

The Macaws



Myth and Folktale

Part 1

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Chapter 1.

The macaws and their nest (*o xibae e iari*) Lévi-Strauss's 'key myth' reinvestigated

Introduction

[A few years ago I made a study of myth in combination with folktales using the series of books by Lévi-Strauss described below which were given then to me by my friend dr. Han Vermeulen. Lévi-Strauss was familiar to me from the time I studied cultural anthropology in the 70's, but I was never much taken in by his approach. While reading part 1 of the 4 volumes I was struck by some possible parallels with modern fairytales and I decided to make a study of these parallels. The study is not done systematically and I have added remarks between straight hooks to illuminate certain points. The title, 'The Macaws', which are birds (parrots) famous for their feathers, I have taken from Lévi-Strauss. I will explain more of this down below.]

In his quadripartite study 'The Raw and the Cooked', 'From Honey to Ashes', 'The Origin of Table Manners' and 'The Naked Man', called together 'Introduction to a Science of Mythology', the well known anthropologist Claude Lévi-Strauss makes use of a myth of the Bororo Indians from central Brazil, that he has taken as his key myth to hang his investigation into mythology on.

The method of Lévi-Strauss is exhaustively treated by Dubuisson in part two of his study 'Twentieth Century Mythologies', devoted to the works of Lévi-Strauss. His criticism of the methods of folktale study had to do in the words of Dubuisson with the awkwardness felt at trying to define 'theme' and 'motif'. Thompson defines the motif as 'the smallest element of the folktale which can be recognized as such in the popular tradition', so it does not offer neat, clear limits.

Under these circumstances, the separation of a tale into motifs is linked to an arbitrary operation that isolates symbolic objects, personages, or narrative sequences. Very often, the division of stories (tales or myths) into motifs leads to the atomization of these same stories into permutable units. This is why Dumézil (object of part I of Dubuisson's study) had been against the abusive use of this by folklorists. In his view, the specific comparison of isolated motifs leads to the loss or omission of what is the most essential in any tale: its unity, which depends on all of its elements. To prove that motifs x, y, and z from myth A are identical or comparable to motifs x', y', and z' in myths B, C, and D will never allow one to understand the ensemble to which x, y, and z belong organically. To dissolve a tale into fragments will never lead to the understanding of it, since in fact it is the original links between these fragments that matters. These links are found in the tale; they are the tale.¹

Ginzburg in his study for the folkloric roots of the witches' Sabbath states: The resemblances of fables the world over remains to this day a decisive – and unresolved – question.² (And then he repeats the mistakes that have haunted folkloristic studies, connecting everything with everything on small resemblances, also because he is a dilettante in fairytale-land.)

¹ Dubuisson 2006, 136; Stith Thompson, cited by A.J. Greimas and J. Courtés, in: *Semiotics and Language: An Analytical Dictionary*, trans. Larry Christ et al., Bloomington 1982, 199.

² Ginzburg 1992, 243, 281 n. 121, referring to Propp (*Morfologia*, 31ff).

The Key Myth: The Boy who Raped his Mother

The 'key myth' as summarized by Lévi-Strauss:

In olden times the women used to go into the forest to gather the palms used in the making of 'ba'. These were penis sheaths which were presented to adolescents at their initiation ceremony. One youth secretly followed his mother, caught her unawares, and raped her. When the woman returned from the forest, her husband noticed feathers caught in her bark-cloth belt, which were similar to those worn by youths as an adornment. Suspecting that something untoward had occurred, he decreed that a dance should take place in order to find out which youth was wearing a similar adornment. But to his amazement he discovered that his son was the only one. The man ordered another dance, with the same result. Convinced now of his misfortune and anxious to avenge himself, he sent his son to the 'nest' of souls, with instructions to bring back the great dance rattle ('bapo') which he coveted. The young man consulted his grandmother who revealed to him the mortal danger that such an undertaking involved; she advised him to obtain the help of the hummingbird.

When the hero, accompanied by the hummingbird, reached the aquatic region of souls, he waited on the shore, while the hummingbird deftly stole the rattle by cutting the short cord from which it was hanging. The instrument fell into the water, making a loud noise – 'jo'. Alerted by this noise, the souls fired arrows from their bows. But the hummingbird flew so fast that he reached the shore safe and sound with the stolen rattle.

The father then ordered his son to fetch the small rattle belonging to the souls; and the same episode was repeated, with the same details, only this time the helpful animal was the quick flying juriti (*Leptoptila* species, a kind of dove). During a third expedition, the young man stole some buttores; these are jingling bells made from the hooves of the caititu (*Dicotyles torquatus*, a type of wild pig), which are strung on a piece of rope and worn as anklets. He was helped by the large grasshopper (*Acridium cristatum*), which flew more slowly than the birds so that the arrows pierced it several times but did not kill it.

Furious at the foiling of his plans, the father invited his son to come with him to capture the macaws, which were nesting in the face of a cliff. The grandmother did not know how to ward off this fresh danger, but gave her grandson a magic wand to which he could cling if he happened to fall. The two men arrived at the foot of the rock; the father erected a long pole and ordered his son to climb it. The latter had hardly reached the nests when the father knocked the pole down; the boy only just had time to thrust the wand into a crevice. He remained suspended in the void, crying for help, while the father went off.

Our hero noticed a creeper within reach of his hand; he grasped hold of it and with difficulty dragged himself to the top of the rock. After a rest he set out to look for food, made a bow and arrows out of branches, and hunted the lizards which abounded on the plateau. He killed a lot of them and hooked the surplus ones on his belt and to the strips of cotton wound round his legs and ankles. But the dead lizards went bad and gave off such a vile smell that the hero fainted. The vultures (*Cathartes urubu*, *Coragyps atratus foetens*) fell upon him, devoured first of all the lizards, and then attacked the body

of the unfortunate youth, beginning with his buttocks. Pain restored him to consciousness, and the hero drove off his attackers which, however, had completely gnawed away his hindquarters. Having eaten their fill, the birds were prepared to save his life; taking hold of his belt and the strips of cotton round his arms and legs with their beaks, they lifted him into the air and deposited him gently at the foot of the mountain. The hero regained consciousness 'as if he were awakening from a dream'. He was hungry and ate wild fruits but noticed that since he had no rectum, he was unable to retain the food, which passed through his body without even being digested. The youth was at first nonplussed and then remembered a tale told him by his grandmother, in which the hero solved the same problem by molding for himself an artificial behind out of dough made from pounded tubers. After making his body whole again by this means and eating his fill, he returned to his village, only to find that it had been abandoned. He wandered around a long time looking for his family. One day he spotted foot and stick marks, which he recognized as being those of his grandmother. He followed the tracks but, anxious not to reveal his presence, he took on the appearance of a lizard, whose antics fascinated the old woman and her other grandson, the hero's younger brother. Finally, after a long interval, he decided to reveal himself to them. (In order to re-establish contact with his grandmother, the hero went through a series of transformations, turning himself into four birds and a butterfly, all unidentified.)

On that particular night there was a violent wind accompanied by a thunder storm which put out all the fires in the village except the grandmother's. Next morning everybody came and asked her for hot embers, in particular the second wife of the father who had tried to kill his son. She recognized her stepson, who was supposed to be dead, and ran to warn her husband. As if there were nothing wrong, the latter picked up his ceremonial rattle and welcomed his son with the songs of greeting for returned travelers. However, the hero was full of thoughts of revenge. One day while he was walking in the forest with his little brother, he broke off a branch of the api tree, which was shaped like a deer's antler. The child, acting on his elder brother's instructions, then managed to make the father promise to order a collective hunt; in the guise of a mea, a small rodent, he secretly kept watch to discover where their father was lying in wait for the game. The hero then donned the false antlers, changed into a deer, and rushed at his father with such ferocity that he impaled him on the horns. Without stopping, he galloped toward a lake, into which he dropped his victim, who was immediately devoured by the Buiogoe spirits who are carnivorous fish. All that remained after the gruesome feast were the bare bones which lay at the bottom of the lake, and the lungs which floated on the surface in the form of aquatic plants, whose leaves, it is said, resemble lungs. When he returned to the village, the hero took his revenge on his father's wives (one of whom was his own mother).³

The story can be divided in the following episodes:

- A. The man discovers that his son has raped his own mother, one of the father's [many] wives.
- B. To eliminate this threat to his authority, the father gives the boy 'dangerous' assignments.
- C. The boy succeeds in fulfilling the assignments, so the father takes him to the macaws to have him drop dead, but the boy is saved by the magic stick of his grandmother, though cut off from the world.

³ Lévi-Strauss I, 35-37. There are a lot of problems with this so-called 'key myth' from a folklorist viewpoint. This is a summary, but the original texts are not published in an appendix. We are ill informed about them. This summary is in fact a new version of the story not reported by informants but created by Lévi-Strauss.

- D. Grateful vultures bring him back to the world.
- E. Return in animal disguise; recognition and revenge.

A. The discovery of the hero

The rape of the mother is an act of aggression towards the father as in the case of Absalom, who received the advice from the perfidious Ahithophel: 'Go in to your father's concubines ... and all Israel will hear that you have made yourself odious to your father, and the hands of all who are with you will be strengthened.' So they pitched a tent for Absalom upon the roof; and Absalom went in to his father's concubines in the sight of all Israel. (2 Sam. 16: 21-22) Added is the remark, that in those days the counsel that Ahithophel gave was as if one consulted the oracle (Heb: word) of God; so all the counsel of Ahithophel was esteemed both by David and by Absalom. Things ended bad for Absalom, though not by his father but by the jealous general Joab, who ran him through with his spear when Absalom was caught with his hair in the branches of a tree.

While the act of Absalom was an open act of usurpation the Bororo-hero is sneaky; while the woman is bent over to pick up the leaves he takes her from behind, so the revealing feathers in her bark-cloth belt were on her back and only visible to the father, who immediately realizes what must have happened: some youth had had the audacity to avail himself of one of his wives. The father is like a king. He is the possessor of many women and commands the dances to be performed in order to find the perpetrator. When he finds out that it is his son, he undertakes no direct punitive action, so he is clearly afraid of the son, who seems to have mysterious powers and is protected by his grandmother, probably the mother of the father, who chooses her grandson over her son.

The hero recognized by a small token (the feathers in the belt of his mother) is a feature in the myth of Jason. Pelias, the son of Tyro and Poseidon, had succeeded Kretheus as king in Iolkos. He was warned to beware of a man with a single sandal. When he organized a sacrifice for Poseidon, Jason, the son of Aison, the son of Tyro and Kretheus, attended. On his way Jason lost his sandal in the river Anauros. According to some versions of the myth he carried the goddess Hera, whose cult was neglected by Pelias, across the river. When Pelias saw him, he remembered the prophecy. He asked Jason what he would do if he learnt from an oracle that one of his subjects would murder him. Jason answered that he would send that man to Kolchis to fetch the golden fleece, that was guarded by a sleepless dragon. Pelias then ordered him to capture it.⁴ So Pelias, the half-brother of Aison, was the uncle of Jason and the missing sandal was the token of recognition of the threat posed by his nephew. It is said, that the words Jason spoke to Pelias were not his own but given in by Hera. So she might have told him to say these words as good advice after he had carried her in the shape of an old crone (grandmother) over the river.

The story of the Bororo-hero may be compared with that of the hero in the epic 'Sunu Mettyr', collected by Radloff from Tartars in South Siberia. The full name of the hero is the seven-years-old Sunu Mettyr. One day a tiger attacks the village of his father Kan Kongdaidzy, and all the people gather to hunt it down. Sunu also wants to join in, but his father forbids it, for he is too small. So the

⁴ Oosten 1985, 111 (after Apollodorus' *Library*); cf. Graves §148.c-e.

child goes shooting birds, takes an arrow, goes to an island, sees there something lying before him, thinks it may be the tiger, gets afraid, doesn't want to turn back for then it will attack him, so he shoots and hits the tiger right in the forehead, splitting it in two. 'The Kirghiz will be angry with me,' he thinks, and binds the head of the tiger with bark and returns home. When the Kirghiz find the tiger, they see that it is killed and return to Kongdaidzy, who wants to know who shot the tiger [like the Bororo-father wants to know who raped his wife]. Nobody knows. Finally a young girl says [to the people]: 'Sunu Mettyr has killed the tiger; I have seen it.' Now the people are afraid of Sunu Mettyr and think: 'When he stays alive, it will be bad for us; we have to slander him.' They come up with a plan: One will say: 'He has slept with my daughter,' another one: 'He has slept with my wife.' Then they go to his father Kongdaidzy and slander his son, speaking those deceitful words. Kongdaidzy summons his son, asks him if he has slept with those women. He denies, but the girls and women are brought. They say that he did and show him their pants: 'In the night Sunu Mettyr has ripped our pants and forcefully slept with us.' Sunu says not to believe them, but the father doesn't believe the words of his son, but those of his people, and he orders them to grab his son, bind his hands and throw him in a seven-fathom deep pit.⁵



B. The dangerous assignments

The boy persecuted by his father, who tries to kill his son by giving him three very dangerous assignments, is well known from the 'Arabian Nights' as the story of Ahmed and Pari-Banou. Prince Ahmed is secretly married to Pari Banou, the daughter of a mountain spirit, and goes dressed in clothes from the other world to the court of his father the king, who is jealous of his son's beautiful

⁵ Radloff 1868, 2, 380-385: 'Sunu Mättyr' (from Sagai, NW of Askys, family Kyrgys).

array. Of course this is no reason to kill your son but fairy tales are like that (the real reason to kill him is to get his wife). Ahmed goes three times to get some remarkable item and the last time he brings back a kobold, the brother of Pari Banou, who with his 500 pound iron stick bashes in the king's head and puts Ahmed on the throne.⁶

Closer to the Bororo-story is the Bantu-tale of 'Nwa-Mubia, Killer of Monsters', told by the Ronga. First we are told of the father, Mubia, who knows all the secrets of the bush and its inhabitants. When his wife tells him that she is pregnant, he takes when his wife sleeps his unborn son on trips and teaches him his secrets. When the boy is born, he grows very fast: after two days he speaks, refuses milk, wants meat; the third day he creeps, and after five days he can walk and run. So the next day Nwa-Mubia, the son of Mubia, goes hunting with his father. They hear the honey-bird whistle and follow it to a bee's nest. The father climbs up, puts the honey in a calabash, that he hands his son with the words not to eat it, because it is very bitter. But he forgets that his son has learned all his secrets, so by the time the father has climbed down, the boy has eaten all the honey. [This is the recognition-of-the-hero-scene, here also very banal!] Mubia, enraged, decides to kill his son. He knows the language of the buffaloes and so he calls them. A whole herd comes charging through the savannah, but Nwa-Mubia is not perturbed. He pulls up a sapling, strips it and starts beating the buffaloes on their necks until they are all dead [cf. Strong John a.k.a. Hercules with his club]. Then his father calls the elephants, but Nwa-Mubia doesn't blink; he selects a heavier tree and swings it among the elephants until they are all dead. At last [= as third test!], Mubia calls the lions, but they undergo the same fate. After these tests in which the boy has prevailed the father, just like in the Bororo story, adjusts his attitude, praises the boy, and sends him to a village over yonder to ask for fire to prepare a meal. So the boy goes without suspicion to that village, where the Chihubulebabi live, whose big noses always wish to smell human flesh. When the boy notices that, it is already too late. A child sees him, calls his mother, and then the whole village comes after him. He spits behind him [some kind of magic flight theme: ATU 313] and the Chihubulebabi stop to lick it up, and so the boy reached his father and shouts to him to climb in a tree. His father is guarding the dead animals, and thinks he is safe and gets eaten by the Chihubulebabi, who make a feast of all the meat there. Then they return to their village to drink their home-made beer and fall asleep. The hero has waited in the tree, climbs down, sets the village on fire, and liberates the prisoners who make him their chief.⁷

To let the assignments be executed by birds is a form of ATU 554: *The Grateful Animals*. A youth earns the thanks of several animals (ants, fish, etc.) and with their help wins the princess by performing three tasks imposed upon him (brings a ring from the bottom of the sea, etc.).⁸

Making no sound as not to awake the otherworldly owners of the musical instruments is a motive in a lot of European fairytales of type ATU 328: 'The Boy Steals the Giant's Treasure'. In the well known tale of 'Jack and the Beanstalk', the first theft is of a bag of gold, but the second time Jack takes the Chicken with the Golden Eggs. During the running away, the chicken chuckles and Jack has to run hard, but comes safely down with the chicken. The third time Jack steals the Golden Harp, which immediately starts calling: 'Lord, lord!', which wakes up the giant, who climbs down the beanstalk in

⁶ Galland 1978, 825-874.

⁷ Knappert 1977, 94-97 n^o3: 'Nwa-Mubia, Killer of Monsters'.

⁸ Thompson 1961, 199. One of the tasks they perform is (c) bringing a ring or key from the bottom of the sea, that we shall look into in a further episode.

pursuit of Jack, who shouts to his mother for an axe, chops down the stalk, and the giant plunges to his death. Instead of climbing in a beanstalk the Italian hero Corvetto in Basile's *Pentamerone* (3:7) climbs a cliff to steal the talking horse of a giant for his employer the king, who had the idea whispered in his ears by jealous courtiers [infra: ATU 531]. Corvetto although aware of the treacherous behavior of the courtiers goes to the mountain where the giant has his hide-out, reaches the stable, saddles the horse and drives away, while the horse is shouting: 'Look out, Corvetto is taking me away!' Immediately the giant and his servants (animals like bear, lion, wolf) come rushing out but the horse is far too quick. The king filled with joy embraces Corvetto as his son and the even more jealous courtiers whisper in the king's ear: 'If thou only had the bedspread of the giant.' Again Corvetto climbs the mountain, hides himself under the bed and steals in the night the bedspread, but the courtiers suggest that Corvetto can even get the palace of the giant. And indeed he manages to lure the giant and his crew into a trap-fall, after which he brings the key to the king, who gives him his daughter in wedlock. In a Swish version, the hero is called 'Tredeschin', meaning 'the little thirteenth', because he is the thirteenth and youngest son of a poor couple. He can sing beautiful and play violin and comes in the grace of the king, who is sad because his horse has been stolen by the Turk. – Also in Lévi-Strauss's key myth it is likely that the musical instruments were stolen and are being retaken by the hero. – The king goes so far as to promise his daughter to the person who brings back his horse, something also Tredeschin wants. He goes for a walk in the woods and meets there a little man, who advises him to go disguised as a wine-trader to Turkey with sleeping draught wine and cotton to envelop the hooves of the horse. With a ship he sails to Turkey and steals the horse, but the parrot of the Turk notices the theft and shouts: 'Turk, Turk, Tredeschin is running off with the horse!' The Turk shouts after the boy: 'When do you come again?' – 'After a year!' The king is thrilled to have his horse back but says not a word about the marriage. As it turns out, the Turk had also stolen a blue brocade bedspread, and again the king promises his daughter. As before, Tredeschin goes to the woods, as he had agreed with the little man – a year has gone by – and receives a roll of cloth that he has to unroll under the window of the Turk, then he would find in it a ladder (meaning: the cloth changes into a ladder) to climb into the bedroom and pull the bedspread tied to a rope outside. Things happen as the first time (shouting parrot, question of the Turk, etc.) and again the king doesn't speak about the marriage, so Tredeschin asks himself. Now the king demands the talking parrot of the giant in an attempt to get rid of the unwanted marriage candidate. Again a year has gone by and the little man in the wood gives Tredeschin a bag with sleeping pills disguised as sweets for the parrot. He goes dressed as a beggar, but is recognized and arrested, but manages to escape (giants are stupid, so is also the Turk), feeds the sweets to the parrot and when the bird sleeps, he takes it cage and all to his ship in the harbor, where the bird awakens and calls for the Turk, but Tredeschin is too far away and shouts he will never come again after which he marries the princess.⁹

In a Norse version Askeladd, a boy according to his elder brothers only fit to dig in the ashes, is with his brothers in the service of the king after the death of their poor father. They work in the stables, garden and kitchen respectively and Askeladd is beloved, which makes his brothers jealous and they tell the king that Askeladd can bring him the seven silver ducks of the Troll who lives on the other side of the lake. When this succeeds – Askeladd rows in an heirloom, a flour-trough, to the other side

⁹ Treichler, *M&S Schweiz*, 1989, 72-75. Cf. Klintberg 2010, 387 type V71: 'Getting treasure from interior of mountain.' A man walks (is lowered with a rope [cf. ATU 301!]) into the interior of a mountain where the treasure of a giant (a golden spinning wheel, golden quilt, golden bed) is to be found. The brave treasure hunter does not return (the mountain collapses, the rope is pulled up without the man) (6 reg.).

and lures the ducks on board with grains – the brothers come up with the idea to fetch the Troll blanket (with silver and gold squares) and the third time the Golden Harp, at which he is caught but manages to escape. He is also called after three times by the Troll, and says two times that he will come back. The third time he says that the Troll has eaten his own daughter, after which the Troll explodes from anger, a reason for Askeladd to go quickly back to take a lot of gold and silver with him, after which he marries the princess.¹⁰

In a Danish version three sisters work after the death of their mother with the same boss ('king'), who sends the youngest, Ederland, on the instigation of the elder sisters three times on a mission to get something: 1. a lamp burning without light (meaning without fuel), 2. a horse with a bell on every hoof, and 3. a pig from which one can carve endless bacon. Ederland has no idea how to do this and goes crying to the grave of her mother, who rises from her tomb and tells her how to obtain the objects and sail over the sea in her heirloom, the dough-trough, with the broomstick as mast and the apron as sail. Ederland comes this way on the Troll-island and is called after by the Trolls when she rows away with stolen items, and calls back that she will come twice, once and the last time that she will never come back, but will send two others, that will give them much pleasure. After coming back with the pig the boss ('king') marries – as agreed – Ederland, who lends her 'boat' to her constantly irritated sisters, so that they can go to the Troll-island, where they are roasted and eaten by the Trolls.¹¹

Tredeschin as well as Askeladd and Ederland are caught the third time, something that also happens to the Swedish hero, a farm-boy who flashes through the palace, irritating the king beyond measure. To get rid of the boy the king orders the boy to bring from the giant at the other side of the lake four valuable items: a golden chicken, a sword, a lamp and a harp. He also goes in a baking-trough, rowing with his arms, and is caught at last stealing the harp, but manages to escape. The giant sees him rowing away and starts to drink up the sea, so that the boy in his trough is sucked up. But just when the giant wants to grab him, he bursts and the resulting stream takes the boy to the other side, where he gives the harp to the king and marries his daughter.¹²

Type 328 is closely related to ATU 327 (*KHM* 15: Hänsel und Gretel). Askeladd is locked up by the Troll in a pigsty and the daughter of the Troll must feed the boy to make him fat. After eight days he has to show his little finger, but he shows her an iron nail; she cuts in it and says to the Troll, that he is still too hard. The next time Askeladd holds out a wooden peg, which is better but still too tough and after another eight days he holds out a candle and this time he is just right. The Troll goes to invite his family for the feast-meal, that his daughter has to prepare. She goes with a big knife to Askeladd, who offers to wet the knife for her. When it is sharp as a razor he gets permission to try it on one of her braids, but he cuts her throat, cooks one half of her, roasts the other half and goes to sit in a corner in her clothes. During the meal the Troll asks her/him to take the harp and play, whereupon Askeladd runs off with the harp.¹³

¹⁰ Baars-Jelgersma, *Noorse Volkssprookjes*, Utrecht 1949, 167-171.

¹¹ Bødker 1964, 51-57.

¹² Schier 1971, 75-79. Bieler, in: *ARW* 32, 1930, 256 n. 2 reports that [in a Russian tale] prince Astrach has to go get a self-playing harp from the land of the 'immortal Kaschtschei' [cf. *infra*] (Radermacher 1903, 45).

¹³ Baars-Jelgersma, *l.c.*

Ederland is brought by the Trolls to the old Troll-father, who has to slaughter and prepare her for the evening-meal. The Troll commands her to put her head on the block, but she act as if she doesn't understand, and wants him to show it. As soon as the old Troll has laid his head on the block she grabs the axe and chops off his head. Then she put the head with his nightcap in the bed, puts the rest in the soup-kettle above the hearth, goes with the pig to the beach and rows away. When the Trolls come back, they immediately start to eat, but the meat is tough. They keep on eating though until they miss the old father and discover the head without body in the bed.¹⁴

The Swedish boy is fattened and when the giant thinks him fat enough he goes to invite guests. The giantess lights a big fire in the oven and commands the boy to go and sit on a shovel-chair. The boy acts as if he doesn't understand it, and pushes when the giantess demonstrates the chair, on the button, so that the giantess is hurled into the oven. Quickly he closes the oven-door, takes an apron (dress) from the woman, fills it with straw and puts it upright in the kitchen, and hides himself with the harp. In the evening the giant comes home (without guests), grabs the 'woman' by the apron, so that she falls over, looks in the oven and sees the giantess there sitting and grinning, but meanwhile the boy slips out the door, runs to the beach and rows away.¹⁵

In the Greek version 'Zirzonis', about the youngest of 12 brothers, we have a combination of ATU 327 and 328: The twelve brothers are hired for the harvest by a man, who turns out to be a 'Dragon', meaning a cannibal (man-eater), who has twelve daughters. In the afternoon the man sends Zirzonis to his wife with a letter [so-called Uriah-letter], but the suspicious boy opens it, reads that the wife has to slaughter him, stuff him with rice, raisins and pistachios, roast him in the oven and serve him in the evening in the field. Zirzonis writes a new letter (meaning: he changed a few keywords) to do these things to the fattest sheep. The dragon is surprised to see the boy come back and in the evening the dragoness comes with the sheep (shows the letter). When they go to sleep the dragon covers the boys with black, the girls with white covers. In the night Zirzonis switches the covers, sends his brothers to the other side of the river and hides himself near the empty white covers. Then the dragon comes and eats up his own daughters. Eating the youngest (the last one) he says: 'How sweet is the meat of Zirzonis!' – 'How good is the meat of your daughters!' The dragon pursues Zirzonis, but is dumbfounded ('When you eat me, I'll drill a hole in your stomach and come out.'). After which Zirzonis crosses the river and joins his brothers. Then he goes to the king and wants his daughter as wife; the king wants the carpet, on which the giant sleeps, then the cup of the dragon, that shines at night like the sun, and finally the tent under which the giant sleeps. At last it is clear that the king just wants to get rid of the boy, and he asks him to bring him the dragon himself. Zirzonis warns that the dragon will eat everybody, but the king is stubborn and Zirzonis, disguised as an old man, manages to lure the (stupid) dragon into a chest, that he brings to the king, where he hides with the princess, when the king lets the chest be opened. The dragon eats everybody but is dumbfounded by Zirzonis, who marries the princess.¹⁶

The tent Zirzonis has to steal is covered with bells, that mice fill for him with cotton just like Ederland did with the bells attached to the horse. And in both cases one bell gets free. The bells are also present in a modern Italian folktale. The hero, Tabagnino with the lump, a shoemaker, is in such poor

¹⁴ Bødker 1964, 51-57.

¹⁵ Schier 1971, 75-79.

¹⁶ Megas 1978, 132-137.

condition that he decides to try his luck elsewhere. That way he comes to the house of the giant, where he finds a good reception due to the wife of the Devil and he sees all the valuables of the Devil (Evil one). After his departure in the middle of the night he roams a year through the country and comes in the capital, where he dresses himself as court-jester and is taken in the service of the king after telling him his adventure with the Devil. So the king sends him to get the bedspread, then the two bags of gold in the closet, and thirdly the winged horse, that has a hundred bells hanging on its manes. Tabagnino fills up the bells with cotton and drives/flies away. The Devil calls out to his parrot as was his habit before going to bed: 'Parrot, what time is it?' – 'It is the time on which Tabagnino is taking off on the winged horse!' The Devil creates a storm with his magic staff, but Tabagnino has already reached the palace on his winged horse. The series of thefts continues culminating in the capture of the Evil One in a coffin (a trick Seth used against Osiris!), who is not released to create havoc but is burnt in the coffin, releasing the country of a terrible monster. As reward Tabagnino is made first minister.¹⁷

The Irish tale of Whittlegaire, collected in County Leitrim, is also a combination of ATU 1119 and 328. The 3 brothers come to the house of the witch, who binds red ribbons around the necks of her 3 daughters, who sleep in the same room as the boys. Whittlegaire takes them off the girls and puts them around the necks of his brothers [and himself] and the witch kills her own daughters. Thereafter the boys flee and come the next day to a farmer [= king] with 3 daughters, who promises them in marriage if Whittlegaire brings him from the house of the witch the Quilt of Diamonds (W. pulls it with a long crook up through the chimney), the Boots of Swiftness, the Sword of Lightning, and finally the Steed of Bells. Each time he is pursued by the witch, who shouts what he has done to her, whereupon he answers that he will do more, but she is not able to cross the river. The Steed has his hair plaited, and on every plait there is a bell. When he comes in to steal it, the horse shakes, and every bell rings. The witch comes, but cannot find Whittlegaire, who has hidden himself. He tries a 2nd time, but again the horse rings, the witch comes, and finds Whittlegaire. She is at loss what kind of death to give him, and he advises her to put down a pot and boil a pot of stirabout, and put lots of butter in it, and let him eat it until he is not able to stir, and put him in a bag, tie him in, and get a stick and beat him until the butter comes out through the bag. She does this but has no stick to beat him, and goes away to get one. Meanwhile Whittlegaire cuts open the bag, gets out, and fills it up with stones. While the witch is beating the bag, Whittlegaire escapes on the horse and is already far away before the witch notices the deception, but is not able to overtake him and dies out of spite.¹⁸

The same combination of ATU 1119 and 328 is the English tale of 'Mally Whuppie' from Old Meldrum in Aberdeenshire, written down by Mr. Moir, Rector of the Grammar School in Aberdeenshire, who heard it from his mother. Three children, left behind in the forest by their parents, find a house, that turns out to be of a giant. The 3 girls sleep in the same bed as the giant's 3 daughters, who have golden necklaces, while the girls have ropes of straw. Mally Whuppie, the youngest, switches the ropes and necklaces, and the giant kills his daughters. Then Mally and her sisters escape and come in the morning to the house of a king, who finds Mally a clever *cutty* and promises to marry her oldest sister with his oldest son if she brings him the sword of the giant. So Mally goes back to the giant,

¹⁷ Marcenaro-Huygens 1984, 64-72.

¹⁸ Duncan, in: *Folk-Lore* 4, 184-188: 'Whittlegaire', written by the narrator, who is a bit confused about the daughters of the witch: she has 3, but kills only 2, because 1 is needed for the episode with the Sword, where Whittlegaire throws salt through the chimney and the girl goes out with the Sword as lamp to get water, and is killed by Whittlegaire.

hides under the bed. The giant hangs his sword on the wall above him and Mally has to reach over him to take it. But when she takes it, the sword gives a rattle, and the giant jumps up, while Mally runs out of the door with the sword, over the *Brig o' ae hair*, that the giant can't pass. She says to come back 2 more times (to Spain). After that the king wants her to steal the purse of money lying under the pillow of the giant for the 2nd sister. Again the giant wakes up, gives chase, but can't pass over the bridge of a hair. Then the king wants her to steal the ring from the giant's finger. This time she is caught and just like Whittlegaire she suggest the giant what to do: put in a *pyock* (bag?) with the cat and dog, a needle, thread and scissors, hang it on the wall and go to the forest to find the biggest stick and hit it till she is dead. The giant does this, and while he is out looking for a big stick, Mally starts to sing: 'O, gin ye saw faht I see,' which arouses the curiosity of the wife of the giant, who also wants to see it [see for this *KHM* 146: 'The Turnip', where the hero is hung up in a bag, and tells bypassers he is in the Sack of Knowledge; the trick is related to the trick from ATU 1535, where the man in the barrel says that he doesn't want the princess; also Ladurie's 'Jean l'ont pris', who is tied to a tree; finally the fox who deceives the lion in switching places; Dalilah the Vixen from Hell, etc. etc.], so Mally cuts open the *pyock*, helps the giant's wife in it, sows her up, and hides behind the door. The giant comes with a big stick and beats the *pyock*, not hearing the screams of his wife because of the dog and cat, but then Mally runs away, and is chased by the giant, but she runs over the bridge that he can't cross and shouts never to come to Spain again. And she marries with the youngest son of the king.¹⁹

In Sicily the story has taken on the flavour of ATU 531: A herb-gatherer has 13 sons; his wife says in order to make them speedy: 'Who is home first, gets herb-soup.' The youngest, Thirteen, is always the first, and that is why the other brothers hate him. When the king announces that whoever brings him the bed-cover of the ogre will receive a measure of gold, the 12 brothers go to the king and tell him that Thirteen can do it. They have to go get him, and he is sent out, despite protest. The ogre (= giant) is not at home, the ogress is in the kitchen, and Thirteen sneaks under the bed. The homecoming ogre smells human flesh, but his wife says that no one has been there. At night Thirteen pulls at the cover, the ogre awakes, the ogress says: 'Kish, Kish' to the cat. They sleep on, and Thirteen pulls off the cover and runs away, but the ogre recognizes him [which only makes sense if here also the episode ATU 1119 has gone before]: 'You are Thirteen!' A while later the king announces that whoever brings the horse of the ogre receives a measure of gold, and again Thirteen is pushed by his brothers. He goes with a silk ladder [for climbing on the roof of the stable] and cakes [that he throws down to the horse] and brings it to the king, who now wants the pillow of the giant, which is according to Thirteen impossible to steal because of the bells attached to it. But he has to go and is caught by the giant, woken up by the bells, put in a barrel and fed with raisins and figs and has to stick his finger out of the barrel to demonstrate how fat he is: the 1st time he sticks out a mouse-tail, 2nd a spindle, the 3rd time his finger [cf. ATU 327: 'The Children and the Ogre'. II. The Ogre Deceived. (a) The ogre smells human flesh and has the children imprisoned and fattened. (b) When his finger is to be cut to test his fatness the hero sticks out a bone or piece of wood.] Now the ogre commands his wife to heat the oven for 3 days, while he goes to invite the guests to feast upon Thirteen. The ogress takes Thirteen out of the barrel and wants to push him in the oven, but he points her to something in the oven. She bends to look, and he grabs her by the feet and shoves her in the oven [cf. 327 II (d) the ogre's wife or child burned in his own oven (ATU 1121: 'Ogre's Wife

¹⁹ *Folk-Lore Journal* 2, 68-71. Le Roy Ladurie's study (*Love, Money and Death in Le Pays d'Oc*) is from a folkloristic point of view a total failure; the story of "Jean l'ont pris" has nothing to with ATU 332.

Burned in his Own Oven’)]. After she is cooked, he puts her upper half into the bed with strings attached and the lower half he divides over the plates. Then the ogre comes with the guests, asks his wife if she wants to eat. Thirteen makes the head shake no (etc.: if she is tired: yes), but one of the guests notices the deception and shouts: ‘Treason!’ Thirteen runs away with the pillow, and arrives at the king, who now wants him to bring the ogre himself. Imprisonment in the box (as above). The king has iron shackles put on the ogre’s hand and feet and makes him gnaw bones, while he makes Thirteen rich.²⁰

A comparable story can be found in Basile’s ‘Pentamerone’, in the tale of ‘Corvetto’. Corvetto is in the service of the king of Fiumelargo [broad river], who loves him but who is incited by jealous courtiers to demand from Corvetto to bring him the talking horse [cf. Jack’s talking Harp] of the giant (ogre). Although he sees through the intentions of the courtiers, Corvetto goes to the bush-covered mountain, where the giant has his hide-out, sneaks into the stable, saddles the horse and drives away, while the horse shouts: ‘Watch it, Corvetto takes me away!’ The giant comes immediately with his servants (bear, lion, wolf, werewolf), but the horse is much too fast. The king embraces with joy Corvetto as his son, whereupon the even more jealous courtiers whisper in the king’s ear: ‘If only thou hast the bedspread of the giant.’ Again Corvetto is sent out, climbs the mountain, hides under the bed, and steals in the night the bedspread, but the courtiers come up with the idea that Corvetto can even obtain the palace of the giant. He manages indeed to eliminate the giant and his gang with the help of a trapdoor, after which he brings the key to the king, who gives him his daughter as wife.²¹

The bell (clock) that starts to ring despite preventive measures is also to be seen in an Estonian tale called ‘Big Pete and little Pete’, about a landowner (the ‘king’) with two farmhands, a big fat one and therefore named Big Pete, and a little slender one and therefore called Little Pete. Three days in a row Big Pete cheats Little Pete out of his meal and points him to the nests of mice, bees and eagles, but Little Pete spares the little ones and the grateful parents promise to help him. When Little Pete is not to be fooled again on the fourth day Big Pete says to the landlord, that Little Pete in three days can built a church of wax (which the bees do in the first night), with an earthen wall around it (the mice in the second night) and in the tower a 12-tuny bell. This bell is hanging in the bedroom of the Devil and the eagle takes Pete on his back and brings him over mountains and rivers. Near the border of the domain of the Devil Pete has to pick up a branch, a grain of sand and a drop of water. In the courtyard of the Devil they have to be very quiet, but the bell makes two times a little sound during the untying, but the eagle lulls the Devil in sleep again. However, when flying away the bell starts to sound loudly and the Devil pursues them. On the command of the eagle Pete throws the branch, that turns into a great forest, where the Devil with great speed chops a path through, then the grain of sand, that turns into a mountain, that the Devil with great speed shovels away with the shovels that his son has brought, and finally the drop of water, that turns into a sea, that the Devil with his son and also his mother tries to drink empty. But the Devil bursts and all the water flows back into the sea and still before the break of day the bell is hanging in the bell-tower. Little Pete is rewarded and says in order to get rid of Big Pete, that he can do an even greater miracle: he can sleep in an oven,

²⁰ Crane 1885, 90-94 n^o18: ‘Thirteen’ = Pitrè n^o33: ‘Tridicinu’ (rather: Thirteenth; cf. Tredeschin). Cf. Thompson 1961, 119, Motifs: L10.1.1. “Thirteen” name of victorious youngest son (should be “Thirteenth”).

²¹ Basile 1960, 162-167 (§3:7). A corvetta = corvette, is a warship with sails and one tier of guns. A corvo = raven (known for its stealing; Dutch: *stelen als de raven*).

wherein a pile of seven fathom wood is burning. The landlord wants to see that, and Big Pete has to step into the burning oven.²²

In the Mongolian tale of 'The Boy Jagâldzaê', the hero, the only son of a woman, has found a 'coral fur' and says to his mother to tell it to no one, but one day she brags about it to the xân (king), who orders the boy to give it to him and then commands him to go get Xurmusta's golden helmet. (Xurmusta = Ahura Mazda, the god of heaven.) Xan Xurmusta's property is guarded by 300 devil-demons. When you say: 'Don't sleep!' to them, when you hit them, then they sleep (when you say: 'Sleep!', they don't sleep). So when he arrives there (in Xurmusta's heaven) he hits them and says: 'Don't sleep!' He takes the golden helmet, flees and brings it to the xân, who now also wants Xurmusta's 8-footed throne made of *naegar*-sandalwood. So our hero goes again, takes the throne and flees. The 300 devil-demons pursue him, surround him and he barely manages to escape. The xân seats himself on the throne with the helmet on his head and the coral fur put on, and asks the boy how he looks. The boy says it looks fine, but if he would have Xan Xurmusta's daughter, that would be great. So the xân orders him to bring her. Jagâldzaê manages with much effort to persuade her, delivers her to the xân, and goes his way. When Xurmusta's daughter sees the xân on her father's throne, with her father's helmet and coral fur, she thinks he has killed her father and starts to weep, causing a flood that sweeps the xân away, whereupon the boy Jagâldzaê takes over the throne, wife and stuff of the former xân.²³



Gilgamesh (photo LeWebFrancais)

²² Prager 1971, 97-103 (coll. Juhan Kunder). The bells are also in a version of ATU 551 from around 1300: the Fountain of Youth is in a palace with on the door bells, that ring when someone touches the door, and the hermit, that advises the hero, gives him a tinder to put in the bells (BP I, 512).

²³ Halén 1974, 1-3: 'Jagâldzaê xü (Der Jagâldzaê-Junge)', collected by Ramstedt in Arsânt in 1900.

Excursus: The Retrieval of the Disappeared Musical Instruments by Gilgamesh

The story of the retrieval of the stolen musical instruments from the Underworld is an old one, already to be found with the Sumerians, who devoted one of the stories of their hero Gilgamesh to it, called 'Gilgamesh, Enkidu, and the Nether World'. The story starts at the beginning, recalling 'the distant days of yore', but we don't have to go back that far, and the story of the huluppu-tree we will consider at a later point. This tree was chopped down by Gilgamesh and given to Inanna for her throne and for her bed, and in return

'She fashions its roots into a pukku for him,
Fashions its crown into a mikku for him.'

The exact nature of these instruments is open for debate, but most likely it concerns a drum with a drumstick, because Gilgamesh goes around:

'The summoning pukku – in street and lane he made the pukku resound,
The loud drumming – in street and lane he made the drumming resound,
The young men of the city, summoned by the pukku –
Bitterness and woe – he is the affliction of their widows.
"O my mate, O my spouse," they lament.
Who had a mother – she brings bread to her son.
Who had a sister – she brings water to her brother.'

So it seems the instruments serve to call the men to go to war and get killed, much to the grievance of their wives, becoming widows, who bring offerings of bread and water to their dead husbands or brothers (in case of sisters). So they – the widows – are not happy with this new invention. The text continues:

'After the evening star had disappeared [so at night, when all go to sleep],
And he [Gilgamesh] had marked the places where his pukku had been,
He carried the pukku before him, brought it to his house,
At dawn in the places he had marked – bitterness and woe!
Captives! Dead! Widows!'

So before he goes to sleep, he marks the places where he hides the pukku and the mikku, and when he goes to look there in the morning, they are gone, causing him bitterness and woe. The captives, dead and widows are possible candidates for the theft. Then it is said what has happened:

'Because of the cry of the young maidens,
His pukku and mikku fell into the "great dwelling".'

This "great dwelling" is an euphemism for the Underworld, which is a big place for all the dead abide there. The young maidens are the wives of the young men, the widows, and the sisters of the young

men. Their cry has the effect of a curse, as with the king in the introduction of ATU 301, whose daughters sink into earth as a result of his curse.²⁴ Gilgamesh tries to retrieve them:

'He put in his hand, could not reach them,
Put in his foot, could not reach them.
He sat down at the great gate Ganzir, the "eye" of the nether world.
Gilgamesh wept, his face turns pale:
'O my pukku, my mikku,
My pukku with zest irresistible, with rhythm irrepressible –
If only my pukku had once been in the carpenter's house,
If only it had been with the carpenter's wife, like the mother who gave birth to me,
If only it had been with the carpenter's child, like my little sister –
My pukku, who will bring it up from the nether world!
My mikku, who will bring it up from the nether world!"

This complaint of Gilgamesh probably is about the fact that he did not give his musical instruments in the care of the carpenter who made them. Anyway, they are gone now, and like the Bororo-hero he has no clue how to get them back, and is in need of assistance.

'Enkidu, his servant, says to him:
"My master, why do you weep?
Why is your heart grievously sick?
I will bring up your pukku from the nether world.
I will bring up your mikku from the 'eye' of the nether world!"

The text goes fast: after the questions from Enkidu there should be an answer from Gilgamesh, only then to be followed by Enkidu's promise to go to the Nether World.

'Gilgamesh says to Enkidu:
"If now you will descend to the nether world,
A word I speak to you, take my word,
Instruction I offer you, take my instruction:
Wear not clean clothes,
Lest the beadles come against you like an enemy."

This first instruction has to do with the jealousy of the inhabitants of the nether world that will be aroused by clean clothing, because 'down there' everything is dusty and dirty. The beadle is formerly a parish officer who helped the priest by keeping order in church, giving out money to the poor, etc.²⁵ The second instruction is of a similar kind:

"Anoint not yourself with the beaker's sweet oil,
Lest at its smell they crowd about you."

²⁴ Grimm n°91 (1972, 420).

²⁵ Hornby 1974, 68. Webster (1990, 84) an attendant who walks before dignitaries in procession, a mace-bearer; in some universities an officer who precedes processions of staff and students; (hist.) a parish officer whose duties include keeping order in church. This last meaning is meant, some sort of police of the underworld.



Gilgamesh (photo Louvre, Paris)

The rest of the instructions are:

“Throw not the throw-stick* in the nether world,
Lest those struck by the throwing-stick surround you [pointing to the fact that the dead cannot be killed and are in great numbers].
Carry not a staff in your hand,
Lest the shades flutter all about you.
Tie not the sandals on your feet,
Raise not a cry in the nether world,
Kiss not the wife you love,
Strike not the wife you hate,
Kiss not the child you love,
Strike not the child you hate,
Lest the cry of the nether world [like the cry of the maidens a curse] hold you fast –
the cry for her who is sleeping, who is sleeping,
For the mother of Ninazu, who is sleeping,
Whose holy body no garment covers,
Whose holy breast no cloth drapes.”

* See Plate 1 in Böhl 1941: Gilgamesh is holding in his hand a S-shaped ‘boomerang’. Colossal statue of the hero as lion-killer, from the palace of the Assyrian king Sargon II (721-705) at Chorsabad, now in the Louvre at Paris (size without pedestal 4.85 m high, 2.08 m wide).

So far the instructions of Gilgamesh, which are ignored (obviously purposely) by Enkidu:

‘Enkidu descended to the nether world,
Heeded not the words of his master –
He wore his clean clothes,
The beadles came against him like an enemy.
He anointed himself with the beaker’s sweet oil,
At its smell they crowded about him.
He threw the throwing-stick in the nether world,
Those struck by the throw-stick surrounded him.
He carried a staff in his hand,
The shades fluttered all about him.
He put sandals on his feet,
Raised a cry in the nether world,
Kissed the wife he loved,
Struck the wife he hated,
Kissed the child he loved,
Struck the child he hated,
The cry of the nether world held him fast –
The cry for her who is sleeping, who is sleeping,
For the mother of Ninazu, who is sleeping,
Whose holy body no garment covers,
Whose holy breast no cloth drapes.’

So he has broken each and every one of Gilgamesh's instructions, which of course makes the text very repetitive, and now he is stuck there:

'Enkidu was not able to ascend from the nether world –
Not fate holds him fast,
Not sickness holds him fast,
The nether world holds him fast.
Not demon Nergal, the unsparing, holds him fast,
The nether world holds him fast.
In battle, the "place of manliness" he fell not,
The nether world holds him fast.'

While Enkidu is stuck there, the text switches back to Gilgamesh:

'Then went Gilgamesh to Nippur,
Stepped up all alone to Enlil in Nippur, wept:
"Father Enlil, my pukku fell into the nether world,
My mikku fell into Ganzir.
I sent Enkidu to bring them up,
The nether world holds him fast
(etc. the same about not fate or sickness holding him fast).'"

Father Enlil is the Sumerian Zeus, but he is not much of a help.

'Father Enlil stood not by him in this matter.
He went to Eridu,
Stepped up all alone to Enki in Eridu, wept:
"Father Enki, my pukku fell into the nether world,
My mikku fell into Ganzir, (etc. the same as with Enlil.)'"

Enki, the Sumerian Poseidon, is not as Enlil:

'Father Enki stood by him in this matter,
Says to the hero, the valiant Utu,
The son born of Ningal: "Open now the vent of the nether world,
Raise Enkidu's ghost out of the nether world.'"

And Utu does what Enki tells him:

'He opened the vent of the nether world,
Raised Enkidu's ghost out of the nether world.'

With this act Enkidu has come alive again, is no longer a ghost, and Gilgamesh takes him in his arms:

'They embrace, they kiss,
They sigh, they hold counsel:
"Tell me, what saw you in the nether world?"
"I will tell you, my friend, I will tell you.'"

Kramer remarks: The poem ends with a rather poorly preserved question-answer colloquy between the two friends concerned with the treatment of the dead of the nether world,²⁶ and we can conclude from this that the whole business with the disappeared pukku and mikku was only an excuse to tell about the fate of the souls in the nether world, as they are no longer mentioned. This of course doesn't mean that Enkidu didn't bring them back: he must have, just like in the Bororo-myth the instruments are retrieved (or gotten) from the Underworld.



Wrestling in mythology - Gilgamesh vs. Enkidu (photo Fightland)

(See also the nice article about the wrestling of Gilgamesh and Enkidu on the site <http://fightland.vice.com/blog/wrestling-in-mythology-gilgamesh-vs-enkidu>.)

The story is taken up by Böhl in his edition of the Gilgamesh-epos as the 12th Song, entitled 'The Conjuraton of Enkidu's Ghost', and originates from the library of king Assurbanipal. In his preceding comment he tells us (from Sumerian sources) that with the drum and the drumstick a conjuration is done. The role filled by Enkidu, the friend of Gilgamesh, is rather unclear. Probably Gilgamesh thinks

²⁶ Kramer 1970, 199-205. Comments on the text: ID., 198f; Oberhuber 1977, 9-11; Santillana & Dechend 1969, 439-443. These last writers point to the fact that the drum and stick of the shaman is made from the wood of the 'world-tree' (see Eliade 1954, 168f). This however does not entail that Gilgamesh used his drum for shamanistic purposes, i.e. to get in a trance; his instruments are magical and force young men to follow him into battle, more or less as the flute of the Pied Piper. A typical description of the epic is given by Landsberger (Oberhuber 1977, 173): Gilgamesh fells a tree, guarded by fearful demons, to obtain the wood for a gorgeous throne, that he wants to have made for his queen, the goddess Ishtar. Then the goddess of the Underworld lets fall out of jealousy the felled tree through a crack, that opens itself through her action from the earth's surface to the Underworld. Gilgamesh's servant Enkidu brings with a ruse the tree up again. (Nur die Beschreibung der seltsame Bräuche und Regeln der Unterwelt, welche diese Erzählung enthält, hat den späteren Autor so interessiert, daß er in dem Wunsche, dem Epos alles Wissen um die Welt einzuverleiben, die Partie über Enkidus Besuch der Unterwelt aus ihrem Zusammenhange gelöst und in wörtlicher Übersetzung seinem Epos angehängt hat, wo sie jetzt die 12. Tafel der jüngsten Fassung füllt.) Stuckrad 2003, 132: der 'Trommelkasten [ist] von dem Holz des Weltenbaumes selbst genommen', sodas 'der Schamane beim Trommeln auf magische Weise an den Weltenbaum versetzt' wird.

that he can conjure up his deceased friend's ghost from the realm of the dead by a magic circle that is drawn on the ground around both instruments. Or Enkidu disappears according to this story only later on in the underworld in an attempt to retrieve the instruments. Anyway, the conjuration can only succeed on condition of total silence. By the sudden scream of a little girl the magic circle is broken and both instruments disappear in the depth of the underworld. Gilgamesh laments this loss and attempts to get them back. Now the ghost of his friend appears and gives him, obviously in his dream, the means in hand, how to go about. These directions are literally the same as those found at the beginning of the conserved part of the 12th song of our epos from the library of king Assurbanipal. And Böhl concludes from this that it is reasonable to suppose that also the rest is a translation from the Sumerian. As an appendix this song was added to the epos, probably by the poet himself, on the basis of the Sumerian tales. He only had the beginning, probably because of its mythological character, drastically shortened. The first part of the tablet is damaged so the first lines are missing. When the text starts the words that in the text above were in Gilgamesh's mouth are now directed to him:

“O Gilgamesh, listen to what I say to you:
If you want to descend into the realm of the dead,
then you must not go up to a sanctuary,
nor put on a clean dress,
but be dressed poorly like an attendant,
nor should you salve yourself with oil from the beaker (bowl) –
Otherwise they will come then following the scent!
Your throw-stick you must not throw on the ground,
those hit by this weapon would surround you!
With the staff you must not threaten
(as birds) the shades would chatter to you!
Sandals you must not put on
and make no sound on the ground;
the loved woman you must not kiss,
the hated woman you must not strike;
the loved child you must not kiss,
the hated child you must not strike;
otherwise the complaint from the hell grabs you!”
“O you, who rests there, who rests there,
you mother of Nin-azu, who rests there,
whose chaste shoulders are uncovered,
from whose breast one doesn't suck mother's milk
as from bowls full of cream: / (you I conjure!).”²⁷

According to Böhl the tendency of the directions was clear. The conjuror had to avoid everything that could attract or annoy the shades and he has to call on the great goddess of the realm of the dead

²⁷ There seems to be something wrong with this translation: her milk is as bowls of cream. Böhl (163) remarks: The conjuring of the spirits of the dead was counted to the 'black' magic, that was disapproved. Our hero therefore cannot decide to a literally fulfillment of the prescriptions. It is beneath the dignity of a hero and a king to get involved with these dark practices (referring to the witch of Endor).

(the mother of Nin-azu). Now for a last time the old impetuosity and rebellion comes back in Gilgamesh. He does just the opposite of what was commanded to him, and he insults the goddess by quoting the conjuration deliberately wrong. So the text continues:

'But he went up to the sanctuary,
he put on a clean dress
and was not dressed poorly like an attendant.
With precious oil from the 'beaker' (bowl) he anointed himself,
so that they came following the scent!
The throw-stick he threw on the ground,
so that the shades of the 'hell' (nether world) surrounded him
and those slain by this weapon croaked to him.
With the staff he has threatened;
sandals he has put on his feet
and made sound on the ground.
The loved woman he has kissed,
the hated woman he has struck;
the loved child he has kissed,
the hated child he has struck,
so that the complaint from the hell grabbed him!
"O you, who rests there, who rests there,
you mother of Nin-a-zu, who rests there,
whose chaste shoulders are uncovered,
from whose breasts one doesn't suck mother's milk
as from bowls full of alum: (you I conjure!)."
Enkidu refuses to arise from the realm of death.
"Him didn't grab the plague, not the demon,
the realm of the dead holds him!
Him didn't grab the inexorable watcher of Nergal,
the realm of the dead holds him!
Not on the battlefield of men has he fallen,
the realm of the dead holds him!'

We saw these verses above, where they were also connected to Enkidu. Böhl comments further: Full of regret Gilgamesh (the son of the goddess Nin-sun) toils to correct his mistake. In vain he first directs himself to the earth-god Enlil and to the moon-god Sin in their temples at Nippur and Ur. Finally the god Ea listens to him in his temple at Eridu, whose role as the friend and protector can be seen in the Babylonian story of the Deluge (song XI). Ea is his advocate at the ruler of the realm of the dead Nergal. The text continues:

'Then cried the son of Nin-sun, my lord,
over Enkidu, his servant.
To Ekur, the temple of Enlil,
he went without company:
"Father Enlil, on the day, that the drum disappeared in the earth
and the drumstick disappeared in the earth,

Enkidu disappeared,
 who went to get them.
 Him didn't grab the plague" (etc.).
 But Father Enlil gave him no answer.
 (To Egishshirgal, the temple of Sin,
 he went without company:)
 "Father Sin, on the day that the drum
 and the drumstick disappeared in the earth," (etc. as above)
 But Father Sin gave him no answer. (To E-abzu, the temple of Ea,
 he went without company:)
 "Father Ea, on the day," (etc.)
 Then Father Ea has listened to him.
 To the heroic Lord Nergal Ea has spoken:
 "O, hero and lord Nergal, listen to me
 and open soon a pit into the earth,
 that Enkidu's shade arises from the realm of the dead
 and tells the law of the realm of the dead to his brother!"
 The hero and lord Nergal listened to him
 and opened soon a pit in the earth,
 that Enkidu's shade as a breath of wind arose out of the earth.'

Böhl comments: The goal is reached, the friends are reunited. But the joy last only for a short while. Because the law of the realm of the dead doesn't allow that he stays in the light, who once has undergone the judgment of the court of the dead. The text continues:

'They embraced and kissed each other
 and danced of joy till they became tired of it:
 "Tell me, friend, tell me, friend,
 tell me the law of the realm of the dead,
 that you have seen!"
 "I don't tell it to you, friend, I don't tell it to you!
 If I should tell you the law of the realm of the dead,
 that I have seen,
 you would sit down and cry!"
 "So I will then sit down and cry!"
 "O friend, my body, that you have touched joyfully,
 is consumed by the worms as a worn-out dress!
 O friend, my face, that you have touched joyfully,
 is in state of decomposition and full of dust!"
 Then spoke Gilgamesh to Enkidu, squatted in the dust,
 and he spoke to Gilgamesh, squatted in the dust:'

Here follows a great lacuna of 46 lines, but from the begin and end lines Böhl concludes that the series questions-answers concerning the 'law of the realm of the dead' has started already. The

number of these questions concerning the fate of the humans after death was at least two dozen. But only the last five of them have remained somewhat readable.²⁸

This 12th tablet is also reviewed by Arthur Ungnad. Gilgamesh's desire to know is not quenched after his journey to Utnapishtim: he wants to descend himself into the Underworld to question the ghost of his deceased friend about the fate of the dead. It is hard to get down in the Underworld: all joys of life and life-confirming acts have to be denied by the human who wants to do this. Gilgamesh receives therefore from a god these prescriptions:

'When you want to arrive at the Underworld,
want to go down to the holy places of Nergal [the god of the dead, or of death]
you must not wear a clean shift (dress),
with good oil from the ointment-box you must not anoint yourself:
otherwise they [the souls of the dead] shall gather around you coming to this scent.
The bow you must not put down on the earth:
otherwise those killed by the bow will surround you.
The staff you must not take in the hand:
otherwise the spirits of the dead will tremble before you.
Shoes you must not put on your feet,
Noise in the Underworld you must not make.
Your wife, that you love, you must not kiss,
your wife, that you abhor, you must not strike.
Your child, that you love, you must not kiss,
your child, that you abhors, you must not strike;
the lament of the Underworld will otherwise grab you.'

But the man of action cannot kill off himself with living body and this way remains closed to him. No god can help him; finally Ea has pity on him. He (Ea) directs himself to the god of the dead and asks him to fulfill the wish of the hero.

'When the manly hero Nergal [heard his request],
he opened at once a hole in the Underworld;
the ghost of Enkidu he let arise like a wind.'

Now starts a gripping dialogue between the friends which unfortunately has been preserved very incompletely. Gilgamesh begins:

"Tell me, my friend, tell me, my friend,
the regulation of the Underworld, that you have seen, tell me!"
"I don't want to say it to you, my friend, I don't want to say it to you.
If I would say the regulation of the Underworld, that I have seen, to you,
then you would sit down the whole [day] and weep!"
"So I will sit down [the whole day] and weep!"
"See the body that you touched, that your heart gladdened,
that eats the worm like an old [dress]!"

²⁸ Böhl 1941, 98-104.

[My body, that] you touched, that your heart gladdened,
[is withered], is full of dust!
[In dust] it is sunk down,
[in dust] it is sunk down.”²⁹

A new translation was made by Stephanie Dalley in her ‘Myths from Mesopotamia’. Here we can see that the story has not only left its traces on the 12th tablet, but is already part of the 1st, where it is said of Gilgamesh:

‘He had no rival, and at his pukku
His weapons would rise up, his comrades have to rise up.’

This is repeated a little further:

‘Is there no rival? At the pukku
His weapons rise up, his comrades have to rise up.’

This is followed by the line: ‘Gilgamesh will not leave any son alone for his father’, which seems to indicate that the sons follow Gilgamesh’s call on the pukku, and fall in battle; anyway, the behavior of Gilgamesh is ‘overbearing’ and Anu hears the complaints of the daughters of warriors, the brides of young men, resulting in the creation of Enkidu as a companion for Gilgamesh. In the translation of Böhl the pukku is the drum:

‘With the drum are started his fellows,
timid are the men of Uruk in their apartments,
because Gilgamesh does not leave a son to his father;
by day and by night his fury is impetuous.’

And the second time is in the speech held by the gods of heaven (Anu) to ‘the great Aruru’, Ishtar:

“‘Thou are the one who has created this impetuous aurochs,
whose weaponry hasn’t its equal,
whose fellows are started by the drum,
because Gilgamesh doesn’t leave the son to his father” (etc).’

Sandars translates: ‘But the men of Uruk muttered in their houses: “Gilgamesh sounds the tocsin [= alarm-signal, usually a bell] for his amusement, his arrogance has no bounds by day or night. No son is left with his father, for Gilgamesh takes them all, even the children.’ The second time has dropped out. Remarkable is that the widow-making from the Sumerian has changed in ‘His lust leaves no virgin to her lover, neither the warrior’s daughter nor the wife of the noble’, Dalley: ‘Gilgamesh will not leave young girls [alone],’ (etc.), Böhl: ‘Gilgamesh doesn’t leave the girl to her mother, / the daughter to the hero nor the spouse to her husband.’³⁰

²⁹ Ungnad, ‘Gilgamesch-Epos und Odyssee’, in: Oberhuber 1977, 132f. He also gives the closing few lines of the poem, a gripping picture of the transience of all earthly things.

³⁰ Dalley 1991, 52; Sandars 1972, 62; Böhl 1941, 15, who comments: The complaints and prayers of the oppressed inhabitants of Uruk rise up to heaven. The tyrant even intrudes on the family-life of his subordinates

The story on the 12th tablet starts with the complaint of Gilgamesh:

“If only I had left the pukku in the carpenter’s house today!
[If only I had left it at] the carpenter’s wife [who is] like the mother who bore me,
[If only I had left it at] the carpenter’s daughter [who is] like my little sister.
Today the pukku fell into the Earth [= Underworld]
And my mikku fell into the Earth.”
Enkidu [asked] Gilgamesh:
“My lord, what did you weep for, and your heart [grow sad]?
I shall bring up the pukku from the Earth today,
I shall bring up the mikku from the Earth.”

Then follow the instructions from Gilgamesh to Enkidu: not put on a clean garment (for they will recognize that you are a stranger), not anoint with perfumed oil from an ointment jar (for they gather around you at the smell of it), not toss a throw-stick into the Earth (for those who are hit by the throw-stick will encircle you), not raise a club in your hands (for ghosts will flit around you), not put shoes on your feet (lest you make a noise in the Earth), not kiss the wife you love, not hit the wife you hate, not kiss the son you love, not hit the son you hate, for [otherwise] the Earth’s outcry will seize him.

“She who sleeps and sleeps, the mother of Ninazu who sleeps [= Ereshkigal],
Her pure shoulders are not covered with a garment,
Her breasts are not pendulous like an ointment jar in a šappatu-basin [?].”

But Enkidu [did not follow his lord’s instructions.]
He put on a clean garment,
So they recognized that he was a stranger.
He was anointed with perfumed oil from an ointment jar
So they gathered around him at the smell of it.
He tossed a throw-stick into the Earth,
So those who were hit by the throw-stick encircled him.
He raised a club in his hands,
So ghosts flitted around (him).
He put shoes on his feet,
He made a noise in the Earth.
He kissed the wife he loved,
He hit the wife he hated,
He kissed the son he loved,
He hit the son he hated.
(And) the Earth’s outcry did seize him.
She who sleeps and sleeps (etc).
When Enkidu [tried] to go up again out of the Earth,
Namtar did not seize him, nor did Asakku seize him: the Earth seized him.
The croucher, Ukur, the merciless, did not seize him: the Earth seized him.

by claiming the young daughters lustfully for himself. The prayers are sent to the goddess of the town of Uruk: the goddess Ishtar, who as the great Mother-goddess carries the name ‘Aruru’.

He did not fall in a fight among males: the Earth seized him.
Then the son of Ninsun [went] and wept for his servant Enkidu.



Gilgamesh and Enkidu (photo earlyworldhistory)

He went off on his own to Ekur, Ellil's temple.
"Father Ellil, today the pukku fell into the Earth,
And my mikku fell into the Earth,
And the Earth seized Enkidu, who went down to bring them up.
Namtar did not seize him," (etc.).

Father Ellil answered him not a word, so he went off alone to Sin's temple.
"Father Sin, today..." (etc.).

Father Sin answered him not a word, so he went off alone to Ea's temple.
"Father Ea, today..." (etc.).

Father Ea answered him,
He spoke to the warrior [Ukur (the 'ghost' of Nergal, king of the Underworld)]:

"Warlike young man Ukur [...]

You must open up a hole in the Earth now,
So that the spirit [of Enkidu can come out of the Earth like a gust of wind].
[And return] to his brother [Gilgamesh]." The warlike young man Ukur [...]

Opened up a hole in the Earth then

And the spirit of Enkidu came out of the Earth like a gust of wind.

They hugged and kissed,

They discussed, they agonized.

"Tell me, my friend, tell me, my friend,

Tell me Earth's conditions that you found!"

"If I tell you Earth's conditions that I found,

You must sit (and) weep!

I would sit and weep!

[Your wife (?)], whom you touched, and your heart was glad,

Vermin eat [like (?)] an old [garment].

[Your son (?) whom] you touched, and your heart was glad,

[Sits in a crevice (?)] full of dust.

"Woe," she said, and groveled in the dust.

"Woe," he said, and groveled in the dust.'

More lines follow without making the sense clearer.³¹

The disappearance of the Pukku and Mikku (whatever they are) into the underworld as the result of a curse can be compared with versions of ATU 301: 'The Three Stolen Princesses' that start with the disappearance of the princesses into the underworld as the result of a curse by their father the king as in the Grimm-tale 'The Gnome'. This king has an apple-tree of which he is so fond, that if anyone gathers an apple from it he wishes him a hundred fathoms underground. His 3 daughters pluck off apples and sink deep down into the earth, where they can hear no cock crow.³²

Enkidu, can he be compared with a fairytale hero like Faithful John, the true hero of ATU 516. Influenced by the Grimm-version (*KHM* 6) it is tempting to look at this character as an older man who

³¹ Dalley 1991, 120-124 (notes p. 134f). She points out that in *Iliad* XXIII, when Achilles dreams that Patroklos' ghost visits him, they try in vain to embrace; as when Odysseus attempts to hug his mother's ghost in *Odyssey* XI.

³² Grimm 1972, 420 n°91.

keeps the young prince from running into trouble. But from the motif list of Thompson it is clear that this type can be quite different: N861. Foundling helper. L31. Youngest brother helps elder. P311. Sworn brethren. P273.1. Faithful foster brother. Such a type can be met in a Georgian version from the collection of Bleichsteiner, called 'The Fairytale of the King's Son and the Suckling of the Dev.' Once the Turk came to a country, resulting in a great flight. Also 3 daughters-in-law ran away; one of them had a baby in the arm, became tired and left it behind in the woods. In that country lives a king with a son, who loves to hunt. Once he comes on a open spot in the woods, where a dev lies with a boy playing on his chest. He asks his father for warriors, gives every man a candle and a bush of straw, and has them surround the open spot. Then he gives the sign and every man lights the straw with the candle [cf. Judges 7:16-20]. The dev jumps up and tears up part of the army on one side, but then the fire burns his hairs and he runs away without looking back. The boy, with whom the dev had played, is caught with much trouble, brought to the palace and put in a special room. The king's son is the whole time with the wild boy and helped him in getting dressed and eating, and also learns him our way of life and speech, but the wild boy doesn't get used to it quickly; until he learns more than licking honey with his finger and getting dressed. So he learns everything after a long time and is no less sharp than the king's son. Here we start ATU 516 with the room in the palace that the king's son is not allowed to enter. His father will not give the key, but the suckling of the dev (as the foster-brother is called, which has made him strong like 'Strong John') breaks open the door so that they can see the portrait of the daughter of the Black Dev, with whom the prince falls in love. Together they set out and win the princess for the King's son. But the Black Dev warns them that the white Dev wants to abduct the princess. So one evening the couple is walking and the white dev comes and takes her away. The prince almost dies of fright, but what can he do? He should have followed him, but he has to wait for the return of the suckling of the dev (who has gone to the palace to report the success). The abduction of the princess is the introduction of ATU 301, as we saw above. The suckling of the dev comes the next day, but what can he do? He has to do as commanded [as Enkidu has to follow the command of Gilgamesh] and follows the trail of the dev [in ATU 301-versions the abductor is often wounded and leaves a blood-trail behind that is easy to follow]. He goes over a mountain, he goes over a plain, a sentence repeated twice, meaning a large undefined journey, and the trail of the dev that is sunk in till the knee leads to a stone. When he rolls the stone away, he sees a deep dark hole. He has to go in, but how? He braids a basket and collects the devs, who, partly willing, partly forced, help him. No dev dares to refuse, so afraid are they! [These are the helpers from ATU 301B: 'The Strong Man and his Companions'.] He collects whatever ropes he can find in that land, ties one to the other and finally connects the basket; he seats himself in the basket and orders the devs to wait there for his return and watch the rope for movement. The devs bless his way and lower the suckling of the dev down. The basket sinks, sinks, sinks, sinks down and arrives in the Underworld country. The suckling of the dev steps out of the basket, walks, walks and walks till he meets a swineherd and asks for news. He tells him that the king of this country has abducted a girl from the upper-world and holds a great meal to which everyone is invited. The suckling of the dev switches clothes with the swineherd, goes to the meal, acts as a beggar, is recognized by the girl, who has him seat next to her at the table. They make a plan how to escape: she has to find out where the soul of the dev is hidden [ATU 302, see further on]. He gives her first a false clue, but finally reveals it, and the girl tells it the suckling of the dev, who catches the stag, out of which comes a hare, that he shoots and out of which comes a little box with two flies, that he kills whereupon the White Dev dies. Loaded with the treasures of the king they return to the basket. They put the treasures in the basket and the devs hoist it up, then the girl, and finally the youth. But when he has come near the exit, the

devs cut the rope and the youth tumbles down, but he manages to hold on to a stone [more or less like the Bororo-hero did with the stick of his grandmother] and remains hanging there. The devs take the girl away and make her their servant, dividing amongst each other the treasures. The youth crawls, crawls and crawls [as the Bororo-hero] and arrives at the upper-world. He collects all the devs and cuts off the ears of all of them, and brings the girl and the treasures to the prince, after which ATU 516 continues.³³

Gilgamesh is also connected with the flight on an eagle in a fragment usually attributed to Berossus: 'When Seuechoros was king of the Babylonians, the Chaldeans [= the fortune-tellers] said that his daughter's son would take away the kingdom from his grandfather, for [= therefore] he guarded her very closely. The girl, however, became pregnant by some obscure man and gave birth in secret, for necessity was wiser than the Babylonian. The guards, fearing the king, hurled the child from the citadel, for the girl was confined there. But an eagle, observing the fall of the child with its sharp eyes, swooped down and threw its back under it before it was dashed against the ground. The eagle brought the infant to a garden and placed it down very carefully. The keeper of the place on seeing the beautiful child fell in love with it and raised it. It was called Gilgamos and became king of the Babylonians.'³⁴

For more on the Gilgamesh story, see <https://theconversation.com/guide-to-the-classics-the-epic-of-gilgamesh-73444>.

Kangchenjunga 'five jewels of snow' (photo trip3p)

³³ Bleichsteiner 1909, 210-223 n°12.

³⁴ Gmirkin 2006, 105 = Berossus FGrH 680 F14 (Aelian, *On Animals* 12.21). Cf. rescue of Zal, see Dunn, Charles W., *The Foundling and the Werwolf. A literary-Historical Study of Guillaume de Palerne*, Toronto 1960. Also kidnapping of Hagen by a griffin in the 'Kudrun' (Peeters, Leopold, *Historische und literarische Studien zum dritten Teil des Kudrunepos*, Meppel 1968). Gmirkin remarks: 'Many of the above motifs – the prophecy of the surplanter, the miraculous rescue of the baby from execution, the secret upbringing of the future scion, even the gardener raising the king's child – were common folk motifs used, for instance, in stories about Sargon and about Cyrus. Two details point specifically to Berossus as the ultimate source behind this passage. First, "Seuechoros, king of the Babylonians" appears to have been identical with Euechsios (possibly a corruption of Euechoros), the first post-flood king of Babylon in Berossus (FGrH 680 F5a: Eusebius, *Chronicle* 12:17-19). Second, and more telling, Seuechoros and Gilgamesh are described as kings of Babylon; in all cuneiform versions of 'The Gilgamesh Epic' (or its Sumerian sources) Gilgamesh was king of Uruk. That Gilgamesh has been transformed into a king of Babylon points to Berossus, who is known to have altered his sources in order to promote the city at which he was priest. One may therefore take it as certain that Berossus included an account of Gilgamesh as one of the early kings of post-flood Babylon. [The anecdote from Berossus may have reached Aelian by way of Juba's *Concerning the Assyrians*.] From a reference to Gilgamesh and the monster Humbaba in fragments of the *Book of Giants* from Qumran, it is certain that the Jews were familiar with tales of Gilgamesh in the Second Temple period (by way of Berossus).



C. The Macaws – The Jewel Mountain

In the third part of the Bororo tale the hero is tricked by his father onto a high cliff from whence he can't come down. This is a well known situation in fairytales. To be on a mountain from where there is no way down is what happened to the hero in the tales of the Mountain of Jewels. In a Russian (Turkmenian) version the hero Mirali lives with his mother till she tells him to find work because she is getting too old. Everywhere he is turned down till he comes to a rich Bey (a nobleman), who hires him, and the first few days Mirali doesn't have to do anything. But then the Bey takes him with him after slaughtering an ox and loading the skin on a camel. They ride far into the desert and stop at the foot of a very high mountain. There the Bey orders Mirali to go and lay on the ox-skin, and ties it around him. After a while two enormous birds of prey come swooping down and take the skin with the boy to the top of the mountain, where they tear the skin open, but frightened by the boy fly away. He looks down and sees the Bey, who shouts to him to throw down the jewels, and when he looks around he sees that the mountaintop is covered with jewels. He throws a few handful of them down and the Bey collects them, but then Mirali shouts how he can come down. The Bey shall tell him, but first he has to throw more jewels. The boy does so, but when the Bey has filled his bags he calls to the boy to take a good look around and he will see his former colleagues; and laughing loud the Bey rides away. Mirali sees the bones of his predecessors but then is attacked by an eagle and manages to grab hold of its claws. The bird tries to shake him off by flying away, but the boy holds on and by his weight pulls the bird down to the ground, where he lets go of the bird and escapes the cruel fate that his predecessors have met. Mirali goes again to the Bey, is hired again, because the Bey doesn't recognize him and is after a few days taken again to the mountain. This time he acts as if he doesn't understand what the Bey means [see above ATU 327] and the Bey has to show it by crawling into the ox-skin. As soon as he is in the skin, the boy ties him up and leaves him for the birds, who take the ox up the mountain. This time Mirali shouts to throw down the jewels and the Bey obeys but is then left behind.³⁵

Thompson has this story catalogued as ATU 936*: 'The Golden Mountain'. A hero hires himself out to a rich man as a worker. The merchant takes him to a golden mountain, drugs him with sleeping herbs and sews him up in the skin of an animal. Ravens carry him up on the mountain. The worker digs gold and throws it down to the merchant. The merchant leaves the worker on the mountain. The worker escapes and later tricks the merchant.³⁶ This schedule fits the Russian version from the collection of Afanassiev, called 'The Golden Mountain'. The son of a rich merchant squanders his whole inheritance and goes to hire out himself on the market. There he is hired by the 700th merchant, who can get nobody else, despite the reward of 100 rubles a day, and goes with him on a boat to an island in the middle of the sea, where the golden castle of the merchant shines faraway as a forest fire. The

³⁵ Werner 1969, 103-106. In the tale 'Donkey Cabbages' (*KHM* 122: Der Krautesel) the daughter of the witch tells the huntsman about the Garnet Mountain, where the precious stones grow, and complains: 'Who can get them? Only the birds; they can fly and can reach them, but a man never.' Thereupon the huntsman takes her under his mantle, wishes himself on the Garnet Mountain, and in the twinkling of an eye they are sitting on it together. Precious stones are glistening on every side... While he sleeps the maiden steals the mantle and wishes herself back home, and leaves the huntsman on the wild mountain. He is found by three giants, who spare him with the words that if he climbs higher the clouds will lay hold of him and bear him away (Grimm 1972, 553f).

³⁶ Thompson 1961, 331 based on 2 Finnish and 7 Russian version. See also Dawkins n°19 for Greek versions.

wife and wonderfully beautiful daughter of the merchant come to greet them, and they go to the palace where they eat, drink and have fun. The boy is handsome and the girl likes him and calls her secretly to her and gives him a bake stone and a fire stone that he is going to need. The next day they go to a high mountain, where the merchant gives the boy a sleeping draught, slaughters his horse, and sows the boy into the carcass that he leaves there. Then come crows with iron beaks, that carry the carcass to the summit of the golden mountain. There the boy awakes from the crows tearing at the carcass, crawls out (scaring the crows away), and sees deep down the merchant who shouts at him to throw down the gold. He does this and the merchant fills nine carts and says then that it is enough. 'How do I get down?' – 'Look around you; before you there have been 99 who died on the mountain; you will be the 100th!' The son of the merchant is left behind, desperate and sad, a prey for the crows, but then he remembers the gift from the daughter of the merchant, and he strikes the two stones together; immediately two 'chaps' appear [cf. ATU 562: Andersen's Fire-Steel], who ask him what he wants. 'Bring me off this mountain near the sea.' They take him down in a flash, and at the shore he sees a boat sailing, calls to it; it sails on, but is blown back by a storm. They bring him to his birth-town, where he lets himself be hired again by the same merchant in his golden coach. The story becomes a bit incredible, because the boy cannot be recognized by the merchant nor his daughter and at the mountain he is the one who gives the sleeping draught to the merchant, who becomes the 100th that dies on the mountain, after the boy makes himself known promising him a way down to make him throw down gold.³⁷

In a Persian version the theme of the Jewel Mountain is combined with ATU 552A: 'Three Animals as Brothers-in-Law'. A king on his deathbed charged his sons to marry their three sisters with [the first one that comes for their hand:] a wolf, a lion and a falcon[; only the youngest prince obeys the command of his father]. After the marriage of his sisters the youngest has to flee for the wrath of his brothers and meets a merchant, who promises him much money for a relatively easy job. The merchant [takes him to the Mountain of Jewels,] sows him in an animal skin and lets him be carried up by a bird to the mountaintop, from where he throws the jewels down to the merchant. When he wants to go down, the merchant says that there is no way and that he will die there. But he finds there a castle, where he becomes the adopted brother of the seven Divs. He liberates a king of the fairies and receives his daughter as wife and returns with her. Later she gets her fairy-dress back and flies to the mount Qaf. He goes again in the service of the merchant (unrecognized) and is carried again by the bird to the top of the Mountain of Jewels. He kills the merchant by throwing a big rock on him. An old bird, servant of the Falcon, brings the prince to the mount Qaf, on the way fed with meat and water. He gains back his wife but later on she is abducted by a Div, but he gets her back with the help of his Animal Brothers-in-Law (ATU 552, combined with 302: 'The Ogre's (Devil's) Heart in the Egg').³⁸

In a Greek version, called 'The Lazy Hans', the story serves as an introduction to the tale of the Swan Maiden (ATU 400: 'The Man on a Quest for his Lost Wife'). Hans is such a lazy boy, that even his mother grows tired of him, whereupon Lazy-Hans sets out to find his fortune. But pretty soon he is tired and sits down to rest. A man comes by and takes him in his service where he can rest for 11 months and only has to work in the 12th month. Hans goes with him and has a wonderful life. Then in

³⁷ Bozoki 1978, 333-335 n°85: Le montagne d'or (Afan. 243/136).

³⁸ Marzolph 1984, 117, 174f (= Angavi, Q II 153-160), from Azarbaijan. The themes of the flight on the old bird and the life in the egg will come back in detail further on.

the 12th month the man takes Hans to the mountains, where he sows him in an ox-skin and puts him down for the vultures, who carry the fake ox to the summit of the mountain, where Hans with his knife cuts open the skin and chases away the vultures. The top of the mountain is full of treasures that he throws down, after which the man leaves with the treasures, leaving Hans behind. The third day, being rather starved, he sees a hare and tries to catch it, but it dives in a hole that Hans digs out till he fits through and comes in a 'tower' (castle), in a kitchen, where food is cooking, and he digs in right away. Then he hides himself in a niche. Soon after, the dragon who owns the castle comes and notices that the food is gone and calls that the person who ate the food doesn't have to be afraid; he will become his brother, whereupon Hans comes out of his hiding. The dragon turns out to be very old, with his beard till his knees, and he is very glad to have company and gives Lazy Hans the keys of 11 cellars full of treasures, but not the 12th, because he had to suffer a lot there and he doesn't want this to happen to Hans. This secret keeps eating at Hans and one night he tries to steal the little key that the dragon carries under his beard. The dragon wakes up and tells Hans that in that room there is nothing but three windows, a cistern in the middle and three little rooms at the end. He has to hide in a corner and at dusk he will see three doves coming through the three windows, dive in the cistern and turn into girls. They will take off their clothes and jump into the water, because they are Nereids. Of one of them he has to take the clothes. Hans does this and then hides again with the shirt. At daybreak the Nereids want to fly away, but the youngest and most beautiful one misses her shirt and stays alone behind. Then Hans comes out with her shirt and brings her to the dragon, who locks away the shirt and hides the key under his beard, so that the Nereid cannot fly away, and the three of them have a very good life there. Then the king hears about the wonderfully beautiful Nereid in the Tower of the dragon [cf. ATU 516B, *infra*] and organizes a party for all the women of the country. But the Nereid doesn't come and he lets her ask for the reason. She tells that she is not allowed to go by her husband who has taken away her shirt. The king lets Hans be summoned and orders him to give back the shirt to his wife. Hans has to comply and his wife putting on the shirt becomes a dove and says before she flies away, that he has to come to 'Giungiormes ovasi' (the field where the sun never sets) when he loves her. Hans arrives there in the usual manner: V. The Search. (h) He meets people who are fighting over magic objects (an inheritance) and gets the objects in a trick trade (a foot-race); e.g. hat, carpet (cf. mantle), sword. VI. (b) By means of his magic objects (carpet) he reaches the castle where his wife is.³⁹

In a shorter Greek version, the hero, the young Yannis, looking for work, is taken along by a sea-captain on a sea-journey of 40 days and nights, till they arrive at a steep mountain of which the summit radiates like gold. Then the captain tells Yannis his plan: 'I'm going to put you in this leather bag and leave you behind on the shore. The birds of prey will come to take you in their claws and carry you up to the top, that you see up there, where never a man has set foot. When you're up there, you have to cut the leather bag with this knife, I give you, you will jump out, you will start to cut out the gold from the mountain and you will throw it down.' That is what is done. He is carried up by the birds to the top of the golden mountain and starts chopping off pieces of gold and several hours later the ship is fully loaded and sails away, leaving Yannis behind, who realizes that he has been tricked and for a moment considers to throw himself off the mountain into the sea as to not fall prey to the birds, but then he thinks about his poor mother he has left behind (and who lights every day a candle for him). He goes down a narrow path and then discovers a marble slab with an

³⁹ Megas 1978, 179-184 n^o43: Der Faulpelz; from Pergamon, coll. Kyriaki Salvara 1957. Thompson 1961, 128f.

inscription: 'When you lift this slab, you will regret it; but if you don't lift it, you will also regret it.' As he is doomed anyway he lifts up the slab and sees innumerable steps leading down. At the end of the stairs are rooms and hallways decorated with carpets, nice furniture and other stuff. He can't believe his eyes. Nearby is a garden with beautiful trees, crystal waters and many-colored flowers. A little further on is a big lake with ducks and other birds. Leaving these paradisiacal places behind he enters a dark room, where a blind old man sits mumbling. He tells Yannis about the 12 fairies that come to the lake. 'You must dig a hole there and hide yourself in it. Then, when the fairies come, they will put off their veils and start to dance. You must jump up and take the veil of one of them. The fairy will beg you to give it back. But before you give it back, you must force her to take us back home.' The boy acts accordingly and forces the fairy to go with them, the old man and him. When they arrive home, the mother of Yannis is very happy, and Yannis doesn't want to let the fairy go; he decides to marry her. During the wedding the bride pretends to be sad. The mother of Yannis asks why she doesn't dance and have a good time, while she is so beautiful. The fairy replies that she wants her veil. Yannis has gone to a side-room and his mother is tricked; she gives her the veil and the fairy takes off. Yannis's great love forces him to return to the same place. He follows the same route, on the same ship without telling it the captain and the same way he comes to that unknown spot. He finds on the same spot the old man that he met the first time. He uses the same ruse of stealing the veil and this time he takes her and the old man back to his village.⁴⁰

A Turkish version was collected by Kunos in Adakale. A 15/16-year-old son of a wealthy merchant squanders his whole inheritance and leaves the country. After a long time he comes somewhere, where a merchant offers 1000 gold-pieces and a girl for a job, goes with the herald and receives 100 gold-pieces and a slave-girl to have fun with. The next day the merchant takes him on a 7-days journey to an inaccessible mountain, where the merchant slaughters a horse, gives the boy 500 gold-pieces and has him go into the carcass of the horse. A big bird will come and carry him up the mountain, from where he has to throw down the pebbles. Up the mountain the boy comes out of the carcass, the bird flies away and the mountain is full of jewels, that he throws down. The merchant fills his bags and departs. 7 days and nights the boy weeps, then climbs up higher [like the Bororo-hero], for 40 days, arrives at the top and sees a meadow with a seraj ('palace'), but can't get the door open. In the evening an old man on a horse comes, the door opens, and the boy slips inside behind the old man, who goes to a girl looking like the moon on the 14th, his foster-child, who complains about her loneliness. The old man wants a certain grass, called eyes-open-grass, to cure his blindness. Our hero happens to have this grass, is found in the morning at the door by the old man, whom he tells his history and that in a dream a dervish told him to bring this grass to his friend, who will reward him very good. He cures the eyes of the old man and receives the girl as wife. They sleep. Then the old man gives them 2 magic horses, a knapsack full of jewels and a ring that he has to put in his mouth, then an Arab will appear, who performs all orders in a flash. On the horses they are quickly in their land, where they rent a beautiful seraj and live from the sale of the jewels. But courtiers of the Padishah find it suspicious, arrest him and bring him before the Padishah, who wants the jewels, has the boy locked up, his seraj torn down and everything in it confiscated. But the boy has the Arab tear the prison down and bring the Padishah to the Mount Kaf and thrown between the

⁴⁰ Papachristophorou 2002, 301-303 n^o20: 'Les Fées' (LF 376: 22-26), collected by student S.N. Ergolavos in 1958 at Thesprotia (Epirus). The story of the return home has been 'conveniently' left out.

Eğinnis. When the viziers see the Arab [= Jinn], they have no objection when the boy proclaims himself as Padishah and holds a wedding feast of 40 days and nights.⁴¹

Eberhard and Boratav have catalogued this as Type 198: 'The Diamond Mountain'. 1. A man loses all his possessions. 2. He goes in the service of a merchant, who has him crawl into an [slaughtered] ass. 3. This is carried by a big bird up the mountain, where it is full of diamonds; the man throws the diamonds down. 4. He manages to climb down the inaccessible mountain. 5. He comes in a foreign land where he gains a princess. 6. The princess succeeds in escaping after the wedding. 7. He searches and finds her after big troubles again. From the notes we learn that in one version the merchant lives in the land of the Jews. The mountain is the land of the Bird-Padishah. There he sees swan-maidens and falls in love; he gains the youngest only after a wait of 1 year, as they come only once a year. The healing of the blind old man is only in the version from Adakale. The swan-maiden finds her feather-dress back and flies off. He goes again via the diamond-mountain to the castle; all birds he questions about her abode; only the oldest bird knows it. He walks until he comes to her. Or: He finds out under difficulties her place of residence by the Bird-Padishah and comes in 'Relais-system' [this is: 3 brothers/sisters who refer to one another] on the back of an eagle to her.⁴²

A long version of the story combined with the swan-woman motif (ATU 400) can be found in the collections of the 'Arabian Nights', entitled 'Janshah' or 'Gânesâh'. At his birth astrologers predicted that Janshah, son of the Afghan king Teghmús (married to the daughter of the Persian king Bahrewâne), would be powerful if he managed to escape the mortal danger he would be in at the age of fifteen. One day the well educated prince was hunting a gazelle, that plunged into the sea; he went on a boat with six men and took it. On the way back his curiosity led him to visit an island, where a man talked to him with the voice of a bird and divided himself in two⁴³; other men of this kind came running and devoured three of the slaves. They quickly went in the boat and came to another island, where they found a pavilion where a throne was standing surrounded with seats; they sat there. This island Solomon visited to relax and there live monkeys. The monkeys destroyed the boat and came running in, but treated Janshah with respect and made him their king. With their cavalry, made up of dogs, he fights against their enemies, the Ghuls.⁴⁴ During this expedition he discovers on a marble table a counsel from Solomon, saying that one can only leave that country by the eastern valley, which takes three months to travel through, or the western valley which takes four months. On the first one, that leads to the ocean there one has to fight with spirits and wild beasts, on the other one comes first in the valley of ants [Alexander-story], then to a mountain of fire, and finally to a river that doesn't flow on Sabbath and past that there is a village with only Jews.⁴⁵ After a stay of 1½ years Janshah goes to fight against the ants and makes use of the night to escape with his companions. The monkeys catch up with them, but the ants come rushing and during the fight in which two slaves die Janshah crosses a river, where the last slave is caught by the current

⁴¹ Kunos 1907, 74-80: 'Märchen vom Kaufmannssohn (Turkish: I, 52-56).

⁴² Eberhard & Boratav 1953, 233f.

⁴³ Cf. Phoenix; Chauvin's note 1. Burton V, 333 n. 1: Arab. Sifr: whistling is held by the Badawi to be the speech of devils. ID., n. 2: The Arabs call Shikk (split man) and the Persians Nimchahrah (half-face) a kind of demon like a man divided longitudinally: this gruesome creature runs with amazing speed and is very cruel and dangerous.

⁴⁴ Cf. helping the pygmies in their battle against the cranes; Herzog Ernst; Brendan's Walscherands, etc.

⁴⁵ Burton V, 337 n. 2: This is the old, old fable of the River Sabbath which Pliny (xxx. 18) reports as "drying up every Sabbath-day" (Saturday): and which Josephus reports as breaking the Sabbath by flowing only on the Day of Rest.

and is smashed against the rocks. All alone he passes the mountain of fire, comes to the river, awaits the Sabbath and comes in the Jewish town, where he is received in silence.⁴⁶ The next day he hears that he is two years and three months from Yemen from where caravans come; he has to wait till next year and may stay there till he can go back to his country with it. One day walking through the town he hears a crier offer 1000 dinars and a young girl to who wants do work a morning. Tempted by this offer, although it must hide some danger, he follows the crier to a merchant. After two days of feasting they leave on two mules. They come to a high mountain, where Janshah lets himself wrap in the carcass of one of the mules. A bird carries him to the top of the mountain, where, surrounded by corpses dried by the sun, he collects precious stones and throws them down to the merchant. This one leaves without further ado.⁴⁷ Janshah wanders two months and comes in a beautiful valley by following the bed of a mountain stream. An old man, Nasr, by Solomon appointed over the birds, receives him well and persuades him to wait for the yearly return of the birds, of whom one will take him home. On the day he is going to meet them he receives from his host permission to visit all the rooms but one. But Janshah succumbs to the temptation: he sees a lake, a palace, a magnificent garden; golden birds and animals, animated by the wind, cry like they are alive. Three doves come, who taking off their plumage change into girls; he talks with them and falls in love with the youngest.⁴⁸ Their leaving overwhelms him with chagrin; he faints and Nasr, finding him in this state, advises him to await their return the following year. Then he must grab the clothes of the one he loves and give them back under no circumstance. This he does next year. Shamsah (the Sun-maiden), as the girl is called, promises to marry him; on the advice of Nasr he gives her plumage back and, making a journey of two months in two days she carries him back home on her back. The king and queen come to greet them. After the festivities a palace is built in a garden on the advice of Shamsah, to reward her for what she had done for Janshah. He lets hollow out a column of white marble, puts there the dress and buries him beneath the foundation of the palace. Shamsah perceives the smell and, when night has come, digs in the ground and takes her dress back. She flies on the roof and proclaims that she loves Janshah, and if he loves her, he can find her in Taknī, the Castle of Jewels. Janshah under a pretext leaves at night his knights and goes to Baghdad to accompany a caravan that goes to the Jewish town. No one knows the Castle of Jewels, but one day he finds a caravan that goes to the place where he had seen the ants. He arrives at the river, waits till Sabbath and goes back to his Jewish host, who receives him with joy. When he hears the crier again, he presents himself, gives the received salary to his host, accompanies the merchant, is carried like the first time by a bird to the top of the mountain. There he makes reproaches to the merchant and, living on herbs and water, goes to Nasr, the king of the birds. But the birds don't know where the Castle is. Next Janshah comes to Shah Badri, the king of the Beasts, but they also don't know, and he is sent to the oldest brother Shimakh, the king of the genies (who once revolted against king Solomon). He sends him on a bird with four wings of thirty cubits to the ascetic wizard Yaghmus, who had subjected himself to Solomon, and who, from the time of Noah until that of Solomon had been the king of birds, animals and genies. Even he doesn't know just as his subjects but the last bird that comes remembers that his parents, settled on the mountain of crystal behind the Mount Kaf, were

⁴⁶ Because of the Sabbath (See Burton V, 339 n. 1)

⁴⁷ Chauvin refers to n^o19: Aladdin, left underground by the magician.

⁴⁸ Burton V, 346 n. 1 takes a too easy way out: 'These are the "Swan-maidens" of whom Europe in late days has heard more than enough. It appears to me that we go much too far for an explanation of the legend; a high-bred girl is so like a swan in many points that the idea readily suggests itself.' The absence of Nasr is explained by the fact that not only the 3 doves but all the birds gather there to hold the 'Parliament of the Fowls'.

once absent a week because the king of the Castle of Jewels had taken them and had spared them only because of their young. The bird guides Janshah to where they have their nest; then flying from there a week in the direction his parents had taken, to a high mountain. When he awakes the next morning, he sees a sparkling light: it is the castle, which is another two months away. When Shamsah has returned home, her father has blamed her and has ordered his subjects to bring him every man they find. A genie finds Janshah and brings him. He is received with much joy; the king asks him not to punish his daughter and celebrates his marriage with pomp.⁴⁹

A version of this story, entitled 'Zyhanza', has been collected by Radloff from Tartars in South Siberia. The story also begins with the prediction about the son of King Mustafa of (the city) Misir (= Egypt) that something will happen when the boy is nine years and nine months. When the boy Zyhanza has reached that age, he becomes ill and wants to pass time on a boat. The father instructs the sailors not to go too far, but suddenly a black cloud comes, takes the boat away, throws it over, breaks it to pieces, and everybody drowns except the prince who floats around on a plank, washes up on some shore and falls pray to an old man, who uses him as carrier by sitting on his shoulders. He finally gets rid of him by feeding him drunk with liquor made from berries and killing him. He travels on and comes to a city where they speak a language he doesn't understand and where he is not understood [which is a bit nonsense]. He steps into the house of an old woman and asks: 'Hey, crone, do you have a son?', and lives there several years [to learn the language or just to get older?]. Then there is a buzz in the town, and he hears that a rich man gives a feast-meal, and wonders if he will go; the old woman says he should go. The meal at the rich man's house is copious and afterwards the rich man piles one table on another and another on it, climbs upon this table and says: 'Is there a man who wants to climb this mountain to dig for gold and jewels? The reward will be a black ambler, a girl and 1000 pieces of gold.' Zyhanza says: 'I want to go.' Thereupon the rich man lets the girl and Zyhanza spend the night together and takes him the next morning each on a black ambler to the foot of a very high mountain. The rich man kills his horse, cuts it open, takes out the entrails, puts a sword, a pickaxe, and a shovel inside and tells Zyhanza to get inside. Then he stitches up the carcass. After a while a bird comes diving down from the sky, takes the carcass to the top of the mountain and throws it down there. Zyhanza hews his way out, takes pickaxe and shovel and starts chopping off the gold and shoveling it down. After a while the rich man shouts that it is enough. Zyhanza asks how he comes down, whereupon the rich man replies: 'The heads of many youths have already rotted there,' and goes homewards. Zyhanza sits on top of the mountain, walks round and sees the heads of many a youth that has died there, and weeps. 'I am a very unlucky human,' he says and commands himself to God. After many days going round there he comes to a mountain peak and sees there a door, all of steel. From the door a voice says: 'There is no God accept Allah and David is his prophet.' [The door opens.] The youth steps inside and sees a girl there, that makes a sign with her hand to a second door. He enters, and an old woman asks if he is a peri or a jinni (good or evil spirit). 'I am a human,' he says, 'for who has no son I want to be a son.' She adopts him and he lives there a long time. One day the old woman goes away for a month and allows him to enter all the rooms except one. So he looks in all the rooms (one with gold, one with silver, one with coral) and finally decides to open the forbidden door, a gate-way leading to another world: there is a plain with a lake. He is standing at the foot of a poplar when three swans come down out of the sky, land on the shore, and two of them go into the water, become girls [of course the other way around], and tell the other one

⁴⁹ Chauvin, *BOA*, VII, 39-43 n^o153; Burton V, 329-381.

to join them, but she says that it smells like human. The others say: 'Where is the land of humans and where is this land?' [A rhetorical question, meaning that they are far removed from the human world.] The girl has no answer, takes off her bird-clothing and goes into the water. Then Zyhanza comes out of hiding, takes the clothes of the girls [only the last one] and seats himself on it. The girl says: 'Didn't I tell you...', while the other ones take off. Zyhanza takes the dress of the one girl back home, and is followed by the girl. The daughter of the old woman says: 'Hey, little brother, you've done well! The murdar have since long spoiled the water of my mother; now when my mother comes, then she may give you this girl.' When the mother comes, she is content and gives this murdar-girl to the youth as wife. Zyhanza lives there many years, but thinks about his father's city. He tells the old woman that he is the son of the king of Misir and wants to return to his father's city. The old woman consents and has him brought by one of her birds, whom she orders to bring him to his parents and bring back a letter. The bird puts Zyhanza and his wife in the palace-garden, and the viziers see the bird, big as hay-stack, and tell it the king; when he hears that it is his son, he faints and then gives a great feast that lasts many days.⁵⁰

A version was also collected by Munkácsi from the Wotjak, but the storyteller seems to have misunderstood some of the features. This already starts at the beginning of the tale where a man comes to the hero and says: 'I make money.' He makes a gold coin for Kasan and orders him to go to a shop and buy things. The next time he meets the money-making man and says to him: 'Make money,' the man wants to take him with him, but Kasan doesn't want to go and takes the man to his house, and gives him to eat, but the man puts Kasan in a chest, and takes him with him, giving him only so much to eat that he doesn't die. When they come to a great water the man whistles and a camel comes out [of the water]. After leaving the water the man takes Kasan out of the chest, and putting him on the camel, they continue their journey. Finally they come to a house standing on the top of a very high pillar. On Kasan's question the 'wealth-finding' man (he is also called 'wealth-creating man' or 'wealth-finder') says it is the house of his enemy. Then they arrive at the foot of a high mountain at a place for the slaughter of cattle, where the man slaughters his camel and taking out the entrails puts Kasan in these entrails [instead of the carcass]. Kasan is carried up [by birds] and comes out of the entrails at the summit. He sees that it is impossible to descend the mountain. He shouts to the man what he must do. He has to throw down the human bones [instead of the gold!], which he does, whereupon the man goes away [of course on the 2nd camel], leaving a weeping Kasan behind. He goes to one side, goes and goes and comes at a great water. A sailboat just passes by and brings him to the other side, where the house is (on top of the pillar). He enters the house [which is as the house of Snow-White's dwarfs]. Suddenly three girls come, who adopt him as their 'brother', feed him and take care of him. He remains there 3 years; then they are 'recalled' by their father and give Kasan the keys to the 12 barns, but forbid him to open one specific barn. As soon as they are gone Kasan opens that barn and behind him a water arises [?]. Doves come flying and turn on the shore into girls. They undress and bath, then redress and fly away. Then a white dove comes all alone, becomes a very beautiful girl, takes a bath, redresses, turns into a dove and flies away, stared after by Kasan. The doves don't come back and everyday he waits in vain. When his 'sisters' come back, they see that he has withered, but he says it was their absence. But as he still grows meager he has to confess, and the youngest sister tells him when his dove will come and how he can get her by grabbing her by the hair and bringing her to them without saying a word. So on that day Kasan waits

⁵⁰ Radloff 1872, 4, 318-322 n^o4, from the village Sala of the Tobol-Tartars.

for the doves to come. When they have undressed and are in the water, he hides the cloth [of the white dove] and when she comes out of the water and searches for her cloth, he grabs her by the hair and drags her to the house. The girl reproaches the girls for teaching him how to catch her, but the girls say it is the destiny of women to marry. And so she becomes Kasan's wife. After two years they have two sons. Then Kasan dreams of his old mother, and again he withers away, till the sisters ask what is wrong. They give him permission, but tell him to come back in three months. Then he goes and says to his mother not to give the dove-dress to his wife. But a Bojar falls in love, and the girl tells him that she is even more beautiful in the dove-dress. The Bojar forces the mother to give the dress to the girl, who takes her two sons under her arm and flies away, saying that Kasan must seek her in foreign countries. When Kasan returns home, his mother tells him what has happened, and he goes [back] to his sister[s], who tells him to go to a certain house. He goes there and the man sends him with a letter to his older brother. This man sends him to a place where the 'fair of the Albaste-witches' will be, where he has to hide in a hollow tree. Kasan hides in the tree and when the cock crows, the witches disperse. One of them goes in the tree, and Kasan asks her if she knows his wife. She does; his wife is her godmother, and she will take him to her. While they are going, they meet a company of woman-soldiers. Kasan thinks he sees his wife, because she has her face, whereupon the woman scolds the witch, but then Kazan's sons come, recognize their father and embrace him. The sister [of his wife] strikes Kasan's wife and locks her up in a dungeon. Then Kasan meets two Albaste-witches that are quarrelling over 3 magic objects: a sword that can kill a man on a distance of 40 verst, a bottle from which soldiers come, and an invisibility-cap. He sends them running, puts on the cap, and steals the other things. He goes into the dungeon, takes out his wife, sends the soldiers from the bottle against the pursuing woman-soldiers, and they are all killed. He grabs the sister of his wife, beats her to get his sons back, and she brings them straightaway. Then Kazan seats himself on the camel-devil [?], puts his wife and sons on it, and returns home.⁵¹

The story in the combination with the theme of the swan-maiden (ATU 400) is also known in Yemen, where it is preceded by a quite unrelated tale, wherein the hero kills an afrit and liberates 14 king's daughters, one of whom marries with his younger brother, who has by accident become king. Anyway, the king is too busy playing king and being married, so that the hero gets bored and hangs out in the coffee-shop, where he meets an Indian who wants to take him to India to make his fortune. They depart on horses, and ride on till they reach a very high mountain (the highest in the world). The youth asks the Indian what they are doing here. 'Do you want to get rich or not?' – 'Yes, but how?' – 'Climb to the top of that mountain, there you will find what will make us rich.' – 'How do I get up there?' – 'Simple. See that camel? We will slaughter it, take off the skin and put you in it. Eagles will come and carry you in the camel-skin onto the top. There you must throw down the wood.' So said, so done. The birds come and carry the skin onto the top of the mountain, where 'the son of the concubine' (as the hero is called) crawls out of the bag. He sees 3 men, 2 already dead, and the other nearly. This one tells him that they have come there brought by the same Indian, and then expires. [This is of course a bit nonsense because he doesn't act different from other versions.] As commanded he starts throwing down the 'wood' which is in fact pure gold [cf. infra: 'Juan and the gold ring', where the hero is to get 'source-sand']. When he has thrown down all the wood, he shouts how he can come down. The Indian just says: 'Stay and die,' and leaves with the gold. Two days the son of the concubine is on that mountain, which on one side has the sea. Finally he has made up his

⁵¹ Munkácsi 1952, 203-215 n^o86: 'Kasan und seine Frau, die Taube' (orig. title: 'Kasan, the wealth-finder, the bojar and the spirit'). Fair of the Albaste-witches: witches' gathering, Sabbath.

mind, says 'Bismillah' (in the name of Allah) and jumps from the height of the mountain into the sea, floats around for two days, when he comes upon a barrel, with which he reaches an island, where there is an enormous palace (the biggest in the world), where the 7 daughters of the Jinni of the West live, who adopt him as their brother. After a while the girls go on a journey and forbid him to enter the garden. Of course he does this and sees there 7 white doves, the daughters of the Jinni of the East, who come there to swim and play. The hero steals the feather-dress of the youngest and she cannot fly away with her sisters and becomes the wife of the hero, who after a while takes her home, where they have two children, with whom the wife when she has tricked the mother of the hero into giving back her feather-dress, flies away to the faraway islands Wāq Al Wāq, where the hero can only follow her with magic help (he is brought by jinni).⁵²



Arimaspi with griffin (photo Wikiwand)

⁵² Daum 1983, 130-145 n°13: 'Die vierzehn Königstöchter', told by Hādī Hamūd al Baydahī.

Hiding in an animal-skin

The trick of hiding in an animal-skin is well known from the medieval romance of Herzog Ernst, written between 1180 and 1200. There are multiple versions which do not all contain the same motives. Common to all the texts is: Herzog Ernst and his man leave the island of the people with the crane-beaks and come to a

kreftigen berc

der was geheizen Magnes

(powerful mountain that was called Magnet), with a forest of ship-masts. The mountain is in the middle of the so-called Liver-sea. The boat of Ernst is drawn to the mountain and strands between the other ships. Ernst visits the other ships and sees great riches there. The whole crew starves and in the end only Ernst, his friend Count Wetzel and six men remain, while a griffin [a fabulous creature with the head and wings of an eagle and a lion's body] takes the corpses away. Then it is said that there are more griffins, who bring the corpses in the nests to their young. Wetzel comes up with the idea to sew themselves in animal-skins. They execute this plan and the griffins bring Ernst and Wetzel to their nest. The heroes liberate themselves, kill the birds and travel on.



Arimaspian & Griffins Attic red figure vase painting (photo Theoi)

There are also multiple versions of the visit to the Magnet-mountain by the sorcerer Virgil. As we just saw in 'Herzog Ernst', around the Magnet-mountain there are many stranded ships with lots of treasures on board. An impoverished noble family covets these treasures and they ask the sorcerer Virgil to take them to this so-called Augetstein. They sail over the clebermer ('sticky sea', as a variation on Liver-sea = lebermer) and after a fortnight they see

manegen hôhen mast

als einen durren walt

(many high mast, as a dry forest), and the high mountain. All kind of adventures follow and Virgil has the adventure with the spirit in the bottle, while others starve and are carried away by griffins. Virgil hides in an animal-skin and griffins carry him away to a high rock, etc.

In the 'Historie-Liedeken van den Hertog van Bronswyk' and other versions of 'Der Herzog von Braunschweig', also called the 'Sage von Heinrich dem Löwen' are versions of the legend of the Magnet-Mountain to be found, influenced by the 'Herzog Ernst'. The Duke of Brunswick sails to the Holy Country. During a storm all the ships sink except that of the Duke. The storm takes them to the Liver-sea, where they get stuck because of the magnet-stones. Nearby the grip-bird nests and it flies day and night over the ship, so no one dares to venture outside. One who does is immediately abducted. The duke lets himself be sewn into an ox-skin with his sword and put on the deck. The griffin takes him to its nest.⁵³



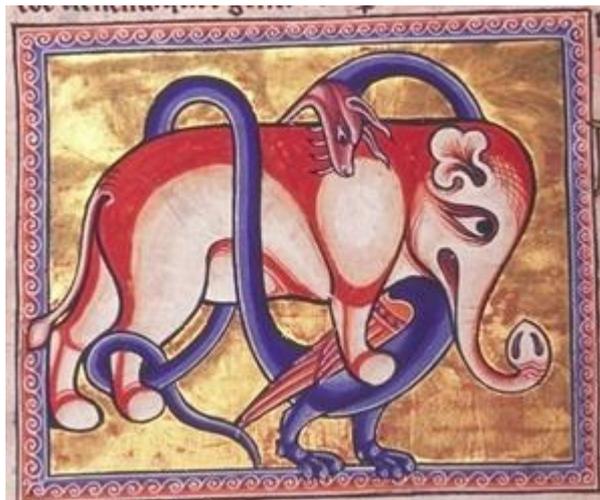
Griffin with pray (photo akg-images)

A summary of the history of the 'Welfenherzog' Heinrich with the nickname 'The Lion' is given by Schellhorn (1968, 178f). In search of adventure Heinrich boards a ship. Thrown off course by a storm, bereft of all means of getting food and tormented by starvation the crew of the sailboat postpones the inevitable by throwing lots, who will sacrifice himself for the others. This way all die except the duke and a single servant. Instead of killing the duke who has drawn the lot, the servant binds him in a leather bag. Soon the bird griffin sees the prey and carries it away over the waves. In the wild wood to which the bird griffin takes him, a lion and a 'Lindwurm' (dragon) fight till the death. Duke Heinrich takes the side of the lion and the grateful animal follows him ever after. During the absence of the

⁵³ Lecouteux 1984; see also ID. 1979: Michel Wyssenherre's poem 'Ein buoch von dem edelen herrn von Bruneczwig als er uber mer fuore' (around 1172).

lion the duke builds a raft (cf. Odysseus, etc.) and sets out secretly on the sea. The returned animal sees his master far away floating on the waves and jumps into the sea, swims till he reaches the raft. Duke and lion float on the raft over the ocean. Then the devil appears (instead of the Grateful Dead: *infra*) and first brings the duke and afterwards the lion on a mountain in Braunschweig. Following the deal (pact) the devil loses his pay for his trouble, when Heinrich succeeds to receive awake the devil when he comes back. But Heinrich has hardly touched the home-mountain or he falls asleep. The lion, brought by the devil, thinks the sleeping hero is dead and breaks into a loud earth-shaking roar that wakes up the duke, which is reason for the deceived devil to dash the lion to the ground. In the castle of Braunschweig a wedding is being celebrated, for the wife of the duke, tired of waiting for her husband, is on the brink of remarrying. Heinrich throws his ring in the cup, a well-known motif from the recognition-scene. The lion remains with Heinrich all his life and dies on the grave of his master.⁵⁴

The episode is also part of the Bohemian scrapbook of 'Stillfried und Bruncwig': Bruncwig goes on board a ship and after three months a storm drives the ship towards the Magnet-Mountain (Aktštein), that pulls the ship into an island below, called Zelator, where they find many a shipwrecked ship. Bruncwig's companions eat one another until at last only our hero remains with an old faithful knight, Balad. On his advice Bruncwig lets himself be sewn into a horse-skin, smeared with blood, and a griffin comes and carries him to its nest.⁵⁵



Griffin with elephant (BESTIAIRE d'Aberdeen - photo tapisseriebayeux.over-blog)

In the 'Esclaramonde', a thirteenth-century continuation of the 'Huon of Bordeaux', there is also influence of the 'Herzog Ernst'. The ship gets stuck at the Magnet-Mountain for more than two months, the provisions are exhausted and one by one they die. Huon prays, hears suddenly a lot of noise: a griffin swoops down upon the dead and takes them away. Huon realizes that the bird can save him and lays himself among the dead. He is taken to a mountain-island, etc. [Lecouteux 1984] In the 16th-c. English version of the 'Huon' (based on 15th-c French prose) there is the episode of the crystal rock to which a griffin carries Huon. After combat with the bird he comes upon a great fountain in rich masonry. At the bottom the gravel is of precious stones: it was called the 'fountayne

⁵⁴ Schellhorn, 183 makes mention of the Wartburgkrieg tale-complex with the motif of the air trip that Klingsor and Ofterdingen make, wrapped in a leather cover (lederne Decke), from Hungary to Eisenach (which approaches Faust's travels wrapped in his flying mantle).

⁵⁵ Lecouteux 1984.

of youth' and cured sickness. Near at hand was an apple tree with marvelous fruit that restores youth, and beyond was an orchard.

*This gardayne was so fayre
that it semyd rather a paradise
then a thyng terrestriall.*



Alexander the Great in his griffin-powered flying chariot, Roman d'Alexandre, 1444-1445 (BL, Royal 15 E VI, f. 20v) (photo Discarding Images)

Huon gathers three apples, follows a path by a stream full of precious stones, and comes to a richly garnished ship. The boat takes him down a river and eventually through an underground passage where voices are heard cursing fortune and there is the thunderous sound of falling waters. The ship runs aground and Huon discovers that all the gravel in the water is of precious stones. He manages to push off again, however, and at last arrives at daylight and the Persian Sea. The whole episode is according to Patch clearly oriental in origin, and the flight with the griffin recalls the story of Alexander's experimental journey in the air and also that of Sindbad's adventure with the Rukh. The underground voyage at the end as an escape from the Paradise is just the reverse of Alexander's journey through the Land of Darkness to the country of the Well of Life. Of the same type too and probably of similar origin is the whole account of the Lodestone Rock, which rises as an island in the midst of the sea, and has woods and a white house on it. Huon's ship is drawn toward it and nearly wrecked at its shore. Sir Arnold climbs the 380 steps up its side, and finds a castle at the top guarded

by a serpent. Huon slays it and visits the castle which has furniture of ivory and jewels, while outside is a beautiful garden.⁵⁶

In the Old French version of the Alexander-romance Alexander tells about a journey he made to the Orion-isle. 'No man except me and those two villains (the magicians Genné and Mabrion) has gone there; I was carried by two griffins through the air. My bearing then shows my inexperience. Alone, without those companions, I boarded a rowboat, took only a fat chicken with me. The sea stopped the boat, a thunder-storm broke out above me. I took the sword, hanging on my side, and cut the throat of the chicken, catching the blood in a lion's skin. When I had smeared the skin with it, it looked like a bag, and I got inside; the whole looked like a ham; two swift-flying mountain-griffins carried me away, like they would have done with a fish, to the Orion-isle.'⁵⁷



Alexander rex exploring the sky by petrus.agricola (photo 66.media.tumblr)

⁵⁶ Patch 1970, 162f.

⁵⁷ Lecouteux 1979, 222.

For more about Alexander's flight, see https://it.wikipedia.org/wiki/Volo_di_Alessandro



Flight of Alexander (photo Wikipedia)

For pictures of griffins see https://nl.pinterest.com/john_burridge/griffins/?p=true.



Alexander fighting Persian king Darius III. From Alexander Mosaic of Pompeii, Naples, Naples National Archaeological Museum (photo Wikipedia)

Alexander and the Valley of Diamonds

A story from the Arabian writer Meisami (12th c.) connects Alexander with the story of the jewel-mountain. The story has a short introduction about the diamond, a stone that nothing in the world can break, but can only be conquered by lead. Because God has made everything of value in such way, that it can be conquered by something without value, and all the strong things thus, that it is the prisoner of the weak. The first, who withdrew diamonds from the earth, was Alexander. He traveled to the east and stopped in the valley of Ain as-Shams, where there are many snakes. There was one snake, that made the troops of Alexander, just by thinking about [= looking at] it, die of fear. He ordered to make a mirror of a great number of shields, attached it to spear-tips and held it up high before the snake. When the snake saw itself, it died. Alexander burned it. Then he went to the entrance of the pit and had ropes lowered down, but they couldn't reach the bottom. Then he captured eight vultures and gave them three days nothing to eat. He roasted a couple of sheep and threw them in the pit. The vultures flew into the pit and came up again with the sheep. But something was sticking to the meat, that looked like sal-ammonia. Alexander stayed there a month and brought this way an ass-load of diamonds above ground. It is a fact that this moment the total quantity of diamonds on earth amounts to no more than one ass-load.⁵⁸ The same story can be found in the works of Al Kazwini: 'Aristotle [meaning a book on stones attributed to Aristotle] says that no one except Alexander ever reached the place where the diamond is produced. This is a valley, connected with the land Hind. The glance cannot penetrate to its greatest depths and serpents are found there, the like of which no man hath seen, and upon which no man can gaze without dying. However, this power endures only as long as the serpents live, for when they die the power leaves them. [...] Now, Alexander ordered that an iron mirror should be brought and placed at the spot where the serpents dwelt. When the serpents approached, their glance fell upon their own image in the mirror, and this caused their death. Hereupon, Alexander wished to bring out the diamonds from the valley, but no one was willing to undertake the descent. Alexander therefore sought counsel of the wise men, and they told him to throw down a piece of flesh into the valley. This he did, the diamonds became attached to the flesh, and the birds of the air seized the flesh and bore it up out of the valley. Then Alexander ordered his people to pursue the birds and to pick up what fell from the flesh. Another writer states that the mines are in the mountains of Serendib (Ceylon) in a very deep gorge, in which are deadly serpents. When people wish to take out the diamonds they throw down pieces of flesh, which are seized by the vultures and brought up to the brink of the gorge. There such of the diamonds as cling to the flesh are secured; these are of the size of a lentil or a pea. The largest pieces found attain the size of a half-bean.'⁵⁹

According to Kunz the 'other writer' is probably Ahmed Teifashi. In his version of the tale, one form of which appears in the seventh voyage of Sindbad the Sailor, Teifashi states that the finest corundum gems were washed down the streams that flowed from Adam's Peak, on the island of Ceylon; in time of drought, however, this source of supply ceased. Now it happened that many eagles built their nests on the top of this mountain, and the gem-seekers used to place large pieces of flesh

⁵⁸ Leeuwen 1999, 104f after Meisami, p. 204.

⁵⁹ Kunz 1971, 75 after Julius Ruska, 'Das Steinbuch aus der Kosmographie des al-Kazwini', in: *Beilage zum Jahresbericht 1894-5 der Oberrealschule Heidelberg*, 35. See 'Aristoteles De Lapidibus und Arnoldus Saxo', ed. Rose, *Z.f.D.A.* New Series VI, pp. 364f, 389f.

at the foot of the mountain. The eagles pounced upon these and bore them away to their nests, but were obliged to alight from time to time in order to rest, and while the pieces of flesh lay on the rock, some of the corundums became lightly attached to this, so that when the eagles resumed their flight the stones dropped off and rolled down the mountain side.⁶⁰

In the works of Al-Bīrūnī (973-1048), called the most brilliant scholar of the Arabian Middle Ages, a whole chapter (77) is devoted to 'fantastical things about diamonds'. One of those 'fairy-tales' (idle talk) is the assertion, that all the presently available diamonds are the ones that Alexander the Great had taken from the Diamond-Valley. Therein snakes live that one cannot look at without dying. But he had a mirror brought, behind which the carriers hid themselves, and when the snakes saw themselves in that mirror, they died instantly. Our scientist comments that the snakes had looked at each other beforehand, obviously without dying, etc. Also there are people who assert that the diamonds are lying in a ravine, of which no one has found the entrance or a way to descent. They are retrieved as follows: an animal is divided in pieces and these bloody pieces are thrown down. They fall on the diamonds that stick to them. In the surrounding are vultures and eagles that know that spot and have gotten used to the quirks of the men, and have gotten friendly and intimate with them. They dive down on the flesh and bring it on the edge of the ravine, where they start to eat it. Thereby they shake off what is sticking to it, as it is the habit of all animals to shake their food and that way to clear it from dust and dirt. Then those people come and collect the diamonds, that might have fallen off and that is why it is called 'Eagle-stone'. (The appetite for the fabulous knows no limits.) Of this Eagle-stone it is said that it helps against a lot of things, and that the eagle keeps them in its nest, and when people threaten it, it will throw them down out of fear that its young or its nest might get damaged.⁶¹

The story of the Diamond Valley is also told by Marco Polo:

Now among these mountains (in the kingdom of Mutfili) there are certain great and deep valleys, to the bottom of which there is no access. Wherefore the men who go in search of the diamonds take with them pieces of flesh, as lean as they can get, and these they cast into the bottom of a valley. Now there are numbers of white eagles that haunt those mountains and feed upon the serpents. When the eagles see the meat thrown down they pounce upon it and carry it up to some rocky hill-top where they begin to rend it. But there are men on the watch, and as soon as they see that the eagles have settled they raise a loud shouting to drive them away. And when the eagles are thus frightened away the men recover the pieces of meat, and find them full of diamonds which have stuck to the meat down in the bottom. For the abundance of diamonds down there in the depths of the valleys is astonishing, but nobody can get down; and if one could, it would be only to be incontinently devoured by the serpents which are so rife there.

⁶⁰ Kunz 1971, 75f after Teifashi, *Fior di pensieri sulle pietre preziose*, Firenze 1818, 13. Kunz remarks: 'These oft-repeated tales are explained by Dr. Valentine Ball as originating in the Hindu custom of sacrificing cattle when new mines were opened, and leaving on the spot a certain part of the meat as an offering to the guardian deities. As these pieces of meat were soon carried away by birds of prey, the legend arose that the diamonds were obtained this way. This custom still prevailed in some parts of India when Dr. Ball wrote [1879].'

⁶¹ Al-Bīrūnī 1991, 211-213. He has another reason why diamonds are called Eagle-stones: diamond collectors put a glass bowl over the eagle's nest and it flies away to get diamonds and puts them on the glass; when there are enough diamonds the collectors take the glass away to make the bird believe that it was the result of its actions. (ID., 211; this is the story of the Shamir of Jewish tradition around king Solomon).

There is also another way of getting the diamonds. The people go to the nests of those white eagles, of which there are many, and in their droppings they find plenty of diamonds which the birds have swallowed in devouring the meat that was cast into the valleys. And, when the eagles themselves are taken, diamonds are found in their stomachs.⁶²

Yule comments: 'The strange legend related here is very ancient and widely diffused. Its earliest known occurrence is in the Treatise of St. Epiphanius, Bishop of Salamis in Cyprus, concerning the twelve Jewels in the *Rationale* or Breastplate of the Hebrew High Priest, a work written before the end of the 4th century, wherein the tale is told of the Jacinth. It is distinctly referred to by Edrisi, who assigns its locality to the land of the Kirkhâr (probably Khirghiz) in Upper Asia. It appears in Kazwini's *Wonders of Creation*, and is assigned by him to the Valley of the Moon among the mountains of Serendib. Sindbad the Sailor relates the story, as is well known, and his version is the closest of all to our author's. [So *Les Merveilles de l'Inde*, pp. 128-129.—H.C.] It is found in the Chinese Narrative of the Campaigns of Hulaku, translated by both Rémusat and Pauthier. [We read in the *Si Shi Ki*, of Ch'ang Te, Chinese Envoy to Hulaku (1259), translated by Dr. Bretschneider (*Med. Res.* I. p. 151): "The kinkang tsuan (diamonds) come from Yin-du (Hindustan). The people take flesh and throw it into the great valleys (of the mountains). Then birds come and eat this flesh, after which diamonds are found in their excrements."—H.C.] It is told in two different versions, once of the Diamond, and again of the Jacinth of Serendib, in the work on precious stones by Ahmed Taifâshi. It is one of the many stories in the scrap-book of Tzetzes. Nicolo Conti relates it of a mountain called Albenigaras, fifteen days' journey in a northerly Direction from Vijayanagar; and it is told again, apparently after Conti, by Julius Caesar Scaliger. It is related of diamonds and Balasses in the old Genoese MS., called that of Usodimare. A feeble form of the tale is quoted contemptuously by Garcias from one Francisco de Tamarra. And Haxthausen found it as a popular legend in Armenia.'⁶³

The tale of the Jacinth is told by Burton in his comment on the rubies on the Mount of Jewels in the story of Janshah. In Arabic the ruby is called La'al and Yâkût (the latter also applied to the garnet and to a variety of inferior stones). The ruby is supposed by Moslems to be a common mineral thoroughly "cooked" by the sun, and produced only on the summits of mountains inaccessible even to Alpinists.

⁶² Yule-translation, c. XIX; MUTFILI is, with the usual Arab modification (e.g. Perlec, Ferlec—Pattan, Faitan), a port called MOTUPALLÉ, in the Gantûr district of the Madras Presidency, about 170 miles north of Fort St. George. Cf. Leeuwen 1999, 105 (after Marco Polo, p. 273): 'You must know that there is a deep chasm with such steep walls that nobody can go in there (in Golconda and elsewhere in Haidarabad). I will tell you though what they do there. They take a great quantity of meat-lumps, drenched in blood, and throw these in the depth of the valley. The lumps of flesh pick up great quantities of diamonds, that pierce into the flesh. It so happens that these mountains are inhabited by numerous white eagles, who hunt for snakes. When these eagles perceive the meat on the bottom of the valley, they dive down, grab the meat-lumps and take them with them. The men pay care where the eagles go and as soon as a bird has landed to gobble up the meat, they run to it as fast as they can. Startled the eagles fly away and leave the meat behind. When they pick up the meat, lots of diamonds stick to it. Another method is as follows: When the birds eat the meat, they also swallow the diamonds. In the evening, when the eagle returns, he shits out the diamonds with his feces. The men come to collect the feces and find large numbers of diamonds.'

⁶³ Yule, l.c. n. 2: S. Epiph. *de XIII. Gemmis*, etc., Romae, 1743; Jaubert, *Edrisi*, I. 500; *J.A.S.B.* XIII. 657; Lane's *Ar. Nights*, ed. 1859, III. 88; Rém. *Nouv. Mél. Asiat.* I. 183; Raineri, *Fior di Pensieri di Ahmed Teifascite*, pp. 13 and 30; Tzetzes, *Chil.* XI. 376; *India in XVth Cent.* pp. 29-30; J. C. Scal. *de Subtilitate*, CXIII. No. 3; *An. des Voyages*, VIII. 195; Garcias, p. 71; *Transcaucasia*, p. 360; *J.A.S.B.* I. 354. St. Epiphany tells in his treatise about the 12 stones in the breastshield of the Jewish high priest how the diamonds were collected in Scythia. Also Benjamin of Tudela, travelling between 1160 and 1173, relates this way of gathering diamonds (Keller III, 441).

Epiphanius, archbishop of Salamis in Cyprus, who died AD 403, gives, in a little treatise ('De duodecim gemmis rationalis summi sacerdotis Hebræorum Liber', opera Foggini, Romæ 1743, 30), a precisely similar description of the mode of finding jacinths in Scythia. 'In a wilderness in the interior of Great Scythia,' he writes, 'there is a valley begirt with stony mountains as with walls. It is inaccessible to man, and so excessively deep that the bottom of the valley is invisible from the top of the surrounding mountains. So great is the darkness that it has the effect of a kind of chaos. To this place certain criminals are condemned, whose task is to throw down into the valley slaughtered lambs, from which the skin has been first taken off. The little stones adhere to these pieces of flesh. Thereupon the eagles, which live on the summits of the mountains, fly down following the scent of the flesh, and carry away the lambs with the stones adhering to them. They, then, who are condemned to this place, watch until the eagles have finished their meal, and run and take away the stones.'⁶⁴

On his second voyage Sindbad is by accident left behind on an island, where he has fallen asleep. He perceives finally an enormous white and smooth dome, of fifty steps circumference. It is the egg of a rokh. When the bird comes to brood it, Sindbad attaches himself to a leg of the bird and is transported into a deep valley which one cannot leave and which is strewn with diamonds. At night he seeks refuge in a cave to escape the serpents, strong enough to swallow an elephant and who come out of their hide-out at night. He sees pieces of meat thrown down by merchants; to these pieces attach the diamonds and eagles carry them into their nests. Sindbad collects the biggest diamonds, ties himself to the biggest piece of meat, is carried into a nest and freed by a merchant, who chases away the eagle; he compensates the merchant for the loss he has made him endure.⁶⁵

Yule points out that Herodotus tells a story about the collecting of cinnamon by the Arabians that has much resemblance. Herodotus starts with the remark, that the Arabians don't know where it comes from or what country produces it, and he guesses 'somewhere in the region where Dionysus was brought up'. What they say is that the dry sticks, which we have learnt from the Phoenicians to call cinnamon, are brought by large birds, which carry them to their nests, made of mud, on mountain precipices, which no man can climb, and that the method the Arabians have invented for getting hold of them is to cut up the bodies of dead oxen, or donkeys, or other animals into very large joints, which they carry to the spot in question and leave on the ground near the nests. They then retire to a safe distance and the birds fly down and carry off the joints of meat to their nests, which, not being strong enough to bear the weight, break and fall to the ground. Then the men come along and pick up the cinnamon, which is subsequently exported to other countries.⁶⁶

The region where Dionysus was brought up is Mount Nysa. Lecouteux quotes F. Pfister, an expert in the area of the Alexander-novel, who states: 'The often mentioned high, steep mountain at the end of the world, called Qâf, with the magic castle, the world-mountain, on which a steep stairway leads

⁶⁴ Burton V, 342 n. 1. He also refers to the accounts of Marco Polo and Nicolò de Conti, as of a usage which they had heard was practiced in India, and the position ascribed to the mountain by Conti, namely, fifteen days' journey north of Vijanagar, renders it highly probable that Golconda was alluded to. He calls the mountain Albenigaras, and says that it was infested with serpents. Marco Polo also speaks of these serpents, and while his account agrees with that of Sindbad, inasmuch as the serpents, which are the prey of Sindbad's Rukh, are devoured by the Venetian's eagles, that of Conti makes the vultures and eagles fly away with the meat to places where they may be safe from the serpents.

⁶⁵ Chauvin, *BOA* VII, 10f (Lit. ref. p. 12f of the Rukh, Garuda, 'Anqâ, Simurg, and Griffin).

⁶⁶ Herodotus III, 111 (1983, 249). Yule remarks: 'No doubt the two [tales] are ramifications of the same legend.'

to the top, is the mountain with sapphire steps in Nysa.’ The Arabian writer Omâra, basing himself on Qatâdas (+899), claims that at the end of the inhabited world on a mountain there is a magic castle, connected with the Alexander legend. The Macedonian came to the End of the World, saw an enormously high mountain, called Qâf, that turned out to be completely inaccessible and at the foot of it the sea streams inside and disappears there. According to another source Omâra also told about Alexander’s journey with Chadhir to the Source of Life: At the entrance of the darkness (meaning the Land of Darkness) the two heroes say goodbye to each other. Chadhir travels through the darkness and arrives after several days at a high, smooth mountain and sees on the top a sun-like shine. He finds the stairs and reaches the top, where he sees that the shine is coming from a fist-big jewel. Another story of Omâra has Alexander travel to the land of the Brahmans, whom he asks for the mountain where Adam was thrown down after his banishment from Paradise. They describe to him the way to it that goes through all kinds of strange valleys. The mountain itself is high as heaven, smooth and steep; at the foot of the mountain the sea goes in, but nobody knows where it goes to. So the mountain Qâf is the same as the Adam’s peak, where the stairs are that Chadhir climbs. The archpresbyter Leo of Naples informs us: *‘Deinde venimus ad montem, et erat sub eo ripa [which agrees with the sea that streams into Adam’s mountain and Mount Qâf], in qua pendeat catena aurea, et habebat ipse mons grados duo milia quingenti ex saffiro* (and that mountain had stairs with two thousand sapphire steps).’ Omâra further relates: Behind this mountain is the sand-valley, behind which the darkness stretches out. Alexander came following the leads of the Brahmans in a valley, where darkness reigned, and arrived at last at a smooth, steep mountain, with in its inside hyacinth mines. According to a Moorish tradition, Alexander gives to Chadhir a jewel, that shines light in the dark. Firdusi, who’s source is amongst others the Pseudo-Callisthenes, says that the darkness is behind the Source of Life; Alexander wanders through the darkness and arrives at a high, shining mountain. According to the *Abriß der Wunder* (Sketch of the Wonders), when Alexander, called Du’l Qarnein (Two horned), went to the Darkneses, meaning the End of the World, he sailed along an island, where he saw people with heads of dogs and awful teeth. He was attacked, gained victory, sailed on and saw a light (so he is sailing through darkness). He steered in that direction and reached the island of the Shining Castle, a remark that seems to point to the wonder town on Ceylon. The ‘Dark Sea’ starts at the edge of the Chinese Sea and is very dangerous. Benjamin of Tuleda speaks about that in his *Masahoth* (Travels) (ca. 1170): ‘To escape from drowning the indigenous sailors let themselves be sewn in into animal skins, that eagles, in that area called Grip, carry away.’⁶⁷

To indicate the Liver-sea Latin writers use the terms *oceanus caligans* ‘Dark Sea’, *mare concretum* ‘Stiffened Sea’ or Liver-sea. In the Erfurter prose version of *Herzog Ernst* can be read: ‘... *sepe audistis ab hiis [...] qui scilicet navigant mare et enarrant pericula eius, esse sinum maris, qui coagulatum* (congealed) *mare vulgo vocatur.*’ Such names and others as Sea of Darkness, Slime-sea are applied to all oceans, never to the Mediterranean. So Herzog Ernst is not sailing on the Mediterranean. He leaves Byzantine to sail to Syria. They travel three months and are then driven far away by winds to the *wilden sê*, meaning the ocean, till they come to the island Grippia, where the crane-beaked people live. In the thirteenth-century perception of the world it is possible to sail to the Indian Ocean from the Mediterranean. On the so-called T-O-maps the right arm of the T makes possible what in reality is only possible since the Suez-canal has been dug out. (The same is by the way true for the left arm of the T: this is the route the Argonauts take to get in the Northern Ice-sea.) That Ernst is

⁶⁷ Lecouteux, ‘Ernst’, 315: Benjamin speaks explicitly about the Chinese Sea (*in Sinam ... Mare concretum*), above which Orion is standing.

somewhere in the Indian Ocean tells the text: When Ernst arrives in the city, there is no one there. Suddenly the inhabitants return from India:



Herzog Ernst and his men in fight with the crane-beaked people of Grippia. Print Anton Sorg, Augsburg 1476
(Strijbosch, p. 101)

*der was gevarn mit sîne her
mit vil galîen ûf das mer
in daz lant ze Indîâ*
(the [king] had been sailing with his army
with many galleys on the sea
to the land of India).

The city is wonderful to behold:

*dô gesâhen si an den stunden
ein hêrlîche burc stân
diu was al umbevân
mit einer guoten miure.
diu was harte tiure
van edelem marmelsteine.*

The sculpture ornaments on the wall shines clearer than glass, the pinnacles are covered with gold and artfully decorated with big and small precious stones. It reminds Lecouteux of the city of Helios in the Pseudo-Callisthenes: 'They have twelve towers, made of gold and emerald; the walls of that city was made from Indian stone', or of Lyssos, Nysa: 'There was a very high mountain: I climbed up high and saw beautiful houses full of gold and silver. Further I saw a wide ring-wall made of sapphire,' reports Alexander. It also reminds of the wonder-city Gâbalqâ; Omâra reports over Alexander's journey to the Adam's Mountain: 'Whoever climbs the stairs that are located in this valley, arrives in a wonder-city filled with gold, jewels and musk.'⁶⁸

The mountain wherein the sea disappears is to be seen in the *Arabian Nights*. The ship of Sindbad the Sailor, on his sixth journey, is driven at sea by the stream to a mountain, where the ship wrecks. The mountain is an island, with its grounds all covered with bones and pieces of wrecked ships. The mountain consists of crystals, rubies and other gems. The shipwrecked sailors die from hunger. Sindbad (the only one surviving) finds a river, that under a vault dives into a hole, builds a raft, takes gems and other stuff with him and lets himself drift on the current. His journey goes through the mountain and he arrives in land, where Negroes live who bring him to Sirendib (Ceylon), with the capital next to a high mountain, rising up high in the middle of the island, where one finds rubies. Such a journey also make Ernst and Wetzlar after their adventure with the giant birds. They come to a place where a mountain rises up to the clouds. They build a raft and let it go with the flow through a dark, deep mountain, more than half a day, but lit by carbuncles, of which Ernst breaks off a piece:

*Ernst der edele wîgant
einen stein dar under sach
den er ûz dem velse brach.
der stein gab vil liechten glast (bright shine).*

Shortly thereafter they arrive in the unknown country of the king of Aramaspî, in whose service they fight against several wonder-people. These are of course the Arimaspians of Herodotus. According to him the northern parts of Europe are richest in gold, but how it is procured is a mystery. The story goes that the one-eyed Arimaspians steal it from the griffins who guard it.⁶⁹

Bruneczwigk, the hero in Michel Wyssenherre's poem *Eyn buoch von dem edelen herrn von Bruneczwigk als er uber mer fuore* (ca. 1172), gets stuck with his ship in a windless area and all the crew die of hunger and soon no one but the hero and a servant are alive. The hero slaughters his horse and lets himself be sown into the skin and is taken by a bird Grip to its nest, where he cuts open the skin, kills the bird and uses the claws to climb down the steep rock-cliff. Wandering through the wilderness he comes to a water, streaming along a mountain, builds a raft and lets himself drift with the flow

*tzu eynem grôszem berge fûnder wan
da mist daz selbe grosze wasser
tzu eynem fin[s]tern loch yn gan.*

Going down in the hole he soon sees a light in the darkness:

⁶⁸ Lecouteux, 'Herzog Ernst'.

⁶⁹ Herodotus III.114 (ed. Burn 1983, 250).

*bisz er sach eý carfúnckel stein
 der lúcht und brand sich also helle
 als wern hündert licht gewest by eyn ...
 da qwam er an den karfúnckel rot
 usz zóchte er syn swert scharpffe und lang
 und stach frolichen in den berg
 daz eý stúcke uff die hort sprangk.*

Then Brueczwigk arrives at the castle of the crane-beaked people, where he is friendly received. Bruncwyg, the hero of the Bohemian chapbook *Stillfried und Bruncwyg* (see above), releases himself from the skin, kills the young birds, climbs down from the nest, wanders round, sees one day in the distance the sea, goes that way, builds there a raft and lets himself drift. Ten days and nights he is amongst rocks in the deepest darkness. Then he comes to a mountain, called Karbunkulus, that gleams as fire. In passing he cuts off a piece and has a light while he drifts further till he reaches the end of the darkness and arrives at a castle, where he is well received.⁷⁰

According to the *Kitâb Sûrat al-ard* (The Book of the World Map) of the ninth-century Arabian geographer al-Huwârîzmi, the Dark Sea (*Bahr al-muzlim*) is a gigantic gulf east of the Green Sea and starts there, where the Sea of China ends. According to ad-Dimischi the Greeks called the southeastern part of Okeanos 'Sea of Darkness', also 'Pitch-sea' and 'Coagulated Sea'. This sea, called also Sea of Styfun (or Stykun), wears this name because of its extraordinary blackness and darkness. Near this 'Dark Sea' is a peninsula, called 'The Shining Castle', the 'Ruby(pen)insula', also 'Jewel(pen)insula, even 'Silver(pen)insula'. In the 10th-century *Abriß der Wunder* of Muthasar al-Agaib about Alexander the hero comes in the Land of Darkness and sees a light, goes that way and comes to the 'Island of the Castle'. On the beach of this island arises a castle from pure crystal. The 'Ruby(pen)insula' (Gazirat al-Yâkût) is according to al-Huwârîzmi closed off all around by a mountain range and is run through by a river. Ibn Sa'îd points to the resemblance with Mount Rahûm on Sirendib. This last name is from Ratna-dwîpa 'Jewel-island', as Ceylon is called in Sanskrit literature. Mount Rahûm is the Adam's Peak.⁷¹

The Adam's Peak is the highest mountain on Ceylon, with on high a plateau with some indentures that look like big footsteps. The Portuguese are credited of changing the name from Hamalel or Ramalel into Adam's Peak, and the footsteps into those of Adam, who is fabled to be buried there with Eve. To Vollmer the fact that the mountain is sacred in the Buddhist tradition proves the incorrectness of the legend. The same is true for the Adam's Bridge, actually Rama-bridge, a cliff of about ten miles between the promontory of India and the island Ceylon. It is a sunken connection between the two countries. The Portuguese made the Rama-bridge into the Adam's Bridge and told the fable that Adam was so big, that he could easily stride from rock to rock. Rama, the incarnated Vishnu, went with an enormous army of wood-people [satyrs] through India to Ceylon and according to the fable his army built the bridge.⁷²

⁷⁰ Lecouteux, 'Herzog Ernst'.

⁷¹ Lecouteux, 'Herzog Ernst'.

⁷² Vollmer, 40. Dowson 1973, 262f: Râma-setu: 'Râma's bridge', constructed for him by his general, Nala, son of Viswa-karma, at the time of his invasion of Ceylon. This name is given to the line of rocks in the channel between the continent and Ceylon, called in maps 'Adam's bridge'. ID., 292: Setu-Bandha 'Rama's bridge'. The



Adam's Peak - Sri Lanka (photo BM Air Reizen)

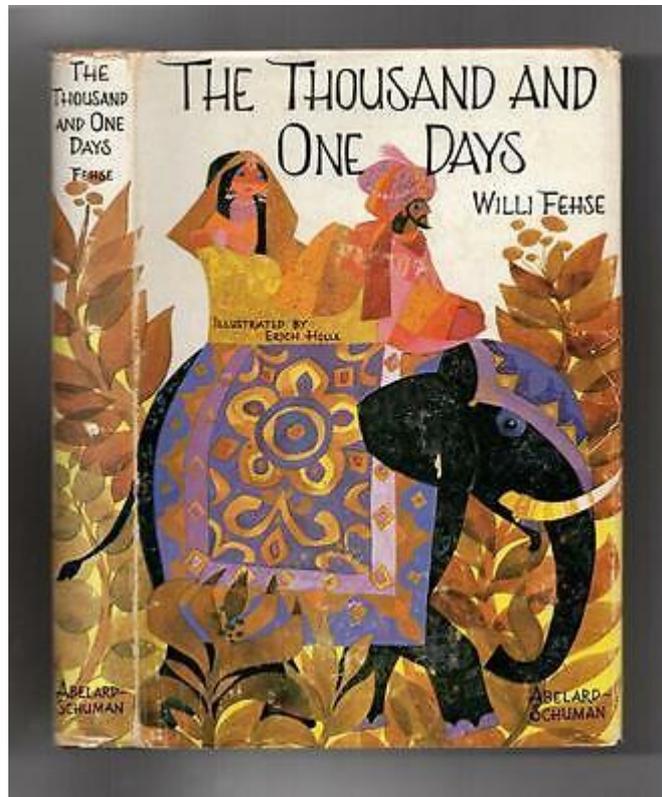
According to Albertus Magnus the light-colored emeralds were esteemed the best and legend told that they were brought from the 'nests of griffins'.⁷³

The trick played on the hero by the merchant and the Jewel-Mountain was told in another way by Pétis de la Croix in his collection of Persian stories called *The Thousand and One Days (Hezâr-jek Rûz)* published in 1675. It concerns the first voyage of the Sindbad-like traveler Abulfawâris. He was after many an adventure on his way back to Basra and came in Surat, a beautiful town with many gardens open to the public. Here he met a very sincere appearing man, who confessed to be of the sect of the fire-worshippers. Abulfawâris did not hide that he was a Muslim and told him his adventures. The man felt sorry for him and wanted to know him better, invited him to his house, to stay there a while, and, as he had no children, to become his heir. Abulfawâris went with him and came into a very beautiful mansion, where he had occasion to take a bath. After the copious meal the man tells him about a trip he wants to make in a fortnight from the harbor of Suali to an island, uninhabited because of many tigers, who are scared off by fire. There are about 200 pits there where pearls can be found of rare greatness. This is something only he knows, and has learned from an old sea-captain. He wants Abulfawâris to accompany him, assures him that he will inherit his riches and shows his treasure-room. Abulfawâris writes a letter to his father and the man, Hizum, takes care of its sending. They go aboard and after three weeks they arrive at the island, where in the night Hizum goes on land with only Abulfawâris, each carrying torches and bags for the pearls. Soon they come to a deep pit and Hizum lowers Abulfawâris on a rope, but the pearls are too small, so they go to another, even deeper pit (at the foot of a high mountain in the middle of the island.) Here the pearls are of rare beauty and Abulfawâris fills several bags till the old man has enough and thanks Abulfawâris for his help, telling him to pray to his Prophet for help. Abulfawâris bewails himself but

line of rocks between the continent and Ceylon called in the maps 'Adam's bridge'. It is also known as Samudraru.

⁷³ Kunz 1971, 79 after Albertus Magnus, *Le Grand Albert des secrets des vertus des Herbes, Pierres et Bestes. Et aultre livre des Merveilles du Monde, d'aucuns effetz causez daulcunes bestes*, Turin (c. 1515), II, f^o11.

then starts to walk around the quite big bottom of the pit, sometimes stepping on bones of people who have died there. He doesn't give up, hears a rushing sound, comes to an opening, throws himself in it, falls in the water, is dragged along by the wild current and washes up on the beach, where he is soon saved by a passing ship.⁷⁴



The Thousand and One Days by Willi Fehse, Erich Holle and François Pétis de La Croix (1971, Hardcover)

The same treacherous behavior is displayed in the Spanish tale of 'Juan and the Gold Ring'. Here a poor man with three sons gets one day a visit from a gentleman, dressed completely in black, in a coach, who says that he has work for his sons. The oldest, Pedro, goes with him to the town and the day after they leave early for a far journey of three days and nights through an desolate area, till they arrive the fourth day at an old dried-out well, wherein the boy is lowered to collect 'well-earth'. This well-earth turns out to be gold-sand and three times the boy fills the basket with gold, but then a mass of stones falls down and the boy is killed. The man in black goes back to the father [after delivering the gold in the city], says that Pedro has run away and this time Pablo goes with him (also here the play with the names: Pedro and Pablo are the failing ones, Juan succeeds), only to have the same fate as his brother. The man comes a third time to the father and this time he gets Juan, who becomes suspicious at the word 'well-earth' and first takes a good look around on the bottom of the 'well', discovers the corpses of his brothers under the stones and makes a hole in the wall. When the man notices that Juan is doing something else than filling the basket, he starts to throw a whole load of stones in the pit, but Juan takes cover in the hole and hears at last the stranger drive away. After a while he comes out of the hole, but then sees that there is no way out of the pit, and he becomes depressed [Dutch expression: sitting in the pit (well), from the game of goose]. Then he finds a golden ring and when he rubs it accidentally against a stone a little voice asks: 'What do you wish to

⁷⁴ Pétis de la Croix 1958-9, (V) 578-584.

command?’ He wishes his brothers alive and well with him in front of their house and in a flash he is home with his brothers in front of the little hovel of his father, who can’t believe his eyes. They have still nothing to eat, but that is quickly solved by Juan, who has the spirit of the ring bring food and drinks and build a house (on the place of the old hovel) opposite the palace of the king.⁷⁵ The story continues then along the lines of ATU 560: *The Golden Ring* and ATU 561: *Aladdin*. In fact, Aladdin, we might say, is tricked in the same manner. The magician, pretending to be the uncle of Aladdin, takes the boy faraway into the desert, opens there the ground and has the boy go down to fetch the magic lamp, but when he doesn’t want to give him the lamp, the magician closes up the ground and leaves Aladdin locked up in the underground prison, with no hope of rescue.

A combination of the story of the Mountain of Diamonds and that of Juan and his ring has been woven into ‘The story of the green fish’, which is basically comparable with the Grateful Dead stories we will look at further on, especially the story of Tobit. A blind king can only be cured by a green fish. His son catches such a fish, but sets it free for the promised reward. The sultan hears about it and wants to drink his son’s blood [as proof that he is killed]. His wife has a gazelle slaughtered and tells her son to flee. He meets a man [the grateful fish] and they become blood-brothers. They both work in a general kitchen. A Jew takes the sultan’s son with him. [He puts him in an animal skin or carcass]. A bird carries him up to the summit of the Diamond Mountain [from which he throws diamonds down to the Jew who then leaves him behind.] His blood-brother discovers it and brings him back [not said how: as a bird?]. The Jew comes again and enchants him [= flies with him, abducts him] on a mountain, where he has to get a magic ring and gold out of a treasure hole. His blood-brother has followed them [also flying?] and commands the Jew to liberate the sultan’s son [who was closed up, just like Aladdin for not giving the lamp (= ring)]. The sultan’s son brings the spirit-princess [cf. ATU 301], the ring [ATU 561], and the gold out of the treasure-hole and encloses the Jew in it. The blood-brothers want to divide the treasure. When the sultan’s son also wants to share the princess [by cutting her in halves], there comes out of her mouth a little box with the medicine for the blind king. The blood-brother makes himself known as the grateful fish and the story closes with the cure of the blind sultan, the marriage of the prince and the abdication of the sultan in favor of his son.⁷⁶

The method of escaping from a deep pit à la Sindbad can be observed in a Russian version of ATU 561 from the collection of Afanassiev, called ‘The Magic Box’. The peasant’s son has been robbed of his magic box and is thrown on command of the new owner in a deep ditch, where only cattle carcasses were thrown. He sits there one, two, three days, then he sees a huge bird dragging a carcass. Just then a dead animal is thrown down into the ditch, so he ties himself to it. The bird swoops down, snatches the carcass, carries it out, and perched on a pine tree. ‘Prince Ivan’ (the new name of the hero) dangles there, for he cannot untie himself. A huntsman appears, takes aim, and shoots. The

⁷⁵ Eggink 1975, 49-52.

⁷⁶ Nowak 1969, Type 53, from Libya, in: Panetta, *L’arabo parlato*, 11-14. See ATU 506.V: *The Dividing in Halves*. The ‘dead man’ demands his half and exacts the dividing of the princess, but relents and reveals his identity (Thompson 1961, 172). In ATU 507B.III. *The Dividing in Half*, the dead man cleanses the princess of enchantment by cutting her in two so that her serpent brood is driven from her body (ID., 174). Our story is half-way between these two: Sometimes the threat of cutting her in half is enough for the snake to come out of her body. Here instead it is a box with the eye-cure, that Tobias got from a part of the fish.

bird takes wing and flies away, dropping the dead cow from its claws. The cow falls and Prince Ivan falls with it and unties himself.⁷⁷



Griffon vulture soaring (photo Wikipedia)

D. The rescue by the vultures

The rescue by birds, who take the body of our trapped hero for bait, can already be seen in the 35th story of Konon, an unknown Greek-Asian story-collector from the 1st c. BC, whose stories are only known from summaries by Photius in his *Bibliotheca*. Two shepherds from Ephesus noticed in the mountains in a deep and difficult accessible hole a bee-swarm. One of them lets himself down with a rope and finds down there besides the honey a pile of gold. He lets three baskets full haul up and calls then to his partner to haul him up. But he gets suspicious and puts a big stone in the basket. His partner drops indeed the rope, thinks he has killed his partner and explains, after he has buried the gold, through believable sayings his partner's disappearance. The man he left behind is doubtful about his rescue, but in a dream Apollo commands him to scratch his body with a sharp stone and to lay himself down quietly. He does so and soon vultures dive down upon him, think that he is dead and carry him up with their claws hooked in his hair and clothes. Without damage he comes to the surface and reports what has happened. The Ephesians force the traitor to reveal where he has

⁷⁷ Guterman 1975, 164-168 = Bozoki 1978, 225-228 n°60 (Afan. 189/111).

buried the gold and punish him. The shepherd gets half of the treasure and Artemis and Apollo the other half. The enriched shepherd builds on the height of the mountain an altar for Apollo, that as a memory of the event is called *Γυπαιεύς* (from *γυψ* 'vulture').⁷⁸

Honey is also the desired object in a 13th-century tale recorded by the Chinese writer Pei Ting and translated by Nai-Tung Ting in his investigation of Chinese versions of ATU 301.

'On the sunny side of Lu Shan, facing the river [Yangtze], stood a steep cliff one thousand feet tall. Half way down the cliff, supported by old trees and vines, were four bee-hives each as large as a container for five *piculs* [of grain]. Many passers-by desired [the honey], but could not find a way to reach the hives. Two woodcutters however worked out a plan. One of them was let down on a long stake [CH: meaning some kind of rope]. At two or three hundred feet from the top, he reached [the hives] and obtained a great deal of honey, which was hauled up by the man on the top of the cliff. As the store was almost gone, the man on top, wishing to monopolize the whole load, cut the rope and left the other fellow in the lurch. After hollering for a long time, the latter understood his situation, drank whatever honey that was left, and ate the dregs too. Then he crawled about the cracks on the cliff and discovered a deep and dark cave wherein crouched an object like a python with a very foul smell. After a long time, it suddenly opened its eyes, which were as large as gongs and radiated light; but it still remained motionless. The man was very frightened but had no other recourse. Besides, it was warmer in the cave. So he moved in and out of the cave, waiting for death. One day, when it thundered, the python started to crawl out of the cave. Realizing that the reptile might be his only chance for salvation, the man climbed upon its body. It flew for a *li* or two and dropped him down to earth. Luckily he survived. Then he appealed to the local magistrates, who arrested and executed the evil companion. [The above tale] was told [me] by Chu Fu of Kuang-hsin Prefecture.'⁷⁹

Ting has a second version of a much later date, situated in 1606, when three citizens of Huang-kang raised together thirty ounces [of silver] to purchase honey in Szechuan. There, they were told that the market price was quite high, but in a remote, uninhabited area near Chungking, plenty of honey could be obtained from a cave without cost. So they went right to the spot, Chang descended on rope to gather honey while Hsieh and Wang stayed above to pull up the cargo. Coveting Chang's share of the capital, they cut the rope and returned with the honey, declaring that Chang had gone elsewhere. Chang though, stayed alive by eating mushrooms, herbs and honey. [One day], a huge python emerge from a cave and, frozen with fear, he could only wait for death. The python however was hibernating; instead of injuring him, it was very friendly. When the first thunder soared to announce the advent of the spring, it lifted up its head to breathe fresh air, moved around and got ready to leave. He clung to its body, but could not stay on very well as its body was too slippery. The python thus supported him with its tail and, having delivered him from the cave, still showed him much affection. When Chang reached home, his amazed companions thought he was a ghost, and fled without ever returning.⁸⁰

The steep cliff with the unreachable opening in the middle is also part of a modern Chinese folktale of the ATU 301-type, called 'The 9-headed Bird', starting with the abduction of the princess, while walking in the garden, by the 9-headed bird amidst a thunderstorm. The king has proclaimed that

⁷⁸ Panzer 1910, 230.

⁷⁹ Ting 1970, 108.

⁸⁰ Ting 1970, 109.

whoever brings his daughter back may marry her. A youth saw the bird carrying the king's daughter to its hole. This hole is in the middle of a steep rock-wall and impossible to reach from below and above. While he is walking around, someone else comes, asking what he is doing. He tells about the 9-headed bird, and the man calls his friend, and they let down the youth in a basket to the hole. He enters the cave and sees the princess, washing the wound of the 9-headed bird (whose 10th head had been bitten off by the Dog of Heaven, and the wound is still bleeding). The princess gestures to him to hide himself. The 9-headed bird feels comforted by the treatment by the princess and falls asleep (one head after another). Then the youth comes out of hiding and chops with his sword all the heads off. He brings the princess to the basket, but she says: 'It is better that you go first.' But the youth doesn't want that. Finally the princess goes into the basket, but first she gives the youth a half of her hairpin. But when the other man has pulled up the princess, he takes her with him and leaves the youth in the hole. The youth wanders around in the cave, where he sees the corpses of many maidens that were robbed by the 9-headed bird and had starved to death. On the wall hangs a fish, nailed tight with 4 nails. When he touches it, it changes into a beautiful youth, who thanks him for his rescue. They make a brotherhood-pact. The hero is hungry, goes before the hole [?] to seek food, but there are only stones. Then he suddenly sees a great dragon licking from a stone. The youth does it too and soon is relieved of the hungry feeling. He asks the dragon how he can get out of this hole. The dragon points with his head to his tail, and the youth seats himself on it, and in a jiffy he is down on earth and the dragon is gone. He goes on and finds a turtle-shield full of pearls [a gift from the fish/dragon?]. They are magic pearls [a donor to explain this would have been handy]: they quench a fire and create a passage through water. He takes some of these pearls with him, arrives at the beach, throws a pearl in the sea, and a passage is created leading to the Sea-Dragon, who invites the youth to come and live with him. He is the same dragon as in the cave and the youth with whom he had a pact of brotherhood is there too; it is his son. So the dragon considers himself as a father to the youth and gives him wine and food. One day the friend says that his father will reward him for saving him, but he must not take money or jewels, but the little gourd (bottle), with which he can conjure up whatever he wants [ATU 560-565]. Reluctantly the dragon gives it, whereupon the youth leaves the dragon-castle. Back on dry land he feels hungry, and immediately a table full of food is standing there. He eats, drinks, and continues his journey, gets tired, and there stands a donkey. After driving a while he wants a cart, finally a palanquin and that way he is carried into the city of the king, the father of the rescued princess. She has to marry her rescuer, but refuses the man who brought her back, because he doesn't have the other half of her hairpin (and half her silk cloth). But the king gets tired of waiting and finally orders her to marry the next day. Sad she goes into town seeking for her rescuer and just then the palanquin arrives, and she sees the half of her cloth in the youth's hand and takes him to her father. He has to show the half of the hairpin, and it fits to the other half. The king is convinced, the false bridegroom is punished, and the marriage of the hero celebrated.⁸¹

These stories have a lot of resemblance with a very short version of ATU 301, which is not recognized as such. The story is taken up by Klintberg in his *Types of the Swedish Folk Legend* as R123: *Hibernating with snakes*. A man who is out on a walk in the autumn falls down into a snake pit [and cannot get out!]. There is a stone that the snakes lick. The man follows their example and feels no hunger. He spends the whole winter together with the snakes. When spring comes, all snakes and

⁸¹ Wilhelm 1958, 14-17 n^o7 (oral source). The 9-headed bird (instead of dragon) is a well-known scare-figure for the children. The dragon is a god of the sea like the Indian Nagarajas.

the man crawl up from the pit on the back of an immense snake (the snake king).⁸² In the *Deutsche Sagen* from the brothers Grimm there is a version of this story: a *Faßbinder* (cooper) from Luzern went looking for wood to make barrels. He got lost in a desolate region, the night came and he fell in a deep pit, that was fortunately slimy like the bottom of a well. On both sides on the bottom were entrances to big caves; but when he went to investigate them he encountered to his great fear two horrible dragons (= 'snakes'). The man kept repeating his prayers, while the dragons encircled his body several times, but they did him no harm. The days went by and he had to stay from the 6th of November until the 10th of April in the company of the dragons. He fed himself just like them from a salty wet substance, that sweated from the rock-walls. When the dragons suspected that wintertime was over, they decided to fly out. One of them did this with a lot of noise and when the other one proceeded to do the same the unfortunate cooper grabbed the tail of the dragon, held tight to it and came out of the pit. There he let go, was free and went back to the city. As a memorial he had his whole adventure being printed on a priest's cape, that still can be seen in the church of Saint Leodagar in Luzern. According to the church books this event took place in the year 1420.⁸³



Snakes hibernating (photo snakeprotection)

The story is included by Thompson in his *Types of the Folktale* as ATU 672D: *The Stone of the Snake*. (a) A peasant falls into a pit and sees a snake, which licks a stone; he imitates and without food remains alive. (b) A comrade who finds that he is imprisoned, is charged with his murder. The peasant gets out from the pit with the help of the snake, and frees the accused.⁸⁴ In a Polish version four men went to a mountain for treasures. Digging a deep hole, they let one man down with a bucket, but pulled up only the bucketful of diamonds, not their fellow adventurer. Left to his own resources, the latter discovered a door leading to a chamber where a lion lay crouching. As the lion forgot its hunger by licking a diamond pillar, he did the same and managed to survive one whole

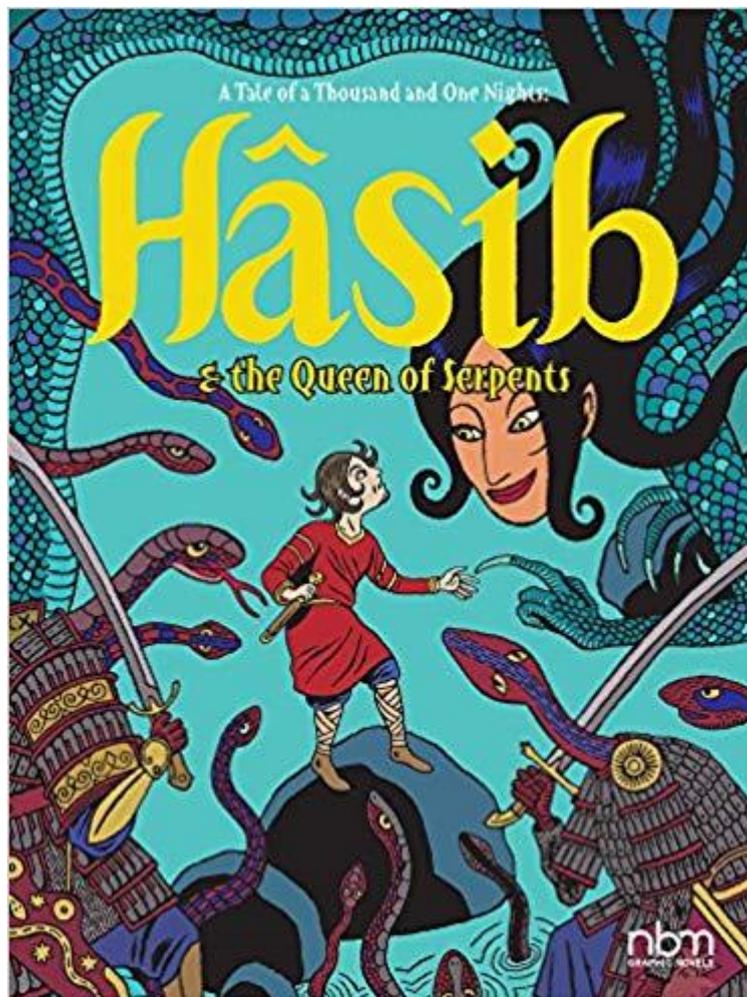
⁸² Klintberg 2010, 329 (only one version from Swedish Finns).

⁸³ Grimm, *DS*, 239f n°216 (= n°217), based on 3 sources, Scheuchzer, *Itinera per alpinas regiones*, III386f, 396; Valvassor, *Ehre von Krain*, III c. 32; Seyfried, *In medulla*, 629 n°5; cf. *Gesta Romanorum*, c. 114.

⁸⁴ Thompson 1961, 236 based on 10 Estonian, 2 Czech, 5 Slovenian, 1 Serbocroatian, 5 Polish versions and Chinese versions from Eberhard (FFC 128, 142).

year, when his comrades came back again for the hoard. One of them came down on a rope and the old-timer helped him to gather treasures. When the men above were ready to pull them up, the old-timer insisted on ascending first and thus got out of the cave. As the newcomer's turn came, the lion turned into a devil, cut the line, and shouted that the newcomer could never betray anybody again. So it was the newcomer's turn to be left below.⁸⁵

The resemblance of these stories with ATU 301 can be seen in a ATU 301-version from the French Provence, called 'Johannes Bear-Son'. The eponymous hero has rescued a princess in the underworld and his companions have pulled her up, but let him fall down again. Sad he roams around in the subterranean vaults and comes again to the stone dog, strokes it over the head weeping. Then the animal starts to speak: 'Go to the dead dragon-mother, skin her and crawl into the skin. You will then change into a dragon, so that you can fly out of the pit. When you want to take on your human appearance again, just breath on the handkerchief the princess gave you.' So he does as the dog told, flies as dragon to the palace of the king, where everyone flees, also the false companions, after which he changes back into the hero.⁸⁶



Hâsib & the Queen of Serpents - A Tale of a Thousand and One Nights, David B. (NBM Graphic Novels)

⁸⁵ Ting 1970, 116. The switching of victim in the pit, famous from the game of goose (*ganzenborden*), is already present in the old French story of the Fox Renart, where the fox, trapped at the bottom of a well, convinces the wolf that down there is a veritable land of Cockaigne, so that he takes the other bucket.

⁸⁶ Hörger 2002, 36-44, esp. 44.

The story of the honey find is part of the tale complex 'The Queen of the Serpents' in the *Arabian Nights* version of Burton. Hásib (Karím al-Dín), the posthumously born son of the Greek philosopher Daniel, who has spend his youth in idleness, learns when he is 15 how to chop wood and to provide for his wife. On one of his expeditions a storm overtakes him and his companions and he seeks shelter in a cave, where he discovers a marble flagstone with a copper ring, calls his buddies, who let him down with their ropes and hoist up the pots with honey that are standing there; then they leave without hoisting up Hasib and tell his mother that he has been eaten by a wolf. Hasib sees a scorpion coming out of a crack in the wall, kills it and loosens with his axe a slab and gets access to a corridor which brings him after an hour-long walk to a black steel door with silver lock and gold key, that opens to the open air (of another world like in ATU 301), where there was a lake at the foot of a emerald green hill, surrounded by 12,000 seats around a golden throne, where he seated himself to enjoy the view. But then he heard the sound of cymbals and saw a cortège approaching of what turned out to be beautiful women but with a snake body. Hasib quickly left the throne, but was afterwards called by the Queen of the Serpents, who wanted to hear his story. After that she had him fed and told him the adventures of Bulukiya and the ring of king Solomon, and the story of Janshah. After the story Hasib asks to return to his mother and his wife and the queen has one of her snake ladies escort him to the exit of the underworld, a house fallen in disrepair opposite the pit wherein the honey had been found.⁸⁷



Hasib and the Queen of the Serpents, the new graphic novel by David B.

For additional information, see [https://www.academia.edu/34484601/Shahmeran - Queen of the Serpents](https://www.academia.edu/34484601/Shahmeran_-_Queen_of_the_Serpents): Gabriel Bițună, Shahmeran - *Queen of the Serpents*.

Among the countless figures from cultural and popular memory, the mythological hybrid creatures or *Mischwesen* (Frey-Anthes 2007) that combine serpent and feminine traits are very remarkable. They represent sinuous controversial beings that have been dwelling in the collective popular imagination for thousands of years, while maintaining their mysteries intact, no matter how many variations of legends are discovered in different cultures. According to Donà (2013:64), “the hybrid born from the

⁸⁷ Burton V, 298-303; Mardrus 2006, IV, 70-78, 122-124 (see EB 57.V: Littmann, III, 195-IV, 98); cf. Chauvin, BOA, V, 255-257 n°152: ‘Djamasp’.

association of serpentine and female shapes is very ancient. In ancient Europe, in particular, it is mentioned since prehistory and appears attested in several variants.” Goddesses or god-like creatures, in association with snakes, like the medusa, may come up in legends with bodies that have snake-like features, such as snake-like lower torso, snake-like tongue or snakes coming out of the body like limbs, etc. One of the most notable anthropomorphic figures of Anatolian mythology is Shahmeran (Şahmeran in Turkish and Kurdish), which has received many epithets across time: “the goddess of wisdom”, “the queen of the serpents” (from Persian *šāh* “king” + *marān* “serpent”), “the guardian of secrets”, “the healer”, etc. Her story can be traced back “from the Middle East to India with different myths. One variation from the Arabian Night Tales is the story of Jemlia – the Sultan of Underground” (Yildiran 2005). The story of Shahmeran begins with a traveler named Tasmasp or Camsap (these two names are the most commonly used in the Anatolian legends), who was gathering honey from the bottom of a well where he had been abandoned by his friends. Stuck underground, he is greeted by many snakes, ruled by Shahmeran, the queen of the serpents, who is a beautiful woman with the lower body of a snake. She welcomes him into her world and spends a few years with the traveler and tells him many wise stories about the origin and meaning of humanity. The two fall in love, but, after a while, the man wants to return to his family, in his country. Although, initially Shahmeran refuses to let him go, she finally agrees with his desire. She lets him leave under the condition that he should never mention anything about her to anyone. The man agrees and goes back home, where he finds his Sultan very sick. The Sultan said that his illness can only be cured by Shahmeran’s flesh. He ordered everyone to find her or to find somebody that knows her whereabouts. In order to find out who came in contact with her, his subjects would have to go to the public baths, because the water would turn their skin into snake scales. Tasmasp is forced to go into the *hammam* and his scales are revealed to everyone. He is then tortured into telling the Sultan where Shahmeran was hiding. The Sultan finds her and right before she is slain, she tells them that whoever will take a bite from her snake flesh will gain the secrets of the world and be cured and whoever will take a bite from her human flesh will die. The Sultan kills her and feeds from the snake flesh, while Tasmasp feeds from the human one because of his guilt and not wanting to live anymore after betraying her. Nonetheless, the Sultan and the others die, because the human flesh was poisoned, while Tasmasp gains all of Shahmeran’s knowledge and continues her legacy. Shahmeran’s story varies so much from one iteration to the other that several collections of narratives from the Turkish literature have been compiled by researchers to keep track of them and to understand how they evolved (Havlioğlu 2014, Ömer 2016). What makes Shahmeran’s depiction widespread as a symbol are the illustrations of her, as seen on the cover of this issue of Romano-Arabica. This kind of painting using an “under-glass technique,” which is basically painting one layer after another, with the top layer painted first. Although Islam prohibits such paintings, they can be found in many regions in Turkey (especially in Mardin), hung on the walls of houses and teahouses because of their opulent and bright colors coming from the glass.



Eagle in flight with fish head in talons (photo Shutterstock)

The Flight on the Eagle in ATU 301

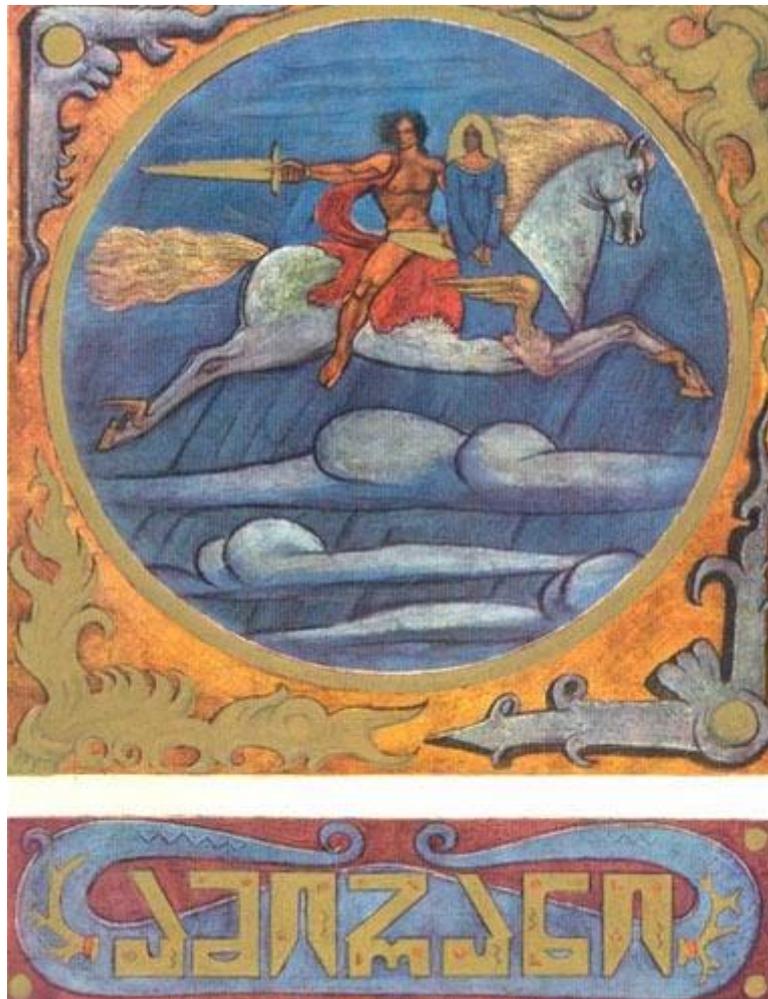
The story told by Konon is part of a series of stories Panzer collected for his research into the folktale origin of the story of Beowulf, which he puts in the tradition of ATU 301. In most variants, according to Panzer, the kingdom of the demon lies under the earth, at the bottom of a well, in a deep hole, a hole in a mountain, or on top of a mountain, but there are also versions, where the monster lives in a hole underneath the sea. Also there are variants, where the world of the demon is on a mountain or even in the sky. In a Serbian version (155) the dragon has carried the daughter of the emperor 'into the clouds'. The brothers find on their quest a castle built in the air; to get there the youngest kills his horse, cuts a long line from the skin and shoots an end of it with an arrow in the castle and climbs up (which is of course very much like Jack and the beanstalk).⁸⁸ In the Scottish version 'Ivan, the soldier's son', Ivan and his two brothers come to a place where a number of men are working on a rock, and they ask what this place is. 'This is where dwell the three daughters of the knight of Grianraig, who are to be wedded tomorrow to three giants. To reach them you must get into this basket, and be drawn by a rope up the face of this rock.' The eldest goes first, but halfway he is attacked by a fat black raven that pecked him nearly blind, so he has to go back; the second brother fares no better. Ivan manages to get up, where the raven turned out to be helpful for some tobacco.⁸⁹

In ATU 301 the hero is, in most of the variants, left behind by his treacherous brothers after the hauling up of the princesses. There are of course numerous ways to go back to the upper-world and the most famous one is the ride on a bird, which was used by Carlo Ginzburg in his *Ecstasies. Deciphering the Witches' Sabbath*. What Ginzburg didn't realize was, that the story of Sbadillon is part of the internationally very extended tale-complex ATU 301, that sheds a very different light on

⁸⁸ Panzer 1910, 116, 121. BP 2, 306: Wuk n^o2: 'Das Luftschloß' = Ostojić, 148 n^o22: The hero shoots an arrow with a leather rope to the castle floating in the air and climbs up; the sister takes him to 3 other maidens; cf. Hahn n^o26: 'Vom jüngsten Bruder, der seine geraubte Schwester vom Drakenberge holt = Pio, 44 = Geldart, 55: The sister is abducted on a high mountain, a snake carries the hero up, who liberates the 3 princesses, and is brought down by a horse of the dragon. (See also Allan 1999, 86-89: De rijken van koper, zilver en goud).

⁸⁹ Lang, *Orange*, 1968, 37-55 (from *Tales of the West Highlands*).

this whole episode about the Armenian hero Amirani, who while flying up on the eagle cuts a piece from his flesh to insure that the eagle brings him to the upper-world, just like the Italian hero Sbadillon ('heavy shovel', a type as Strong John) does.⁹⁰ The trait is even incorporated in the definition of the type by Thompson: *V. Betrayal of Hero*. (a). He (the hero) himself is left below by his treacherous companions, but he reaches the upper world through the help of (b) a spirit whose ear he bites to get magic power to fly or (c) a bird, (d) to whom he feeds his own flesh; or (e) he is pulled up. And in his motif list he mentions B332.1. Hero feeds own flesh to helpful animal. The hero is carried on the back of an eagle who demands food. The hero feeds part of his own flesh.⁹¹ Also Bolte and Polivka have this trait as (E¹) '[The hero is brought back by] a bird (that he feeds with his own flesh) to the upper-world.' And in their notes they make mention of the Danish version 'Historia om sju prinsar ock sju prinsessor', noted down in 1701, which already has the rescue of the left-behind youngest prince by the bird Griffin.⁹²



Amirani by Dustin S. Stoltz (photo georgiacom)

⁹⁰ Ginzburg 1992, 255f. The part Amirani cuts from his body is not specified, and Ginzburg is of the opinion that this part can be specified from the same motif in Sbadillon, who cuts off a piece of his foot. But there are more and better solutions as we will see; these are called 'allomotifs' (*allo* = other).

⁹¹ Thompson 1961, 91f.

⁹² BP 2, 301 (the caption E¹ has fallen out), 303 after Ahlström, in: *Sv. Landsmålen* 11, 1, 100.

The hero from Lévi-Strauss's key-myth 'remembered a tale told him by his grandmother, in which the hero solved the same problem (of having no bottom) by moulding for himself an artificial behind out of dough made from pounded tubers.' When Sbadilon, whose real name is Giovanni, so another John, arrives in the upper world he complains: 'Oh god, how this foot stings.' Whereupon the eagle says: 'Be quiet, I've got a little bottle here that makes heels grow back.' And Amirani after alighting from the eagle receives a piece of its wing, telling him to rub it on the wound. The wound heals immediately.⁹³ In a West-Flemish version (from before 1889, so 40 years before the recording of the story of Amirani) the hero (David) forces the little man, the master of the monsters David slew to free the princesses, to admit he has a big crow, who can bring David up when he takes two slaughtered oxen with him. The crow turns out to be as big as an elephant, and David loads the meat on the crow. 'If you don't have enough, give him a piece of your buttocks,' says the little man and gives him a bottle with healing-ointment. The crow flies up and every time he says 'Quack!', David throws a piece of meat in his beak. Almost at the top the meat stash is finished and when the crow begins to sink, David quickly cuts a piece from his buttocks and after that another two pieces until they have finally arrived and the crow throws him off his back. Quickly David smears the ointment and is healed.⁹⁴ This motif can take on strange forms like in the Polish tale 'The Bird of Compassion'. This bird has wings in the colour of the rainbow, a silver breast and golden tail, while its back is full of peacock-feathers, and its crest shines like brilliants. It carries the released princess and her brother out of the underworld, whereby she feeds it with miracle bread, at the end with both of her cut-off breasts; after touch-down it heals her.⁹⁵ In a Flemish version Kobe, Peer and Sus go deep into the forest to pick nuts, find a cabin, stay there and Kobe makes soup and gets a visitor, a little old woman, that warms herself at the fire and then spits in the soup. He gives her a smack, so that she sticks with her head to the wall. A little old man comes with a feather and a bottle, smears the little woman, who awakes (is healed). He also spits in the soup, gets smacked by Kobe and disappears with his wife in a deep hole. The two companions come home and Sus is lowered down in a basket on a cord into the hole. The cord breaks and he falls into the hell with the devil and she-devil [meaning in the world below with the little man and woman]. The little man offers him an eagle and meat to feed him on the way up. It turns out to be not enough and Sus cuts a piece from his buttocks and arrives safely above ground.⁹⁶ The healing is forgotten, but the storyteller forgot to tell, that the heroes have taken the bottle and feather from the little man, a detail that is present in other versions. In the Danish version 'Strong Hans' an old woman comes into the house, where our heroes have taken their abode. After she has eaten, she beats the cook till he is half dead and shoves him under a hatch in the floor. After two days Hans is the only one left. He also is visited by the old woman and it comes to blows. He sees that she rubs herself with wound-healing salve. He manages to take it from her, and then it is quickly over for the woman. She shows him where the companions are, and he makes them alive with the salve.⁹⁷ In the French version 'Hachko' the cook, Blower, is visited by an old beggar. Blower gives him a piece of bread, that the old man drops. When Blower bents over to pick it up, the old man starts beating him till Blower drops down, and then chops him with a big kitchen-knife in pieces

⁹³ Ginzburg 1992, 256.

⁹⁴ Jong & Sleutelaar, 279-286.

⁹⁵ Peuckert, in: *HDM* I, 572 after Godin, *Poln. Vm.*, 7f.

⁹⁶ Lenaard Lehembre, from Schelle, in: *Ons Volksleven* 4, 1892, 154-156 n^o40: 'Van de drij Houtrapers'.

⁹⁷ Bødker 1964, 114ff.

in the pan. The companions, hunting in the forest, are waiting in vain for the bell to ring that the food was ready, and finally decide to go home. They find their companion in pieces, that Hachko puts together and brings to life with a spell. Blower tells what has happened but despite that the same thing happens to his buddy Plug, but he is also revived by Hachko.⁹⁸ More often the healing salve is received in the underworld. In the Swiss version 'Bärenhans' the hero with the same name notices that the rope is too short, lets himself fall down and breaks his leg. He drags himself with difficulty to a door, opens it and comes to a toothless old hag, grabs her and demands that she heals his leg or he will kill her. Promptly the old woman brings out a bottle of salve that Hans smears on his leg and he is healed.⁹⁹ In the investigation of Maurits de Meyer the hero gets in 10 versions (7 French) an ointment to heal his wounds.¹⁰⁰ In the Russian version 'The Three Kingdoms' from the collection of Afanassiev the treacherous brothers cut the rope and Ivachka (nicknamed 'from behind the stove') falls down into the underworld. Crying he comes to a little old man with a long beard, who points him to a cabin, where a long man lies from one corner to the other. This 'mighty monster' sends him to the 30th lake, where a cabin is standing on chicken feet, wherein lives a baba-yaga, who has an eagle in her garden behind 7 doors. The bird carries him up, fed on the way with meat, that at last is finished: the eagle takes a piece of Ivachka's belly [!] and puts him outside the hole in Russia, vomits out the piece of flesh again, puts it on Ivachka's belly and it grows back on.¹⁰¹ In the Estonian version about the Pea-hero, he is left behind by his companions, who have thrown the rope down. He searches for a way out of the Underworld over the Sea of Fire, protects the young of an eagle for a hail-storm, and the grateful eagle is willing to bring him to the upper-world if he provides 3 barrels of birds. Pea-hero shoots that many birds, feeds them all on the way to the eagle, gives him on his request a finger, a toe, the calf, and saves them both from the fire-death. A raven brings him the Water of Life that restores the lost body-parts.¹⁰² In the Hungarian version 'Tree-uprooter, Iron-moulder, and Mountain-roller' the hero Tree-uprooter, who has put a stone in the basket that comes plummeting down, still has the cut-off beard of the dwarf of the underworld, called Seven-Cubits (the length of his beard), and promises to give it back when the dwarf shows him a way to get out of the underworld. The dwarf points him to a nearby high mountain with on the summit the nest of the enormous bird Griffin. A bit ahead of the story the hero requires from the dwarf 12 loafs of bread, 12 barrels of wine and 12 oxen. Then he climbs the mountain, where a great storm is blowing. On the top he sees the nest with the two young exposed to the elements and he makes a tent over the nest from his coat, protecting the birds from the hailstones the size of a head. As soon as the storm is over, the old bird comes and wants to eat the Tree-uprooter, but the bird-young tell the mother, that the man has saved their lives from the hailstorm. The griffin wants to reward him and needs for the flight the amount of food he already has, so after a little rest the bird starts flying and every time it turns its head to the right the hero has to feed it with a bread, to the left with an ox, and when it throws its head back he has to pour a barrel of wine in its throat. A few 100 meter from the edge the food is gone and when the bird starts to drop he quickly cuts a piece of his thigh, which makes the bird so strong it arrives with two beats of his wings. When the hero climbs from its back the bird wants to know what kind of meat he gave at the end, says then that if he known that it tasted so

⁹⁸ Soupault 1963, 242f.

⁹⁹ Treichler 1989, 158f.

¹⁰⁰ Meyer 1942, 20-31. He investigated 24 French, 2 Wallonian, 30 Flemish, 2 Dutch, and 45 German versions.

¹⁰¹ Bozoki 1978, 55-58 n°20: 'Les trois royaumes' (Afan. 128/71a), distr. Pinej, prov. Arkhangelsk = Guterman 1975, 49-53.

¹⁰² Kallas 1900, 120f n°9: 'Erbsenheld, Eichenbieger, Bergewälzer'.

good he would have eaten him completely, but then gives the piece back that Tree-uprooter puts back on his thigh. Then the bird tells him to pull out a feather from its left wing: 'It contains a certain ointment; when you strike a wound or cut it will heal immediately without leaving a trace.'¹⁰³

In Italy, Crane notes, that in some versions [of ATU 301] the boy is brought up by an eagle. In a Sicilian version the hero gives, when the eagle is almost above ground and the meat to feed it is finished, his leg; when the journey is over, the bird vomits it out, the hero attaches it to his body and is healed.¹⁰⁴ Schneller has several versions from Welsh-Tyrol. In the first one, called 'The Son of the She-ass', the hero with this name Fillomusso is betrayed by his comrades, who cut the rope halfway. He has a painful drop, walks around cursing, finds the little man, grabs him by the beard, and the little man tells him to catch an eagle and feed it with meat before and during the flight. Almost at the top the meat is finished, and the smith cuts off a piece of his thigh (nothing about a cure). In a second version, the hero Gian dall' Orso (John of the Bear) is left behind by his treacherous comrades in the underworld, sees something gleaming, it is a ring, and when he rubs it against the wall [cf. ATU 560: Juan with the ring], two Moors appear, who ask for his commands. He wants an eagle to carry him up. They bring an eagle that has to be fed; he orders for two fat cow-thighs and flies up. In a third version the left-behind hero forces the two old folks to provide him with a means to get up. The old man blows a whistle, all kinds of birds come, and an eagle, that he feeds a lamb on the way, brings him up.¹⁰⁵ In a Wallonian version, called Jean de l'Ours, the rope is cut. The old woman has him wrap the 7 snake-tongues in a kerchief of the princess and kill 4 cows, and gives him a box of curing unguent (for the wounds of the snake), and calls a gigantic raven that he has to give meat at 'Couac'. Almost at the top he cuts off his both calves, which he after arrival heals with the unguent (the tongues he needed as proof).¹⁰⁶ In a Serbian version the jealous brothers cut the rope. The left-behind youngest finds a small door, wrings himself through it and comes in the open air, where he kills the snake, that is on the verge of eating the young of an eagle. He is sleeping close by, when the eagle (-mother) returns and wants to peck out his eyes, but is withheld by the young, and wants to fulfill his wish, which is to go back to his city. The eagle wants a roasted lamb and a leather bag of wine. Near the city the meat is finished and in fear of falling he cuts off a piece of his heel and gives it to the eagle, who notices it and keeps it under his tongue and puts him down close to the city, sees him limping, has him lift up his foot and glues on the heel.¹⁰⁷

The motif is also part of certain versions of ATU 400: *The Man on a Quest for his Lost Wife*. In a Breton version, collected by F.M. Luzel from an old beggar woman of Plouaret and published in 1888 under the title 'Jannac aux Deux Sous' (translated as 'Penny Jack'), the hero sets out to search for his lost wife in the Golden Castle. After long travel and vain inquiries, he meets with an old hermit, who refers him to an elder brother-hermit, who commands all the beasts, from whom he receives an ointment that can heal any wound, and a ball which rolls before him when the anchorite says: 'Go, my ball; go straight to my brother, the hermit – to his hermitage two hundred leagues hence.' Jack follows. When the ball strikes against the door, out comes the elder [= 2nd] hermit, who recognizes

¹⁰³ Kiadó 1984, 189f.

¹⁰⁴ Crane 1885, 40 (notes to n^o7), version Pitrè 2, 208.

¹⁰⁵ Schneller 1867, 113-117 n^o39: 'Der Sohn der Eselin', from J. Zacchia, from Fassa; ID., 188f n^o39a, from Nonsberg; ID., 190-192 n^o39c, from Vallasa.

¹⁰⁶ Polain, *Contes populaires entendu en français à Liège*, 1947, 78-87 n^o11.

¹⁰⁷ Eschker 1992, 190-194 n^o27: 'Der Zarensohn' = EZSANU, 4-3, Text n^o16, told by Zarija Konstantinović, student of the 5th Gymnasium class at Šiševac (South Serbia).

the ball, but knows nothing of the Golden Castle, nor do the beasts, whom he summons. Jack is sent by him 300 leagues off to his [oldest] brother-hermit, who commands all the feathered tribes. He follows a conducting-ball [= ball or thread of Ariadne], as before, and feels very tired when it raps at the door of the 3rd hermit. Out comes a man of great age, who is so wise that he knows all Jack's history and his mission, but confesses he knows not the Golden Castle. He summons his birds, from the wren to the eagle. It is only after 2 calls that the eagle appears, last of all, and, when questioned as to the cause of his delay, he says that he was far away at the Golden Castle of the Red Sea, where the princess was next day to be married. The eagle undertakes to carry Jack to the Castle, on condition of having a supply of fresh meat all the way. 12 sheep are killed, and the quarters and Jack are fastened on the eagle's back. Whenever the bird cries 'Oak!' Jack gives him a quarter of a sheep. The provision is all consumed as the Red Sea appears. 'Oak! Oak!', cries the eagle. 'You've eaten the whole,' says Jack. 'Give me meat,' rejoins the eagle, 'or my strength is gone.' Jack has to give the eagle the bird 4 more successive supplies, taken from the calves of his legs and his thighs. He is at length set down on the Castle wall, nearly dead from the loss of blood, but the ointment restores him, and he is as well as ever.¹⁰⁸ In his notes Clouston mentions an Albanian story, in which the young hero in quest of a sister bridles a huge falcon, and supplies him with flesh from his thigh when the provision he had taken with him is exhausted, and on arriving at their destination, when the bird discovers that he is bleeding it disgorges the pieces, and, replacing them in his thigh, the youth is at once healed.¹⁰⁹

For the story the motif is dispensable, as for instance in the Russian version of ATU 301 'The Monster Norka'. After killing the monster Norka (= Mink) and the hoisting up of the princesses, Ivan puts a stone to the rope. The brothers cut halfway the rope, leaving a weeping Ivan behind. He walks away, when suddenly a thunderstorm breaks out. He hides under a tree, sees young birds in a nest and makes from his coat a cover over the nest. Then comes a bird, darkening everything, who is grateful and asks the prince what he wants. Up. 'Build a chest with two compartments; fill one side with water, the other with meat.' With the chest and the prince on his back the bird flies up and brings the prince to the upper-world.¹¹⁰ In the Hungarian version 'Shepherd Paul', the friends leave Paul behind, and he sets about finding a way of getting back, wanders for months underground, till, one day, he happens to pass the nest of a huge griffin, who has left her young ones alone. Just as Paul comes along a cloud containing fire instead of rain bursts overhead, and all the little griffins would have been killed had not Paul spread his cloak over the nest and saved them. When their father returns the young ones tell him what Paul has done, and he loses no time in flying after Paul, and asking him how he can reward him for his goodness. 'By carrying me up to the earth.' The griffin agrees, but first goes to get some food to eat on the way. He tells Paul to sit on his back and when he turns his head to the right to cut a slice off the bullock that hangs on that side, and when he turns his head to the left to draw a cupful of wine from the cask hanging on that side, and give it to him. For three days and nights the griffin flies up and on the fourth morning it touches the ground just outside the city.¹¹¹

¹⁰⁸ W.A. Clouston, 'The Story of the "Frog Prince"', in: *Folk-Lore* 1, 493-496, after Luzel, in: *Mélusine* 1888.

¹⁰⁹ Clouston, a.c., 505 after Dozon, *Contes Albanais*, n°15.

¹¹⁰ Ralston 1874, 77-86 (n°15) = Bozoki 1978, 61-65 n°22: 'Le vison' (Afan. 132/73); rec. town Pogar, province Briansk, by teacher N. Matrosov. (Also Lang, *Red*, 1966, 116-122: 'The Norka').

¹¹¹ Lang, *Crimson*, 1967, 295-305 (after *Ungarische Märchen*).

In the Latvian version 'The Numbskull', the hero, called Numbskull, ties a stone on the rope that is halfway cut. He goes back to the crossroad, goes to the left into the woods, comes to a gigantic oak with an eagle's nest, sleeps under it, sees at midnight a snake crawling towards the nest, and kills it. The young tell their parents about their rescue. They call Numbskull, ask what he wishes. He wants over the wide sea (!) to his country; the eagle wants 12 casks of wine and 12 fat oxen. He comes to a fisherman, with whom he can earn it, comes with fish in the town, where the king has to give his oldest daughter the next day to the devil. [This is followed by ATU 300A: *The Fight on the Bridge*.] At night the Numbskull places himself on guard under the bridge. At midnight a 3-headed devil comes with dogs that stand still [on the bridge] and the devil roars to Numbskull to come out, and the hero slays the dogs with one stroke, with a second the devil. The next day he hears of the second daughter, vanquishes at night the 6-headed devil and the night after that the 12-headed dragon, coming for the youngest princess. The happy king promises him a princess, but he wants the wine and the oxen, goes with it to the eagle, loads meat on the left, wine on the right side, with himself in the middle (head to the left, meat). They fly over the sea for days on end, but then the provisions are finished, and the bird is on the brink of crashing down, so he cuts a piece off of his calf, but a mile of the coast the eagle falls in the sea anyway, not deep, and at the shore the eagle sees the hero limping, breathes on the wound, and it heals. After feeding they take leave.¹¹² In the Finnish version 'The miraculous flute', the three men from the court cut the rope and the hero, a stable-boy, crashes down. He cures himself with element-water and blows on the flute he both had received from the old man, who immediately appears and gives a raven that brings the hero up.¹¹³

In a North-African story, Hamou is in love with a fairy, marries her, loses her and wants to find her back. He helps the king of the eagles by taking care of his young, and the king says: 'I know the place. I will take you there. Bring a camel, cut its throat. Take 7 reed-tubes filled with its blood and 7 pieces of meat without bones.' The king flies up with on his back Hamou Ou-Namir. They arrive in the first heaven. 'Give me,' said the king of the eagles, 'a tube with blood and a piece of meat.' He does the same in the next 6 heavens. Thanks to this drink and food the bird has the strength to reach the 7th heaven.¹¹⁴

But all too often the teller forgets to heal the hero. In a version of the border area between Italy and Austria the hero is called 'Son of the Jenny-Ass', because his parents has made him drink from a jenny-ass. He is strong as 6 man, hooks up with 3 strong men, called giants, who are all beaten by the hero and taken as friends. After he has gone down to the Underworld, where he delivers 3 maidens from dragons, he has them pulled up, but when it is his turn, the comrades cut halfway the rope, and the hero has a painful fall. Cursing he walks around, finds the little man, grabs him by the beard, and he tells him to catch an eagle and feed it with meat beforehand and during the flight. Almost above the meat is finished and the smith (hero) cuts a piece from his thigh, and arrives in the upper-

¹¹² Ambainis, Ojârs, *Lettische Volksmärchen*, 1990, 169-179 n°56: 'Der Dummkopf' (recorded in 1865 by A. Bielenstein in district Talsi, Kurzeme), who for the name Muļķis 'Dummkopf' refers to something like a justification of this paradoxical name of the hero given in other tales: 'A father has three sons, two smart and the third a numbskull. If he really was a numbskull, who knows? But that is how it is said in fairytales, and that is how his two elder brothers and his father called him, but not his mother' (ID., 302).

¹¹³ Schreck, Emmy, *Finnische Märchen*, Weimar 1887, 137-151 n°16: 'Die wunderbare Flöte' (from Satakunta).

¹¹⁴ Cf. Justinard, 'Poèmes chleuhs recueillis au Sous', in: *Revue du Monde Musulman*, 3rd trim. 1925, 77: 'Hamou ou Namir' (Justinard & Laoust, o.c., 395: 'Hamou-agnaou').

world.¹¹⁵ In another story from the same area, of the type ATU 400, the boy looking for his lost bride arrives after a long journey at a hermit, who gives him a whistle that he has to blow on the beach and many birds come that he has to kill and collect the marrow. Finally a pigeon comes, he has to sit on one wing and put the marrow on the other and feed the pigeon during the flight. Finally the marrow is finished and the bird is on the brink of crashing into the sea. Then Girardim hands over his leg, the bird sucks out the marrow, and they arrive.¹¹⁶ In a Hungarian version (of ATU 301) the hero has tied a stone to the rope and halfway the rope is cut. Roaming around down there a big bird lands in front of him and offers to help him, as he has released him from the 3 dragons. He has to kill a cow and feed pieces during the flight. Almost above the meat is finished, and the shepherd cuts a piece from his thigh. When they have arrived, the bird says that the last piece tasted much nicer, but no mention is made of a cure.¹¹⁷ In the Mokshan version 'The Hero Kentenit and his adventure in the Underworld' the hero passes an oak on his way through the Underworld, with at the top an eagle's nest with very small eagle-young. A hailstorm breaks out and he covers the eagle's young. The eagle comes flying and asks his young: 'Who has protected you from this storm?' – 'We were protected by a man not from this world, the not big, not small Kentenit.' – 'Come out, Kentenit, you are here, aren't you?' And Kentenit approaches. 'Well, thanks,' says the eagle, 'if you ever are in need, then just say it to me. Live well until then!' And he flies away. Kentenit continues his way, kills the old man with the bark-shoes, and takes his seven pud cap. With the three liberated girls he comes to the hole with the rope, has the girls pulled up by his brothers, and then has himself pulled up with the cap on his head. When his brothers see the cap, they think it is the old man with the bark-shoes, cut the rope, and their brother falls down [nothing about a cure]. He walks around the whole time weeping, passes the oak where he covered the eagle's young, and the eagle asks why he is weeping. 'I can't climb up to my own world!' – 'Well,' the eagle says, 'you have done me good, so I will do you good too. Just catch for me as many birds as are needed to take you up.' He catches sparrows and the eagle takes him on its back. He throws them into its beak, but when there is only a fathom left to go, the sparrows are finished. 'Ah, my lad, you cannot be brought up!' He quickly cuts off his finger, shoves it into the eagle's beak and is brought up in a jiffy [but nothing about healing, the tale ends here abruptly].¹¹⁸

¹¹⁵ Schneller 1867, 113-117 n^o39: 'Der Sohn der Eselin' (*Al fillomusso*; Lat. Filius mussae)), told by J. Zacchia. In the variant from Vallasa the rope is also cut halfway by the brothers of the prince, who lives a while in the underground palace, hunts, gets bored, forces the two old folks to give him some means. The old man blows a flute, many birds come; finally an eagle, that he feeds a lamb on the way, brings him up (ID., 190-192 n^o39c).

¹¹⁶ Schneller 1867, 109-113 n^o38: '*La regina delle tre montagne d'oro*'.

¹¹⁷ Klimo, 182-186: 'Le jeune berger et les trios étrangers' (collected by B. Orban). This is a short version of the Hungarian version we saw above (Kiadó 1984, 188f).

¹¹⁸ Paasonen 1947, 851-858: 'Der Held Kerentit und sein Abenteuer in der Unterwelt'.



Arion and the dolphin (photo thanasis)

Stuck on an island

Being stuck on an island and rescued by a bird is an important part of the 'Grateful Dead'-theme, grouped by Thompson as ATU 506: *The Rescued Princess*. In part III. *Overboard*, the hero is thrown overboard by a rival but is rescued by a dead man and finally brought to the princess. The additional motif-series records: S142: Person thrown into the water and abandoned. K193.1: Impostors throw hero overboard into sea. S145: Abandonment on an island. R163: Rescue by grateful dead man. B541.2: Fox rescues man from sea. T68.1: Princess offered as price to rescuer. The type is split into two subtypes: 506A: *The Princess Rescued from Slavery* and 506B: *The Princess Rescued from Robbers*, but both contain part III. The dead man is grateful because the hero has paid for his funeral and other debts.

The rival or impostors that throw the hero overboard are comparable with the father (from the 'key myth') and the brothers/companions (from ATU 301). This tale-complex is investigated by Gerould in his 1908-study *The Grateful Dead*, but he doesn't give our episode much attention. In the version of *Jean de Calais* by Mme. de Gomez (his n^o 1) the hero, while taking her to her father's court, is separated from her by a treacherous general, but is saved by the grateful dead, and enabled to rejoin his wife. In three versions collected at the Riviera a former suitor meets him on his return to court with his wife (in III. goes with him) and throws him into the sea either by violence or by a ruse. He is cast up on an island (in III. is carried thither in a boat by the ghost in human form), whence he is conveyed by the ghost, on condition of receiving half of his first son, or half of what he loves best, to the court just as the princess is to marry the traitor. In a version from Brittany Jean is thrown

overboard, but is washed up on an island, whither the ghost comes, announces himself immediately, and bargains for half of the hero's child. Jean is transported to court miraculously. In Jean de Calais II. and VII. the hero is sent back for his wife, but is pushed overboard by a traitor, being driven on a rock in the sea, where he is fed by the white bird. Meanwhile, the traitor goes to Calais and remains there seven years as a suitor for the princess's hand. He is about to be rewarded, when Jean, after promising half of what he loves best to the white bird, is miraculously transported to Calais.



Jean de Calais (photo Alamy)

In Gerould's version VII., a Basque tale, the general pitches the princess, whom he persuaded to marry him after seven years. At the end of that time, a fox comes to Juan on an island, where he has lived, and bargains to rescue him for half of all he has at present and will have later. In version VIII., a Breton version, Jean Carré is cast overboard by a Jew, who is the pilot; but he is saved by a supernatural man, who carries him to a green rock in the sea. The princess refuses to go to England when the fleet arrives, and is wooed by the Jew so persistently that after two years she promises him marriage. At this juncture Jean, who has been asleep during the whole interval, is awakened by his rescuer and carried over the sea, where the man explains that he is the ghost of the debtor. In version IX., from Asturia in Spain, Juan de Calais is cast off the ship by a former suitor of the lady, her cousin. He is carried to an island by invisible hands, where he lives until a phantom bargains to take him to court for half of what he gets by his marriage. He arrives on the day of the princess's wedding. In version X., from Wallonia, a young lord of Calais accompanied them and threw Jean into the sea, while he took the princess onward and obtained from her a promise of marriage in a year. Happily Jean found a plank by which he reached an island, where a crow fed him every day. At the end of a year he promised the crow half his blood for rescue, and was taken to Portugal by a flock of crows. In a Basque version (Basque II) the lame mate pitches Juan Dekos

overboard, and carries the lady to her father's dwelling-place, where he is to marry her after a year and a day. Juan is saved by an angel (the soul of the grateful dead man) and placed on a rock. [Gerould 99-105] In Gerould's version Breton VII the hero is pushed overboard by the first minister, who is an old suitor for the lady's hand, but swims ashore on a desert island. The wife goes to court, and after three years consents to marry the minister. All this time Louenn lives alone on his rock, but at the end is greeted by the ghost of the man whose body he buried, which appears in a very horrible form. On condition of giving in a year and a day half of what he and his wife possess, he is taken to court by this being. [Gerould 106f] In the Swiss version called Simrock I. the hero is cast into the sea by the captain, but is saved by a black fellow and brought back to the ship. Again he is cast overboard and again saved by the black man, and in return for the promise of his first child on its twelfth birthday he is given the power of obtaining his wishes. After a year and a day he is taken to court by his friend. [Gerould 107f] In Simrock II. it is a minister, who pitches the hero overboard and goes on for the princess, hoping to marry her. The hero swims ashore, in the meantime, and communicates with his wife by means of a dove, which also feeds him. Finally a spirit conveys him to London. [Gerould 108f] In the version called the *Factor's Garland* or *Turkey Factor*, while returning with the princess, the hero is pushed overboard in his sleep by the captain, but swims to an island, whence he is rescued by an old man in a canoe. [Gerould 110] In the Bohemian version while they are all returning together, the hero is cast into the sea by the chamberlain, who takes the woman to court and obtains a promise of marriage, when a church has been built to her mind. Bolemir is saved from the sea by the ghost of the old man, and is given a wishing ring. He turns himself into an eagle and flies to court, into an old man and becomes a watchman at the church. [Gerould 111] In the Swabian version Simrock III they meet an Italian prince, who is a suitor for the wife's hand. The hero is cast overboard, but is brought to land by a great bird, which tells him that it is the ghost of the man whom he has buried. [Gerould 112f] In Simrock VII they meet two officers of the king, who toss Wilhelm overboard from the ship in which they sail, but he is saved by the ghost of the dead man and brought to court. [Gerould 114] In Simrock V. from Tyrol the young couple start back home for the widow, but on the way the servants cast the young man into the sea. He escapes, however, to an island, where he is fed by an eagle. Later the eagle declares itself to be the ghost of the dead man, and brings its benefactor to court. [Gerould 115] In a version from Austria the hero is pushed overboard by the 3 emissaries sent to bring back the robbed princess, and washes up on an island, where an eagle brings him daily food. On the day the princess has to choose a husband between the emissaries [cf. Penelope who has to choose between the suitors] the eagle starts to speak and tells what is happening and offers to bring him in exchange for his firstborn son. Naked he is put by the eagle in a hallway, where he is found by servants, dressed and presented to the princess, who finally tells her father the truth, etc. 7 years after the marriage a son is born and the merchant's son brings the child as agreed to the nut-tree indicated by the eagle. By fulfilling his promise, the man who was changed into a bird is now released, and the king (merchant's son) can take his son back home.¹¹⁹

In the Oldenburgian version, a minister pitches the hero overboard, goes on for the princess, and does not tell her of her loss till they arrive at court. She finally consents to marry the traitor after five years. Meanwhile, the hero lives on an island, whither on the day appointed for the princess's bridal comes the ghost of the dead in the form of a snow-white dove. It takes him to the court. [Gerould 115] In Lithuanian II. while they are returning to her home with the princess, one of the nobles

¹¹⁹ Haiding 1969, 196f n°172: 'Der gutherzige Schustersohn'. Cf. Abraham's offer of Isaac.

pushes the prince overboard. He lives on an island for two years, until a man comes to him and promises to bring him to court before the princess marries the traitor. [Gerould 97] In a Gaelic version Iain while going with the liberated princess to Spain is left on a desert island by a general, who has secreted himself on the ship; but after a time he is rescued by a man in a boat, the ghost of a dead Christian, whose debts he has paid. [Gerould 86] In Breton III on a hunt the hero was cast into the sea by an envious uncle of his wife, at a time when she was pregnant; but he was brought to an island by some mysterious power and nourished there for five years by St. Corentin. Finally an old man (the grateful dead man) appeared and took him home. [Gerould 87] In Norwegian I the hero is cast into the sea by the suitor. For seven years he lives on a desert isle, till an old man appears, tells him that it is the princess's bridal day, and carries him to England. [Gerould 88]

In a Greek version 'The Journey in the Golden Ship', the prince-hero first liberates three beautiful girls. Then cast away by his parents he pays the debts of a dead man and has him buried with his last money. Then he comes alone in the city of the girls, who turn out to be the daughters of the king, and is promised one of them by the king, and he chooses the youngest, the five-times-beautiful-one, which is very much against the wishes of the son of the vizier, who during the night during the pick-up of the princesses throws the prince of the rocks into the sea. The prince is taken by the stream to a rock, and many days pass before a silent figure in a rowboat comes and takes him to the mainland, where he reveals himself as the grateful dead man and advises him to hurry to the city, where the princess is on the brink of marrying the son of the vizier. Dressed as a fisherman that has been shipwrecked he comes to the sisters and says that he wants to tell a story at the king's table if all the doors will be closed. This is done with much laughter, and he tells his own story. The son of the vizier tries to sneak away but is caught and executed, while Jánnis marries the youngest and becomes king.¹²⁰

In an Icelandic version (Icelandic I), Thorstein has paid for a dead man and has liberated Signy, a princess, that was in the power of seven giants. They leave with a ship of Signy's father, that had been sent out to look for her and the captain, Raud (= red), has been promised Signy as wife, so he sets in the night Thorstein overboard in a rowboat and sails away with the princess. The ghost of the grateful dead man makes the north-wind blow the little boat of the prince with top-speed and Thorstein arrives at Signy's father before Raud, who has threatened Signy, but is caught as soon as he has crossed the carpet, after which Signy and Thorstein marry.¹²¹ Icelandic II. is similar to the variant just cited in several particulars, though it has important differences. Rauður comes in search of the princess, takes the couple on his ship, but puts the hero to sea in a rudderless boat. A man appears to Vilhjálmur in a dream, saying that he is the ghost of the man whom he has buried, and that he will bring him to land. [Gerould 89f] In Simrock IV. a merchant's son on his voyage to court again is put overboard by the minister, who hopes thus to win the princess. However, he is cast up on an island, where the ghost of the dead man appears to him in sleep and transports him miraculously to court. [Gerould 91] In Simrock VI. Heinrich of Hamburg on his way back to fetch the rescued princess home is cast overboard by the mariner, who is the original kidnapper of the maiden. This man gets her and carries her to the court with the hope of marrying her. The hero is saved from the sea, however, by the ghost of the dead man, who brings him to the garden of the princess's palace, where he is found by his bride. [Gerould 91]

¹²⁰ Klaar 1977, 86-94.

¹²¹ Barüske n.d. 44-48 = Gerould 88.



Arion rides his dolphin to safety in a third-century mosaic from baths in Henchir Thyna, Tunisia (DEA PICTURE LIBRARY-Getty Images)

In a Frisian version the hero is put on an desolate island with food for a week, and the boatman forces the English princess to say that he has liberated her, and that she wants to marry him. A few days later a dolphin comes to the hero, takes him on his back to London (later he reveals himself to be the grateful dead man).¹²²

This saving dolphin is already present in the ancient Greek story of Arion told by Herodotus (1:24). Here the motivation for the captain is the money Arion has won in singing contests. Before jumping overboard he has a last request (that cannot be refused!), to play a song on his lyre. After the song he jumps and is saved by a dolphin, and brought to Corinth faster than the ship, where he told his story, and is kept in a secure room till the others arrive and tell, that Arion is safe and sound where they left him. But he appears and the lie is detected. This is the story as the Corinthians and Lesbians tell it, implying that there are other versions. Graves (87b) tells us, that the dolphin (that was attracted by the music) was loth to part from Arion and insisted on accompanying him to court, where it soon succumbed to a life of luxury. Arion gave it a splendid funeral. The traitors all had to swear on the dolphin's tomb that what they said was the truth, and then were confronted with Arion. They were executed on the spot. Apollo later set the images of Arion and his lyre among the stars. Graves (87c) knows more stories about men saved by dolphins: Enalus leaped overboard to join his sweetheart Phineis who, in accordance with an oracle, had been chosen by lot and thrown into the sea to appease Amphitrite. He was rescued by a dolphin, while the dolphin's mate rescued Phineis. A dolphin saved Phalanthus from drowning in the Crisaean Sea on his way to Italy and Icaudius, the Cretan brother of Iapetus, when shipwrecked on a voyage to Italy, was guided by a dolphin to Delphi and gave the place its name; for the dolphin was Apollo in disguise.¹²³



Arion and the dolphin (photo thanasis)

¹²² Poortinga 1977, 110.

¹²³ Graves 1977, 200f. See <https://en.wikipedia.org/wiki/Arion>.

Let us take a closer look at the version of 'Jean de Calais' as recorded by Bladé (Gerould's version II). Jean, the son of a rich widower from Marmande, is sent by his father to Bordeaux with 7000 pistoles to do business, but he spends all the money in paying off the debts of a dead man, whose corpse is eaten by dogs, because it remains unburied as long as the debts are not paid. After the funeral Jean returns to his father and is sent again on his way with 7000 pistoles. He passes the place, where he buried the dead man and prays on his grave at midnight. After the prayer a white bird sits on the graveyard-cross, that claims to be the grateful dead man and flies away. In Bordeaux Jean buys from a pirate-captain two beautiful girls and brings them to his father with the wish to marry the oldest, who is eighteen and to adopt the other one of seven as his daughter. Nine months later they get a son and a year after that Jean's father dies. Then Jean has three paintings made, of his wife, his son and his foster-daughter, and leaves with a ship for Lisbon, where he draws with the portraits the attention of the king, who makes him his right-hand man and sends Jean back with a ship to go and get his daughters and grandson. One of the passengers is very helpful and Jean makes him his trustee (and must have told him where to find his wife), but the friend turns out to be a traitor, who in the night throws Jean overboard. – In the Greek tale 'The journey in the golden ship' there are also three portraits, but they are hanging in the palace of the king and are of his lost daughters. Like Jean is also Jannis thrown into the sea before the princesses are picked up. The son of the vizier asked, when he saw that the prince couldn't sleep: 'What is the matter with you, Jannaki?' (a pet-name for Jannis) and Jannis says: 'I can't sleep, *kaiméne* (something like twin-brother).' – The ship sails away and Jean swims until he can grab a piece of wood, while the white bird flies over him. After three days he washes up on a naked rock, and remains there seven years while every week the bird comes to bring him a bread and a jug of wine. Meanwhile the traitor has come to the castle of Jean, has presented himself as the dear friend of the drowned Jean, and wriggled himself into a position of control. Finally he wants to force the so-called widow to a marriage, but three times she manages to postpone the marriage for a year. Then the patience of the traitor has run out and on the wedding-day the bird comes to Jean and offers to bring him to the castle in one hour in exchange for half of his dearest possession, then digs his claws and beak into Jean's hair, and flies quick as lightning over the wide sea and drops him at the threshold of his home. In seven years his hair has not been cut and his clothes are in shreds, so Jean looks like a woodman. He goes to the kitchen, makes himself known to his stepdaughter, who goes quietly for her sister. Together they make Jean decent, while at that moment the king of Portugal arrives with a big army looking for his daughters. While Jean remains hidden (like Arion), the traitor swears before the king that Jean has drowned, whereupon Jean comes out of his hiding (behind a curtain?) and explains everything. The traitor declares he is a liar, whereupon the white bird comes as a reliable witness. The traitor is executed, after which the bird wants his reward, half of the child. Jean rather gives him double his reward, and the bird flies to paradise, and Jean goes to Portugal to become king there.¹²⁴

Again we are taken back to the Greek myths, this time to Homer's *Odyssey*. Odysseus was also seven years on the island of Calypso, departed on a raft that was hit by the wrath of Poseidon, and was on the brink of drowning, when he was saved by Leucothea, meaning 'the white goddess', a.k.a. Cadmus' daughter Ino, who threw herself with her little son Melicertes into the sea, and was taken up under the gods by the name Leucothea, Lat. *Albunea*, also called *Mater Matuta*, (the silent mother, compare the silent dead man in 'The journey with the Golden Ship'). She comes to Odysseus

¹²⁴ Bladé 1982, 58-69.

in the form of a seagull – a white bird – and gives him a veil as replacement of the heavy cloths from Calypso, after which he saves himself on a piece of wood and washes up on the beach of the island of the Phaeaken, who bring him home in one night, in time to prevent the marriage of his wife Penelope with one of the suitors.

The seven years on the island we encountered also in Gerould's version Norwegian I. The hero lives from the fruit of a tree. Then comes an old man, the grateful dead man, who says that his wife hasn't spoken for seven years (also a motif in ATU 301 and ATU 550/1, where the same betrayal takes place), and has to marry that day with the son of the emperor. In a flash the old man brings him to the palace, where the hero drops the ring the princess had given him in a glass that he offers her and is recognized by her despite his appearance as a woodman. She marries him and the emperor's son is by his own sentence hanged and burnt.¹²⁵ Compare also Gerould's Jewish version. The son of a rich merchant of Jerusalem sets off after his father's death to see the world. At Stamboul he finds hanging in chains the body of a Jew, which the Sultan has commanded to be left there until his co-religionists shall have repaid the sum that the man is suspected of having stolen from his royal master. The hero pays this sum, and has the corpse buried. Later during a storm at sea he is saved by a stone on which he is brought to land, whence he is carried by an eagle back to Jerusalem. There a white-clad man appears to him, explaining that he is the ghost of the dead, and that he has already appeared as stone and eagle. The spirit further promises the hero a reward for his good deed in the present and in the future life. [Gerould 27]

That Odysseus nearly drowned because of the heavy clothes that Calypso gave him can be compared with the situation of Strong Hans (*KHM* 166; ATU 301). After he is left in the world below he took the ring from the dwarf (Aladdin's ring = Solomon's ring), put it on his finger, turned it round and spirits came, who told him he was their master, and asked what his desire might be. He told them to carry him up. They obeyed instantly, and it was just as if he had flown up himself. But when he had arrived there, he found no one in sight. Fir-twister and Rock-splitter had hurried away, and had taken the beautiful maiden with them. But Hans turned the ring, and the spirits of the air came and told him that the two were on the sea. Hans ran and ran without stopping, until he came to the sea-shore, and there far, far out on the water, he perceived a little boat in which his faithless comrades were sitting; and in fierce anger he leapt, without thinking what he was doing, club in hand into the water, and began to swim, but the club, which weighted a hundredweight, dragged him deep down until he was all but drowned. Then in the very nick of time he turned his ring, and immediately the spirits of the air came and bore him swift as lightning into the boat. He swung his club and gave his wicked comrades the reward they merited and threw them into the water, and then he sailed with the beautiful maiden, who had been in the greatest alarm, and whom he delivered for the second time, home to her father and mother, and married her, and all rejoiced exceedingly.¹²⁶

¹²⁵ Baars-Jelgersma 1941, 158-160.

¹²⁶ Grimm 1972, 694f.



Yuriwaka Daijin having released his bow, set in Fukaya-shuku, 1852 (photo Wikipedia)

In Japan the story has taken the form of a legend. The hero is called Yuriwaka-Daijin, because he is white as a lily (*yuri*). He was a head bigger than the other knights and showed no interest in the women of his country. People who saw him brooding said: 'If he only knew the daughter of councilor Sanjô!' When he heard this, he immediately set out and abducted in the night princess Sanjô. As punishment for this robbery he was sent to destroy the demons on the island Onigashima. His ship had sails made of 408 linen stripes and was accompanied by 48 ships. The demons were warned in a dream of his coming, but were convinced of their superiority. When the ships approached the island they threw rocks and stones, but Yuriwaka-Daijin stood high up the prow of his ship and caught all the stones with his war-shield painted with red sun-discs. Then the demons opened their windbag and let out fire-wind and fire-rain and burned the 48 ships that accompanied Yuriwaka-Daijin, whose ship alone managed to reach the land. Then followed an heroic fight between our hero and the leader of the demons, resulting in a massacre of the demons. Only a small one was left alive. The legend says that Yuriwaka-Daijin boasted to have brought about this victory by his own force without help from the gods and that he was punished by the gods for this presumptuousness. After the battle he fell asleep for three days and nights and meanwhile his subordinates Beppû no Jirô and Beppû no Saburô left with the crew and ship to collect the honor for themselves. When Yuriwaka-Daijin finally awoke he was alone on the island except for the little demon. He lived in a hole from seaweed brought by the little demon. The brothers Beppû upon their arrival spread the news that Yuriwaka-Daijin was killed in the fight with the demons and to reward them for the destruction of the demons they were awarded with the positions and estates of Yuriwaka-Daijin. But his wife couldn't believe he was dead and commanded her falcon Midorimaru to fly to Yuriwaka-Daijin. The bird found him and he wrote a letter on a leaf and tightened it to the leg of the bird. When she received the message (maybe just one sign) she again sent out the bird with a brush and ink and an ink-stone and a letter, but the stone was too heavy and the bird dropped in the water and drowned and was washed up on the island of Yuriwaka-Daijin, who found it, but was left without means of communication. After three years on the island a fisherman dreamed he would catch a rare fish if he went to fish near the island of Onigashima. He went there and found Yuriwaka-Daijin, who had not been shaved nor his hair cut or taken a bath and looked like a woodman. He begged the fisher to take him aboard, but he reclined, so Yuriwaka-Daijin used force and was taken to his country. He arrived at his palace without being recognized except by his favorite old horse Onikage. As his body was covered with moss, he was given the name Kokemaru (moss-beard), but his old nurse saw him and was reminded of Yuriwaka, and thought about a way to make him smile so she could see if he had lord Yuriwaka's double row of teeth. So she lifted her skirt, bared her bottom and danced in a funny way. Yuriwaka couldn't help but laugh and she saw the double row of teeth and knew it was him. Nobody wanted to believe her and a test was proposed: he had to ride the horse Onikage, that nobody could ride. The horse tolerated him on his back and to top it off he had brought to him the 'thousand men bow' that nobody could draw and shot the brothers Beppû dead and with them all the unfaithful men who abandoned him on the island.¹²⁷ The bow nobody could draw is of course Odysseus's just like the recognition scene. A comparable test can be seen in a South-American version of ATU 301, collected by Pino-Saavedra and entitled 'Hans Arcarpe'. After his rescue by the eagle the moment he is above the earth, the horse neighs, the bird sings and the princess laughs (cf. ATU 550/551). The king gives a party and whoever can lift the weapons of Hans Arcarpe, that the princess has brought back, may marry her. The eagle advises Hans to make a suit out of the skin of three rams and thus dressed as a

¹²⁷ Hammitzsch 1974, 17-32 n°6.

herdsman he goes on a white mule to the palace, where he, unrecognized, also is called in to lift the weapons. In one hand he takes the rifle, in the other the sword and a moment later he is crowned and married.¹²⁸

The abandonment on an island can also be seen in the Norse tale 'Bird Dam', wherein the 12 daughters of a king suddenly have disappeared, a well-known introduction of ATU 301. The news reaches another king with 12 sons, who want to go look for them. The father has a ship prepared under the guidance of steersman Knight Red. After seven years of sailing they come in a three-day storm and everyone falls asleep except the youngest prince, who sees an island with a barking dog. He goes on land and is taken by the dog to a castle, where the dog changes in a princess, that brings him to a horrible troll, who wants to help the prince, because he also wants to get rid of his master, the 12-headed troll, who has captured the 12 princesses. He commands the prince to take a old rusty sword from the wall, but the boy cannot move it. After a drink from a power-potion it goes without a problem The troll-prince warns him for Knight Red and says that over 7 years (minus 3 days) they will come again in a storm. Again everybody is asleep except the youngest, who goes on land with his sword and arrives at a castle with wolves, bears and lions, who bow down for him so he can enter. In a luxurious room twelve princesses are seated on golden chairs each one with a head of the troll in her lap to louse, and with gestures he signals them to go aside so he can chop off the twelve heads. Then he goes back to the ship to get the others, who don't believe him at first. They go with him, throw the parts of the troll-king in the sea and take as many treasures as the ship can carry and sail away. But then they think about the box with their twelve crowns. The youngest goes to the island to get them, but Knight Red, who wants to have the youngest princess for himself, sails away and forces the other ones to swear that he too has released the princesses. When the prince notices their disappearance he goes back to the castle of the troll to spend the night there. In the middle of the night he hears after a lot of noise: 'I'm the Bird Dam and will help you as much as I can.' (Compare Sbadillon). In the morning the prince sees near him an enormous bird, that he has to feed 4 tons of rye, after which the bird takes him and the box with the crowns on his back. They soon pass the ship and the bird assures the prince that the youngest princess sleeps every night with his sword in bed next to her. Finally they come to the troll-prince, who is glad, because now he is king, and the prince may marry his daughter, but he declines as he wants the youngest princess. When the ship passes, there are again three days of storm, wherein everyone sleeps, and the prince goes aboard and he sees the youngest princess asleep with the sword next to her that he takes away, and on a carpet on the floor Knight Red. When another 7 years minus three weeks have gone by the prince borrows from the troll-prince a magic boat that goes by itself, that he loads with treasures, and a hammer to pass the ship of Knight Red unnoticed in a storm. After his arrival he goes to live, disguised as a sailor, in the house of a blabbermouth, so he is called soon to the king, while the ship of Knight Red is received in triumph. Only the youngest princess is not happy until the sailor comes with the box with the twelve crowns, after which Knight Red is exposed and executed by the king, whereupon a twelve-fold marriage takes place.¹²⁹ We are back at ATU 301, as was already realized by Bolte and Polivka in their notes to 'The Gnome' (*KHM* 91: Das Erdmänneken): 'The rescue of the left-behind youngest prince by the bird Grip (*Greif*) is already present in the around 1701 recorded *Historia om sju prinsar ock sju prinsessor* by Ahlström.' And they continue: 'In another chapbook *Pelle Båteman* the hero liberates as in the Flemish tale the king's daughter from robbers and is pushed by the captain

¹²⁸ Pino-Saavedra 1974, 17f. See <https://en.wikipedia.org/wiki/Yuriwaka>.

¹²⁹ Baars-Jelgersma 1941, 250-257.

overboard; like Jean de Calais [he is saved] by a grateful dead man [and] comes before the princess disguised as a shoemaker's apprentice.¹³⁰ In this Flemish tale Jan saves himself on a piece of driftwood and is washed up somewhere and goes to rest in a graveyard, where he hears a voice complaining: 'Who will release me?' Fearless Jan responds: 'I will.' And the ghost refers him to his house, where three pots of gold are hidden, that he partially has to use to pay off a theft the ghost has committed. The rest of the money and the house are for Jan who starts a bakery (as he was a baker's apprentice). The princess lives in the same town and he hears of her wedding with the captain who saved her from the robbers, and arranges with the palace-cook that he can make the wedding pies, which he sculptured in scenes from the liberation. On the third pie he puts the ring the princess gave him, and the king demands an explanation. But the princess remains mute [which as we have seen she is the whole time] and the cook is called. Jan appears in his robber-costume and the princess throws herself in his arms and begs for forgiveness, because she was forced by that villain the captain, who is thrown in jail, and after the wedding of Jan with the princess his tongue is ripped out and he is decapitated.¹³¹

The Swedish story of 'Pelle Cook' has more motifs of the 'grateful dead'. Pelle had a friend, who fell overboard on a trip on the Spanish Sea. Pelle himself was ship's cook and when he crossed the Spanish Sea he resigned and put himself on a hatch on the sea. And while the ships sailed on the crew could see a man coming out of the sea and seat himself silently next to Pelle: it is his dead friend. A big whale comes and gets caught in a piece of rope and drags the two friends with dizzying speed till they come to an island, where Pelle buries his friend. Then he goes on expedition, comes to a cave that descends in the earth and following this road he comes in many gorgeous halls to a beautiful young woman, that warns him for the 12 robbers, who have abducted her, a princess. She gives him the advice to present himself as a new member of the gang and he is accepted as cook. Secretly Pelle and the princess get engaged and she gives him half a ring, after which Pelle feeds the robbers drunk, and kills them by pouring hot tar over them. They live a while in the robbers house till a boat washes up, so they can leave the island with a lot of treasure. Near the capital in an inn they tell their adventures and two scoundrels hear it, attack them on the road, knock Pelle down (kill him), and force the princess to tell the king that they have saved her. Meanwhile Pelle is saved (brought to live) by his friend, the grateful dead, who gives him a spoon to stir the soup of the king, who shall then be healed of his incurable disease. Pelle manages to get a job in the palace kitchen and to prepare (with the help of the princess) the healing soup for the king. The healed king appoints him as cup-bearer and during the diner, when the princess will announce which one of the two scoundrels she will choose, Pelle drops the half of the ring in the cup of the king. When he finds the half of the ring the princess explains everything, after which the two scoundrels are locked up in the tower to be tried later, while Pelle Cook marries the princess and becomes king after the dead of the king.¹³²

Another series of tales mentioned by Gerould that also contains the motif of the hero thrown overboard is connected with the motif of the water of life (ATU 551). In a Maltese version the three sons of a king successively go out in search of a bird, the song of which will make their father young. The elder two lose their all by gambling with a maiden in a palace by the way. The youngest brother pays four thousand pounds sterling to bury properly a man who has been dead eight months. He is

¹³⁰ BP II, 303f.

¹³¹ Jong & Sleutelaar, 156-159 = De Mont en de Cock, *Wondersprookjes*, 208 (BP II, 302).

¹³² Schier 1971, 149-155 n^o36.

warned against the maiden by a ghost, and so wins all from her (by using his own cards), thus rescuing his brothers. When he comes to the castle, the ghost again appears, and tells him to take the bird that he finds in a dirty cage. On the way back he is thrown overboard from the steamboat by his brothers, but is saved by the ghost, who appears in the form of a rock with a tree on it. He is rescued by another steamer, and comes home in rags, where he is recognized by the bird, which has hitherto refused to sing. The brothers are banished. [Gerould 127f] The treacherous brothers are also part of a Venetian story: Twelve brothers seek twelve sisters as wives. Eleven of them go out at first, and are turned to stone. The youngest brother sets out after a year, and on the way has a poor dead man buried. Later, when he has saved his eleven brothers, they become envious, and throw him into a well. The thankful dead man then comes, draws him out with a cord, and explains who he is. The hero proceeds to his home and tells his story. [Gerould 130]

According to a Polish story, a poor scholar pays his all for the burial of a corpse lying maltreated by the way. Later he goes to sleep under an oak, and on awaking finds his purse full of gold. He is robbed of this while crossing a stream, by some scoundrels who cast him into the water; but he is rescued by the ghost of the dead man, who appears in the form of a plank and gives him the power of turning himself into a crow, a hare, or a deer. He becomes a huntsman to a king, whose daughter lives on an inaccessible island. In her castle is a sword with which a man could overcome the greatest army. When war threatens, the king offers the princess to any man who can obtain the sword. By means of his power of metamorphosis the hero carries her a letter and wins her love. When he exhibits his magical powers, she cuts off a bit of the fur, or a feather, from each creature into which he turns. With the sword he then starts back to court, but on the way he is shot by a rival and robbed of the sword and a letter from the princess. He lies in the way in the form of a dead hare till the war is ended and the rival is about to marry the princess, when he is revived and warned by the ghost. At court he is recognized by the princess, who proves his tale by having him turn into various shapes and fitting the samples which she has taken. [Gerould]

Here we see the shape-shifting that is also part of Lévi-Strauss's 'key-myth' and the hero's death is comparable with the stay on the island like the death of the hero in some versions of ATU 551. Thompson has the story as ATU 665: *The Man Who Flew like a Bird and Swam like a Fish*. In a war [the hero] gets the sword of the king, who gives him his daughter as wife. I. *The Hero's Powers*. (a) The power of transforming himself into a bird, a fish, and a hare is given to the hero (b) by an old man with whom he divides his last penny, (c) by a grateful dead man (see Type 505) or (d) by grateful animals (see Type 554). II. *Fetching the Sword*. (a) When he is serving in war, his hard-pressed king sends him to secure his magic sword (ring) from the princess. (b) By swimming as a fish, flying as a bird, and running as a hare he reaches the castle and gets the sword. (c) As he leaves the castle, the princess cuts a feather off the bird. III. *The Impostor*. (a) On his return he is shot as a hare by a man who takes the sword to the king and claims the reward. (b) The hero is restored to life by his helper. (c) He flies as a dove and reaches the castle in time to forestall the wedding. (d) The princess recognizes him by the feather.¹³³ The scene with the impostor is also present in the next type: ATU 667: *The Wood-Spirit's Foster son*. The boy promised to the wood-spirit [Mot. F440] receives from the latter the power to transform himself into various animals [D630.1]. Frees the princess; is thrown

¹³³ Thompson 1961, 232(f): 18 Finnish, 11 Estonian, 13 Lithuanian, 5 Scandinavian, 7 Irish, 2 Catalan, 13 German, 3 Hungarian, 3 Slovenian, 2 Serbocroatian, 2 Polish, 4 Russian, 6 Franco-American versions, etc.

into the sea [S142]. Treacherous nobleman claims to be rescuer of the princess [K1932; K1935]. And reference is made to types ATU 505, 506 and 552.¹³⁴

In the Hungarian 1 version the hero, while running back to the king in the form of a hare, was shot by an envious comrade, who took the ring and was rewarded. The hero was restored to life by the old beggar, and returned to the castle, where he was brought to the princess. She succeeded in proving the truth of his story by means of the feathers, the scales, and the tail, which she had so fortunately preserved. [Gerould 128f] In Rumanian II the hero by means of his magical knife changed into a hare, obtained the emperor's ring as well as one from the princess's own hand, and returned to the army. There he was met by his master, who plundered him, threw him into a spring, and went to the emperor for reward. The princess said that the man was not he to whom she gave the ring. Meanwhile, Christ had rescued the hero from the spring and sent him to the palace in the form of a fox with his ring in a basket. The princess recognized from the token that he was her true bridegroom, and brought him to the emperor. [Gerould 129] In a version of the story from the collection of Afanassiev collected in the Russian province Arckhangelsk, the hero Simon, the youngest of the three sons of a bridge-builder, is allowed a wish by two *staretz* ('hermits') and wants to be a soldier; they advise against it, because it will be hard, but the boy says that he who doesn't cry in this world, will cry in the other, and the *staretz* put their hands on him and turn him into a fleet-footed stag, then into a hare and finally into a little bird with a golden head. All these shapes he can now take on at will, and he goes into the service of the king. Then there is a war and the king has forgotten his fighting club and sword. Simon is the only one who claims to be able to bring them within three days and leaves with a letter of the king to his daughter. As soon as he is a *werst* away, he turns into a stag and runs till he gets tired, then changes into a hare, and then a bird, arrives at princess Marfa as a man, gives her the letter, and she wants to know how he got there so fast. He takes on his animal shapes and she takes some hairs and feathers, gives him food and drink and the club and sword. They kiss each other goodbye and Simon hurries back, but near the camp he lays down to sleep on the beach with the club and sword beside him. A general sees him, throws him in the water and brings the club and sword to the king (who is victorious). Simon, fallen into the sea, is caught by the Sea King and taken to his Depth. He lives there a year, weeps out of homesickness and the king feels sorry and puts him on the shore in a flash. Simon prays God for a little bit of sun, but before the sun rises, Simon is caught again by the King of the Sea and has to stay another year after which the king puts him on the shore but at the break of day he takes him back again. After the third year the sun comes up and the king cannot grab him anymore and Simon goes quickly to the court, where the king, returned from the war, is on the brink of marrying Marfa with the general. As soon as she sees Simon stepping inside, she reveals the deception of the general, has Simon perform his transformations, while she shows the hairs and feathers she took before. And the king banishes the general, marries Marfa with Simon, and makes him his heir.¹³⁵

¹³⁴ Thompson 1961, 233 (the reference to 552 escapes me), based on 1 Finnish-Swedish, 3 Swedish, 4 Danish, and 1 Flemish version (etc.).

¹³⁵ Bozoki 1978, 354-358 n^o94: Le messenger rapide (Afan. 259/145) = Guterman 1975, 124-130. For the release in three steps from the underwater-hold, see *KHM* 181 = ATU 316: *The Nixie of the Mill Pond*. Motif F420.5.2.2. Water-spirits kidnap mortals and keep them under water (Thompson 1961, 111).



Grindkopf - f.l.t.r. Silke Nikowski, Corinna Beilharz, Sabine Zeininger, Katarina Klaffs (photo schauburgarchiv)

E. Return, recognition and revenge

Because of the threat of his treacherous brothers the hero in ATU 301 after his return from the underworld puts on a disguise and goes in the service of a goldsmith or a shoemaker. According to Thompson: VI. *Recognition*. He is recognized by the princesses when he arrives on the wedding day. (b) He is in disguise and (c) sends his dogs to steal from the wedding feast; or (d) he presents rings, (e) clothing, or (f) other tokens, secures the punishment of the impostors and marries one of the princesses. The list of motifs consist of: Mot. K1816.0.3.1: Hero in menial disguise at heroine's wedding. T68.1: Princess offered as prize to rescuer. T161: Year's respite from unwelcome marriage. N681: Husband (lover) arrives home just as wife (mistress) is to marry another. H151.2: Attention drawn by helpful animal's theft of food from wedding table; recognition follows. H83: Rescue tokens. Proof that hero has succeeded in rescue. H80: Identification by tokens. H94: Identification by ring. H111: Identification by garment. H113: Identification by handkerchief. Q262: Impostor punished. L161: Lowly hero marries princes.¹³⁶

Another thing about the hero of ATU 301 is that after his return from the underworld he of course arrives at the house, where the adventure started and where the hero lived with his companions.

¹³⁶ Thompson 1961, 91f.

This is now abandoned, because the companions have gone to the court with the princesses to claim them as brides.

When the Phaeacians put the sleeping Odysseus on Ithaca, they also make sure he has all the rich gifts they gave him, and his first concern when he awakes is to secure this treasure. The goddess Athena appears to him and helps him to put these valuables in a cave, that she locks with a rock. Then she changes his appearance with a tab of her wand.

“She shriveled up his shiny skin around his supple limbs. From his head she let his blond hairs disappear and around his body she gave him the skin of a very old man. She dimmed his eyes, so sparkling shining beforehand, and wrapped around his body a coat, different than before, a unsightly rag, and a chiton, exactly like it, dirty and torn and filthy of dark soot and smoke stains. Over it she put the hairless skin of a fast-running deer, gave him a stick and a dirty knapsack full of cracks.”¹³⁷

So he became an old baldheaded dirty looking and shabby-dressed man, which is also the appearance the hero in ATU 301 takes on. According to Panzer in several variants the hero put on shabby clothes before he entered the town, most of the times by exchanging clothes with a poor man. One time he dressed like a leper, or as baldhead by putting the skin of a sheep, the bladder of a goat over his hair, covered his golden hair with an ox-bladder, which are as Panzer will have it all traits borrowed from the ‘Goldener-type’ (ATU 314/502). In one version the hero has two bottles of water; when he washed himself with one, he changed completely of figure, the other water restored him to his original form.¹³⁸ The idea that the trait of the bladder is borrowed from ATU 502 is criticized by Bolte-Polivka in a more general way: ‘Just the laying low of a banned hero, who at another king’s court lives unrecognized as kitchen-boy, groom or gardener, to come out more shiny, and the from that almost by itself sprouting motif of the undistinguished, deforming costume, as well as a daemonic helper are so much extended poetic fabrications, that it is hardly possible to see in all these cases (they have summed up a litany of medieval works) an elaboration or emanation of our fairytale.’ But of course rather the opposite is the case: the ‘goldener-type’ is related to ATU 301: when the boy in ATU 502 comes to the court he has the sign of his visit to the underworld: his golden hair, that he has to hide under the bladder and he becomes the unknown knight, who only shows his hair on special occasions; the rest of the time he is a ‘cendrillon’ as noted by Bolte-Polivka: ‘Die Zeit des Knechtendienstes, die der Held in entstellender Verkleidung als *Grindkopf* (see <https://de.wikipedia.org/wiki/Grindkopf>) am Fürstenhofe verlebt, [...] bietet ein männliches Seitenstück zu Allerleirauh [= ATU 510: *Cinderella and Cap o’ Rushes*].’¹³⁹

That the Bororo-hero is able to manipulate the weather (on that particular night there was a violent wind accompanied by a thunder storm which put out all the fires in the village except the grandmother’s) is also to be found in a Turkish tale. Izmir, who’s sister and two older brothers have been taken by the Devil with three heads, is a Cendrillon-type: the whole day he is sleeping in the ashes, but when he hears the news he arises and says proudly to his mother that he will teach that devil a lesson, and steps outside, while his mother laments that she don’t want to lose also her last son. Hardly outside (as we may assume for the first time in his life) a storm arises so that the farmers have to leave their ploughs outside, which Izmir collects and takes to a smith to make a great lance

¹³⁷ *Od.* XIII, 430-438.

¹³⁸ Panzer 1910, 197 n. 1.

¹³⁹ BP III, 109f.

out of it. He tests the weapon by throwing it up in the air and catching it on his little finger. The lance breaks into a thousand pieces. He continues his way and again a hurricane breaks out, so that the farmers leave their ploughs in the field. This time he collects even more ploughs, goes to the same smith, who has quite a job with it, but this time the lance turned out to be strong enough when Izmir let it fall down on his little finger.¹⁴⁰

This scene can also be found in one of the stories Radloff collected from the Tartars in South Siberia. It concerns the strange hero Ak Köböç, who when he had come out of his mother the normal way (after threatening to come out sideways) binds his father's sword to his braid and steps out of the door in his birth-suit. After having received a pike and sneakily cut off a leg of the 6-legged horse of Ködön Kan, and eaten these with his mother, he asks her if he has a horse. It is the same time born Kysyl Or. On this horse, now wearing a coat, he goes to a settlement and steals 66 axes, in another village 77 axes. Then he rides to the land of the Chinese, looking for an artisan to make a sword for him. He finds one, called Küçzömöz. He shakes the axes [out of a bag] before Küçzömöz and says: 'Melting the 66 axes, you, make for me water-steel! Melting the 77 axes, you, make for me water-steel! Küçzömöz, when you are an artisan, you, forge from this steel a sword.' Küçzömöz, the artisan, forges a day and a night and thus finishes the sword. Küçzömöz takes 6 axes away, brings then the sword to Köböç, who weighs it in his hand, and notices that there are 6 (and 7) axes missing, and threatens to chop off his head. Küçzömöz is afraid, goes back to his forge, works 3 days and has accomplished the task. He gives it to Köböç, who takes it by the point, turns it swaying round, holds it against the sun, and the sun shines through the blade. He finds it excellent and is very happy. Küçzömöz asks for his pay, as he likes the sword, and Ak Köböç gives him a blessing and that is it. (The blessing is very curious, ending with wishing him endless riches.) This is of course the same sword Izmir had, who also more or less stole the needed iron. Ak Köböç goes back home, then puts on a felt cap and a felt coat, and goes herding his cattle at the river. While he is there, his great-grandfather, the hero Samyr Kasan, comes to Ak Köböç, saying: 'Whose cattle are you herding here, baldhead?' [Little boys have a bald head and a long braid from behind.] Ak Köböç replies: 'I'm herding the cattle of Ak Köböç.' Samyr Kasan asks: 'Where did this Ak Köböç himself go to?' Ak Köböç says: 'Ak Köböç has gone down naked to that lake to hibernate there.' Samyr Kasan says: 'He was only born yesterday and today he already wants to have it out with me, he will have defiled my lake.' Thereupon he descends to the middle of the lake and seats himself in the water, so that only his head can be seen. Ak Köböç takes his weapon, puts on his excellent outfit, ties his sword around his waist, climbs on his horse, and creates a nasty tempest. (This is followed by a little poetic formula, not clear who speaks: 'When I speak on good days, the weather gets bad, Ak Köböç, when I speak on bad days, the weather gets good, Ak Köböç.') 7 days he makes bad weather, 7 spans of ice he had it freeze. After these 7 days of freezing weather, Ak Köböç mounts his horse Kysyl Or, takes his sword in his hand and rides to where the hero Samyr Kasan is sitting in the middle of the lake, to chop off his head. Samyr Kasan blows towards him and he is hurled back with his horse to the top of the mountain. Again Ak Köböç approaches Samyr Kasan with the intent to kill him. Again Samyr Kasan

¹⁴⁰ Uzunoglu-Ocherbauer 1990, 51. The story is also in Kunos, *Stambul*, n^o13 from 1887: Youngest-dumbest of three brothers sleeps always in the ashes. One day after his sister and two brothers are swallowed up by a three-headed dev he arises, shakes the ash-layer off: immediately a storm brakes out and a powerful wind forces the farmers to flee homeward, leaving their ploughs behind. The boy takes all the iron, brings it to a smith, who makes a lance, which when thrown up and caught on the little finger of the boy shatters. Only the third (!) lance is alright, made from what he collected after a third storm (Cosquin, *C.I.*, 485).

blows and he is hurled back on the mountain. A 3rd time he goes. Samyr Kasan says: 'Ak Köböök, you are a cunning deceiver, but you cannot kill me with that sword. Turn around; on the shore lies my sword [with his clothes]; take this sword of mine, that will cut off my head.' Then Ak Köböök goes back, takes the sword, and chops off Samyr Kasan's head. Samyr Kasan's body twisted, the 7 spans of ice he splinters: they fly in all directions, killing Ak Köböök's cattle, but Ak Köböök stays alive. The noise of the splintering ice is heard by the close by hunting Mangush, the hero, the son of Ködön Kan, with his servant, who says: 'In the autumn the ice makes noise, what does it mean, Mangush? In the spring the ice roars, what does it mean, Mangush?' And the awakening Mangush replies: 'In the autumn the ice makes noise, doesn't that mean panzer and armour? In the spring the ice roars, doesn't that mean swords?' Then the meeting between Ak Köböök and Mangush takes place.¹⁴¹

The story is much more complicated by a second version of the story, that Radloff collected from Tartars in another district, wherein the hero is called Ak Kübäk. It is basically the same story but told quite differently, and so the scene with the forging of the sword is absent. Still the hero speaks before his birth (but doesn't threaten to come out sideways, only saying that he wants to be born) and after he is born he runs outside and washes himself. Then he puts on clothes and mounts his horse, and sees that his father's people are fishing and have caught an oversized fish which they can't handle. He pulls the fish out of the net (while riding) and takes it home, where he has a feast prepared for all the people. He goes to invite people and then meets Kidän Chan [=Ködön Kan]. Just like Köböök he makes a joke about Kidän's name (küdüän = buttocks; ködüän = tail-bone, probably anus is meant in both cases, anyway it is an insult), whereupon Kidän Chan makes the same play, changing Kübäk's name in Sübäk (dog), while Ködön like Köböök doesn't change the name, because Köböök means 'white foam', something you see on lakes and on milk. At this point Köböök cuts off a leg of Ködön's 6-legged horse, but Kübäk doesn't do this, and Kidän goes home, speaks to his son Mangysh about the little Ak Kübäk, saying that he can kill him now while he is still small. So Mangysh goes to Ak Kübäk inviting him for a hunt. After a few days hunting, Mangysh realizes he has to use a ruse to overpower Ak Kübäk and they have a conversation, wherein he asks Kübäk to give him his horse, dog, bird, sword, trumpet, but the price Ak Kübäk asks for each of them is too high for Mangysh. Of each a short description is given and of the sword is said: 'O, my sword is excellent, friend, his value is very precious, friend, my sword, my sword, it shines, in the sheath it rattles. The sheath has been made by the Kirghiz, the grip has been made by the Russians, the blade has been made by the Mongols. At the striking not able to hold, the mighty hammers are shattered...' (These same lines are part of the praise-song Köböök gave to the smith: 'His strokes they didn't bear, the iron hammers broke...'). Also Ak Köböök has this conversation with Mangush, who asks for his hunting bird, whereupon Ak Köböök asks him for his berkut (bird), which is also too expensive, but Ak Köböök doesn't want it, whereupon Mangush asks for his horse Kysyl Or, which is of course too expensive. In both versions this is followed by the killing of Mangush/Mangysh. When Kidän hears that his son has been killed by Ak Kübäk, he goes with his army up against the boy, who erects on a mountain a stone house and forges an arrow-point. Kidän sends a messenger to Kübäk, who first asks which heroes there are among the soldiers. Tshylash names some of them and then Kübäk says: 'What if the ice cracks in the autumn, what does this mean, Tshylash?' And he says: 'What if the autumn-ice cracks, this means iron-panzers.' And another question of Kübäk is: 'What if the ice glimmers in the spring...' and Tshylash replies: 'What if the ice in the spring glimmers, is that not the shiny sword?' The messenger returns

¹⁴¹ Radloff 1872, 56-72 n⁹⁷ from the Täräna on the Kargat of the Baraba-people.

to the army and now Salyr Kasan comes forward out of the host and goes to Ak Kübäk, and asks him: 'Where is Ak Kübäk?' Kübäk says that he is out hunting. Kasan asks who he is, and he says that he is Kübäk's cook. Salyr asks him if he knows some of the tricks of Ak Kübäk. Kübäk says: 'One of his tricks is this: he has an arrow-point heated in fire, then he opens his mouth and I have to shoot the glowing arrow-point into his mouth. He grinds it with his teeth and spits it then out.' Salyr Kasan says: 'I also want to open my mouth and you, shoot!' Kübäk makes the arrow-point glowing hot and shoots it into Salyr's mouth, who grinds it to pieces and spits it out. 'Does he have other tricks?' – 'He sets himself halfway the mountain and I roll from the top great rocks on him, that he throws back before they hit him.' Salyr Kasan does this and wants to know another trick. Kübäk says: 'He goes down in the sea, till the water reaches his neck. When I make 3 days frost, then I let the water freeze 3 spans thick, when I make 6 days frost, then I let it freeze 6 spans thick. Kübäk then lifts up this ice and brings it on the mountain.' Salyr Kasan goes down to the sea and seats himself, so that the water reaches his neck. Kübäk makes 6 days frost and lets 6 spans ice freeze. Salyr Kasan wants to stand up, but can't lift the ice with all his force and sits down again. Kübäk says: 'I'm Kübäk, now I will cut off your head. Salyr Kasan says: 'I didn't know that you are Kübäk; had I known, I would have you torn in twain and devoured.' Thereupon Kübäk approaches him and lifts the sword to chop off his head, but Salyr Kasan blows and Kübäk slides away on the ice. He binds irons to his feet, goes again, but again Salyr blows and Kübäk slides again far away. Then Salyr Kasan says: 'Ah Kübäk, don't torment my soul, at my feet is a steel-sword, you, take this, your sword is not able to wound me.' Thereupon Kübäk stamps with his feet on the ground [actually the ice], makes a hole and takes from Salyr Kasan's foot the steel-sword, steps beside him and cuts off his head.¹⁴²

A third version was collected by Radloff in South Siberia from the Altai Tschiwalkoff and is also called 'Ak Köböök'. It starts with the song Ak Köböök sings in his mother's belly and her answer about the cradle she is to prepare. When he is born, she calls him Ak Köböök, and he lies one day in the cradle, the second day he breaks it, stands up and goes fishing. On his way he meets Ködön Pi, who makes an insulting comment on his name, saying: 'I thought about pouring you like cream (*köbüök*) in my mouth and drink you.' Ak Köböök says: 'The behind (*ködön*) of the cattle I would like to cut off and eat, you, the behind of a human I don't eat.' Ak Köböök goes fishing, and brings home fish. Also Ködön Pi returns home, where his son Mangyt (who was born before Ak Köböök) is still lying in his cradle. He reproaches him: 'Don't you have shame, you're still lying, Ak Köböök has thrown away, broken his cradle and is already walking.' In his house Ak Köböök sings (this version has lots of songs build in): 'Collect 25 artists, make the point of my lance. Chop down 25 trees, make the shaft of my lance. Collect 25 artists, make the sheath of my sword, cut 45 horns off, make the grip of my sword.' After the forging of lance and sword he needs a horse. This is Kyzyl Ür. After a song of praise to his hunting falcon, his spear (the point is forged by 35 artists), sword (forged by 45 artists) and whip he proposes his brother to go to battle. They go but on the road the brother gets afraid and sings: 'When it snows big flakes, will it snow much, my Köböök? The recently arrived emissary, will he die, my Köböök?' (etc), whereupon Köböök answers: 'What sounds to you as jingling, is that the lightning sword? What if a snowflake sparkles, isn't that a horse's manes?' (etc) But the brother is very reluctant to go to the battle and wants to flee at the last moment. Köböök grabs the reins of his brother's horse, sings to the horse and the horse throws itself into the battle. The brother wants to stop between two trees, grabs them with his hands, tears them with root and all out of the ground, and sweeps with them the

¹⁴² Radloff 1872, 4, 181-192 n°2, from Täpkätsch, settlement of district Tara, Tobolsk and Tümen.

enemy away, making true the song Ak Köbökö sang to the horse: On his way that way 60 people fell down, on his way this way 50 people fell down. After this episode of ATU 650A we hear nothing further about this mysterious brother, that serves as a kind of comic relief. Ak Köbökö now goes to battle, kills the remaining army, receives 30 wounds, his horse 40, and is sung to by the daughters of the village, spends the night there, goes home the next day, where he finds his only younger sister gone; she has married Mangyt, the son of Ködön Pi. He is furious, goes to the village of Mangyt to get his sister, who sings about his arrival. Mangyt goes out to meet him and stabs Köbökö's horse dead. Köbökö says: 'You know well how to stab,' and strikes off Mangyt's head, takes his sister and returns home. But then he changes himself into a cook and sets out again. Ködön Pi, looking for Ak Köbökö, meets him and asks if he has seen Köbökö. 'Yes, I have seen him; but how will you kill him? Köbökö's cunning is great.' – 'How great is his cunning?' – 'I will teach you a trick of Köbökö. Climb on top of the mountain; I will shoot, you catch with your teeth my arrow!' Ködön Pi climbs the mountain, Köbökö shoots, he crushes Ködön's teeth. Köbökö asks: 'Have you learned it.' Ködön affirms. Another time they meet. Ködön asks if he has seen Köbökö. 'Yes, he went into the lake.' Ködön Pi goes into the lake. Thereupon Köbökö brings about a cold and has the lake freeze. For 3 days he lets it freeze. Ködön Pi is in the lake. Köbökö says: 'Come out now! Have you now learned Köbökö's cunning? I am Köbökö, my cunning is great!' Saying this he cuts off Ködön Pi's head.¹⁴³

The story of the extinguishing of all the fires except that of his grandmother, so everyone has to come to her to light their fires is a motif also found elsewhere. I came across it in a story told by a Muslim Serb from Višegrad in Bosnia, called 'The Master and his Pupil'. The Master is the devil, but his pupil is more clever and manages to get from the devil a *čulav* (goat's ear), that is put on [the head, like a cap?] to become invisible (this is used by the devils to steal people's food invisibly). With this *čulav* the boy performs with a friend such great thefts that the emperor sentences him to be hanged; but in the nick of time his friend [which is of course the devil] saves him with a fake *Ferman* (letter of imperial pardon), and instead of him the great-vizier is hanged.

"Once he settled in a town where the Emperor lived. In the half [of the town] where that magician [our hero] was, there was no rain. General complaint, until the culprit was found. He was summoned before the Emperor. A long time he didn't want to be swayed, until at last after many requests he consented to move to the other part of town. Here lives an old woman who knew his art. He took revenge on her in such way, that he concentrated all the fire in her while everywhere else all fires were extinguished. So the people had to go with pieces of wood to get from her the fire and light the wood-pieces. The Emperor had the woman torn to pieces at the tail of a horse, but the Magician left the town."

In his notes Jagić adds: 'When the magician, in order to avenge himself on a woman, extinguishes all the fires in the town, and only at the fire of that woman can be kindled, then this is to be compared with the well-known legend of the magician Virgilius that is also told about a magician Heliodor and about the Greek emperor Leo the Philosopher.'¹⁴⁴

¹⁴³ Radloff 1866, 1, 224-233.

¹⁴⁴ Jagić, in: *Archiv für slavische Philologie* 1, 286f n^o13: 'Der Meister und der Gezelle'. For Virgilius he refers to Comparetti's study *Virgilio nel medio evo*. He has no notes on the story of the Ferman, but this is the last part of the Grimm-story 'The Three Apprentices' (*KHM* 120), where the devil comes waving a white handkerchief as a sign of pardon, and instead of the 3 apprentices the innkeeper is executed. ATU 360: *Bargain of the Three*

Of course it is more logical that the magician uses this fire-control for his own benefit, like the tortoise does in a story of the Bantu-tribe Lokanda. The tortoise has captured the feared Totongo (in an action comparable with the woodhouse-scene in ATU 301, where the 'dwarf' is caught with his beard in a trap, here with his hand in the tortoise), who is then killed and eaten by the other animals who don't give something good to the tortoise, but laugh at him. But they have underestimated the tortoise, who is a powerful magician. He goes to the fire, takes a live coal and hides it in his *esote* (his anus which he can open and close at will by pressing his back-shield and his belly-shield together, which was how he caught the Totongo). Then he works his magic and at once heavy clouds gather which release torrents of rain. Soon all the fires in the village are extinguished so that no one can cook his meat. They think of tortoise who knows the answer to so many questions. Tortoise replies that he possesses fire but that he would sell it only for a very large portion of the meat. So they all have to pay a piece of their meat before the tortoise agrees to light the fire for them.¹⁴⁵

The animal-transformations of the hero, that appear as a kind of show-off (like the hero in ATU 665, who does it to prove that he is the hero), are in fact demonstrations of his new powers; how he got these powers remains a mystery (as also the healing of his buttocks), but he cannot have possessed these powers before, when he was tricked in the bird's nest; because then he could have saved himself by flying down as bird, crawling down as lizard, etc. So the powers are acquired after his rescue by the vultures and before his healing of his buttocks (for which there cannot have been a recipe as an old wives tale).



Brothers with the Devil. The Devil rescues them from the gallows [R175], the host is hanged in their place. Cf. Krappe 1930, 281: the mediaeval story of Vergil the magician who lets all the fires go out and compels the citizens to rekindle them from one definite spot.

¹⁴⁵ Knappert 1977, 106-108 n^o5: The Mysterious Totonge'.

Chapter 2.

The Bird-Nester

Lévi-Strauss calls his first paragraph 'The Bird-Nester's Aria' (aria, because he compares his *opus* with a musical composition) and the title of the key myth is 'The macaws and their nest' (see http://radicalanthropologygroup.org/sites/default/files/pdf/class_text_056.pdf). As we have seen the macaws play a very subordinate role in the myth and can be compared with the jewels from the jewel-mountain. The feathers of the macaws are used in the making of diadems and crowns and to decorate bows and other objects. The rock faces where the birds nest rise to a height of 200 or 300 meters above the low-lying marshy land. (R&C 47) We also meet these birds in myth 7 of the Kayapo-Gorotire:

"Noticing that a pair of macaws had built their nest on the top of a steep rock, an Indian took his young brother-in-law, Botoque, with him to help him to capture the nestlings. He made Botoque climb up an improvised ladder; but when the boy got up to the nest, he said that he could find only two eggs. His brother-in-law insisted that he should take them; but as the eggs fell down, they changed into stones which hurt the older man's hand. This made him furious with the result that he dismantled the ladder and went away, not realizing that the birds were enchanted (*oaianga*). Botoque remained caught on top of the rock for several days. He grew thin: hunger and thirst obliged him to eat his own excrement. Eventually he noticed a spotted jaguar carrying a bow and arrow and all kinds of game. He would have liked to call out but fear kept him silent."¹⁴⁶

The situation is the same as in the key myth, but this time the saving is not done by birds but by a supernatural jaguar who repairs the ladder and adopts the boy, takes him to his 'world', where there is fire, that is later stolen by the boy and brought to mankind (and now the jaguar has to eat his meat raw and hates mankind).

A variation is myth 8 from the Kayapo-Kubenkranks:

"One day a man noticed two macaws coming out of a hole in a cliff. To get at their nest, he made his young brother-in-law (his wife's brother) climb a tree trunk in which he had cut foot holds. But there were nothing but round stones in the nest. An argument ensued, degenerating into a quarrel, which ended as in the previous version. In this case it seems that the lad, annoyed by his brother-in-law's taunts, threw the stones deliberately and wounded him. In response to his wife's anxious inquiries, the man said the boy must have got lost, and to allay suspicion, he pretended to go and look for him. Meanwhile, suffering extreme hunger and thirst, the hero was reduced to eating his excrement and drinking his urine. He was nothing but skin and bones when a jaguar came along carrying a caititu pig on his shoulders (etc.)."¹⁴⁷

A third version comes from the Apinaye:

¹⁴⁶ R&C, 66. The Jaguar is so much part of South American myth, that the Time-Life edition of South American myths is called 'The Spirit of the Jaguar' (Allan 1998).

¹⁴⁷ R&C, 67.

“A man found a macaw’s nest with two young birds in a high and vertical cliff. He took his little brother-in-law along, chopped down a tree, leaned it against the wall of rock, and bade the boy climb. The boy went up, but the parent birds rushed at him with fierce screams; so he got frightened. Then the man got angry, knocked the tree aside, and left. The boy, unable to descend, remained sitting by the nest for five days. He nearly died of thirst and hunger. He was completely covered by the droppings of the macaws and swallows that flew above him. Then a jaguar came past (etc.).”¹⁴⁸

A fourth version is from the Eastern Timbira.

“A man once took his younger brother-in-law on an expedition to rob macaws’ nests in a cleft of a vertical cliff. But the fledglings made such an outcry that the boy did not dare take hold of them. The man grew angry, knocked down the ladder, and went off. The hero remained sitting by the nest, suffering from thirst, his head covered with birds’ droppings, ‘so that maggots grew there; and the young birds soon lost all fear of him.’ (What follows is identical with the Apinaye version.)”¹⁴⁹

A fifth version is from the Kraho group of the Eastern Timbara.

“Two brothers-in-law undertook an expedition (to rob macaws). The younger of the two men was abandoned on the cliff face, where he wept among the angry birds: ‘After two days the birds became used to him. The macaw deposited its droppings on his head, which swarmed with vermin. He was hungry.’ (The end is similar to the other versions.)”¹⁵⁰

A sixth version is from the Sherente.

“One day a man went into the woods with his little brother-in-law in order to take young macaws out of a nest in the hollow of a tree. The man made his brother-in-law climb a pole; but when he got up there, the young man declared that there were only eggs there. When the man said he knew there were young in the nest, the hero took a white stone in his mouth and threw it down. The stone turned into an egg that was smashed against the ground. The man was angry, pulled away the ladder, and went home, leaving the hero in the tree where he was forced to remain for five days. Then a jaguar passed by and asked what he was doing up there (etc. The jaguar catches the boy who has to jump down.)”¹⁵¹

The reasons for the abandonment are different, but the result is each time the same: the boy is left in a place from where he can’t come down.

The motif of the hero (or as in this case heroine) abandoned in a tree forms the introduction of a Yemenite tale. Seven village girls play together and the oldest suggests to put on their most beautiful dress and to go to the *‘ilb*-tree to collect its *dó-um*-fruits. So they all go home to put on their best dress except for the youngest who is too poor. Then they go to the tree and say to the oldest that she must climb up, but she makes excuses: she is wearing her best dress. All the other girls have the same excuse, except the youngest, so she must climb up and make the fruit drop down by shaking the branches. When the girls have filled their baskets, they run away and leave the little girl in the

¹⁴⁸ R&C, 68. Another version (M9a) differs in several respects: The two men are a father-in-law and his son-in-law (etc.) (ID., 69).

¹⁴⁹ R&C, 71.

¹⁵⁰ R&C, 71.

¹⁵¹ R&C, 72.

tree. She calls weeping: 'Sisters, come back and get me down; otherwise the *Afrits* (demons, cf. Aladdin's genie) come and eat me.' But it is all in vain. After a while she sees someone coming; it is the *garguf*, the genie of the wilderness. The girl is glad to see help arriving. The garguf comes sniffing, smelling human flesh, but the girl greets him very cheerful as her 'uncle', wishing him a good evening and asking him to help her down. Because she has greeted him so kindly the garguf spares her, introduces himself and says that six others will follow him, each one worse than his predecessor. He goes away and soon the next one comes and the same conversation takes place. Finally comes the seventh, who tells her to jump down in his hand, but he has conditions depending on which finger she lands on; she falls on the middle finger which means that she has to marry him. They fly to his castle, which is on the top of a high mountain, and here the story becomes a Blue-Beard-version (ATU 311/312): she is not allowed to open the seventh room, does it anyway, and it is full of human bones. She becomes sick from the idea that her 'husband' turns out to be a man-eater, but doesn't want to reveal him the cause of her illness. He comes to test her, first in the shape of her mother, then of a best girl-friend, to whom she reveals what has happened.¹⁵²

A version of this story from the Tamils is called 'Killing the monkey-husband'. 6 brothers live with their sister who is cripple. One day going to school she is playing with the other children in the forest. When the school-bell rings, all the children climb down and run away, leaving the cripple girl behind, who can't come down. They say: 'You are cripple; why did you climb up?' and leave her in the tree. A monkey passes by and she says: 'Monkey, please help me down.' – 'Only if you marry me.' The girl refuses, but the monkey sticks to his demand, and finally she agrees. He brings her down and takes her to his house. Hereafter the story also becomes a version of ATU 312: her brothers help her in killing the monkey-husband and robbing him of his treasures (as the jaguar is robbed of his treasure: fire).¹⁵³

In another Tamil-story a brother and sister live together. One day they play with other children and the girl climbs in a high tree, all alone, to pick its dark fruits. A *pêy* comes and asks her to throw some fruits down with her hands. She does this, but he can't grab her because she is so high in the tree. So he asks her to throw fruits down with her legs, but he still can't reach her. Then he asks her to throw it down with her hair. She has very long hair [cf. Rapunzel] and this time the *pêy* grabs her hair, pulls her out of the tree and takes her home. The girl is rescued by 7 parrots, who have seen her abduction, and take her, when the *pêy* is away, to their house [which is of course also in a tree]. She is not to open the door [as Snow-White, ATU 706], but the girl soon has nothing to eat, opens the forbidden front door, sees a house [probably smoke rising up, as she is usually out of fire and so can't cook] that is from the *pêy*, but she doesn't know, and steals food. The *pêy* pursues her, but she throws the door shut before his nose and he attaches a claw on top and a claw at the bottom. When the girl opens the door because the parrots are coming back, she hits the claws and fall down dead. The parrots find her and put her in a chest in the ocean, where a raja and a minister find it, etc.¹⁵⁴

A Siberian Eskimo tale, told by the 26-years old Eskimo-woman Asuja in the settlement Caplino in the Chukchee-area in 1954, is called 'The five girls and Majirachpak'. Five girls are walking in the tundra, which is noticed by Majirachpak, the giant-woman, who overtakes them and puts them all in her

¹⁵² Daum 1983, 55ff n^o5: 'Der Garguf' (told by Chäl Abdallah). Continuation infra.

¹⁵³ Blackburn 2001, 59f n^o11: 'A parrot's story', which should be 'Story of the 7 parrots'.

¹⁵⁴ Blackburn 2001, 69f n^o17. See infra 'The nail of the Rakshasa'.

anorak. The girls are frightened and start to cry. Majirachpak walks to a tree and says: 'Tree, bow down!' The tree bows and the giantess binds the girls to its top. Then she says: 'Tree, stretch yourself!' And the tree stretches itself, and Majirachpak leaves the girls in the tree and goes away. A bear passes by, but he doesn't want to help them, as well as the raven. Finally a fox comes and wants to help. Advised by the girls he tells the tree to bent down, unties the anorak, and four girls come out. The fifth is sleeping in the sleeve and cannot be awakened. Thereupon the other girls fill the anorak with berries and leave the sleeping girl behind. After a while Majirachpak returns, orders the tree to bend down, cuts one sleeve, and all the berries fall out ('What many eyes!'), then the other sleeve, and the girl tumbles out with a cut-off finger. The girl cries that it hurts: 'Don't kill me, I will light your lamp!' She takes the girl with her, to live in her earthen hut. The girl calls her grandmother and escapes one day with the magic flight (ATU 313: obstacles).¹⁵⁵

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A myth in which macaws play a major part is a story of the Canarians, an Indian tribe of Ecuador, of the flood from which two brothers escaped by going to the top of a high mountain called Huacaynan. As the water rose the mountain grew higher, so that the two brothers escaped the disaster. When the waters retired, the provisions of the two brothers were all consumed, so they went down to the valley, and built a little house where they eked out existence on plants and roots. One day, when exhausted and almost dying of hunger, they returned home after a long excursion in search of food, and found that food and chicha were there, although they did not know who could have brought them. The elder brother concealed himself, and soon there entered two macaws dressed as Canarians. As soon as the birds came in they began to prepare the food they had brought with them. When the man saw they were good-looking and had the faces of women, he came out of his hiding-place, but when the birds saw him they were angry and flew away without leaving anything to eat. The younger brother had been out looking for food, and when he returned he found nothing ready as had happened on other days. He asked his brother the reason, and both felt very cross. Next day the brother decided to hide himself, and wait for the birds. After three days the macaws came back, and started to prepare food. The two brothers waited until the two birds had finished cooking, and then closed the door. The two birds were very angry at being caught, and while the two brothers were catching the smaller, the other flew away. The two brothers married the smaller macaw, and had by her six boys and girls, from whom the Canarians are descended. Ever since then the Indians consider the Huacaynan mountain as sacred. They venerate macaws, and prize their feathers, which they use to deck themselves out for festivals.¹⁵⁶

For more information on the bird-nester:

<http://www.johntoth.net/Portfolio/BirdNesterMyth.pdf>. A chapter from John Toth's book

<https://digitalcommons.trinity.edu/cgi/viewcontent.cgi?article=1219&context=tipiti>: 'The Bird-Nester, the Jaguar and the Fire-Theft: A New Approach to the Culture-Nature Dimension in Amazonian Myth' by Deon Liebenberg, Cape Peninsula University of Technology, Cape Town, South Africa, 2016.

¹⁵⁵ Barüske z.j., 21-23 n°1 = Menovščikov, G.A., *Eskimoskie skazki*, Magadan 1958, 43-45.

¹⁵⁶ *New Larousse Encyclopedia of Mythology*, London 1974 (1968, 1959), 441f. See ATU 400, Swan Maiden Motif D361.1; B652.1.

This is a very interesting article on which I have many critical points to make. Take for example the myth of the mythic age. "According to some myths, night, death, or disease escapes from a sealed container when it is opened up, usually in response to a noise from within the container. This brings the mythic age to an end." (p. 17) I would compare this with the story of the spirit in the bottle (ATU 331). The frog in the container (p. 23) is the form the spirit has taken in the version of the Brothers Grimm (*KHM* 99). In myth it is of course the myth of Pandora (or of Adam and Eva eating from the forbidden fruit).

The long day and the long night are part of the theory of Velikovsky. The long night was part of the last plague in Egypt in Exodus. The long day took place at the same time at the other side of the earth (by which I mean America). The long day in the Bible took place 50 years after the long night in the time of Joshua and of course there was a long night at the same time in the America's. In fairytale we see the long night in versions of ATU 304, where the hero binds the man who is busy rolling up the night (a ball of thread) and releases him after his adventures, so day may come. [Compare on p. 23 a ball of thread.]

"[In] ancient Egypt the king, as the representative of the sun, walked solemnly round the walls of a temple in order to ensure that the sun should perform his daily journey round the sky without the interruption of an eclipse or other mishap" (Frazer [1922] 1987, 78). (p. 20) This is a sign that in previous times the sun had a mishap, creating a long night and a long day.

The cosmic ladder, to climb to heaven, can be compared to Jack's beanstalk to climb up and the long rope to climb down in tales of the type ATU 301 (which has variants in which the hero climbs up, as in 'The Castle in the Air').

Honey is also a topic which we have already seen, see 'the rescue by the vultures'.

"Hence the myths in which cooking fire, musical instruments, adornments, sacred rites, the art of hunting, agriculture, and other aspects of culture are stolen from the otherworld" (p. 24). See B. the Dangerous Assignments and Excursus: the retrieval of the disappeared musical instruments by Gilgamesh.

Less on the mark is the article <http://muse.jhu.edu/article/235224/pdf>.

See also the paragraph 'Bird-Nester' with a discussion on Lévi-Strauss' key-myth in http://radicalanthropologygroup.org/sites/default/files/pdf/class_text_043.pdf.



Eagle vs Snake Real Fight (photo YouTube)

The Eagle and the Snake in ATU 301

The scene of the hero in the bird's nest is also a feature of versions of ATU 301. In the versions we saw above, the eagle suddenly pops up, just when the hero is in need. But there are also versions, where the hero has several adventures in the underworld after which he is sent to a tree, where the eagle has his nest. Panzer mentions two short versions (172, 198): Hans falls there (betrayed by his 'brothers'), drops near two poplars and finds within their branches the nest of a bird that takes him up.¹⁵⁷

A lot of times the hero discovers the nest of the bird by accident. In 167 this happens because he throws his club up high and it knocks the dragon-young out of the nest. The old dragon comes, is at first furious, but then carries him up. In 134 a magician wants to carry him up when he protects his young that have fled into a tree against the other magician who has the form of a snake. Often there is an Andromeda-adventure (Panzer means a dragon-killers-scene as in ATU 300) and instead of marrying the princess he asks for a way up and the king refers him to a bird, in 166 the King of the Animals, who calls the eagles, but none of them wants to carry up the hero until finally a 300 years old eagle arrives with wings as big as ship's sails. In 70 the gnome has called the birds, they all refuse, he sees that an old eagle is missing, calls and abuses him, he has to bring the hero up. In several versions the gnome or the old woman delivers the bird, in 34 the gnome changes himself into an eagle, in 137 into a he-goat that brings him up. Panzer states: 'Den Helden hinaufzutragen wird der Riesenvogel in vielen Fassungen, und es scheint das wohl das Ursprüngliche, dadurch geneigt gemacht, daß Hans seinen Jungen in einer Fährlichkeit beisteht.' He protects them from a snake, that threatens them in the nest on the tree and is killed by the hero, or a dragon, that every year has

¹⁵⁷ Panzer 1910, 178 n. 2.

killed the young. Sometimes he protects the young in the nest against a thunder or hail storm, that until now has regularly killed the offspring of the bird. In several versions the bird that comes back after the rescue of his young, thinks he is the (yearly) attacker and wants to eat him, but is withheld by the young; and in some versions the bird really eats the hero, but vomits him back at the request of the young birds.¹⁵⁸

In the Turkish version, cataloged by Eberhard and Boratav as type 72: *Der Phönix*, the hero, left behind by his brothers in the underworld, has taken against the advice of the youngest princess the black sheep and is dropped in an even deeper underworld, where he lives with an old woman, [who gives him terrible dirty water to drink,] and hears that every year a girl has to be sacrificed to a dragon to get a little bit of water. He kills the dragon, saves the girl, the daughter of the Padishah. Then he kills a snake that each year eats the young of the Phoenix. The Padishah cannot help him, but the Phoenix carries him up to the earth. He has to take forty sheep and forty bags of water with him and feed the animal. When the meat is finished, he cuts a piece of himself as the bird's last meal (nothing about a cure).¹⁵⁹ In the Turkish version Kúnos collected in Adakale, the motif is more complete. The 3 sons of the Padishah guard in turn at the tree that each year has 3 apples. The 2 eldest run away when they hear the monster approaching, but the youngest shoots the 2-headed dragon a head off with an arrow. With his brothers he follows the [blood-]trail of the dragon to a pit. They make a rope from their belts, the oldest wants first, calls halfway: 'I'm burning!', the 2nd idem. The youngest they have to lower despite calling and he reaches the bottom, goes through a gate, arrives at the dragon, cuts off his other head also. He searches the place, comes to 3 girls, who have a self-spinning golden spindle, a self-embroidering golden embroidery-frame, and a golden pan with a golden chicken with chicks eating pearls, which he puts in his knapsack, and has the girls 1 by 1 pulled up (the 1st for the 1st, etc.). The youngest girl says that his brothers will cut the rope and he will fall down: he has to take care to fall on the white buck, because the black buck will take him 7 layers deep in the earth. She gives him 3 hairs in case of need and promises that they won't marry before he is back on earth. The brothers are indeed very pleased with the 3rd girl and cut halfway the rope and the shehzade (prince) plummets down, on the black buck, and is taken to the 7th earth-layer, where he regains his senses, arrives at a house, and forces himself onto an old woman as foster-son. She has no water because of a dragon, who once a year gives water in exchange for a girl. The next day the daughter of the Padishah is given, the shehzade goes to take a look, sees her being left behind by the dragon-hole, chops off the 7 heads of the dragon with one stroke of his saber, whereupon the girl dips her hand in the dragon-blood and makes a sign on his back. On her request the Padishah summons all the men, the shehzade is recognized and wishes as reward to go up to the earth's surface. The Padishah doesn't have a clue and the shehzade leaves, lays himself down to rest somewhere under a tree, sees the nest of a Sumur-Anka-bird, whose young are each year devoured by a dragon, sees this dragon climbing the tree towards the young, kills him with his sword, and lays down to sleep. The Sumur-Anka arrives, wants to devour the shehzade, is withheld by its young, spreads its wing above the sleeper. To get up the bird needs 40 bucks and 40 bags of water, that the shehzade gets from the Padishah and stacks on the bird, and feeds at 'gak' a buck, at 'gyk' a bag of water. Just before the arrival he loses his last buck and cuts a piece out of his thigh. The bird notices

¹⁵⁸ Panzer 1910, 187-189.

¹⁵⁹ EB 72 I.8-14 (1953, 78-82). They note that the phoenix is called *Zümrüd-ü Anka* (= emerald[-green] Anka; the name Anka is also used in modern tales). Many texts speak of an eagle or just a bird. The phoenix reminds of the Indian Garuda, who is also battling with a dragon.

it, keeps the piece under his tongue, and puts it, when the prince above ground cannot stand up, back with spittle. The boy buys a paunch, puts it over his head, goes as baldhead [cf. Odysseus] in the service of a the chief-goldsmith (etc. cracking nuts; episode of Unknown Knight on white, red, and green horse).¹⁶⁰

This motif appears in the tale Dumézil collected in Constantinople in 1930/31 from 20-year old Niazi Ban, a cultivated young Laze from Batum, raised in Arhavi and speaking the dialect of that region, who was much interested in everything, especially folklore, and had at his disposal a remarkable collection of tales and songs. In his tale, called 'The prince in the underworld', the prince also jumps on the black sheep instead of the white one, and comes in a lower store in the underworld. He is sent by some wounded men to an old woman living in a cabin nearby who serves him strange smelling food and no water. On his question she asks from which country he comes that he does not know they have no water, because a Div who controls the water-supply gives only once a year water in exchange for a young girl that he eats. So they cook with horse-pee. He doesn't eat the food and the next day he goes to the spot where the Div comes to eat the girl. All the men and women of the country are waiting there with kettles, bags and pots to collect the water. Also the daughter of the Padisjah is waiting for the div with on her head a tray of baklavas. They talk and meanwhile the div comes, flashing his teeth, considering himself lucky to have even two victims. He tries to suck them in but the prince stands strong, holding the girl behind him. Then the div opens his mouth as big as a hamper and wants to gobble them up, but then a big dust cloud prevents the people from seeing what is happening and when the dust has settled the div is dead and the prince is gone. The padisjah offers as reward his daughter, throne and treasures and the next morning 500 men are gathered before the palace, claiming to have killed the div. They all parade before the princess, but the man who saved her is not there. The next day every man has to come, but still the savior is absent, and the Padishah has asked who is absent; this is a young man who works in the mill and who is certainly not the savior. The next morning the meal-covered prince is brought and recognized by the princess, who also has made a sign with the blood of the div on his back. On his back are the five bloody fingers and he is sent to the hamam and dressed in new clothes. He is offered whatever he wants by the Padishah but he wants nothing, being a prince from the upper world; he only wants to return there. The Padishah promises to help him, but three years go by, and he gets bored and says goodbye to the luxury life at the court. After a month of two, three, on a warm day, he goes to sleep under a *charme*-tree, but is awakened by the frightened screams of young birds above him and he sees a big snake climbing the tree. With his dagger he kills the snake pinning him to the tree and continues sleeping. The mother-bird comes, sees hem lying there and opens her beak to swallow him, but the young shout not to kill him, because he has killed the snake. She sees the snake and spreads her wings above the boy to shield him from the sun. The young man is frightened when he awakens but the bird tells him to have no fear and asks which reward he wants for the saving of her young that until now have each year been eaten by the snake. He wants back to the upper world. The bird says: 'I am 90 years old. In my youth I climbed up and came down twice a day. But for many years I haven't climbed up. But I will try; prepare for me a batman meat and two batman water.' The young man gets the meat and water and climbs on the bird who says: 'When I say "ga!" give me meat; when I say "gi!" give me water.' And they fly up. Halfway the young man runs out of meat. When the bird screams 'ga!' he cuts a piece of his calf and puts it in the beak of the bird. Soon after

¹⁶⁰ Kunos 1907, 25-35 n°5: 'Die Mär vom Söhne des Padischahs' (= I, 18-25: *Padišah oĵlylyn masaly*).

they land in the upper world. The bird takes from his beak a handful of meat, that she hasn't swallowed and puts it back on the calf (that is why the meat of our calf is soft and like glued on). At the parting the bird gives the prince one of his wings [i.e. feathers] and says: 'When you have an enemy, take out this wing and rub the feathers together. A Negro will appear, one lip to heaven, one lip to earth. Whatever you command him, he will perform immediately.'¹⁶¹

In Persian tales the hero climbs by accident on the white ram, that takes him to the seventh underworld, where he has several adventures. The grateful Simorg brings him back to the upper world. Marzolph has taken up this theme as *301E*: *Der Jüngling rettet die Jungen des Simorg*. A young man kills the snake, that each year ate the young of the Simorg. Sometimes (a) the Simorg gives him a feather, with which he can call at a later time the Simorg to fly on, or (b) the Simorg carries the boy to the upper world. The boy has to feed him on turns meat and water. When there is no more meat, he cuts a piece from his calf. The Simorg notices this, doesn't eat the piece of flesh and heals the boy later on.¹⁶²

The Simorg is also present in the Kurdish version 'Herzem with the Long Ears'. Herzem has liberated in the underground three princesses, one for each of his companions, as well as the 'Beauty of the World'. But when she is pulled, the companions want to have her and leave Herzem behind. But the 'Beauty of the World' had already foreseen this, but Herzem didn't want to be pulled up first, so she gave him a picture of a gazelle chased by a greyhound, and the advice to go to the room where he had found her and to open the little door at the north side to the courtyard, where a reed-overgrown well is, where Friday afternoon two rams come, one black, one white, and fight with each other. He has to jump on the white one, but jumps, when the friends cut the rope and he after smashing down finally has recovered and dragged himself down the stairs, by accident on the black one and is taken miles deep under the earth. When he opens his eyes, he sees himself in a black town with shadow-like inhabitants. He asks an old woman for shelter, but when he asks for water, he is refused, because a dragon holds the water-supply in check and every Friday a girl is offered in exchange for water. Coming Friday it is the turn of the king's daughter. On that day Herzem joins the escort of the princess, offers her his help, seats himself next to her at the entrance of the hole and shouts to the dragon, when he comes out of his hole, that he is Herzem with the Long Ears, who has killed the span-sized and the Red Agha, whereupon the dragon wants to flee, but Herzem strikes, praying to God, through 7 veins, and, when the dragon bites at him, chops of its head. The water flows and Herzem goes back to the old woman. The king promises his daughter and half of his kingdom to the dragon-slayer, all men buy a sword and present themselves. The king has them parade in front of the princess, but she doesn't see Herzem; he is the only one who has stayed behind and is fetched. In the evening, during the meal, the king asks what he wants as reward. He wants to return to the upper-

¹⁶¹ Dumézil 1937, 78-106. He refers to ATU 300: *The Dragon-Slayer* and 301: *The Three Stolen Princesses*, and lists the motifs H1471: watch for devastating monster, youngest alone successful, cf. L10: victorious youngest son; F92: pit entrance to lower world; B11.2.3.1: seven headed dragon; G 94: fee-fi-fo-fum; G83.1: ogre(ss) whets teeth to kill captive; K736: snapping door traps victim; cf. D1425.2: magic hairs summon husband; K1935: impostors steal rescued princess; K1931.2: impostors abandon hero in lower world; F67: white sheep carries to upper world, black to lower; S262: periodic sacrifices to a monster; K1932: impostor claims reward earned by hero; B365: animal grateful for rescue of its young; F101.3: return from lower world on eagle; B322.1: hero feeds own flesh to helpful animal; D1021: magic feather, cf. B501: animal gives part of body as talisman for summoning its aid; H1022: task: construction of impossible amount of material; N681: husband, lover, arrives home just as wife, mistress, is to marry another.

¹⁶² Marzolph 1984, 60-62.

world. The king directs him to the simorg on the top of a tree in the mountains, whose young are each year eaten by the snake. When he saves the young, the bird will carry him up. He is brought to the mountain, lies in wait for two weeks when alarm-sounds of the young birds awake him, and he sees the snake in the tree and challenges it with flapping his ears and shouting. He kills the snake with two strokes, feeds its flesh to the young simorgs, goes back to sleep and is protected by the grateful bird against the sun and thereafter brought to the upper-world.¹⁶³

Nowak has in her *Beiträge zur Typologie des arabischen Volksmärchens* several 301-variants, but only one of them has the flight on the eagle. It is called 'The Jealous Princes' and comes from Algeria. After being left behind the youngest prince by accident takes the black he-goat which brings him to the end of the world. He stays there with an old woman and tends her herd. He saves the young of a bird for a snake. The grateful bird brings him to his country.¹⁶⁴

In the catalog of Mongolian fairytale types of Lörincz there are several versions of ATU 301 with the flight on a bird. In the part 'Adventure in the underworld' it is said that the hero rescues himself with the help of a flying heavenly god. In Panzer's n°130 he heals [after the fall when his brothers cut the rope] his broken limbs with a magic remedy he got from the mice, then he saves the young of the underworld-eagle from the snake and by way of thanks the eagle brings him back to the world above, on the way fed with his own flesh. In 129 he escapes with the help of a kite whose young he saved from a snake. Also in Panzer's n°132 ('The Son of the Mare') the hero descends into the underworld and liberates the women of the companions, abducted by a demon; when he wants to climb up again the companions cut the rope and he tumbles down. Healed by a leaf from a healing tree he received from the mice (cf. the snake-leaves), he saves from a snake the young of the underworld-eagle, who brings him to the surface.¹⁶⁵ A short and cryptic version of this AT 301-episode can be seen in a Tamil-story, called 'Rescuing a princess from the underworld'. The princess has already been abducted and saved before, so it looks as ATU 400, where sometimes a traitor thwarts the hero. Here this is an Asari (a goldsmith), who accompanies the hero on his journey back with the rescued princess and brings them under a banyan-tree. He gives the prince a sword, tells him to sit down and close his eyes, as a yogi. While the prince sits there, a snake comes and takes the princess; and when he opens his eyes he only sees the Asari, who says that she has been taken by a snake. The hero grabs some climbers, [makes a rope,] ties one end to a root near the hole, ties a rock to the other end, [drops it] and lowers himself down into the snake-pit. When he comes down there, he sees that the snake has abducted many women just like the princess. He kills the snake, saves the princess and sends her up with the rope; but when he climbs up, the princess and the Asari pull the rope. Scraped hither and thither the rope suddenly breaks! The prince falls back in the hole and his body breaks into 16 pieces. The Asari takes the princess with him but not before she has succeeded in putting the bones of the prince together and bringing him back to life. Revived he starts looking for her. [He is also miraculously out of the hole.]¹⁶⁶ Also in Mongolian epic tales this saving and curing can be seen. In the Khalkha epos *Ödi mergen* the hero falls through a ruse of the people of the foreign Khan in a concealed hole and dies. His talking horse escapes and discovers that the blond daughter of the heavenly Khan, who has a braid of 60 fathoms, can bring dead people back to life. The horse abducts

¹⁶³ Wentzel, L.-C., *Kurdische Märchen*, 1978, 25-49 n°3.

¹⁶⁴ Nowak 1969, 196-198, type 195 (10-13) after Filleul de Pétigny, *Contes algériens*, 39-63.

¹⁶⁵ Lörincz 1979, 72.

¹⁶⁶ Blackburn 2001, 148-150 n°46; an almost identical version can be found in the *Matanakâmarjan Katai*, Zvelebil 1987, 10th day).

her, persuades her to help, brings her to the hole, where she lets her braid down and wishes that the bone-pieces come out along it. She washes the pieces, wishes them whole and after some more actions Ödi mergen becomes alive. A comparable revival can be seen in the epos *Zaludai mergen*, in 1904 recorded in Yeke küriye by C. Žamcarano. The hero falls by a ruse of his 6 brothers-in-law who hate him in a 99 fathom deep hole. His two horses escape. One stands guard over the corpse of his lord, the other one, Ežen šarga, flies up to heaven to get the princess Altan šara dagini. The princess is abducted and persuaded by the horse to pull up and revive the hero. She sends a grey lark by magic for water of the Source of Eternity in heaven. Then she wants to pull the body of the hero with her 99 fathom long braid from the hole, but it is too short; combing and washing make it long enough, and Zaludai's corpse is pulled up. She sprinkles the water of immortality on the body and steps over him with the wish that his body will be cured; she steps again, wishing that he wakes up. A third time she sprinkles, steps over him with the wish that the hero may become more beautiful than before, and the hero awakens, asking how long he has slept.¹⁶⁷ In the South-Burjatic epic tale 'The Hero Čono Galdan, the Son of Bajan Dorži', a girl is abducted by a horse and frees with her long hair the hero out of a baleful hole (Nekljudov, in: *Fragen* 4, 262: a well-known motif in Central-Asiatic epos). Also the hero Aral Mergen is (by his evil sister: ATU 315) treacherously dumped into a deep hole, killed and covered over with a big rock, but saved by his good sister, who on the advice of an old man has the rock removed by a giant bull, whereupon she has the horse of the hero hang its long tail into the hole to pull up the brother; smeared on nose and mouth with some red earth from the foot of the white rock the hero revives (Heissig 2003, 41f). Also in the tale of 'The Red-Jade-Khan' (*Qas-un ulayan qayan*) the hero is treacherously (this time by his brother in cahoots with his wife) dumped in a 99 fathoms deep pit and covered over with stones. But his horse escapes, flies to heaven to the 7 *Burqan* (the Great Bear), who descend to earth with the horse, who digs away the stones (the great and the small mountain) in 7 days and nights, whereupon the 7 *Burqan* sprinkle the body of Qas-un ulayan with *Bumba-yin rasiyan* (Water of Life) until he awakens, asking how long he has slept (ID., 72). In the tale *Xögsiñ Lü Mergeñ* the hero is stung by two big yellow [demonic] bees and falls down dead. His horse changes itself in a 5-colored rainbow and appears at the entrance to the 7 *Dākinīs* of Xurmasta [the fairy-daughters of the Supreme god Ahura Mazda] up in heaven, whom it requests to cure his lord, with success.¹⁶⁸ In the tale *Doluyān nasutai doluyatai mergen*, the hero Doluyatai mergen is dumped by his treacherous brothers-in-law in a 99 fathoms deep hole. His horse flees, returns and asks his lord how to get him out. The hero shouts that it is difficult but possible: In the direction of the rising sun lives the Son of Heaven Ulayji mergen with his younger sister Ulayan qačar with 99 fathoms long hair. The horse abducts her, brings her to the hole and she hangs her hair in the hole and pulls the hero up. Also in the Evenki-fairytale 'The son of Sabqaldai Khan with the White Sea-Homeland' the hero falls through neglect in a deep hole and wonders how he will get out. But then his horse, the mare Ambara, comes flying on a cloud and brings a magic ladder (*Erdeni satu*), with which the hero can climb out of the hole.¹⁶⁹ In the Tartar Epic *Südei Mergen and Joltai Mergen* the hero Südei Mergen is made to fall into a 100 fathom deep pit, dug by his treacherous brothers-in-law, who return home taking all the hero's possessions with them, which raises the suspicion of the wife of the hero, who follows the trail of the brothers-in-law to the secret hide-out of the hero. In the house she discovers the pit and sees Südei Mergen lying at the bottom,

¹⁶⁷ Heissig, in: *Fragen* 2, 85f.

¹⁶⁸ Veit, in: *Fragen* 3, 80.

¹⁶⁹ Heissig 2003, 87-89.

lamenting. She takes the hero's horse and lowers its tail, but it is 3 fathoms short; then she lowers her own hair (after combing it), which is 1 fathom short. So she weeps, as well as the horse, and they confer: 'How shall we get him out? At the edge of the heaven lives Törömön Mökö; the hair of his sister is 100 fathom long, she must be brought here.' The gold-haired stone-black horse [of the hero] runs to the top of a tall the heaven grown up Altai-mountain, sees the land on the other side, where there is in the middle of a village a white stone-house reaching up to the heaven and further on a golden house where the wonderful girl lives. The horse joins the herd, is noticed, brought to Törömön Mökö, who thinks it is a fine horse for his sister, who makes a test-drive on the easy-going horse. But then it elopes, abducting the girl and bringing her to the wife of Südei Mergen. The girl with 50 braids hanging to her shoulders, 60 braids at the neck, laments, but then agrees to help, combs her hair, lets it down in the pit and it reaches Südei Mergen. Also the wife of the hero lets her hair down to help pulling up, but they have not enough strength, so also the tail of the horse is let down and joins the others in helping pull the hero out of the pit.¹⁷⁰ In the epic story 'The young Dsang, the best of men', the hero is fed drunk, loses consciousness and is pushed in a hole of 10 fathom, dug out beneath the cushions, and covered with a round and then a flat stone. Then the murderers run outside to grab the horse and bow, but the lightly attached horse breaks free, runs to the cabin of his master, from which the fairy-like fire-snake of the ruler of the Black Dragons comes. They go together, the horse crushes with its hoof the stones, she says: 'O, may breath and consciousness in skin and flesh come to life!' and strokes thrice with her sleeve over him; he stands up and says: 'Oh, how deep I have slept!'¹⁷¹

The healing by the mice is a very beloved motif in Mongolian versions. An elaborated version of ATU 301 from the collection of Ramstedt (Panzer's version 130) is called 'The Black Kettle and the large Tripod, or The 3-year-old Nāichal, the son of the mother Nālichan-Tsagân and the seven jealous-minded uncles'. Somewhere in the story our hero (called as in the title with the name of his mother, a standard formula in Mongolian epic tales) falls down in the underworld. A male and a female mouse come to eat from him. The mouse-man says: 'Ah, this one is not a gratis creature. This one we may not eat.' The mouse-wife speaks: 'When we run away from such a large storage of meat, there will be later for us no meat to find. Therefore I will have my fill on this one!' The mouse-wife comes to him and takes a bite. He (the hero) strikes in the direction and breaks all her legs. The mouse is lying on the ground on her back, shaking her broken legs. The mouse-man speaks: 'I told you so, that this one is not a gratis creature. "Don't eat from it," I said, you child of misfortune!' This saying he goes to get something white and gives it her. After she has eaten it, she becomes healthy again. 'That cursed child of misfortune, that unlucky bird, that has caused me my suffering, I will bite again,' says the mouse-woman and she takes another bite of him. Again he strikes at her and throws her with all her legs broken on the ground. 'Alright, you creature of misfortune, didn't I tell you? Let it be so, you unlucky bird, let it be so! You didn't follow the words that are told to you; so die!' says the mouse-man. The mouse-woman says: 'My death is already at hand! Get me so more of what I just ate!' – 'Well, will you in the future obey my words? If you will be obedient, I will get some for you,' he asks and gets some and gives it to her. 'I also will go there,' thinks the 3-year-old Nāichal, the son of the mother Nālichan-Tsagân, and rolls over there. So he comes to that of which the mouse has eaten. He eats a handful and gets little better. He eats two handfuls and is already like he has been before. Even a third time he eats from it and he becomes such a young man against no one dares to battle.

¹⁷⁰ Radloff 1868, 2, 607-657 n°19.

¹⁷¹ Heissig 1963, 158-174 n°38).

After having filled his two pockets with it, he sets out. After this funny incident with the mice follows the dragon-fight episode against the 25-headed Chotchor Chara [= Black] Mus [= 'dragon'] that he finally kills and cuts open, liberating all the sucked-up people who want to make him their Khan. Our hero declines this generous offer and says: 'If you want to reward me, then bring me to upper-world up there.' – 'To bring you up there we have no means,' they say. But from their midst a young man comes forward and says: 'You men, you who couldn't reward a good deed, what do you think to do? There on the lonely tree on the top of the mountain the king's eagle has its eggs, isn't it. His children and offspring though the poisonous yellow-headed snake uses to catch them. When one would be able to withhold the snake from this, that bird would be able to perform that journey.' The people praise him for this advice, and our hero set out to the lonely tree on the mountaintop where the eggs of the bird are. The poisonous yellow-headed snake rushes towards them and also our hero rushes towards them. The snake is on the brink of coming there sooner than the hero! 'What do I do about that?' he thinks and throws to her (the snake) the 7-fold soled golden shoe and conquers her that way. The snake dies. The eggs of the king's eagle burst open [and the young come out]. He climbs up in the lonely tree on the mountaintop. They take him under their wings and lie like that. Their mother comes flying. The mother speaks, when she comes: 'My dear children, what kind of creature has lengthened your lifespan?' – 'Ah, who can know it? Something came here and killed the poisonous yellow-headed snake. We stretched ourselves and wanted to gobble it up, but we couldn't manage it. It slipped into that rock,' they say. The mother smites and smites the rocks with her wings and crushes the whole rock. 'It was not there,' she says, coming back to her young. 'How is it? When you were beating the rock, it crawled into the sea,' they say. She begins to beat on the sea and changes it by beating into a mud-pool, and comes back to the young. 'No, it wasn't there,' she says. 'How can that be? Maybe it has gone out of fear for you on the way back, at least it looks that way,' they say. 'Ha, it hasn't gone at all on the way back, it is surely with you!' she says. 'Well, do you promise not to kill it?' they say. 'Yes, bring it out!' she replies. They bring him out. 'Fie, disgusting!' she says and eats him up. 'Mother, give here, what you took from us! When you don't do it, we will throw ourselves down from here and die,' they say. 'Take it, here it is!' she says and brings him back up. The bird-young speak: 'A good deed art thou to us, a fatherly protector, what kind of reward do you want?' – 'I don't want no reward. When you want to reward me, then bring me up to the upper-world up there,' he replied. 'Alright, we know an answer to that. Prepare the meat of 70 fat 3-year-old mares and kumis in 70 leather bags. Then I will bring you up,' says the mother-bird. [He gets this from the liberated people.] The flesh he packs on one wing, the bags of kumis on the other wing, in the middle he makes a sleeping-place for himself, and this way they start their journey. [When they are almost at the top:] The meat of the 70 fat 3-year-old mares is eaten up, the kumis of the 70 leather bags is drunk up, the sinking down grows greater than the rising up. That is the way things are going now. 'Alright, there is no other solution,' he thinks, and out of his thigh he cuts a piece the size of a drinking nap; when he does this, it becomes a piece the size of a sheep and he gives it to the bird. Once more the bird gets hungry; he again throws to him a piece of meat the size of a sheep. Flying upwards they arrive up there. 'The meat that you gave me at the end, that was perfectly tasting. When I return now down, I will be able to find my own food, But give me a little bit of that meat!' says the bird. 'O woe, my dear! The sinking down became greater than the rising up. Thinking that, I cut from the flesh of my thigh a piece of meat the size of a drinking nap, and that I threw to you!' – 'O woe, my dearest! If it was like that, I will make your thigh healthy again!' says the bird,

swallows him up, puts the meat of the thigh back on its place and brings him up. By vomiting the bird brings him back out again. Then they take leave of each other.¹⁷²

In Bulgarian versions of ATU 301 the hero, left under the earth by his treacherous brothers, jumps by mistake on the black ram and comes in the underworld. There he kills the snake (dragon, Lamia, monster), that every year eats the young of a bird, most of the times an eagle. The bird brings him to the upper world and during the flight the hero feeds the bird also with flesh from his legs (feet, thighs, calves).¹⁷³

In the Albanian version 'The Three Hunters', the youngest hunter is left behind in the hole, but the third girl had told him, when two sheep come, to jump on the white sheep that will bring him up, but he lands on the black sheep that takes him down to another world, where he arrives in a meadow, where he takes a nap [under a tree], and is awakened by a voice 'Ziriwui, ziriwui' up in the tree. He sees a snake climbing up and shoots, and the snake drops down dead. He goes on napping, the mother of the birds, a big raven comes and wants to kill him, but the young say that he has killed the snake and saved them. The raven provides him with shadow until he awakes, and asks what kind of gift he wants. Nothing; he just wants to go up. That can be done, when he takes 9 roasted wethers and 9 jars of water with him. He goes to the king's city, where a *kulshedra* ('demon') holds back the water when she doesn't get every day a child to eat. It is right now the turn of the king's daughter. The lad sees her weeping and offers his protection. Then, thundering and lightning, the *kulshedra* comes, who is glad: 'Hey, each day I receive one, today two!' But when she opens wide her mouth the lad shoots her dead, makes a cut in her and smears himself a sign on the back [! usually this is done by the princess to mark her savior] and leaves. The princess comes back home, and the king is furious, but she explains that the *kulshedra* is dead, whereupon he has all the citizens assembled, but the hero is not among them. Then all the guests (strangers) are summoned. The princess has the lad remove his shirt and point to the mark. As his reward the lad only wants 9 roasted wethers and 9 jars of water, takes these to the raven, climbs on its back and throws, when it calls 'krek' to the right, a wether in its beak, to the left a jar of water. But before they are up the meat is finished and he tears off a piece of his leg. The raven notices it and keeps it in its mouth. Above ground he is not able to walk, the raven [spits the saved piece back,] licks and heals the leg.¹⁷⁴

In a Greek version from Thracia the hero tries to jump the white sheep, misses and grabs the black sheep and is taken to the World Below and put on a tree, wherein birds nest, that ask him to kill the approaching snake. The mother-bird comes and is prevented by the young from eating their rescuer. She spreads her wings above him to provide shadow and asks what she can do for the destroyer of her archenemy, who every year ate her young. He wants to go up, which will take forty sheep and forty bags of water. He loads this on the wings and gives meat each time the bird says: 'Kra!', water when it calls: 'Kru!', and almost at the top the meat is finished and he cuts a piece from his hip, but the bird saves it under his tongue and puts it after arriving on the wound, that is immediately healed.¹⁷⁵ In his notes Dawkins says that usually the hero after the ride on the black sheep is dropped in the underworld, where he rescues a princess from a water-hoarding dragon and asks as reward to

¹⁷² Ramstedt, *Kalmückische Märchen*, 184-211 n°21.

¹⁷³ Daskalova a.o. 1995, 63f. The same scene in type 301B (ID., 64f), *301* (ID., 66).

¹⁷⁴ Camaj, Martin & Uta Schier-Oberdorffer, *Albanische Märchen*, Düsseldorf-Köln 1974, 16-22 n°3: 'Die drei Jäger'. The *Kulshedra* resembles the South-Slav *Lubia* and the Greek *Lamia*.

¹⁷⁵ Dawkins, *MGF*, 141-144 n°26 from *Thrakika* 17, 103.

be brought up, which is done by eagles, that he feeds during the flight with meat and water and at the end a piece of his own leg.¹⁷⁶

In a Greek Asian version from Ulaghátsh the hero is taken down by the black ram. There he continues his journey, comes at a plane-tree, sees a snake threatening the young of a bird and kills it. Rather vaguely it is told, that while he sleeps he is swallowed up by the mother-bird and vomited up again at the request of her young; then she protects him with her wings. As reward he wants up; therefore are needed seventy measures of meat and seventy measures of water, that he gets from the king [whose daughter he released from the dragon: not told] and packs on the bird, that he gives water when the bird says: 'Lak!' and meat when it says: 'Lyk!' Nearly above it is finished and he cuts a piece from his leg, that the bird keeps under his tongue and after arrival puts on the wound. He is cured (and the story is finished). In a version from Silata the hero takes the black sheep and comes in the underworld. There he asks a woman for water and is referred to a dev, that that day will be fed with the daughter of the king, and kills him. The princess marks him with the blood of the dev, so he will be recognized as her rescuer, and as reward he wants 40 hides filled with water and forty filled with meat. Only then is told about the eagle, whose young he saves from the snake. The bird brings him up, on the way shouting: 'Ka! Water! Ka! Meat!' Almost at the top the meat is finished and the hero cuts a piece out of his thigh, but the eagle saves it and puts it after arrival back on his thigh (and the story finishes).¹⁷⁷

Very interesting but deviating is the episode of the ram in a Chuwas version of ATU 551, collected by Paasonen. After having acquired the water of life on his way back home the hero, Valish, meets at Lake Kuras his brothers. He has not had much sleep during his journey and now he has to sleep for twelve days and he requires his brothers to stand guard. The brothers stand there for a couple of days and then decide to kill him and claim the reward. They want to use his own sword, but they cannot lift it [cf. ATU 301: Strong John] and tie it behind the horse, that they send into a 'pit'. The description of the action is very vague. Valish wakes up after a long time in the 'pit' with his sword and horse next to him. The Other World is very different from the world above; there hangs a yellow fog. He hears a dog barking and goes in that direction, comes to a village and enters the first house, and greets the woman sitting there, but she replies: 'May I tear you apart and bite you with my teeth!' Valish responds: 'I am a son to the sonless, a daughter to the daughterless. Give me quickly something to eat; I'm starved.' She lets him sit and gives him to eat. Then a sad tolling of bells sounds and Valish asks his 'aunt' what that means. She says that a dragon comes to eat the oldest daughter of the emperor, otherwise he will eat everyone. 'Can I go watch?' – 'Who wants to go can't be held back.' He takes his sword and goes to the emperor's daughter, crying in her chariot. 'Don't come here,' she says, 'rather than that two die, only I will die.' – 'When he eats us both, we might get stuck in his throat,' and he commands her to comb him. And while she combs, he falls asleep. A dragon with five heads comes, says: 'The good emperor has given his daughter to eat as well as a man from the light-world.' The girl screams but Valish doesn't awake, and she cries hot tears that stream down on Valish's cheeks, burning them and awakening him. Before the dragon could grab them he chops off the five heads with his sword. The girl gives him a gold-ring that fits only on his little finger. [After he has gone,] a swineherd comes to the emperor's daughter and threatens to kill her if she doesn't say that he has saved her from the dragon, and she consents. The same thing happens a while later

¹⁷⁶ Dawkins, *MGF*, 140f.

¹⁷⁷ Dawkins, *MGAM*, 274-276.

with a dragon with seven heads and with a twelve-headed one that spews fire for seven werst, and takes some more effort. He puts the heads under a big rock and falls asleep. The swineherd comes again and drags Valish with a cart to the lake and kills him. Then he goes to the emperor telling him that he has saved his three daughters. The emperor is willing to give him one of them, but the daughters are not willing. The youngest dreams that Valish speaks to her, telling her how he can be revived with the water of life he has hidden in his armpit. She tells her sisters her dream and together they go to the lake and find him on the other side, but can't lift him. They call soldiers, who pull him out of the water. He is swollen and smells, but with the two phials he is quickly his old self again, and they bring him to their father as their savior. The emperor orders the swineherd and Valish to show him the dragon's heads, but only Valish knows where they are and can lift the rock (mountain). The swineherd is hanged and Valish is offered a daughter, but he says he has a wife and wants to know a way to get back. The girls say that their father has a ram, who has the habit of roaming in the light world. He only wants this ram and the people thinks he is crazy. As soon as he is out of the town he mounts the ram, and the ram takes one jump and comes with him out of the 'pit' in the light world. An explanation of the ram is given: This ram was the devil (*sjuttan*). The emperor had raised him enclosed to have him go into the light world and roam there around. Close by walks Valish's brown mare that has become fat. He mounts his horse and drives home, leaving his horse in the field. He himself goes to the old worn down cabin where he used to live. Nobody knows that he has come back (as usual in ATU 301, 551, etc. Odysseus, the Bororo myth).¹⁷⁸

In a Russian version of ATU 551 from the province Tambov, entitled 'The Bold Knight, the Apples of Youth, and the Water of Life', our Bold Knight after completing his mission has returned to his own land and finds there his vagabond brothers sleeping in a field. Despite the fact that he has been warned by the witch from whom he stole the apples and water of life that his brothers will be his doom, he lays down next to them and falls asleep. When the brothers wake up and see him, they steal the apples and throw him over a precipice. He falls for three days, till he reaches the dark kingdom, where people do everything by firelight. Everywhere he comes the people are sad, and he asks for the cause and is told that every week (month) a maiden is given to a seven-headed dragon (that is the law) to eat her. And now it is the turn of their king's only daughter Paliusha. The knight goes to the king, offers to liberate the princess, if the king will do later whatever he will ask. The king accepts, promising him his daughter. The next day the princess is led to a three-walled fortress on the edge of the sea and the knight goes with her, taking with him a rod of about 200 pounds (5 *puds*). He tells her his story, have her louse him, and falls asleep in her lap. The dragon flies ashore, but the princess cannot shake our hero awake, don't want to hit him with the rod as he had asked her, and a tear drops on his face, that burns him, and he wakes up, jumps up, chops the seven heads off in two strokes, buries the heads under the wall, and casts the trunk in the sea. An envious fellow sees it all, sneaks up on them, cuts off the knight's head, throws it in the sea and forces Paliusha to tell that he has saved her. The king has the wedding prepared and guests arrive, but the princess is sad. Then she has her father's fishermen catch fish, and they finally fish up the head, that she puts on the body and revives him with the water of life, hidden in his breast pocket [this is not logical, because the brothers took the apples from his breast pocket, and must have searched for the water]. She complains about the loathed suitor; he tells her to go home, he will come later to set things right. He entertains the guests with songs and then challenges the suitor to bring the dragon's heads. They all

¹⁷⁸ Paasonen, *Gebräuche und Volksdichtung der Tschuwassen*, n^o5: The sons of Vanucha and Aljona Krazavitsa.

go to the fortress and the fellow is not able to bring out even one head, but the knight pulls them all out. Then the princess tells the truth and the fellow is tied to the tail of a horse and dragged till he is dead. The king wants to marry the knight to his daughter, but he only wants to go back to his bright world. The king has no idea but his daughter wants to go with the knight and tells her father that there is a spoon-billed bird that can take them there, provided she has enough to feed it on the way. So she has an ox killed, and they fly up on the bird's back, feeding it on the way, but then it is used up. Then Paliusha cuts off a piece of her thigh and gives it to the spoonbill; the bird brings them straightway up in this world and says: 'Never have I taste anything sweeter than that last morsel!' Paliusha shows her thigh and the bird spits out the piece; the knight puts it on Paliusha's leg, wets it with water of life and heals the princess. Then follows the ending of ATU 551 with the curing of the blind king, the jumping in the river of the exposed brothers, and the marriage of the Bold Knight with the Princess Paliusha.¹⁷⁹

An Arabian version of ATU 301 was told by the Maronite Hanna to Galland and a summary is given by Chauvin. Only the youngest of the three princes manages to wound the palace-destroying monster before it disappears into a pit. The 2 eldest let themselves be pulled up again, because it becomes too hot, but Badi has himself lowered to the bottom, where he comes in a gorgeous palace at the oldest daughter of the genie, who sends him to her sister, who sends him on to the youngest sister, with whose help he kills the genie (with the saber hanging above his head). The princesses roll their palaces in 3 balls and go to the pit, where the 3rd asks Badi to have himself pulled up before her, which he refuses, and the brothers run off with the 3rd girl, and the 2 eldest tell Badi, that in 3 days he will see 6 oxen pass by, 3 red and 3 black; when he mounts a black one, he will be brought to a seven times lower world. There he meets an old woman, who tells him about the well-occupying beast, that he kills with his saber. The rescued princess marks him with the blood and later throws an apple at him, but he only wants to the upper-world, and the king chases him away. Then he sees a serpent attacking the little ones of a rukh, kills it, and the grateful parents promise to bring him to the earth, when he takes ten quarters of sheep with him. At the end the meat is finished and he cuts a piece from the fat of his leg. Arrived on the earth the rukh gives back what he ate and cures him.¹⁸⁰

Kúnos has recorded in Constantinople a creation myth in which mention is made of the white and black sheep. It is said that mountains stood in the way of reaching heaven and only the good spirits were able to reach the copper mountains, and from the tops of the copper mountains to the silver mountains, and from the silver hills to the gold-mountains. The evil spirits were blinded in the great radiance. Their abode is the depth of the earth and the entrance thereto the bung of a well: there waited for them the black and also the white sheep. In the wool of the black sheep they crawled and sank that way down in the bottom of the world, in their realm of the 7 layers. On the white sheep they returned on the surface of the earth.¹⁸¹

¹⁷⁹ Guterman 1975, 314-320 = Bozoki 1978, 200-205 n^o53 (Afan. 171/104a).

¹⁸⁰ Chauvin, *BOA*, VI, 1-4 n^o181: 'Les trois frères'. More examples of the motif of the self-mutilation are given on p. 3 n. 3.

¹⁸¹ Kúnos, *Türkische Volksmärchen aus Stambul*, 1 n^o1: 'Die Schöpfung'.



The wonderful cure of the hero

The episode with the eagle is also a part of the Kirgizian epos *Er Töstük*, reviewed by Karl Reichl in his article 'Beowulf, Er Töstük und das Bährensohnmärchen'. The name *Er Töstük* means 'Hero Breast-piece' and is connected with the breast-piece of a horse that made his mother pregnant. The part of the story that resembles ATU 301 starts with a combat between the hero and the witch *Džalmaŷus*, who manages to escape to the underworld. *Er Töstük* also comes down there, conquers several giants, while pursuing the witch, and gains two brides, with whom he returns to the upper-world. On his way he saves the young of an eagle from a dragon and by way of thanks the eagle-mother swallows him and vomits him out as a young man. Then she brings him together with his two wives and forty caravans to the surface. When during the flight the provisions are exhausted the hero stabs himself an eye out and cuts a piece from his thigh to feed the bird. After the arrival the eagle heals *Er Töstük* again by swallowing him and gives him a feather in case he ever needs his help.¹⁸²

An even more epic treatment the theme receives in the Mongolian epics about *Asar caŷan qayicing*. In Panzer's n°33 *Asar* enters the cave of the mangus ('dragon') and descends two days long, till he reached the bottom of the shaft. In the distance he sees as only light the city of the mangus. There he opens an iron door and sees all the mangus-children sleeping and *Burmayancin* attached to an iron pole with her head down. Without asking he takes her (the abducted princess) on his back and

¹⁸² Reichl, a.c., in: *Fragen der mongolischen Heldendichtung*, hgg W. Heissig, IV, 328f.

goes back up, hacking with his weapon left and right on the awakening demons. Before he reached the hole-entrance he has killed 200.000 manguses. The heaven above looks as big as a saucer and while he prepares for the jump, Burma prays frightened to the exalted heaven (*degedü tngri*). The wife of Asar, Aliya caġan, feels at her ears that her husband is in danger, takes out her prediction tools (*tölge*) and sees that Asar with Burma dagini on his back can't get out of the hole of the mangus. She therefore takes the ring from her little finger, throws it in the air, reciting a *tarni*, after which it changes into a giant bird, that flies to the distant mangus-hole. There Asar is looking desperately around him and sees suddenly on a branch of the gigantic big tree a bird as big as a yurt, sees the opportunity to get out of the hole and embraces quickly the bird, that flying up in fright carries Asar and the on his back hanging Burma out of the hole to the world above (where the bird changes back into the ring). [yurt: Mongolian tent-house.] In Panzer's n°35 there is the same scene: Asar forces his way into the dark hole of the enemy. There is nothing to be seen. He goes on till he reaches the Brass-iron-town with iron walls of the mangus, without meeting him, because he is hiding, and comes to the brass-iron pole to which Burma yanjin dagini is attached. She tells him that she is the daughter of Khan Bodi ġalab and abducted by the mangus, who wants to marry her, which she refused. Then the battle with the manguses takes place and after the victory Asar gets Burma from her hiding place and takes her on his back. Then he jumps with her to the edge of the eighty mile deep hole, but breaks his right foot and can't get up. Burma fears the return of the mangus and begs the Earth-Tengri (*ġajar tngri*) for help. Asars wife Aliya caġan decides after throwing her three dice of fate to go to his rescue, changes her bright many-colored cloth in a cloud and flies on it, shortening the distance, in fifteen minutes to the mangus-hole, where she finds Asar sleeping. She takes on the appearance of a mouse, who walks around Asar, who awakening in anger strikes the mouse and breaks one of her legs, which she heals by licking the bronze-stone. Asar imitates her and his broken leg is also healed. Now he can climb out of the hole and sees on a tree at the edge of the hole on two branches a blue garuda-bird asleep. Asar sets himself with Burma on the sleeping bird, who then awakening unfolds its wings and flies up (to get out of the really deep hole).

The scene with the mouse is comparable with the scene we saw before in the Mongolian epic about the 3-year-old Năichan. A close-up of the scene is presented by Heissig.

Aliya caġan ginde
 Became a virginal-white mouse,
 Ran near Qayicing [= Asar] lying wounded
 Over here and over there. The
 Hero Qayicing saw this and
 Great anger caught him towards this mouse.
 'What kind of unquiet animal is this,' he said,
 'That won't leave people lying in peace?' To a
 Fist he folded his hand, said:
 'If I see her once more, I'll kill her!'
 Then he struck towards the outside coming mouse,
 That she fell at once down,
 There was a leg of the mouse broken, she
 Ran away, her leg dragging along.
 With the tongue she licked then

Several times at a brass-ore-stone.
 Then Qayicing saw to his surprise,
 That her little leg was again attached without a trace
 And amidst the deep rock-holes she
 Jumped up criss-cross. Thereupon
 The hero Qayicing thought:
 'The brass-ore-stone is a precious thing,
 That has fitted the leg of the mouse onto it.
 When a human licks at it,
 Will not also his foot be fitted to him?' The
 Leg dragging along, he crawled over there,
 Touched the brass-ore-stone and when he
 had taken it and several times
 had licked it, the stone was really a precious thing.
 It cured the wound on him, but
 When he looked away for [just] a second,
 The stone turned into wood.¹⁸³

The scene is also present in the Mongolian *Dzangar-epic*, summarized by Cerensodnom. After Dzangar has saved the heaven-daughter Ginâri, who was captured by an old female demon with a copper snout and antelope-feet, he fell himself into the hole of the demon [as in the ATU 301 versions we saw], is heavy wounded and maimed, and lies there. Then come a male and a female rat, and after she has said: 'This is much meat! Let us eat from it!', she tears off a piece. 'Because the human is exhausted, even the rat becomes an enemy to him,' says Dzangar and takes a swing at her. And he crushed the right side of the rat-wife. After the rat-man has gone away, he comes back after a night, holding leaves between his teeth. The male gives the leaves to his wife and makes the rat-wife healthy. Then the rat-wife, stunned by her bodily sufferings, says: 'I will again bite a piece off,' goes back, he hits her again crushing the right side, and lays her down next to him. Thereupon she takes the leaves, that the rat-man had brought for his wife, and by eating them she heals and gets out of the dark hole of her suffering [which should rather be: Thereupon he takes the leaves that ..., and by eating them he heals and gets out of the dark hole ...].¹⁸⁴

Also the Kirghiz epic of *Bos Dshigit* the scene with the mouse is present. The heavily wounded Bos Dshigit prays to God:

191
 Wailing the poor man (= Bos Dshigit) prayed to God,
 The decision of the Creator he now acknowledged,
 Sighing the poor man sat there
 Then came a black mouse towards him.

192
 The mouse the poor man grabbed,
 Gave it everywhere wounds, like he himself had,

¹⁸³ Heissig, 466 = T 149-151.

¹⁸⁴ Cerensodnom, in: *Fragen 2*, 68.

From olden times he had heard a word,
This mouse he made to the doctor of his suffering.

193

He tied the mouse to a string, let him go,
The mouse, looking around, ate grass everywhere,
The mouse searched, searched grass everywhere,
Eating a certain grass the black mouse became healthy.

194

The mouse ate this grass,
Eating the herb it rubbed it fine on this spot;
There rubbing fine the herb [rather: smearing it over the spot]
His wounds were completely healed.

195

The herb that the mouse had eaten, he also found,
Eating a little, he rubbed it on the wound,
When he had put it on the wound,
Also his wound became completely healed.¹⁸⁵

The scene with the mouse is also present in a tale that resembles type ATU 519, part IV. But in fact it resembles more ATU 301, because we see the same treacherous brothers, who after the hero has provided them with wives are jealous of him and decide to kill him. They tie the sword of the hero, Kadysh Mergen, to the door, then shout that enemies are coming, so that the hero, who has been fed drunk by them, runs outside and cuts off both of his legs. While he is lying there, the brothers drive his cattle away. After a while Kadysh Mergen comes to his senses, and has nothing left: without cattle, without food, without feet he sits there with his back leaned to the wall of his house. The mice gather together and start to eat from Kadysh Mergen's cut-off feet. Kadysh Mergen grabs a mouse, breaks a leg and says: 'I'm lame now, you be now lame also!' Around the lame mouse the healthy mice gather themselves and squeak. The healthy mice dig now the root of a plant out of the earth, this root they give the lame mouse to eat. This mouse eats it. When he has eaten it, after a while his leg is healthy, and he runs away. Kadysh Mergen sees this and says: 'This mouse has become healthy by this root, I will also take this root and eat it!' Kadysh Mergen digs with his nails and eats the root, then after a while his cut-off feet become healthy and heal tight, so that no wound remains. [But as can be seen by the continuation, this healing could be improved:] While Kadysh Mergen sits there and looks at his healed legs, half a man comes running, his one side has been cut off. Kadysh Mergen calls out: 'Hey friend, where are you going from here?' The half a man says: 'I have heard that over there a doctor lives, I'm going there.' Kadysh Mergen says: 'O friend, let us go together, I also have to let me heal.' While they are going together, there comes another half a man running towards them, also him they call and take him with them. Now they are with three and go to the doctor. The one half man takes Kadysh Mergen on the one side, the other at the other side, so they go. That doctor is an old woman. They arrive at this old woman; the old woman is a gigantic person, with gigantic stomach and gigantic throat. 'Hey, my children, where have you gone to?' she says. 'We have heard that you are a doctor, that lame, footless and handless people repairs and makes 25-year-old youths out of them [so this is the reason for Kadysh Mergen], that is why we have come here now.' The old

¹⁸⁵ Radloff, *Proben*, III, 408-518 (here: 461).

woman says: 'That will happen, children, spend the night here, tomorrow I will restore one.' They spend the night there. In the morning they arise, the old woman swallows the one half man and sits there from the morning to the evening. When it becomes evening, the old woman vomits, then he falls as a 25-year-old youth out of her mouth. That day they again spend the night there. In the morning they arise and she swallows the other half man. Till the evening she sits there; when it becomes evening, she vomits, then the half man is whole again, a human he is, as a youth of 25 years he comes out of her mouth. This day they spend the night there. On the third day they arise, then she swallows Kadysh Mergen. When it is evening, she vomits once more, then Kadysh Mergen is a 25-year-old youth. (They stay a few weeks, killing a lot of deer to reward the old woman, and then they each go their way, Kadysh Mergen to his brothers; they all 3 shoot arrows in the air; those of the brothers fall on themselves and kill them.)¹⁸⁶

The story of the footless hero is in a Tartar tale, collected by Radloff in South Siberia, combined with the theme of ATU 300A: *The Fight on the Bridge*, which is very succinctly described by Thompson as: 'Aided by his filly, the strong youth defeats three dragons and their wives, in spite of his sleeping helpers'.¹⁸⁷ We are dealing here with the famous story of 'Ivan Cow-son', which has a lot of ATU 301 in it, because of the 3 dragons. Our story, called 'Timirgendik', starts as many ATU 301-versions with the night-watch of the 3 sons of the king at the horses, that are stolen every night. The elder sons fall asleep, the youngest is accompanied by his father, who also falls asleep, while the boy stays awake and sees around midnight 3 *jilbigens* ('dragons') coming; out of their mouths spout flames, sparks come out of their behinds. They drive the horses away and in the morning the boy tells what he has seen, whereupon his father sends out the 2 elder sons to find the horses. The little one also wants to go, to cook for his brothers. They set out and come 3 times at a bridge, from copper, silver, and gold, where the youngest, while the others sleep, kills a *jilbigen* (with 3, 6 and 12 heads). Then they come 3 times to the houses of the *jilbigens*, where the hero kills the 3-, 6- and 12-headed offspring of the *jilbigens*, while the wife of the first is for the oldest brother, the wife of the second for the 2nd and the 3rd one is for himself. Then the six of them go back home, and spend the night. [We are at a mysterious point, the crossing of the invisible boundary between the two worlds.] The hero says: 'Since I am born from the mother, I haven't slept; now I am tired and want to sleep.' The brothers let him sleep and one suggest killing him, but the other has a better idea: to cut off his feet at the knees. He doesn't wake up. They leave him behind, take his wife, horse, and his feet with them and tell their father that the youngest has died, showing him the feet as proof. The wife of the youngest is made to herd the horses. When Timirgendik finally awakes, his horse is not there, his wife is not there, his feet are not there. He laments, walks on his knees, meets a blind man, becomes his friend (nothing about sitting on his shoulders). They meet a man without arms and the 3 of them set up house in a forest, where they kill massive quantities of wild animals. But then the old *jilbigen* steals their stuff. Timirgendik sends the others out hunting [as the last day in the woodhouse of ATU 301] and stays at home with a thick iron hook he makes. The old one comes stealing, enters the house. The knee-footed has installed himself on the rafters, catches with his hook the old one in the mouth and ties her then with an iron chain near the door. Then the other two are coming back from the hunt, bringing lots of wild, and they hold a feast. Then they have the blind one swallowed by the old

¹⁸⁶ Radloff, *Proben*, IV, 72-80 n°8: 'Kadysch Märgän'. The story starts as ATU 301 with stolen horses. The brothers follow the thieves, but the elder give up, only Kadysh Mergen follows the 'trail', kills the 3 'dragons' and takes on the way back their wives, whom he divides with his brothers (the oldest for the oldest, etc.).

¹⁸⁷ Thompson 1961, 90.

woman, whereupon the knee-footed strikes her with his whip, and she vomits up the blind one with eyes in his head. Thereupon they have her swallow the armless one, again the footless strikes with his whip, and she vomits up the armless with hands. Now the knee-footed wants to be swallowed, but when the other ones strike the old woman, she doesn't vomit, and they strike her until she is dead. Then they cut her open, search through all of her body, but he isn't there; the bones they cut open and finally find him in the bone-marrow of her little finger; there he is shaving an arrow. He even complains that he didn't have the time to finish his arrow. Then they divide their stuff and go each their way. Then Timirgendik arrives home, is recognized by his sister and father, reveals himself to his wife, and takes revenge on his brothers with the arrow-judgement. He shoots at a coin, a day away, and hits it. Then his brothers shoot and their arrows return and fall on their skull, killing them, and their wives he makes servants, while he becomes the king.¹⁸⁸

The story about the feetless hero is quite popular, and Ramstedt has collected a version in Mongolia, called 'Börögîn Bökön Tsagân and his evil brothers'. The story starts with the familiar night-watch of the 3 brothers in order to catch the thief of the foal that is born in the night. Only the youngest brother shoots an arrow at the black cloud, so that the tail and the manes fall off, and when he looks in the morning he sees that it is a coral-tail and a pearl-mane (such a foal it is). The boy pursues the cloud [the blood-trail?] in the direction of the sunset. He has an adventure comparable with ATU 300A: *The Fight on the Bridge*, and liberates 3 girls, the daughters of Heaven, Sun and Moon, who had been abducted by the 3 'dragons' and forced to become their wives. He takes them and the possessions of the 3 brothers with him, then thinks about his own brothers, and goes in search for them. They are counting their turds: 'This one we will eat today, that one tomorrow.' At that moment the boy arrives and when the brothers see him, they faint. The youngest revives them, slaughters his horse for them. They cook and eat. After a while the 3 women come, and he gives the daughter of Heaven to his oldest brother, the daughter of the Moon to the 2nd, and the daughter of the Sun is for himself. Once the brothers see a light coming from the tent of the youngest brother, and they spy through the underside of the wall. They see that the light comes from the woman. The 2nd says to the oldest: 'He has given us the lesser women and taken himself the best. He deserves to die!' The oldest doesn't agree: 'He has given us our possessions.' The 2nd insist and has an idea: 'When we attach to the door a sword, and shout "A thief robs your horses;" he will come out running and so his knees will be cut off. Then we can take his wife.' They do this the next night at midnight, and Börögîn Bökön Tsagân rushes outside, although his wife tries to stop him, and both his legs are cut off. The next morning the brothers depart with all their stuff and leave Börögîn Bökön Tsagân behind, taking his wife with them. After a while someone comes, a man blinded by his two elder brothers. They become brothers. Then another man comes, whose hands have been cut off by his elder brothers. So now they are 3 brothers. They build a house from gypsum weed and steal the daughter of a Khan. They live from the hunt. One day the khan's daughter has let the fire go out, sees in the distance smoke, goes there and sees an old woman in the earth cooking lice and nits in a kettle. She receives fire (the girl holds up her skirt, the woman puts in a layer of ashes and upon that the live coals) and returns home, but the old woman has followed her, louses the girl who falls asleep, sucks her blood, and leaves. Then the 'brothers' come home and are served by the girl. But the next day the woman comes again, sucks her blood again, and the brothers notice that the girl is weak, but she doesn't want to say what is going on. The 3rd day the girl is too weak to leave the tent,

¹⁸⁸ Radloff 1872, 4, 397-405 n°6: 'Timirgändik'.

and reveals to the brothers about the woman. They stand guard, first the handless one, who is not able to hold her. The blind one tries to jump her, but misses. The 3rd day Bōrōgîn Bökön Tsaġân stays home, jumps on the woman, holds her tight between his knees and binds her with ropes. The other 2 come home and the 3 of them beat the woman. When she is near her death, the old woman says: 'The handless I will give hands, the eyeless I will give eyes, the feetless I will give feet.' – 'Eyeless!' she says and swallows him up; as a man with 2 eyes he comes back out. 'Handless!' she says and swallows him up; as a man with 2 arms he comes out again. Bōrōgîn Bökön Tsaġân says: 'Because she is angry with me, she will swallow me up, but won't let me come out again. Kill her then right away and search for me inside her,' he says and goes through the mouth of the old woman inside. 'What I intended to do, has already been accomplished. When you want to kill me, then kill me! When you want to bury me, then bury me! I won't give him back!' she says. They kill the old woman, search inside her, but find him nowhere. A grey sparrow comes sitting above the smoke-hole. 'In the right hand, in the little finger!' he says and flies away. In the little finger of the right hand they find him. He comes out as a man with both his feet. After this they bring the girl back to her father and go each their way, Bōrōgîn Bökön Tsaġân to his brothers to chop off their heads.¹⁸⁹

The story of the blood-sucking demon is old. In *Jataka* n^o253 there are 2 Brahman-brothers, the oldest of whom is the Bodhisattva. They have become ascetics and live near each other. One day the king of the Nagas, Manikantha (jewel-throat), comes out of the river in human shape, visits the youngest brother, and soon they have become the best of friends. The Naga comes often and each time when taking leave the Naga takes on his snake-appearance and curls around his friend to show him his affection [but in fact to suck his blood, but this is not said]. The ascetic becomes meager and his skin-color becomes pale from fright. When the Bodhisattva comes and sees his brother wither away, he lets him tell everything and asks: 'What kind of jewel does the king of the Nagas wear when he visits you?' – 'A precious jewel.' – 'Well, when he comes, ask him before he can go sit down to give you the jewel. He will leave right away without hugging you as a snake. Tomorrow you wait for him at the door and ask the same question; the day thereafter you wait for him where he comes out of the river with your question and he won't visit you again.' This all comes about and the 3rd day the Naga says to the ascetic: 'That I have an abundance to eat and drink I have thanks to this jewel that you ask for. You ask too much. I won't give you the jewel and you will never see me again.'¹⁹⁰

Another old version can be found in the 1st-century *Testamentum Salomonis*, extensively treated by Rappoport in his *Ancient Israel*. It happened, when King Solomon was building the Temple, that the demon named Ornias came every day at sunset among the artificers. He took away half of the pay of the foreman's little son and also half of his food. He then sucked away the life blood of the boy by sucking the thumb of his right hand, so that the child grew thinner every day and began to pine away. And when King Solomon, who loved the boy, inquired after the reason of his thinness and his ailment, the boy thus spoke: 'O mighty King! An evil demon named Ornias takes away every day at sunset half of my food and he also sucks the thumb of my right hand.' When King Solomon heard these words he was very grieved and prayed to the Lord of Hosts that he might deliver into his hands and give him authority over the evil demon Ornias. The prayer of the King was heard, for soon the angel Michael appeared to him and brought him a signet ring with a seal upon which was the Ineffable Name was engraved. [...] Thereupon King Solomon called the boy who was the son of the

¹⁸⁹ Ramstedt 1909, 31-47 n^o11.

¹⁹⁰ Cosquin 1922, 266.

foreman of the artificers, and thus he spoke unto him: 'Take this ring, my child, and when at sunset the fierce demon comes to visit you, throw the ring at his chest and command him to appear in my presence. And thus you shall speak unto him: "In the name of God, the Lord of the Universe, King Solomon calls thee hither!" When you will have spoken these words you will at once run and come to me and not be afraid of the demon whatever he may say.' Thus spoke King Solomon. And the boy took the ring and did as the King had commanded him. When at sunset Ornias descended upon him and prepared to take away his pay and his food, he threw the ring at the demon's chest, and commanded him in the name of God to appear before King Solomon. Thereupon he went off and ran to the King. When the demon heard the words of the boy and the command of the King, he was greatly perturbed and begged the child to take off the ring, and not to lead him before the King, promising him as a reward all the gold of the earth. But the boy, remembering the instructions he had received, would not listen to Ornias. And thus, greatly rejoicing, he brought the demon before the gates of the royal palace. (etc.)¹⁹¹

In modern European tales the motif can also be detected. In a French version of ATU 330 an old Bask soldier asks an alms from the Lord Jesus and gets the choice between a bag now or heaven later, and although saint Peter advises otherwise he takes the bag, from which comes what he wishes [cf. ATU 564] when he says: 'Trentekutchilo!' But in practice the bag works differently. A baker passes by with a wagon full of bread, refuses to give something to the begging soldier, whereupon the latter says: 'Trentekutchilo!' and the bag is full of bread, namely the bread of the baker. So he asks a tax-collector for a few pennies and has then the bag full of gold-pieces. Now he is rich and marries, but one day he notices that his wife pines away. Pressed hard she confesses that she is visited by a terrible, big man, a monster. With his power-word the soldier commands him in the bag and hammers him dead. He takes the bones to a smith [in most versions of ATU 330 it is the devil in the bag and it is the smith who is the hero and hammers him dead], who wants to make a cross out of them, which doesn't succeed, from which they conclude that the monster was a demon.¹⁹²

The episode is also part of a 'true' Russian version of ATU 519: *The Strong Woman as Bride (Brunhilde)*. I. *The Suitor*. A prince with his extraordinary companion woos a bride who is beautiful, strong, and warlike, and who will have a husband no man who is not her equal in strength. II. *Suitor Tests*. (a) The prince must wield her gigantic weapons and ride her untamed steed. (b) By substitution of his companion this is accomplished. III. *The bridal night*. (a) In the bridal night she lays her feet and hands on the prince and almost stifles him. (b) He asks permission to go outside and in the darkness the helper substitutes himself and overcomes the princess. IV. *The Princess's Revenge*. (a) When on the return to the prince's home she discovers the betrayal, she cuts off the feet of the helper and drives forth the prince, who becomes a swineherd. (b) The lamed helper joins a blind man and they assist each other. (c) They overcome a giant and compel him to show healing water. (d) The helper with his feet restored returns and compels the restoration of his master.¹⁹³

So the hero is the son of a tsar who wants to marry the beautiful princess, who has put the heads of her suitors on a fence around a palace. He gets help from a lowly peasant, Ivan the Beggar, and together they go to the princess, who receives the tsar's son festively. Then the games take place and

¹⁹¹ Rappoport 1995, 88-90. Solomon then questions the demon and gives him assignments.

¹⁹² Soupault 1963, 250-253 n^o50 = Barbier, *Légendes du pays basque*, 50.

¹⁹³ Thompson 1961, 187, based on Löwis of Menar, *Die Brünhildsage in Russland*, Leipzig 1923. See also BP I, 311 (in 'Girl without hands'): versions from White Russia; Great Russia and Sartic.

each time Ivan breaks the weapons saying that they are not fit for a worthy man (kills her steed). In the wedding night she discovers that she is tricked, and while they are travelling she has the opportunity when Ivan sleeps to cut off his legs. She takes the prince as servant back with her and leaves Ivan behind. Fortunately Marko the Runner passes by, takes him, as a friend, on his shoulders and goes with him into the forest where they build an isba (wooden house) and a cart, in which Ivan, pulled by Marko, hunts for wild, from which they live. They get bored and steal the daughter of a pope (Ivan grabs her, and Marko runs away on his long legs). They make her their sister, who keeps the house. One day coming back from the hunt they notice that their sister is meager and pale, and they ask what has happened. She tells that she is visited every day by a dragon [who sucks her blood]. Ivan hides under the bench. Marko stands behind the door. A half hour later the trees rustle, the roof creaks, and the flying dragon arrives. Hitting the ground he becomes a beautiful young man, enters the house and asks for something to eat. Ivan grabs his legs, [he falls,] while Marko lets himself fall on him and crushes his loins. They drag the dragon to a tree-trunk, split it, push his head in between, and beat him with rods, until he offers to take them to the Waters of Life and Death. When they arrive at the lake, Marko wants to jump immediately into it, but Ivan withholds him and throws a (green) branch in the water; it burns immediately to a crisp. The dragon gets renewed beatings and takes them to a 2nd lake, in which Ivan throws a dead stick, that immediately starts to make leaves [cf. Medea's kettle]. They jump in and are both cured. Then they throw the dragon in the first lake, go back to the girl, that Marko brings home and marries. Ivan finds a good horse, goes looking for the tsar's son, finds him tending pigs, exchanges clothing with him, puts him on his horse and drives the pigs in his stead. When the princess sees them coming, she orders them to be punished, but Ivan runs towards her, grabs her by the braids and drags her around until she shows remorse.¹⁹⁴

In another version from the collection of Afanassiev the king's son is called Ivan and his helper is the old Katoma-woodcap, recommended by his parents. The latter takes the young king to a gallery in the palace, where the portraits of all the princesses of the world hang; he chooses Anna the Beauty, who has no equal, but who only wants to marry someone who can pose a riddle she can't solve. Finding a purse Ivan finds also the riddle that Anna can't solve, but then she imposes difficult tasks in which the prince receives help from Katoma. The princess thinks she marrying a powerful man, but when they leave the church she presses his hand and the blood flows to his head, so she knows she has been tricked. She wants to take revenge on Katoma and manages to get the prince to leave Katoma to her will, whereupon she has his legs chopped off and him left behind on a tree-trunk. Ivan is made cowherd. After a 3 days a blind man (also the victim of Anna, who scratched out his eyes 30 years ago) bumps into the tree-trunk and Katoma falls down. They become friends, and the blind man takes the legless on his back, so he can function as his eyes. One day they decide to abduct the daughter of a merchant and make her sister and housekeeper. She stays with them, but starts looking bad after a while. After being hard pressed she reveals to get visits from an ugly old woman with long white hair, who commands her to louse her, while she sucks on her white breasts. The two heroes take their position and when the girl louses the baba-yaga, she has to hang the witch's hair out of the window. The blind man grabs them, whereupon Katoma comes out from under the bench and strangles her. The baba-yaga is seeing 36 candles! She begs for mercy and promises to do what they want, and takes them through the woods to a well: 'Look there the Water of Life.' Katoma

¹⁹⁴ Gruel-apert 1990, 112-115 n°89: 'Le cul-de-jatte et le manchot' (Afan. 200/116c) = Guterman 1975, 269ff.

withholds the blind man, throws a green stick in it, that burns right away. They want to throw the baba-yaga in it, but she quickly shows them the right well and the heroes cure themselves and throw the incorrigible baba-yaga in the burning well anyway. Then Katoma marries the merchant's daughter and the 3 of them go to the kingdom of Anna the Beauty, where they find near the capital Ivan, herding cows. (etc.)¹⁹⁵

In another version from the collection of Afanassiev the hero/helper is called Nikita Koltoma and the blind man is his brother Timofej Koltoma, who has been blinded on orders of Jelena the Most Beautiful, and who is discovered by his brother, who has been put without legs in a boat and set adrift. The blind one takes the other on his shoulders and together they form a whole man. They come into a dark wood upon the little house of the baba-yaga. She is not home and they enjoy themselves eating and drinking. Then the baba-yaga comes, scolds them as thieves of her food. Timofej grabs the witch and Nikita drags her by the hairs. She begs them to stop, and will do what they want. They want healing and life-giving water. She takes them to 2 wells. Nikita takes from the healing well and his legs grow whole, but are not able to move; then he takes from the life-giving water and now he can move. His brother does the same: the healing water gives him his eyes back and the life-giving water enables them to see. They thank the old woman, and return to free the tsar from his life as pig-herd.¹⁹⁶

In a White-Russian version the hero is called Ivan Chicken-Leg, because he is born with chicken legs, didn't grow from day to day but from hour to hour and after a day he was as big as a normal man, so he says to his father: 'Tomorrow we are going to look at the daughter of the tsar.' His father goes reluctantly with him, but the tsar has 3 assignments: jump over the highest tower of his palace, then jump over the palace, and finally to throw his 7-pud tsar-scepter over the highest tower and the whole of the estate. As Ivan fulfils all 3 tasks the tsar has to give him his daughter, but she doesn't want a man with chicken feet and when he is asleep, she cuts them off with a knife. When he wakes up, he notices it and sets out into the world, walks and walks [!] till he meets a man without arms, called Kusma Without Arms, although he had arms the day before, but they were torn off by a 7-pud tsar-scepter falling out of the air. Ivan apologizes, takes the scepter with him, seats himself on Kusma's shoulders, and they walk and walk till they meet the devil, who can't stop laughing when he sees the strange duo. He mocks them and is beaten by Ivan with the scepter, who doesn't stop until the devil promises to take them to a source with Water of Life. He takes them to a source in the wood, but Ivan first puts in a twig that withers. Ivan threatens with his scepter and the devil quickly takes them to another source. This time the twig put into it becomes weak as a string. Again Ivan waves the scepter and the devil says it was a mistake, takes them to another source, this time the right one, that makes the twig blossom, gives legs to Ivan still called Chicken-Leg, and arms to Kusma. Ivan goes to the palace, where the wedding is celebrated of the daughter of the tsar. He storms in, but as soon as the tsar's daughter sees him, she comes to him, happy that he is back.¹⁹⁷

The tsar becomes an anti-hero in the Russian version 'Mathusha the Ashes-grey One', collected by A.N. Netsjaev. Mathusha advises against the plan of the tsar to court the strong Nastassia

¹⁹⁵ Bozoki 1978, 242-249 n°65: 'Le cul-de-jatte et l'aveugle' (Afan. 198/116a) = Ralston/Brueyre 1874, 219-237: 'L'aveugle et l'estropié'.

¹⁹⁶ Heemskerk 1964, 174-184 (n°45) = Gruel-apert 1990, 105-112 n°88: 'Le cul-de-jatte et l'aveugle II' (Afan. 199/116b).

¹⁹⁷ Verroen 1973, 136-141.

Vagrameevna, but the tsar is pissed, and treats Mathusha as a slave. After the winning of the bride (Mathusha chops a 300-year old oak with a 100 pud sword to matches, shoots with a 300 pud bow and 5 pud arrows the cupola of a tower in the realm of the neighbor-king, and tames the wild stallion), during the sail-trip home (after the bride has already discovered that she is tricked) the tsar, observing the sleeping Mathusha, remembers his words, and in a fit of anger he cuts off the legs of his sleeping servant and throws him overboard. Mathusha uses his legs as peddles, arrives at the shore, and thinks of the bird Magaj he has met in the beginning of the story, when he was 15 and said goodbye to his parents. After a long walk he came to a dark forest, that was hit by a thunderstorm. To protect himself he climbed in the highest oak and saw there a bird's nest with young birds, that were getting cold and wet and pounded by hail, so he covered them with his caftan, joined the birds in the nest and shared with them his provisions. After a while the storm passed, but then there was a great noise and it became dark, and the bird Magaj landed and started beating Mathusha, but the little birds called off their mother, telling what he had done for them. The bird was very pleased and told Mathusha that at the foot of the oak there was buried a bottle out of which he had to take three sips. He did this and became very strong (so strong, that when there would have been a pillar standing in the ground reaching to the sky and he would grab it, he would be able to turn mother earth around her axis). After that he became water-carrier for the tsar, slept among the garbage and ash-hill, which gave him the name 'The Ashes-grey One'. Thinking of this bottle, he sees a man coming, stumbling every step of the way. It turns out he is blind, and he offers to carry Mathusha in his backpack, so that he can show him the way. Together they go (a tale is rapidly told), and finally they arrive at the oak where the copper bottle with the healing water is buried. First Mathusha heals the eyes of his fellow, who then helps him to put on his legs. They both take a good sip and revitalized they go to the city of the tsar. When they approach the city, they see the tsar herding cows, forced by the strong Nastassia. When Mathusha makes himself known, the tsar begs him to help him, but Mathusha tells him to disappear out of the kingdom and the former tsar runs off. The strong Nastassia was secretly in love with Mathusha, and had cried when he had fallen overboard. He tells her what has happened, after which they marry, and Mathusha becomes the new tsar.¹⁹⁸

Also in Bohemia versions have been recorded and Tille has two versions under the heading 'Die zwei Krüppel'. In the first the legs of the hero Hans are cut off, while his brother Prokop is turned into a shepherd by the deceived princess. Hans goes on stilts away, finds in the woods a man nailed with his hands to a tree, who asks him to free him. Hans pulls him free, which costs the man his hands. Together they find a cart, in which Hans sits while his comrade pulls. They abduct a princess to an abandoned castle. When the princess lies sick in bed, she is attacked by a snake [he was the cause of the sickness, sucking her blood daily]. Hans forces the snake to bring him to a curing well. The snake first takes him to a fire well (the branch dipped in the water enflames), then to the curing well, where Hans regains his feet and his comrade his hands.¹⁹⁹ The second version starts with the intro of ATU 502, but Tille uses often the word 'entstellt' to indicate that the version deviates from the 'norm'. At a certain point the 'giant' (cf. Iron Hans) falls from the carriage and breaks (= loses) both feet. The coachman takes him to gallows (*entstellt*), where a man hangs without hands who carries the giant on his back to a castle. They often go hunting, the giant sitting on the other, and once they abduct a girl to do their cooking. Once the girl is attacked by a witch and killed. The giant heals the girl with

¹⁹⁸ Siebelink 1993, 118-134: 'Matjoesja de Asgrauwe' (cf. Cendrillon).

¹⁹⁹ Tille 1921, §7G, version Prikryl 70 (377).

unguent from a white snake, catches the witch and forces her to bring him his feet and his comrade his hands (two times she brings the wrong ones).²⁰⁰



In the *Midrash Kohelet* there is a story about a man returning from Babylon, who sees two birds quarrel, one killing the other. A third bird comes with a herb, puts it on the dead bird and it comes to life. The man takes the herb with him to revive the death in the land of Israel. He passes a dead fox, thrown down in the street, tries the herb on it, and the fox revives. Near Tyre he sees a dead lion, tries the herb on it, and the lion eats him.²⁰¹ This story is also told by Walter Ruben in his investigation of the stories of the *Vetalapanchavimsati*, story 22 (or 21), where there are 4 brothers who learn from Shiva (after a year's apprenticeship) the art of reviving. They go into the jungle to make a test of their abilities, and find the bone of a lion. The oldest sprinkles with a magic formula holy water over the bone and restores the skeleton. The 2nd restores flesh and blood, the 3rd skin and life [?], and the 4th wakes him up, whereupon the tiger grabs and kills them. This is followed by the question, who is to blame for the death of the 4 Brahman-brothers. The correct answer is the last one, which is of course debatable, making it acceptable for the decision-game, which is the frame of *The 25 Tales of the Demon*. An older version can be found in the Buddhist Jatakas (n°150). A student learns the art of reviving, goes with some other students in the jungle, wants to show his power there, and picks a dead tiger. His fellow-students immediately climb in trees, but the foolish magician's pupil doesn't think about such precautions, and is killed by the tiger.²⁰² In the version of the Panchatantra (4:4) 4 Brahman-friends wander together, one was clever, but had not studied, the other 3 have studied, but are stupid. They find the bones of a lion. The 1st puts the bones together, the 2nd adds skin, flesh and blood, the 3rd wants to give him life, but the 4th, who has not studied,

²⁰⁰ Tille 1921, §7G, version C. Lid XI (410) from Olesna near Blansko.

²⁰¹ Richter 1986, 84f n°21 after *Der Midrasch Kohelet*, trans. A. Wünsche, Leipzig 1888, n°74. The moral: Don't do good to evil, then nothing evil will happen to you; doing good to evil is bad. Cf. Ruben, 123.

²⁰² Ruben, 121f. The moral is: Who likes to do evil, evil destroys just like the tiger his reviver.

warns: 'He will kill you!' But the 3rd wants to show off his abilities, revives the lion, and is together with his fellow-students killed, while the 4th has saved himself in a tree.²⁰³

The reviving scene is also part of a Georgian version of ATU 303 in a Grimm-like version of 'The Two Brothers' (*KHM* 60). The first brother has been turned to stone by the witch. The second brother has followed the same road and has managed to overcome the Circe-like witch by grabbing her by the throat, threatening to choke her if she doesn't tell him how to revive his brother. She begs him: 'Don't kill me, and I will instruct you; go to the lake; on the shore a snake and a frog will come; the snake will try to catch the frog, but you, keep them apart so that one nor the other is being killed. Then the frog will go and tear off a certain grass, you, tear off that grass too, rub it in your brothers eyes and he will become alive again.' The older brother goes to the lake, the frog comes out and he forces the snake to leave it in peace. The frog tears off a certain grass, he also tears it off, rubs his brothers eyes and he becomes alive.²⁰⁴ It is a garbled version of the story of the 'snake-leaves': one snake is hurt or killed and the other snake gets the herb (grass) that heals, as in the famous story from the Grimm-collection (*KHM* 16: 'The Three Snake-Leaves'), by Thompson catalogued as ATU 612: *The Three Snake-Leaves*. A man has himself shut up in the grave of his dead wife. Example of the snakes. I. *Death Pact*. (a) The hero promises his bride that if she dies before him he will be buried with her. (b) This happens shortly after the wedding. II. *Reconciliation*. (a) In the grave he sees a snake revive another [snake, killed by the hero,] with leaves and in this way he resuscitates his wife. Thompson notes that this part (only half of the description) often appears alone (which is also the case for the other half, wherein III. the woman falls in love with the shipmaster and the two of them throw the husband into the sea. IV. A faithful servant [rescues and] resuscitates him with the snake-leaves. Then follows the punishment of the guilty pair; see further on: Arion, etc).²⁰⁵

The revival can also be a small incident, as in the Hungarian tale of 'The Sky-High Tree' (infra). The hero is chopped by the 'dragon', who has abducted his wife, into pieces that are put in a bag on the hero's horse. While the horse is going his way, he thinks about how to revive his master. He meets a snake holding a stalk of grass in his mouth, that he needs to revive his little son, who has been run over by a cart. The horse helps the snake's son by bringing him to the snake, who cures the little snake. Then the horse shakes off the bag, shakes out the pieces, puts the puzzle together and the snake revives the hero with the grass. The hero not only revives, but is also much more beautiful. He says he has slept very good, whereupon the horse comments that he would have slept till the youngest day if it were not for the snake that provided the miracle herb with which they revived him.²⁰⁶

In older stories the context is different. In the *Eliduc* of Marie de France (12th c.) Eliduc has come back from the other world with another woman, who is like Briar-Rose in a death-like sleep. He has put her in a chapel and visits her often, which is noticed by his wife, who goes in his absence to the chapel and discovers the girl, who is wonderfully beautiful. She understands Eliduc's infatuation and is not jealous. Then she sees a weasel (*musteile*) come from under the altar and run over the body, whereupon her servant strikes the weasel dead with his stick. A moment later a second weasel comes, sees his dead female companion, runs out of the chapel into the forest and comes a while

²⁰³ Ruben, 122, The moral: Cleverness is better than being learned.

²⁰⁴ Bleichsteiner 1909, 94-115 n^o5: 'The Two Brothers'.

²⁰⁵ Thompson 1961, 220f; Grimm 1972, 94-97.

²⁰⁶ Kiadó 1984, 49.

later back with a completely red flower, puts it in the mouth of the dead weasel and it revives. The woman sees this and commands the servant to stop the animal. He strikes it with his stick and the animal drops the flower. The wife of Eliduc picks it up and puts it in the mouth of the girl, who 'revives' and says: '*Deus, tant ai dormi,*' as the revived one in modern tales says: 'O, how long did I sleep!' Whereupon the 'reviver' says: 'Without me you would have slept forever,' but in *Eliduc* the lady thanks God and asks the girl where she comes from.²⁰⁷

In the little Tartar epic *Kara Tygan Kan and Suksagal Kan*, Kara Tygan Kan has bragged to revive the two heroes, of whom only their right thumbs are left, as well as their horses from their right hooves. He sets out with his brother-in-law Olangar and tells him that old folks had told him when he was young that at the edge of the country of heaven an iron rock rises up to heaven on whose summit the six-fold white herb grows that make people alive. After a long or short ride they come to the iron rock on the Altai, at the foot of which they see a mountain pile of horses' and men's bones. In olden days when the earth came into being heroes were not able to take this white herb, and have all died there. Olangar worries about how they will get there [at the summit]. Kara Tygan Kan says: 'We must turn our horses into swans that must bring us.' They change their horses in swans, themselves into swallows that fly after them. When they reach the top of the rock they see that two varicolored ravens have built their nest by drawing the top of the nine-twigged iron larch together. These birds guard the white herb, give it to nobody. Flying around the heroes see in the nest the two young of the ravens asleep. The swallows pull out the herb from under the children and fly back to earth. Then they ride back home and revive the two heroes and their horses with the six-fold white herb.²⁰⁸ In the Mongolian epic *Cirig cagaan ingenij önčin cagaan bongo* (The Resin-White Camel-mare's Orphaned White Camel-young) the camel-mare has removed herself from the herd to give birth. But she is tracked down by the blind yellow camel-driver, who binds her, cuts the sinews of her legs, blinds her eyes, etc. The orphaned white camel-young runs around, weeping over his mother, and then sees a lame rat that is blind in one eye, that can see after drinking water from a certain source and a healthy leg after eating from a herb in a small ravine. The small camel takes some of the water in its mouth and brings it to its mother, who is then sufficiently recovered to follow her child to the source and the ravine to drink and eat and get completely healthy.²⁰⁹

In a last minute note Ginzburg makes mention of another possibility than sacrificing a piece of his foot to the eagle: According to a legend (Russian or Vogul-Ostyakak) the bear-hero, when he has exhausted his reserves of food, feeds the eagle who is carrying him by cutting off his calf.²¹⁰ This bear-hero is much more familiar than this minimal mention by Ginzburg might suggest. It is the Flemish Jan de Beer, the French Jean l'Ourse, in Sweden known as Bear-Ear (Bären-Öra), etc. Munkácsi has noted a Vogul-version told by Pavel Ignatich Simpaev in 1889. The hero is the son of a

²⁰⁷ Marie de France (ed. Corine Kislung & Paul Verhuyck); cf. Manfred Bambeck, 'Die Wieselepisode im "Eliduc" der Marie de France', in: ID., *Wiesel und Werwolf. Typologische Streifzüge durch das romanische Mittelalter und die Renaissance*, (hgg. Friedrich Wolfzettel & Hans-Joachim Lotz), Stuttgart 1990, 41-56.

²⁰⁸ Radloff 1868, 2, 584-603 n°17 from Katschinzen on the Uj Tag.

²⁰⁹ Cerensodnom, in: *Fragen* 2, 67 from Epic-teller Gölögijn Chajnzang in the centre of the Uvs-aimak, 1973.

²¹⁰ Ginzburg 1992, 288 n. 197 bis. For Bear-Ear, see Avar-version Bérenger-Féraud 1885, 41, summarized by Macculloch, 388. The Bear-hero is also connected with other tales, see 'Ivanko-Ourseau' (Gruel-apert 1988, 194-196 n°66 = Afan. 152/89; rec. near Oufa, Prov. Orenburg = Bozoki 1978, 129-131 n°38: 'Ivanka de l'ours' = Löwis of Menar 160-163 n°24 = Guterman 1975, 221ff): The wife of a rich farmer seeks shelter in a bear-cave and is taken by the bear as wife and in due time gives birth to a son, half bear (below the belt), that she calls Ivanko-bear-son. Gruel-apert catalogues: ATU 650A + 1006* + 1009 + 1045 + 1072 + 1063 + 1082 + 1130.

woman and a bear, who has abducted the woman; he is furry like a bear and very strong: when they have escaped the bear-cave and are overtaken by the bear, he kills his father. One day he sets out to find a woman, and meets two strange persons, a noseless and an earless man who become his companions. These 3 arrive (after a long or short time) at a mountain. Beneath it there is an opening. “The bear-boy says: ‘Go and braid a long rope and I will climb down into the pit.’ Had he walked underground for a long time or for a short time, he came upon a small house. In the small house there lies a three-headed dragon. The bear-boy entered. The dragon says: ‘God has given me something to eat and something to drink!’ The bear-boy replies: ‘Don’t eat me now. I will chop wood.’ As he began chopping wood, the shavings drop down through the chimney [into the house]. ‘Why are you chopping [so] hard?’ the dragon says, ‘all the shavings are dropping down into the house.’ The bear-boy went into the house, he cut through the dragon’s heads with the hatchet. There were three girls in the dragon’s house, they were most beautiful. The bear-boy says: ‘Why did you sit down to play like that? Stop playing, come on, let’s go upwards!’ The three girls gathered their things together and left. They reached the pit. The bear[-boy] tied the rope around one of the girls, and the earless man and the noseless man started to pull her up. Then the rope was let down again and the second girl was pulled up. Thereafter the rope was let down again for the third time and the third girl was pulled up. After the girls were pulled up, he tied the rope around himself, he himself began to be pulled upwards. They did not let him reach the mouth of the pit, his rope was cut in two with a hatchet and the bear-boy fell down again. ‘What shall I do now?’ the bear-boy thinks. ‘I will go back to the dragon’s house.’ He reached the dragon’s house, he went in. There is a weapon hanging on a nail. He took this weapon and went hunting. He killed some ducks and he killed some elks; there is, in one place, an eagle sitting. The bear-boy says: ‘Eagle, will you take me up to the bright world?’ The eagle replies: ‘Prepare some more meat!’ – ‘I have been hunting, I have a lot of meat.’ – ‘Get some buckets, fill the buckets with meat, so that it will be enough to last for three months!’ So the bear-boy did. The eagle says: ‘Come on, let’s go now: sit on me, let’s fly!’ The bear-boy sat on the eagle’s back, they flew upwards. Whenever the eagle started growing tired, the bear-boy stuck a piece of meat into its mouth and then the eagle’s strength returned. Three months passed and the bear-boy was brought [by the eagle] out of the pit into the bright world.” He chases his treacherous companions away and has a big wedding feast.²¹¹

Even when it is not a bird that brings our hero up from the Underworld, the association with the bird can be there as can be seen in the Russian version ‘The Raven of the Ravens’ (also called ‘The Three Kingdoms III’), a mix with the theme of the Swan-Maiden (ATU 400), who is the daughter of the ‘Raven of the Raven’, an elative (French: *Corbeau du Corbeau*), meaning that he is some kind of super-raven. The hero, the son of the tsar, called Ivan as usual in Russian tales, is with his brothers looking for the kidnapped mother, Anastasia the Beautiful. Following a magic bird they discover the deep pit under an iron plate and lower Ivan down with a rope-ladder (which takes 3 years). He comes

²¹¹ Sadvoszky & Hoppál (eds.), *Vogul Folklore* (coll. B. Munkácsi), 118-120: ‘The bear-boy’s tale’ = VNGY IV, 1:356-360. The editors add: ‘This is highly comparable to one of the most important motives of the Hungarian folk tales “Son of the white horse”’. For this ‘Mare-Son’, see BP 2, 309 from Galicia (*Ethn. Zb.* 7, 146 n^o70); Gouv. Jekaterinoslaw (Manzura 43 n^o26); Gouv. Smolensk (Dobrovoljskij 1, 410 n^o6; ID., 311); Gouv. Rjazan (Chudjakov 2, 39 n^o45); also Miklosich n^o2: ‘Der Säugling der Stute’ (BP 2, 312), a Gypsy-version from Rumania (= Massenbach 1956, 204-210 n^o28) belongs to this: A priest rides on a mare to the town. Suddenly the horse jumps and says: ‘Hop, the priest rides me.’ Ashamed the priest leaves the mare in the woods behind, where she gives birth to a son, who is by the dear Lord baptized ‘Horse-Son’. There is no talk of horse-features clinging to the hero, as is the case with the bear-son, who has bear-ears (or is furry as a bear) or has the name ‘Bear-Ear’.

first to the copper kingdom, is sent on by the queen to her sister, queen of the silver kingdom, who sends him to her oldest sister, the queen of the golden kingdom, who sends him to the pearl-kingdom, where his mother is in the castle of the Raven of the Raven (who was her abductor). Instructed by the queen of the golden kingdom Ivan switches the tubs of Water of Strength and of Weakness (after drinking from the Water of Strength), so that the homecoming Raven of the Raven becomes weak, but strong enough to take Ivan, who has thrown himself on his back, over mountains and valleys, and offers him half his treasure, but Ivan only wants his magic feather. Again he is taken over mountains and valleys, but Ivan almost breaks his wings and the Raven of the Raven begs for mercy, gives the magic feather [thereby losing his power], and becomes an ordinary raven and flies away. Ivan now goes the same way back with his mother, taking along the three queens and their kingdoms rolled into balls. At the rope-ladder (which is just a rope) Ivan blows on his golden trumpet, and the brothers hoist up the princess of the copper kingdom (quarrel over her, she says there is a more beautiful one coming), of the silver, and of the golden kingdom and then their mother, but when it is Ivan's turn they cut halfway the rope, so that he plummets down and lies half a year unconscious. When he regains his senses, he takes out the feather, hits the ground with it, and 12 fellows appear, who grab him by the shoulders and bring him to the upper-world.²¹²

The motif is of course well-known in Russian folktales and an example combined with ATU 551 is called 'The Water of Life and the Water of Death'. The hero, Ivan, the youngest of the three sons of the Tsar, brings these waters from the kingdom of Helene the Beauty. On the way back he first comes to a house where he liberates a girl, takes her on his horse through many countries, sees near a pit two men lying, who turn out to be his brothers. In the pit is a beautiful girl and Ivan gives to his brothers the waters (etc.) in safekeeping to lower himself down with a cord to the girl. He has her pulled up, after which the brothers depart with each a girl to their father and leave Ivan behind, who weeps a while and then goes on his way in the underworld. He soon arrives at an isba (Russian hut) with an ancient woman who gives him horse, sword and armor to fight against the three winged dragons, that come for the three daughters of the tsar. Then follows the dragon-fight with the false dragon-fighter, who cannot lift the stone under which Ivan has hidden the dragon-corpses. Instead of marrying one of the tsar's daughters Ivan asks to let him return to the upper-world. The tsar gives this assignment to his falcon, who wants four tubs containing each 300 pounds of meat. During the flight Ivan throws each time a piece to the falcon, and when the meat is finished the tubs, his clothes, and when the falcon keeps shouting for more finally his calves, after which the falcon arrives in the upper-world and vomits back the calves and the clothes.²¹³

In a Persian version each year the apples from the tree of the Padishah are stolen, his sons stand in turn guard, the eldest fall asleep, but the youngest sees (in the 3rd year) a dev come into the garden, shake the apples in a bag and leave. He follows him to a well in which the dev descends. In the morning he tells this his brothers and they go with a rope to the well and the oldest goes down, but soon calls to hoist him as he is burning, the 2nd the same. Also the youngest calls this, but he has told his brothers to keep on lowering him, and he reaches the bottom, where a 7-headed dev lies that he cleaves with one hew of his sword. Then he sees a door and comes to 3 girls, daughters of the perî-Padishah, who are kept prisoner by the dev for 7 years. They are beautiful, the youngest the most, and she becomes the bride of the youngest. He has the oldest hoist up for the oldest brother, the 2nd

²¹² Gruel-apert 1988, 137-141 n°36: 'Les trois royaumes III (Corbeau du Corbeau)' (Afan. 130/71c).

²¹³ Gruel-apert 1990, 63-70 n°79: 'L'eau de vie et l'eau de mort' (Afan. 176/104f, from Zoubtsov, Prov. Tver).

one for the 2nd brother. Then the youngest wants that he lets himself get hoist up first, but he doesn't want that. She says that if his brothers see her, they don't want to hoist him up, and gives him 3 [!] feathers; when he rubs them together on Friday night, 2 rams come, white and black. The brothers let go of the rope, so that the youngest plummets down, and they go with the girls to their father, but the youngest doesn't want to marry, so they marry their destined brides. The youngest brother rubs on Friday night the 2 (sic!) feathers together and the 2 rams come. He wants to mount the white one [as advised], but slips and falls on the black one, who takes him 7 zones deep under the earth in the Dark Realm. There he dismounts, sees an old woman spinning, asks for a drink, gets a glass of pee, asks what this salty water is. She tells him that the source is guarded by a dragon, who weekly gives water for a human sacrifice. It is right then the turn of the princess and the hero goes with her to the source. 'Today I get 2,' chuckles the dragon, but the prince slices him with his saber. The girl dips her hand in the dragon's blood and makes a sign on the back of the boy, and goes to the *konak* (palace, mansion) of her father. A herald goes round announcing: 'Nobody may take water! A hero has killed the dragon; the water is polluted with dragon's blood.' The youth goes back to the old woman. The Padishah promises his daughter to the hero and summons all the youths before his daughter, but the hero is not with them. It turns out that a stranger has remained home with an old woman. He is brought and recognized by the sign on his back, but he doesn't want to marry, he rather wants to go back to the Light World. The Padishah has never heard about that and the reward is kept in store. The boy, back at the old woman, goes one day hunting and kills a dragon [snake] that is on the brink of devouring the young of a phoenix (as he does each year). The boy was asleep under the tree with the nest, woke up from the screaming for help of the young birds; afterwards he continues his sleep, is seen by the returning mother-phoenix, who is just in time withheld by her young from devouring the hero. The bird asks how she can reward him, and is willing to take him up to the Light World for the meat of 40 sheep and 40 bags of water; the youth gets these from the grateful Padishah and flies up, each time giving it water when the bird says 'ghak', meat when it says 'ghyk'. Almost at the top the meat is finished and the boy cuts off a piece of his foot; the bird notices that it is human flesh, keeps it under his tongue, and spits it out after arrival when she sees the boy limping, puts it on the foot, licks it and it is cured. After an absence of 1 or 2 years the youth arrives at his father, where his bride is still waiting, becomes cheerful now, after which a wedding of 40 days and nights is celebrated.²¹⁴

A second version, called 'The history of the Emerald-Phoenix (or: emerald Anka-bird)', is much the same: Each year the 3 apples, ripening on the tree in the Padishah's garden, are stolen in the middle of the night by a 7-headed dev. The oldest runs away when he sees the dev come out of a cloud, just like the 2nd. The 3rd year the youngest may guard after long whining, shoots an arrow through all the 7 heads, whereupon the dragon (sic!) takes off roaring, leaving a trail of blood behind, that the princes follow the next days to a well, that is covered with a big stone, that the eldest cannot move an inch, but the youngest throws it away with his little finger (to the surprise of his brothers). The oldest wants to go down first, calls pretty soon: 'I'm burning!' and is hoisted up; the second one goes, calls: 'I'm freezing!' The youngest tell them to lower him even when he calls, and he arrives at the bottom, unties the rope, and comes into a room, where a girl, beautiful as the full moon, sits and sews, in the 2nd room a more beautiful, and in the 3rd the most beautiful girl; he is immediately in love and asks if she is a human or a jinn; a human. She warns him for the dev, and points him to his

²¹⁴ Menzel 1924, 54-62 n^o5: 'Der Vogel Phönix'.

room and he is as big as a minaret, and grabs, when he sees the prince, his 1000 batman heavy club and strikes with a heaven and earth shocking roar at the prince, who evades the strike and cuts off the dev's head. Then he takes the 3 girls and all kinds of valuables to the pit, and has them pulled up by his brothers, the first girl for the oldest, the 2nd for the 2nd. The 3rd girl wants him to go first, because his brothers will cut the rope, but when he refuses, she gives him 3 hairs that he must rub, when he falls down; then will come on the bottom a white and a black sheep: 'When you fall on the white sheep, you'll come back on the earth's surface; when you fall on the black one, then you'll sink to the bottom of the 7th earth.' This last thing happens and while the brothers bring the girl to their father to whom they say that the dev has killed the youngest, this one comes down on the bottom of the 7th earth and sees a whole world before him. After a while he arrives at a city, gives an old woman gold-pieces for shelter, asks for water, gets something filthy and hears, that tomorrow there will be new water when the princess will be sacrificed to the water-guarding dragon, who once a year gives some water in exchange for a girl. The prince goes the next day to have a look, sees the totally red dressed princess being left behind near the source. He goes to her, and when the from the west coming fire-blazing 7-headed dragon sees them, he is glad to have 2 persons as his share. He tries to sniff them up, but the prince stands his ground; the dragon tries it again from close by and when he opens his mouth, the prince shoots his arrow in it, whereupon the dragon raises himself 3 times roaring in the air and at last crashes down, smudging everything with his blood. The girl dips her hand in it and makes a sign on the back of the prince and goes to the palace, where she tells that the dragon has been killed. The Padishah goes to take a look, and summons everyone under 70 to his palace. The old woman tells the prince to go too and he is recognized by the girl, who drops from her window her handkerchief on him. The guards bring him to the Padishah, whom he wishes a good health, asks for 3 days respite to reflect, and goes back to the old woman. Out of boredom he goes hunting on the mountain, falls asleep under the tree where the nest of the Emerald-Phoenix is, whose young each year are eaten by a snake. The enormous snake just then comes and the screams of the young awaken the prince, who sees a black snake above him and shoots it down (with an arrow). Then he continues sleeping, and the Emerald-Phoenix comes and dives down on the prince, but is withheld by the young, who point her to the cypress on which the snake is pinned. The bird spreads a wing above the prince against the sun and when he awakens, he may make a wish. 'That you bring me to the earth's surface.' The bird needs for that 40 sheep and 40 bags of wine. 'On the way, when I say "ghak", give me meat, "ghok" wine.' The prince asks these from the Padishah, puts the sheep on one wing, the bags of wine on the other with himself in the middle, after which the bird flies up. One day the meat is finished; 2 times the bird says 'ghak' without receiving something; the 3rd time the prince cuts off a piece of his thigh and gives that; but the bird tastes that it is human flesh and keeps it in his mouth. Meanwhile they have arrived at the edge of the well, where the bird takes the meat out of his mouth and presses it on the thigh of the prince, after which his leg is better than ever before. The prince goes his way and arrives in his father's town, where he buys from a butcher a 'bladder' (or some other fleece) that he puts on his head (to look like a baldhead), trades clothes (from the underworld) with a shepherd and forces himself as help on his father's chief gardener. One day this man goes away and trusts the garden to the youth. The prince rubs the hairs, whereupon a Negro appears: 'Command, my prince!' – 'I want a red horse and red outfit.' Dressed like this the prince thrashes the garden, gives the things back to the Negro, and goes on his post and weeps, when the gardener comes back, who launches at the baldhead, but the princesses cry to him from a window to calm himself because a red rider on a red horse has done it, not the boy. The gardener restores the garden, goes a few days later again away, and the prince does the same thing

[as black rider on a black horse? See infra: Unknown Knight/Rider]. The princesses see him and recognize him and call to the gardener not to hit the boy. The third time [in white on a white horse?] the prince thrashes everything and this time the boy gets fired (for not having prevented it), and he forces himself onto a goldsmith (even if only to put coals on the fire). The princesses have until now managed to delay the wedding and now ask for a golden needle, that sews by itself, then for a golden dish with a golden chicken with 40 chicks, eating golden barley, and thirdly for a golden saucer with a golden greyhound chasing a golden hare. The Padishah summons all the goldsmiths and gives them 40 days. When the baldhead asks his master, what is troubling him, he first doesn't want to say it (what good can he do?). The boy offers to make them and asks for 40 *kantar* hazelnuts, 40 *kantar* grapes and 40 *okka* wax-candles, locks himself in his room, has in the 40th night the Negro bring all the stuff and has them brought by his master to the palace. Then the prince forces himself onto a tailor; the girls asks the Padishah for wedding clothes, that are not cut by scissors or sewn with a needle and fit into a hazelnut. The tailors have 40 days and the pupil offers to do it (for 40 this and that) and has on the 41st [must be 40th] night the Negro bring the dresses. The wedding is prepared. The suitors go, as was then the habit, to the square to shoot, while everyone is watching. The tailor wants to go there, but the scabby boy is afraid to get hit on the head and stays behind, has the Negro bring a red horse, black dress, and a *djerid* (javelin), and rides to the square, where he hits the prince (his oldest brother) in the arm, the next day his 2nd brother in the leg (on a yellow horse). The 3rd day on a white horse he hits with his javelin the son of the vizier through the heart and is brought before the Padishah, who orders to execute him. 'My brothers have left me in the pit; do you also want to kill me?' The Padishah embraces his son and asks if he will kill his brothers. 'Give them each a *konak* and marry the 1st girl with the 1st, the 2nd with the 2nd, and the youngest with me.' 40 days and nights feast.²¹⁵

The same story has been recorded in 1883 on Lesbos from the 20-year old Strati Pammia, servant in a house of commerce, and called 'The Three Miraculous Dresses'. A king with 3 sons has a tree with 3 golden apples that when they are ripe are stolen in 3 consecutive nights by a monster. The sons guard in turn, the 2 eldest flee, the youngest wounds the monster. In the morning the 3 princes follow the blood-trail to a deep pit. The oldest descends, shouts: 'Hot, hot!' He is hoisted up, the 2nd: 'Cold, cold!' The youngest goes all the way and comes in a miracle world, where he arrives at a palace. He goes through ever more beautiful rooms and finally comes at 3 princesses, who direct him to the monster that sleeps with eyes open. He kills it and has the princesses, who each give him a ring, hoisted up 1 by 1. The 3rd, most beautiful one, promises herself to him and gives him 3 nuts with 3 dresses. When she is hoisted up, the brothers quarrel and leave the youngest brother behind. He walks around and comes to an old gardener who points to 2 sheep, white and black; he grabs the black one and winds up even deeper in the earth near a small stream where he meets a weeping princess whose turn it is to be eaten by the 7-headed dragon, who guards the only source. The prince kills the dragon, cuts out the 7 tongues, walks on, comes to a tree where an eagle's nest is threatened by a serpent, kills the serpent and lays himself down to sleep. The eagle arrives, wants to eat him, is withheld by the young, protects the sleeper against the sunrays, asks the prince what he wants; up; then he needs 40 sheep and 40 barrels of water. The prince goes to the king, where he attests himself with the tongues (against charcoal-burners with chopped-off heads) and rejects the offer of the princess. All stuff is loaded on the eagle, who says 'Crak!' for meat and 'Cruk!' for water.

²¹⁵ Menzel 1923, 115-142 n^o8: 'Die Geschichte vom Smaragd-Phönix'; Giese n^o8: 'Die Geschichte vom smaragden Ankavogel'; cf. *TTV* 72.

Finally he cuts a piece off of his thigh, that is kept by the eagle under his tongue and put back. He goes in the service of a tailor, cracks in the night nuts and has the 3 dresses. He is called to the palace, marries the youngest; his brothers are exiled.²¹⁶

The motif of the ram (sheep) that takes the hero to an even lower underworld is also present in the Chilean version 'Lord Johannes Arcarpe', the Strong Hans type hero, who has been left behind in the pit by his treacherous companions, who bring the hoisted up princesses and treasures to the king, who promises them his 2 eldest daughters, but the youngest will not eat, the bird will not sing and the horse will not neigh [cf. *KHM* 57: 'The Golden Bird']. The cut-off Hans has a ring, but says: '7 realms down and not an inch up' (he probably should have said: '7 realms up and not an inch down'), and he arrives in the realm of the dwarfs. Here he becomes shepherd, first of mice, then of wethers and forgets about the princess, till one day an eagle comes to get him [because the princess is going to marry?]. In order to get up the eagle needs 7 wethers to eat [one for each realm, so he is not 14 but only 7 realms under the earth], but in his hurry he takes 4 too little. On the way he feeds the 3 wethers and then 2 times a piece of his thigh and 2 times an eye, but above ground he continues his journey as if nothing is the matter. (At that moment the horse neighs, the bird sings and the princess laughs.)²¹⁷

The episode of the white and black rams has received special attention by Cosquin. In an Armenian version the girl is a bit cross with the hero for not going up before her (because it is a sign of distrust: while he goes up, she might run away; but it can also be seen a sign of care from the part of the hero because something might happen to her and he is not there to defend her) and says: 'If you absolutely want to stay here: Friday-night there will come 3 rams, black, red, and white. You must jump on the back of the black one; he will jump on the red one, who will jump on the white one, and that one will jump with you to the Land of the Light.' The prince jumps in his hurry on the white ram, who jumps on the red one, who jumps on the black one, who jumps with the prince to the Land of Darkness, where he has the dragon-fight and the flight on the bird.²¹⁸ In a German version, recorded in Waldau, one of the 2 princesses the hero Sobeslav found in the underworld says (a bit confused) when they come to the rope: 'You climb up first, sister; then I will go and then Sobeslav. But first you, Sobeslav, should try something else; when I'm above, there will come running 2 rams, white and black, that will pass by you. Try to grab the white one; when you make a mistake and grab the black one, he will take you to the hell and you will never see us again.'²¹⁹ In a version from Mauretania, recorded by Desparmet in Blida (in Arabic) the 3 princes guard in turn the miracle apple-tree, whose apples are stolen by an aفریت, who is wounded by the youngest. He descends into the pit. The youngest of the 3 liberated girls urges the hero to have himself pulled up before her, but he refuses. 'Well, then take this ring; it will be of use to you. Now I'm going to recommend you something: when the rope breaks, while you are being pulled up, go then back to the castle. Open the closet, take out 2 roses, and throw them on the ground. Two bucks will come out of them, a black and a white one. Take care not to lay your hand on the black one or you'll be banished to the lowest layer of the world.' The black buck abducts the hero and throws him in the lowest layer of the world, where he drops in front of the hut of a good old woman. Then follows the scene with the bird, who doesn't

²¹⁶ Carnoy & Nicolaidis 1888, 75-90 n^o4: 'Les Trois Robes Merveilleuses'.

²¹⁷ Pino-Saavedra 1974, 13-18 n^o2.

²¹⁸ Cosquin 1922, 491 after *FL* 1911, 355; same scene by Chalatianz, 29.

²¹⁹ Cosquin 1922, 492.

bring the prince up, but horizontally to the land of his father the sultan.²²⁰ In a version from the Moroccan Berbers, the demon with 7 heads is, when he is about to destroy the garden of the sultan, wounded by Muhammed, the youngest of the 2 sons of the sultan. The prince follows the blood-trail, comes to a pit and has himself lowered down by his brother. After having killed the monster and so having liberated 2 princesses, the youngest of them gives him a ring and a wand and says: 'This ring has magic power; when you want to leave this pit, you have to turn the casing (of the stone); immediately a white dog appears that you have to mount and you will be carried up out of the pit. This wand has power over a jinn, who looks just like a black dog. But if you mount this black dog, he will throw you in the 3rd desert. So mount the white dog, that he will bring you out of the pit.' In vain she warns Muhammed for his brother, who during his climbing cuts the rope. Muhammed takes the ring and the wand; immediately a white and a black dog appear who run toward him, and as the black one is the first to arrive, Muhammed jumps on it and the dog takes him with dizzying speed away and throws him in the 3rd desert.²²¹

Also in Bulgaria the episode of the rams is included in the type description of ATU 301. I. A Lamia (monster, dragon) steals golden apples, or (a) causes other damage (destroys wine-mountain, hay harvest). II. Both elder brothers fall asleep at their post in consecutive nights (years), and do not notice the thief. The youngest brother (Kelco; Pepelasko [= Cendrillon]) is able to wound the Lamia, pursues her to a pit (dry source, well) into the underworld. There he finds girls (1 girl) with magic objects; the youngest and most beautiful one gives him a ring. The hero kills the Lamia. The brothers pull up the girls and fight for the most beautiful one. III. Abandoned by his brothers under the earth, the hero jumps by mistake on the black [instead of the white] ram and comes in [an even deeper] underworld. IV. There he kills a snake (dragon, Lamia, monster), that every year eats the young of a bird (usually an eagle). The bird carries him to the upper-world and during the flight the hero feeds the bird also with flesh from his legs (feet, thighs, calves). V. The hero proves his identity by showing his ring or by getting (with the help of the ring) magic clothes, slippers or other magic objects; he marries the youngest of the rescued girls.²²²

²²⁰ Cosquin 1922, 493.

²²¹ Cosquin 1922, 493 after Stumme, *Schlus*, 146ff.

²²² Daskalova e.a. 1995, 63f, type 301: *Drei Brüder und der goldene Äpfel*. 31 versions, not all containing all episodes; a lot of them also have ATU 300 in them.



The god Garuda at a Hindu Temple in Bali, Indonesia (photo Dreamstime)

Chapter 3. Fabulous Birds

Clouston treats in a short space the bird Roc (Rûkh), Garuda of the Hindus, Eorosh of the Zend, Simurgh of the Persians, Anka of the Arabs, Kargas of the Turcs, Kirni of the Japanese, the Dragon of the Chinese, the Griffin of the heraldry, the Classical Phoenix, the 'wise and ancient' bird on Yggdrasil, and the Cherub at the gate of paradise.²²³ Eorosh is one of the four birds of heaven, a raven with golden beak and iron wings; he gives the pious by flapping its wings health, but crushes with a strike of its wings the evil-doer. Also there is Eoroshap, one of the four birds of heaven, that inspect and guard the cosmos. He has, just like Eorosh, a golden beak and iron wings, as well as 6 eyes, with which he can look at four directions at once, as well as up and down. His claws are equipped with long *hanjars* (dagger-like, curved knives) to protect the dead and the living of the peoples of Ormuzd.²²⁴

²²³ Clouston 1887, I, 166.

²²⁴ Vollmer 1978/1874, 188. See

https://books.google.nl/books?id=VSu6CwAAQBAJ&pg=PA53&lpg=PA53&dq=Eorosh&source=bl&ots=0OFGP2-3G6&sig=ACfU3U0sT5NNfxhpDIKISCQ-4VlkzWaxYQ&hl=nl&sa=X&ved=2ahUKewjA0bzy_a3kAhXly6QKHSU_DXMq6AEwBHoECAkQAQ#v=onepage&q=Eorosh&f=false.

The Anka [see https://en.wikipedia.org/wiki/Konrul#Similarities_with_Anka] is described by the Arab writer Al Kazwini (13th c.) as follows: “The Anka has the biggest body and heaviest build of all birds. He could lift up an elephant like a kite a mouse. In the past he used to steal out of men’s houses and the people suffered much damage. When he had one day stolen a young bride, he was cursed by the prophet Hanzala, may God bless him, and was banished by God to an island in the ocean, south of the equator, where men cannot come. [...] A merchant told: “Once we were on the ocean off course and lost. Suddenly we saw something black and big like a dark cloud. The sailors said it was the Anka. We followed him till we reached the black and prayed to God. The bird flew just as long with us until we had found the way back, and then he flew away.” It is said that the age of the Anka amounts to 1700 years and that he mates when he is 500 years old. When the time to lay eggs has come, she has heavy pains and the male bird comes to her with seawater in his beak, that he sprouts into her, after which the egg comes out. The male broods and the female hunts. After 125 years the egg hatches. When the chick is a female, the mother collects a lot of fire-wood. The male lights up the wood with his beak and the female steps into the fire to get burnt. The chick becomes the new female of the male. A lot more marvellous things are told about the Anka, more amazing than what we have told, but as there is no chain of transmitters leading to a reliable person, we limit ourselves to this.²²⁵

The Rukh [see [https://en.wikipedia.org/wiki/Roc_\(mythology\)](https://en.wikipedia.org/wiki/Roc_(mythology))] we meet in ‘Abd al-Rahman the Maghribi’s Story of the Rukh’ in the *Arabian Nights* version of Burton. Abd al-Rahman comes from West Africa, meaning Morocco and surrounding countries, called the Maghrib. He has like Sindbad travelled far and wide, and once he was cast upon an island, where he abode a long while and, returning thence to his native country, brought with him the quill of a wing-feather of a young Rukh, whilst yet in egg and unhatched, and this quill was big enough to hold a goat-skin of water, for it is said that the length of the Rukh-chick’s wing, when he comes forth of the egg, is a thousand fathoms. The folk marvelled at this quill, when they saw it. Abd al-Rahman the Moor, also known as the Chinaman, for his long sojourn in Cathay, was on a voyage in the China seas with a company of merchants, when they sighted an island from afar. The ship’s crew went ashore to get wood and water, taking with them hatchets and ropes and water-skins (the travellers accompanying them), and presently espied a great dome, white and gleaming, a hundred cubits long [cf. Sindbad]. So they made towards it and drawing near, found that it was the egg of the Rukh and fell on it with axes and stones and sticks till they uncovered the young bird and found the chick as it were a firm-set hill. So they plucked out one of the wing-feathers, but could not do so, save by helping one another, for all the quills were not full grown; after which they took what they could carry of the young bird’s flesh and cutting the quill away from the vane, returned to the ship. Then they set sail and putting out to sea, voyaged with a fair wind all that night, till the sun rose; and while everything went well, they saw the Rukh come flying after them, as if he were a vast cloud, with a rock in his talons, like a great heap bigger than the ship. As soon as he poised himself in air over the vessel, he let fall the rock upon it; but the craft, having great way on her, outwent the rock, which fell into the sea with a loud crash and a horrible. So Allah decreed their deliverance and saved them from doom; and they cooked the young bird’s flesh and ate it. Now there were amongst them old white-bearded men; and when they awoke on the morrow, they found that their beards had turned black, nor did any who had eaten of the young Rukh grow grey ever after. Some said the cause of the return of youth to them and the

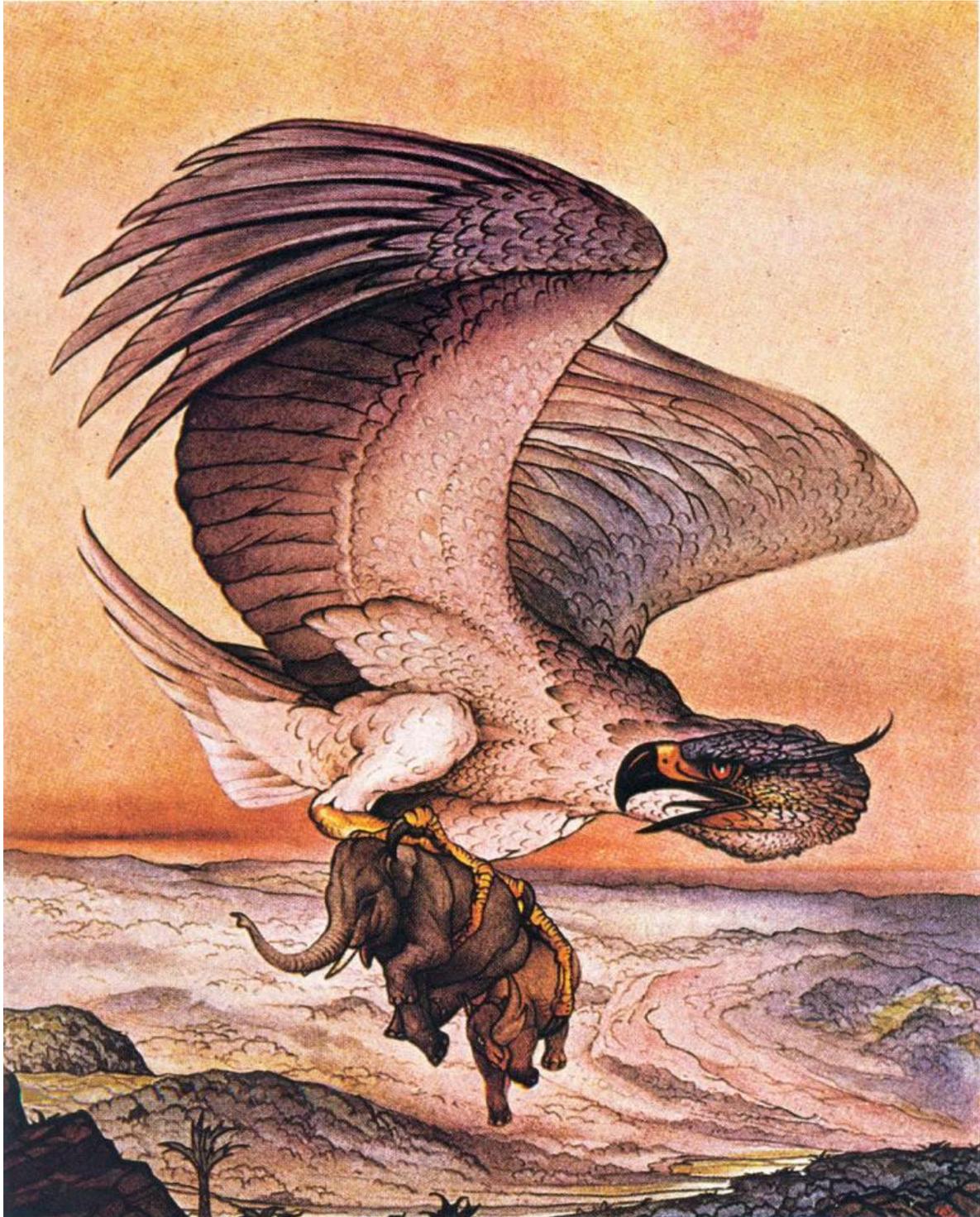
²²⁵ Leeuwen 1999, 47 (Kazwini II, 279f).

ceasing of hoariness from them was that they had heated the pot with arrow-wood, whilst others would have it that it came of eating the Rukh-chick's flesh; and this is indeed a wonder of wonders.²²⁶

A rather similar story is told by the Tartars in South Siberia about Alexander the Great. Iskender Sülkarnein Rumi went on a travel to Mount Qaf. With his functionaries and his heroes he went aboard ship on the Muchot Sea. Fifteen days they sailed on the water, the sixteenth they came to an island. The people went on land, some in this, others in that direction. Then they found a bird's egg, the size of which was as ten stacks of straw, that they couldn't lift but rolled nearby. They showed it to Plato the Philosopher, who said: 'Cut the egg in two.' With how big a stick they hit it, it didn't went in two. Thereupon Hèkim said: 'Light a fire around it.' Around it they heaped up wood and made fire; then the egg became glowing red, but didn't burn. Thereupon a grunting sound came from the egg; when they checked, the egg was not burned, just cracked open; from the crack in the egg a yellow bird stepped out. Once he blew, and he became big; twice he blew, then he became still bigger, thrice he blew, then he was a wonderfully big bird. Then Plato the Philosopher shouted: 'Aboard the ships, quickly!' They all hurried aboard and sailed off on the Murit Sea. They asked Plato: 'Why did you fear this young bird so much?' He spoke: 'This is no bird, this is a young dragon. When a dragon becomes 1000 years old, then he becomes an Estar; when an Estar is 1000 years old, then he becomes an Eskar; this egg was the egg of an Estar; now the bird will pursue us, because now he has grown up; when he catches us, he will devour us together with the ship, our weapons won't do him harm, they won't pierce him; so may he not pursue us.' After a while a cloud covered the sky, the sun could not be seen, a wind arose to a storm, and they saw something in the air, that supported with one wing heaven, and with the other against the earth. Plato the Philosopher then spoke: 'Now death has come to us, not one of us escapes; however it may come, let the ship sail fast; we shall sail till we die!' Then the thunder rolled, lightning flashed everywhere and the Estar dove down from the sky to swoop up the ship with a claw, but they sailed on [maybe by the air produced by the bird] and he couldn't catch it. The bird flew back to the sky. Plato the Philosopher spoke: 'Look through the telescope if the Mount Qaf can be seen in the distance.' They looked through the telescope and said: 'A hill can be seen, next to it two big trees can be seen, on these two trees two birds can be seen.' Then Hèkim said: 'Thank God, when these two birds will see the bird, that sees us, then they will come and attack it, the young Estar is the food of those birds.' Then they saw that from Mount Qaf the two birds came toward them. The bird that pursued them each of them grabbed by the leg, they brought it to Mount Qaf.²²⁷

²²⁶ Burton 5, 122-124 (Leeuwen 2000, 2, 421f), who comments on Rukh or 'Rukhkh', that it is the older 'Roc'. Colonel Yule, the learned translator of Marco Polo, has shown that Roc's feathers were not uncommon curiosities in medieval ages; and holds that they were mostly fronds of the palm *Raphia winifera*, which has the largest leaf in the vegetable kingdom and which the Moslems of Zanzibar call 'Satan's date-tree'. And he points to 'Frate Cipolla and the Angel Gabriel's Feather' (*Decameron* vi.10). See <http://www.myths.com/pub/myths/rukhh.html>.

²²⁷ Radloff 1872, 4, 305-307 n°10: 'Das Drachenjunge'.



Roc by Charles Maurice Detmold (photo Wikipedia)

The Chinese also know the Bird Rokh, called 'Pöng' [see [https://en.wikipedia.org/wiki/Peng_\(mythology\)](https://en.wikipedia.org/wiki/Peng_(mythology)) and <https://www.listimal.com/show/item/ic/4120/Peng>]. A tale in which he functions prominently is called 'Women's words cut apart flesh and bone', and is about 2 brothers, living in the same house. The big brother listens to the words of his wife and that way the two brothers become separated. It is sowing time, but the small brother has no seed and goes to the big brother to lend some. The big one orders his wife to give some to his brother, but she cooks the seeds, and then gives it to the

small one who unsuspecting sows the seed. Only one grain comes up, and the brother takes care of it, waters it daily, and the stalk grows into a mighty tree, overshadowing the whole field. In the fall it is ripe, and the brother cuts down the stalk. But when it falls to earth, a big bird Rokh dives down, takes it in his beak and flies away. The small brother runs after it till the shore of the sea. The bird says to him: 'You must no hurt me! What is one stalk to you? On the eastern side of the sea is the gold and silver island. I will take you there, and you can take as much as you want and become very rich.' The small one is satisfied and climbs on the back of the bird. It tells him to close his eyes. Soon they reach the island and the small one sees white and yellow stones, takes a small piece and has enough (which pleases the bird). The bird brings him back over the sea. At home he buys a nice piece of land and becomes rich. But his brother is jealous, accuses him of having stolen the money, but the small brother tells him the truth. Now the story repeats itself: also the big brother takes cooked seeds from his wife, gets one stalk, that grows to a tree, that is when chopped down taken up by the Rokh, pursued by the big one, who is carried by the bird to the island. He collects a great quantity of golden stones, but the bird warns that it is too heavy for him (the big one) to carry, but he keeps taking more. The Rokh says that it is time to go, because the sun is coming up. But the man pays no attention to his words, and at that moment a first beam can be seen, and the Rokh takes off, beating with his wings the sea to escape the sun's heath, while the big one is burnt to a crisp.²²⁸



Peng (photo chinese-word.com)

Another Chinese version of this story was collected from the Tulong, and is called 'The Crane and the Two Brothers', but originally it was called 'The Sun-Mountain'. We see the same two brothers, the oldest a stingy farmer, who gives the youngest at the division of the heritage a knife and a worn-out basket to collect wood. The youngest is resting on a mountain, where he meets a Crane, who takes him on his back to the Sun-Mountain, covered with gold, and he is allowed to take one piece, because they have to go back soon before the sun comes up. At home he buys all kinds of things for his farm, and his brother wants to know how he got rich, whereupon the youngest tells him about the crane. The oldest also goes to the mountain, tells the bird that he is poor and is taken to the Sun-

²²⁸ Wilhelm 1958, 5-7 n°1: 'Weiberworte trennen Fleisch und Bein'.

Mountain where he may take one piece. He takes much more, whereupon the crane flies away without him, while the sun comes up and burns him.²²⁹

'The Mountain of the Sun' is also the title of a Jewish version, recorded by M. Razi from his grandfather, an immigrant from Iraq. The same 2 brothers, the oldest stingy and avaricious, always thinking how to lay hand on his father's inheritance, while the youngest is good and honest, and respecting his parents. Then their father dies, and the oldest proposes a ploughing contest: who ploughs the most, gets all; meanwhile they shall not eat and drink. The next day, while the youngest still sleeps, the oldest has his wife make him breakfast and eats, then wakes up his brother, and takes him to the field. The youngest suffers hunger and is slow with ploughing and loses his whole inheritance to his brother. And thus he leaves the house to find work in the mountains. He collects wood and sells it in the city, earning just enough to buy some bread. One day, while chopping a tree, he notices a bird's nest between the branches. He throws his stick without hitting it, and a raven comes out of the nest and flies above his head, shouting: 'Please, don't destroy my nest, and I will bring you to the Mountain of the Sun, where there are big treasures.' He has to come back the next morning and follow the Raven to the Mountain of the Sun. When they reach the top [of course flying!], there are gold lumps, diamonds and jewels everywhere. 'Don't hesitate,' says the raven, 'take some and leave before the sun comes up.' Quickly the youngest brother fills his purse with diamonds and jewels, thanks the raven, leaves the mountains and returns to his birth-place where he builds a beautiful house, buys a nice piece of land and starts a happy life. When the oldest brother finds out that his brother has become rich, he is very jealous. He also finds out how, goes to the nest of the raven, throws his stick, and the raven comes out, asking not to destroy it and he will bring him to the Mountain of the Sun. He must bring a purse [and a measure of rice: blind motif]. All night he is busy with his wife making a big bag from a sheet. In the morning he follows the raven to the Mountain of the Sun and finds the diamonds at the top and starts to fill his gigantic bag. The raven tells him to hurry, but the man doesn't listen, and when the sun comes up, he is burnt to a crisp.²³⁰ The departure from the Raven's nest is early in the morning, the arrival on the Mountain just moments later, which can only be accomplished with a flight on the raven's back; also reaching the top of the mountain can be done only on the raven. Jason gives as variant another Jewish-Iraq version, in which the hero hides in a jar and is carried by an unsuspecting eagle to the summit of the Golden Mountain (while 'hero B' is dropped on the way).²³¹

The Bet with King Solomon

Wieland tells the story about the griffin of the mountain range Kâf. The griffin claims to be able to prevent a destined marriage and concludes with King Solomon a bet about it. The bird abducts the girl in her crib, carries her to its nest on the mountain Kâf and brings her up there. Many years later the prince (she is destined to marry) goes hunting with a ship, is hit by a storm and washes up at the foot of the mountain Kâf. There he sees the girl in the gigantic bird's nest, and he decides to seize her. He hides himself in the hide of a dead camel, that is lying there fortuitously, and is carried by the

²²⁹ Liyi 1986, 68-71.

²³⁰ Jason 1988, 12-16 = Noy 1963, n°23 (IFA 1637).

²³¹ Jason 1988, 17: IFA 6250 = Baratav 1968, 144-147.

griffin to its nest. When the griffin is away, the prince has indescribable pleasures with the princess. Meanwhile the griffin is summoned by Solomon and questioned if he has accomplished his boast. Haughty he goes to get the girl, transported in the camel-skin, but when the skin opens, the prince and princess both come out of it.²³² The story is taken from the *1001 Nights* and is summarized by Chauvin. At the court of Solomon the scientists say one day in the presence of the griffin of the Mount Qâf that nothing can go against the decrees of God. The griffin wants to try to prevent something God has decided. God then lets Solomon know that he has decided that the son of the King of the West shall marry the daughter of the King of the East. Right away the griffin abducts the young girl, just born, brings her to the Mount Qâf and brings her up as his daughter in a nest resembling a castle set on top of a immense tree, that 400 men could not have circled. When the girl is nubile, the prince of the West decides one day to go hunt somewhere far away: he goes on board and a storm throws him at the foot of the Mount Qâf. Going on without his companions he arrives at the tree and spots the girl. The two youngsters fall in love with each other and the girl suggests to fill the inside of a dead and dried out camel with aromatic herbs and to hide in it; if her mother would bring it to her. The griffin gives in to the girl's wish and brings her the camel. From now on the two can unite themselves in secret during the daily absences of the griffin, who goes to the court of Solomon. When the girl is about to have a child, God informs Solomon, to whom the griffin, on his question, affirms that the girl has not yet married. The king sends him with two birds to bring the princess. Startled by the return of the griffin she has the prince hide in the camel and persuades by a trick the griffin to take it with her on his back. Arrived at court out of the camel come husband and child, at the great scorn of everyone. Since then the griffin no longer leaves Mount Qâf.²³³

This story is known in Persia as the 'History of the Simurgh and the union of the son of the king of the West with the daughter of the king of the East, showing the might of Destiny'. It is a story Abdullah heard from the mouth of the Prophet (Mohammed). One day, when Mohammed is troubled, the angel Gabriel appears to him and gives him the Seal of Solomon to be armed against his enemies. The prophet is glad, but wants to know if the Seal can prevent the *qazâ* (destiny) of God, and Gabriel tells him that there are 2 kinds of *qazâ*, one solid against which nothing can be done, and the other pending that can be avoided by alms and prayers and he tells the prophet a story about the impossibility to prevent the first one, the *qazâyî mouhkam* or *qazâ o qadar*. Solomon sits on his throne with the birds forming with their wings a canopy above him and they are all quiet out of respect for the king, when all of a sudden the starling (Persian: *sâr*) lets out a fart. Solomon wants to punish it, but the bird says that it was destined by God, whereupon the Simurgh²³⁴ expresses his doubt about Destiny: 'In the end this *qazâ o qadar* is but a hollow word.' At night the Angel Gabriel comes to Solomon (in a dream) and tells him that the Simurgh will soon be ashamed (by God), that

²³² Leeuwen 1999, 455 after Wieland, 'Der Greif vom Gebürge Kaf', from: *Dschinnistan oder auserlesene Feen- und Geistermärchen* (after Pétis de la Croix). The inevitability of fate is also the subject of a Tartar story collected by Radloff (1872, 279f n^o3), called 'The Two Ears of Wheat'. A farmer hears two ears talking, one saying that a man coming from the west will eat him, the other that a man from the east will eat him. The farmer is pissed, pulls them both off, takes them home, grinds them up, cooks them and is about to eat them when there is a knock on his door. Two guests have arrived, and he shares with them his meal. When he afterwards asks where they come from one is coming from the east, the other from the west.

²³³ Chauvin, *BOA*, VI, 29f.

²³⁴ The Simurgh is in the 'King's Book' of Firdausi the bird that Zâl, exposed by his father, raises on the Mount Elburz; *murgh* = bird; *si* = Zend *çaêna*, the learned bird (see Yasht 13:97). To Sufis he is the symbol of the Godhead and the hero of the mystical poem *The Bird-Parliament*, translated by M. Garcin de Tassy as *Le Langage des Oiseaux*. Folketymological *si* = 30, so as big as 30 birds. See <https://en.wikipedia.org/wiki/Simurgh>.

the king of the East has had a daughter and the king of the West a son who will have a child without marrying [before she is 15], which is a *qazâyi moukham*. Solomon tells [his dream] in the assembly and the Simurgh takes it upon him to try to thwart this, flies to the East and robs the king's daughter, who is lying in her jewel spangled cradle, with cradle and all, and brings her to the middle of the ocean on the top of a very high tree on a sky-scraping mountain and has her 2 years suckled by a gazelle. Each morning the Simurgh goes to the court of Solomon and returns each evening with the most delicious things, and the girl grows up, thinking to be an offspring of the Simurgh, until she is 14.

When the son of the king of the West is 12 and so beautiful that even the sun is jealous, he asks his father a month to go hunting, his favourite pastime. He receives an escort and comes while hunting to the sea, stays 10 days at the coast, and then wants to go fishing, has boats rigged and provisioned for 10 days, and arrives at an island where he goes hunting. Then they leave for another island, are hit by a storm and only the prince survives the shipwreck, floats for 3 days on a plank before washing up on an island. He walks along the beach and meets a group of merchants, who take him to Cairo, and he has several adventures (among them ATU 670: *The Animal Languages*). Then he goes searching for the sources of the Nile, another inserted story, but one that is very familiar. After a few days he comes to the abode of an old hermit and tells him to come from the West in search for the sources of the Nile in the East, driven by God himself. The hermit tells him what to do: When he waits a few days at the sea elephant-sized birds will come, and he has to grab one by the leg, who will fly with him over the 7 seas (he must keep his eyes closed) and land in the Iron Land, from where he has to go to a Gold Land, where trees of gold and jewels grow; going further he comes to a golden mountain with on top a jewel covered golden palace. From the top streams the water in the cupola (of the castle), that stands on 4 legs, and the water divides itself into 4 branches: the Nile, Djihun, Tigris and Euphrates. Here he has to undress, wash, pray and ask what he wants, remember the hermit, and take the same way back to the Iron Land, lift with the same birds over the seas; then he will find the hermit deceased, wash and bury him and take with him the book from under his head. Everything goes as indicated and arrived at the cupola the prince hears (up to 3 times) a voice not to go further, because he is where he wants to be. He performs his washing, prays and sees a grape, the fruit from paradise, picks it as the voice recommends, prays for the hermit and goes back to him, buries him as prescribed, but forgets the book, so that Iblis [from *diabolos*] appears in the guise of a young man. The prince shows him the grape, whiter than milk, more scented than musk, whereupon Iblis the cursed one holds out an apple to him: 'This one gave the hermit to me.' The prince takes it, bites in it and the grape disappears. Iblis laughs, makes himself known;²³⁵ the prince weeps, throws a stone, but Iblis is gone. We now return to our main story. Travelling further along the coast [as before] he sees after a week a ship, is taken along, and suffers another shipwreck and washes up with 3 horses on the island, where the Simurgh keeps the princess prisoner and falls asleep at the foot of the tree on top of the mountain. From high in the tree the princess sees in the morning the prince lying and throws an apple. The awakened prince looks up and is immediately in love with the Beauty, asks who she is. 'The daughter of the Simurgh.' – 'But the Simurgh is a bird and you are a human.' The prince advises her to ask the Simurgh for a mirror, which she does in the evening. Before that the prince has hidden himself in the skin of a horse that he has killed to have something

²³⁵ Etc. He suggested Eve to eat wheat; for this story, see Hammer, *Rosenöl* I, 23; Weil, *Biblische Legenden der Mäselmänner*, 19; Grünbaum, *Neue Beiträge zur semitischen Sagenkunde*, 64f. Besides the obvious reference to the story of Eve and the apple, the story can also be compared with that of Gilgamesh and the snake who stole his plant of immortality.

to eat. She looks in the mirror and sees that the prince is right: she has no feathers and looks like the prince. After some in between the girl asks the bird to bring her the dead horse and since then the prince hides in the 'cradle' of the princess, who also goes to sleep there and no longer under the wing of the bird. Of course the princess gets pregnant and before the birth of the child she has the bird bring a sleeping potion (supposedly for her but in fact to keep the child quiet when the bird is there). Then the princess becomes 15 and is brought on command of Solomon by the Simurg in the cradle, in which also the prince and the child are hidden. In the assembly hall they come out and prove that there is no escape from destiny. The Simurgh utters a cry and flies over the Mount Kaf, never to be seen again. The two convert to the religion of Solomon and he writes letters to the 2 kings, after which he lets the two bring on a carpet by the winds to the East, where also everyone converts, after which the winds bring them to the West, etc.²³⁶

In the catalogue of types of Turkish folktales by Eberhard and Boratav this story is type 140: *Salomon und der Phönix*: Solomon says to the phoenix that the prince of Mağrib will marry the princess from Masrub. To prevent this the phoenix abducts the princess as baby to an ivory palace in the sea. As the result of a ship-wreck the grown-up prince comes on the island; they fall in love and have a child. To hide from the bird the prince lives in a dressed-up animal skeleton. At the next bird-meeting Solomon proves to the phoenix that the prophecy has come true.²³⁷

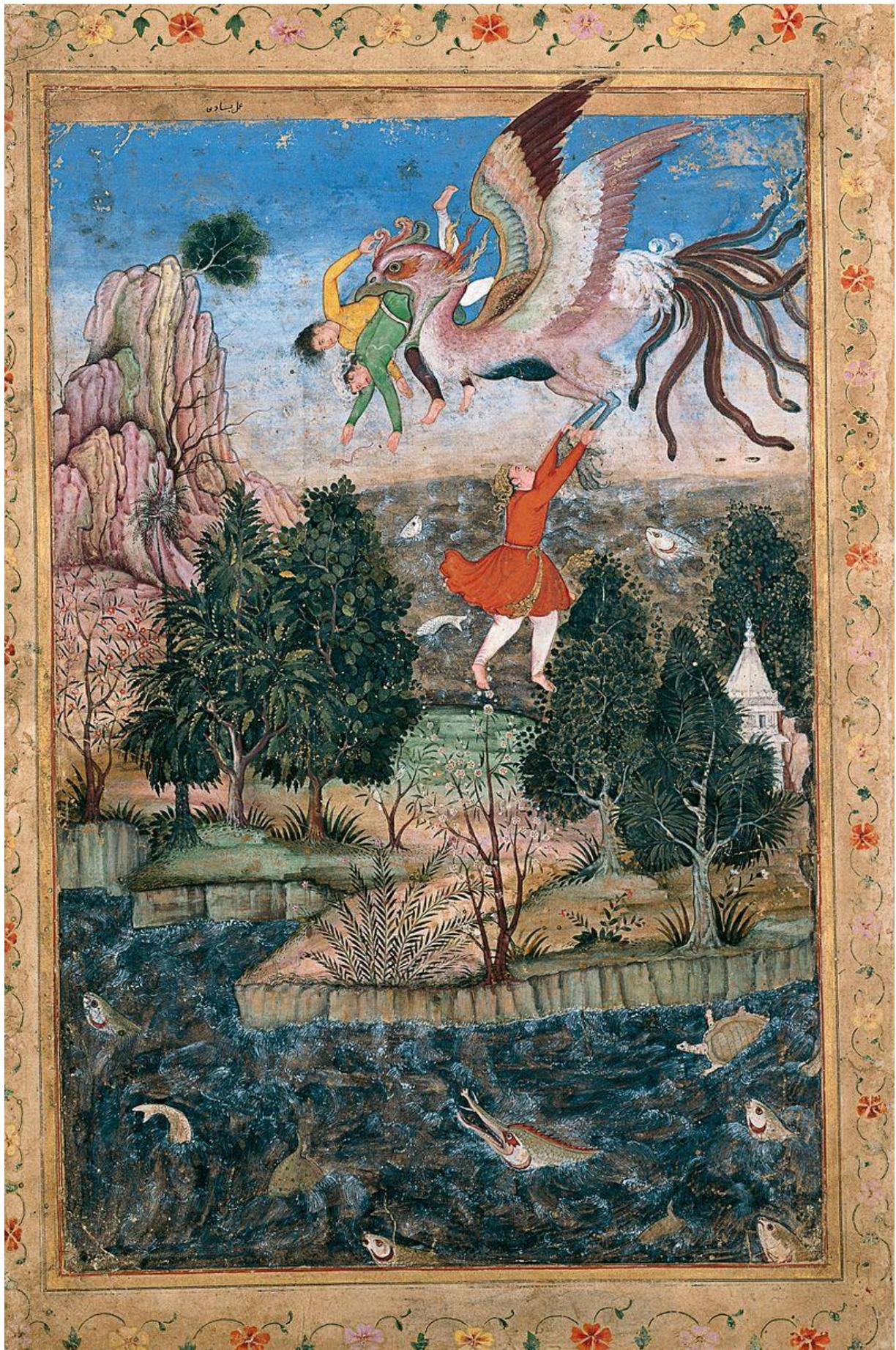
A short version of the story has been recorded among the Berbers that I give in full. Our Lord Solomon said to the Jinn: 'In Dhabersa [East?] a girl is born, in Dhaberka [West?] a boy; they will fall in love with each other.' The griffin said to the Jinn: 'Despite the will of the Almighty I will prevent them from meeting.' The son of the king of Dhaberka went to Solomon, but just arrived he became ill. The griffin abducted the daughter of the king of Dhabersa and carried her to a fig-tree on the beach. The wind blew the prince, who had gone aboard a ship, [there]; he said to his companions: 'Disembark me.' He laid himself down to sleep under the fig-tree. The girl threw leaves on him, he opened his eyes, and she said to him: 'Except for the griffin I am here alone with my mother [= the griffin!]; where do you come from?' – 'From Dhaberka.' – 'Why,' she continued, 'has the Lord created no human beings except me, my mother and our lord Solomon?' He answered her: 'God has created all kinds of humans and lands.' – 'Go,' she replied, 'bring a horse and slash its throat; bring also camphor to dry the leather that you hang on top of the mat.' The griffin came back and she began to weep, saying: 'Why don't you bring me to our lord Solomon?' – 'Tomorrow I will bring you.' She said to the king's son: 'Go hide yourself inside the horse.' He hid himself. The next morning the griffin lifted him with the carrion of the horse and the girl left. When they arrived at our lord Solomon, he said to the griffin: 'I have proclaimed that the girl and the boy should be united.' Full of shame the griffin fled to an island.²³⁸

The story has made it into the Malaysian literature in the novel *Hikajat Merong Mahawangsa*, translated as *Sheik Abdullah and the flowers*. The half legendary and half historical tale deals with the foundation of the state Kedah in the northwest of the peninsula. Our story begins with a dialogue between King Solomon and the magical giant bird Garuda. The bird tells Solomon that the king of

²³⁶ Bricteux 1910, 305-344.

²³⁷ Eberhard & Boratav 1953, 155 based on 1 version. A similar theme in the folktale of *Mahzunî*.

²³⁸ Basset 1887, 27f n°13 from 'Ain Sfisifa.



Basawan. The Flight of the Simurgh. ca. 1590, Sadruddin Aga Khan Collection (photo Wikipedia)]

China has a daughter, that is promised in marriage to the son of the king of Rûm (Byzantine). Both of them are unexcelled in beauty and seem therefore to be destined for each other. But Garuda thinks that they are too far from each other and that a relation will never come about. He makes a bet with Solomon and resolves to do everything that it takes to be right. Thus he abducts the Chinese princess when she is walking in the palace garden, and brings her to a far away island. Meanwhile the prince from Rûm goes aboard to sail to China, an expedition, led by Merong Mahawangsa, a high official of the king of Rûm. Garuda attacks the convoy with all his magic powers and weapons and manages to destroy the ships. He thinks that the prince has died and goes to King Solomon. But the prince was able to hang on to a piece of driftwood and washes up on the island, where the princess is staying.

When he is feeling better, they declare each other their love. At that moment Solomon orders one of his genies to put the two of them in a coffin and bring it to him. Before the amazed eyes of Garuda the coffin is opened and the two lovers step out of it. Garuda admits his defeat and promises never to bother people anymore. He leaves for the sea of Kalzum, where no people can come.²³⁹



Simurgh returning to nest to Zal and its chicks (detail) (photo Wikipedia)

²³⁹ Leeuwen 1999, lemma Malayan literature.

This theme of trying to avoid a prophecy or to cheat fate is also part of EB 125.5: A peacock abducts the princess to heaven. The girl is bored there and wants a playmate. The peacock brings to her the son of the poor man (of whom it was predicted that he would marry the princess). They have three children. Later, when the princess returns to earth, her father has to admit that nothing can be done against the will of fate.²⁴⁰

The story of the kidnapping bird is already to be found in the *Shahnama* of the Persian poet Firdausi (ca. 1010) in the legend of Zal, the son of the Paladin Sam and born with snow-white hair. Ashamed the father set him out on the mountain Alburz, where the mythical bird the Simurgh ('thirty birds') had its nest. The mother Simurgh carried the child to her young in the nest on the top of the mountain, where it was raised. She called it Dastan-i-Zand ('very deceived'), because of Sam's treatment of the child. When the boy was big, caravan-travelers saw him and were impressed by his beauty. His father heard about it and dreamed to receive good news about his son. He went to Mount Alburz and was in a dream reproached for setting out his son. He woke up and saw Zal very high up in the nest of the Simurgh. The bird brought the boy down and gave him a feather, that he had to burn when he needed help. Sam brought in triumph his son home and called him Zal-i-Zar (Zal de Oude) because of the color of his hair. Zal became a famous king, married Rubada, who gave him the hero Rustam in a difficult labor, whereby Zal called for the help of the Simurgh.²⁴¹

A better example of kidnapping can be found in the middle-German poem *Kudrun* (ca. 1240). When king Sigeband of Ireland holds a great feast at his court in Baljân, his little son Hagen is kidnapped by a griffin and taken to a far-away island. Hagen manages to escape by letting himself fall out of the nest hanging onto the feet of a griffin young. In a rock-cave near the sea he finds three beautiful king's daughters, that the griffin has taken in the past; they are princesses from India, Portugal and Iserland. Years later, when the boy has grown up, they are rescued by a passing ship, and back in Ireland Hagen marries Hilde of India, one of the saved princesses. [Peeters 1968, 2. See also ATU 554B* *The Boy in the Eagle's Nest*. Boy is carried off by eagle and raised in nest with eaglets. Eagle helps him woo princess and later rescues her from giant (Swedish: Liungman).] The story is 'analysed' by Ludwig Schellhorn in his *Goldenes Vlies. Tiersymbole des Märchens in neuer Sicht*. The king's son Hagen is carried off as a young boy during a great feast by a griffin and manages to escape after arriving in the land of the griffins by hiding in a hollow stone (he has a golden cross on his breast, a mark, which will serve to identify him many years later). The land of the griffins is a uninhabited wilderness (except for the three princesses), consisting of a big dark forest, which takes 24 days to travel, there is a mountain with a rock cave, and there is the sea, where the fleet of a 'god's army' is shipwrecked, and the corpses of the drowned crew float in the water and wash up on the beach. With the sword of one of these drowned men Hagen battles with the griffin and conquers it.²⁴²

The story is already old, because a variant can be found in an old Buddhist story, found in a Chinese translation of 251 AD, published by Chavannes. In the past there was a woman who had a stunningly beautiful daughter. When the girl was three years old, the king of the realm took her to look at her and appoints a monk to determine after her horoscope if she could become later his main wife. The

²⁴⁰ Eberhard & Boratav 1953, 142.

²⁴¹ Dunn 1960, 97.

²⁴² Schellhorn 1968, 168f. I have left out all his 'interpretations': Crowded, festive gatherings are in the myth always pictures of the shining star crowd (Sterngewimmel). The king's son's journey through the air marks the abducted one as 'sternenhaft': He floats along the firmament like a star (etc.).

monk told him: 'This girl shall know a man and your majesty will certainly come only after him.' [The king said:] 'I shall hold her prisoner and well hidden.' He summoned then before him a crane [in the version of Somadeva, *Kathas*, XXXIX, 58 (Tawney 1, 358) a Rakshasa in crane shape] [and asked him]: 'Where do you live?' She answered the king: 'I reside on a tree that is halfway a high mountain; it is place where men nor animals can come. Down below is a whirlpool over which ships cannot go.' The king said to him: 'I trust to you this girl to raise her.' Immediately she took her and carried her away. Each day she went to get food from the king to give to the girl. After a long while like this had passed, there was on top [of the mountain] a village that was carried away by the waters; a tree followed, right or bent the stream and descended the stream; but a young man had managed to hold on to this tree and fell in the whirlpool without being able to get out; arrived at the end of the whirlpool, the tree came out jumping and staid attached to the mountain: the young man could climb on the tree of the crane and united himself with the girl; the girl then kept him hidden. [Meanwhile] the crane took up every day the girl to weigh her, [thinking that] if she became heavy, it would be prove that she was pregnant or not. The crane [this way] noticed that the girl had become heavy; she searched everywhere and found the young man; she took him and chased him away, then she went to tell the king what had happened. The king said: 'The monk was right when he made the horoscope.'²⁴³ See <http://www.wollamshram.ca/1001/Ocean/oosAnnex05.pdf> (Note on the Garuda Bird).



The Phoenix

*The phoenix is lucky,
may you be too.*

(Graffiti from Pompeii)²⁴⁴

²⁴³ Hertel, in: *Z.d.V.f.V.* 19, 1909, 86f after Chavannes, *Fables et Contes de l'Inde*, Paris 1905, 57f n^o27.

²⁴⁴ Butterworth & Laurence 2006, 341.



Scene from The Conference of the Birds in a Persian miniature. The hoopoe, center right, instructs the other birds on the Sufi path (photo Wikipedia)

In *The Bird-parliament* (see <https://www.sacred-texts.com/isl/bp/bp01.htm>) of the 13th-century Persian poet Farid-ud-din Attar the hoopoe (*hud-hid*) tells the other birds that they have a king, called Simurgh, whose capital is behind the Caucasus. 'Once the Simurgh lifted the veil before its face, so that it shone as the sun and sent out millions of beams. By its grace everyone of these beams became a bird. So we are little sparks of the Simurgh.' The Simurgh resides on the height of Kuh-i-Kaf behind seven valleys, that are very hard to pass, even for birds: of the millions of birds that set out under the inspired leadership of the hoopoe (it is famous for bringing the Queen of Sheba to Solomon) only thirty arrive at the court of the Simurgh (a wordplay on the meaning of 'simurgh').²⁴⁵

This journey to the Simurgh brings to mind the journey to the Griffin (*KHM* 165: 'Der Vogel Greif'). The King's daughter can only be cured by an apple and he promises her to the man who can bring her the curing apple. But when Hans has cured her, the king doesn't want to give his daughter to the peasant's son and sets him difficult tasks: first a boat that can go faster on land than on water, then to take a hundred hares out to pasture for a whole day without losing one of them, and at last to bring a feather from the Griffin's tail. From here the tale has the same structure as *ATU* 461: *Three Hairs from the Devil's Beard* (*KHM* 29: 'Der Teufel mit den drei goldenen Haaren'). This feather is not only hard to get but also very precious (as are the golden hairs of the Devil). Attar lets the hoopoe give a description of how the Simurgh appeared for the first time on earth: 'In the first days of the creation it (the Simurgh) went one night in its radiating flight over the land of China. A feather of its wing fell to the Chinese ground. Immediately there arose a great uproar on earth. Everyone was caught with the desire to make an image of that feather, and everyone that saw it, lost his senses. The feather is still to be seen in China's image-gallery.' And the hoopoe concludes his speech with a dictum from the *Koran* 'Seek for knowledge, even in China', that relates to this story.²⁴⁶ Of course the first days of creation are hard to reconcile with an earth full of people that go out to seek that feather. But that the bird appeared at the beginning of the world is a tenet in the Old Egyptian religion where it is said of the phoenix: a heron-like 'Bennu-bird' flew over the primeval waters of Nun and alighted on a rock or stone perch. The Bennu-bird then opened its beak and emitted a piercing cry which broke the silence of the abyss. This was the legendary bird the Greeks called the *φοῖνιξ* (Phoenix), and which, they said, was able to renew itself, arising from its own ashes at regular intervals, many years apart.²⁴⁷ Herodotus (II:77) asserts that the Phoenix, that he knows only from wall paintings, is in shape and size exactly like the eagle, only partly red, partly golden. According to the inhabitants of Heliopolis the bird appeared rarely, at intervals of 500 years, on the occasion of the death of the parent-bird. Then it made from myrrh an egg as big as it could carry, hollowed it out, put his father inside and closed the hole with myrrh. This egg it brought from Arabia to Heliopolis, and buried in the temple of the Sun. Others indicated that the phoenix came every 500 years from India to Egypt where it builds a funeral pyre from pure cinnamon and aromatic wood, burns itself on it and then arises again from its ashes, or because it develops itself from a worm, or because the nest, that it had had given regenerative power, brought it forth again. To the Egyptians the bird represented a great astronomical period, and it became known in the West as a symbol for eternity,

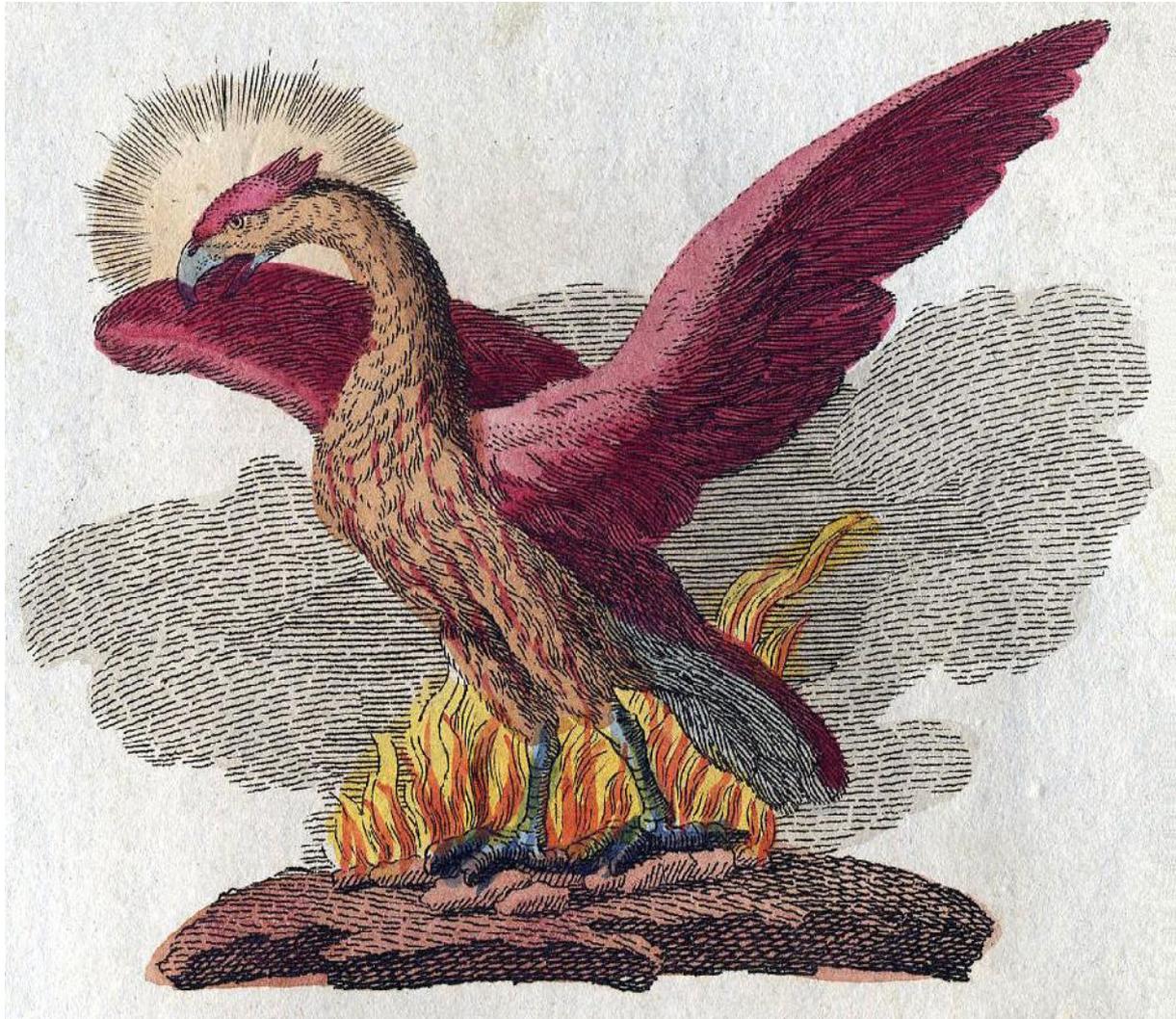
²⁴⁵ Attar 1977, 9; 14; 89; comment p. 96 n. 24: *Simurgh* (one word) means 'god, divine unit', *si murgh* (two words) means 'thirty birds'. P. 92 n. 2: *Simurgh*: The famous bird that in the Sufi poetry represents the highest being, and the emblem is of unity in variety.

²⁴⁶ Attar 1977, 10, comment p. 92 n. 3: In the *Koran* the believers are advised to seek for knowledge, even in China – a very exhausting journey, when there were no mechanical ways of transportation.

²⁴⁷ Alford 1998, 192 from R.T. Rundle Clark, *The Legend of the Phoenix*, 5f.

that was used even by the Fathers of the Church.²⁴⁸

Two late Classical poems about the Phoenix are summarized and compared by W. Richter, proving that the text of Claudius Claudianus (ca. 400) is older than the text that is usually considered as the work of Lactantius, a Christian philosopher and theologian (ca. 250-ca. 323).



A phoenix depicted in a book of legendary creatures by FJ Bertuch (1747–1822) (photo Wikipedia)

Claudius Claudianus, *Phoenix*

In the Far East, behind the Indians, lies a wood that is hit by the first rays of the Sun. There lives in solitude the happy bird of the Titan, beyond mankind's world, beyond their infirmities and their needs. He lives of sunlight and dew, his colours are golden, red and blue. He is not brought forth by animalistic procreation and doesn't die like other animals, but finds in death immediately new life. After 1000 years the phoenix becomes old and weak. When he notices by the decline of his strength that his life nears its ending, he builds from herbs and leaves from Saba a death-nest. Sitting on the nest he greets the sun and asks him for the ray that has to enflame it. The Sun-god holds in his

²⁴⁸ Vollmer, 380. Greek *kinnamon* is connected with Semitic *kinnor*.] So the Phoenix is a symbol for the periodical destruction of the world through fire. [See [https://en.wikipedia.org/wiki/Phoenix_\(mythology\)](https://en.wikipedia.org/wiki/Phoenix_(mythology)) or <https://mythology.net/mythical-creatures/phoenix/>.]

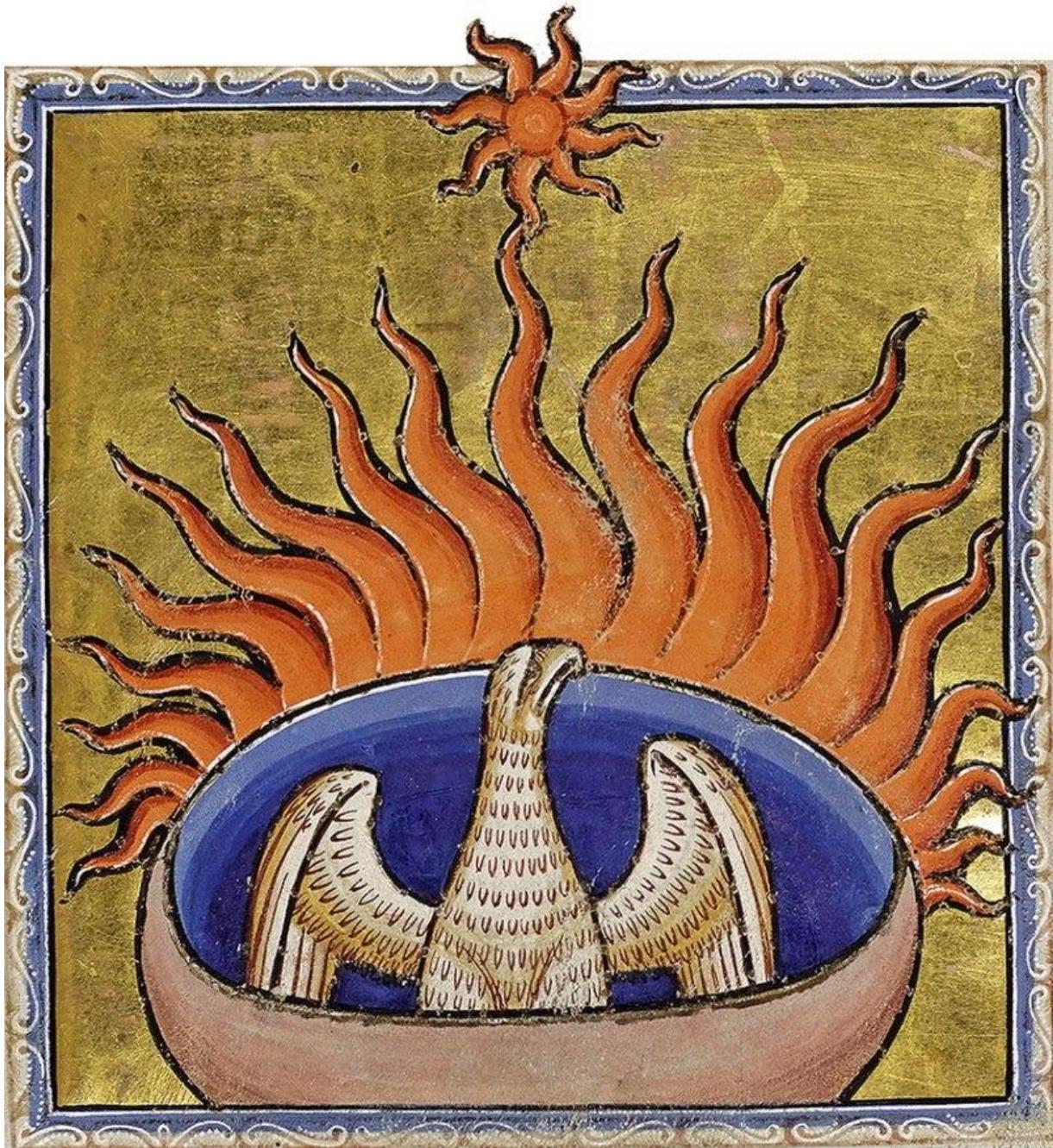
chariot, speaks to the phoenix and gives his blessing for the down-fall and resurrection. With a 'Fire-hair' he enflames as if with an arrow nest and phoenix. While he is burning, the world holds her breath for a moment, for fear of losing that valuable bird. But at once the scattered remains of the burnt bird come to life; from the ashes arises a new, rejuvenated phoenix. He goes immediately with the in plants enveloped corpse of the 'father' to Egypt to bury it there. On his flight he is accompanied by an army of all birds. They accept his command and hold peace amongst themselves (like an army of the King of the Parths, who rides powerful and ostentatious at its head). Then the burial in Heliopolis is pictured as well as the temple of the Sun with its hundred pillars, then the *deposito funeris*, and finally the enchantment of the surrounding: all of Egypt is filled by a balsam-like smell. To close off there is a *makarismos*, with the central thought: You, phoenix, conquers as only living being death; you know the history of the world; neither the flood of Deucalion nor the world-fire by Phaethon could affect you, and you will live on, even when the earth goes to ruin.²⁴⁹

L. Caecilius Firmianus Lactantius, *De ave Phoenice*

There is a delightful place in the Far East, where there is eternal spring; it is completely flat, except for a mountain that is higher than all the mountains of our world. There is a wood, dedicated to the Sun and eternally green; neither the world-fire of Phaethon nor the flood of Deucalion could do something to it. There is in it no sickness, no aging, no fear, no crime, no avarice, etc., but also no climatic bad things. In its midst there is a streaming source with clear, sweet water, that once a month overflows and wets the garden. The wood itself consists of high trees, with fruit that never falls off. In this wood lives the only one phoenix that every time rises from its death again. He is the satellite of the Sun. Before its rising he dives three times in the water, drinks three times, seats itself on the highest treetop and waits for the first sun-ray. When this hits him, the bird sings with a voice that is more beautiful than the swan's. When the sun starts on its track, he greets it silently with three times flapping his wings and three times bowing the head. On top of that he announces each hour by his call. When the bird gets old after 1000 years, he leaves his place and goes to Syria – in our world, where Death reigns – and searches for a lonely wood. There he seats himself on a palm-tree (*φοῖνιξ*) that no harmful animal touches. Nature comes to rest: no wind blows, no cloud is visible, the sky is completely clear. Now the phoenix builds his death-nest from all the aromatic plants of Assyria, Arabia, Africa and India. The bird embalms itself and waits for his death that comes about through combustion (not clear how). From the ashes comes forth some kind of seed, from this seed some kind of inarticulate *vermiculus* (worm) that pupates into a butterfly and finally becomes a new phoenix. He grows up and takes except for ambrosia and nectar no food. When he has reached full *iuventus*, he flies back to his homeland. Before that he embalms the corpse of the old phoenix, brings hem to the Sun-city and puts it on the altar of the Sun-god. There it is admired and honoured by the whole world; his appearance and beauty are described. All of Egypt comes together to see him. A marble statue of the phoenix is erected and an inscription added. Also all the birds come together to accompany him. Now he takes off in the air and returns to his homeland. A *makarismos*: The luckiest bird created by God himself, *de se nasci*. He knows no sexuality, no desire for breeding. His Venus is

²⁴⁹ W. Richter, 'Zwei spätantike Gedichte über den Vogel Phoenix', in: *Rheinisch Museum für Philologie*, 1993, 63f (paraphrase). He argues correctly in my opinion that the poem ascribed to Lactantius is not by this famous author but of an anonymous, writing later than Claudianus, and with a Christian perspective. Also in the text of Claudianus the bird is male, in the version of the anonymous female (ID., 87).

the death. He is his own father, his own son: identical and not identical at the same time, immortal through the good thing of death: *bono ... mortis*.²⁵⁰



Detail from the 12th-century Aberdeen Bestiary, featuring a phoenix (photo Wikipedia)

Two other texts where the Phoenix is used in a Christian context are the first letter of Clement (published in *The Lost Books*), and a Coptic *Sermon to Mary*.

The First Letter of Clement (XII:1-5)

Let us consider that wonderful type of the Resurrection which is seen in the Eastern countries; that is to say, in Arabia. There is a certain bird called a Phoenix; of this there is never but one at a time: and that lives 500 years. And when the time of its dissolution draws near, that it must die, it makes itself

²⁵⁰ Richter a.c., 64f.

a nest of frankincense, and myrrh, and other spices into which when its time is fulfilled it enters and dies. But its flesh putrifying, breeds a certain worm, which being nourished with the juice of the dead bird brings forth feathers; and when it is grown to a perfect state, it takes up the nest in which the bones of its parents lie, and carries it from Arabia into Egypt, to a city called Heliopolis: And flying in open day in the sight of all men, lays it upon the altar of the sun, and so returns from whence it came. The priests then search into the records of the time; and find that it returned precisely at the end of 500 years.²⁵¹

A Coptic *Sermon to Mary*

At the time now that Abel made a sacrifice, God had more regard for his sacrifice than for [that of] the wicked Cain. There is a bird called Phoenix. This now, when the fire came from heaven and consumed the sacrifice of Abel the righteous, the fire of that sacrifice also now consumed that bird at the same time [and] reduced it to ashes. On the third day a small worm came out of the ashes of the bird. It grew little by little until it was covered with feathers and had again assumed its former shape. Further, every 500 years the phoenix, this great bird, comes flying in the height, and it goes into the temple on the altar where they sacrifice. It goes first to Paradise and takes three twigs from the fragrant trees and lays them on the altar. Then the fire comes from heaven and consumes the fragrant twigs and the body of the bird. After three days however there appears a small worm; then it becomes covered with feathers and assumes its former shape. This bird indicates to us the resurrection of the Lord. Just as the bee eats from the flowers of the field which are wax to it, and from the dew of heaven which is honey to it, so too the phoenix lives on the dew of heaven and the flowers of the trees of Lebanon.²⁵²

Ovid gives in his *Metamorphoses* as an exception to the rule, that [normal] creatures derive their origin from something other than themselves, the example of the phoenix:

“There is one living thing, a bird, which reproduces and regenerates itself, without any outside aid. The Assyrians call it the phoenix. It lives, not on corn and grasses, but on the gum of incense, and the sap of balsam. When it has completed five centuries of life, it straightway builds a nest for itself, working with unsullied beak and claw, in the topmost branches of some swaying palm. Then, when it has laid a foundation of cassis, and smooth spikes of nard, chips of cinnamon bark and yellow myrrh, it places itself on top, and ends its life amid the perfumes. Then, they say, a little phoenix is born anew from the father’s body, fated to live a like number of years. When the nestling is old enough and strong enough to carry the weight, it lifts the heavy nest from the high branches and, like a

²⁵¹ *The Lost Books*, 1971, 124.

²⁵² Broek 1972, 47. The text continues: ‘At the time now that God brought the children of Israel out of Egypt by the hand of Moses, the phoenix showed itself on the temple of On, the city of the sun. According to the number of its years it was its tenth time since its genesis after the sacrifice of Abel that it made a sacrifice of itself: in this year now the Son of God was born in Bethlehem. And on the day that the priest Zecharia was killed, they installed the priest Simeon in his place. The phoenix burned itself on the pinnacle of the temple in Jerusalem. On the eighth day after the holy Virgin had brought forth our Saviour, she took him with Joseph to the temple in order to make a sacrifice for him as firstborn, [and] he was named Jesus. From that moment now no one has ever seen that bird up to this day. Our fathers have born witness: God shames the idol worshippers on the day of judgment because of this bird, because ... you have not looked at this same bird ... which after three days lives and assumes its former shape. This bird now indicates to us the resurrection...’

dutiful son, carries its father's tomb, its own cradle, through the yielding air, till it reaches the city of the sun, where it lays its burden before the sacred doors, within Hyperion's temple."²⁵³

This bird is also known in Jewish legend and called Milcham. When Adam and Eve had eaten from the forbidden apple and became mortal they gave all the animals from the fruit. Only Milcham refused to eat and was rewarded by God with eternal life. When it has lived 1000 years, its body shrivels up, it loses its feathers, and becomes as small as an egg, from which a new phoenix develops. It is called the Protector of the Earth: it accompanies the sun on its course, spreads its wings and catches the fiery solar beams, otherwise nothing could withstand the burning heat. On its right wing are written the words: 'I am not a product of the heavens nor of the earth, but of the fiery wings.' Its food consist of dew and manna. It secretes a worm, that in turn secretes cinnamon. When Henoah went to heaven, he saw the Phoenix and describes it as a flying creature with feet and tail as a lion, a head as a crocodile, and twelve wings as angels. It accompanied the chariot of the sun, and gives heat and dew according to God's command. When the Angel of Death received his sword, God ordered him to spare no one, but not to reach out his hand toward Milcham. And Milcham was placed in Paradise and the door was closed behind it, so it would be safe for the sword of the Angel of Death.²⁵⁴

Madame Blavatsky, founder of the Theosophical Movement, wrote about the Phoenix that the Hebrews called it Onech (= Henoah, a symbol of secret initiation) and the Turks *Kerkes*, lived for 1000 years, after which it lights a fire and burns itself, and lives after that, reborn from itself, again for 1000 years, and so on till 7 times 7, after which the Day of Judgment arrives. Blavatsky connects the 7x7 with the 49 Manu's and the 7x7 human time rings. The Phoenix is comparable with the Persian Simorgh and the Arabian *roc*, and the story of this last bird confirms the opinion, that death and rebirth of the phoenix represent the sequential destruction and recreation of the world (a concept in Indian mythology), that were brought about by the impact of a fiery flood, and also a watery flood. When the Simorgh was asked for its age, it told Caherman that this world was very old, because it was seven times repopulated with creatures other than humans, and seven times depopulated, that the present age will last for 7000 years and that itself had seen twelve of these revolutions and did not know how many more it would see. The Simorgh can be compared with the winged *Singh* of the Hindu's and the Sphinx of the Egyptians. Of the first it is said that it will appear at the end of times as a enormous lion-bird, which, according to Blavatsky, was taken over by the rabbi's in their myth about a enormously big bird that sometimes stands on the earth, sometimes walks in the ocean, while its head carries the sky. They also took over the idea of the seven consecutive renewals of the earth, each lasting 7000 years, so that the total length of the earth time is 49,000 years.²⁵⁵ Plutarch (*de Orac. defectu* 2:415c) has conserved from Hesiodus' *Cherōnos Hypothēkai* (The precepts of Chiron) the calculation: 'A chattering crow lives out nine generations of aged men, but a stag's life is four times (as long as) a crow's, and a raven's life makes three stags old, while the phoenix outlives nine ravens, but we, the rich-haired Nymphs, daughters of Zeus the aegis-holder, outlive ten

²⁵³ Ovid, *Meth.*, XV:391ff. (trans. Mary M. Innes 1955, 345).

²⁵⁴ Staal 1925, 9; 34; 24. Cf. ID., 11: the Angel Ben Nets, The Winged One, who with his wings catches the southern wind, otherwise the earth would be consumed by the heath; cf. ID., 22; 36: the bird Ziz.

²⁵⁵ Blavatsky, *Secret Doctrine* (1888, II, 543). The hidden world, behind the mountain range Koh-Kav, where the Fountain of Youth is, can be reached - for those who have patience - by waiting for the Simorgh-anke bird that has promised to unveil that hidden land before its death to everyone, and to make it again easy to reach by a bridge that the dews of the Ocean will build between this land and that (cf. the Rama-bridge).

phoenixes.²⁵⁶

This riddle has been linked by Broek to the concept of the yugas.

Gervais of Tilbury (13th cent.) in his book of mirabilia (p. 88) writes about the phoenix:

‘Not far from Heliopolis lies Mount Adamans, inaccessible because of its great height. There is to be found a bird with the head of an eagle and very big feathers, like the hoopoe. On that mountain is also the bird phoenix, who wears on his head a big tiara as a coif, that looks like the tail of a flaunting peacock. In this bird are hidden as they say the pleasures of the sun. It is said that it stays alive uncountable years by the only Godhead: living from amomum and incense it occupies a nest made from pearls. It is itself reborn in its nest from ashes and it has also the name that it lives forever, as Ovid writes.²⁵⁷



Phoenix (aminoapps.com)

²⁵⁶ Hesiod 1982, 74f n^o3. Cf. Santillana 1969, 427: A sidelight falls upon the notions connected with the stag by Horapollon's statement concerning the Egyptian writing of 'A long space of time: A Stag's horns grow out each year. A picture of them means a long space of time.' Chairemon made it shorter: '*eniautos: elaphos* (year, period: stag)'. [...] Chairemon continues his list by offering as number 16: '*eniautos: phoinix*', i.e., a different span of time, the much-discussed 'Phoenix-period' (ca. 500 years).

²⁵⁷ Leeuwen 1999, 134 (amomum = 1. genus of aromatic Indian herbs; 2. balsam made from these herbs).

In the 14th-century *Mandeville's Travels* (p. 65)

“In Egypt is the city of Heliopolis, that is to say, the city of the Sun. In that city there is a temple, made round after the shape of the Temple of Jerusalem. The priests of that temple have all their writings, under the date of the fowl that is clept phoenix; and there is none but one in all the world. And he cometh to burn himself upon the altar of that temple at the end of five hundred year; for so long he liveth. And at the five hundred years' end, the priests array their altar honestly, and put thereupon spices and sulphur vif and other things that will burn lightly; and then the bird phoenix cometh and burneth himself to ashes. And the first day next after, men find in the ashes a worm ; and the second day next after, men find a bird quick and perfect ; and the third day next after, he flieth his way. And so there is no more birds of that kind in all the world, but it alone, and truly that is a great miracle of God. And men may well liken that bird unto God, because that there ne is no God but one; and also, that our Lord arose from death to life the third day. This bird men see often-time fly in those countries; and he is not mickle more than an eagle. And he hath a crest of feathers upon his head more great than the peacock hath; and his neck is yellow after colour of an oriel that is a stone well shining ; and his beak is coloured blue as ind; and his wings be of purple colour, and his tail is barred overthwart with green and yellow and red. And he is a full fair bird to look upon, against the sun, for he shineth full gloriously and nobly.”²⁵⁸

In the story of Bulukiya, after his meeting with Janshah, Bulukiya continues his journey till he comes to a great sea. There he anoints his feet with the juice of a magic herb (he has received before) and, walking over the face of the waters, speeds onwards till he comes to an island abounding in trees and springs and fruits, as it were the Garden of Eden. He lands and walks about, till he sees an immense tree, with leaves as big as the sails of a ship. So he goes up to the tree and finds under it a table spread with all manner of meats, whilst on a branch of the branches sits a great bird, whose body is of pearls and leek-green emeralds, its feet of silver, its beak of red carnelian and its plumery of precious metals; and it is engaged in singing the praises of Allah the Most High and blessing Mohammed. Bulukiya asks who he is and the bird says: ‘I am one of the birds of Eden and followed Adam when Allah Almighty cast him out thence. I wandered over the face of the earth till Allah deigned give me this island for a dwelling-place, and I took my abode here. And every Friday from night till morning the Saints and Princes of the faith flock to this place and make pious visitation and eat from this table spread by Allah Almighty; and after they have eaten, the table is taken up again to Heaven; nor doth the food ever waste or corrupt.’ So Bulukiya eats his fill of the meats and praises

²⁵⁸ Mandeville 1900, 32f. Cf. Leeuwen 1999, 134f: The priest of the temple, who from his book knows, when the bird comes, arrays the altar and puts there several herbs, *sulphur uiuum*, branches of the juniper tree and other things that burn lightly. The bird alights on the altar and flutters his wings until the mentioned things ignite, after which he burns himself to ashes. And the next day they find something in the ashes, that resembles a worm. On the second day that worm is changed into a perfectly formed bird. And on the third day he flies away to the place where he normally lives. This bird is the symbol of our Lord Jesus Christ, because there is only one God, who arose on the third day after His death. This bird is often seen hovering in the air when the weather is clear, and people there say that they, when they see him, will have several propitious, happy years, because it is a heavenly bird. He is not bigger than an eagle, he has a crest on his head like a peacock, but much bigger. His neck is yellow, his back is indigo-blue, his wings are red and his tail is barred athwart with green, yellow and red. In the sunlight he looks beautiful because these are the colours that shine the most bright.

the Great Creator. And presently, behold, there comes up Al-Khizr ('The Green' Prophet, a mysterious personage we saw before with Alexander), who brings him home in the blink of an eye.²⁵⁹



Apollo rides sidesaddle upon the back of a Griffin (photo theoi)

That the Griffin (see <https://www.theoi.com/Thaumasios/Grypes.html> or <http://www.myth-and-fantasy.com/gryphons/lore-greece.html>) and the Phoenix are identical can be construed from the *Byzantine Physiologus*. According to this text at the moment in the morning when the sun lets its rays fall on the earth, the griffin spreads its wings to catch the rays to prevent the whole earth from burning up. Another griffin goes along to the west, and on its wings are the words: 'Come, giver of light, give thy light to the world!'²⁶⁰ This same tradition concerning the griffin can be found in an astrological manuscript kept in Leningrad. In this text it is said that in the morning the turning vault of heaven brings the sun to the east, in Eden, to the highest portion of the earth, opposite Paradise.

²⁵⁹ Burton V, 384 (n. 2).

²⁶⁰ Broek 1972, 272. In the symbolic interpretation given at the end of this chapter the rays of the sun are explained as God's wrath, the two griffins being the Archangel Michael and the holy Theotokos Mary, who prevent God from destroying the world. In the Ms, reproduced by A. Moustoxydes, the two griffins were related to the archangels Michael and Gabriel (*l.c.*, n. 1).

Arriving at the same time as the sun is a bird called the griffin, which is 200 ells tall. This bird takes a position opposite the stallions drawing the chariot of the sun and sprays the sun's rays with water to prevent them from burning up the earth. The griffin becomes burning hot and its feathers fall out, but it restores itself completely by submerging itself in the Nile, an event which repeated each day.²⁶¹



Dragon & Phoenix (photo en.chinaculture.org)

In the so-called *Disputatio Panagiotae cum Azymita* (after 1274) an Azymite, a Roman cardinal, asks an orthodox Greek called Constantine about the sun's course, whereupon Constantine answers that the sun is accompanied during the day by 150,000 angels and during the night by 10,000. When the sun sets they remove his divine garments and carry them to the life-giving Christ. With the sea, which

²⁶¹ Broek 1972, 273 after M.A.F. Sangin, *Catalogus codicum astrologum Graecorum.*, XII, Brussels 1936, 107. In a rather obscure way the cocks are related to the sun bird here too: something presses the cock under its wing so that it knows it is time to crow. Lastly, it is said that God's throne has 365 gates and that the sun appears through a different one each day.

flows from west to east, the sun returns to the place where he rises. Early in the morning Christ gives the crown of the sun back to the angels, which place it on the sun, who then rises. At that moment two birds referred to as griffins appear, one called phoenix and the other chaledris. These birds are nine ells tall and they moisten the sun to prevent the world from being burned up. (In another not original version the birds are two heavenly angels which wet their wings in the Ocean and then extinguish the sun.) The wings of the birds become charred, leaving only the flesh. After this, they return to the Ocean, immerse themselves, and recover their feathers. These birds formed the model for the cocks, whose nature earned them the same name. This is why the cock is called the prophet among the birds. The blood in its wings is very warm, which disturbs it; it becomes so hot that it awakens and spreads its wings. In this way it knows in advance that the two birds mentioned above are about to spread their wings. It begins to crow, recalling Christ the while. In answer to the Azymite's question about what the cocks cry in the morning, Constantine answers that one cries 'Come', the second 'Giver of light', the third 'Give thy light', and the fourth 'To the world'.²⁶²

The motif of the immersion is also found in one tradition concerning the rejuvenation of the eagle: In connection with the well-known text of Psalm 102:5: '... thy youth shall be renewed like an eagle's', the *Physiologus* says that the old eagle, whose wings have become heavy and the sight weak, seeks a clear spring and then flies to the heaven of the sun. There it burns its old feathers and regains its sharp sight, after which it submerges itself three times in the spring; in this way it renews itself and becomes young again.²⁶³

The two birds guiding the sun, can be seen in a long, interpolated text of *II Enoch*. The four stars on each side of the sun's chariot each have a thousand stars under them, so that a total of eight thousand stars accompany the sun. Furthermore, they are preceded during the day by 150,000 angels and at night by [ten] thousand, and a hundred angels give the sun its fire. Of the 'flying spirits' which, according to the short text, draw the sun's chariot, it is said in the long text that they have the shape of birds, one resembling the phoenix and the second the *chalkedri*. These latter 'birds' have the body of a lion but the feet, head, and tail of a crocodile and their colour is the purple of the rainbow. Their size is nine hundred measures and they have the wings of angels, twelve each. These creatures draw the sun's chariot and convey dew and heat to the earth; at the Lord's command they reverse the course of the chariot which descends and rises in the sky and on earth with the light of its rays. When the sun sets, four hundred angels remove his crown and bring it to the Lord; they turn the sun with his chariot, and he returns, without light, during the seven great hours of the night. At the eighth hour the four hundred angels bring the crown back and place it on the sun again. Then 'the elements', which are called phoenix and chalkedri, begin to sing, at which all the birds begin to flutter their wings, praising him who brings the light, and singing: 'The giver of light arrives and gives the light to his creation.'²⁶⁴

²⁶² Broek 1972, 274f after Vassiliev, 184, in: James, LXV; Krasnoseļcev, 320.

²⁶³ Broek 1972, 279 after *Physiologus*, 6. For the age and renewal of the eagle he refers to Hubaux and Leroy.

²⁶⁴ Broek 1972, 291 after éd. Vaillant, 91-93. Broek (n. 3) remarks that the interpolator has distorted the original idea that the dew and warmth descend with the rays of the sun (thus in *I Enoch* 75, 4-5), so that now the birds of the sun do this with the ascent and descent of the chariot of the sun; the interpolation is extremely unsuccessful, because the mention of the rays of the sun has become pointless.

The Chalkedri is according to Van den Broek from Greek *χαλκίδραι*, 'bronze hydras', in which he wants to see a crocodile, referring to Job 40:25-41:26, where it has protective shields on its back, which are according to the Septuagint 'bronze shields'.²⁶⁵

Van den Broek concludes: The author of the *Disputatio* could have felt himself supported, in stating that the phoenix and the chalkedri are actually griffins, by the description of these animals in II Enoch itself, because there they fulfil a function that was similarly ascribed to the griffin in the Classical world: the drawing of the chariot of the sun. Philostratus reports that among the Inians the griffin is consecrated to Helios and that in their art the chariot of the sun god is drawn by four griffins.²⁶⁶



La fenice (photo crescitareiki)

More information: <https://crescitareiki.blogspot.com/2014/06/la-fenice.html>

²⁶⁵ Broek 1972, 294 after Charles, *Apocr. and Pseud.*, II, 436; ID., 295f. See https://books.google.nl/books?id=eel5DwAAQBAJ&pg=PA296&lpg=PA296&dq=Chalkedri&source=bl&ots=k5wHAqX5I&sig=ACfU3U3VD9hplk3IO_1aNIEhA0sUs4E_kg&hl=nl&sa=X&ved=2ahUKEwiusr38dnkAhWQKVAKHQtADjUQ6AEwAXoECAgQAQ#v=onepage&q=Chalkedri&f=false.

²⁶⁶ Broek 1972, 304; Philostratus, *Vita Apoll.*, III, 48.



The Golden Bird

The motif of the feather that fell from the Phoenix is very well known in folktales. It can be found in the introduction of ATU 301 and of ATU 550/1, both stories of treacherous brothers. In the Grimm-story 'The Golden Bird' (*KHM* 57: 'Der goldene Vogel') the golden apples from the king's tree are stolen and the three sons of the king keep guard, but the two eldest fall asleep (in other versions as result of the singing of the bird) while the third one in whom the king has no trust succeeds to stay awake (in other versions because he puts his spear under his chin or makes a cut in his finger and puts it in salt water) and sees at exactly midnight a bird coming whose feathers are all shining with gold. The bird alights on the tree, and has just plucked off an apple, when the youth shoots an arrow at him. The bird flies off, but the arrow has struck its plumage, and one of its golden feathers falls down. The youth picks it up, and the next morning takes it to the king and tells him what he has seen in the night. The King calls his council together, and everyone declares that a feather like this is worth more than the whole kingdom. 'If the feather is so precious,' declares the King, 'one alone will not do for me; I must and will have the whole bird!' And so, one after another, the three sons of the King set out to find the bird.²⁶⁷ In several versions, as can be seen from the notes of Bolte and Polivka, the bird is the Phoenix. In a version from Tyrol the blind king can be cured by the singing of the Phoenix, while another one is called 'Der Vogel Phönix, das Wasser des Lebens und die Wunderblume', from Odenwald 'Der Vogel Phönix', from Holstein 'Vogel Fenus'. In a Danish chapbook (Copenhagen 1696),

²⁶⁷ Grimm 1972, 272f; https://en.wikipedia.org/wiki/The_Golden_Bird; see also <https://sites.google.com/site/phoenixmythslegends/the-golden-bird>.



Ivan Bilibin's illustration to a Russian fairy tale about the Firebird, 1899 (photo Wikipedia)

called 'En herlig ny Historie om Konning Edvardo af Engeland...', prince Artus is looking for the 'Fugl Phoenix'. A Swedish version is called 'Fogel Grip', another 'Fugl Føniks'. An Icelandic version from 1691, also with the English prince Artus as hero, is described as: 'Historia de tribus fratribus Carolo, Vilhialmo atque Arturo cognomina Fagra, regis Angliae filiis, qui ad inquirendum Phoenicem, ut ea curaretur morbus immedicabilis patris illorum, in ultimas usque Indiae oras missus sunt.' But in Italian verses the bird is called a griffin, as in a Wendic version.²⁶⁸

In Russian versions the bird is 'The Fire-Bird'; the three sons of the Tsar keep in turn guard by the tree with the golden apples and the eldest fall asleep; only Ivan the youngest stays awake and catches the bird, but has only a feather.²⁶⁹

In the Norwegian version 'The Golden Bird' the youngest succeeds in taking a tail-feather, and when he comes with it to the king it shines as if it is daytime. In the Rumanian version 'The Golden Sea-girl' the golden apples of the Emperor are stolen, and he sends his two eldest sons out to get the thief; the youngest, thought to be a coward, is not allowed to go, but keeps whining till his father gives him an old mare, which was fine by the boy, who departs under the jeering laughs of the population. In the forest he meets a hungry wolf, and he gives him the horse to eat, which restores the wolf to his health, and he offers to bring the boy to the thief, a wonderfully beautiful bird. Of course the boy, when he tries to steal the bird, is caught as the result of an alarm system, which is the same as we saw earlier with the stealing of the musical instruments. Also in this tale the boy has to steal three things to accomplish his mission.²⁷⁰ In Hungaria it is also the Firebird, who destroys each night the little garden of a poor man with 3 sons, who stand guard and only the youngest, Ladislas, succeeds in grabbing the bird, but it flies away leaving behind one brightly shining feather. The 3 sons go searching for the bird, arrive after a week at a beautiful [rose] garden, where the eldest pick roses but are taken by a dwarf with a long beard under the ground. Ladislas goes on alone, comes to a sharp rock in which a sword is sticking, pulls it out and immediately a 7-headed dragon appears out of the rock. He manages to kill it with the magic sword, washes himself in the dragon's blood and becomes very strong. He forces himself through the rock opening and soon meets a silver bear. They fight [as Gilgamesh and Enkidu]. When the bear notices that Ladislas is stronger, he offers him his service and brings him on his back in 1 hour to a diamond castle, turning on a duck leg, where the firebird is kept in a crystal cage that he must not touch. Unfortunately he accidentally touches the cage, and immediately the alarm goes off, guards storm in and bring him before the king who orders him to bring him the silver-coloured horse from the Iron King. The bear brings him there; he is not to touch the saddle, but it happens anyway, and this king wants him to bring the daughter of the Queen of the Fairies. The bear takes Ladislas to the realm of the Fairies, where he finds the princess in the 50th room on a golden throne. She is wonderfully beautiful and Ladislas is to her liking, so she comes with him. Near the Iron King the bear takes on the appearance of the princess to get the horse, next

²⁶⁸ BP I, 504-507.

²⁶⁹ See also Allan 1999, 129-131: 'Prince Ivan and the Grey Wolf', which is a summary of 'Prince Ivan, the Firebird, and the Gray Wolf' (Guterman 1973, 612-624 = Gruel-apert 1988, 2, 44-52 n^o75: 'L'oisele de feu et le loup gris' = Afan. 168/102, ed. Moskou 1819 = Bozoki 1978, 183-193 n^o51: 'Conte du prince Ivan, de l'oiseau de feu et du loup gris' = Siebelink 1933, 103-117; cf. Allan 1999, 129, 131. See <http://www.artrusse.ca/FairyTales/firebird.htm>.

²⁷⁰ Schott 1975, 194-204 nr. 27. Das goldene Meer mädchen.

that of the horse to get the bird. Then the bear liberates the brothers and they all go home (get rich from selling flowers).²⁷¹

In a Tartar version the bird is not specified, as is already clear from the title 'The Bird-Seeking King's Son'. A king has 3 sons and 40 barns full of gold and silver. One morning 2 barns are missing, and the king doesn't have a clue. The next day another barn is missing, and the oldest son offers to stand guard, but he falls asleep, and another barn has disappeared. Also the 2nd son falls asleep, but just like his brother he hides this for his father. In the 3rd night the youngest stands guard. At midnight a very great and powerful bird comes flying, swoops down on a barn, grabs it with his claws and flies off with it. The prince takes his gun, shoots, and the bird drops the barn and flies away, leaving one big feather behind. In the morning the prince shows it to his father, and the 3 sons decide to pursue the bird. They go together, but soon they come to a crossroad with a road-sign, saying: 'Who goes to the right, becomes very rich; who goes on the middle road becomes mediocre rich, who goes to the left will not return homeward.' The oldest thinks he is entitled to go to the right, the 2nd of course takes the 2nd road, and the youngest says: 'One has to obey Gods commands. If it is thus, I will go to the left.' So they split up and each makes his own meal. A wolf comes to the oldest prince, but is chased away with a stick, and he says: 'May you not go further from here; when the food in front of you is finished, then eat your shoe!' The same thing happens with the 2nd. The youngest gives the wolf half of his food and when questioned tells about the bird. The wolf says: 'Before you is a village; the people there own the bird, who is sitting on a golden throne on top of a poplar at the edge of the village. It is guarded by 7 guards, with next to them a fire.' He gives the youth a letter: 'Throw this in the fire. Take the bird, but don't take the throne.' The prince goes in the night to the poplar, throws the letter in the fire, and all the guards fall asleep. He climbs in the tree, takes the bird, but then wants to take the throne too, but as soon as he touches it, the alarm goes off (the throne produces a sound). He is caught, brought before the king, whom he tells that the bird has stolen their barns [as usual, this is a blind motif: barns full of gold nor golden apples are ever returned]. The king thinks he is a clever thief, and offers the bird in exchange for the 7 beautiful horses that are the possession of a king of a city further on. After a meal he is sent away and meets on the road the wolf, who reproaches him for not heeding his words. Then he tells him about the next town, where the 7 horses are guarded by 7 guards, and gives him again a letter to burn. This time he has to cut the reins, but while he cuts the reins of 6, the 7th he wants to take without cutting, and the alarm goes off. This king wants him to go to a king further on and steal his golden cither. He must not touch the strings, but is headstrong, is caught, and has to bring the daughter of the king of the next country. The wolf tells him to go there now, because tomorrow that king organizes a shooting-contest: the winner gets his daughter, and he gives him a paper with which to rub his gun before the game, then he will hit the target. So he wins the contest, gets the king's daughter, falls in love with her and she with him. But the wolf has a solution: he blows the girl in the face and she becomes very ugly. Indeed the king has no interest in this ugly girl, the youth may keep her and he gives him (for all his hard

²⁷¹ Klimo, 259-265: 'L'Oiseau de Feu 1' (collected by Kalmany). The 2nd version is just like the Russian: king with tree with golden apples, youngest grabs fiery feather, gives his horse to eat to the silver-haired wolf, who brings him in 7 hours to the garden where the bird sits on a golden apple-tree in a golden cage that he has to take without touching a leaf; the alarm goes off, he has to bring the horse, next the gold-haired princess, who is stolen by the wolf himself. On the way back the wolf takes on the appearance of the girl and the horse, but after the prince has taken leave of the wolf, he meets his brothers, who gouge out his eyes and bring the bird, horse and princess to their father, forcing the princess to say that they have liberated her. The wolf comes back to the boy, heals him with a special (sight-restoring) herb, etc. (ID., 265-276: 'L'Oiseau de Feu 2').

work) the cither. The wolf blows over it, as well as the horses, and in the end he changes them all back. The betrayal by the brothers has been left out.²⁷²



Image of a Golden Apple Tree (Web Source Alfo Art)

In the Croatian version 'The Feathers of the Golden Bird' one of the king's son succeeds in catching the golden apples stealing bird, but has only the tail in his hand, which he brings to his father, who from gazing at it becomes blind. Doctors know of no cure and the brothers decide to catch the tailless bird. The two eldest get trapped in the Gay Inn. Finally the third sets out, also passes the Gay Inn, where his brothers call him, but he continues his way, gives a starving fox his provisions, and is

²⁷² Radloff 1872, 146-154 n^o4: 'Der den Vogel suchende Fürstensonh'.

shown the way across a river, and comes to a house, where a wedding is going on, although the bride is unhappy. He sees the tailless bird in a cage, but there are many guests. The fox creates a distraction, so everyone pursues him, and the prince can take the bird. The bride also follows him and takes a fine horse from the stable. They ride back, pass the inn, where he is just in time to save his brothers who were about to be hung because of their debts. But on the road they throw the youngest brother in a dry well and take bride, bird and horse to their father, who is though not cured. The horse is unapproachable, the bride doesn't speak, and the youngest is saved by some passing people who hear him shout. When he comes home, and his father looks at the bird, he can see again, the bride is happy and marries the hero.²⁷³

A bit strange is the introduction of a Syrian version collected by Oestrup in Damas before 1897. The three sons of the Sultan of Damas want to go travelling and their father promises the kingdom to the one who brings him the golden bird, and he gives each of them a feather [but it is of course totally unclear how he got these feathers]. Anyway, after having travelled together for ten days the brothers decide each to go his own way. The oldest comes to a man with a garden who invites him in, but then demands that he tells a story that is from beginning to end a lie. The brother thinks he can do that and starts: 'There once was a merchant...', whereupon the man cuts him short, because he has already told a truth, and he takes his bag of gold and has the prince locked in a dungeon. The 2nd brother comes to this same garden and is also locked up. The youngest prince has taken a different road and comes one evening at a source at the foot of a big tree. He sees a demon [snake/dragon!] after drinking from the source climbing the tree, but faster than lightning the prince pulls his sabre and cuts the demon in two pieces. The demon had wanted to devour the young birds that are high up in the tree. When their mother, a female vulture, comes back and finds her little ones safe and sound [so behind lies the story of the returning demon] she asks them what has happened and they tell: 'While we were sitting in the nest, the lad there came to the source, a half hour later came the demon and after having drunk from the source, he started climbing up to devour us; but the lad has drawn his sabre and with one stroke he has cut him in two pieces.' – 'God be praised who has delivered us from it [the yearly pest],' the mother says, 'I'm going down to speak with this lad and grant him a wish.' The bird descends, greets him, says he has done a great service, and he may ask whatever he wants. He shows the feather of the golden bird, and the vulture tells him to tie his horse to the tree and climb on her back. The bird flies up with him into the air and brings him to a castle, where he has to take a sabre from the wall without touching anything. He accidentally touches the wall, [the alarm goes off] and 40 demons storm in and hold him prisoner. They will let him go if he gives the sabre back, but he manages to give them the sheath and run off himself with the sabre. He flies away on the vulture who brings him to a garden where there is a young girl who has no equal among men and demons, who is the owner of the bird, but who will kill him as soon as she sees him. When he enters the garden he sees the bird eating herbs on the ground, catches it and puts it in his bag. Then he enters the palace and finds the girl with a face radiating as the full moon sleeping upon her throne. He drugs her with some sleeping powder and carries her in his arms outside to the vulture, who brings him back to his horse. On his way back the prince comes to the garden with the owner who invites him in and demands that he tells a story made of lies. The prince succeeds (with a sort of Munchenhausen-tale) and the garden-owner admits his loss and leaves his garden to the prince, who then finds his brothers in the dungeon. They leave for home, but the false brothers let

²⁷³ Neweklowsky & Gaál 1987, 274-278 n°48: 'Die Feder des goldenen Vogels'.

him go down in a well and leave him there. The girl had overheard the brothers and told the youngest about their plan, but when he goes anyway she gives him her necklace and bracelet. So the elder brothers take the girl, bird and sabre to their father and tell him that their brother has died and that they have buried him. The youngest is saved by a Arabs and brought to Damas, where he changes clothes with a beggar and becomes the servant of the goldsmith. The story goes on as many versions of ATU 301: the princess demands her bracelet and necklace copied. Finally there is a riders-game, which is of course a tournament, and the prince first throws his brothers out of the saddle with his lance and then everybody else. Only then he is recognized by his father the sultan, who after hearing his story hands him over the throne, and gives him full power over his brothers, but he forgives them, marries the girl and rules in justice.²⁷⁴

In the Flemish version 'The most beautiful Woman in the World' the three sons of the king have heard about this wonderful woman, that she is held by three giants, together with the most beautiful bird, called Venus, and the most beautiful horse called Mouse-hair, and they want to liberate her. A Dutch-Belgian version of ATU 551 is called 'The Bird Vinus' and the sick king can heal by listening half an hour to the bird's singing. In a German version from Transylvania, called 'The Bird Wehmus', the vicar becomes ill, but everyday a bird visits his room at 11 o'clock, sings and the vicar is cured, but when the bird leaves at 12, the vicar becomes ill again, so his sons decide to go and fetch the bird. In the Greek version 'The Church and the Bird Nightingale' a rich man builds a church for the benefit of his soul and wants a nightingale to assist the choir in their singing. He offers a great reward and a poor man sends his three sons to find the bird. On a crossroad they will go each a way, but the oldest wants to work in a bakery, the second in a factory for halva, so only the third son goes looking. When night comes, he seeks shelter in a cave and comes at a blind dragon. He keeps quiet until the dragon farts, and says then to be his son, born from that fart. The dragon accepts him as his son, gives him all the keys, and the boy takes care of the dragon, cures his blindness by cutting the oversized eyelashes and washing the eyes. One day he asks the dragon for the nightingale and gets a golden key, that the dragon always wears around his neck, which opens a door on the terrace, behind which there is a white, winged horse, that speaks and takes him to a mountain, that is open at a certain time of the day. Through the aperture they come to a golden palace with a beautiful garden, where a girl lies sleeping with on her apron the bird Nightingale. He carefully takes off the apron with the bird in it and flies away on the horse, chased after by an army of dragons, ghosts and Nereids, but the mountain closes behind him and they stay inside.²⁷⁵

Sometimes the bird has a strange name, like Azaran-Blbul, in a version from Armenia. It has all kinds of traditional features, like the king with 3 sons, two sensible and the youngest a fool, called Alo-Dino (which is of course Aladdin). Also the king has a beautiful garden with an apple-tree with only 3 apples. Once a beggar comes in the garden and asks the gardener for an apple, but he replies that only the king may pick an apple. Thereupon the enraged beggar curses the garden and instantly everything is withered, and he tells the disconcerted gardener that the garden will not blossom until they bring the bird Azaran-Blbul. The 2 eldest sons of the king depart immediately for the bird. The youngest notices that they are gone, hears from his mother about the bird, goes to the stables, puts his hand on a horse and it sinks through its hind-legs. The same thing happens with the other horses till he sees near the gate a dirty rugged horse that doesn't shrink under his heavy hand. He orders to

²⁷⁴ Oestrup 1897, 82-97 n°6: 'The Three Princes and the Golden Bird'.

²⁷⁵ Megas 1978, 219-224 n°52.

feed it raisins, every hour a *pud* (a little over 16 kilo), and to wash it 3 times a day, and after 3 days the horse is ready and he leaves and catches up with his brothers. The oldest sends him away, but he may stay from the other one as their servant. Finally they arrive at a crossroad, where an old man is sitting, whom they greet. He is in fact a road-sign, telling that the first road leads to Tbilisi, the other to Jerevan, while the 3rd one is an evil road, called *Gedan gjalmaz*, meaning 'Who goes won't return'. Alo-Dino immediately chooses this 3rd road, so that his brothers have a not dangerous road, and they are satisfied with this, but they meet with all kinds of hardship and finally have to sell their horses and clothes and to work as servants in a bathing-house (so they took the same road). [This is episode II in the description of ATU 550/551 of Thompson, which is totally based on west-European ATU 550-versions: The two elder are unkind to animals (old woman, dwarfs) that they meet and they fail; but the third is kind and receives help of the animals.] Ali-Dino, going the 'road of no return', comes finally in the Red Land, where everything is red. His horse [speaking for the 1st time] tells him it is the land of the 3-headed Red Dev.²⁷⁶ In the evening he comes to his house, where his wife warns him for her husband. He tells her to give him food and she gives him 3 plates. He laughs at those crumbs and she points him to the food prepared for the Dev: 5 barrels with pilav and 2 oxen, that he consumes in two portions. The woman wants to hide him, but then the Dev arrives, making the whole house shake. He greets Alo-Dino by name, because on the day he was born the Dev heard about it from the stones, trees and grass [this motif is also in the Russian versions of ATU 300 A: *The Fight on the Bridge*]. No other person would have dared to come there. The Div kills two wolves and his wife makes a new meal: the Dev notices that Alo-Dino also eats the bones [cf. Loki and Logi in eating contest]. The next day they have a fighting contest; first the Dev throws his cudgel 3 times, but misses because Alo-Dino's horse jumps at the last moment in the air. Then Alo-Dino chops off in one stroke with his cudgel the 3 heads of the Dev, cuts off noses and lips and put these in his bag. Then he greets the wife of the dev as his sister-in-law. She wants to be his wife, but he has destined her for his oldest brother. After 3 days he continues his journey and comes to a White Land; the White Dev has 7 heads, so he also has more to eat for Alo-Dino. The Dev has a herd of lions, wolves and bears, also knows his name, fights with him in the morning and loses his heads, lips and noses, and his wife he destines for his second brother. Then Alo-Dino continues his journey for the bird and comes into the black land of the Black Dev, who has 40 heads, eats 4 oxen, etc. Their fight lasts for 3 days and 3 nights, and then Alo-Dino kills him and accepts the wedding-proposition of his wife, but first he has to get the Azaran-Bibul. The wife of the Dev tells him that the bird's master is king Czatschonts who sleeps 40 days. He goes on and comes to the sea that the horse can't cross. Alo-Dino goes to sleep on a stone, dreams that under the stone are buried 3 bridles of seahorses. He must bind 2 around his waist and lower the 3rd in the water. He does this and a seahorse appears. He jumps on it and the horse asks what he wants. The bird. The horse cannot bring him there, but will take him over the sea to its oldest sister. On the other side of the sea he lowers another bridle in the water and catches the horse, that flies with him to the palace where he can grab the cage. [Of course the 3rd bridle is necessary to get back!] He finds his horse, travels through the Black, White and Red land, taking the dev-wives, and finally arrives at the crossroad, where the old man still sits [as he is a road-sign]. He tells him that his brothers haven't returned [in versions with a stone as road-sign the brothers often leave their knife under the stone; as the knives of the brothers are still there, he knows they haven't

²⁷⁶ An explanation is added (it is an edition for children) that a dev is a creature that is half human, half animal. This is of course not correct; first of all it is a demon, a man-eating creature, a devil, who also is half human, half animal. Often the devs have just like dragons 3, or a multiple of 3, heads (6, 9, 18, 27, etc., but also 40 and other numbers are possible).



returned]. Hereafter the story takes the usual AT 551-course: he retrieves the brothers, who betray him by dumping him in a well, and bring the girls and the bird to their father. The wife of Alo-Dino has already foreseen the betrayal, warns him in vain and then gives him her glove and shoe. The bird will not sing (talk) and the youngest girl asks for an identical glove and then a shoe, and Alo-Dino, after being saved from the well by the men of a merchant, goes to work, first for a tailor then for a shoemaker (he eats nuts instead of working), and delivers the objects. The king Czatschonts comes looking for the stolen bird, which is comparable with the episode V (b): the princess seeks the father of her child (with a great army) and, in spite of the treachery of the elder brothers, finds and marries the hero, in our case he gives him the bird with which the hero brings the garden of his father back to life.²⁷⁷

The Blbul is Turkish *bulbul* 'nightingale' and the quest for the Hezaran Bülbül by Hoca-Bey is an episode from the Hoca-Bey story, belonging to the Köroglu-*tales*, summarized by Boratav. Hoca-Bey has heard about [the hero] Köroglu and comes to [the town] Çamlıbel and is tested there by Köroglu to know his strength. It turns out that Hoca-Bey is stronger than Köroglu and some of the Beys (noblemen) of Çamlıbel make sport of Köroglu, who, irritated, wants to give Hoca-Bey an assignment he can't fulfil. When Hoca-Bey comes back empty-handed, he can make sport of him. So he requires of Hoca-Bey that he brings him the Hezaran-nightingale (that he himself couldn't get). Hoca-Bey sets out with his brother-in-law Mustafa Bey, his brother Arif Bey, and Ayvaz to show them the way. They arrive at the coast of the Middle-sea. The bird is on an island, the 'Isle of the Seven Seas'. Ayvaz explains to Hoca-Bey how to get across the sea and get the bird. So one morning Hoca-Bey takes from under a black stone a few bridles and mounts the horse that comes out of the sea as soon as he waves the bridles. In one saddlebag is meat, in the other herb. Then he rides over the sea and comes to the Isle of the 7 Seas. In the palace a girl who possesses the Hezaran-nightingale, and who is the Padishah of the Fairies (*Perîs*) is sleeping for 40 days. When Hoca-Bey enters the palace, he closes the open doors and opens the closed ones. Then he takes the nightingale off the head of the girl. But this awakens her and she shouts to the doors: 'Don't let him escape!' But the doors don't want to harm the hero who has liberated them from their already long time boring situation. Then a ram, big as a mountain, appears to Hoca-Bey, who is speeding on his horse to the coast. Hoca-Bey saves himself by throwing to it the herb from his saddlebag. Shortly thereafter a wolf, big as a mountain, appears, and this time he saves himself by throwing the meat from the other saddlebag. This way he manages to reach the sea, rides over it and comes back to his waiting friends with the Hezaran-nightingale.²⁷⁸

A mystical twist to our tale is given in the Eastern European Jewish story of 'The Golden Bird' about the 19th-century rabbi Nachman of Bratslav [Bratislava]. One time rabbi Nachman was walking in the woods when he was struck by the beautiful song of faraway bird. The rabbi hurried in the direction of the sound in the hope of catching a glimpse of the bird, and without noticing the road he covered a great distance, while a strange quietness seemed to have descended over the forest. At last he seated himself disappointedly at the foot of one of the wood-giants, whose branches seemed to reach the heaven, and he thought about a line from the psalms: 'The Torah is like a Tree of Life for those who hold on to it.' And at the same moment a feather fell before rabbi Nachman on the

²⁷⁷ Mijne 1989, 52-96 (nº3), retold by Jakov Chatsjatrjants.

²⁷⁸ Boratav 1975, 76f. *Bulbulhezar 'a 1000 nightingales'*, a fairytale-bird, that attracts with its singing other birds (Köhler, K.S., III, Berlin 1900, nº23, at Schiller's *Turandot*).

ground, and the song of the bird resounded, but when the rabbi climbed into the tree, he saw the bird nowhere. He climbed down again and noticed that the feather was made of gold and shone in the sun like a mirror. Again he felt a longing to possess the bird, but the sun was almost down, so he returned home, directed it seemed by an invisible guide, because he flew through the wood and stood in no time outside the forest. Back home he told no one about the bird and when he went to sleep, he put the feather under his pillow. Hardly asleep the rabbi was back in the wood with the feather, and saw in the distance a fen and went there to quench his thirst, and while he was bent over to drink the water, that seemed to refresh his very soul, he saw reflected in the water the golden bird flying over the fen, but when he looked up it was gone. And with the notion that he would not rest before he had this bird the rabbi woke up. The next day he thought about the bird the whole day, but it seemed pointless to go to the woods: the bird could only be found in the Land of Dreams. That night in his sleep he was walking again in the wood, and thought he saw in the distance a garden, but it disappeared when he got closer, and every time he thought he saw it, he heard the gripping song of the golden bird, and he knew he had to find that garden. Then he thought about the feather, took it out and saw in that mirror the gate of the garden opening and closing like the blinking of an eye. He went before the gate, closed his eyes, opened them again and noticed that he was awake. The third night he 'awoke' in a beautiful garden and clearly heard the bird singing. In the distance he saw a tree, so thick that walking around it would take 500 years. From under the tree sprouted four rivers, that went each to a different direction, and in the tree sat the golden bird, as a golden star, and his song brought the rabbi in highest ecstasy. Suddenly the rabbi saw a man with a shiny face, who bade him welcome, and introduced himself as the gardener. The rabbi asked him to be his guide and to tell him how he became gardener there. The man said: 'I am the Ari (i.e. the 16th-century cabbalist Isaac Luria), who once was gardener of the Torah and found the hidden meanings, buried beneath the surface, and understood how fanned-out sparks can take root and produce an abundant harvest; and as reward was appointed as gardener of this garden, wherein the golden bird nests, the beloved bird of the Messiah; because his song translates the prayers of Israel into gripping music, that fills the heavens.' Rabbi Nachman was reminded of a tale about his great-grandfather, the Baal Shem Tov, who once, while he was praying with his Chassidim ('pious ones'), stretched the Eighteen Blessings so long, that his Chassidim became impatient and left one after the other the house of prayer. Afterwards the Baal Shem Tov told them that he was busy during the prayer to climb the ladder of their prayers [ladder of Jacob] to a spot, where he had seen in a vision the bird, whose song had to bring peace in the heart of everyone who heard it. He assured them that he almost had the bird, when the ladder broke beneath him (by the departure of the Chassidim) and he fell back in this world. The Ari had read the thoughts of rabbi Nachman and said that this was the same bird that the Baal Shem Tov had seen. And that his Chassidim became impatient was no coincidence; heaven had taken care of that, because it didn't want the Baal Shem Tov to succeed, for the time of the birth of the Messiah had not yet come. For the garden is the residency of the Messiah and his palace is sometimes called the Bird-nest. Because it is the song of the bird, that maintains the worlds above and below. The Messiah enters this hidden residency at new moon and on religious holydays and on the Sabbath, because then the bird leaves this enchanted tree and returns to its nest, where he sings continuously his song, that is equal to 100,000 prayers, and delights the Messiah. If the Baal Shem Tov had been able to take just one golden feather, then there would have been peace for many generations. And had he taken the bird, then the Messiah would have followed him as not to part with its song. Rabbi Nachman became very serious when he heard this, because just like the Baal Shem Tov he wanted for nothing better than that the Messiah would herald in the End of Times. He

asked: 'And what if I would take that bird?' Immediately a sudden gush of wind took the golden feather out of his hands, and rabbi Nachman understood that he could just as easily be driven from this garden. The Ari said: 'You, rabbi Nachman, came in this realm dreaming, while the Baal Shem Tov came here while awake. For you this way is barred and even if you would find the bird, you still couldn't bring it past the gate. The moment you would touch it, you would be back in the human world and all that has happened to you now, would slip away as a dream.' The rabbi asked if he would be able to return to this garden, and the Ari told him that he only has to think of the verse of the psalms: 'The Torah is a Tree of Life,' that will serve him as key.²⁷⁹

The tree, so thick, that it will take 500 years to circle it, can be compared with the assertion, that the distance from the earth to heaven is 500 years, while there is a distance, just as big, between one end of each of the seven heavens to the other, and from the exit of every heaven to the entrance of the next; just as big also is the distance between to opposite wind-directions. Also the North, the place of hail, damp, ice, darkness and storm, where all kinds of devils, demons and evil spirits live, measures a space, 500 years big.²⁸⁰

A Russian version of ATU 400 (*The Man on a Quest for his Lost Wife*) features also the Firebird. A merchant's son fell in love with a tsar's daughter, who had crossed the sea to look for him. But his evil stepmother thwarts the rendezvous with the princess by making him asleep with a magic spell. When she cannot wake him up, the princess leaves him a note that he must visit her in her land on the other side of the sea, in the other world. The youth sets out immediately and comes in a dark wood on an open spot at a little hut on chicken-feet. He greets the fearful-looking old woman inside politely and asks if she knows the way to the other world. She can't help him, but maybe her younger sister, and she shows him a secret way through the forest. He comes to another house on chicken-feet, but the 2nd sister also doesn't know and sends him to the 3rd sister, even deeper into the forest. She is touched by his youthful enthusiasm, warns him that the 3rd sister likes to eat human flesh, and gives him a horn to blow when in danger. He thanks and continues his journey through the forest to the 3rd sister. Near the house he is caught by the Baba Yaga, but he thinks of his horn, blows, and immediately a great flock of birds come, with in their middle the beautiful Firebird. The Firebird invites him to climb on his back and brings him in safety, while the witch screams out of anger. They fly a long time over the sea, until the Firebird puts him down on an open spot in a forest, where he is welcomed by a very friendly old woman, who houses him and has a daughter, who works for the tsarevna (the hero is looking for) and manages to discover the secret of her lady's love: it is hidden in an egg in a duck in a hare in a box that is buried under an oak. How he finds the oak and what happened there is not told, but it is clearly the same as in ATU 302: *The Life in the Egg*. After he has gotten the egg, he brings it to the old woman, who invites the tsarevna for dinner and serves her the egg, and that way her love for the merchant's son rekindles, and the old woman brings him inside.²⁸¹

²⁷⁹ Schwartz 1986, 201-206.

²⁸⁰ Staal 1925, 10. Trachtenberg 1970, 76 notes, that Sandalfon is a distance of 500 years bigger than his companions (although his real meaning is in his intimate service to the person of God himself). See for more Jewish tales <http://www.jewishfolksongs.com/en/golden-peacock>.

²⁸¹ Michael Kerrigan, in: Allan 1999, 105-107: 'De tsarevna'.

The feather of the Griffin

In Italy a special subtype (called an *oicotype*) of ATU 780 has developed called 'The Feather of the Griffin'. Thompson gives the following type description: ATU 780: *The Singing Bone*. The brother kills his brother (sister) and buries him in the earth. From the bones a shepherd makes a flute which brings the secret to light. In different versions the murder is revealed in several different ways: (a) an instrument (harp, flute) is made from the bones [E632] or (b) from a tree growing from the grave [E631]. [Thompson 1961, 269.] From Italy I have collected 12 versions belonging to the oicotype. There are always 3 sons who are going to seek a bird's feather, most of the times of the griffin, sometimes a peacock (3, 4, 6) or crane (8). The feather has usually healing power (1, 2, 6, 8-10) [which makes the tale a version of ATU 551]. The king is blind (1, 8, 10), has an eye-disease (2, 9) together with his wife (6). The youngest finds the feather, sometimes helped by an old man (9) or after a prayer to St. Joseph (10). In versions 3 and 8 (which are basically the same) the brothers go searching for the bird, spend the night in a forest, whereby the youngest stand guard and manages to kill the bird. When the brothers see it in the morning, they kill the youngest and cure their father with the *hu*-feather (crane, not falcon as BP translate). In version 6 an old woman points the princes to a cistern wherein the peacock lives, but the eldest brothers are afraid to go down [cf. ATU 301]; the youngest dares to do it, pulls out 3 feathers from the bird and gives the lesser ones to his brothers [like the division of the 3 princesses in ATU 301]. Despite intercession of the 2nd brother the oldest kills the youngest, after which a shepherd, who saw everything, makes from the corpse a bagpipe that makes the shepherd famous with its song:

'Play me, play me, my shepherd,
Play me clear and play me calmly,
For three feathers of a peacock
I was killed at the bank of the Jordan
By my brother, the traitor,
The middle brother is not guilty
And the oldest goes to hell.'

Finally the shepherd arrives at the king, who has the oldest prince hanged and buys for much money the bagpipe from the shepherd. Here there is a division between the brothers, comparable with heaven, purgatory and hell, but most of the times the two brothers are both guilty, as in version 2: the eldest brothers are killed by the Griffin, the youngest kills the bird and restores with a miracle twig the brothers to life. The brothers find him sleeping, 'think' he is dead [= kill him]; a reed, growing out his [buried by the brothers] body is used by a shepherd to make a flute that sings:

'Shepherd, dear shepherd!
They have killed me on the Love-meadow
On the Love-meadow
Because I had taken the feather of the Griffin to me.'

The shepherd goes with his flute to the king, who cuts open the flute, whereupon the youngest comes out of it. His father cures him [with the griffin-feather or with the miracle twig?] and banishes his brothers.

The place of the murder is often revealed in the song. We already saw the bank of the Jordan (6: *a lu scimmi Giuccedamu*) and in the Love-meadow (2), but it can also take place at the Fountain of the Three (1: *alla' Fonte de lu Tre*), in rhyme with the *fije de rre*, the king's sons who killed him for a *penna d'ucelle Ufrone* (feather of the bird Griffin), in the forest of Me (or May? 4: *bosco del Me*), or in the Field of Flowers (7: *a Ccambe de fiore*), or at the Serene Waters (or Water of the Mermaid? 8: *al Acqua sirena* [German: *am klaren Bach*]), or under the gate of Vienna (11: *sulle porze de Viena*). In version 4 grows from the grave a cornel-tree (*sanguine*), from which the shepherd (*mugnaio*) cuts a flute (*zampogna*), in version 1 from one of the 3 on the grave growing reed-stalks [BP: from a rose-twig]. In version 7 a pig roots up a bone and when he has it in his mouth, the flute sings: '*Caro mio porchè* (careful my piglet)', etc. The shepherd takes it to the parents, where everyone tries the bone (the song adjusts to the player) and the murderers are discovered; the father burns them in a pitch-shirt. In version 8 the brothers manage to obtain mercy, the shepherd is promoted to army general and the flute is carefully conserved. But in version 3 both brothers are burnt in the town square, the shepherd is promoted to captain of the guard, while the king spends his days in playing on the flute. Most of the times the guilty brothers are killed; in version 11 the king commits suicide after this (having lost all his sons). Mackensen who has made a study of this type long ago remarks about version 4: The investigations (for the disappeared son) are in vain, but it is noticed the tree 'immer neu wächst'. But it is not a tree but the grass (*l'erba*) on the spot, where his blood was shed, that always stays fresh (*sempre fresca*).²⁸²



'My Eyes!' Fairy Tail Meme (photo liveabout)

²⁸² Mackensen 1923. Version 1: De Nino, *Abruzzesi* III, 7 n°2; 2. Comparetti 1875, 112ff n°28; 3. Calvino 1980 n°180; 4. Gubernatis, *S. Stefano*, 1894, 154f n°20; 5. *Archivio* VII, 93 (Umbria); 6. Gonzenbach 1870, I, 329 n°51 (Sicily); 7. *Archivio* III, 1884, 371 (Abruzzia); 8. Pitre II, 1875, 196-199 n°79 = ID., 1991, 205-207 n°34 (Sicily); 9. Imbriani, *C. Pomiglianesi*, 195f; 10. Corrazzini 1877, IV, 455f n°15 (Benevento); 11. Schneller, *Wälschtirol*, 1867, 143-146 n°51; 12. *Archivio* VI, 267 (Lucca); cf. BP 1, 265. See also <http://testforbloggerandgadgets.blogspot.com/2014/04/mythology-of-griffin.html>.

The Stolen Eyes (ATU 321)

The cave or hole, wherein the boy in the Greek version 'The Church and the Bird Nightingale' seeks shelter and that leads to the dragon, is the same hole, wherein 'Strong Hans' goes down to the underworld (where the dragon lives that holds the princess captive); the winged horse, that brings the Greek hero back to the crossroads, where he left his brothers, is the same as the eagle that brings Hans (Sbadilon, etc.) back to the upper-world. The curing of the blind foster-parent is also present in several ATU 301-versions: The Son of the Mare, left behind in the pit, comes down in the underworld at a house of an old blind couple; their eyes had been stolen ten years ago by the Zanes (see <https://en.wikipedia.org/wiki/Z%C3%A2n%C4%83>). He is accepted by the old couple as their foster-son, and they give him their 30 sheep to herd, warning him for the Zanes, who live on the right. Three days he goes to the left, but then he makes a flute, goes to the right and soon meets a Zane, who at the tune of the flute starts to dance. After a while he breaks the flute, which grieves the Zane, but the boy will make a new one, splits a tree and asks the Zane to take out its heart. [The trick is of course well known from the 13th-century novel of Reynard the Fox, who did it with the bear.] As soon as the Zane has put her hands in the tree the boy takes out the axe and the Zane is caught and has to give back the stolen eyes and to reveal how to repair them (with water of life).²⁸³

The same scene is present in the Rumanian version 'Petru Firitschell', who, left behind at the bottom of the pit, finds after some searching a corridor that leads to a forest with a cabin, where an old blind woman is eating her *mameliga* (maize porridge). Petru eats sneaky from her dish, but she notices it and takes him as her foster son, lets him herd her sheep, but warns him for the Dragon-ravine, because the dragons have stolen her eyes. He also goes playing flute in the Dragon-ravine, and lures several dragons outside the ravine, their territory, and convinces them to put their claws in the tree, he has cleft for the occasion, to make them suitable for playing the flute. As soon as the claws are inside, Petru pulls out the keg and threatening with the axe he demands the 'eyes' of his Wood-mother back. They tell him she has to wash her eyes in the milk-pond at the Dragon-ravine. He chops off their heads (as Mare-Son had killed the Zane) and brings his Wood-mother to the milk-pond.²⁸⁴

The same or similar adventures has an North American Indian hero, called Waowalis, the shaman, in a tale of the Bella Coola in British Columbia, collected between 1922 and 1924 by Thomas McIlwraith from Jim Pollard and Captain Schoener. After having punished his wife and the man she fornicated with, Waowalis flees in his canoe pursued by the relatives of the man he killed. He has taken his foster-son with him and spreads a magical mist to escape his pursuers. The two are going very far away to find a place to settle and come to a big settlement, but from only one of the houses comes smoke. Waowalis leaves the boy at the canoe and takes a look. All the houses are abandoned, except for the one where the smoke comes from, and inside is a blind old man cooking food. In the same room his beautiful daughter is sitting braiding cedar-bark mats. He sneaks inside and sits without a word next to the old man. When this one puts some food from the cooking pot on a plate, Waowalis takes it away and hides it under his cloak. The old man fumbles in vain for his food. He complains to his daughter: 'What I have cooked I have lost. Somebody must have taken it from me.' She does not

²⁸³ Massenbach 1958, 204-210. Cf. ATU 321: *Eyes Recovered from Witch*. A boy takes service with a blind couple. Warned not to let goats (sheep) wander beyond certain point, he does so and there defeats the witch who has stolen the blind couple's eyes. He restores the eyes. [D2161.3.1.1] (Thompson 1961, 112).

²⁸⁴ Schott 1975, 65ff.

look up from her work, while she says laughing: 'You know as well as I do, that there is no one left but we two.' The old man takes again some food from the pot and also this time Waowalis manages to hide the food. The old man complains again to his daughter and this time she looks up and sees the strange visitor. 'You are right,' she says, 'there is a man sitting next to you.' And she asks Waowalis what he wants, where he came from and why he stole her father's meal. He says it is just a game and gives the food back to the old man. He has fallen in love with the beautiful girl and asks the old man if he can marry his daughter. 'If you make me see again, you may have her,' says the old man. 'I am capable of much,' says Waowalis, takes the head of the old man between his hands, spits him in the eyes and smears the spit with his fingers. Almost immediately the light comes back in his eyes. The father keeps his promise and gives his permission to marry his daughter. They ask Waowalis if he has come alone and he tells about his foster-son waiting in the canoe at the beach, and the boy is called inside, and the four of them sit down to eat. As there is not enough water in the house, Waowalis orders the boy to go get some. But the old man and his daughter keep him back. 'Don't go there,' they say, 'You can't get any water here. There lives an evil monster in the water that sucks everyone down that comes near. This *Snoesg* has killed all the villagers!' – 'I am stronger than whatever *Snoesg*!' replies Waowalis, and orders the boy to take a bucket. The boy walks in front with a rope tied round his waist, held by Waowalis. The moment the boy kneels down to take the water, the *Snoesg* appears, with his horrible mouth open, sucking up the boy. Waowalis makes a throwing motion with the deadly point of his wand, and there follows a great agitation in the waters, but soon the monster comes floating up dead. The shaman cuts the throat of the creature and pulls his son out, still alive and well. The old man and his daughter have also come to see the spectacle of the dead enemy and are beside themselves from joy. In the stomach of the monster are the remains of his victims and the old man and his daughter recognize their co-villagers. Waowalis brings them all to life. When life is back to normal, Waowalis marries the girl of his choice and in due course he becomes one of the leaders of the tribe.²⁸⁵

Similar events can also be seen in the introduction of the epic tale of *Tektebei Mergen*, collected by Radloff from Altai-Turkish tribes in South Siberia. The story starts with a variant of Joseph's Dream (Gen. 37:5-11). A once rich, but now poor old couple with three sons worry about their future and the father orders his sons to climb each a mountain and have a dream at the top. The next morning they come back and the oldest has dreamed that they will get ten times as rich as they were before, just like the second, but the 3rd has dreamed that there is no rescue: 'Poor chaps we will be: my father and my mother were grim wolves, running off into the mountains. On my right side the sun shone, on my left the moon, on my forehead shone the morning star.' That is what he said, whereupon the father commands his elder sons: 'Kill the one with these signs [of the future] and bring me his blood.' His two sons take a bowl, and go with the youngest outside, followed by a yellow dog. The youngest pleads to them for his life: 'Kill this yellow dog and bring his blood to my father.' He weeps and the elder brothers kill the dog, bring its blood to their father, who drinks it and is satisfied. The youngest brother goes and goes, as these things go in tales. In this case the storyteller has a nice twist to it. The hero hears rattling behind him, looks around, sees nothing. He hears a cart coming, looks around, again sees nothing, and then he finally discovers that all his flesh has dwindled away and that his bones are making this rattling sounds. [Compare the Bororo-hero on the plateau.] It is at this point that he comes to a yurt. He goes inside, and meat is boiling in a kettle. On the bed

²⁸⁵ Berge 1987, I, 113-115. The rope round the waist seems pointless; Waowalis should have pulled before the *Snoesg* had a chance to suck up the boy, not afterwards.

are lying an old woman and an old man, both without eyes. The youth eats a piece of the meat and a bowl of the soup, and wonders how the old folks will take out the meat, as they are eyeless. The old man grumbles: 'Golden nap, fill yourself! Golden dish, fill yourself!' Thereupon the meat comes by itself out of the kettle. The two old folks join hands, stand up, eat the meat in the nap. The man says: 'Hey oldie, this meat smells funny.' She replies: 'What smell can have come in? I don't know. Pull the copper handle, and we will see what has come in.' The man stands up, waves the copper handle around, and it grabs the boy by the coat-tail. They both grab the boy and ask him who he is. He says he is an orphan, all alone in the world; he wants to be an eye to the eyeless, a foot to the footless. The old couple adopt him, and he makes a bow and arrows from wood and shoots game, that he brings home on his back, which is heavy, and he would like to have a horse. When he comes to the yurt a iron-grey horse with a golden saddle and golden bridle is standing there bound to the iron poplar. Admiring he walks round the poplar and then discovers at the entrance-post of the yurt a beautiful black bow, and wonders whose they might be. So he runs inside to ask his father: 'Which hero's strong horse and bow are they?' His father says: 'O, my child, in my youth they were mine; now they are yours.' The father says more, but the youth doesn't listen any longer, runs outside, jumps on the horse, rides this way and that way, making the dust of heaven fall down on earth, the dust of earth rise up to heaven. Then he binds it again to the iron poplar and goes in the yurt to eat. The old man gives him a warning: 'Towards the sunset there will be a very big way; don't ride on this way, my child, ride towards sunrise.' To our hero you must not say such things, (like Enkidu?) he does them right away. He girds the mighty black bow as well as the mighty black sword, mounts the iron-grey horse, and rides towards sunset. [It is of course a long way:] That it is winter, he notices at the hoar on his collar, that it is summer at his heated shoulder-blade. When he rides over the Mount Aryska the horse jumps back. He asks the horse what it has seen. It tells him to look up and down. He does and sees Ker Jutpa standing there with his upper lip snapping to heaven and his lower lip to the earth. The youth turns his horse into a black crow that flies up to heaven, while he becomes a horse-turd, rolling over the ground. With a nail in his hand his steps into Ker Jutpa's mouth and nails his under-lip to the earth. He takes another nail and wants to nail the upper-lip to heaven, when Ker Jutpa says: 'Wait a moment! What kind of flying thing has nailed my mouth? Let it loose a bit, I want to speak a word.' The youth lets go a bit [, asks about the eyes], and Ker Jutpa says: 'Gird, taking my belly-fat, it around you. In my entrails will be a silver box, in it will be a golden box, with a silver box in it. Take this silver box and throw it in the milk-lake.' Then the youth nails the upper-lip to heaven and stamps the belly of Ker Jutpa and out of it come cattle, people, money, things. Some of the people complain that they lived in a warm country and now have to live in the cold; others thank the person that has liberated them from the darkness [cf. the Israelites liberated from the darkness of Egypte]. Now the youth takes the belly-fat of Ker Jutpa, wraps it around the iron poplar, and the iron poplar burns completely down [cf. witch-girdle; 'dress of Deianira'-motif in ATU 516B, see https://en.wikipedia.org/wiki/Poison_dress]. Ker Jutpa's entrails he throws into the milk-lake; the milk-lake all dries out. He thrashes the silver box, then thrashes the golden box that was in it, finally also thrashes the silver box that was in it and finds white cloth tied into a knot. He takes this bundle home together with the money that comes out of the box and the liberated people give to him together with white cattle and other things. At home the old man and old woman are asleep. He opens the bundle and puts the eyes back in, then sweats himself by the fire, smoking tobacco. Then the old folk awake, stand up, and their eyes are very bright, very beautiful. They see the young man, the old man takes his right hand, the old woman his left hand and they both kiss him. Then they go outside and see all the cattle, people, things, and are very happy. They dance with the young man in

the house, saying: 'Be a man better than all men.' And the old man asks if he wants to take his changes. The youth accepts, and the old man shakes himself and turns into a lion, then a grim wolf, a red fox, a grey hawk, then he becomes Tastarakai with mangy foal and scabby head, and finally he becomes Tektebei Mergen with double braids, with black silk tassel, with black silk fur, with iron-grey horse. Hereafter the story becomes a version of ATU 665.²⁸⁶

A different story about the stolen eyes has many traits in common; this is the Tamil story of 'The blind heroine'. The raja's daughter has because of bad omens been left behind in the jungle, where she discovers the palace of a prince held prisoner by his own older sister who wants to marry him with her daughter. The girl is discovered by this cruel sister, who plucks out her eyes that she put in a bowl, and throws her in a dry well, where she is discovered by a passing sadhu (see <https://en.wikipedia.org/wiki/Sadhu>), who pulls her out with a rope and takes her home, where he feeds her from his daily alms. But because she is blind, rats come and eat from her plate. These rats take tiny bits to the Rat-Raja, who says: 'This is really nice stuff! Where did you get it from?' – 'There is this girl, that doesn't chase us away, when she is eating; it is from her plate.' The raja concludes that there is something wrong with the girl and he wants the rats to find it out. So the rats look her all over and finally a lame rat discovers she has no eyes. He reports it to the rat-*raja*, who thinks that the eyes must still be around somewhere, and again he sends out his rats, who search through every house, and again it is the lame rat, who goes into the house of the sister, where he sees the eyes in the bowl. He takes them out and brings them to the raja, who orders him to put them back now, while she is still asleep. So the lame rat, holding the eyes with his tail, puts them back in her eye-sockets. In the morning the girl wakes up cured and can take revenge on her rival and marry the prince.²⁸⁷

The theme of the stolen eyes is also part of the Tartar epic of *Ai Mergen and Altyn Kus*, which is basically a version of ATU 315: *The Faithless Sister*. Halfway the epic the faithless daughter (in this case) has triumphed after putting her lover up to killing her father Ai Mergen, and after that her mother Ala Mangnyk is pursued, who has just enough time to give her just-born son (with silver upper-body and golden lower part) to Ai Mergen's speaking white-blue horse, who, also pursued, rather than having it die by the hand of Tjeder Mös (the husband of Altyn Aryg the faithless daughter) has it devoured by Ker Palyk ('Leviathan') of the sea. So the white horse swirls it into the sea, just before being caught by Tjeder Mös, who brings the horse with Ala Mangnyk bound to its tail to Altyn Aryg, who makes her mother carry water, beating her with a tanning-iron. The white-blue horse is tied to a tree and on its back lands a magpie, chopping at its flesh, and the horse complains to Ala Mangnyk that she is now water-carrier for those evil dogs. Then the magpie speaks: 'At the mouth of the White Sea, in the nine-cornered stone house are my blind father and deaf mother, both very old. I myself live up there in the hand of the Seven Creators as Purkan having become girl. A on the sea floating young boy have I caught, brought to my blind father and deaf mother.' But the child (Altyn Kus) kept crying for his mother Ala Mangnyk and Ai Mergen's white horse, so she went looking for them. Ala Mangnyk frees the horse of his fetters and flees to the mouth of the White Sea [...] At a certain point in the story Altyn Kus shoots with an arrow through the silk-thread which is the life of Kajan Solan, who dies immediately. The aged Kattan Kan (the blind father) tells him that Kajan Solan has in the past cut off both of his thumbs, splitting them has put the fire of both his eyes in them,

²⁸⁶ Radloff 1866, 1, 31-59 n°5.

²⁸⁷ Blackburn 2001, 73ff n°19. The theft of the eyes by the lame rat is as the theft of the ring in ATU 560.

and has put them in the ears of the exquisite yellow horse. Altyn Kus goes to the corpse of the horse, finds in the right ear both thumbs, and brings them to Kattan Kan, who opens both thumbs, and both his varicolored eyes are shining like the Morning Star, like the Evening Star. 'O my child, Altyn Kus, wash both my eyes with soap!' The as hero born Altyn Kus took his two eyes, washes them with soap, puts them on their place, smears them with pure medicine, and the ancient Kattan Kan is 1000 times more beautiful than before, and can look to the edge of the 9 countries, through 3 earth-layers, and he gives his daughter Ai Pürtjül (the magpie) to Altyn Kus as wife.²⁸⁸

In the Balinese tale 'The Old and the Young Witch' the action is all about the stolen eyes. The son of the king of Koripan is married with two wives, the princesses of Daha and of Bajan. The prince is fond of hunting and one day he gets lost and arrives in the mountains at the house of two witches, mother and daughter, who give him a magic potion which makes him think of nothing else than the young witch, and one day he returns with her to his palace, where his wives turn out to be pregnant. The jealous witch gouges out their eyes and brings them to her mother, who keeps the eyes of the princess of Daha in a gold box and those of the princess of Bajan in a silver box. The princesses give birth respectively to a boy and a girl, but are so distraught that they prey the gods to take the babies in their care which they do, and the children grow up in heaven. When the boy Bintjang has grown up, he is sent, instructed by the gods, to the earth, where he visits his mother who is living with the other princess in a hut. He takes them to a place in the mountains where he creates a magic palace for them. Then he goes to his father who takes him in as a friend for the son he has with the witch; she though recognizes the boy by a birthmark and writes a letter to her mother, that the boy has to deliver (Uriah-letter, 2 Samuel 11:15) together with Baboso, the son of the witch. On the road Bintjang asks Baboso to borrow him his ankle-bracelets (as specified in the letter) and the grandmother thinks he is her grandson and kills Baboso. To Bintjang she entrusts all her secrets and in the middle of the night he runs off with the two boxes with the eyes after setting the place on fire, burning the witch. He immediately goes to his mother and places the eyes from the golden box back in their sockets and does the same thing for the princess of Bajan and brings back her daughter from heaven. When the young witch goes to visit her mother and discovers the ashes she becomes mad and finally dies, which puts an end to the spell on the prince of Koripan, who after a long search finds the magic castle with his two wives and two children.²⁸⁹

Another Indonesian version comes from the island Lombok, and is called 'The daughter of the giant'. Here King Panji Anom, married with 9 wives but childless, has gone on a pilgrimage with his wives to Tanjung Menangis, a holy place at the beach, goes there on a fishing expedition with his minister, and catches a big chest. In it is a lovely girl, called Danawa Sari, and the king is immediately smitten, proposes, and she accepts. After the pilgrimage has been completed, the raja returns with his ten wives, and soon the nine wives one after the other become pregnant, but the king has only eyes for Danawa Sari, and builds on her request an underground palace for his other wives, which is spacious but has only one exit-door that is locked from the outside. The women one after the other give birth, five boys and four girls, but one day Danawa Sari has managed to get the key, enters the underground palace, takes away the eyes of all the women, except one eye, and magically kills all the children except one, the son of the one-eyed woman. The (17) eyes she sends to her father, the King

²⁸⁸ Radloff 1868, 385-499 n°14: 'Ai Mergän und Altyn Kus' from Sagai, NW of Askys, family Kyrgys.

²⁸⁹ *Indonesische Sprookjes*, Rijswijk 1991, 109-113 n°37: 'De oude en de jonge heks'.

of the Giants, Danawa Kembar.²⁹⁰ The boy grows up and one day digs a tunnel to escape. The raja is much pleased with his son, but Danawa Sari sends the boy with an (Uriah-)letter to her father living on the *gunung* (mount) Kembar (https://en.wikipedia.org/wiki/Mount_Kembar). Before going there the boy visits the minister and has him read the letter. Thereupon the minister writes a new letter, saying that the bringer is his grandson; he should teach him magic and give him the eyes of the other wives of the king. The boy arrives with the sealed letter at the giant-king, who after reading it receives the boy cordially, teaches him magic: the art of transformation and of flying. When the boy is fully instructed, he gives him a box with the eyes, and the prince flies with it to the underground palace and gives all the wives of the king their eyes back, after which he takes revenge on Dawani Sari in a transformation-fight, in which she finally falls down wounded, where she is stabbed by the nine wives with sharp long knives and poured over with vinegar and salt; and she dies under terrible pains.²⁹¹



Prince Ivan, Vasilisa and Grey Wolf (photo russianamericancompany)

²⁹⁰ The *Danavas* in Hindu mythology are descendants from Danu by the sage Kaśyapa. They were giants who made war against the gods (Dowson 1973, 80). See [https://en.wikipedia.org/wiki/Danava_\(Hinduism\)](https://en.wikipedia.org/wiki/Danava_(Hinduism)).

²⁹¹ *Indonesische Sprookjes*, Rijswijk 1991, 125-129 n^o41: 'De dochter van de reus'; also Aman 1988, 56-64: 'Danawa Sari, The Giant's Daughter'.

Chapter 4.

The Magic Horse (ATU 531)

The story of the stolen eyes can serve as the beginning of a new tale (ATU 531), in the German version 'The Magic Horse'. A boy inherits from his father only a rusty sword, with which he sets out into the world. He comes in the service of an old, (almost) blind shepherd, who warns him for a certain forest, from which none of his comrades have ever returned. The boy sticks a while to this rule, but one day he goes, having faith in his sword, into the forest and soon he meets a three-headed dragon, chops of the heads and takes them home, sticks them on the fence, telling the old man that they are goat heads. Despite another warning of the old man the boy goes the next day again to the forest, this time chopping of the heads of the six-headed dragon, the day after that the heads of nine-headed dragon and then of the twelve-headed dragon; with these thirty heads the fence is full. The day after he goes even deeper in the forest and comes to the cabin of a very old woman, the Wood-mother, who shows him the first room, where her youngest son is lying, the first dragon he killed. Thereafter she showed him the next three rooms with her other dragon-sons and wants to push him in the fifth room. He strikes her to the ground, but is not able to wound her, how often he hits her. The old woman laughs jeering, but when he is getting tired and takes his sword in his other hand, she begs for mercy and tells him that under the roots of the tree behind the house there is a stone on which lies a toad he must use to rub the eyes of the shepherd three times and then smash it to pieces on his forehead; then he will see again. He decapitates the witch, digs up the toad from under the tree and cures the old man, whereby a little figure came out of the toad, that tells him that underneath the tree under the stone lies the treasure of the dragon-brothers. On the advice of the shepherd the boy leaves the treasure undisturbed and receives from him a magic horse that has eight legs, speaks and has great wisdom. It advises the boy on the way to pick up a copper, a silver and a golden feather. They come to a big city, where the boy is accepted by the king as stable-boy. Because of his horse he is noticed during the hunt and the king favors him, also because he has given the king the three feathers. The other servants are jealous and whisper to the king that the boy can also deliver the three birds, and the king gives him three days (or else death). Miserably the boy goes to the stable, but the horse tells him to ask the king for a golden, silver and copper cage, which they take to the open field, where the boy summons all the birds of the world. At the end appear three late arrivals, all the way from the End of the World, where one has seen the copper dragon sung asleep by the copper bird, etc. They point the boy the way and he is there quick on his magic horse, beats the three dragons and captures the three birds. Now the king favors the boy even more and the jealous servants tell the king, that the boy has vaunted also to be able to bring the beautiful Sea-lady. Again the boy gets three days from the king and the promise of a marriage with the king's sister and half the kingdom. The horse takes the boy with bread and wine to the beach, and he succeeds in capturing her with this bait. Against her will she is brought to the king, who wants to marry her immediately, but she demands to have her colt and mares; after that she wants the mares to be milked, after which the boy must bathe in the boiling milk; the horse blows the water lukewarm [he comes out much more beautiful]. The king also [wants to be rejuvenated] steps into

the kettle and is burnt, after which the hero marries the king's sister (while the Sea-lady becomes the maid).²⁹²

In most versions (of ATU 531) there is only one feather and the horse tells the boy not to pick it up, because he will regret it, sometimes adding that he will also be sorry if he doesn't pick it up, so the boy picks it up, or picks it up anyway. In the Chilean version 'The Clever Little Horse', the golden feather is lying on the beach of the sea the hero has just crossed on his magic horse, called 'the grey colt'. He gives it to the king, who then – whispered in his ear by an old woman – wants the golden bird. Distracted the boy comes to the horse (that has the repeated remark: 'I told you so', meaning he shouldn't have picked up the feather), that takes him to the Green Mountain (the highest), exactly at 12 o'clock, when the snakes are asleep that guard the tree on which the bird is sitting. They steal the bird and flee, chased by the awakened snakes, who cannot keep up [as in the Bororo key myth]. Then the king (again on instigation of the old woman) wants the golden cage, that is in the same or comparable tree. And finally he has to bring the abducted daughter of the king and the seven mares from the other side of the sea (from the beginning of the story), but on the way the princess throws her ring in the sea. As reward the boy may marry the princess, but she wants her ring as wedding-ring. The horse takes him to the middle of the sea to two rocks, changes himself into a seal and chases all the fish between the two rocks till the boy sees the fish that has swallowed the ring [Theseus and Minos' ring; ring of Solomon, of Polycrates]. He brings it to the princess, who is in love with him, but now the king [the storyteller forgot he made an abducted daughter of the princess from the far away country: she is Medea as we will see] has fallen in love with her and wants to marry her himself and has the boy cuffed and thrown into an oven. As last request [which cannot be refused] the boy asks for a virginal bed-sheet, that he soaks in the sweat of his horse and envelops round himself. Next morning the princess finds not his ashes but a beautiful boy and the king wants the same [rejuvenation, beautification] but the sweat of his horse doesn't work and he burns, after which the wedding and the departure of the horse (an angel).²⁹³

In an Austrian version the boy sets out when he is 18 on a grey horse, sees something shining in the grass, a black [?] feather and the horse tells him to leave it. The boy looks the horse in the mouth and sees that it is an enchanted human, but still picks up the feather, whereupon the horse says: 'Now you have to do what I say, but I must go where you go and eat what you eat.' He goes with him into the inn. The innkeeper shouts: 'This is not a horse-stable!' But money changes his mind, and they eat roast, drink coffee, and go to sleep. The next day they arrive at a count, who takes Johannes as kitchen-boy in his service. Once the boy vaunts to be able to do a better job as the old cook, whereupon the overhearing count orders him to prove it. Weeping he comes to the horse, who tells him what to do. Thereupon the count makes him chief cook, much to the sorrow of the old cook, who suggests to the count to make the boy supervisor of the newly bought estate. The boy rides with the cook to the estate and puts the feather on his hat. The cook notices the special shine and says to the count, that Johannes has said to be able to catch the bird. He is given 3 days, runs to the grey horse ('I told you so!'), who tells him to get a birdcage of 40 by 20 cubit with 20 fathoms of silk ribbon and a trapdoor. The bird flies in it. Then the count dreams of a beautiful princess and the boy has to bring her within 3 days. The horse tells him to equip a ship, loaded with silk drapes; with it they abduct the princess, who when she notices it throws her game of checkers into the sea. On the

²⁹² Zaubert 1964, 203-212 n°35.

²⁹³ Pino-Saavedra 1974, 65-70.

way Johannes saves a soul and a fish who both promise to help. The princess only wants to marry with the count if she has her pleasure-castle; again Johannes has 3 days and has to call the soul, as the horse says. The soul does it. Then she wants her game of checkers, which is brought by the fish. Finally Johannes has to bring the Waters of Life and of Youth. The horse says: 'We have to go at 11 o'clock on a boat over the sea and before 12 be ready, because then the guards (lion and bear) of the Fountain are asleep.' Hereafter the princess wants to test the Water and the count has in public his head chopped off. The princess asks the gathered princes if she will put it back. 'No,' they say, because they hope that she will marry one of them, but she takes Johannes. During the first toast at the wedding Johannes beheads on request the grey horse, and a human being appears.²⁹⁴



The Firebird and Princess Vasilisa (photo japaneseclass)

In the Russian version of 'The Firebird and Princess Vasilisa' a king has a huntsman with a valiant horse, who one day hunting in the woods sees on the broad path a golden feather of the Firebird, shining bright as a flame. The horse tells him not to pick it up for it will cause him trouble. But the youth thinks about the generous reward the king will give, and he brings it to the king, who then wants the firebird; if not, his head will fall. Weeping he goes to his horse ('I told you so!'), who orders him to request from the king to have 100 measures of corn strewn on the open field, while the huntsman is waiting behind a tree until the firebird lands. With his hoof on a wing the horse holds the bird, so that the huntsman can bind it and bring it to the king, who promotes the huntsman to noble rank, and straightway charges him to bring him as bride Princess Vasilisa, who lives beyond the thrice ninth land at the very edge of the world, where the red sun goes up; if not, head off. Again the

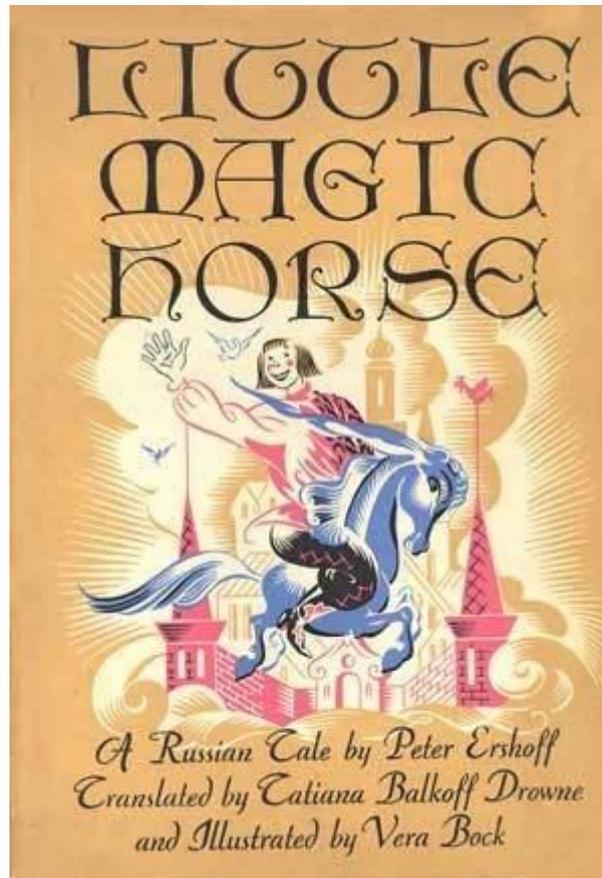
²⁹⁴ Haiding 1969, 185-187 n°166: 'Johannes Ungeraten', a name he received from his godfather, a stranger, his father met in the woods when he was out looking for a godfather. No connection is made between the godfather and the grey horse. *Ungeraten* means: gone astray => degenerated; but here I think it means that the boy doesn't want to listen to advice (*Rat*), specific the advice of not picking up the feather.

hunter comes weeping to his horse, that says that the real trouble still has to come and orders him to ask the king for a tent of gold, food and drinks. Then they leave, ride much or little, arrive at the edge of the world, where the sun arises out of the blue sea and where Vasilisa is sailing in a silver boat rowed with golden oars. The hunter pitches the golden tent and waits for Vasilisa to come. She spies the golden tent, sails to the shore, steps off her boat, and admires the tent. He invites her to taste his foreign wines, and as soon as she has drunk a glass of the wine, she falls asleep and is brought by the hunter on his fast horse to the king, where Vasilisa awakes and starts to weep and grieve. The king wants to marry her, but she wants her wedding gown that is under a great stone in the middle of the deep blue sea. The hunter has to bring it, goes weeping to his horse (etc.), that brings him to the edge of the world and puts its hoof on a huge crab, who begs for his release and calls all the crabs together to get the wedding dress of Vasilisa from under the rock. When the hunter arrives with it at the king, Vasilisa wants to marry the king only if he orders the hunter to bathe in boiling water. The king has an iron cauldron filled with water and heated to the boiling point. The hunter is brought and realizes that this is the trouble the horse has warned him for all along, has regrets about picking up the feather and not listening to the horse, and he asks if he may say farewell to his horse. [A 'last' wish may never be refused.] The horse tells him not to fear, 'charms' him so the boiling water will not harm his white body [in other versions he is covered with the horse's sweat!]. When he comes back from the stable, he is immediately seized and thrown into the cauldron. He ducks his head once or twice, jumps out of the cauldron and is turned into such a handsome man as no tale or pen can describe. When the king sees this, he too wants to bathe, plunges into the cauldron and is boiled on the spot. He is buried, and in his place the hunter is enthroned, and marries Vasilisa.²⁹⁵

In another Russian version we see a familiar introduction: the grain-harvest of a farmer is every night diminished by a mysterious thief and he sets his three sons to guard the field. A storm breaks out and the eldest runs for cover, while the youngest catches the thief, a big white horse, that offers him her three young, two nice ones to sell and a little ugly one, that will bring him good luck, when he takes good care of it. In the morning his brothers turn out to be gone on the beautiful horses and the talking horse takes him to them and together they come into a town, where he gives the two horses to the king, who gives him a purse with money, that the boy gives to his brothers, while he himself is accepted in the service of the king as stable-boy. Then he finds the golden feather and soon the king discovers this and wants the bird. The horse takes him to the castle of the Moon-princess, where the boy catches the bird. He gets a reward, but tells the other servants about the Moon-princess; the king hears of her and wants her. Ivan is sent and takes on advice of the horse wonderful dishes from the palace with him and puts them along the way the princess takes every day on her walk. She sees the dishes, eats from them and Ivan jumps out and abducts her on his horse. The princess demands from the king her ring, that lies somewhere on the bottom of the sea, and the permission from her mother, the Moon. Again Ivan is sent, and is brought by the horse to the beach, where a whale lies in chains on command of the Moon and promises to do a good word for him. The Moon is easily convinced and Ivan may do a wish and asks for the release of the whale, the king of the sea. Moon has to keep her [rash] promise and the grateful whale sends out his subjects, who bring the ring to Ivan. Now the princess wants the king to rejuvenate himself and has three kettles set up, the first with boiling water with red powder, the second with boiling milk and white powder

²⁹⁵ Bozoki 1978, 193-200 n°52: 'L'oiseau de feu et la princesse Vassilissa' (Afan. 169/103a) = Guterman 1975, 494-497 = Heemskerk 1964, 9-12; cf. Allan 1999, 127-129. Probably the same is the following picture.

and the third with ice-cold water and yellow powder. The king doesn't dare and says that the boy has to do it, and the boy jumps on his horse from kettle to kettle and comes out as a beautiful prince on a fierce warhorse. But when the king does the same thing, he dies miserably, after which Ivan is elected king and marries the Moon-princess.²⁹⁶



The Little Magic Horse. A Russian Tale by Peter Ershoff (photo goodreads)

Another Russian version is 'The Firebird and the Girl-King' from the collection of Afanassiev. An old childless couple adopts an orphan, who when he is grown is pressed by the villagers to leave his (foster-)parents. Wandering around he meets an old man who gives him a bridle and sends him to a lake, where he has to climb in a tree and wait till 77 mares come drinking, grazing and resting; when they are gone a foal will come that he has to throw the bridle over the head. He does this and rides away on the foal, sees on the road something on a hill shining like fire; it turns out to be a shiny feather, that he wants to pick up, when the foal says: 'Stop, brave fellow! Don't take that feather, because it will bring you bad luck!' He takes it anyway, comes in the service of a minister, does the work of 10 men, is noticed by the tsar, who praises him to the minister, who reveals that the boy has a shiny feather. The tsar has him show it and appoints the boy as his minister, much to the disagreement of the other ministers, who are together one day, when a drunk, who overhears their problems, advises them to go to the king with their noses on the ground and when he asks what is the matter to tell him that the young minister has vaunted to be able to catch the bird of the shiny

²⁹⁶ Marée I, n^o4 (Het Wonderpaardje). The fact that the hero is called Ivan betrays that we have here a translation of a Russian fairytale. It is very close to a tale told by P. Jersjow, translated into Dutch by Theun de Vries, and called: 'The hunchbacked little horse' (P. Jersjow, *Het Gebochelde Paardje*, Moskou (1976?), 104 pp.).

feather. The tsar commands him to do that, whereupon the youth runs to his foal, falls on his knees before it, and the horse says (every time, except the last time: now the bad luck has come): 'I told you so not to touch that feather if you don't want bad luck. But come on, this is not bad luck, only half-bad luck.' And he orders him to ask the tsar for a cage that opens and closes by itself with in it two bowls with big and small pearls [as food for the bird!]. Then they go back to the tree [at the lake?] and catch the bird by putting the cage in the tree. Then the ministers whisper to the tsar that the young minister can bring him within 3 months the beautiful fiancée, whom he tries to marry already 33 years in vain. The horse advises to ask the tsar for a with red velvet draped sea-land-ship [see infra] full of gold, silver, and jewelry, with which they sail over sea and land to the kingdom of the Girl-King. She is just busy preparing her wedding with a tsar and comes aboard to search out something and doesn't notice that the ship sails away. But before she will marry she wants to have her suitcase, and the tsar sends the young minister, who is ordered by his horse to follow a footpath and not to eat anything. This way he spares the life of a lobster and of a pike lying in the sand, and both offer to serve him. Then he comes to a river and sees the lobster with a key-chain, the pike with the suitcase, and brings these to the tsar. But now the princess wants her 77 mares. The foal tells the youth to have the tsar built stables with door that open and close by themselves, takes him to the tree and lures the mares with him, runs in the front of the stable and out the backdoor that closes behind him. Now the princess wants mare-milk and the foal has the youth ask the tsar to make a cauldron for 77 buckets, after which the youth milks a bucket from each mare. Then the princess wants to have the milk boiled and dived into. The tsar gives the lead to the young minister, who is taken by the foal to the lake, where he makes a brew from the grass which the mares graze and smears himself with it [cf. the fireproof salve of Medea], jumps into the cauldron and comes out better than ever. When the king sees this, he also jumps into the milk and perishes. The princess declares that the youth is the one who fulfilled her tasks and wants to marry him, etc.²⁹⁷

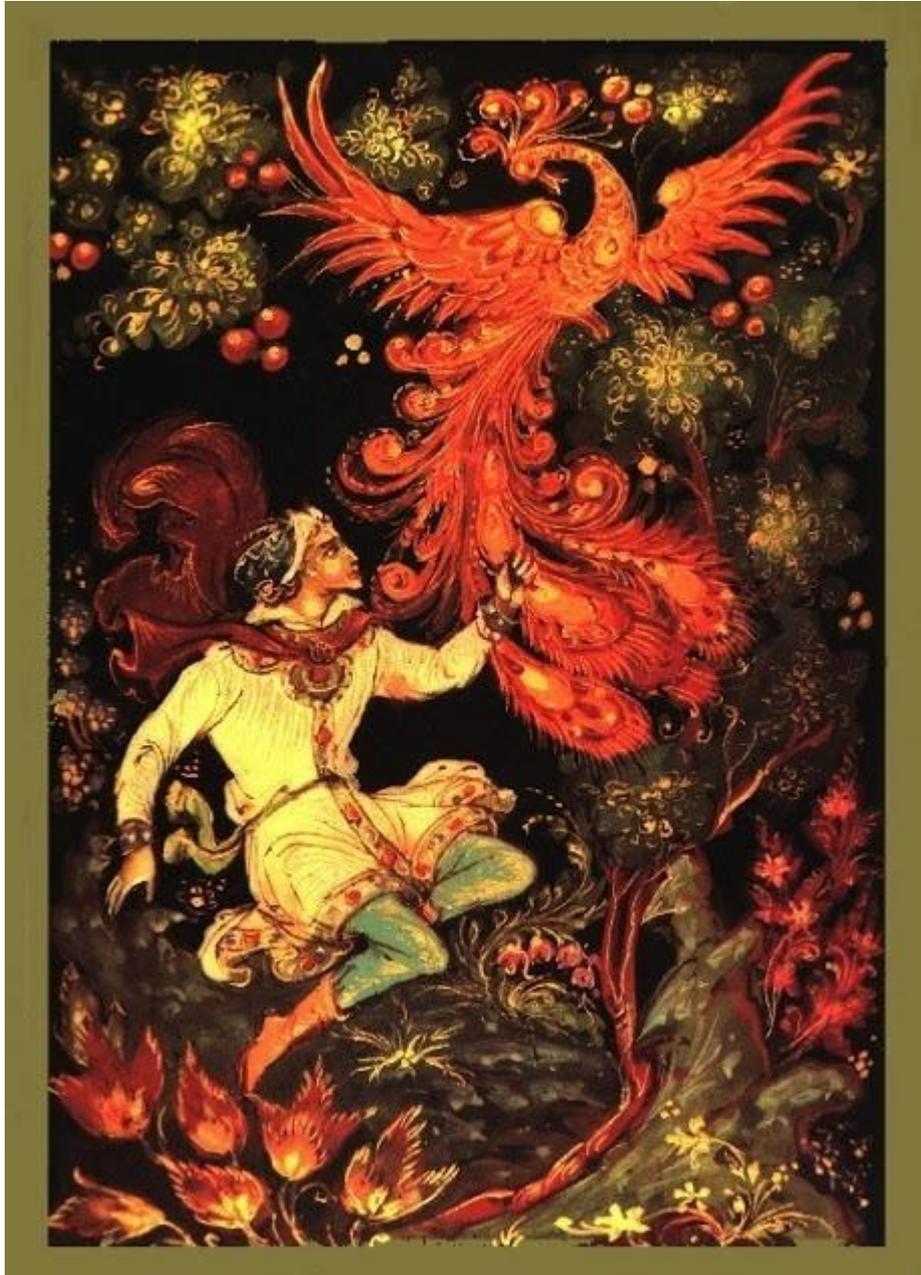
In a Jewish version from Greece, called 'The Golden Feather', the little horse says the boy to leave the feather where it is, but it is valuable and unique and the boy gives it to the king, who makes him commander of the palace guard, and the former commander whispers to the king, that the boy can also bring him the golden bird. The horse brings him (with a net) to a beautiful garden, where he catches the bird. The king promotes him to army commander and his predecessor whispers to the king that the bird needs a golden cage. The horse brings him – it looks like flying – to the same garden, where he takes a shabby cage that on the way changes into a golden one. Now he is made general and the former general points out to the king that the bird doesn't sing. The king promises his daughter to the hero if he makes the bird sing. Again the horse takes him to the garden where he has to pluck two apples from the tree of life, and back in the palace he has to give one to the horse, that changes into an venerable rabbi (released from a spell), whom he, after he has let the bird sing, married the princess and become king, appoints to his first minister.²⁹⁸

The boy was the youngest of the twelve sons of a rich man and this is also the case in a Norwegian version. While in the Greek the father has twelve colts from one mare, from which the boys may choose, so that the youngest has the ugliest, that turns after a clean-up into the most beautiful, the father in the Norwegian has twelve mares with each a colt, that the brothers leave all to the youngest. He notices that one of them is shinier and better looking than the others, and it tells him to

²⁹⁷ Gruel-apert 1988, 2, 52-55 n^o76: 'L'oiselle de feu et le Fille-Roi' (Afan. 170/103b).

²⁹⁸ Schwartz 1986, 115-124.

kill the other colts. In the Chilean version the hero is in charge for a wealthy man over seven mares and seven colts. Before his departure the owner gives him a blanket: the colt that will roll on it he has to feed up for himself, and he must kill the other six. One of the colts is very beautiful, while the



The Fire Bird (photo escuela4salto)

‘roller’ is the most ugly and weakest, and the boy saves also the seven-colored colt, and therefore the weakest colt doesn’t get enough to eat and blames the hero afterwards repeatedly. In this case the boy does kill all the other colts, just like the two times twelve colts in the next two years, which makes the colt really formidable (also the Chilean colt is nourished for three years). On this horse the boy comes to the king, who hires him right away (as stable-boy/groom) and favors him, whereupon the jealous fellow-grooms tell the king that the boy claims to be able to bring back the long ago abducted daughter of the king. Despite his protests the boy is sent out and his colt wants to be

equipped with shoes of twenty pounds of iron and twelve pounds of steel [cf. the stick of Strong Hans], on which the colt rides up the [glass] mountain, two times slips and tumbles down, but the third time reaches the top, whereupon they storm into the house of the troll, where the boy grabs the princess, and off they are, before the troll is able to get up. But the king, instigated by the jealous servants, doesn't want him to marry his daughter and demands that he removes the mountain that obstructs his view [also in *KHM 57: The Golden Bird*]. The horse has to be shod again and stamps the mountain in the ground. The again incited king wants for the bride the same horse as the boy has [cf. 'The Magic Horse']. After this there are some hide-and-seek games [cf. ATU 329: *Hiding from the Devil*], that the boy all wins, and the king has to give him his daughter.²⁹⁹

In the Irish tale 'The Bird of the Golden Land' we can see all the types (ATU 301, 551 and 531) rolled into one sequence. First there is ATU 551: A bird comes to the castle of the king of Erin and sings the most beautiful songs; to determine who will be his successor the king wants his sons to bring him the bird. The three sons go together and come at the end of the day to a crossroad, but instead of splitting up they decide to seek a shelter and come to a house, where the woman knows who they are and what they are seeking. They spend the night there and in the morning there is an old man in the house, who offers to be their guide and tells the oldest to take up the hammer, the second to take the crib, and the third to take the rope, and to follow him. He takes them to a great rock, that the oldest has to hit with the hammer. A big piece falls off and a big hole is to be seen. They have to go down to reach the Golden Land (where the bird lives). As usual in ATU 301 the oldest brother wants to go first, but during the descent he gets terrified and wants to be pulled up, the same for the second brother. Only the youngest reaches the bottom and sees there a straight road, takes it and comes after quite a while to a castle, where he is received to his great surprise under his own name. She tells him that the journey is long (seven years) but she will give him a horse that will bring him within a day and a year back again (the time which the brothers will be waiting). He is sent to the stable to pick out the finest horse, takes an ugly, miserable mare that he washes and combs, and the woman congratulates him with his excellent choice. He drives away and after a while the horse starts to talk (sea-episode; cf. infra: 'Etana and the eagle'). They cross the seas and come to the castle of the king of the Golden Land, who has the bird. The boy can earn the bird by playing hide-and-seek with the king [ATU 329]. First the king hides three times, but the horse knows where and tells the boy what to do: the king has changed into an apple, a fork or an egg and he has to cut these through with his knife, and the king jumps out complaining about the cut in his head. Then it is the turn of the boy and the horse changes him into a flea, a bee and a hair in the whimper of the horse. The king cannot find him, but he is a sore loser, so the horse advises the prince to steal the bird when the king – and with him the whole palace – has fallen asleep (exhausted from the game). The bird though gives when he takes the cage a terrible scream, that awakens the whole palace, while they run away. Again they cross the sea with the three isles, and the prince must look back three times and say what he sees. The first time the army behind them is enormous and has the color white, the second time it is even bigger and colored red, the third time the army is even bigger still and colored black, but the horse says that they will escape. And they do (because they have reached a border and the army turns back). They come to the castle, from where he got the mare, and the woman tells him that the bird is the queen of three crown, the mare of two and she of one. And all three become women and are hoisted up by the brothers. But the third one, the bird-woman, tells the hero to put a stone in the

²⁹⁹ Baars-Jelgersma 1944, 93-101.

basket and when the brothers see the stone they cut the rope and the youngest is left behind. The brothers want to bring their father the bird and they ask the old man for advice, and he points to the magic stick the second princess has. With the stick they change the first princess into a bird and bring it to the king, but it doesn't sing to the great disappointment of the king, whereupon they change the second princess into a bird, but with the same result. Meanwhile the third princess has changed herself back in her bird-form, flies up [with the rope], changes herself into a strong woman and pulls up the youngest prince. Together they go to the castle, where she changes into the bird of the Golden Land and with her song she brings the joy back to the king, who gives the crown to the youngest. On the request of the mother the eldest sons are forgiven and a triple marriage follows.³⁰⁰

In a version collected by Oestrup in Damas before 1897 the feather comes in a strange way to the hero. A merchant gives before his death his three sons each a chest, containing their inheritance, which they are not allowed to open before his death. So they wait till after the funeral (a year later) and then open the chests. The one of the oldest is the biggest but contains only stones and sand. The 2nd contains wood, and the smallest contains gold. They decide that their father has not been impartial, fight, then put the case before the judge of Damas. The kadi says: 'To the oldest, your father has given the gardens, to the second the revenue of the wood and to the third the box with gold.' They abide by his decision, and the youngest buys a camel, goes to India, sets up a shop, and makes money. One day his oldest brother comes, asking him for money. The youngest is willing to give, and the brother wants the little box with the money from their father. The youngest brother gives him this, but during the counting of the money he finds a feather of jewels. The brother asks how he got this feather. 'I found it in the box.' The oldest brother says goodbye and goes straightaway to the king and tells him about the Syrian merchant with the feather of jewels. The king has the merchant brought to him and orders him to give him the feather, which he does. A while later the 2nd brother comes to the shop, also to ask for money, receives it and goes straightaway to the king and in fact orders him to ask the merchant about the bird. It is of course only a suggestion, but the king agrees, and has the merchant brought, who says he has found the feather in the box of his father and has no idea where the bird can be found. Still he has to bring it or the king will chop off his head. He asks for a respite of ten days, goes home, thinks about fleeing, and enters weeping the stable. 'Why are you crying?' asks his horse. The merchant is of course very surprised that the horse can talk. It will teach him how to acquire the bird if he promises afterwards to throw the horse into the sea. He promises and the horse sends him to the king to ask for a crystal steamboat that can make a 20 days' journey in one day. The king, a member of the fire-worshippers, has the boat built by his magicians, and it is loaded with a hundredweight of meal and a pound of opium powder. After five days they reach an island, where the merchant strews the meal mixed with the opium on the ground and waits in a tree for the bird to land and eat the meal. Then it jumps in the boat, followed by the pursuing princess, and falls asleep there. The Syrian climbs down, fires up the engines and leaves, and the girl starts to cry. In India he hands over the bird and the girl to the king, and the king finds her the most beautiful woman in the world and wants to draw up the marriage contract, but she wants the Syrian merchant to enter the bakery oven. The king remarks that he will die, but as she insists, he orders this the Syrian, who goes to his horse, that requires him to ride it down till it is thickly covered with sweat and then anoint himself with it from top till toe. He sits in the oven smoking a cigarette, and everyone is surprised. The princess thinks he is a clever man and wants him

³⁰⁰ Knipping 1947, 4-28.

as her husband. So she request the same feat from the king who is reduced to ashes. Meanwhile the merchant has taken leave of his horse by throwing it into the sea. And the princess marries the Syrian and they become king and queen of India.³⁰¹

To return to the motif of the feather, in a Flemish version of ATU 531 the hero, Hans, sets out on his little donkey after the death of his father. After a night in the forest, Hans sees a wonderful bird, tries to catch it, but the bird flies away, leaving a golden tail-feather on the ground. Hans goes to work on a farm and notices that the farmer [= the king] takes bad care of his horses. The donkey tells Hans to stroke them two times a day with the feather over their backs (and to stop grooming and mucking out the stable), and after a week they look radiant. The farmer is surprised and gives Hans another set of [neglected] horses that Hans also 'improves'. The farmer wants to know his secret and has brought a big kettle with boiling water to throw in Hans, who asks [last request] to be able to say goodbye to his donkey, who says to him: 'Beat me hard with a thick stick in order to have sweat streaming from my skin and bathe yourself with the sweat, then you won't die and become beautiful.' Hans follows reluctantly this instruction, goes back to the farmer, is thrown into the kettle, and comes out as beautiful as a king's son. The farmer heats up the kettle further and Hans becomes even more beautiful. The farmer, who is terribly ugly, also wants to beautify himself, jumps in the kettle and is burnt to a crisp.³⁰²

The version of the Grimm-collection, *KHM* 126: 'Ferenand getrü un Ferenand ungetrü', is a bit cryptic: Ferdinand goes on the horse, a gift from his godfather, into the world and on the way he finds a pen (*schriffedder*) and wants to take it with him, but changes his mind (because he thinks it is an ordinary pen). When he rides away a voice calls: 'Ferdinand the Faithful, take it with you.' He looks around, but sees no one; so he goes back and picks it up. Then the story introduces an element from ATU 554: *The grateful animals*: He throws a fish back in a lake and receives a flute to call the fish when in need. Then he meets his antagonist Ferdinand the Unfaithful with whom he arrives in an inn. The servant-girl in the inn falls in love with our hero and arranges a job for him as outrider (*Vorrüter* = scout). Ferdinand the Unfaithful also wants a job near the king and to stay on his good side the girl arranges for him a job as servant. He hears the king complaining every morning: 'O, if I only had my love with me!' Once he says: 'You have the outrider, send him away to get her, and if he does not do it, his head must be struck off.' Our hero goes and complains to his white horse, that turns out to speak and has him ask the king for a ship full of bread and a ship full of meat, that they need to feed the giants and birds [a continuation of ATU 554], whereupon the giants bring the sleeping princess in her bed to the boy. Back at the king the princess says that she cannot live without her writings, still back in the castle, and Ferdinand the Unfaithful arranges it that again Ferdinand the Faithful is sent. The journey is like the first time, but on the way back Ferdinand loses his pen in the sea. The horse cannot help him and he blows on the flute and the fish brings his pen. He brings the writings to the king and the wedding is celebrated. But the new queen doesn't like the king, because he has no nose. One time when all the lords of the court are together [this is of course at the wedding!] the queen proposes to do feats of magic: she can cut off anyone's head and put it on again. No one volunteers and Ferdinand the Unfaithful pushes Ferdinand the Faithful to the fore,

³⁰¹ Oestrup 1897, 72-81 n^o6: 'The youngest son of the merchant'.

³⁰² Mont & Cock 1924, 301-312 = Jong & Sleutelaar 1985, 238-41. In the original story Hans marries the widow of the farmer, but collector De Mont, who heard the story at Wambeek, didn't like this ending and changed it: The donkey turned into a beautiful prince with gold-blond hair, whom Hans marries, after which they go to her land (ID., 328).

and she hews off his head, and puts it on again, and it heals directly, and it looks like he has a red throat round his throat. The king also wants to try [why? Ferdinand has become more beautiful?], but after she has cut off his head, she pretends that she cannot get it on again. The king is buried and she marries Ferdinand the Faithful; the horse turns out to be a king's son.³⁰³

The fish is only necessary for the retrieval of the lost pen, that has no purpose. In the Chilean version the princess threw her ring in the sea and demanded it as wedding ring, instead of the 'writings' (whatever they may be), where the pen belongs to. A solution is offered in a Danish version. The boy leaves home on his 'little grey horse' and finds a feather with on it the portrait of a beautiful woman. 'Let the feather be!' says the horse to Hans' surprise, but he takes the feather anyway, even after the horse says he will regret it. He arrives in a big city, is hired as stable-boy, is noticed, goes on his horse in the battle, makes himself meritorious, and becomes the servant of the king. Now he has time to study, but he spends more time studying the feather, till the king sees it and becomes enraged, because it is the portrait of his wife. Hans has to bring her back or die, and he complains to his horse, that sends him to the king for a horse, wagon, barley, bread and meat. On the way, on the beach, he puts a mermaid back in the sea, the barley he distributes among starving birds. Then they come near the palace of the queen, where he feeds the meat to the starving bears, then the bread to twelve hungry giants, and slaughters the horse for the dogs in the court. In the palace he plays the game of hide-and seek as before and after that he has to bring back the horse Bissefalius [cf. *Buchephalos*, the horse of Alexander the Great] that was stolen from her many years ago. On this horse the queen accompanies Hans to the king, who is very happy, but the queen wants Hans to go get her castle and place it next to that of the king, which is done by the giants. Then the queen wants the keys that have been lost on the way. The horse doesn't know, so they go to the mermaid, who summons all the fishes and the very last one is a herring, that is late because of dragging along the keys. The queen is still not satisfied and wants Hans to go get 'dead water', 'living water' and 'beauty water'. With three jars Hans and his horse go to the birds, and their leader, Fanus [= phoenix!], flies with a bucket in every claw and his beak over the terrible guards and is soon back with the three waters. The queen washes first the king with 'beauty water' [and he becomes beautiful?], then with 'living water', and finally with 'dead water', and he remains dead. Then she washes Hans with 'dead water' [and he is dead?], then with 'beauty water' [and he becomes beautiful], and finally with 'living water', and he lives again and is also beautiful [which is the reason for the king to do the same thing, but by him the order is wrong], whereupon Hans marries with the queen and becomes king. The horse turns out to be a prince, bewitched by an evil stepmother.³⁰⁴

In the German version (of ATU 531) 'The Key' Hans, flying on his grey through the clouds, sees a bird, whose feathers shine like a sea of fire. 'I wish I had that bird!' The horse says: 'Leave it alone!' But Hans in his recklessness aims his key: 'Ah, if it was only a pistol', and 'bang!' And one feather falls on earth, while the bird flies off. Hans wants the feather, the grey tells him to leave it, but the boy forces it to descend and picks up the feather. Then they fly on till they reach a big city, where the horse alights in a meadow, where the boy has to take off the bridle, and when he needs the horse he has to shake it three times, and the horse will be there in the blink of an eye. The boy has to take a job in the service of the king as a stable-boy. He likes this way of living except the fact that in the evening the stable gets dark, because the king has forbidden (punishable by death) to burn lights at night.

³⁰³ Grimm 1980, II, 188-193 n^o126; 1972, 566-571.

³⁰⁴ Bødker 1964, 57-68.

Once Hans takes in the night the feather from his bag and it shines like a sea of fire. Quickly he puts it back, but the soldiers of the king think they have seen a fire and come rushing in. The only way for Hans to save himself is by showing the feather, and in the morning they bring him before the king, who takes the feather from him and commands him to bring the bird, otherwise his head will be chopped off. He has three days to think about it, and the second day he shakes the bridle and there is the horse ('I told you so!'), that tells him to ask the king for three ships, one with all kinds of cattle, one with grains and beans, and one with meat and bread. With these Hans sails away and comes (after half a year) along a sandbank, where he puts a big carp back in the water (if he needs him, he has to come there and shout: 'Carp, the three kings!'). Then (after three months) they come to an island, where giants fight with each other for the last ox, and Hans gives them the ship with cattle and also that with grains because a storm-flood has destroyed their harvest (shout: 'Giants, the three kings!'). Then (after three months) Hans comes to an island, where he sees an unprotected nest of a stork and builds a roof over it against the thunderstorm with big hailstones, that breaks out shortly after that. Then (after several weeks) Hans comes to mainland and sees the castle, of which the horse has told: 'In the bedroom of the princess on a table there are two cages; put the bird in the iron cage, not in the golden, because that will be your misfortune!' The gate is locked, but the key lets it jump open, and inside he passes through more and more beautiful rooms until he arrives in the bedroom of the princess, where Hans puts the bird in the iron cage and comes back to the ship without problems. After a year they are back in the palace of the old king, who sends him two days later to fetch the princess. They go with a ship full of victuals and a hundred trumpeters. With fifty of them he goes to the palace and gives a serenade under the window of the princess, who comes outside and is lured by Hans to the ship, where the other trumpeters are [playing]. Only when the ship is far out at sea she discovers, that she is abducted and throws in anger her key-chain in sea. Arrived at the king she only wants to marry when her (much bigger) castle is put next to that of the king (on the mountain) and of course Hans has to take care of that. The three giants do that: they give Hans an iron ring (from the finger of a giant), that he has to turn round on the spot on the mountain where the palace must come, and the castle will be there. But then the princess wants her key-chain, and Hans goes (everything on the advice of the horse) to the carp, who with his flute summons all the fishes, and as very last one there arrives a big pike, late because of the key-chain (as reward he receives a cross under his bones). Still the princess is reluctant to marry and demands 'for 'water of life', 'water of beauty', and 'water of death'; again Hans has to do this and he goes to the island of the stork. The blue storks give him the first two, and then conquer from the white storks the 'water of death'. As soon as the princess has the three bottles she stabs Hans to death [instead of killing him with the 'water of death'], makes him beautiful with the 'water of beauty' and revives him with the 'water of life'. When the king sees how beautiful Hans has become, he wants that too, and the princess stabs him, but pours instead of 'water of life' 'water of death', and the king remains dead. Then Hans marries the princess, and the horse (after killing and reviving with the waters of beauty and life) turns out to be a wonderful princess (that marries the youngest brother of Hans, instead of with Hans as second wife).³⁰⁵

These 'waters' are also present in a (strange) Indonesian (Dutch Indian) version about a prince, who has an appointment with the princess, but when she arrives at midnight, his slave is not able to awake him, so the princess leaves [cf. ATU 400 III (i)]. When the prince awakes, he kills in his anger

³⁰⁵ Weinkauff 1988, 229-250 (coll. Jahn 1891, from Pomerania and Rügen).

the slave, who immediately becomes a talking horse, on which the prince goes to the princess. On the way the horse wants to take a side-way, but the prince goes straight on and meets two men fighting over a goat-skin. He takes away the goat-skin. Again the horse wants to take a side-way, but continuing they come to two speaking sources; 'death', says one, 'life', says the other. The prince fills two bottles. Once more passing a side-way they come to two men fighting over a bird-feather, that lets food and valuables appear, and that the prince also takes. He is happy, but the horse warns him: he will rue it. They come to a king, where the prince vaunts that he can bring a man [the text says 'horse', but that is a mistake] back to life. The king gives a slave at his disposal and the prince kills him with 'water of death' and brings him back to life with the 'water of life'. Then he waves with the feather and everywhere there are standing wonderful dishes and the most beautiful objects [these are the golden saucers from the story of Aladdin, etc.]. But then the prince is ordered by the king to go and get the bird (and more of those 'waters') and totally distraught he comes to his horse ('I told you so!'), that advises him to go and sit on the goat-skin, with which he can fly higher than the birds and capture even five of them (+ five bottles of water). The king turns out to be the father of the princess and he may marry her and take her away to his country, where he kills the horse, sprinkles it with 'water of life', and the slave is back again.³⁰⁶



Jenny Sullivan, artist and owner of Golden Feather Studios

Another strange way of getting the magic horse can be seen in a Tuscan version, collected in Pietrasanta in the Gulf of Spezia (before 1880). The hero, Giovanni, out shooting, gets lost, sees a

³⁰⁶ Vries 1964, 99-101 (from Rotti).

light, comes to a beautiful palace, where no one answers the door, so he climbs up via a pear-tree to the roof, gets inside, where a table stands ready and food appears at his command. A voice tells him he can liberate them, 3 king's daughters, by having himself cut into pieces in 3 consecutive nights [cf. ATU 400; *infra*]. He does this, each morning revived by the girls, and after 3 nights the girls appear to him, and he wants to marry one of them, but instead they give him a black horse. On it he comes to the court of a king, comes in his favor, and jealous servants say to the king that Giovanni has vaunted to be able to remove the hill in front of the palace in one night [cf. 'The Golden Bird']. Giovanni is ordered by the king to do this on pain of death. The horse commands him to request from the king 100 *scudi*, a barrel of wine and a beautiful cloth; the horse drinks the wine. Giovanni mounts it and the whole night they ride up and down the hill, that with every step sinks into the ground, until the hill is gone. The king loves Giovanni even more and now the servants accuse him to have vaunted to be able to bring the beloved of the king (who hates him) from an island in the middle of the sea. Anew Giovanni is ordered to bring her on pain of death. Giovanni asks the king for the same things, the horse drinks the wine, Giovanni puts on the cloth and mounts the horse, that jumps over the sea to the island. The father of the princess, then she herself try the horse, and Giovanni jumps behind her and the horse jumps back over the sea with the princess, who drops her diamond ring in the sea. Giovanni has to go get it. The horse commands him to ask the king for a (hand-)mirror. At sea he calls the siren, who dives up the ring in exchange for the mirror. Still the princess refuses to marry the king, unless Giovanni steps into a cauldron with boiling oil. The king despairs, Giovanni tells it the horse and it says him to kill it and smear himself with its blood. Giovanni refuses, the horse stabs itself, becomes a beautiful girl. Giovanni wishes to marry her, she refuses and goes to join her 3 sisters in the palace. Giovanni smears himself with the blood, steps into the cauldron. The king sends a servant to go and see if he is dead, and he reports that he sits singing in the cauldron. The king claims the princess, she tells him to go in the cauldron, he does it thinking to be as safe as Giovanni, burns and dies. The princess marries Giovanni, who becomes the new king.³⁰⁷

A version that combines a lot of themes known from European versions has been collected from the Mexican Indians, and is called 'The Horse with the 7 Colors'. First there is the night-watch on the field, because at night a horse eats from the wheat. The two elder brothers fall asleep and are chased from home by their father. The youngest, Juan del Dedo (Tom Thumb), keeps himself awake in a rocking chair that he lines with needles, that sting him when he moves. The horse comes up to him, and asks: 'How are you doing today, Juan?' – 'Ah, it is you, sorry excuse for a horse! It is your fault my father has chased both my brothers away.' The horse lets itself be caught and promises him money and bread, when he doesn't hurt it; and it gives him a small bag with money and turned some ears into bread (*semita*) to give to his parents. They praise him, but he takes leave of them. The horse asks what his plan is. To seek his brothers. The horse advises against it, but if he is in trouble he can always call it, and it gives him a magic tablecloth and a wand. After a month he has found his brothers; they see him coming; the oldest sends him into the dangerous well, and they lower him with a rope (made of pieces of cloth they wear around their body). After they have drunk, they chop the rope. Tom Thumb thinks a while, then calls his 'Little horse with the seven colors' (first time it is called like this). The horse comes, blames him for not listening, and lowers its tail in the pit and pulls him out [cf. the fox in *KHM* 57: 'The Golden Bird']. Juan wants to go again after his brothers. The horse tells him what will happen: They will send him to get food, light a fire and throw him in it. This

³⁰⁷ *FLJ* 3, 370f after G. Apperson, *Tuscan Fairy Tales*, London 1880, 75-92 n°8.

is indeed what happens, but the horse comes and saves him from the fire. Again Juan goes after his brothers, who begin to suspect that there is something with him, but take him to an old woman near the palace of a king, and give her in exchange for night-quarters the finger-sized Juan as present. She tells them that the king gives his daughter in marriage to anyone who can hit her on the chest with a golden apple, while she sits on a [high] platform. The brothers go that evening to have a look and Juan del Dedo has to stay home. When they come back around 11, they tell that there were a lot of men throwing shiny apples, but none hit her. They saw also a beautiful horse there. The next evening the elder brothers go again into town. The little one asks his 'grandmother' to let him go too, and he is allowed as long as his brothers won't see him. When he is there, the horse comes and asks if he wants to have the princess. But she is surrounded by 4 policemen ready to arrest anyone who hit her. The horse tells him to have no fear: 'Climb on my back, bend over my neck and turn the little hook next to my ear. Then we will fly over the crowd and the policemen.' [cf. infra 'Wooden Horse'] 'Okay,' says Juan. And the story goes very fast, and continues when he is already back at the old woman, whom he asks for a cloth for presents, fruits and sweets [from the tablecloth]. She asks how he came to them. 'Ah, granny, you should have seen how many friendships I made. They all gave me something, more than I could eat.' She thanks him and tells him to go to bed before the brothers come home. The brothers tell the old woman about the beautiful horse they saw and the boy that suddenly jumped on this horse with the 7 different colors. He had 3 shiny apples and hit the princess 3 times. But neither the police nor someone else could prevent that he disappeared with the horse. Juan has come out of bed and steps into the room. 'Maybe it was me?' he says, smiling [cf. Russian version]. And bang, he gets a box on the ear [from the oldest brother]. Weeping he goes to bed. The next morning the old woman reproaches him for his action. In the evening the brothers go again to the square. Juan goes later, the horse comes to him: 'What would you say, Juan?' – 'Hombre, the princess is a very beautiful girl. And she will marry anyone who fulfils the assignment.' He had asked the magic cloth for a nice suit and tie and other stuff, like golden apples and a gilded saddle, and a hat. His brothers don't recognize him. He advances to the platform, throws the apples and hits (of course because the many-colored horse helped him). This time the horse lets them catch him. He says: 'They may catch me, but see to it that they don't lock me in a stable. Tell them that you have to take care of it, because it won't let someone else touch it. I go away now. Think about it that I am not far away.' Meanwhile the elder brothers come home, but only discover in the morning that Juan has disappeared. A month later he shows himself with the princess on the balcony. All this time they haven't left the room and made love to each other. Now they show themselves to the crowd, and the elders brothers are also there and recognize their little brother. 'Our little brother is seeking it in higher places. There must be something in it for us. In the future he becomes king; we have to prevent that,' says the oldest. But the 2nd says that he is no match for him, which angers the oldest. The next day they go to the palace, and the oldest speaks to the king, who comes personally to open the door. 'Majesty, I have come because your son-in-law has assured me that he can bring back the lapdogs you've played with as a child.' Juan is summoned, but has never said such a thing. The king swears and gives Juan 3 days to bring the dogs or else he will lose his life. Juan is worried, as well as the princess. He think the horse will have no appetite for helping him [because he has neglected it for a month and had it closed up in the stable], but still he goes to the stables and the horse comes running to him, asking why he is so sad. He tells what the brothers have come up with. The well-known 'I told you so!' of the horse, who advises him to take his guitar with him and a large round bread. They go to the coast, where Juan must sit down, playing guitar; a whale comes that he feeds with pieces of the bread. It has a chest with the dogs in his belly. The horse is hidden, while the whale

comes closer. At a certain moment the horse gives Juan the signal to cut open the belly; afterwards the horse fills it with sand, sows it up, and throws the whale back. They bring the dogs to the king, but the horse warns that this will not be the end of the problems. The king is very happy. A month or so goes by, then the elder brothers come again to the palace and tell the king that Juan has claimed to be able to catch the green bird that lives close to the sea. Again Juan gets 3 days. The horse already comes running; he knows it all and takes him to the coast. 'Yonder live a Negro and a giant. When the Negro has his eyes closed he sleeps, with the giant it is the other way around. There are all kind of cages; you must take the most miserable bird in the oldest cage.' Most cages are of pure gold, but he takes the oldest, most unlikely cage and brings it to the horse, who then turns into a prince, saying, that Juan has to explain to the king the role of his brothers, because his magic and help have come to an end. Juan is finally convinced and goes to the king, where the brothers try to deny everything, but in vain, and the king orders them locked up in a house with the cellar full of gunpowder, and then blown to pieces. (Juan asks permission to search for their bones.) Juan and the prince who had been a horse, and the princess then go to visit Juan's parents. They are very old and ask about his brothers. Advised by the prince Juan says: 'They went this way, and I went that way.' The old folks don't want to move, so they build a mansion for them, and then they go back to the land of the princess [where Juan of course becomes king].³⁰⁸

The story has also been collected in the Philippines and is of Portuguese or Spanish descent, seeing that the hero is called Juan. He is the son of a widow, living with his mother in the woods. One day he goes out to find work with the king. At the palace he sees the guard in a beautiful uniform, thinks he is the king, greets him with a deep bow. The guard sends him on, and he comes to another guard, even more beautiful dressed; again Juan makes a deep bow. Finally he arrives at the king, kneels deep, kisses his right hand. The king asks what he wants, and sends him to his pigs. Juan works good, the pigs become fat. The king is delighted, asks if he wants to study, and gives him a teacher. The lessons start right away and after a month the teacher has nothing to teach, and Juan receives a 2nd one, and a month later a 3rd one, who is also finished in a month. The counselors of the king become jealous, say: 'What is it with this new guy, who has all the privileges? He has even had 3 teachers! He must be eliminated!' They forge a letter, imitating Juan's handwriting, in which he says to have seen a *kabayon bintoragem* (flying horse [Port. *Cavalo*; Sp. *Caballo*]). The king reads the letter, summons Juan, and orders him to bring him the flying horse on pain of death. Juan says: 'I'll do my best', goes to his mother, gives her money and provisions, and leaves on good luck. In the night he sees a light. An old man, living in a hut, invites him for dinner. The pan with rice is not emptied although Juan eats for four. The old man gives him a red handkerchief. The next morning Juan leaves, wanders a week, finally lays himself down to sleep under a tree, hears very soft calling for help: a big red ant is caught between two branches. Juan sets him free. Then he hears other cries: a nest of birds is being attacked by a serpent. Juan chases away the serpent, and the mother-bird promises to help him one day. Juan travels all day, comes to the beach. A fish on dry land is crying; Juan puts it back in the water. [cf. ATU 554] Finally Juan reaches the 7th mountain, sees a beautiful flying horse, waves the red handkerchief; the horse comes flying to him. He mounts it, flies to the palace. The people, the king are excited, the counselors are embarrassed. They come up with another forged letter in which Juan is supposed to have seen a magic bird that with its shit can turn people to stone. The king orders Juan to bring him this bird within a month and gives him the flying horse. The boy goes again to the

³⁰⁸ Hetmann 1994, 75-86 (n^o7). Recorded by Joel Gomez in La Encantada, Texas, April 1968.

old man in the hut, who tells him that the bird roosts on the 7th mountain. Juan catches the bird that has the power to put people to sleep with its singing [Juan must have had plugs in his ears like Odysseus with the Sirens] and brings it to the king. The bird puts the counselors to sleep for 3 days and nights, but then they forge another letter in which Juan claims to know the *reyna ed paosy na dayat* (queen [Sp. *reina*; Port. *rainha*] of the bottom of the seas), and the king orders Juan to bring her to him on pain of death. So Juan leaves again on his flying horse, goes to the man in the hut. The horse brings him on a balcony in the middle of the sea and says: 'Here lives the queen; but she wants me.' Juan can understand that. The queen likes the horse and asks if she can mount it. Juan agrees, lets her play with the horse, jumps in front of her, and brings her to the king. 'I want to marry you,' says the king. 'I don't want to! I want to return to my realm!' says the queen, who can't stop weeping. Weeks go by. Finally the queen says: 'I will marry you on condition that you bring me back my hairbrush that has fallen into the wood.' The king commands Juan to bring the brush. Juan leaves, meets his friend the red ant. The friends of the ant appear, carrying the brush. Juan brings it to the king, who gives it to the queen, who now wants her ring that she has dropped into the sea. Juan leaves and meets his friend the fish. His colleagues come, carrying the queen's ring. But now the queen wants a bottle of heaven-water and a bottle of hell-water. Again Juan is sent out, meets his friend the bird, who brings him the bottles, each tied under a wing: the heavenly water on the right, the water of hell under the left. From exhaustion the bird drops dead at Juan's feet [an excellent opportunity to test the water, but not used]. The queen has a last condition; she takes a saber and a tray. The king has to lie down on the tray, and she puts the saber to his neck. The king shouts: 'I don't want to die!' Then the queen calls Juan, lays him down [on the tray], puts the saber to his neck, chops him to pieces. Then she pours over him the heavenly water, and Juan revives, more beautiful than before. The surprised king declares then that he also wants to be chopped to pieces. The queen chops him up, pours over him the water of hell, the pieces come together and an ox appears. The queen puts the ox to work and marries Juan. They live happy, with the mother of Juan.³⁰⁹

A hair plays the role of the feather in a version (of ATU 531) from Lebanon, summarized by Nowak. A wealthy merchant gives before his death his son Hasan the keys to his riches, allows 39 rooms to be opened, but not the 40th. The 39 rooms are filled with riches, in the 40th room Hasan finds a golden hair of a woman. The king and vizier have watched him from a window [alerted by a flashlight from the hair] and demand the hair from him. He wants to flee with the hair on a foal, but the foal, an enchanted king of the genies, advises him to bring the hair to the king, who commands Hasan to bring him the woman of the hair. The foal advises him to have a ship equipped at the expense of the vizier, and gives him travel directions. He brings the girl, but the girl wants Hasan to bring the ring she has dropped in the sea. With the help of the foal he finds the ring. She demands a room from the castle of her father. Hasan brings also this with the help of the foal and paid by the vizier. The girl doesn't want to show herself to the king before Hasan is burnt. The foal helps him to stay unharmed in the fire. When the king and the vizier undertake the same fire-test [because Hasan has become more beautiful/younger], they burn. The girl marries Hasan and they reign together. The foal turns into a beautiful young man who offers his help in case of need.³¹⁰

³⁰⁹ Coyaud & Potet 1986, 95f n°100: 'Le roi qui devient boeuf' (= ACF 1969, 115-126).

³¹⁰ Nowak 1969, 181f type 176: 'Der kluge Kaufmannsohn', based on 1. Lebanon: Bustânî, *Hihâyât*, 185-192; 2. Iraq: Meisner, *Neuarabischen Geschichten*, 123-126.

In a Bohemian version the hero finds a 'Gold-feather, Gold-horseshoe, and Gold-hair' as the story is called. The story starts with a version of ATU 1119: *The Ogre Kills his Own Children*. A farmer goes looking for 12 sisters as wives for his 12 sons, finds them and sends his 11 eldest sons to them. The youngest, the mute Thomas, stays at home. A horse comes, tells him to speed after his brothers. Thomas can talk, catches up with his brothers and comes with them in the castle of the witch with 12 daughters with whom the brothers sleep. On advice of his horse Thomas switches the girls' head-shawls for the boys' caps. The witch kills in the night her daughters, the brothers flee. Thomas finds on the way a golden hair, feather and horseshoe, takes them with him against the advice of the horse. The brothers go in the service of a king who favors the youngest, and the jealous elder brothers see Thomas light his room with the horseshoe and advise the king to send Thomas for the horse with golden shoes. Thomas rides to the witch [cf. ATU 328] and has to take (advice from horse) the worse horse tethered with ordinary threads, but he takes the valuable bridle [cf. ATU 550]; it is attached with [iron] strings to the wall; they resound [like Jack's harp, etc.]. Thomas flees and is scolded by his horse and send to the king to require from him a golden bridle. With it they return to the castle of the witch and put at the crossroad: at 11 o'clock at night the mangy horse will come out of the stable that he has to catch with the golden bridle. He brings the horse to the king. Then he is send for the golden bird [display of the feather, jealous brothers], drives 3 days to the castle of the witch, the horse sends him through the 3rd gate and 3 doors into the 3rd room, where beautiful cages with wonderful birds are hanging, but he has to take a miserable bird in the worst cage, takes a beautiful one and the strings sound. Thomas flees, has to go ask the king for a golden cage, etc. Then he is send for the gold-haired princess. On advice of the horse he requires from the king a copper, silver and golden net with a firm bag and rides to the castle of the witch. In the water [around the castle?] he catches with the copper net a lobster, the Sea-King, puts him back, with the silver net a frog, the Sea-Queen, puts her back, with the golden net a lizard, the daughter of the Sea-King, that he puts in the bag. The horse commands him to hold the bag tight and to close his eyes. But he looks anyway, sees in the bag a dragon and drops the bag in the water. The horse sends him to the king to get a firmer bag. They return and this time Thomas holds the captured lizard tightly. As soon as they cross the border around the witch's castle, the lizard changes into a gold-haired princess who promises Thomas her hand. She demands the king to gild his hair with boiling milk. The king demands this first of Thomas. Thomas dives in the kettle, has gold hair [cf. 'Goldener'] and is as beautiful as the day. The king goes in the kettle and gets boiled. The princess marries Thomas, who beheads on request the horse that changes into the brother of the princess.³¹¹ [Cf. Medea makes first a kettle for Aison who becomes young and beautiful, then one for Pelias the king, who gets killed, whereupon Aison/Jason becomes king. Cf. E. Maaß, 'Äschylus und Aristophanes', in: *NJb.f.cl.Altertum* 16, 1913, 632: entweder wurde Äson durch einen Trank oder durch ein Bad verjüngt. Die Entscheidung liegt in den Scholien zu Aristophanes. Die Komiker läßt den Demos hinter der Bühne durch den Wurstmacher abkochen. 'Das ist gut so', sagt der Scoliaist, 'denn der Wurstmacher ist kochkundig. So hat's ja auch Medea nach der Überlieferung gemacht. Nach Äschylus verjüngte sie nämlich im Kochkessel die Pflegerinnen des Dionysos nebst ihren Männern, nach den *Nosten* sogar Äson, nach Pherekydes und Simonides den Iason.' Daß Iasons Verjüngung durch Aufkochen erfolgte, weiß die Parallelstelle der Medea-Hypothese. Dem Scholiasten kommt es aber auf die Gleichheit der Zauberprozedur an. Zwei von drei vergleichenden Wundern der 'εψάνδρα ([men-boiler (?)] so heist Medea einmal) sind

³¹¹ Tille 1921, 165-167 §5Aa2, version Popelkova 8; also ID., 167f, versions Miksícek 1847.1 & Peck 1884. With magical obstacle flight: ID., 168f, version Popelka (115) = Popelka 1883.7.

Wunder durch Jungkochen. Dann muß auch für den Äson der *Nosten* ein solches Wunder angenommen werden. Natürlich ist möglich, daß anderswo auch irgendeine andere Verjüngungskur für Äson bekannt war. Für Iason war sie es: auf dem [...] etruskischen Spiegel nimmt er in Athenas Gegenwart aus Medeas Händen den Trank.]

The same beginning with ATU 1119 are the Bohemian stories grouped by Tille as 'Birds, Wine, Wild'. A king has 7 sons; 6 go out into the world, while the sick 7th stays home. He is healed by an old man, who sends him to a pear-tree in the suburb, where a grey-horse is awaiting him. He overtakes the brothers, visits with them the 7 daughters of a witch. On advice of the horse he switches the sleeping place of the boys and girls, and in the night the witch chops off the heads of her daughters. The brothers flee, go into the service of a king, who favors the youngest. The jealous elder brothers advise the king, who has no birds in his realm, to send the youngest to the witch in whose castle are in the 1st room silver, in the 2nd golden, and in the 3rd diamond birds. In the 4th room is an ordinary bird in an ordinary cage, that the boy must get. He obeys, releases the bird and in the morning the kingdom is full of birds. By comparable ways the youngest brings wild animals (by getting the dog of the witch). Finally he goes to the witch for wine, descends in the night in the cellar, pulling a 300 m long rope with him. He has to take the smallest cask, but touches by accident another cask next to it, and the witch awakes. The horse pulls him out of the cellar with the rope, the witch pursues in vain. The brothers advise the king to send the youngest for the princess of the golden Sea-Castle. The prince helps on the way a fish, feeds 3 hungry giants and an eagle. The giants build a street for him over the sea [cf. Rama Bridge], he brings the king the princess, who wants her castle, which is done by the giants. Then she wants Water of Death, of Life, and of Beauty from her island. The prince rides over the street of the giants to the island, is too late in going back, and the street is washed over and the prince drowns; his horse flies home and positions itself under the pear-tree. The eagle brings the prince on the island, makes him alive with Water of Life. The prince takes water from all 3 wells and is brought back to the pear-tree by the brother of the eagle (who can't leave her young). The prince hears about the death of his father and the approaching marriage of the princess with the old king. The princess tries to rejuvenate the king, switches the bottles, uses 2 times Water of Death. The king remains dead, the brothers accuse the youngest of murder, are burnt. The princess marries the youngest; the horse is as requested decapitated, a dove flies up to heaven.³¹²

In a second version 11 of the 12 sons of a count serve as hussars. The youngest meets after the death of his parents an old man, who turns himself into a grey-horse to serve the youngest. He rides into the world, helps on the way a carp, meets the brothers in an inn and goes with them to the witch with 12 daughters. They receive from the witch a sleeping draught, but the youngest switches (on advice of the horse) the glasses. The brothers flee, come to a count without wild animals. The youngest rides to the witch, steals from many birds the one in the worst cage, is in vain pursued by the witch in the shape of a mist-cloud. In the morning the count's zoo is crawling with wild animals. He also has no wine, the youngest steals the worst cask, she pursues him in vain as a fire-ball. The count wants to marry, the youngest gets from a cave on the Red Sea beach a black princess, who wants her ring that has dropped in the sea; is found by the grateful carp. Then she wants Waters of Beauty, of Life, and of Death. The grey-horse takes the youngest to the Black Sea beach at a pillar with 3 holes, from where the 3 waters stream. The princess sprinkles the brothers and the count with Water of Beauty and of Death, revives the brothers with Water of Life, leaving nothing for the count.

³¹² Tille 1921, 163 §5Aa1, version Rad. 17.

The princess marries the youngest.³¹³ The stealing from the witch is of course the same as in ATU 328 (supra), which has often the same combination with ATU 1119.



Baba Yaga (photo King Edward's Music)

A quite different version of the story of the golden feather has been collected from Jews in the USSR, although it starts in a similar way. A well-to-do householder has 12 sons, 11 clever and 1 a fool; he also has a mare that had 12 colts, 11 handsome and 1 ugly. So it is clear that the fool gets the ugly colt and cries. But the horse says to him to stop crying and it will tell him how to turn it into a handsome horse. The fool promises to do everything it asks. He must wash and comb it. The horse becomes very handsome. They drive off and then see something glistening in the roadway. The fool orders the horse to stop, sees that it is a golden feather and wants to pick it up; but the horse is against it: 'You're only asking for trouble.' But the fool wants the feather and doesn't listen to the horse. They get lost in a great forest. The darker it gets, the brighter the feather glows. They come to a hut, and the fool wants to spend the night there, despite the fact that the horse is against it. Inside sit 3 young peasant women. They can't give permission for him to stay; he must ask their mother, Bobe Ha, a witch [cf. Baba Yaga, see <https://kingedwardsmusic.com/baba-yaga/>], who will soon be home. The fool shows the feather, which lights up the entire hut, but still he has to wait for Bobe Ha, who shows up with a great noise – rat-a-tat-tat – for one of her feet is made of iron. When she sees

³¹³ Tille 1921, 164 §5Aa1, version Václavek/Soukal II.5.

the feather, she gives permission but they have to sleep on the floor with their heads on the threshold. Near the middle of the night the horse tells the fool to switch places with the 3 daughters. So he carries the 3 sleeping daughters to the threshold and sleeps with the horse on their place. Shortly thereafter Bobe Ha comes back and gives such a terrible stamp on the threshold with her iron foot that the heads of her daughters fly off in all directions. Then she leaves, and the horse tells the fool that they must leave quickly. In the morning Bobe Ha comes back to the hut and sees what she has done to her daughters and that the feather is gone. So she pursues them, and they hear the rat-a-tat-tat of her iron foot. First the horse whines about the golden feather, but then tells him to fill a pitcher with water and throw it over its head, and it turns into a river that she isn't able to cross. She goes back home to get a pot and ladle and quickly empties the river. When the fugitives hear her coming, the horse (after his complaint about the feather) tells him to pluck a handful of twigs and throw them over his head, and they turn into a dense forest, where the witch can't push through. So she goes home to grab a hatchet and chops quickly a path through the forest and continues the pursuit. This time the fool has to take a heap of sand and throw it over his head, and it turns into a high mountain she is not able to climb. The witch runs home to fetch a spade and shovels the mountain away. Now the horse advises to chop some firewood, start a fire, and let the wood burn down to coals, take them, pour them into a hole outside the forest, and put a thin wire across the hole. When Bobe Ha comes, she tries to walk over the wire, but it bends and she falls onto the coals and burns to death. Now that they are rid of Bobe Ha, they can go back home. The brothers see the handsome horse and the golden feather shining so bright, and the horse sees the look of envy in their eyes and says to the fool that he has to leave home. Here the story should turn to ATU 531, but instead the teller makes a quick ending, heaping praise on the horse (a horse in a million!).³¹⁴

The combination of ATU 1119 and 531 is also known in Latvia. A childless woman sends her old man into the wood to collect eggs; he finds 20, sets his woman upon them and she broods them out to 20 sons, who after 20 years are big and go out into the world. Again childless the woman sends her husband ('little father') into the forest for eggs and this time he finds only one egg and from it comes a son that they call Baltûnas ('empty egg'; also something that is white). When he is big and hears that he has 20 brothers, he wants to go find them. On his way he meets a horse that asks him where he is going and tells him to give it a box on the ear, and an armor and soldier's uniform jump out that he has to put on. Driving further he meets 20 soldiers, the brothers, who make Baltûnas the leader and let him ride in front. The horse takes them to the palace of a witch with 21 daughters and gives Baltûnas the advice in the night, when they sleep with the girls to put on their caps, so that the witch will cut off the heads of her daughters, and then to flee with the little cloth, the ball of wool, and the brush that are lying in the window. Baltûnas obeys and flees with his brothers, soon pursued by the witch. On command of the horse Baltûnas first throws the ball of wool that changes into high mountains, so that the witch has to go home to get a shovel to dig a tunnel, then the brush that becomes an enormous wood, so that the witch has to go get an axe, and finally the little cloth that becomes a burning sea that the witch neither can drink nor cross.

Then Baltûnas finds a diamond feather and a little later a golden horseshoe and picks them both up against the wish of the horse. They come to a landowner [= king], who needs 21 laborers, and receive each a lamp, but Baltûnas lights himself with the feather and horseshoe. The others complain to the

³¹⁴ Silverman Weinreich 1988, 142-147 n^o47: 'The Golden Feather', told by 64-years-old Peshe-Rive Sher from Kozlovitsh, USSR, heard from her mother; collected by Y.-L. Cahan in 1928; = Cahan 1931, 42-47 n^o10 = Cahan 1940, 78-83 n^o21.

landowner, who then wants from Baltūnas the bird and the horse. He comes weeping to his horse which tells him it has warned him and brings him to the bird and the horse that Baltūnas brings to the lord, who then immediately wants a mermaid. The horse tells him to buy all kinds of shiny knick-knacks, combs and little mirrors, take a little table, set it up on the beach and to go lie down in the grass with a bag, and when she is distracted to throw the bag over her. This works, but the girl makes a hole in the bag and throws her ring away. At the lord she first wants Baltūnas to go find her ring and this time the horse too has no clue and takes the weeping Baltūnas to the beach, where he has to strip the skin from the horse's legs up to the knees and throw himself on the fattest lobster that will come to the stripped horse-legs. He only wants to let go when he has the ring and the lobster calls 3 times, whereupon all the fish come swimming, without the ring. Finally comes a stickleback (who has just given birth) and brings it and Baltūnas takes it to the girl (after putting back the skin on the horse's legs). She wants him to go get Water of Life and Healing Water and the horse takes the weeping boy with him and tells him to slaughter him and crawl inside and catch the allured raven-children and compel the raven-parent to bring the waters [cf. the snake in the carcass in *Etana*, see infra]. The bird flies away with tied to each wing a little bottle and returns after a while, whereupon Baltūnas kills a raven-child and heals it with the waters. Close to home the horse takes leave and disappears. Baltūnas demonstrates the waters on the ugly dog of the landowner and it also becomes more beautiful (= young). The lord wants that too (beautification = rejuvenation), but when the waters are poured over him, he becomes to yeast and the bones fly out [?]. The girl then marries Baltūnas and they live in the house of the landowner.³¹⁵

This 'Medea'-motif is also present in the ending of the Russian ATU 301-tale of 'The Raven of the Raven'. When Ivan is brought up to the surface by the 12 fellows, he hears that his brothers have married the princesses of the copper and silver kingdom and that his father the tsar wants to marry his fiancée, the most beautiful queen of the golden kingdom (he even has his wife Anastasia the Beautiful [who can be compared with Rama's wife Sita in the *Ramayana*] put to death on accusation of sexual relations with the Evil Spirit [cf. Ravana, wherefore Sita had to undergo a cleansing, or a test to prove she didn't have sexual relations]). She demands a pair of shoes without her size being taken. Ivan sends an old man with whom he lodges to the king to ask for leather for his 'son'. When Ivan gets the leather, he tears it to pieces and throws it out of the window. Then he opens the golden kingdom (ball) and takes out a pair of shoes and sends his 'grandfather' with them to the tsar. Now the princess wants a dress, that is also brought by the old man, taken by Ivan out of the golden kingdom. So now the princess wants only to marry the tsar, when the 'son' of the old man is caught and boiled in a tub of milk. Ivan comes up 2 times and is then so beautiful it can't be described. The princess asks the tsar whom she must marry, him, old and decrepit or the brave chap. So the tsar also wants to bathe and is boiled, whereupon Ivan marries the queen of the golden kingdom.³¹⁶

As we have seen, the feather of the bird can be a hair from some supernatural being (three hairs of the devil, Buddha), the bird can be a princess. In a Jewish tale from Palestine, dated between the 9th and 12th century, the king wants to marry and shall give an answer to his council within three days. The second day a raven flies over the palace and drops a beautiful golden hair from his beak, right

³¹⁵ Range 1996, 20-25 (n^o4) = J. Basanavicius, *Lietuviskos pasakos yvairios*, I, Shenandoah. Pa. 1898, 83ff n^o28. Cf. Medea demonstrating her rejuvenation-process with a ram.

³¹⁶ Gruel-apert 1988, 137-141 n^o36: 'Les trois royaumes III (Corbeau du Corbeau)' (Afan. 130/71c).

before the feet of the king, and he declares the next day in the council that he only wants to marry this woman.³¹⁷

The conclusion that the hair belongs to a woman, just on the basis that it is amazingly beautiful is of course quite rash; and more understandable is the version told by Strabo about the eagle, that flew from Naucratis to Memphis to drop in the lap of the young king the slipper of the courtesan Rhodopis. The lovely Rhodopis was bathing with her slave-girl in the Nile, when an eagle dove down on her clothes and flew off with one of her sandals. He flew away and dropped the sandal in Memphis in the lap of the ruler of Egypt, Mycerinus, who at that moment held court in the open air. The rareness of the event together with the curiosity, aroused by the smallness [!] of the sandal, gave the king the intention to look in the whole country for its owner. When she was at last found in Naucratis, her beauty excited the king so much that he took her as his wife. When she died after many happy years together, the king put up for her a memorial, namely the smallest of the three pyramids, which is the most expensive one because of the stones of exceptional hardness brought from the far Ethiopian mountains with which this pyramid is made.³¹⁸

A Latin version in Hyginus's *Astronomica* reports that Hermes, in love with Aphrodite, suffered because the goddess wouldn't respond. Zeus pitied him. While Aphrodite was bathing in the Achelous he sent an eagle to rob a slipper (*socum*) of her. The eagle flew with the slipper in his beak towards Egypt in order to give it to Hermes. Aphrodite followed the eagle all the way to the city Amitarnia. There she found her slipper and the enamored god. In exchange for the slipper Aphrodite gave Hermes her body. Out of gratitude Hermes placed the eagle in the sky, above Ganymede, who was once abducted by an eagle.³¹⁹

According to the ministers there is only one man capable of getting the woman with the golden hair and that is the Jew Johanan, who speaks all languages [cf. ATU 670]. He is summoned and threatened with death; he asks for three years, says goodbye to his wife and kids and goes to the wood Ilai, where he meets an enormous dog, howling from hunger, which he gives one of his three breads, just like an enormous raven somewhat further down the road. At a river he buys the catch of a fisher and puts the fish back in the water, feeding it with his last bread. On the other side of the river is a city with a princess, who sees him coming, knows what he comes for, has him brought to her by the ferryman, and gives him three impossible assignments in order to prevent the marriage with the king. Johanan is very impressed by her beauty and asks for the first assignment: he has to get a bucket of water from Gehenna. He goes with the bucket to the wood Ilai, where the raven with the bucket around his neck fetches for him the water. The second task is getting a bucket of water from the Garden of Eden. Again Johanan goes to the wood, where the raven cannot help him, because his wings were burnt by the Gehenna-water. Then the dog takes the raven on his back and he is cured by the water from the Garden. The princess tests the water on a dead bird, found that day, and it flies immediately away. As third task Johanan has to find the ring she lost 25 years ago, and this time it is the fish, that brings the ring, after which Johanan returns with the princess to the king, who wants to

³¹⁷ Schwartz 1986, 143. The equivalence of feather and hair was also clear to Chauvin, *BOA*, VI, 5 n. 1, where he first lists variants of: 'Recherche à cause d'une plume', and then 'A cause d'un cheveu'.

³¹⁸ Vollmer, 400. Herodotus II:135 reports that Mycerinus built the smallest of the three pyramids from stones from Ethiopia, and adds: 'There are people in Greece who say that this pyramid was erected by the courtesan Rhodopis. They are quite wrong, and I do not think they even know who Rhodopis was...' Cf. Brunner-Traut 1974, 138f n^o27: 'De schoen van Rhodopis'.

³¹⁹ Calasso 1991, 226 from Hyginus, *Astronomica*, II:16:2.

marry right away, but in the country of the princess it is the habit to wait a year. During that time there is a war in which many people die, also the wife of Johanan. He himself fights in the frontline and is killed. As soon as the princess hears this, she goes to the battlefield and brings him back to life, whereupon the king, abandoning all fear, throws himself in the frontline and also gets killed. But on him the princess pours Gehenna-water, so that his body burns to ashes, that the wind blows away. Thereafter the princess and Johanan marry and take up together the government of the country.³²⁰ The version slightly differs from the one presented by Gaster, where the first two tasks of the queen are combined. She says to Jochanan: 'I possess two pitchers; and I wish thee to bring me one full of the water of Hell, and the other one full of the water of the Garden of Eden.' With the pitchers he goes immediately across the river and travels until he comes to the forest of Ilai. He prays to God to send him the raven to which he gave his bread, and which promised to help him. The raven comes and perches upon him, and says: 'I am here to thy bidding.' He then takes the pitchers and hangs them upon the raven's neck, and the raven flies off. It arrives and, immersing a pitcher in the river of Hell, fills it with the water of that river; but the water is boiling hot, so that no one could put his finger into it without scalding himself, and had it not been that the mercy of God was upon it the raven would have been burnt. From thence it goes to the river which flows in the midst of the Garden of Eden and fills the other pitcher with its water. The raven then dips itself in the water (of that river) and washes its body, after which its flesh is healed of the wounds and bruises which it has received from the waters of Hell. Then it brings the pitchers to Jochanan, who takes them to the queen, who notices that the water of Hell is very hot and has a very bad odor, while the water of the Garden of Eden is very cold and its smell was that of sweet spices. Then she has another request to find the ring she received 25 years ago from her father, when he died, and that has a very precious stone, the like of which is not to be found in the whole world, and that she lost one day walking by the river-side. Jochanan then goes along the river until he comes to the spot where he cast the fish which he once bought (for 100 gold-pieces, exactly the amount he had in his pocket). Again he prays, and the fish appears, knows what he is seeking, doesn't have it himself, but is able to recognize the fish that does have it, and goes to the court of Leviathan, who commands him to bring that fish to him, and then commands the fish to hand it over, after which it is brought to Jochanan. But when the fish spits it out, a huge swine snatches it away, swallows it, and runs off. Jochanan weeps (as many times before), and the fish says he can't help him with this. So Jochanan prays to God to send the dog, and up comes the dog barking, telling that he has already performed his request; for he met the swine, killed it, tore it inwards, and took its entrails out of its body. He takes Jochanan to the spot, who opens the entrails and finds the ring within. Also the continuation is slightly different. During the 1-year waiting period the king takes his [seal]ring from his finger, gives it to Jochanan, making him the controller of all his household and ruler over everything he possesses, arousing the envy of his counselors, who one day ambush him, smite him and tear him to pieces limb from limb. News reaches the king and queen, who are exceedingly grieved, and the queen is taken to the spot, where she takes each limb and joins them together just as they were in the beginning. She then takes her ring, and on touching the wounds with the stone the bones and sinews become joined together, by virtue of the power of the stone which the ring contains. After this she takes some of the water from the Garden of Eden and washes his flesh, so that it becomes healed, and has the appearance of the flesh of a young boy. She then lies upon him, places her mouth against his mouth, and kisses him. She then prays to God, and He restores his soul, so that he comes to life again, rises up, and walks

³²⁰ Schwartz 1986, 143-151 (ATU 670 + 554; the first part I have left for further on).

upon his feet. This gives the king the idea to go to war, thinking: 'If I am killed, she will be able to restore me to life.' But when it comes to reviving the king and his princes she takes instead water from Hell and sprinkles it upon them, when they are all immediately burnt to ashes. She then says: 'Behold the wonders of God; for mine is not the wisdom nor the knowledge to kill and restore to life (etc.).' A while the country is without king, and then Jochanan is elected and given the beautiful woman to wife.³²¹

In a Hungarian story (with a comparable introduction, see *infra*) the hero arrives at the Louvre and is taken in the service of the White King, who often looks sad, so Jan asks him about it, and the king tells he is in love with the beautiful Helen, daughter of the king of the Fairies, and that he has to bring her on pain of death. Jan is not dismayed, leaves right away on the best horse of the king and on the way he releases a greyhound from a thorn in its leg, puts a fish back in the water, and sets 2 doves free from a net, who point him the way to Fairyland (ATU 554: the grateful animals give him hairs, scales, feathers to call them). After 7 hours he arrives on a golden meadow with trees with golden fruits. The castle is rotating very fast on the leg of a cock, but advised by the doves he stops the turning by touching the spur with a feather. Helen comes outside, but cannot go with him because she has lost her wedding ring. Jan calls the fish, who tells him it has been swallowed up by a toad. This turns out to be the big toad (from the introduction), who is grateful and vomits up the ring, but it is snatched by a hare, whereupon Jan calls the greyhound, who catches the hare [cf. ATU 302]. Jan brings the ring to the princess, who now wants Water of Life and of Death, which is brought by the doves. Then Helen tabs with a golden wand 3x on the gate of her castle and changes it into a clew that she puts in Jan's knapsack [a blind motif: without follow-up], and jumps behind him on the horse. In 7 hours they are back at the White King, who immediately sends for the priest to celebrate the wedding. A banquet is organized and Helen pours some Water of Death on Jan. He immediately drops dead, which saddens the king. But Helen says him not to mourn, and empties the bottle of Water of Life on Jan, and he immediately stands up, more beautiful and younger than before. The king wants that too and pours the Water of Death over himself and drops dead. Unfortunately the Water of Life is finished, so Jan is elected king and marries the beautiful Helen.³²²

The hair or feather can also be a portrait (we already saw the feather with the portrait on it). This is the case in a Norwegian tale, called 'The Golden Castle, that hangs in the air', that starts with the familiar brothers-trio, who after the death of their father decide to go into the world, but the two eldest don't want to take the youngest with them, because he is a no-good-for-nothing, only good for digging in the ashes and blowing sparks, and that is why he is called Askeladd (Cosquin's male Cendrillon), so he goes alone. The two eldest meet in the forest an old woman, who hasn't had a crumb of bread in 100 years, and say contemptuously, that she can do without a while longer. They go on and are hired by a king. Askeladd also goes into the wood and discovers on the spot where he wants to eat a painting in a tree. He fetches it and sits staring with open mouth at the raving beauty, when the old woman comes out of her heap of earth and asks for some bread. He gives her (because

³²¹ M. Gaster, 'Fairy Tales from Inedited Hebrew Mss. of the 9th and 12th centuries', in: *Folk-Lore* 7, 232-240 n^o2: 'The Princess with Golden Hair'. A late version of this tale was known through the Jewish-German *Maassebuch* of the 16th c.; the German translation of Helvicus (1612) and Tendlau's *Fellmaier's Abende*. This version of Gaster belongs at latest to the 12th century. The Ms. has been written in a French-speaking country, and the tale stands in the very midst of a copy of a much older Ms. He points to the connection between this Ms, and an older collection written some centuries previously in Palestine.

³²² Klimo, 197-208: 'Le Crapaud' (collected by A. Benedek).

it is high time) and receives from her (a mother's service) a knot of grey wool, that will bring him where he wants to be, but tells him to ignore the painting, because it will bring him misfortune. But Askeladd takes it with him and comes as stable-boy in the service of the same king, where his brothers are servants. Very soon he is beloved by everyone, but his free time he spends staring at the portrait, and his jealous brothers tell the stable-master that he is an idol-worshipper. The man informs the king, who goes looking and discovers on the painting his youngest daughter, who is abducted by a troll. The brothers tell the stable-master that Askeladd has said that he can get the daughter of the king back, and when he tells it the king, Askeladd has to go and get her. He asks two days thinking time and follows the knot, that brings him to the old woman, who advises him to take all kinds of things with him and to follow the knot until he meets a raven and a troll-child. From the king he gets the needed nails, meat, bacon, horses, servants and wagons (quite a lot, the king remarks) and arrives after several days at a high mountain with a raven on a fir. Askeladd aims his gun and the raven promises to help him, because on the mountain there runs a lost troll-child. The raven takes Askeladd on his back and sets him down on the mountain with the advice to ask as reward from the mountain-troll for nothing else than the grey donkey (standing behind the door of the stable). The raven carries Askeladd with the troll-child to the mountain-troll, who is so glad that he says to Askeladd that he can have whatever he wants, and in the horse-stable he asks for the grey donkey (then he wouldn't fall so hard). The troll has to keep his promise, and Askeladd departs on the donkey (with his train) and after a long march they come to an enormous mountain, where an unicorn attacks them. On advice of the donkey [ATU 531] he feeds the animal 20 oxen and hires him to drill a road through the mountain for 20 pigs. Through the mountain they go on through many countries (longer than long) until they reach an enormous mountain-plateau, where in the far distance (as the Moon) the silver castle shines. Before the gate three dragons sleep already 100 years, so that moss covers their eyes. Askeladd has to wake up the youngest, feed it with 20 oxen and pigs; it will do a good word to the others, to whom Askeladd feeds a hundred oxen and pigs, after which they let the boy pass. He crosses all the rooms of the gorgeous palace and arrives at last near a princess, who warns him for the tree-headed troll. She asks him to lift up a sword hanging behind the door, but he is too weak for that; but a few sips from a bottle, hanging next to it, and Askeladd chops off the heads of the troll that comes dashing in. The liberated princess has a sister, kidnapped by a six-headed troll, in a golden castle, 300 miles further than the End of the World. With the three dragons the boy goes (on his donkey, with his train) to the castle, again very far away, and before the entrance is a snake, that is burnt by the three dragons (after a hearty meal), after which they unhook the castle, that is hanging in the air, and put it down, whereupon Askeladd kills the troll (with the sword) and has the castle with the sleeping princess (white and red as milk and blood) put next to that of her sister. To awaken the princess 'water of death' and 'water of life' is needed from the wells on both sides of the golden castle, that hangs in the air 900 miles past the End of the World. Again the boy passes the End of the World and arrives (past mountains, hills and high rocks) at the golden castle, hanging in the air, where the nine-headed troll lives with his abducted princess, and that is guarded by all the wild beasts of the world. At twelve o'clock Askeladd goes inside and has one hour, that the wild beasts are sleeping, and he fills the jugs, but then he goes looking around in the castle, walks through all the gorgeous rooms till he comes in a bedroom, where the princess of the portrait lies, red and white as blood and snow, on a golden bed, and he keeps staring at her till near the evening the troll comes dashing in, whom he with the sword (with one stroke) chops off his nine heads, whereupon he falls asleep next to the princess. At midnight they are both awake for a moment; she tells him that he has released her, but that she has to stay for three more years. If she

doesn't come at that time, he has to come and get her. In the afternoon near one o'clock he is awakened by the braying of the donkey, but first he cuts a piece from the dress of the princess [cf. ATU 304]. He has wasted so much time that the animals awake, but a few drops of 'water of death' make them drop dead. Back at the princess he sprinkles 'water of life' over her sister, who awakes immediately, after which they go back to the king, who makes the boy his vice-king, which makes many jealous, especially Knight Red, who gets the oldest princess so far, that she drops 'water of death' on the sleeping Askeladd. In the fourth year the youngest daughter of the king comes with her three-year old child in a warship and sends a message that she will not come on land if not the one, who was with her in the golden castle, comes to receive her. A high-placed person is sent, but the child, that plays with a golden apple, is not able to discover his father in him, just like in Knight Red, and because the princess threatens, they quickly awaken Askeladd with the 'water of life', and he has the cut-out piece of her dress as proof, but also the child with the golden apple recognizes his father, whereupon there is a great feast, except for Knight Red and the oldest princess, whom the king wants to be put in a barrel full of nails [and then rolled from a mountain], but Askeladd puts in a good word. The grey donkey turns out to be the most beautiful prince, who marries the second princess.³²³

The rescue of the troll-child is part of a Swedish tale, based on a Danish chapbook translated in 1831, and called 'The shooter Bryte' about the only son of a poor farmer, who walks around with a gun from when he was as big as a fist [Thomb Thump – Strong Hans]. When he is an adult he kills an eagle, that wants to kill a child, but when he comes closer he sees that it is a troll-child. It tells him, that the eagle also was a troll, and Bryte, the shooter, has to bring the child to its home to get rewarded. He is allowed three choices and takes on the advice of the child the grey donkey, a flute and an old gun, and takes service with a king, who can use a good shooter. Now the utility of the gifts is proven, because Bryte just has to blow on the flute and the game comes running; and his gun doesn't miss, so that the table of the king is well equipped, and Bryte is high in his favor, which makes the courtiers jealous, and they accuse him of being a troll-man, who can only escape death by bringing back the only daughter of the king, who is abducted by a troll-witch. Bryte makes no problems and goes immediately his way, but then realizes that he doesn't know the way. He blows on the troll-flute and there is the grey donkey that brings him to the troll-witch. She opens the door in an abominable appearance and invites him inside. He puts the donkey in the stable and follows her to the princess. He can get her if he is able to find her: the game of hide and seek. Two times the donkey knows where the princess hides, but the third day he doesn't know and Bryte seeks the whole day and goes then to the stable and sees a hornet on the hoof of his donkey and wants to kill it. 'Don't kill me,' the princess shouts and now that she is found for the third time, the troll-witch bursts from anger, whereupon the donkey changes into the troll-child, who declares that Bryte is the ruler of the country of the witch, after which he brings the princess home, marries her and goes back with her to his domain to rule it.³²⁴

³²³ Baars-Jelgersma 1941, 257-268 n^o48. Combination with ATU 551: in the palace of the sleeping princess, the sign of proof, the baby.

³²⁴ Schier 1971, 38-42 n^o7: 'Der Schütze Bryte' (Wigström 1884, 55-58 from Skåne). Excursus about hide-and-seek: The comment points to a late Medieval Faeringian dance-song, the *Lokka táttur*, wherein Loki, the well known god from the Norse mythology fulfils the role of helper. Better examples in the Norse and Danish version. See also the Rumanian tale 'Juliana Kossesjana', and as a separate type in 'The Sea-hare' (KHM 191; ATU 329), the Rumanian 'The Princess and the Swineherd', the Chilean 'The Magic Mirror', Greek 'The Son of

The helpful horse [from ATU 531] is also present in a Finnish tale from the collection of Salmelainen (1852). The only son of an old man wants to shoot against his father's wishes a grey-hen out of a birch and is lured by the bird to a dark wood, where he saves in the night a devil (cf. troll-child) from a pack of wolves. The [grateful] devil takes the boy with him to reward him, but arrived in his house the boy falls asleep. When he wakes up, the kitchen-maid advises him to ask for the horse that is in the third box on the right. This turns out to be the best horse of the devil and he is very reluctant to part with it, but he gives it together with a kantele (Finnish ceter), a violin, and a flute, to call him if he is in need. On the road the mare advises him to go to the big city, where he comes in the service of the king, and pretty soon the king's horses have become gorgeous. The former stable-boy tells the king, that the boy has claimed to be able to bring back the warhorse of the king that he has lost many years ago. The mare tells the boy to ask the king for a hundred chopped-up bulls, and takes him to a certain well, where he has to grab the third horse that arises. After that the boy scatters the meat to prevent that the ravens of the devil eat them, and that way the horse reaches safely the king's court. This time the former stable-boy says that the hero claimed he could also bring back the long ago disappeared queen, and again the mare takes the boy to the well, has herself thrown in, and changes into the queen. The boy is very well rewarded, but now the former stable-boy says to the king that the boy wants to eliminate him in order to be king himself, and the king commands immediately to hang the boy. On the scaffold the boy has a 'last request', to play on the kantele. Immediately everyone starts dancing [ATU 592 (horn of Auber)] till when it is evening the boy stops. The second day his last request is to play on the fiddle, and again everyone danced the whole day. The third day he wishes to play on his flute, but the king has danced enough. But others support the request and the king has himself tied to a tree and scratches open his back. At last the (old) Devil himself comes and takes the king away, after which the boy is elected as new king.³²⁵

A different ending with motifs from ATU 569 has a Russian tale from the collection of Afanassiev, that already starts at the birth of the hero. His father has promised God to take the first one he meets as godfather and this is the king, unrecognized by the father, who sends money to raise his godson, who becomes very strong. When the boy is 10, he is big and strong and the king invites him to his court. The father gives the boy money to buy a horse, and on the road an old man advises him to buy from a farmer at the market a mangy jade without haggling and to let the horse graze for 12 days and nights in the fat and dewy meadows. When Ivan comes home with the jade, his father thinks it a waste of money, but after 12 days the horse is indescribably beautiful and strong and knows Ivan's thoughts beforehand. In a beautiful armor Ivan goes to the capital and is seated by the king at the royal table. The king loves his beautiful godchild much and makes him an officer of his guard, and has complete trust in him, which arouses the jealousy of his former councilors who tell him that Ivan is a braggart who claims to be able to get the beautiful Princess Nastassia from the marble castle

the Fisherman', the Russian 'The Black Fox' and 'The Wise Jelena'. Other tales of hide-and-seek, related to ATU 552, are the German 'Thunder, Lightning and Thunderstorm', the Russian 'Marja Morjevna', German 'The Princess on the Tree', the Serbian 'The Golden Apple-tree and the Nine Peahens'.

³²⁵ Tengbergen 1994, 115-121. Excursus: the dancing fiddle: 'The Jew Among Thorns' (KHM 110); Swedish: 'The Stingy Parson', Norwegian 'Freek with the Fiddle', Estonian 'The Dancing Flute', Swiss 'The Three Wishes', German 'Jack with his Whistle', Flemish 'The Quarrelsome Stepmother', Middle English 'Jack and his Step Dance', Flemish translation from 1528: *Van den jongen geheeten Jacken die sijns vaders beesten wachten int velt ende van den brueder dye daer quam om Jacke te castien*; also in 'Sweetheart Roland' (KHM 56), in Greek 'The Fool and the Prudent', Rumanian Gypsy: 'The crazy one', Rumanian 'Bakala' (Extra: ATU 1000: *Bargain Not to Become Angry*).

surrounded by high walls in the realm beyond the 3 times 9th country, in order to marry her. Ivan has not even dreamed such a thing, but has to do it or his head goes off. Weeping he comes to his horse that tells him to go to sleep, because the morning is wiser than the evening, and then he has to go ask the king for money for the journey. They depart, travel a lot or little, and arrive in the 30th country at the marble castle with enormous high walls. They wait till dark, then the horse changes into an eagle with grey wings (by throwing itself onto the humid soil), and flies with him over the wall where the beautiful princess is lying asleep on her down-bed, whom he has to take up quietly and softly. But when he sees her lying uncovered, he has to press a kiss on her mouth. She awakes, gives a shout, and immediately guards rush in, who put Ivan in prison with a glass of water and a pound of black bread a day. The horse now becomes a tiny bird, flies into Ivan's cell and tells him the plan: tomorrow it will come to liberate him (by kicking the walls in with its hooves), then Ivan must hide himself behind some bushes, while it in the form of an old man lures the princess to Ivan. The plan works, Ivan grabs the princess, covering her mouth, after which the old man changes into the grey-winged eagle, flies with them over the wall and changes back into the heroes-horse. Ivan asks if she intended to put him forever in prison, and the princess admits that he is her destiny. Then they come upon two giants, fighting already three years over their father's inheritance: a broom that with every sweep brushes an army-row away, and a stick that turns soldiers tabbed with it into prisoners. Ivan agrees to make a division, throws a handful of sand in the wood, promises the things to the one who brings the most sand, and speeds off with the objects. After much or little travelling he arrives in his country and sees that an enemy army has destroyed the country and is threatening the king in his capital. Ivan farmer's son leaves the princess behind, goes with broom and stick towards the enemy army and sweeps row after row away; the remaining soldiers he takes prisoner with the stick and takes them to the king, who is overflowing with joy, has cannons fired, trumpets blasted, and appoints Ivan general, who fetches Nastassia and marries her.³²⁶

That Johanan understood the language of animals is a motif also present in a Greek version (of ATU 531), called 'The Beardless One and the Godson of the King'. The hero, the godson of the king, has been cheated out of his 'title' (and is not to reveal it unless he dies and relives) by the beardless person he took with him as travel companion against the advice of his godfather, written down in a letter, that he has to show together with a ring as signs of recognition. The Beardless shows these objects to the king, who is frightened by the ugly appearance of the Beardless, but accepts him and makes the boy, beautiful as an angel, a cowherd. One day the cowherd laughs over some quarreling swallows and the Beardless says to the king that he laughs over him, the king, but the boy says that it was over the swallows. 'So he understands the language of the animals,' says the Beardless, 'then he can also get the bird of Pipiris from India.' [No explanation is given how the boy has come to understand the animal-languages.] In order not to have his head chopped off the boy sets out and takes on the advice of an old female servant of the king [cf. the grandmother in the Bororo key myth] a certain mare, that can fly and enables him to catch the bird. But then the Beardless says: 'Godfather, let's send the boy for the girl Blond-Hair.' Again the old servant gives advice and the boy goes on his way with 40 leather bags with honey, 40 bags of millet and a backpack full of gold-pieces received from the king on his [! the mare] horse. While sleeping near a well the boy is awoken in the middle of the night by his horse (to save 'life'), and sees a snake on the verge of eating the young of an eagle. He kills the snake with his sword. The eagle is withheld by the young from swallowing the

³²⁶ Bozoki 1978, 215-220 n°56: 'Le cheval merveilleux' (Afan. 185/107).



Pegasus (photo askdifference)

hero [see above] and rewards him with a feather [he has to burn and the eagle will be there: cf. Simorgh]. In a wood he gives the millet to hungry ants and receives an ant-wing, after which he throws a fish back in the water and receives a fish-scale. Finally he revives a bee-colony with the 40 bags of honey and receives from the bee-queen a sting. The king, the father of Blond-Hair, throws his ring in the water and gives him three days to find it. The horse points the boy to the scale and the King of the Fishes sends out his subjects, that bring the ring in 3 hours. But the king has a new assignment: sorting out a mountain of grain, which is done (again on advice of the horse) by the ants within two hours. Then the king wants [on advice of the Beardless?] the 'water of immortality'. The eagle is called, goes with the boy [riding his horse?] and a golden cup to the mountain 'that opens and closes', flies with the cup through the aperture in the mountain, fills the cup and brings it to the boy. The king commands a shepherd to kill a Moor and brings him back to life with the water. Now the king wants to give him his daughter, if he can pick her out of 40 maidens. This time the bee-queen comes to his rescue, seats herself on the first girl. As soon as the boy arrives with Blond-Hair at the king, the Beardless wants the boy to climb in the apple-tree to pick the red apples that are hanging in the top, but the king thinks it is too dangerous. When he is gone, the Beardless commands the boy to climb in the tree, and just when he wants to pick the highest apple, the branch breaks and

he tumbles down with the apple. The Beardless digs quickly a hole, hides the corpse and brings the apple to Blond-Hair, who starts screaming and says to the in-dashing king that she couldn't stand the look of that Beardless person, and asks for the man who brought her. The king asks the Beardless. 'He dropped out of the apple-tree and is dead.' – 'Bring him here,' says Blond-Hair, and the boy is dug up and revived by her with the 'water of immortality'. – 'Well, Beardless, now I am relieved of my oath,' and the boy tells the king everything, whereupon the king had the Beardless bound to the tail of a horse and dragged to pieces. Then he marries the boy and Blond-Hair and puts him on his throne.³²⁷

Almost identical is the version from the Greek island Kassos. Here the boy is after the arrival at the king put in the army, and the king notices that he is very clever, and promotes him quickly. This alarms the Beardless, and out on a walk with the king in his garden, he remarks that something is missing in the king's garden, namely an apple-tree with speaking apples and laughing leaves. 'He that I brought with me, knows where to find this tree.' In order not to lose his head the boy goes in tears on his way, into the woods, into the mountains – what does he know – and meets an old woman. 'God bless you, you mother loaded with a cross!' – 'Welcome here, where even the birds don't fly to.' The old woman tells that the apple-tree is guarded by an almost never sleeping dragon. On his way he will come to a dirty river, from which he must drink a little and say 'What a nice water!', then he comes to a tree with wormy figs, of which he must eat one and say: 'What a nice fig!' Then he will see a donkey with bones and a lion with hay, that he must switch. Then he arrives at the stronghold of the man-dragon who sleeps with eyes open [see above Chilean]. This is the case on the second day. Then the boy uproots the apple-tree [he could have taken a twig] and the Dragon-Giant awakes and calls the lion and donkey to stop the boy, but they have eaten for the first time properly. The boy runs on, and also the fig-tree and the river won't stop him. The tree is planted in the garden of the king and right away the apples talk and the leaves laugh. But the false godson has more to remark; the king doesn't have the nightingale that flies and sings in the tree; this also the boy can deliver, and the king sends the boy out, who goes to the old woman, who sends him to her older sister (in a hole further on). She tells him that the nightingale is in the possession of a Dragon-man, who has hid his life in three pigeons, that are hidden in a wild sow (she-boar). [ATU 302] After killing the sow, he goes with the three pigeons to the giant, killing one by one the birds, while in the distance the giant roars and finally drops dead. With the nightingale the boy arrives at the king, who puts the bird in the tree, where it sings wonderful. That evening the king wants the boy to tell a story, which was a custom there; he will do that if all the doors are locked. Halfway the Beardless wants to leave, but is made to stay to hear the whole story, after which the king lets him tear apart by two horses. [Klaar 1977, 35-48.] The translator, Marianne Klaar, notices, that the oath the boy gave to the Beardless stipulated that the boy would reveal the crime only after he had died and revived; in fuller versions the Beardless kills the boy, because he has brought also the fivefold Beauty; she brings him back to life and marries him.³²⁸

We saw that the feather could have a portrait on it, or could be a portrait; in a Rumanian version (of ATU 531) it is a crown. The hero Petru finds on the road a crown with the letters J. K. engraved on it and asks the horse if he shall take it. 'If you take it, you'll be sorry; if you don't take it also.' So Petru takes the crown, arrives in a city and goes on advice of the horse in the service of the king. A

³²⁷ Megas 1978, 89f n^o27.

³²⁸ Klaar 1977, 188. Both Megas and Klaar point to the resemblance with ATU 531.

colleague sees the crown and tells about it to the king, who recognizes the crown: it belongs to princess Juliana. Petru says he has found it and is sent to collect the princess or else his head gets chopped off. Distressed he comes to the horse that promises to help him prevent that the princess will fall in the hands of this tyrant. The point is, that Petru was on the brink of marrying Juliana Kosseshana, whom he had conquered with much trouble, and had gone to get his parents for the wedding, when he came to this king (where he stayed to give the horse some rest). On the horse he fetches the princess, against her wishes, and is back in a flash. The king wants to embrace his bride, but she says: 'We will only be man and wife, after we have taken a bath in the milk of wild mares.' Petru is the one who has to go get the mares, and he helps the horse in his fight against the stallion, who, bound by Petru to his horse, drags along the whole herd of mares, that he milks aided by the horse. When the milk boils, he has to bathe first (all on command of Juliana), and is assisted by his horse, that blows the milk cool. Then the king has to go, but his horse doesn't blow and he burns his legs and drowns. Then Petru and Juliana reconcile and Petru is elected king.³²⁹

The feather is a 'stone' in a version of ATU 531, collected by Radloff from Tartars in South Siberia, called 'The Orphan'. The introduction resembles the story of the Garguf (supra): Children are going into the forest to get wood, followed by an orphan. The children don't want the orphan to go with them: 'You will steal our wood from us.' So they leave him behind and the orphan gets lost in the forest and is found by a *Bizin* (wood-spirit?) who takes him to his children, who like the child: 'He may be our servant.' The Bizin gives him black cows to herd. The orphan drives [one day] the cows high up on the mountain, and the Bizin is afraid they will fall down and perish and calls him to return home. The child refuses, and the Bizin promises something good and to let him go free. The child brings the cows back and the Bizin gives him a precious stone and sets him free. Again the child wanders through the forest and arrives at another city, looks up the king and gets hired as groom: the king has 3 horses that he has groomed by 2, now 3 servants, and the one who makes his horse the fattest, he will appoint as his adviser. So it is a contest. Each of the 3 servants are given a horse, a stable, oats, hay and water, and all 3 make their horse fat. All 3 horses are just as fat. Then the orphan-child strokes the hairs of the horse with his stone, and the dark stable becomes light as day. The other 2 servants are jealous of the child [because he is going to win]. 'He is better than us. We must speak to the king and say that he has vaunted to know the daughter of the peri-king on an island in the sea.' One of them goes to the king and tells him this, whereupon the king orders the child to bring him this peri-princess. The child goes weeping back to his horse [this is the horse he got from the king], hangs weeping around its neck, and the horse asks why he is weeping. The boy tells about the assignment, and the horse advises him to ask the king for a tent and a coat that are both fantastic: when the tent is opened on one side there is a frozen lake, on the other side open water, etc. On the coat the moon comes out, while the sun sets; the stars pass over, from the right pocket comes a river, from which ducks fly up, pursued by hunting birds, while in it čabaks (fish) swim, pursued by pikes [cf. ATU 325]. Of course these are not easy to find or make, and the king has his whole country searched for someone and they finally find the 3 daughters of a poor old woman, who make the coat and tent. The king gives the child tent and coat, and also the horse and a saddle. So the child (as he is called) saddles his horse and sets out [the stone doesn't come back, has turned into the horse!]. [The horse is a wonderful horse, expressed in a formula:] On a month's way he lets the horse step on 6 times, on a year's way he lets the horse step on 7 times. He arrives at the sea. [Here follows another formulaic

³²⁹ Schott 1975, 126-136 n°17.

episode how to turn the horse into a flying horse.] The horse says: 'Hit me 3 times without pity. The whip should cut my flesh and pierce it unto the bones. Close thereupon your eyes, don't look around, you will freeze on the way, you will get hot!' [cf. eyes closed: witch's flight: infra; hot/cold: ATU 301: descend in the hole.] The youth (from now on) hits the horse, crushes the flesh and the whip pierces through to the bone, the horse takes him away, the youth closes his eyes. He freezes on the way, then it becomes hot, too hot to stand, and he peeps a little bit, and he plummets down with the horse on the shore [cf. Icarus' fall]. The horse is very angry at the youth for not obeying him. They ride on and come to a town, where the youth has to set up his tent, put on the coat, and seat himself in the tent. Girls come to the water, see the tent and the youth, return home and tell it the daughter of the peri-king, who orders to bring the tent to her. He gives the girls the tent, and they tell the peri-princess about the wonderful coat. She orders to bring the coat also, but he will give it only if she invites him into her house. She does this, and he is received by her, flanked by 40 girls with lances. He invites her to open the buttons and she comes down from her throne and starts to unbutton him. He says that he is afraid and is beginning to sweat: 'Let's go outside, take the coat off there.' She has a carpet spread outside, then goes outside and starts to take off his coat, watched over by the 40 girls with lances. Invisibly the black (from here) horse comes to her side, the youth takes the girl under her arm, mounts the horse and takes her away, and the 40 girls don't know where she has gone. The storyteller informs us that the sea had only been there by magic, so they return over land, which is of course a bit nonsense for a flying horse. He gives the girl to the king, but she has wedding-conditions: her ring must be brought from the youth who drives the sun. Again the youth comes weeping to the horse, who consoles him with the words: 'You will find it, because the king has sent you.' Now the story combines with a version of ATU 460/461. He comes to a house, where an old woman collects ashes. On his question why she does this, she tells him that she used to be rich, but has lost all her wealth. On her question he tells that he is seeking the youth who drives the sun, whereupon she asks him to ask that youth why she is collecting ashes. The youth makes a month's way in 6 jumps, a year's way in 7 jumps, and meets a youth mowing hay, who wants to know why his hay is so withered. The youth journeys on and comes after a long ride to a sea, where a pike lies as a bridge. Quickly he rides over it, but the pike also has a question for the youth who drives the sun, namely, why he has to lie there as a road. Continuing the journey the hero arrives at a city, where the muezzin utters the call for prayer. He also has a question: Where will be his place in Paradise? In the next city two drunken youths want to know where their place in Hell will be. Going on he finally reaches the people of the youth who drives the sun and goes into his house. There is an old woman, who can see that he is not from there; and he tells her that he has come for the silver ring of the daughter of the peri-king. The old woman warns him for her son: 'He is a truly horrible person: when he sees you, he will do you no good. I will hide you.' He tells about the questions, and she promises to ask her son about it. In the morning at breakfast she tells her son about her 'dream' and asks him the questions. The giving of the answers so distracts the son that he forgets to take the ring with him and leaves it on the windowsill. With the ring and the answers the youth returns to the king (on the way giving the answers). Now the girl wants the varicolored stallion that runs at the head of the herd. [The next scene is the subject of a monograph by Cosquin: 'Le Cheval au Manteau de Peaux de Buffles'.] The youth slaughters 30 horses, takes their skins and puts them over the black horse, when it confronts the varicolored horse. When the latter has bitten through 29 skins in a terrible fight, it is exhausted and can be captured and brought to the king. [Then follows the 'Medea'-episode.] The girl orders the king to put a kettle with 90 handles in the steppe, fill it with water and make it boil. Then he has to beat the drums and collect all the people. After this is done she orders the king to swim in

the kettle, but the king orders the youth with the black horse to swim. He again comes weeping to his horse. He has to tie the horse next to the kettle [in other versions it is explained that the horse blows the water cold]. The boy swims, comes out unharmed, and the king asks if she now wants to marry him; but she objects that he did not himself swim in the kettle, so he also descends into the kettle and is cooked, whereupon the youth marries the daughter of the peri-king and becomes the king, and she his queen.³³⁰

The scene with the many skins is also part of a Transylvanian version, collected by Haltrich, wherein the mysterious stone has become the gift from the snake-king, as familiar from many versions of ATU 560. The version is called 'The boy and the Snake', already indicating this affiliation with ATU 560: *The Magic Ring*. A poor woman has her spindle sold by her son and from the money he buys a young snake from boys who torment it. The mother is not happy, but the boy takes care of the snake and it becomes big and strong. It says it is the daughter of the king of the snakes: 'Go sit on my back, and I will bring you to my land, then my father will reward you.' The boy seats himself and soon they are far away in a big forest, where the boy has to sit on a tree, while the snake whistles terribly, after which it swarms with snakes. Finally her father arrives, the biggest snake of all, with in his crown a radiating carbuncle. When the king has promised to give the boy anything he wishes, she has him come out of the tree and ask for the 8-legged horse and the carbuncle. The king is very reluctant to part with these, but pressured by his daughter he says: 'When you are in trouble, tell it the horse and it will help you; and at night put the carbuncle in the forehead of the horse and it will always be day for you.' The boy rides away and the horse goes faster than the morning-wind, jumping from mountaintop to mountaintop. Finally they arrive in a land, where a rich and proud king rules. The boy takes service as stable-boy and is soon in his favor because of his success at the hunt. The king gives him the pay of the other servants, who decide to ruin the hero, and tell the king that the boy has vaunted to be able to capture the wild *Kräm* (sow) with golden bristles with her 12 piglets. Despite his protests the boy is sent on pain of death. He comes weeping to his horse, that advises him to ask the king for a big bag (20 *Kübel*) on the inside covered with pitch. This bag they take to the marsh, where the beast houses, set it up and lure the beast inside [cf. the brave tailor with the wild boar and the chapel, *KHM* 20] that is followed by its piglets. Next he has to bring the princess from over the sea, who has rejected many suitors. She is abducted in a ship full of precious things (lured aboard after which the ship leaves). But she wants her mares and the colt (wild stallion foal) that guards them. Here the horse asks for a mantle made of 7 buffalo-skins, that are torn one by one to pieces by the colt, that is then so exhausted that it can be brought easily by the boy, followed by the mares. Now the mares have to be milked: the horse blows with its left nostril and the ground freezes so the boy can milk the mares. When the milk is boiling and the king has to take a swim, the boy has to try it out; again the horse blows with its left nostril and the milk is lukewarm and the boy becomes wonderfully white. Quickly the king takes him out and jumps in himself, but now the horse blows with his right nostril and the king dissolves and only his white bones are left. The youth asks the princess to marry him and he looks so good, that she wants no other. And he becomes king.³³¹

³³⁰ Radloff 1872, 4, 373-383 n°3: 'Die Waise'; Cosquin 1922, 418. The episode is also present in the versions 'The Magic Horse' and 'Juliana Kosseshana'.

³³¹ Haltrich 1971 (= 1882), 97-105 n°21 = Zauert, *Donauland*, 1926, 288 (cf. Beit 1, 449).

In the Hungarian version 'The Fairytale of Prince Brunzik'³³² the hero flies on his flying 6-legged horse over a thick dark wood and he sees on the ground a golden horse-shoe. The horse gives him permission to take it, but before it had already warned him not to speak about things. Next he sees a golden feather and then in a very high wood a golden hair. Brunzik then takes service with the King of the Moors, who is a friend of Brunzik's father, the Red King, and favors him, which arouses the jealousy of the other servants who organize a party, where everyone has to tell something. When it is Brunzik's turn he says he knows nothing, but pressed he tells about the golden horse-shoe and shows it. One of the servants reports it to the king, who gives Brunzik six days to bring the horse or else his head goes off. On the fifth day, when Brunzik is about to shoot himself through the head, the horse takes him over valleys and hills to a golden castle, where he has to steal the stallion that will neigh as soon as someone strange comes into its presence. The prince has to hide as a oat in the ear of the stallion. The soldiers cannot find him, and they thrash the stallion for giving a false alarm. So when Brunzik comes out of the stallion's ear it doesn't neigh anymore, and he can throw the hair of the magic horse over the stallion and abduct it. But when they fly over the walls of the castle, the magic horse touches with his leg the wall and immediately the alarm is raised, but too late. Soon there is a new party of the servants, and this time Brunzik shows the golden feather and has to bring the bird. The horse takes him again to the golden castle, where he has to cross all 99 rooms without touching anything (which is not easy, because he passes a girl with copper, one with silver, and one with gold hair, who have exposed body-parts that he wants to cover) and finally comes to the golden bird in a golden cage in the 100th room. He puts the hair of the magic horse around the cage and takes it back through all the rooms, but by accident bumps against the door-post, setting off the alarm, but on his flying horse he is away before the soldiers can reach him. (The King of the Moors hangs the cage on a tree, but the bird doesn't sing.) At a third party of the servants Brunzik shows the golden hair and has to bring the girl (or else the King of the Moors will not only kill him but also his father and brothers and take over his land). The horse orders him to ask the king for a golden coach with 6 white horses, a regiment soldiers and 100 girls all dressed in white. When it is all ready, they leave, travel a week, and then the horse commands them to clear the road and give passage to the wild boars. The grateful king of the boars promises his help in times of need (he only has to think of him). The same with a army of devils, returning from a war, led by Pluto, as well as an army of bees, that had been fighting the hornets. [This clearing the road is already part of the tale of Solomon in the Valley of the Ants.] Then they arrive at the golden castle, where the horse tells Brunzik to pass himself off as the son of the Green King, and he is received cordially. When the gold-haired daughter of the king sees the hero, she is immediately in love with him (cf. Medea). But the king has two demands and points to a meadow where he wants to have a vineyard with ripe grapes, and he also wants a barrel of two aum filled with honey. These tasks are performed by the grateful animals (cf. ATU 554): the boars uproot the meadow, the devils take care of the grapes, and the bees provide the honey. The King gives his daughter, and they leave in the golden coach. On the road the girl discovers that Brunzik is bringing her to the king of the Land of Moors, a great disappointment. When the king sees her, he wants to kiss her, but she shrinks back. (The golden bird starts to sing as soon as he hears her voice.) She wants the king to bring her the herd of 100 milk-mares from her father. The king cannot do that. Of course not; he is a coward, she says (cf. Eurystheus), so the one who brought

³³² When the hero in the beginning of the story leaves his birth-town on his terribly bad horse, everyone laughs (as in ATU 502), and someone shouts: 'He looks just like Prince Brunzik in the fairytale', whereupon he takes on this name.

her must bring the wild horses. The king orders Brunzik, and the horse tells him to ask the king for 6 bags filled with ashes, and shovels, and to bind them on his back. He takes Brunzik to a great meadow [of course near the gold castle], where the magic horse does battle with the wild stallion, who bites five ash-bags, and is then beaten, and can be led away with a hair of the magic horse, and is followed by the 100 mares. The king now wants her to be his wife, but the girl wants him to milk the wild mares, and take a bath in their milk. Of course Brunzik has to milk the horses, which he does with the help of the horse, and the milk is boiling like hot lava. The girl wants the Moor to go in the bath, he orders Brunzik, and the magic horse blows over the milk and it is lukewarm, so Brunzik comes out unharmed (not said that he is more beautiful, just cleaned up). The Moor also wants to try, but the magic horse blows hot air, and the milk is boiling again. The Moor puts in one toe, and then runs off ashamed (because naked). But the girl marries Brunzik, and together they go home to the Red King.³³³

The Albanian tale 'The Blind King' is a combination of ATU 551 and ATU 531. The prince asks his blind father for a horse, stuffs the saddle-bags full of gold and goes looking for a cure. He finds a beautiful feather. The horse says: 'When you take, you will be sorry, but otherwise also!' He takes it, asks whom it belongs to. 'The nightingale, called Khuhzar.' – 'Who has it?' – 'She has a sister; when she sees you she will eat you; when she doesn't see you, then grab her left boob.' The lad goes there, puts his hand on her boob. 'Who are you looking for, son of man?' He gives the feather. 'What kind of reward do you want?' – 'My father is blind.' – 'To make him see he needs roe-milk from there, where the mountains close and open. You have to go to the big plane-tree at the lake, out of it come the wild mares.' The king's son tells it his horse, that says: 'Buy for me 5 buffalo-skins and a rope. Tie me in the skins and seat yourself on the plane-tree. When I whine the leaves will fall off on the ground. When smoke comes out of me, flames will come out of the stallion of the wild mares. When I win, then come down.' The stallion starts the battle, tears off the buffalo-skins, but is in the end beaten and dies. The mares ask afraid what he wants. 'I want the eyes of my father healed.' – 'Mount me,' one of the mares says, 'hold on tight, fill out there the bottle from the kettle with roe-milk.' He mounts the wild mare and fills the bottle with roe-milk and comes back out. The mountains close in order to catch him, but only catch the tip of the tail of the horse. The eyes of the father are healed.³³⁴

In the Mongolian version 'The Son of the Mountain', it is the cruel wife of the king who is the evil genius behind the mission the hero has to accomplish. First he plays a big role in the making of a coat for the king, but the queen thinks the king should also have 'the magic hat of the giant' and suggest that the hero is sent. He goes there on his fiery wild horse and comes over a narrow path to a grey yurt where three beautiful maidens are, one crying, one singing and one laughing. They are the three remaining ones of the 13 daughters of Khan Garudi, about to be eaten by the giant snake from the northwest (today, tomorrow and the day thereafter). He promises to save them, rides to the northwest and lays in wait. Then dust arises to the sky, trees and stones move, after which the snake arrives with wide open jaws. The hero shoots an arrow in the mouth that makes the snake jump ten fathoms in the air and fall down dead. Then a white clouds comes that changes in the queen-Garudi, who calls the hero son and offers help. He tells about the magic hat. She takes him on her wings and tells him what to do, which is to hold on tight to her wings and when she lands in the house of the giant, to shout: 'Lord giant, come see how the sun goes up in the west!' The giant comes outside, the

³³³ Kiadó 1984, 232-246: 'Das Märchen vom Prinzen Brunzik'.

³³⁴ Camaj, Martin & Uta Schier-Oberdorffer, *Albanische Märchen*, Düsseldorf-Köln 1974, 89-91 n°26.

Garudi-queen grabs his hat from his head and flies in one jump ten thousand feet high. But the giant is still attached to the hat and the hero strikes him with his bow, so that the head-band breaks and the giant falls. Furious he runs back to get his bow, but he is too late. Khan Garudi brings the hero back to his house, gives him the hat, and he goes with it to the king, whose wife thinks that he should take now a heavenly fairy as second wife, again something for 'the son of the mountain'. He goes for advise to the Khan Garudi, who takes him via three old couples to the main gate of heaven and the Khan Garudi advises him to go drink tea with the mother of the heavenly fairies, then to lure a daughter outside, where he will stand ready to fly away with them. This succeeds, and they fly past the three old couples, taking a daughter of each of them along as wife of the hero. With the five of them on the back of the Khan Garudi they land past the west-river of the residence of the king, where the heaven-fairy with her hair-pin points to an empty spot and a travel-yurt arises, where they eat. The hero goes to the king who orders him on advice of his wife to build a city of glass. The hero goes to the heaven-fairy, who builds with the three wives of the hero the city. When the king and queen are in the glass city and again order to bring 'the son of the mountain', the fairy commands the hero to shoot an arrow at the glass city. This changes into water, wherein the king and queen drown. The hero marries the fairy and becomes khan.³³⁵

The three girls, one weeping, one laughing and one singing, have become three boys in the epos *Boroldoi Mergen*. After eliminating his enemies in many adventures, Boroldoi is living in peace, honored by all. Then one day his horse come to him and reminds him of the three heavenly fairies who saved him from the sea and whom he owns thanks. So the hero makes ready for a long journey and sets out, the distance of 30 years shortening to one of three months, and then reaches the end of the world. He sees on the top of a mighty pine-tree the great nest of an owl-bird [= Garuda], wherein three children are sitting, who flee when the hero approaches. Boroldoi goes round the tree and finds a boy who is weeping, a second one singing, and a third one laughing. On his question, one of the boys says that they are three brothers whose mother lost the battle with the world-burning fire-poison-snake, after which the snake fattens the three boys to eat them. The weeping one is the oldest son, who will be eaten now, the singing one tomorrow and the laughing one the day after that. The snake is living in the northwest. The hero prepares himself for the battle with the snake, hides under leaves at the foot of the tree, waiting for the snake. When it comes crawling, the hero conjures his arrow, shoots, hits and splits the poisonous fire-snake in two parts that fall between the mountains. The three boys are now free and ask the hero for his name. He gives it, but then takes off; at night though he returns and hides in a leave-covered hole at the foot of the tree. From the north comes the mother of the three boys, Qan Garudi, flying towards the tree, sees her children save and asks who saved them. She flies after the hero, but is not able to find him. Returned, she finally discovers him in the hole at the foot of the tree, thanks him and offers him a brother-bond and they become as blood-related brothers. When Boroldoi declares that he is looking for the three heavenly fairies, Qan Garudi gives him a cloth with knots at three ends; when in danger he must open a knot and help will arrive. The three sons of Garuda will protect him. This cloth he uses to overcome a sudden outbreak of water, an extreme cold, and an extreme heat; finally he shakes the cloth when his road is blocked by mountains, and they crumble. He then arrives at the three fairies (compared with the Pleiades). They are called firmament-fairies and play dice with the hero (cf. Fates). With them he returns, passing the heat and cold area without problems, and arrives at the support of the

³³⁵ Heissig 1963, 16-25 n^o3: 'Der Sohn vom Berg'.

firmament, the Tuluma-tree, where the three sons of Qan Garuda accompany them. The seven of them reach the homeland, where the marriage of the three sons of Garuda with the three fairies is celebrated. After this Boroldoi goes alone in search for his sister, but during the final battle with the mangus the three boys come as support for the hero flying on Qan Garuda, and help overpower the mangus and search for the sister, who is hidden in one of the mangus's boots, and the fairies restore her former beauty, after which they hold a great feast.³³⁶

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³³⁶ Heissig 1988, 184-194 n°20: *Boroldoi Mergen*.

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