM* + *-ique*) + E *-ic*]: of, relating to, or characteristic of Islam. In 2 (*Return*² 111). X -4

izar (1836) [Hindi (< Ar a veil or covering) & Ar]: a Muslim woman's voluminous outer garment. In *Tales*² 295. X -2

jackal (1603) [Turk *chakāl* < Per *shaghāl* jackal]: a common predator, sacred to ANUBIS. In 10 (*Tales*² 57+). X -4

jade, *n.* (1569) & *adj.* (1865) [F < obs. Sp *pedra de la ijada*, lit. loin stone (< L *ilia* flanks, from the belief that jade causes rectal colic)]: a valuable mineral used for ornaments and implements. In 17 (*Trail* 37+). X -4

jasmine (1548) [F *jasmin* < Ar *yāsmīn* (< Per)]: an aromatic climbing shrub; its perfume. In 6 (*Golden* 55*). X -4

Jatropha (1877, EB 4:126*) [NL < Gk *jatros* physician + *trophē* food]: an orchid species, bearing a physic nut that can be poisonous. In *Hand* 25, 29. W -2

jelick (1816) -2 = YELEK

jibbah (1548) -3 = GIBBEH

jinn, *pl.* (1684) [Ar a class of supernatural, often malevolent spirits]. In *Romance* 9+. X -4

joss (1711) [Chin PIDGIN E < Pg *deus* god]: a Chinese idol or cult image. In 87 (*Dope* 393+). X
-4

joss house (1750, Yule) [< *JOSS* + *house*]: a Chinese temple or shrine. In 2 (*Brood* 7). X -4

judo (1889) [Jp., lit. soft way (< MChin)]. In 2 (*Hangover* 103). X -4

jujitsu (1875) [Jp., lit. softness art]. In 6 (*Day* 263). X -4

jungle (1776) [Hindi & Urdu *jangal* forest < Skt *jangala* desert region]. In 10 (*Island* 130+). X
-4

junk (1555) [Pg *junco* < Javanese *jon*]: any of various Chinese coastal ships. In 2 (*Emperor*¹
45*). X -4

Kaaba (1625, Purchas 9:105) [Ar *ka'bah*, lit. square building < *ka'b* cube]: the ISLAMIC shrine
in Mecca; such a shrine elsewhere. In 4 (*Day* 128). OR -4

*ka'ah (1841, Lane 1:213+) [Ar a lofty drawing or reception room]. In *Return*² 12. -1

*kaapi (1932, R's *Mask* 129) [a primitive form of a drug]. Also in *President* 39. -1

kadi (1704) [later var. of *CADI* < Ar *qadī*]: a civil judge of Arabs, Turks, Iranians, and others. In
3 (*Bimbāshi* 62*). X -3

*Kadiriya (1841, Lane 1:233; 2:321) [var. of *QADARIYA* < Ar a Qadarite]: a DERVISH order
founded in Baghdad by Abdu'l-Qadir Jilani, who championed free will against predestination
and KISMET. In *Mask* 208. -1

Kaffir (1599) [Ar an INFIDEL, because non-MUSLIM]: (a Muslim's derogatory term for) an
infidel; Rohmer's Christian's derogatory term for a non-Christian. In 3 (*Dream* 135*). X -4

*kahwa (1836, Lane 2:30) [Ar]: a coffeehouse. In *Return*² 70*. Yule, Stanford -1

Kali (1798) [Skt, fem. of *kālī* black; time as the Destroyer]: the malevolent wife of SIVA. In 6
(*Daughter* 102+). OR -3

*kamar (1841, Lane 2:600; 3:570) [Urdu, Ar, & Per a belt or girdle containing a purse for money
- cf. *cummerbund*]. In *Tales*² 300. -1

Kashmir(i), *adj.* (1824, Morier 144+) [*< Kashmīr + -ī*]: of a person or (silk) thing from Kashmir.

In *Tales*¹ 296, 298. X -4

*katib (1824, Morier 429+) [Ar]: a scribe or clerk. In *Bimbāshi* 288+. -1

*kawam, *adv.* (1873, Hand 62) [Ar]: fast, quickly. In *Return*² 62. -1

Kerman(shah) (1773, Jones's *Works* 12:358+) [Per *Karmān*]: name of a town and province in western Iran. In *Bimbāshi* 294. X -2

khaki (1857) [Urdu *< Per*, lit. dusty]: a stout cotton twill; a dull yellowish brown color. In 4 (*Bimbāshi* 80, 192). X -4

*khalas (1873, Hand 54) [Ar]: (widespread in the Arab World as) "It is finished." In *Yellow*¹ 150. -1

khalif (1665, Stanford) [a later, better var. of *CALIPH*]. In 2 (*Tales*² 29+). X -4

khalifate (1844) [*< KHALIF + -ate*]. In *Tales*² 18. X -2

khamzin (1685) [Ar (*rīḥ al-*)*khamzīn*, lit. the wind of the fifty (days between Easter and Pentecost)]: a hot, dangerous SAHARA wind that creates fierce sandstorms in Egypt for about fifty days. In 4 (*Bimbāshi* 201*). X -4

*Khamuas (1900, Griffith 1+) [Egypt a famous high priest of Ptah who flourished c.1250 and is buried near the Great Pyramid]. In *Dream* 285+. -1

khan¹ (c.1400) [Ar an inn (*< Per*) & Per]: a CARAVANSARY or rest house in Turkey, Iran, and Arab areas; (Rohmer's meaning of) a Western hotel suggestive of Oriental splendor. In 6 (*Re-enter* 29*). X -4

khan² (c.1400) [ME *caan* *< MF*, of Turkic origin]: a medieval Chinese ruler; a tribal chieftain; (used in a name as) a kind of title, as in *Omar Khan*. In 2 (*Shadow* 113). X -4

*Khan (al-) Khaleel (1860, Lane 313, 481) [name of Cairo's largest and most famous SOUK]. In 5 (*Re-enter* 25*). -1

*Khawāja (1786, Jones's *Works* 4:417) [Ar *Yā khawāja* Oh sir, used by a Muslim addressing a non-Muslim]. In *Hangover* 15+. -1

Khedive (1625) [F *< OTTOMAN Turk kediw* (*< Per kadīw* prince)]: the title of (EGYPTIAN) viceroys under Turkish rule, 1867-1914. In 2 (*Tales*² 91, 307). X -4

- khedivial, *adj.* (1882) [< *KHEDIVE* + *-al*]. In *Tales*² 200. X -4
- khidmatgar (1709, Vaughan 86) [Hindi & Urdu *xidmatgār* waiter (< Per a servant < Ar *xidmat* + Per *-gar*, agentive suffix) & Per]: a male Muslim waiter or servant. In *Hand* 218-19. X -2
- *Khorasan (1773, Jones's *Works* 12:346+) [Per *Xorāsān*, lit. Land of the Sun]: a province in northeast Iran where the BEKTASHIYAH DERVISHES were founded, now known for rugs. In 6 (*Mask* 1+). -1
- *Khu (1902, Budge 1:179) [Egypt the spirits of the beatified dead]: (in Rohmer's sense of ancient beliefs) the magical powers of a fully equipped ADEPT]. In 3 (*Brood* 152, 257). -1
- kimono (1886) [Jp, lit. wearing thing: clothes]: a loose dressing gown or jacket. In 7 (*Dope* 360+). X -4
- kiosk (1594, Purchas 9:448) [Turk *kōshk* < Per *kūshk* kiosk]: an open pavilion or summer house in Turkey, Iran, or the West. In 2 (*Bimbāshi* 57+). X -4
- kismet (1824, Morier 279) [Turk destiny or lot < Ar *qismah*]: predestination: fate. In 11 (*Dope* 419+). X -4
- koft-work (1880) [partial transl. of Per *koft-garī* metal- or gold-beating, & of Hindi (< *kofta* pounding + Per *-garī* doing or making)]: ornamental steel work. In *Return*¹ 285. O -2
- kohl (1794, Russell 1:111*) [Ar *kuhl* antimony]: a preparation for darkening one's eyelids. In 2 (*Tales*² 18*). X -4
- Koran (c.1615, W11) [Ar *qur'ān*]. In 6 (*Mask* 22+). X -4
- kris (1572, Yule) [Malay *keris*]: a Malay or Indonesian serpentine dagger. In *Hand* 58*. X -4
- Kufic (1792) -3 = CUFIC
- kukri (1793, Yule) [Hindi]: a sharp, curved Gurkha knife or short sword. In *Golden* 296, 298. X -3
- *kullah (1841, Lane 1:476; 2:318) [Ar *ḵulle*]: a porous water jar. In *Return*² 105+. -1
- kursi (1842, Yule) [Ar]: a chair, stool, or coffee table. In 2 (*Yellow*¹ 148). Century -1
- *kyphi (1854, Wilkinson 1:265) [Plutarch's Gk < Egypt *kapet*]: a sacred incense mixed from 16 ingredients and used in offerings to the sun god Ra in ancient Egypt. In 5 (*Seven* 24+). -1
- laburnum (1567, W11) [NL < L a Eurasian yellow-flowered tree]. In *White* 263. X -4

- lacquer (1579) [F adapt. of *laque lacca* (ult. < Ar *lakk* < Per *lak*) + F *-quer*]: a varnish or coating; an article made of lacquered wood. In 11 (*Trail* 63+). X -4
- lacquer(ed), *adj.* (1687) [< *LACQUER* + *-ed*]. In 13 (*Golden* 265+). X -4
- La il aha il' Allah! (1625, Purchas 9:82) [Ar, lit. There is no God but Allah]. In 4 (*Hangover* 95). Stanford -1
- lama, *n.* (1654) & *adj.* (1799) [Tibetan *blama*]: a Tibetan BUDDHIST monk. In 5 (*Hand* 26+). X -4
- Lamaism (1814) [< *LAMA* + *-ism*]. In *Hand* 7, 26. X -4
- lamasery (1849, W11) [F *lamaserie* < Tibetan (*b*)*lama* + Per *serāī*]: one of the numerous Tibetan or Mongolian LAMA monasteries. In *Hand* 245. X -4
- lapis (lazuli) (1398) [ML, lit. stone AZURE, with *lazuli* ult. < Ar *lāzaward*]: a deep blue, semiprecious stone. In 8 (*Tales*² 59+). X -4
- lascar (1615, Yule) [Hindi *lashkar* army (< Per) & Per]: an East Indian sailor. In 10 (*Insidious* 37+). X -4
- Latakia (1833) [Ar *al-Lādhiqīyah* & Turk *Ladikieh* (< L *Laodicea* name of a Syrian seaport)]: a highly aromatic Turkish smoking tobacco originally from Latakia. In *Insidious* 182, 358. X -4
- *layltak sa'ida (1915, R's *Tales*² 28, 77) [Ar, one of Rohmer's few formulas of greeting or departure]: Good night/evening. Also in *Trail* 78. -1
- lebbek (tree) (1766) [prob. < Ar *labaḳ*]: an Old World tropical mimosaceous timber tree. In 4 (*Re-enter* 23). X -2
- lemon (c.1400) [MF *limon* < ML (< Per *limūn* & Ar *laymūn*)]: a common acidic fruit; its yellow color. In 8 (*Yu'an* 26*). X -4
- lemonade (1604, W11) [F *limonade* (< MF + F *-ade*)]: a lemon-juice beverage common in the Middle East. In 3 (*White* 13*). X -4
- leopard (skin) (13th c., W11) [ME < MF *leopart* < LL *leopardus* < Gk *leopardos* lion leopard]: though not sacred, a skin worn by Egyptian high priests and kings. In 16 (*Hand* 223+). X -4
- lilac (1625) [F (< Ar *līlak* < Per *nīlak*)]. In *Hand* 184. X -4
- lily (971) [ME *lilie* < OE < L *lilium*]. In 11 (*Seven* 92+). X -4

- liwan (1673, Ogilby 13) [Ar < *al* the + Per *īwān* portico]: a large vaulted portal opening into a courtyard, often in a HAMMAM. In *Yu'an* 100-1. R -2
- lotus (1540) [L < Gk *lōtos*]: a prolific plant; an Egyptian divine emblem and favorite garden flower. In 14 (*Yellow*² 179+). X -4
- *Lu-chu-shi (1925, R's *Yellow*² 97*) [prob. the Chinese city and district *Liu-chou* (now *Liuzhou*)]: a disease once prominent in this *shi* (city), apparently caused by eating raw potatoes grown in contaminated soil. -1
- macaw (1625, W11) [obs. Pg *macao*]: a kind of parrot. In *Bimbāshi* 79, 89. X -4
- madrās (1882) [an Indian place-name, prob. ult. < Ar. *madrāsa* school, a meaning still widely used in India]: a thin curtain fabric named for *Madras*. In *Green* 50. X -4
- mafeesh, *interj.* (1855, common slang) [EgyptAr "It/There is nothing"]. In *Yellow*¹ 147. O -2
- Mafia (1875) [It a secret society of political terrorists or chiefly criminal elements]. In 3 (*Trail* 15). X -4
- magazine (1583) [F *magasin* < OProv (< Ar pl. *makhāzin* storehouses)]. In 2 (*Return*² 70*). X -4
- maghrib (1609) [Ar, lit. sunset]: the sunset call to prayer, as signaled by the setting sun. In *Bimbāshi* 293. O -2
- magic (c.1386) [ME *magique* < MF < L *magice*, ult. < Iranian *magos* SORCERER]: usually a sorcerer's power. In 23 (*Bat*² 14+). X -4
- magical (1555) [< *MAGIC* + *-al*]. In 17 (*Brood* 29+). X -4
- magician (c.1384) [< *MAGIC* + *-ian*]. In 20 (*Brood* 93+). X -4
- magus/magi (*pl.*) (c.1384) [L < Gk *magos* < Iranian]: an eastern priest, MAGICIAN, or SORCERER. In 3 (*Romance* v+). X -4
- maharajah (1698) [Hindi & Urdu a HINDU prince ranking above a RAJAH]. In 2 (*Day* 13). X -4
- mahatma (1884) [Skt *mahātman*, lit. great-souled]: one revered for wisdom and righteousness. In 3 (*Romance* 237+). X -4
- Mahdi (1625, Purchas 5:500) [Ar one who is rightly or divinely guided]: a messianic guide in MUSLIM tradition. In 3 (*Mask* 97+). X -4
- mah-jongg (1920, W11) [Chin, lit. small birds]: the trademark name of a game of Chinese origin. In *Trail* 90. X -4

- mahmal (1678) [Ar a covered CAMEL litter, as in a Muslim pilgrimage or CARAVAN]. In 3 (*Hangover* 49, 95). O -2
- majoon (1781) [Hindi *ma'jūn*, lit. kneaded (< Ar)]: a BHANG confection of HEMP leaves = BARSH. In *Hand* 217-18. OW -2
- malacca (cane) (1844) [the name of a Malaysian state (+ E *cane*)]: a cane of Asian RATTAN PALM. In 6 (*Dope* 327*). X -4
- malaria (1740) [It *mala aria* bad air]. In 3 (*Bat*² 21). X -4
- Malay (1598) [one from or resident of Malaysia]: usually a Fu Manchu's THUG brandishing a KRIS. In 5 (*Tales*¹ 63+). X -4
- Maleesh! *interj.* (1873, common slang, *Hand* 60 [Ar]: No matter! Never mind! In 5 (*Seven* 109, 174). O -2
- *malourea (1919, R's *Dope* 355, 375) [short. & blend of *diethyl-malonyl-urea*]: the hypnotic substance of VERONAL. -1
- mamelukes, *pl.* (1506, W11) [F *mameluk* (< Ar *mamlūk* slave) & Ar]: a member of a former Egyptian military class. In *Bat*¹ 122-23. X -4
- mandarah (1836, Lane 1:11) [Ar]: an eastern parlor for receiving visitors. In 4 (*Tales*² 50*). O -2
- mandarin (1522, Yule) [Pg *mandarim* < Malay *menteri* < Skt *mantrin* counselor]: the generic name for any of the higher ranks of Chinese officials. In 15 (*Hand* 3+). X -4
- mango (1582) [Pg *manga* < Malay *manggā* < Tamil *mān-kāy* mango fruit]: a South Asian tree or its sweet fleshy fruit. In 3 (*Bride* 119*). X -4
- mangrove (1613) [prob. < Pg *mangus* man (< Sp *mangle*, prob. < Taino) + E *grove*]. In 3 (*Bride* 163). X -4
- marabou (1826) [F *marabou(t)*]: large heron. In *Hand* 252. X -4
- *markoob (1860, Lane 31) [Ar a (red leather) shoe]: a general word for shoe, used even for MUHAMMAD's slipper. In *Quest* 80, 104. -1
- marmoset (1398) [MF a grotesque figure, so named for the monkey's small, furry figure]: Fu Manchu's pet. In 9 (*Island* 57+). X -4
- mastaba (1603) [Ar]: a bench or seat; an Egyptian TOMB. In 4 (*Tales*² 227*). X -4

- mattress (c.1290) [OF *materas* < Ar *maṭraḥ* a place where something is thrown]: a resilient pad on which one rests. In 9 (*Daughter* 159+). X -4
- *Māzin (1841, Lane 3:519, 522) [< Ar *Māzi* + pl. *-n*]: the name of several tribes in the Mazi Desert represented in all the large ethnic groupings of Arabia. In 3 (*Return*² 88*). -1
- Mecca (1850) [Ar name of the holiest ISLAMIC city]: the MUSLIM'S place of pilgrimage; a place regarded as the center of activity or interest. In 3 (*Romance* 213). X -4
- *Meng Han (1920, R's *Green* 289+) [prob. < Chin (pinyin), where the transliterated *M-* was misread as *hl-* in R's *hlangkūna*]: a poisonous, datura-based drug used medically in ancient China, where excessive use could render one unconscious for hours. -1
- Mephistophelean, *adj.* (1852) [< G *Mephistophiles* + E *-ean*]: of the chief devil in the Faustian legend. In 2 (*Bat*² 6, 40). X -3
- *meslakh (1841, Lane 1:121*) [Ar]: the first, opulent apartment, usu. in a HAMMAM for disrobing - cf. *KA'AH*. In *Tales*² 21. -1
- *mibkharah (1841, Lane 1:211) [Ar]: an incense burner: a common vessel, used in offerings to the dead. In 2 (*Brood* 38*). -1
- mimosa (1704) [NL, prob. < L *mīmus* < Gk *mīmos*]: a sacred tree (*Acacia nilotica*) in ancient Egypt bearing dramatically powerful, sweet-scented blossoms. In 4 (*Mask* 11+). X -4
- minaret (1682) [F < Turk *minare* (< Ar *manārah* the slender, lofty tower of a MOSQUE)]: an important tower where the IMAM issues the ADĀN six times a day. In 11 (*Mask* 8+). X -4
- mocha (1773) [*Mukhā* the name of an Arabian seaport]: a superior coffee originally from Mocha. In 2 (*Dream* 146). X -4
- Mohammed (1615) [derogatory to MUSLIMS - the old spelling of *MUHAMMAD*, lit. praiseworthy]: Rohmer's spelling for the name of the Muslim Prophet (570-632). In 15 (*Quest* 31+). X -4
- Mohammedan (1625, Purchas 1:332) [< *MOHAMMED* + *-an*]. In 4 (*Quest* 10, 52). X -4
- Mohammedanism (1815) [< *MOHAMMED* + *-ism*]. In *Mask* 241. OR -3
- *Mokattam, *adj.* (1860, Lane 4) [Ar]: famous limestone hills near Cairo, noted for their old, rich quarries. In 4 (*Mask* 107). -1

- *Mōlid (1816, Badia 1:7) [Ar]: a birthday, esp. used to designate *MUHAMMAD*'s or a saint's birthday]. In *Tales*² 118, 120. -1
- *Mōlid en-Nebee (1860, Lane 384*) [Ar, lit. birthday of the PROPHET]. In *Tales*² 118, 120. -1
- mongoose (1673, Yule) [Hindi & Marathi *māgūs* < Prakrit *mamgūsa*]: a carnivorous mammal, enemy of COBRAS. In 2 (*Bimbāshi* 78). X -4
- Moorish, *adj.* (1600) [ME *More* < MF < L *Maurus* Mauretanian inhabitant]: of the Arab and BERBER conquerors of Spain. In 7 (*Dope* 362*). X -4
- morocco (1600) [adapt. of Ar *al-Maghrib-al-aqṣā* extreme west and the name of Morocco's chief city (Marrākesh)]: fine goat-leather. In *Bat*¹ 261. X -4
- morphine (1828) [G *Morphin*, ult. < Gk *Morpheus*]: a common narcotic. In 3 (*Dope* 351*). X -4
- Moslem (1615) [derogatory to MUSLIMS - Ar *Muslim* adherent or BELIEVER in ISLAM]: Rohmer's Muslim. In 22 (*Mask* 2+). X -4
- mosque (c.1400) [F *mosquee* < Ar *masjid* place of public ISLAMIC worship]: a central place of worship. In 12 (*Mask* 7+). X -4
- moucharaby (1884) -3 = MUSHRABIYEH
- mudir (1844) [Turk a director or administrator (< Ar) & Ar]: the governor of a mudiria. In 5 (*Tales*² 88+). X -3
- mueddin (1585) [Ar *mu'edhdhin*, lit. proclaimers]: an old name for the crier from a MINARET. In 8 (*Tales*² 244-45). X -2
- muezzin (1585) [Ar *mu'ezzin*] -4 = MUEDDIN
- (Grand) Mufti (1586) [Ar]: a Muslim (chief) jurist. In 5 (*White* 240). X -4
- Muhammad (1896) -4 = Rohmer's MOHAMMED
- mullah (1613) [Per a title of respect for a learned teacher of ISLAMIC religious law = Ar IMAM]. In *Bimbāshi* 289. X -4
- mummy (c.1400) [MF *momie* < ML *mumia* (< Ar *mūmiyā'* < Per *mūm* wax)]: the embalmed, wrapped body of a person or animal, esp. in ancient Egypt. In 19 (*Emperor*² 4+). X -4
- *musattah (1841, Lane 1:607) [Ar]: pilgrims' common camel-litter - cf. MAHMAL. In *Return*² 112. -1

- mushrabiyyeh, *adj.* (1836, Lane 1:9) [old var. of Ar *MOUCHARABY*]: a MOORISH bow window or chair. In 12 (*Tales*² 18+). OW -2
- musk (1398) [MF *musc* < LL *muscus* < Per *mushk*]: the odoriferous substance secreted by musk deer. In 8 (*Tales*² 19*). X -4
- *Muski (1873, Hand 115+) [Ar *al-Mūsky*, a Cairo district and area, the Shar‘a al-Muski, marking the fringes of Cairo's largest, most famous SOUK and tourist haven]. In 7 (*Tales*² 4+). -1
- Muslim (1841) -4 = MOSLEM
- muslin (1609) [F *mousseline* < It *mussolina* < Ar *mawṣilī* of Mosul, Iraq]: a cotton fabric or muslin garment. In 4 (*Return*¹ 192, 198). X -4
- myrrh (c.825) [L *myrrha* < Gk (< Heb *mōr* & Ar *murr*)]: a stinging, pungent gum resin, used in incense and ancient Egyptian tombs. In 3 (*Tales*² 122, 139). X -4
- naphtha (1543, W11) [L & Gk, of Iranian origin]: a volatile, strong-smelling flammable liquid bitumen. In *Dope* 358. X -4
- narghile (1758, W11) [Turk *nargile* (< Per *nārgīla* water-pipe < *nārgīla* coconut, from which the pipe bowl was once made) & Per]: a Middle Eastern water pipe. In 2 (*Tales*² 255, 259). X -4
- nautch (1809, W11) [Hindu & Urdu *nāc(h)*, ult. < Skt]: a chiefly Indian professional dancing girl. In *Day* 112. X -4
- *nebboot (1841, Lane 1:420) [Ar a long, thick stave, carried for protection by a peasant or night watchman]. In *Tales*² 77. -1
- *en-Nebee (1860, Lane 442) [Ar the Prophet, MUHAMMAD, whose name is always followed by a devout phrase like "Praised be his name"]. In *Tales*² 118, 120. O -1
- necromancer (13..) [OF *nigomansere* SORCERER < *nigromancie*]. In 4 (*Hand* 237). X -4
- necromancy (1300) [ME *nigromancie* < MF < ML *nigromantia*]: the conjuring of the spirits of the dead for MAGICAL purposes. In 2 (*Romance* 2*). X -4
- necromantic, *adj.* (1574) [< LL *necromanticus* + E *-ic*]. In 2 (*Brood* 180). X -4
- Nirvana (1801, W11) [Skt, lit. act of extinguishing]: the final, transcending beatitude in BUDDHISM. In 2 (*Golden* 226). X -4

- Nubian, *adj.* (1727) & *n.* (1788) [L *nūbiānus* < Gk]: (of one of) a dark-skinned people once forming a powerful empire of Egypt and Ethiopia, or their often enslaved descendants]. In 15 (*Yu'an* 124+). X -4
- *nuṣṣ (1841, Lane 2:323, 3:325) -1 = NUSS-FADDAH
- *nūṣṣ-faddah (1841, Lane 2:323+) [coll. EgyptAr, lit. half-silver]: a para, the smallest Egyptian coin. In *Tales*² 119, 127. -1
- oasis (1613) [LL < Gk]: a fertile DESERT water-hole and gathering place. In 12 (*Daughter* 105+). X -4
- obeah (1760, W11) [Twi *ah-bayifo*]: a Caribbean system of SORCERY and MAGIC ritual. In 2 (*Bat*² 82+). X -4
- obelisk (1549) [MF *obelisque* < L *obeliscus*, ult. < Gk *obeliskos*]: a tapering, monolithic (Egyptian) pillar. In 2 (*Mask* 282). X -4
- odalisque (1681) [F < Turk *odalik* (< *oda* room + *-lik*, expressing function)]: a female slave or concubine in a HAREM. In 5 (*White* 324). X -4
- Ogboni, *pl.* (1851, Crowther) [Yoruba term meaning 'wisdom']: the members of a secret religious and political society in Dahomey (now Benin) once associated with VOODOO. In *Mask* 76. W2p -1
- Old Man of the Mountains (1579) [transl. of Ar *shaykh al-jibāl*, in the first English version of *Marco Polo's Travels*]: the name given to Hasan ibu-al-Sabbah (the founder of the ASSASSINS) and his successors; other political murderers or ruthless people. In 3 (*Daughter* 207*). O -2
- Old Man of the Sea (1712) [transl. of Ar *shaykh al-Bahr*]: the man who clung annoyingly to SINDBAD's back for many days and nights on the fifth voyage]. In 5 (*Shadow* 96). OR -2
- opium (1398) [L < Gk *opion* sap]: POPPY juice used as a drug, one of Rohmer's favorite words. In 27 (*Bride* 117+). X -4
- opium den/house (1882) [< OPIUM + *den/house*]. In 7 (*Golden* 202+). O -2
- orange (13..) [OF < OProv *auranja*, ult. < Ar *nāranj* (< Per *nārang*)]: a citrus fruit; its color. In 17 (*Yu'an* 51+). X -4

- Osiris (1613, W11) [L < Gk < Egypt *Ws'r*]: the Egyptian god of the underworld; ISIS's husband-brother. In 4 (*Brood* 16, 39). R -3
- Ottoman, *adj.* (1603) [F < Turk]: of the Turk(s) of Osman's family, tribe, or empire. In 2 (*Tales*² 64, 85). X -4
- ottoman (1806) [F *ottomane* < Turk *Osmān*, founder of the OTTOMAN Empire]: an upholstered couch or footstool. In 4 (*Yellow*¹ 378*). X -4
- oud (1738) [Ar *'ūd*, lit. wood]: a musical instrument resembling a mandolin or lute. In 2 (*Tales*¹ 266). X -3
- paddy (fields) (1759, Yule) [Malay]: chiefly East Asian wet land, used for growing rice. In 2 (*Dope* 365+). X -4
- pagoda (1757, Norden 1:12) [Pg a HINDU or BUDDHIST temple]: (a model of) a pagoda. In 2 (*Tales*¹ 23, 33). X -4
- pajamas (1800) [< Hindi *pājāma* (< Per *pā* leg + *jāma* garment) & Per + E -s]: lounging wear. In 24 (*President* 66+). X -4
- pak-a-pu (1911) [Cantonese *pai ko p'iao*, lit. white pigeon ticket]: a Chinese lottery game. In 3 (*Yellow*² 279, 291). OW -2
- palm (c.825) [OF *paume*, ult. < L *palma*]. In 20 (*Bride* 117+). X -4
- papyrus (1727) [ME < L < Gk *papyros*]: a writing on papyrus or such a written scroll. In 8 (*Bat*¹ 4+). X -4
- parakeet (1581) [Sp *periquito* (< MF *perroquet* parrot) & MF]: a small, slender, long-tailed parrot. In 2 (*Dope* 351*). X -4
- pariah (1605, W11) [Tamil *paraiyar*, lit. drummer]: a member of a low Indian caste; an outcast. In 6 (*Green* 144, 267). X -4
- pasha (1646) [Turk < Per *pādshāh*]: a common title added to a name, as in *Harūn Pasha*. In 12 (*Return*² 12+). X -4
- Pashto (1784) [Pashto & Afghan Per an Afghan language related to Persian]: the official, majority language of Afghanistan. In *Bimbāshi* 158. X -4
- patchouli (1845, W11) [Tamil *paccuḷi*]: the heavy perfume from the fragrant oil of an East Indian mint. In *Tales*² 139. X -4

- peach (1366) [ME *peche* < MF (*malum*)*persicum*, lit. Persian fruit]: a common edible fruit. In 9 (*Bar*² 121, 141). X -4
- Phansigar (1785, Yule) [< Hindi (*phānsī* a (religious) STRANGLER + Per *-gār* agentive suffix)]. In 2 (*Insidious* 198, 200). OW -2
- pharaoh (c.893) [ME *pharao* < OE < LL < Gk, ult. < Heb *par'ōh* < Egypt *pr-*]: a ruler of ancient Egypt. In 21 (*Dream* 35+). X -4
- pidgin (English) (1826) [Chin pidgin E < a corrupted pronunciation of E 'business']. In 7 (*Dope* 365+). X -4
- pistachio (c.1420) [It *pistacchio* (< L *pistacium* < Gk *pistakion* < Per *pistah* (a common) nut + It *-chio*)]. In *Bimbâshi* 60-61. X -4
- pomegranate, *n.* (1320) & *adj.* (1813) [ME *poumgrenet* < MF *pome garnette*, lit. seedy fruit]: a pulpy, tart fruit once used for Egyptian sacred purposes. In 3 (*Hand* 89+). X -4
- poppy (700) [ME *popi*, ult. < L *papaver*]: the OPIUM poppy of the genus *Papaver*; a name for opium parties. In 6 (*Dope* 349+). X -4
- poppyland (1910) [< *POPPY* + *land*]: addict-friends' name for the OPIUM DENS where they pleurably but degradingly meet. In *Yellow*¹ 273*. O -2
- the Prophet (1615) [transl. of Ar *EN-NEBEE*, usu. followed by a pious epithet]: MUHAMMAD or a lesser prophet. In 13 (*Quest* 30+). X -4
- pukka, *adj.* (1698) [Hindi & Urdu *pakka* cooked, solid, ripe (< Skt *pakva*)]: authentic, first-class, genuine. In *Dope* 367. X -4
- pyramid (1398) [L < Gk]: an ancient, massive memorial structure, esp. in Egypt; the Great Pyramid. In 16 (*Brood* 157+). X -4
- Qadariya (1885) -1 = KADIRIYAH
- *rabtah (1860, Lane 43) [Ar]: a woman's tightly wound turban. In *Tales*² 20, 23. -1
- Raj (1850) [Hindi & Urdu < Skt *rājya*]: the historical British rule of the Indian subcontinent. In *Insidious* 243. X -4
- rajah (1555) [Hindi < Skt *rājan* king]: an Indian prince or chief. In 3 (*Dream* 125+). X -4
- Ramadan (c.1595, W11) [Ar, lit. the hot month]: the fasting (period) observed during this ninth month of the Muslim year. In 2 (*Tales*² 295). X -4

- rattan (1660, W11) [Malay *rotan*]: a climbing PALM. In *White* 46. X -4
- razzia (1845) [F < Ar *ghāzīah* military raid]: a plundering and destructive incursion. In *Insidious* 151. X -3
- rickshaw (1877) [Jp < *jin* man + *riki* power + *sha* carriage]: a two-wheeled, non-motorized passenger vehicle. In 2 (*Golden* 22). X -4
- the Rock (of Gibraltar) (March 1772, MR 46:184) [loose transl. of Ar *jabal* mount or hill (of) + *Tāriq* the name of the Muslim commander who landed there when invading Spain in 711]. In *Tales*¹ 258. OR -3
- Romany, *adj.* (1841) [*Romani* < GYPSY *rom* man]: of Gypsy attire. In *Insidious* 211. X -4
- *er-roohānee (1841, Lane 1:66) [Ar *er-rūhānī*, lit. the spiritual, as in communication with the spirits]. In 2 (*Quest* 176). -1
- Rufa‘iyah, *pl.* (1832) [Ar "howling DERVISHES," named for the founder al-Rifā‘ī (d. 1183)]. In 2 (*Mask* 208, 210). O -2
- rupee (1610, W11) [Hindi & Urdu *rūpaiyā* < Skt *rūpya* coined silver]: Indian currency. In *Insidious* 211. X -4
- Sacred Baboon (1889, W11) [< *sacred* + *BABOON*, revered by the ancient Egyptians as the god ANUBIS]: the *Cynocephalus hamadryas*, with whom the AMHARA were said to associate. In 2 (*Green* 266). RW -3
- Saffaridi, *adj.* (1894, Century 10:879) [< Per *es-Şaffārid* an ancient Persian region, now on the Iranian-Afghan border + *-ī*]: a resident from or of Saffarid. In *Bimbāshi* 144*. -1
- saffron (c.1200) [OF *safran* < ML *safranum* < Ar *za‘farān*]: a deep orange, aromatic product of the *Crocus sativus*. In 4 (*Romance* 38). X -4
- Sahara (Desert) (1613) [Ar *saḥrā’* sahara, desert]: the great north African desert. In 5 (*Dope* 351*). X -4
- *sahhār (1841, Lane 1:67) [Ar]: a SORCERER. In *Tales*² 52. -1
- sahib (1673, W11) [Hindi (< Ar) the title of sir or master, orig. used in colonial India]. In 3 (*Golden* 213+). X -4
- sakkā (1704, Stanford) [Ar]: a leather bag used to carry water. In 2 (*Return*¹ 291). -1

- Sakyamuni (1847, National Cyclopaedia 3:204) [Skt, lit. the devotee or silent sage of the Sakya tribe]: a kind of charm dramatically effected by repeating BUDDHA's sacred name. In *Hand* 18+. W1p-W2, Collins, F&W -1
- salaam (1613) [Ar short. of SALAAM ALEIKUM]: a salutation or ceremonial greeting. In 3 (*Re-enter* 81). X -4
- salaam, v. (1693) [functional shift < n. SALAAM]. In 2 (*Brood* 38). X -4
- salaam aleikum (1609, Stanford) [Ar, lit. Peace (be) upon you]: a common Muslim greeting. In 6 (*Quest* 50). O -2
- salamander (1657) [MF *salamandre* < L *salamandra* < Gk]: an elemental spirit inhabiting fire without harm, according to Paracelsus' theory. In 2 (*Brood* 252). X -4
- *es-Sāmit (1841, Lane 373+) [Ar, the Silent, often used as an epithet for barbers, as Arabs commonly name people according to their professions]: name for a barber. In *Tales*² 290+. -1
- sampan (1620) [Chin *saambaan*]: East Asian flat-bottomed skiff originally propelled by two oars. In 2 (*Emperor*¹ 22+). X -4
- samurai (1727) [Jp, lit. one who serves < v. *samurau* wait on]: one of the Japanese warrior elite. In *Return*¹ 277*. X -4
- sandalwood (c.1511) [ME < MF < ML *sandalum*, ult. < Skt *candana* (< Dravidian)]: the fragrant wood of a South Asian tree; its perfume or something made from it. In 10 (*Tales*² 9+). X -4
- Saqqāra (1757, Norden 2:13+) [a place-name in ancient Memphis]: site of a famous Egyptian TOMB. In 2 (*Tales*³ 124, 130). RW -3
- Saracen (c.893) [ME < OE < LL *saracenus* < LGk *Sarakenos*]: the ARAB foe of the Crusaders; one of a nomadic DESERT people in the Middle East; broadly, an Arab. In 6 (*Mask* 289, 301). X -4
- sash (1590) [Ar *shāsh* MUSLIN]: a band worn about the waist. In 7 (*Tales*¹ 15*). X -4
- Satan (906) [OE < LL < Gk < Heb *Shātān*; also an adapt. of Ar *SHAITAN*]: Satan as represented by Fu Manchu; a religious term with fearful connotations. In 20 (*Bride* 11+). X -4
- satanic, *adj.* (1667) [< SATAN + *-ic*]: of Fu Manchu or one who is esp. vicious or evil. In 10 (*Island* 12*). X -4

- satrap (1382) [ME < L *satrapes* < Gk *satrapos*, ult. < OPer *khshathrapāvan*, lit. Protector of the country]: a provincial governor under the old Persian monarchy. In *Romance* 68. X -4
- sayyid (1757, Norden 2:23) [Ar]: the common title of lord or sir. In 2 (*Re-enter* 39+). X -4
- *sayyidah (1860, Lane 236+) [Ar fem. of *SAYYID*]. In *Tales*² 13, 29. -1
- scarab (1579) [MF *scarabee* < L *scarabaeus*]: a beetle, as depicted in a TALISMAN ring in ancient Egypt. In 15 (*Bat*¹ 4+). X -4
- scarlet (c.1440) [OF *escarlate* < ML *scarlata* < Per *sāqirlāṭ* a rich cloth (< Ar)]: a brilliant red color. In 5 (*White* 231). X -4
- *scent bazaar (1915, R's *Tales*² 265, 290) [loose transl. of *SUK EL-ATTARIN*]. In 2 others (*Dope* 335). -1
- scimitar (1548) [MF *cimeterre* < OIt *scimitarra*, poss. < Per *shamshīr*]: a curved, single-edged sword. In 11 (*Quest* 3+). X -4
- scorpion (12th c., W11) [ME, ult. < L (< Gk *skorpius*)]: a deadly 'AGRAB, the emblem of Selk. In 16 (*Insidious* 121+). X -4
- *Scorpion/Serpent Wind (1924, R's *Brood* 105+) [R's loose transl. of Ar *riḥāl-KHAMSIN*, where the 50-day wind painfully strikes like a SCORPION or COBRA, sometimes accompanied by the plague (cf. Palestinian *wind scorpions*)]. Also in *Bimbāshi* 201-2. -1
- séance (1789) [F < MF v. *seoir* to sit, ult. < L *sedēre*]: a spiritualist meeting to solve a crime. In 7 (*Dream* 49+). X -4
- Sekhet (boat) (1878, EB 7:622) [Egypt *Skhemit* the wife of Ptah]: a cat/lion-headed goddess. In 2 (*Return*¹ 177). R -2
- *selām (1824, Morier 168) [Turk < Ar *salām* SALAAM]: the salutation-call to Friday's noon prayers. In *White* 3. -1
- Senussi (1899) [Ar *sanūsī*] a member of the North African Muslim brotherhood, named for Muhammad as-Sanūsī. In 4 (*Mask* 208, 219). X -2
- seppuku (1871) [< Jp *setsu* cut + *puku* belly]: HARA-KIRI. In *Return*¹ 286. X -4
- seraglio (1581) [It *serraglio* < Turk *saray* palace < Per *sarāī*]: a HAREM. In 4 (*White* 237). X -4
- Set(h) (1854, Wilkinson 1:275*) [Egypt the lord of evil and darkness in the ancient Egyptian underworld]. In 5 (*Brood* 107+). R -2

- *Seti I (1854, Wilkinson 1:308*): a king of the 19th dynasty (1306-1290), buried in a vast TOMB in the Valley of the Kings, and strikingly resembled by Fu Manchu. In 7 (*Bride* 72+). -1
- shadoof (1836) [EgyptAr]: an irrigation sweep. In *Tales*² 42. X -4
- shagreen (1677) [folk etymology < F *chagrin* < Turk *sagri* rump]: untanned leather covered with granulations and usually dyed green. In 2 (*Hangover* 72). X -4
- Shah (1566) [Per title of the Iranian sovereign]. In *Tales*³ 156. X -4
- shaitan (1638) [Ar an evil spirit; the Devil]: SATAN. In *Bimbâshi* 179. X -4
- shawl (1662) [Per *shāl*]: a shawl. In 10 (*Hand* 21+). X -4
- sheikh/sheik (1577) [Ar *shaykh* old man]: a governor or prince. In 11 (*Bat*¹ 217+). X -4
- *Sheikh al-jibāl (1813, Kinneir 157) [Ar, lit. OLD MAN OF THE MOUNTAINS]: a vicious Arab leader. In 2 (*Quest* 30+). -1
- *sheikhish, *adj.* (1944, R's *Bimbâshi* 268) [< *SHEIKH* + *-ish*, in R's nonce coining - cf. W2 & W3's *adj. sheikhly*]. -1
- Shepherd Kings, *pl.* (1587) [transl. of Gk transl. of Egypt *HYKSOS*]: a Semitic dynasty in Egypt. In *Tales*² 56. X -3
- sherbet (c.1596, Purchas 8:337) [OTTOMAN Turk *şerbet* sweet fruit drink (< Per *sharbat* < Ar) & Per]. In 3 (*Bimbâshi* 160-61). X -4
- sherif (1599) [Ar *sharif* noble, illustrious]: a descendent of MUHAMMAD; one of noble ancestry or preeminence; a ruler of various other places, esp. the chief of MECCA. In 6 (*Re-enter* 18+). X -4
- *shibreeyeh (1841, Lane 1:607) [Ar]: a camel litter composed of a small platform with an arched cover. In 3 (*Golden* 193). -1
- sidi (1615) [Urdu (< Per < Ar *sayyidī*)]: an honorary title for a high-ranking African Muslim. In 2 (*Bimbâshi* 269+). OW -4
- simoom (1790) [Ar *samūm*, lit. poisonous < Aramaic *sammā*]: a hot, violent, dust-laden DESERT wind. In *Tales*² 176-77. X -4

- Sindbad (the Sailor) (1775, Jones's *Letters* 1:206) [Ar *al-Sindibād* (+ transl. of *al-baḥrī*)] in the *ARABIAN NIGHTS* a wealthy Iraqi wanderer whose seven voyages are recounted by Scheherazade - see *roc*. In 2 (*Dope* 318). R -3
- sirocco (1617) [It < Ar *sharq* east]: another hot, dust-laden wind - cf. SIMOOM. in *Bimbāshi* 201. X -4
- sistrum (1398) [L < Gk *seistron*]: an ancient Egyptian wire-rattle used in ISIS temples. In 2 (*Green* 63, 65). X -4
- Siva (1788) [Skt *Shiva* the god of destruction (and regeneration) in the HINDU sacred triad]. In 3 (*Insidious* 173+). X -4
- Smyrna (1840) [Turk place-name]: a cake of OPIUM from Smyrna. In *Dope* 368. O -1
- Snefru (1887, Rawlinson 54+) [Egypt one of the earliest Memphian PHARAOHs, as the first ruler of the fourth dynasty]. In *Tales*² 31+. R -1
- sorcerer (15th c., W11) [MF *sorcer* sorcerer < ML *sortiarius*) + E *-er*]: an important WIZARD. In 6 (*Romance* 1+). X -4
- sorceress (c.1384) [MF *sorceresse*]: a more important dramatic figure than a sorcerer in Rohmer. In 11 (*Romance* 5+). X -4
- sorcery (1300) [ME *sorcerie* < MF *sorcer* < ML *sortiarius*]: magic arts or witchcraft. In 8 (*Brood* 92+). X -4
- Sothic, *adj.* (1828) [Gk *Sōthis* the star Sirius (< Egypt *spdt*) + E *-ic*]: a cycle or year in the ancient Egyptian calendar when BAST was particularly worshipped. In 4 (*Green* 274+). X -4
- souk (1794, Russell 1:20) [F < Ar *sūk* market]: an Arab BAZAAR. In *Tales*² 123*. X -4
- Sphinx (15th c., W 11) [L < Gk]: a mound shaped like an ancient mythological recumbent lion beside the Great Pyramid near Cairo; a similar mound. In 10 (*Bat*¹ 128+). X -4
- spikenard (c.1350) [ME < MF *spicanarde* (< ML *spica nardi*, lit. spike of the nard)]: a fragrant, costly ointment of the ancients. In 3 (*Sumuru* 71*). X -4
- strangler(s) (1785, Yule) [poss. a transl. of Hindi *PHANSIGAR*]: a name for an Indian religious THUG or other ASSASSIN. In 12 (*Hand* 162*). O -1
- *Street of the Perfumers (1915, R's *Tales*² 121*) [loose transl. of Ar *SUK EL-ATTARIN*]. In 2 others (*Bimbāshi* 50). -1

- Sufi (1653) [Ar, lit. (man of) wool]: an adherent of Sufism. In *Bimbāshi* 51. X -4
- *Sūk el-Attārīn (1915, R's *Tales*² 4+) [< Ar *sūk* + '*atārīn*]: the perfumers' area in the Cairo SOUK. In 2 others (*Tales*² 4+). -1
- *Sūk en-Nahhāseen (1860, Lane 313) [Ar]: the street of the copperware shops in the Cairo SOUK. In *Tales*² 8, 17. -1
- *Sūk es-Sāigh (1860, Lane 317) [Ar]: the gold and silver street in the Cairo SOUK]. In *Tales*² 1-2. -1
- Sūk of the Perfumers (1915, R's *Tales*² 290) [partial transl. of Ar *SUK EL-ATTARIN*]: SCENT BAZAAR. O -1
- sultan (1555) [MF < Ar a ruler, dominion]: the sovereign or chief ruler of a Muslim country. In 8 (*White* 233, 324). X -4
- *ta‘āl(a) (hanā) (1915, R's *Yellow*¹ 147, 161) [Ar]: Come on/here. In 3 others (*Golden* 279). -1
- tabasheer (1598) [Hindi (< Per & Ar chalk, mortar) & Per & Ar]: the concretion in bamboo joints, used in oriental medicine. In *Yellow*² 234. OW -2
- *takbir (1860, Lane 76, 521) [Ar name for *ALLAH-U AKBAR*]: a prayer or recitation used in Islamic daily liturgy, funeral rites, and animal slaughter. In 6 (*Tales*² 3*). -1
- talisman (1638) [F & Sp (< Ar *tilsam* < MGk *telesma* consecrated object): an object thought to act as a charm or to produce MAGICAL effects. In 4 (*Romance* 2*). X -4
- talismanic, *adj.* (1678) [< *TALISMAN* + *-ic*]. In *Dope* 320, 429. X -4
- tambourine (1579) [MF *tambourin* small drum, dim. of *tambour*, used at religious ceremonies, banquets, etc.]. In *Tales*² 144. X -4
- tangerine (1842) [< F *Tanger* the name of Tangier + E *-ine*]: any of various pulpy mandarin ORANGES. In *Tales*² 210. X -4
- tarantula (spider) (1561) [ML (< OF *tarantola* < *Taranto*) (+ E *spider*)]: one of Fu Manchu's many deadly insects; a wolf spider, thought to cause tarantism. In 4 (*Brood* 136*). X -4
- tarboosh (1702) [EgyptAr a hat of felt cloth, ult. prob. < Per *sarposh* head covering]: a red hat worn by Muslim men, similar to the FEZ. In 15 (*Return*² 94+). X -4
- *tarhah (1860, Lane 43*) [Ar a Muslin head veil]: a woman's veil hanging almost to the ground. In *Tales*² 57. -1

- Thoth (1854, Wilkinson 1:123+) [L < Gk < Egypt *ḥwtj*]: the ancient Egyptian god of learning and MAGIC, represented as an IBIS-headed man. In 5 (*Brood* 20+). R -2
- thug (1673, Yule) [Hindi & Urdu *thag*, lit. thief < Skt *sthaga* scoundrel]: a STRANGLER in an Indian religious society in 1826-35; a gangster or tough in Fu Manchu's gang. In 14 (*Island* 36+). X -4
- thuggee (1837) [< Hindi *thag* + *-ī*]: ritual strangulation or robbery by THUGS. In 5 (*Mask* 241). X -3
- tiger (1000) [ME *tigre* < OE (< L *tigris* < Gk)]: a fierce Asian carnivore. In 12 (*Tales*¹ 300*). X -4
- tobe (1835) [coll. Ar *tōb* < *thawb* garment]: a long sleeveless cotton garment worn in North Africa. In *Tales*² 17. X -2
- tomb (c.1275) [ME *tombe* < MF *tumbe*, ult. < Gk *tymbos*]: an ancient Egyptian burial place, sometimes in a PYRAMID. In 21 (*Daughter* 7+). X -4
- tom-tom (1693) [Hindi & Urdu *tamtam*]: an East Indian drum played with the hands. In 2 (*Insidious* 178). X -4
- tong (1883) [Chin *tohng*, lit. hall]: a secret society, esp. of Chinese living in the West, formerly notorious for bloody gang warfare. In 7 (*Yellow*² 194+). X -4
- *Tūlun-Nūr, *adj.* (1873 Hand 132-33) [lit. light of (Ahmed ibn) Tūlun, founder of the oldest Cairo mosque]: a treasure chest with KUFIC inscriptions from the mosque. In R's *Hand* 71+. -1
- turban (1561) [coll. Turk *tulbant* (< Per *dulband*) & Per]: formerly a Muslim headdress. In 16 (*Re-enter* 39+). X -4
- turbaned, *adj.* (1591) [< *TURBAN* + *-ed*]. In 7 (*Bat* 122*). X -4
- uhlan (1753) [G < Polish < Turk *oglan* boy, servant]: any of a body of Prussian cavalry, modeled on Tatar lancers. In *Bimbāshi* 142. X -4
- *Ukfel el-bab (1873, Hand 64) [Ar]: Shut the door! In *Yellow*¹ 194. -1
- unbeliever (1526) [Ar *kafīr*]: a KAFFIR. In *Quest* 48. X -4
- *Usbur! *interj.* (1873, Hand 67) [Ar]: Wait! Stop! In 2 (*Tales*² 68, 247). -1
- *Uskut! *interj.* (1873, Hand 64) [Ar]: Shut up! Be silent! In 2 (*Island* 222). -1

- vampire (1734) [F < Ger *Vampir* (< Serbian)]: a dead person that leaves the grave to suck one's blood. In 12 (*Bat*² 31+). X -4
- vampirism (1794) [< *VAMPIRE* + *-ism*]. In 3 (*Day* 68). X -3
- Veronal (1903) [G a trademark, poss. < It place-name *Verona* + E *-al*]: a habit-forming barbitone = MALOUREA. In *Dope* 355+. X -4
- voodoo (1850, W11) [Louisiana Creole *voudou*, prob. < Ewe *vōdū* a tutelary deity or demon]: a form of SORCERY, once including human sacrifice and serpent-worship; an adherent of VOODOOISM. In 5 (*Bat*² 14+). X -4
- voodooism (1871) [< *VOODOO* + *-ism*]. In *Bat*² 81, 139. X -4
- *Wa-'aleikum (1860, Lane 198) [Ar]: And (peace be) on you, said in response to *SALAAM ALEIKUM*. In *Quest* 51. -1
- wadi (Jan. 1820, QR 22:446) [Ar a ravine]: a (dry) stream bed or valley; an initial element in many place-names like *Wādi Araba*. In 5 (*Daughter* 26+). X -4
- wali¹ (1744, Yule) [Ar prince, lord, judge]: a provincial governor; a Turkish vali. In 2 (*Tales*² 41+). OW -2
- wali² (1819) [Ar a guardian or saint]: a Muslim saint or holy man. In 2 (*Tales*³ 91*). OW -2
- (Grand) Wazir (1715) [< E *grand* + Ar a vizier]: the chief vizier. In 3 (*Tales*¹ 244). OW -2
- *wekāleh (1841, Lane 1:228) [EgyptAr a KHAN]: (uncommon for) a CARAVANSARY. In *Insidious* 239. -1
- wizard (c.1550) [ME *wysard* (< *wys* wise + *-ard*)]: one skilled in MAGIC; a SORCERER. In 12 (*Brood* 178+). X -4
- *Yāh Allah! *interj.* (1798, Volney 1:39, 2:273) [Ar vocative particle *O* + *Allah*]. In *Golden* 215*. -1
- *Yālla! Yālla! *interj.* (1915, R's *Yellow*¹ 358) [coll. Ar, lit. By Allah and again by Allah!]: Be quick! Come on! Look sharp! Also in *Island* 204. -1
- yashmak (1718, Montagu 1:397, 405) [Turk a veil (< Ar) & Ar]: a Muslim woman's double veil worn in public. In 6 (*Brood* 108*). X -4
- yataghan (1785, Tott 1:108) [Turk]: a long, usually double-curved sword once widely worn in Muslim countries. In 2 (*Tales*³ 151*). X -4

- yelek (1836) [Turk form of *JELICK*]: a woman's waistcoat, vest. In *Tales*² 51. O -2
- Yellow Peril (1897, W11) [< *yellow* + *peril*]: a threatened Western expansion of Asian populations as ethnocentrically magnified in the Western imagination. In 5 (*Insidious* 26+). OW -3
- *Yemeneeyeh (1860, Lane 514+) [Ar]: the poor men or women, often blind, who are hired to lead funeral processions and chant the MUSLIM faith. In *Tales*² 38. -1
- ylang-ylang (1870, W11) [Tagalog a tree of the Malay peninsula]: its pungent, perfumed smell. In *Tales*² 122. X -4
- yogi (1619) [Skt *yogin* < *yoga*]: a practitioner of yoga. In 3 (*White* 254). X -4
- yuzbashi (1673, Ogilby 61) [Ar & Turk]: an army captain serving as the military leader. In *Bimbâshi* 203. O -2
- Zagazig (1873, Hand 128, 219) [Gk < Ar name of an Egyptian city in the Nile Delta, near the ancient BUBASTIS]: Rohmer's too-complex cryptogram replacing letters with punctuation marks (roman and italics, upper and lower-case, dashes, commas, semi-commas, colons, and periods) as an unsuccessful secret code modeled on Poe's. In 3 (*Hand* 134+). F&W -1
- zayat (1823) [Burmese]: a rest house. In 2 (*Island* 257). O -2
- *Zayat Kiss (1913, R's *Insidious* 28+) [< *ZAYAT* + *kiss*]: the death of travelers along a certain Burmese route from no apparent cause, actually from a giant CENTIPEDE's bite. In 2 others (*Trail* 44). -1
- Zemzem (1625, Purchas 9:106) [coll. Ar]: the sacred well at MECCA near the KAABA]. In *Hangover* 13. W1-2 -1
- zenana (1760, Yule) [Hindi & Urdu *zanāna* (< Per a female < *zan* woman) & Per]: a HAREM. In 2 (*Brood* 9+). X -4
- zombie (1819) [Louisiana or Haitian Creole *zombi* < West African Bantu *zumbi* fetish]: a reanimated dead body in VOODOOISM: the walking dead. In 4 (*Island* 152+). X -4
- Zouave (1859) [F < native name of the Algerian tribe *Zouaoua* (< Berber *Zwāwa*)]: formerly, a short, richly brocaded North African woman's jacket. In *Return*² 157. X -4

Rohmer Supplementary Glossary

Evidence for these 17 chiefly Arabic items, which do not appear in any English general or historical dictionary or other known record, is supported only by Rohmer's single quotation in a single book in the period 1913-57. Since no further record has been discovered in the following half-century, we have excluded them from our corpus as rare, obsolete words unsuccessfully introduced to his pop audience (see Cannon 1987b). The spelling of some of the abbreviated entries below may represent Rohmer's representation of oral sources, as there is no evidence that he could read Arabic.

ahwanee (1951) 'an Indian OPIUM POPPY or drug,' *Sumuru*, 67

cocainophagia (1919) 'cocaine-eating,' *Dope*, 376

Enta raih fēn (1931) 'Where are you going?' *Daughter*, 216

fahhim? (1915) 'Do you understand?' *Yellow*¹, 147

Fargāni (1931) 'a non-nomadic Arab people,' *Daughter*, 89

Ikfil el-b_b! (1915) 'Close the door!' *Yellow*¹, 194

kāzib al-harim (1915) 'the false (Egyptian) pyramid,' *Tales*², 40

khatrak (1934) 'good-bye,' *Trail*, 78

lughāīs (1919) 'grave-diggers,' *Golden*, 257

majanah (1944) 'a dervish's staff or rod,' *Bimbāshi*, 148

mashum (1915) 'unfortunate, unlucky,' *Tales*², 3

ma'salāma (1915) '(the formula) goodbye, farewell, including ending letters' *Tales*², 15

Mizmūne (1915) 'a BEDOUIN song,' *Tales*², 190

Nahārak sa_d! (1944) '(the formula) Good day,' *Hangover*, 94

Pankhaur (1920) 'the name of successive Egyptian high priests,' *Dream*, 235

al-sehliye (1957) 'a small lizard,' *Re-enter*, 80

Yak pozee! (1920) 'Very good!' *Golden*, 233

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