

The Persian *Tales of a Parrot* is a seminal story cycle with many renditions and rewritings, addressing themes of morality, gender, and sexuality. This tradition traces origins to the Sanskrit *Śukā-Saptatī* (“Seventy Tales of a Parrot”), of unknown date and authorship. The story centers on a parrot that tells tales to prevent a merchant’s wayward wife from infidelity while her husband is away. This paper explores the journey of *The Tales of a Parrot* across the Persianate world. The second piece of this Persian story cycle, *Ṭuṭīnāma*, was completed by Naḳṣabī in 730/1330. His adaptation of *Śukā-Saptatī* and *Javāher al-asmār* (“Gems of Stories”) introduced several new tales from widely known Indian fables. This version circulated rapidly and was reworked a century later by Abu’l Faḏl ‘Allāmī at the Mughal court of Emperor Akbar. Naḳṣabī’s *Ṭuṭīnāma*, with its accessible style and liberal use of poetry, engaged Persian audiences and authors in a way earlier versions had not, sparking a surge of similar Persian works and ultimately influencing the literature of other nations. The Persian *Tales of a Parrot* highlights the complex cultural exchanges within the Persianate world, and Naḳṣabī’s *Ṭuṭīnāma* played a pivotal role in transmitting these stories beyond Persia. Due to the Persian adaptations, *Śukā-Saptatī* now exists in various Indian vernaculars and languages, including English, French, German, Greek, Hungarian, Polish, and Russian. This paper examines all known Persian descendants of *Śukā-Saptatī* and their manuscripts, posing questions on the contributions of *The Tales of a Parrot* to understanding the Persianate world. I consider how these stories traveled across cultures, their impact, and the role of such intertextuality in shaping the Persianate cultural sphere.