The Knife in the Whirlwind

Diving in the Ocean of Stories

By Cor Hendriks

The whirlwind-witch

Starting-point of my inquiry is an article written in 1939 by the German linguist Gerhard Rohlfs, entitled 'Romanischer Volksglaube um die *Vetula*'. In this article Rohlfs states that the whirlwind is connected with a mysterious old woman (*vetula*). For instance, in Voigtland the name Holle is equated with Werre and both are associated with the whirlwind, which is also called *Sauzehl*, with the expression: *Wen ein* (somebody) *Sauzehl mitnimmt, bekommt ein böses Maul*.[1] In Picardy there are two names for the whirlwind, that swoops the dust high up with a rotating movement, to wit *sorcière* (witch) and *vieille* (old woman); in the Upper-German they speak of a *Drudenwind*, which also means 'wind of the witches', like in Bask *sorgiñ-aixe* ('vent-de-sorcière'). In Triest the *bora*, the NNE-wind, is personified as witch; in Elba the name *vecchia* is used, and around Arezzo (Val di Chiana) *vecchiarina*.[2] In Bretagne

[1] Waschnitius 1913, 102f. Epiphany is called *Werrenabend*. Werre is Dutch. *wir* in 'wirwar', a tautology: wir = war (De Vries 1971, 842 notes the name Wirrewarre, 1359 in Deventer). Lexer, 324 has as the meaning of *wirre* 'verwirrt, verwirrend; gestört, störend' and refers to *wërre* (ID, 215): 'verwirrung', etc. and sees in it a root for mlat. *gwerra*, it. *guerra*, fr. *guerre*. A *wërrer* is somebody who creates confusion, sows discord; *wërren* is not only 'make a mess', but also 'to hinder, damage', etc. Skeat, 552: **War**, ME *werre*, AS *werre* (1119) from OHG *werra* 'broil, confusion, strife', from which OF *werre*, Fr. *guerre*. *DAF* 340: **guerrer** 1. mettre en désordre; 2. batailler; 3. nuire; Etym. German *werra* 'querelle'. Cushman Chamberlain, 'The Devil's Grandmother', in: *JAF* 13 (1900) 278 nº12: The modern Low Germans have the folk-saying: The devil is dancing with his grandmother (said when a whirlwind occurs).

[2] Rohlfs 1979, 86f; Cf. W.O. Streng, 'Himmel und Wetter in Volksglaube und Sprache in Frankreich', *Ann.Acad.Scient.Fenn.* 1914-15, 145; *HDA* I, 294; G. Bähr, in: *Revue intern. des études basques* 22, 120; Prati, *Folklore d'Italia* VIII, 108. Runeberg 1947, 118f: The *Drute* [a demon] thus produces whirlwind, which is also called *Drutenwind* (Meyer, *Germanische Mythologie*, 120). The Swedish trolls rule over wind and weather, rush along in the whirlwind (Hyltén-Cavallius, *Wärend och Wirdarne*, I, 13ff). In Lower Bavaria the whirlwind is called *Schratl*, a word otherwise denoting a wood-spirit akin to the witches. In Westphalia people say of the whirlwind: *da fliegen die Buschjungfern* (Mannhardt 1963, I, 86). The Zweedse *tomtar* are also associated with the wind. One *tomtebisse*, in the shape of a whirlwind, carried away the hay (Meyer, *Germ. Myth.*, 132). A witch is said in the same way to have carried away flax which the owner found again in Holland (Weiser-Aall, in: *HDA* I, 1861). Mannhardt 1963, I, 128 n. 1: Die Wirbelwinde entstehen vorzüglich im Sommer kurz vor einem Gewitter und im Frühlinge zur Zeit der Aussaat. Im ersteren Fall sagt man in Småland: Sieh! der Troll eilt nach Hause, gleich kommt der Donner gefahren; in letzterem Falle 'der Troll ist draußen Saat zu stehlen.' Man glaubt nämlich, daß das Trollweib vor dem Sämann hergeht und die Saat in ihrem Kleide auffängt. [...] Die *Thors pjäska* [Donnermädchen] ist Personification des vor dem Gewitter entstehenden Wirbelwindes. Pjäske (vgl. engl.

also people say that the dust-whirlwinds (*tourbillons de poussière*) are the work of witches (*sorciers*), especially in the summer.[3] In the Black Forest such a whirlwind is called either a *Windsbraut* (bride of the wind), that unexpectedly comes upon the farmer and disturbs his work, or *Heksenwirbel* (witches' whirl) or *Hexenwind* (witches' wind), because it conceals a witch inside. In Riedichen (Amt Säckingen) people say, that the witch in the whirlwind can be seen, when a left shoe is tossed into it. Even more often a so-called *Dreikreuzlemesser* is used to break this witch-work. It is essential to hit right in the middle of the dust-cloud, then the witch will jump naked out of it.[4] Two girls were digging in a field near Kleinsteinbach, when suddenly a whirlwind approaches. One of the girls throws her left-shoe in it and a woman from the village stands before them.[5] During the haying in the Swiss village Häggrigen a curious wind came blowing down through the valley. The brother of the storyteller took his pocket-knife and threw it into the *Schwarbe*; immediately it became quiet.[6] The Belgian folklorist Alphons de Cock saw in Denderleeuw women, who were haying, making a cross (like in Bohemia and no doubt elsewhere), when a sudden arising whirlwind (which is called *barende vrouw*) took the hay away from them in a whirl; they were convinced that this way the 'evil' was chased away.[7] Just like the witch the German *alp* moves about in a whirlwind, which is therefore called *Drudenwind*, and people shout to it: '*Truht, Truht, Saudreck!*'[8]
In his description of the folkloristic traditions of his native region Wiedensahl Wilhelm Busch informs us: 'Im Wirbelwind, Küselwind, der wârwind genannt wird, der auf dürren Wegen mit Staub dahinzieht, soll eine Hexe drin sitzen.' And the famous Jacob Grimm posits: 'Ich höre, daß man jetzt noch in einigen gegenden Niederdeutschlands den wirbelwind von der in den lüften kreisenden, tanzenden Herodias erklärt. er wirbelt sich wie sie im tanz (dus verwarring met Salome) sich drehte, auch anderwärts?'[9] According to Éva Pócs in her study *Fairies and Witches at the Boundary of South-Eastern and Central Europe* the Serbo-Croatian (and, partly, the Slovene) fairy is called *vila* (plural: *vile*), a word of Indo-European origin, which means 'wind', 'whirlwind', referring to an important feature of the Balkan fairies, to their appearance in a storm or a whirlwind.[10] They live 'up in the sky', they direct

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pixy a fairy) ist ein kleiner Troll (småtroll). In Limburg there are names like *oude vrouw* (old woman) and *koude vrouw* (cold woman; WLD III, 4.4, 113), in Brabant *oude vrouw, (*also *douw vrouw, ouw vrouw), dwaze oude vrouw (dwaas ouw vrouw)*, *oud wijf* and *oude moeder (ui moeier)* (old mother; WBL III, 4.4, 113), but these can be transformations of *houwvrouw* (infra).

[3] Sébillot 1968, II, 157: En Haute-Bretagne, le tourbillon d'été est conduit par un sorcier.

[4] For instance in Feldkirch near Staufen. Rünzig 1930, 16 (In Weischensteinach the *Dreikreuzlemesser* is put in a red handkerchief is such a way that it easy can fall out when thrown). Runeberg 1947, 118 notes about seeing the witch: 'Old people may then see them turning head over heels in the air ... The witches sit on the whirlwind which is even called *Hexe*.' According to Mannhardt (1963, I, 132 n. 1) the throwing of a knife is in Germany a means to wound the demon, that is sitting in the *Windsbraut* (Schönwerth, *Oberpfalz* II, 113). Also '... daß nach dem Glauben des ägyptischen Fellah auch die Dschinnen großen Respekt vor dem Eisen haben. Sieht er einen Wirbelwind oder eine Sandhose auf sich zukommen, so ruft er dem darin sitzenden Geiste zu: "*Chadid ya maschun* (Eisen, o Unseliger)!" und glaubt sich gesichert' (*Grenzboten* 1863, 127). In Limburg the names *trilheks, windheks, meierijse heks* and *heks* for 'windhoos' are noted, and *oude heks, weerheks, windheks* and *heks* for whirlwind (WLD III, 4.4, p. 112, 113f, 111: *heks* also for gust of wind), in Brabant for both *toveres, heks, oude heks* and *heksenscheet* 'witches' fart' (WBD III, 4.4, p. 113).

[5] Hertz 1862, 76 (Baader, *Volksf.*, nº237; Meier, *Schwäb. S.*, nº286; Müller, *Siebenb.*, nº141).

[6] Müller 1926: I, 143f n°206.1: 'Das Messer im Heu' (from 85-year old Frau Baumann-Bubacher).

[7] Cock, in: *Volkskunde* 9, 194 (after Wuttke §444).

[8] Ranke, in: *HDA* I, 294 after Mannhardt 1858, 45f; *ZfdMyth* 2, 141; Alpenburg, *Tirol*, 269; Hillner, *Siebenburgen*, 24; Strackerjan 1, 378f; Panzer, *Beitrag*, 2, 164 u. 209.

[9] Schmidt 1942, 74, 76 after J. Grimm, *Kleinere Schriften* IV, Berlin 1884, 6. The question-mark at the end of the sentence proves, according to Schmidt, 'die Seltenheit dieser Ansicht in Deutschland gegenüber der Verbreitung in Italien.'

[10] Pócs 1989, 14 (referring to: Strausz 1897, 105; Schneeweiss 1961, 78; Vakarelski 1909, 232 all accept the views of Veselovski). Schott 1975, 310 (1849 in the Rumanian Banat) speaks of *vîlvă*, with whom the Walachian populates the cloud-world and who match in name and meaning the Serbian *wila*, who also commands the

the clouds, their flight is accompanied by eddies, they make whirlwinds, or their dance is the whirlwind itself. The names of the *iele vîntoasele* ('whirlwind'), 'the sovereigns of the air' and 'the falcons' as well as the Serbo-Croatian term for whirlwind 'the dance of the vile' all refer to this.[11] According to Dalmatian data, e.g. the 'evil vile' who bring storm and hail, the 'unbaptized' (the Croatian *nekrstenci*, the Rumanian *moroi*, the Slovene, Macedonian, Bulgarian *nav, navi*, etc.), are actually the souls of those who died in an unusual way: they were killed, committed suicide or were unbaptized children. Their typical period is usually between Christmas and Twelfth Night (called 'unbaptized days/week') and the time of the new moon. They appear in the forms of birds, birds with a child's head, little black children, dogs, cats, mice, chickens, whirlwinds, wind storm, or fire, or other luminous phenomena. They bring storm and hail and cause damage to man, to his animals, his household, his crops and vehicles.[12] 'Whirlwinds, storms are the sisters of the samovile, who at the samovile's request, kidnap women and take them up to the samovile, to the mountains.'[13] They are also connected with witches: Someone did not give way to the whirlwind… The witch was so infuriated that it seized her up in the air [and dropt her]. Her bones were so broken that she could hardly move…' Another example is: 'At about Whitsun there was a strong whirlwind and the witches who sat in it hit the witness in the face. Then he lost his eye-sight.'[14] This is

clouds. Cf. Mannhardt 1963, I, 86: Bei den Czechen entsprechen unsern Waldweibern die *lesni panny* oder *divé ženy* wilde Weiber; sie lieben Musik (das Sturmlied) und Tanz (den drehenden Wirbel des Wirbelwindes), der von ihnen bei einem heftigen Sturme mit der ausgelassensten Wildheit in der Luft ausgeführt wird.

[11] Pócs 1989, 16; she remarks about the Bulgarian *juda* (plural: *judi*) and the Rumanian *rusali*, who appear in *Rusalia* Week before Whitsuntide: they 'are similarly malevolent and also bring storm and hail. In contrast to the fair *iele*, they are described as ugly, stoop-shouldered old women (just like the afore-mentioned *iele* called *vîntoasele*). ID., 14: Rumanian: *iele* 'they', a taboo-name as 'the good people'.

[12] Pócs 1989, 17.

[13] Pócs 1989, 41 after Marinov 1914, 206f. Pócs adds in a note (160): 'Or: the Russian *rusalkas* during the week of Whitsun, when it is forbidden to sleep out-of-doors, sometimes take the souls of those who sleep on the ground, outdoors, to their own empire (Zečević 1981, 34).' ID., 68 nt. 29: Samovila is, according to Strausz, the compound of *samo* ('self', cf. same) and *vila*; the name has been used instead of *vila* since the 16th century.

[14] Pócs 1989, 74 nt. 100 & 103. Seligmann (1921, 130) in his study *Die Zauberkraft des Auges und das Berufen* mentions the *mauvais vent* ('evil wind'), which is in Lorient the name of 'eine Art von Gelbsucht mit Fieber und Mattigkeit' and which is caused by the look (the evil eye) of what is called in Bretagne *Cacous*, elsewhere *Cacousses, Caqeux, Caquins*, in the Pyrenees *Cagots* [from OF *cagou DAF* 86: from Breton = lépreux; in 15th c.: 'gueux' = beggar, vagrant; Vries 1971, 201]. Früher bezeichnete man damit die Aussätzigen (lepers), heute die Seiler, Faßbinder und Abdecker, Leute, die die allgemeine Verachtung genießen. In the Pyrenees the *Cagots* were considered to be magicians (after L. Rosenzweig, *Cacous*, 23; De Rochas, *Parias*, 97; Vérusmor, *Basse-Bretagne*, 312; Francisque-Michel, *Races maudites*, 3, 17; Tuchmann, in: *Mélusine*, IV, 344f). In Lorient sagt man *donner le mauvais vent* für behexen. Im Bretonischen ist *Reuz* der 'böse Wind' der Hexen, oder das böse Auge (ID., 51 after Tuchmann, in: *Mélusine*, II, 172). In der Bretagne heißt die Bezauberung durch den bösen Blick 'der üble Wind', da die böse Ausströmung durch die Luft zu demjenigen hingetrafen wird, dem man schaden will (ID., 72 after *Ausland*, 1843, 984). In Lorient darf man niemals sagen: 'Voilà un bel enfant! (What a beautiful child)' aus Furcht vor dem bösen Wind: *galaouenn* (ID., 312), what can be connected with the English *gale*, from Danish *gal* 'furious'; in the Norwegian *ein galen storm* is a furious storm, *eit galet veer* is stormy weather. Cf. Icelandic *galinn* 'furious', from *gala*, to enchant, with Skeat's remark: storms being raised by witches (Skeat, 168). Roper 2005, 24: Terms in OE for 'charmer' are amongst others *galdre* and *galend*, both from *galdor* 'a charm'. ID., 193 nt. 45: *galere* 'sorcery using incantation'. But *DAF* 313 derives the 11th c. *galerne* 'vent du nord-ouest': *Se galere ist de mer* (*Pèler. Charl.*) from Celtic *gwalarn*, from *gal* ´vent´, comp. English *gale* ´grand vent´. De Vries (1971, 181 at *galm* 'echo'): MD *galen* 'make noise', OHG *galan* 'charm, bewitch', OE *galan* 'sing, shout', ON *gala* 'shout, sing'. Presumably, **galan* meant high bird-sounds, to which point not only bird-names (*nightingale, nachtegaal*) but also the Germanic derivation OHG *galtar*, OE *gealdor*, ON *galdr* 'magic song' (*toverlied*), probably called like that, because it was sung with a high-pitched voice. He points to MD *galsterig* 'rancid' (not in Kiliaen) and that in the old days sickness and decay were blamed on witchcraft: NHG *galstern* is both 'bewitch' and 'become rancid', which in his opinion is derived from OHG *galstar* 'magic chant, magic' (ID., 182). Cf. Lexer, 53: *gal* 'gesang, ton, schell; schrei; ruf, gerücht'; *galf* 'lautes, übermütiges geschrei, gebell, gekläff', *galm(en)* (like Dutch = resound, echo), *galst* 'schrei', *galster* 'gesang, bes. zaubergesang; betrug', *galsterlich* 'zauberisch' (also *galp(en)*, comp. Vries 1971, 181f: *galpen* 'shout,

also a feature of the witch-trials: In 1717 in Kamocsa (Hungary) a witness testified: 'Last summer, while he was dreaming at noon [the infamous midday-hour], somebody attacked him like a cold wind, in the form of Mrs. Mihályné Oláh.' During a trial in 1755 at Kőröstarcsa a witness declared, that it was Mrs. Jancsóné, a midwife, who made the whirlwind.[15] And according to the data from a trial in Kiskunlacháza in 1766, a child was snatched up from the courtyard by a witch appearing in the likeness of a black man, and 'around morning, he was carried about in a whirlwind far and wide beyond the Danube and on this side of the Danube.'[16] According to Krauss in his study *Slavische Volksforschungen* the witches like to dance, when there is much wind. From pleasure they twist themselves into a whirlwind and drop on those places, where people like to abide and rest, the sweat of their dancing. Who steps onto such a place, gets into serious trouble: he loses his speech or a hand or foot becomes paralysed; people say: he has stepped on witches' sweat.[17] At the witch-trial at Bute in Scotland in 1662 Jonet Morison declared about the daughter of Mcfersone in Keretoule, who was suffering from an unnatural disease, that she *was blasting with the faryes* and that she healed her with herbs. Also Alester Bannatyme *was blasted with the fairyes* and was cured by her with herbs just as Barbara, the daughter of Patrick Glass, who was cured by her, *was blasted with the faryes*. When asked what the difference was between *shooting* (of the so-called *elf errow stone*) and *blasting*, she said *quhen they are shott ther is no recoverie for it and if the shott be in the heart they died presently bot if it be not at the heart they will die in a while with it yet will at last die with it and that blasting is a whirlwinde that the fayries raises about that persone quhich they intend to wrong quhich may be healed two wayes ether by herbs or by charming*.[18] Sergeant points out, that in the Irish County Cork the name of a whirlwind is still *shiggeea*, i.e. *sidhe-gaoithe*, the wind of the fairies, and links this to the in Germany still current term *fahrendes Weib*, 'the roving lady', and continues immediately with *Frau Holle* or *Hulde* with the remark, that the flight to the witches' Sabbath was known as *Hollenfahrt*.[19]

In the Dutch province Zeeland people say, when in the summer suddenly there is a strong wind blowing over the fields which makes the dust rise high in the air, that the *Bjernavra* – which according to some folklorists means the 'woman in labour' (Dutch: *barende vrouw*) – goes through the corn. This name and appearance (without doubt a personification of the wind from mythical thinking) is found in Flanders and the connected part of the Netherlands, as can be seen from the first issue of the *Volkskunde-atlas voor Nederland en Vlaams-België* (1959), where we can find forms as *barende vra, baarnavrouw, banende vrouw, bazene vra, varende vrouw*. According to the elucidation the form *bernavra* should be primary, but an explanation of the word is not given. Other forms are *houwvrouw, hovro, heuvreu*, of which is said: 'A *houw* is a whirlwind, twist-wind, already at Kiliaen (begin 17th c.).' In South-Brabant the *bonavra* is the name of a small whirlwind, of which it is said: '*De bonavra speelt op straat – het gaat regenen* (plays on the street – it's going to rain)'.[20] In Friesland people sometimes say when it is hot and the air vibrates: *de waerkatten fleane* (the weather-cats [cat-witches] are

howl', MD *galpen* 'shout, giggle', comp. ND *tsjilpen* 'chirp').

[15] Pócs 1989, 29; cf. Pócs 1991/92, 230: the victim is carried away to a 'feast' by witches appearing in a whirlwind (or when he/she is 'snatched up' with the rainbow by the 'wicked ones'), which Pócs wants to connect – though the link cannot be proven – with the beliefs referring to the initiation of the 'wind magicians' abducted by the cloud-driving souls.

[16] Pócs 1991/92, 329f.

[17] Krauss 1908, 43f: compare a fairy-ring; witches' circle ('heksenkring'), etc.

[18] Murray 1963, 245 after *Highland Papers*, III, 19, 23, 27.

[19] Sergeant 1996, 28f (about Holda: 'perhaps even Freya in the aspect of goddess of whirlwinds'). The flight to the Sabbat is described by Montague Summers (1992, 121): 'Mid hurricane and tempest, in the very heart of the dark storm, the convoy of witches, straddling their broomsticks, sped swiftly along to the Sabbat, their yells and hideous laughter sounding louder than the crash of elements and mingling in fearsome discord with the frantic pipe of the gale.'

flying). And when there is beautiful weather at the wedding, they say sometimes: 'The bride has fed the cat properly.'[21] De Cock mentions for West-Flanders and the north of East-Flanders the *Varende Vrouw*, in the Land of Waas the *Barende Vrouw*, in the Hageland the *Heivrouw*, in Haspengouw the *Dollevrouw* and in the Limburgse Kempen the *Houwvrouw*. But the name mentioned by Kiliaen *Windsbruid* was nowhere encountered by De Cock. In Mecklenburg it is said: 'In jedem Wirbelwind befindet sich ein tanzende Hexe,' which explains the name *Hexentanz* in Tyrol and in South-Germany *Drutenwind*. Many country-folk make a cross, when a whirlwind arises and in Hundelgem (near Sottegem) a warning is uttered: 'Don't stand in the middle [of the road], or she [the witch] will snatch you up.' Such a person taken to high altitude is the subject of a poem by Belgian poet Guido Gezelle, 'Die Varende Vroue', but here she herself is the one, who was cursed by her father to go *ten wolckenwaert*, where she will have no rest: *varen moet si emmermeer, / ende si wert, in vlaemscer talen / die varende vroue geheeten* (she has to roam forever, and she was called, in Flemish language, the roaming woman).[22] The *barende vrouw* (Alvar: 'mujer parturienta': *barende frauw*) is a mother, who without confession died in childbed. Sometimes the *Varende Vrouw* is considered to be Herodias, who as payment for her dancing demanded the head of Saint John the Baptist (in the Bible she does not dance herself but her daughter). Around Heist-op-den-Berg people say when they see a whirlwind: 'The devil is taking a doomed soul to Hell.'[23] In Belgian Waasland the following incantation is said when a *Beirnavrouw* (Varende vrouw) is approaching: '*Vrouw, vrouw, Beirnavrouw / blijft uwe prins getrouw* (woman, remain faithful to your prince)'.[24]

Material from the Old-Norse is collected by Tolley, but quite enigmatically presented: *huginn skal svá kenna, at kalla vind trollkvenna* 'a kenning can be made for *hugr* by calling it "a wind of witches"'. There are many kennings to illustrate this, in which the *hugr* is called 'wind of the giantess' or 'wind of the witch' (from the 12th c. onward).[25] Amongst the Sámi (Laps) there exists the belief, that a shaman can travel in a whirlwind. In Estonia a woman, who had caused damage to her neighbours through whirlwinds, was discovered by throwing fire in a whirlwind and see who in the region was burned.[26] In Latvia the whirlwind can be a 'dragon', a kind of kobold, which is comparable with the *kratt* in Estonia, as in the region of Saalfeld in Thüringen the Evil One in the whirlwind goes in the sedge to take it away with him.[27]

The Dalmatians call the whirlwind *vilensko kolo* 'dance of the vile' or 'witches' dance', Italian *scione*. In the province of Archangel the whirlwind is considered the dance of the *Lēši*

[20] Molen 1979, 175f after Sinninghe, *Zeeuwsch Sagenboek*, 40; *Volkskunde-atlas voor Nederland en Vlaams-België*, 1959, 60. Cf. Laan 1949, 45: *Bonnavra*, in South-Brabant the name of a small whirlwind, maybe *bonne vrouw* 'good woman'; variants: *Geboortevrouw, Barende Vrouw, Bernavrouw, Bornde vrouw, Bonte vrouw, Dolle vrouw, Heivrouw, Houwvrouw, Windbruid, Varende Vrouw* and *Bjernavra* in Zeeuws-Vlaanderen.

[21] Molen 1979, 176f, who points to Frisian *waerûle* 'weather-owl' as 'old witch', a term of abuse, which contains a memory of the weather-magic: in late Medieval times the belief in weather-magic, exercised by the weather-witches, who were supposed to be guilty of ruining the harvest by hailstorms, raised by weather-magic. Van der Molen distances himself from Ter Laan's 'all too easy' explanation in his *Folkloristisch Woordenboek* (1949, 171): 'The cat was the animal, dedicated to Freya or Frigg, the goddess of love and marriage, later called Holda,' which reminds him of the billy-goat of Donar and the ravens of Wodan from the schoolbooks of his youth, but the explanation is not that easy.

[22] Cock 1919, 261f after *Verzen van Guido Gezelle*, Antwerpen 1902, I, 196. The whirlwind names *windbruid* and *windsbruid* are recorded in the Dutch province Limburg (WLD III, 4.4, p. 114).

[23] Cock 1919, 263; Herodias according to Gezelle's *Duikalmanak*, 1889, 29th harvest; *Ons Volksleven*, 8, 101.

[24] Haver 1964, 335 nº966 after *Biekorf*, 22, 1911, 208.

[25] Tolley 2009, 188f: [T]he breath of a witch, carried on the wind, could cause harm to people, compare MHG *aneblasen, anehucchen* [NHG *anhauchen*] from a sick-making *alp*. The idea that the whirlwind encapsulated the power of a witch is widespread (11th c.: *gifrs veðr* 'giantess-weather').

[26] Tolley 2009, … after Snorri, *Skáldskaparmál*, c. 70; Itkonen 1946, 159f; Loorits 1949, 195f.

[27] Schroeder 1906, 31f. The name of the dragon is *Puhkis* (cf. German *Puk*).

with his wife. The *Lēšje* kidnap children, take them to their underground holes and set them free after a year completely wild. Krauss mentions in his study of the South-Slaves the belief that when a witch goes to the witches' dance, a storm arises and a terrible whirlwind. Especially feathers swirl in the whirlwind and one has to be careful not to get into it. If you want to convince yourself, that witches travel in the whirlwind, all you have to do is throw a long and sharp knife into the whirlwind; the witches start to fight to take possession of it and the knife falls down covered with blood.[28]

I. The knife in the whirlwind

In Hungary where research has been done by Gaál people say, that witches ride in the whirlwind and come together in the field *Irtâs* ('Stubbing'), where a big walnut-tree is standing. A man working in that field was eating noodles for lunch with a fork. A whirlwind approached and he threw his fork into it. A year later he came in an inn at Mariazel and the innkeeper stuck the fork before him and said: 'Next time you won't do such a thing, that you throw something like that into the whirlwind. Because you have thrown it into my foot!' In another version the man comes in an inn, recognizes his fork and asks the innkeeper, how he came by this fork, which he threw into a whirlwind; the innkeeper says: 'You see, next time you won't do this again: because when I would have had enough time, I would have torn you to pieces.'[29] A farmer in Swiss Erstfeld felt a whirlwind lifting up his hay, quickly took his pocket-knife and threw it in the middle of the swirl. Immediately the storm was over. A year later the farmer came in an inn in the canton Tessin (Graubünden) and saw the innkeeper with his knife. He didn't give himself away, asked for the daughter of the innkeeper and the innkeeper showed him the knife, that had been fatal to her, when she in a joke swirled up some hay. As explanation he said: '*Sie verstand sich auf Sympathie.*'[30] In a variant he sees the innkeeper with his pocket-knife, denies that it is his and the innkeeper tells him, that his son had learned the *Sympathie* and was struck in the heart and killed by a *Tölpel* (fool) in Uri, when he swirled up the hay. In another variant the man from Erstfeld worked later on as a labourer in canton Tessin, gets one day his knife with his food, asks from whom it is. The master tells, that it was stabbed in his leg two years before. He says nothing further, but the labourer knows enough and doesn't say it is his.[31] Also a man from Golzer threw his knife into a whirlwind. Later he came in Bünden to buy pigs, stayed the night, saw his pocket-knife, etc. (like the first variant). The magician was the brother of the innkeeper.[32] In a version from the German Mark Brandenburg, a farmer from Stolzenhagen is driving a wagon-load of peas to his farm, when a *Windküsel* (whirlwind) comes up. The horses sniff and tremble, and the farmer pulls out his *Klappmesser* and throws it in the whirlwind which immediately shrinks to mansize. In vain the farmer searches for his knife. Not long after this the farmer goes with a load of wheat to the Oderberger Mill. After having unloaded the farmer goes into the room to get a refreshment and he notices that the miller is limping. He is surprised and even more when he sees his long (!) lost knife laying on the window-ledge. He says nothing and neither does the miller, but he gives after looking sharply at the farmer the knife, and says then: 'Take care not to stick me in the leg again (etc.).'[33]

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[28] Krauss 1908, 53 nt. 2, 3; 53f.
[29] Gaál 1965, 101f nº148; 102 nº142, both from Unterwart. Cf. Petzoldt 1970, 32 nº56: *Die Windbraut*: knife thrown at a cloud: 'Don't do that ever again!'
[30] Müller 1926, I, 144 nº206.2a from David Emhof from Seedorf.
[31] Müller 1926, I, 145 nº206.2c (no data). Cf. nº206.2d: A man from Ried near Amsteg and one from Uri told the story as their own experience.
[32] Müller 1926, I, 145 nº206.2e from Josef Zgraggen, 45 year old, from Rütli-Pächter.
[33] Winkler 1995, 63f: 'Der Gewittermüller'. There is a connection with the theme of *Hamlet's Mill* by Santillana & Dechend (Boston 1969). In the introduction it is said about millers that many of them were 'so to say' a little

In Ochsen in Wassen they were turning a pocket-knife around and in the blink of an eye it was gone. The owner came long after in a strange region to women in a house and recognized his knife, asked how they came by it. It was sticking in the mat in the hay.[34] In Norway a man shoots a bear. After he is done skinning he puts his knife on a tree-stump, while he wraps the meat in the skin. Then the knife has disappeared. When he is on Christmas eve in the town to buy butter he sees that the old man (butter-seller) is wearing his knife in his belt.[35]
In Schattendorf a labourer stabbed with his dung-fork in the whirlwind and one of the three girls, whom he and his friends had visited the night before, was stabbed through the heart.[36] The story is also current elsewhere. In the Oberpfalz a man walking outside is attacked by a *Windsbraut*, becomes furious, shouts: '*Komm nur wieder, du Hexe!*' and throws his knife into it. The wind picks him up, takes him 200 hours away and puts him down near an inn. There a man is awaiting him, who has only one eye, the other has been stabbed out. He shows him his knife and says: 'Look what you've done to me!' He warns him for the future and lets a wind-bride appear, that brings him back home.[37] Richard Beitl, who re-examined the material collected by Vonbun in Vorarlberg (Western Austria), speaks of a 'weitverbreitete Sonderform der Hexensage', that also took root in Vorarlberg. The female weather-maker is the *Windsbraut*, who in the whirlwind rushes before the storm. The legend of the *Stilet*, thrown in the whirlwind – called in Montafon also *Garmuil* – and found back in a strange country, in the Alsace or Swiss, turns out to be persistent and long-living. It was a favorite topic for persons repatriating. Only when taking into consideration this legend one can understand the mocking saying, that is current in Montafon. Somebody would have said: '*I bin amol z'Linda gai, do hon i of ma Sims a wunderschös Sackmässerli liga gsaha; wenn i's net gno hett, hett ma's gwiß noch gschtola*.'[38] Mowers on the Schröcker Älpele in Vorarlsberg were overtaken by a whirlwind and one of them threw his knife in it, upon which the whirlwind disappeared with the knife. On his way to France for seasonal work the young man saw his knife in an inn lying on the 'Fenstersims'. He took it, upon which the innkeeper asked if he knew the knife. The boy did not commit himself and the innkeeper said that he wanted to exchange a hearty word with the owner of it, because his daughter, travelling by the Free Art, was hurt to death by it.[39] In Tyrol two neighbours were mowing, when the *Windschbrauß* came over them. One of them threw his knife in it and immediately the *Windschbrauß* was gone as well as the knife. After a while the two went on a pilgrimage and on their way they saw in a wood a fire, went there and asked if they could stay the night with them. They were not allowed, because one of them was sick: he had a knife in his side. They asked if they were allowed to see the sick man. That was allowed and one of the pilgrims recognized his knife

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Lord God, because he made when he wanted war and peace, snow, sunshine and salt, thunder and many other kind of weather, at harvest time unfortunately also the bad hail and much more, as it comes to his mind all alone on his *Grützmühle* (hulling-, pearling-mill).

[34] Müller 1926, I, 145f nº207: 'Das verzauberte Messer' from 85-year old Frau Baumann-Bubacher.

[35] Taylor 1927, 88-90. The unrelated introduction about the shooting of the bear and the conversation of two other-world beings about the hunter not being washed, cf. Klintberg 2010, 98 type E1: *The Hunter is unwashed*.

[36] Müller 1926: I, 177 n°260: 'Hexe mit der Mistgabel erstochen (3 variants, a from Frau Zäzilia Gisler-Waller).

[37] Ranke 1910, 22 after Schönwerth, *Aus der Oberpfalz*, II, 127. Also differently: *Früherhin konnten die Leut' mehr als jetzt. Da konnten sich ihrer in einen Baumstumpf verwandeln.* A man from the community Burkard sees one day a willow-stump, that he never saw before there, cuts on it his chewing-tobacco. A few days later he meets a man from a neighbouring community, who says reproachful: '*Guck' einmal da* (showing him his side), *da hast du mir zu selbiger Zeit hineingeschnitten mit deinem Tabakmesser, tu das nun nicht mehr wieder.*' (Lorey 2005 after August Schäfer, *Die Verwandlung der menschlichen Gestalt im Volksglauben*, Darmstadt 1905, 1).

[38] Vonbun & Beitl, 266 (I have been once in Linden, there I have seen lying on the *Sims* [cornice] a wonderful little pocket-knife; if I would not had taken it, one had certainly stolen it from me[?]).

[39] Haiding 1977, 107f nº80: 'Die Windsbraut' after Vonbun nº154 (from F.J. Graßner). Travel on the Free Art = fly as a witch through the air. In Ennstal (Steiermark) is spoken of a *neun-Mondschein-Messer*, on which nine moon-sickles and nine crosses are impressed.

and pulled it out of the man's side. As reward he received a golden belt. When on the way he wanted to put it around his waist, his comrade advised him to try it out on a tree first; the tree was squeezed in two and that was how they knew they had spend the night with witch-masters.[40] In Latvia ***Puhkis***, the dragon, comes in the shape of a whirlwind out of Riga with the intention to do mischief (which is stealing grain for his owner). A farmer, over whose cornfield he flew, got angry and threw a knife at the ***puhkis*** in the whirlwind. This knife he saw later in the town (meaning Riga) in a shop lying on the ***lette*** (counter), still with the blood on it.[41]

The story has been registered as far away as the Tscheremissen, where Uno Holmberg did his research of their religion. Speaking about the ability of the wood-spirits to take on the form of a whirlwind, he remarks, that just as the wood-spirit a human being can sometimes travel through the air as a whirlwind, but disappears, when someone throws a knife, an axe or other weapon of iron at it. In the district of Birsk he heard the story of a wanderer, who threw his knife in a whirlwind and immediately it diminished, but the knife disappeared also. The man went further on his way and came finally in the evening at a cabin near the road, where he had to ask for night-quarters. To his great amazement there was sitting an old man with a knife in his cheek right under his eye. The man immediately recognized his knife and knew that way, that the old man from the cabin was the whirlwind that he had met on the road.[42]

Not too clear is a version from Blekinge in Sweden: a knight of Castle Ellenholm goes out on a Christmas-Eve around midnight to be in time for the morning-mass. On his way he rests at the foot of a mountain and is presently disturbed by a giantess, who requested him to follow her into the mountain, where he came upon her giant husband. He was offered all kinds of goodies, but he did not dare to take from it. The giantess was offended and took out a knife and said: 'Do you recognize this? This is it, that you stabbed in my thigh once, when I was collecting hay for my calves. [She must have been concealed in a whirlwind, otherwise the knight would have recognized her.] Father [usual name for a husband], what do you think we should do with him?' 'Let him go, because he calls too often on the Great Master.' 'That's how it will be, but he will have something to remind him of me.' Whereupon she broke the little finger of the knight.[43] Clearer is a version from Vesterbotten. A hunter hunting in the great forest west of Samsele was one morning searching for game. Near noon he was climbing a mountain ridge, where a ***Troll-iling*** (a whirlwind containing a Troll) came upon

[40] Mudrak w.y., 252f nº303 after Panzer, ***Beitrag***, 1855, II, 208 nº365. Cf. Caminada 1962, 176: A witch gave a girl a belt, that the girl instead of using it on herself tied around a broom, which immediately burst into flames. ID., 193: A boy from Zorten-Obervaz got from a witch a belt as a gift. Because the belt didn't fit well (***nicht recht paßte***) the boy put it around a fir, who caught flame and was consumed within a few minutes. The same happened when a girl bound two of such red ribbons around a broom. Cf. Klintberg 2010, 162 type J63D: ***the revenge gift***. The giant asks if the church is still standing and if a woman whom he once courted is still alive. The sailor says 'yes' and is asked to bring home gifts: a precious box for the altar and a belt for the woman. Before he reaches home he tests the gifts. When he opens the box, a high flame flares up, and when he fastens the belt around an oak, the oak is torn from the ground and flies away to the giant (3 regions; 45 var.). The names ***Windsbrauß*** and ***Windbraut*** are not identical; also in Limburg names like ***windbroes*** and ***windsbroes*** are recorded with variants like ***wind(s)roes*** and ***roesboes*** (WLD III, 4.4, 114) [***brauß*** = fizz, seethe].

[41] Schroeder 1906, 31f nt. 4. The opening about the puhkis, the dragon, going out of Riga to do mischief (Unheil anzurichten) is strange: he goes of course to steal grain; the different kinds of puhkis or 'drache', who brings things to his owner are: Gelddrachen, Getreidedrachen, Milchdrachen, Heudrachen, Pferdedrachen, Fleischdrachen, Viehdrachen, Butterdrachen (ID., 35). Here the ***puhkis*** is the spirit of a 'witch', the shop-owner, cf. the Estonian ***tûlispask***, the whirlwind, who can also be a ***tońt*** [cf. Swedish ***tomte***], or the soul of an old woman, whose body lies there meanwhile dead. 'Man muß dagegen ausspucken oder ein Messer darnach werfen' (ID., 31 from Wiedemann, 443f).

[42] Holmberg, Uno, ***Die Religion der Tscheremissen***, FFC 61, Porvoo 1926, 54 nt. 1.

[43] Booss 1984, 250f: 'The Knight of Ellenholm'. The moral of the story, i.e. not to sleep on the way to the church, misses the point: it is Christmas, after midnight, a fairy-hill opens; the knife was from the knight, which is why he was invited in, where he did not partake of the 'dead food'; compare broken finger with elf-shot.

him, swirling sticks and straws in the air. Quickly he threw his knife into it and immediately the wind calmed down. A while later he was again hunting and became completely lost and after roaming around a long time he came to a Lapp hut, where a woman was stirring something in a kettle. She invited him for a meal and gave him the same knife to eat with that he threw at the wind.[44] Bengt af Klinberg has made a summary of the Swedish versions: A man who is working in a field sees a whirlwind coming over the field, taking with it some hay, and he throws his knife into it. The knife does not drop. On a later occasion, he comes to a cottage where he is offered food by a woman. He recognizes the knife that she has put on the table as his own, and the woman says that she got it in her hip when she was flying in a whirlwind to steal hay.[45] In some variants the man promises his black ox for a swift return back home, which is the theme of an investigation, done by Archer Taylor of a great number of mainly Finnish folktales, and many of them start with the theme of the knife thrown in the whirlwind. In the Swedish version that he uses as an example a man throws the knife into the whirlwind and hits a witch in her thigh. A while later he gets lost in the woods and comes to a Lapp hut, where a Lapp woman gives him food and asks if the knife looks familiar.[46] In a Danish example the punch-line is given in the opening: A man in Africa flies to Europe in a whirlwind. A turf-digger draws his knife, throws it into the whirlwind, and loses sight of it. Later the turf-digger becomes a soldier, is captured, and is taken to Africa. There he meets a lame man and sees his own knife on the table. He claims the knife and learns that it has injured his host.[47]

The Finnish versions are organized by Taylor according to region, starting with Finland proper (a). In version a2 a farmer from Äöhö (or a farmer with that name) throws his knife into a hay-pile when a whirlwind lifts it. Äöhö, troubled by the deed, follows the hay-pile to Lapland (which means, that he saw in which direction the hay went, and took that direction and came finally in Lapland); the knife is no longer spoken off. In a3 a man is eating in a meadow, throws his knife in a whirlwind and the knife disappears. A few years later a traveller displays the knife and tells him not to throw again into a man's thigh. He was a wizard, travelling in the whirlwind. In a5 a farmer from Äöhö is threshing. While he is cutting his nails a whirlwind passes. He throws his knife and swears. He is carried off by the whirlwind, arriving in Lapland on Christmas eve (there is a lot of time between the harvest and Christmas, so he cannot have travelled to Lapland in the whirlwind). While eating at the wizard's house the man saw his own knife on the plate. He was reprimanded for throwing his knife into the wizard's daughter's thigh. It wounded her when he swore. Taylor points for this swearing to a Latvian tale[48]: The mowers lying at rest at midday [the time when the midday-demons are active] see something grey in the air which seizes a hay-pile and moves off. A maid recognizes the hay-dragon [= whirlwind-demon] and begins to curse. The hay falls to the ground. While the labourers are asleep on the following day, a man comes to the maid, shakes her hand violently, and says: 'Will you continue to curse me?' The maid awakes, crosses herself, and is left in peace. In a6 a farmer sowing barley throws his knife at a violent whirlwind and swears. He feels at once an urgent desire to travel, wanders aimlessly till Christmas eve (cf. a5) he arrives at a farmhouse, where he is given food, knife, and plate. [He recognizes his knife,] and is reprimanded for throwing the knife in the thigh of the master, who was gathering seed-barley in the whirlwind. In a7 a farmer throws his knife at the whirlwind, is carried to Lapland, where he is forced to eat. He is given back his knife and told

[44] Booss 1984, 332: 'The voyage in a Lapp sled'.
[45] Klintberg 2010, 258 type M101: *The knife in the whirlwind* (all Sweden; 69 var.).
[46] Taylor 1927, 90 after Hylten Cavallius, *Wärend och Wirdarne*, II, p. LIV.
[47] Taylor 1927, 25 after Kristensen, *Danske Sagn*, II, 140 nº150. Nowhere it is said, why it should be a black ox; but Santillana (1969, 124) remarks that the cover of the [Babylonian] lilissu drum [which he compares with the drum of a shaman] must come from a black bull, 'which represents Taurus in heaven'.
[48] Taylor 1927, 66 nt. 1 = Schroeder 1906, 32 nt. 1 from Auning a.a.O., 18f.

not to throw it at whirlwinds but to say a prayer. In a8 when farm-folk are haying a whirlwind carries off hay. A man throws his knife and is borne away to unknown regions where he is forced to eat with the knife he had thrown at an old woman's thigh, while she was getting hay for a calf.[49]

The versions from Satakunta (b) are: In b1 a man by throwing his knife into a whirlwind strikes a wizard's thigh. The wizard takes the knife and conjures the man to him. The man is forced to eat with the knife and is asked whether he recognizes it. Version b2 is set in the 17th century: an angry servant was ploughing a field when a whirlwind felled the horse and carried the man into another field. The man swore, threw a knife into the whirlwind in the thought that his master had conjured it upon him. The whirlwind bore him to Breadless Lapland. He finally gets food for his work, but is discharged in the belief that he is a spy from Häme, works at another farm, but is discharged for falling in love with the farmer's daughter. He is told to eat his last meal on Christmas eve, and recognizes his own knife. He has thrown it into the thigh of the farmer's uncle. He repents and wishes to return (black ox). In b3 Huitu, a farmer from Mouhijärvi, is sowing rye when a whirlwind throws dust in his eyes. In anger he throws his knife into the whirlwind. His conscience drives him to look for the knife in Lapland. He starts in autumn, but arrives on Christmas eve, asks for supper at a farm, where he sees his knife. The Lapp reprimands him for molesting travellers. In b4 a whirlwind disarranges a farmer's pile of hay. He is eating and throws his knife. He has terrible pains and goes to seek the knife, and arrives at the demon's home for Christmas. He is asked to eat, notices his knife, and remarks on it. Demons: 'Travellers must pass unmolested.' Farmer's pains are soothed. In b5 Huisu (former master of Reinilä, a farm in Kiikka) is walking after horses at haying time. He throws a knife into whirlwind, for he has heard that Lapps hunting birds travel that way. He becomes so troubled that he goes to Lapland for his knife. He arrives on Christmas eve. On being asked to eat he notices his own knife, which, he is told, has wounded his host. He is cautioned never to throw a knife at the whirlwind. In b8 a farmer, ploughing, throws his knife into a whirlwind; he had heard this causes a whirlwind to disappear. A Lapp, who has been wounded in the leg, orders him to come after his knife or all will not be well. The farmer arrives on Christmas eve. While eating he sees his knife and receives it. In b9 an old Lapp woman travels in a whirlwind. A man throws his knife and is forced to follow to Breadless Lapland. The man recognizes the knife in the woman's thigh. In b10 a whirlwind raises dust, when a farmer of Koro is working in the field. He throws his knife and swears. The following year he goes to Lapland, is given food, sees his knife on a leg of beef. In b11 a farmer complains of poor crops, and goes to Lapland for advice. He is given food, recognizes the knife he had thrown at the whirlwind. In b12 a farmer learns that Lapps travel in a whirlwind. He throws his knife at one, goes to Lapland to seek the knife, and finds it. In b13 farm folk are haying; the farmer at a spring is making a birchbark dipper. A whirlwind scatters the hay and carries off the dipper. The farmer throws his knife and swears. The whirlwind goes to the north. The farmer suffers from an apparently incurable pain in his thigh. A witch advises a journey to Lapland whence the pain had come. The farmer [arrived in Lapland] asks Lapps for aid and is sent further on. He enters a hut where a family is eating, and recognizes his knife. The Lapp tells how the knife had entered his thigh. The farmer apologizes and is cured on receiving a silver buckle and brass trimmed sheath.[50]

The only version from Nyland (c1) tells about a man throwing his knife at the whirlwind. It enters a Lapp's thigh. The Lapp says: 'Don't do that again.' The versions from South and Middle Tavastland (d) are: In d2 an old man and woman are in a hayfield. A whirlwind scatters the hay. The man throws his knife; it disappears. Conscience-stricken, he goes to Lapland, is asked to eat, and sees his knife on the table. He had thrown it into the thigh of a

[49] Taylor 1927, 66-68.
[50] Taylor 1927, 68-73.

Lapp woman, who was collecting hay for her calf. In d5 a famous wizard at Tammela who could make himself invisible steals hay from neighbour's meadow in a whirlwind. A man throws his knife at the whirlwind. Later he works for the wizard. He is made to eat butter with his own knife. He recognizes it. In d6 a man has bad luck after throwing his knife into a whirlwind; his cattle dies. He goes to Lapland for advice. He sees his own knife, which has wounded the Lapp in his leg, at supper in Lapp dwelling. From North Tavastland (e) there are no versions. Not a real version comes from South Savolax (f9): a Finn goes to Lapland for his health. The Lapp shows the knife which the Finn lost previous summer while ploughing. The Lapp says he took the knife while in a whirlwind. The Lapp brings in a tub and tells the Finn to stick the woman in the ribs with the knife, when she appears in the water. She has caused the illness. The man cannot do it and is cured in another way.[51]
In the version from North Savolaks (g2) a whirlwind disturbs a man burning stumps. He throws his knife at it and becomes ill. He goes to Lapland and finds the man at whom he threw the knife. The Lapp shows the knife and cures the sufferer. There are no versions from East Karelia. In the version from North Karelia (j12) a Lapp travels in a whirlwind; a man strikes it with his knife. He falls sick and goes to Lapland for a cure. He visits the man he had struck. The Lapp asks why he threw the knife, says it was the cause of the illness. The Lapp returns the knife and the man recovers.[52]
The versions from South Österbotten are: k1: A man in a sedge meadow sees the whirlwind carrying off hay, throws his knife and goes to look for the knife. He goes to sea in a boat which carries him to an island, where there is a Lapp's cabin. When he is asked to eat he sees his knife. The Lapp reprimands him for throwing it into his thigh. In k2 the whirlwind scatters the hay of a man in a sedge-meadow. The man swears, spits, and throws his knife. He falls sick and goes to Lapp wisemen for a cure. He is asked to eat, sees his own knife on the table in the leg of a reindeer; he had thrown it into the Lapp's thigh. In k3 a whirlwind blows toward a farmer working out of doors. Out of fear he throws his knife and feels a sharp pain in

[51] Taylor 1927, 73-78. In his commentary Taylor, 33f nt. 2 gives a strange explanation of the last tale: 'Here a new theme is brought into the tale: A person who is being threatened by a magician takes refuge in a tub of water. The attack, which is being made at a distance, is unsuccessful. The tub, which should be used for the return journey, has, like the knife, been put to an entirely new use.' But the tub is comparable with a crystal ball: in the water the wizard shows the figure of the person that caused the disease; and stabbing this image would cause the death of her; cf. Klintberg 2010, 264 type M151: *The shot in the water tub.* A student is engaged to the daughter of a Laplander (Finn) who pays his studies. The student does not want to marry her, and at the appointed time he goes to a sorcerer. Reflected in a tub of water he sees his would-be father-in-law coming out of his house with a gun. In order to survive the student has to fire a shot in the water tub before the other has shot. He shoots at the image and sees the other fall (all of Sweden; 26 var.). Also ID., 251 type M55: *Guilty person becomes visible in water reflection.* A person who has been robbed (or whose cattle have been injured by magic) goes to a 'wise' man (woman) in order to learn who is guilty. The 'wise' person lets him see an image of the perpetrator in a basin filled with water. The sorcerer offers to mark the guilty one (poke out one eye), but the offer is rejected or changed to a milder punishment (all Sweden; 36 var.). ID., 252 type M56: *Guilty person has eye poked out*; and type M57: *The thief is a family member.* A man who thinks he has been robbed goes to a sorcerer for help. The man recognizes a family member in the sorcerer's water basin and prevents the sorcerer from poking out his or her eye. Compare also ID., 254 type M71: *Sorcerer kills (injures) by means of effigy.* In the *Gesta Romanorum* (tale CII) a betrayed husband goes to a learned man who gives him a mirror that allows him to see what an evil necromancer, who is having an affair with his wife, is doing – trying to kill him through an effigy. This foreknowledge saves the knight's life as he is able to duck under water to avoid the necromancer's curse (Jolly 2002, 60). A version of this story is the East European Jewish tale of the Magic Mirror of Rabbi Adam. Rabbi Adam is the possessor of a mirror, that reveals to him that there is a plot against an other Jew, a merchant, and he goes to warn him, shows him the mirror and the merchant sees his wife with a well known sorcerer conversing and kissing, while on the table nearby are a bow and arrow. The rabbi has the man take place in a tub. In the mirror the man sees the magician aim his bow and ducks in the water, so that the arrow misses him. He has to repeat this two times and the third time he has to sacrifice his little finger, so that the sorcerer thinks he has killed his victim (etc.) (Schwartz 1985, 156ff, who dates the tale ca. 16th c.)
[52] Taylor 1927, 78-82.

his thigh. He goes to Lapland for a cure, sees his knife on the table. The master says he had been hit in his thigh with the knife. The farmer is cured. In k5 a man throws a knife at a whirlwind, becomes troubled, goes north to search for his knife. He arrives on a holiday eve in Lapland. At the meal he sees his own knife and is reprimanded for throwing it into the master's thigh. In k6, a typical version, the poor fields cause a man of Lohtaja parish to go to Lapland. On the way thither he throws his knife at a passing torch. At a farm he is given food and sees his own knife on the table. The mistress reprimands him for throwing the knife at her husband, who is now ill in bed with a wound in his thigh.[53]
In the version from Middle Österbotten (l2) a Lapp travels in a whirlwind over a harvest-field. A man strikes it with his knife, because it scatters the straw. The knife disappears, the man becomes ill, goes to see the Lapp wisemen. He sees his knife [sticking] in the cabinwall. He tells the Lapp how it had been lost; the Lapp asks why he did not throw a piece of bread. The journey to Lapland alone brought him cure. In the version from East Österbotten (m1), told of the Korhonen family at Sipola's farm in Vihtamäki village at Sotkamo three hundred years ago, a man who has not learned to read in spite of his parents' scolding that there is one God, goes to Lapland to learn witchcraft. He meets a woman at whom he had thrown an axe the previous summer, when she was travelling in a whirlwind.[54]
An interesting version, combining several by now familiar themes, has been collected by Yrjö Wichmann from the Wojaks, entitled 'The Soldier and the Wood-Spirit'. A very rich man is harvesting with his family. When they are ready, they eat. During the meal a whirlwind comes up. One of the youths sees it coming, takes his knife and throws it at the whirlwind. Then he goes looking for the knife, but cannot find it. Two years later the youth marries, 5 years later he goes in military service and serves 15 years as soldier. Once the soldiers go chop wood. Our young [?] man gets separated from his comrades and comes to man tied to a tree with a little tree. The man [probably big] frightens him, tells him that he is the son of the wood-spirit and tied by his father, who didn't want him to follow him. The soldier chops the tree-rope partly, whereupon the son of the wood-spirit liberates himself. The soldier tells he served 15 years and has not heard a word from home, 12,000 ***werst*** away. The son of the wood-spirit has been there the day before yesterday, and tells him that his wife is going to marry someone else. He will take him there before that, but the soldier has not his release (he is in his last year). The son of the wood-spirit tells him to hit a certain tree stump with his axe, then he will see a house, where he must wait for him. He will meet his mother, who will ask why he has come and he must say: 'Your son has sent me.' The soldier does as told. A big old woman questions him and then he seats himself on a bench. On the table he sees a knife, its mounting is of messing. He recognizes it as his knife. After a while a soldier comes, it is the son of the wood-spirit, who gives the soldier his bill [of completing the service]. The soldier is surprised, but the wood-spirit says he better can be surprised about the wedding in his house, to which he will go also. Then he orders his mother to serve the soldier. She spreads the cloth, takes bread and salt. The soldier looks at the knife. The son of the wood-spirit asks: 'Why are you looking at the knife? Do you recognize it maybe?' The soldier starts to tremble. 'If you hadn't done that good deed to me, I would strangle you here and now! You know, it all happened 17 years ago. I was passing your field, playing for whirlwind. You took your knife and threw it at me. Your knife hit me in the foot. I took it home with me. Since then the knife lies at my house. Go to sleep now! Tomorrow we will rise early and go to your village.' After breakfast the son of the wood-spirit takes the soldier outside, takes him on his shoulders, takes two or three leaps, becomes big as a tree, and the journey starts. The wind beats his face, and suddenly his soldier's cap flies off. 'Don't look for your cap no more. It is already 300 werst

[53] Taylor 1927, 82-84.
[54] Taylor 1927, 84-88. In Estonia a tale begins with: Wizards carry everything to Lapland. They carry a man in a whirlwind. He appears at a house there (and is commanded to remain as a servant).

behind us.' They come to the house of the soldier, already full of wedding guests. Here he creates havoc with his helper, throwing everyone out (through the window); even the horses he throws out of the gate. Then he goes into the room, starts to weep: 'How? 15 years you couldn't hold out! You, woman, you wanted to take a man!' His wife arises and throws herself at his feet. Also his father and mother recognize him and weep. Then he goes outside and invites all the guests back in, saying: 'I'm the husband of this woman. However much beer there has been brewed in our house, let us drink it all together! Then go home! I stay in my house!' The wedding guests drink and ride home. After two days the son of the wood-spirit goes home. He tells the soldier never to brag about him. Of course once when he is quite drunk amidst his bragging buddies he has to tell of his journey on the neck of the son of the wood-spirit. When his neighbours are leaving, the son of the wood-spirit comes, saying that his last hour has arrived, but the soldier says that not he has bragged about it, it was the booze. The son of the wood-spirit doesn't know the booze, so the soldier takes him to the churchyard and gives him a bucket of booze (he bought on the road in a pub), who gulps the bucket in one draught and after a while starts singing and dancing, then lays himself down in the dry-house of the soldier and sleeps all day and night. When he wakes up from the screams of the cats, the soldier gives him the 2nd bucket (he has bought 3), he dances and sleeps again, and after the 3rd bucket also. When he wakes up, the soldier tells he has slept 3 days and nights in the dry-house. The wood-spirit is impressed, knows now booze, and allows the soldier to brag for the rest of his life.[55] In the same collection of Wichmann there is a short version of the story without the knife in the whirlwind, also called 'The Soldier and the Wood-Spirit'. Here a man goes to clean his field and finds there a sleeping wood-spirit. The bear is on the brink to eat him, but the man wakes up the wood-spirit. That startles the bear, who runs away. The [grateful] wood-spirit tells the man: 'You report yourself for soldier's service. You will come in this or that town; there you will see a great cleft; in this cleft is a great stone; call me when you have arrived there.' The man takes service, comes in that town with the cleft and found the stone. As soon as he calls him, the wood-spirit is there [this is like AT 502: *Iron Hans*]. [Then the visit to the house of the wood-spirit is left out]. The wood-spirit orders his mother to give the man food and then goes away and returns after the man has eaten and drunk with a travel-pass and says: 'With this you can now return home.' First the soldier doesn't believe him, but then the wood-spirit reads the content. [Just like in the above story: the soldier can't read; the 'pass' is his proof of the termination of the service, otherwise you are a deserter, and can be shot for leaving the army. So here there should have been first the proposition of bringing him home in a jiffy as a reward (for saving him from the bear), whereupon the soldier protests that his service has not ended.] So now the soldier says: 'I shall truly return home!' The wood-spirit commands him to close his eyes. The soldier does that and says: 'Woe! My hat fell off!' Whereupon the wood-spirit calls out: 'Hurray! Your hat lies a 500 werst behind us!'[56]

The story of the knife in the whirlwind is also known in Africa. One day a young man of the Songhay of the upper Niger regions was walking in the scrubland near the bush on his way to the market. He saw a whirlwind, a dust-devil, coming straight towards him. In fear he threw his spear at it, and the wind passed him by, but when it had gone he could not find his spear any more. This surprised him, but in time he forgot about it. Then one day as the youth was walking through a market he saw a man who had a spear just like the one he had lost. He went up to him and demanded where he had found the spear. The man smiled at him, for he was the

[55] Wychmann 1901, 164-172 nº52: 'Der Soldat und der Waldgeist' (Besserman's dialect). The theme of the husband arriving at his wife remarrying is also part of fairytales [AT 400, 425; etc.].
[56] Wichmann 1901, 60-62 nº4: 'Der Soldat und der Waldgeist' (Malmyž-Uržum dialect).

spirit of the whirlwind. He simply asked the youth if he did not remember the whirlwind that had blocked his path one day when he was going to that very market.[57]
An interesting version can be found in one of the letters James Garden sent to John Aubrey in 1695, wherein he gives an account (of a case of second sight) he received from Mr. Alexander Mowat, who had heard it told by the Earl of Cathnes, 'that upon a time, when a vessell which his Lordship keep't for bringing home wine & other provisions for his house, was at sea; a common fellow, who was reputed to have the 2nd sight, being occasionally at his house; the Earle enquired of him, where his men (meaning those in the ship) were at that present time? the fellow replied, at such a place, by name within four hours sailing of the harbour, which was not far from the place of his Lordship's residence: the Earle asked, what evidence he could give for that? the other replied; that he had lately been at the place, & had brought away with him on[e] of the seaman's caps, which he delivered to his Lo[rdship;] at the four hours end the Earle went down himselfe to the harbour where he found the ship newly arrived, & in it on[e] of the seamen without his cap: who being questioned how he came to lose his cap? Answered, that at such a place (the same that the 2nd sighted man had named befor[e]) there arose a whirlwind which endangered the ship & carried away his cap; the Earle asked if he would know his cap when he saw it? he said he would, whereupon the E[arl] produced the cap & the seaman owned it for that which was taken from him.'[58]

I. Related versions

In Taylor's version b6 fishermen eating on the shore throw the fish-bones away and birds gather them. An angry man throws his knife into the wing of one bird, which flies off [with the knife]. The conscience-stricken man looks for his knife, arrives in Lapland on Christmas eve, is given food, sees the knife in the leg of venison and is asked if he recognizes it. He is reprimanded for cruelty to the bird; the Lapp was the injured bird.[59]
In Dutch folktales the witches like to transform themselves into cats. When Berend one evening late goes home from his girl, he comes in a storm (!) upon a bunch of cats, that circle screaming around him (like a whirlwind), throws his knife in the leg of a cat, is attacked, makes a cross and the cats disappear. Seven years later he finds his knife at [the house of] a female innkeeper in Harderwijk.[60] The tale is quite popular. On the Pest-cemetery the cats dance in a circle and try to pull someone in the ring; he throws his knife, hits a cat and comes the following day at a wounded woman, who has the knife. Or a man throws his knife at a cat, comes the next day at a wounded woman, who has the knife.[61] A driver comes by a witches' circle on the heath near Oerle, throws his knife at cats that are busy there, hits one, comes at his destination, and a woman with a bloody cloth around her head opens the door (but no mention of the knife).[62] A Belgian pig-butcher threw once his butcher's axe between a mass of screaming cats. A few days later he came at the house of an old woman, saw the axe, that he couldn't find, hanging in the fire-place. He got it back, but had to promise in the future to let the cats dance.[63] In a version from East-Friesland a man throws his knife at a witch (cat or *maar*?), who attacks him in the night. Later he comes in Amsterdam in an inn, where he is served by an old cripple woman. But before he starts eating he sees to his great amazement the knife that is laid before him. It turns out to be the very weapon that he once threw at the

[57] Parrinder 1967, 77.
[58] Hunter 2001, 154. Alexander Mowat (Mouat), 1644-1735, MA of Aberdeen 1665, was Minister of Leslie from 1674 till his deprivation in 1681; George Sinclair, 6th Earl of Caithness (d. 1676).
[59] Taylor 1927, 70.
[60] Petermeijer 2002, 40-42: 'De motketel van Schokland'.
[61] Meertens Institute VVB LYST200 and LYST175.
[62] Janssen 1978, 20.
[63] J. Nelis, 'Een spinavond in de Antwerpse Kempen', in: *Volkskunde* 71, 163.

witch; that was why the woman of the inn was cripple.[64] In a Dutch version a farmer threw his knife at a black ghost-dog. A year later he goes to the fair in Hoorn, orders in an inn a sandwich and receives it with the very knife, that he threw at the dog. Shortly thereafter he receives a letter, saying that he never again should throw a knife, because then things would not end well.[65]

In Scotland a fisherman sees a great seal on a nearby cliff and stabs with his knife at it. The seal takes off with the knife in his body. A while later the man travels to Norway and sees in the first house he enters the knife sticking in the roof-beam. He startles, but the Norwegian takes the knife, gives it to him and says him never again to disturb a poor sea-creature. In another version a young man (Egan, son of Egan) hits a seal knock-out, thinks he has killed it, and sticks a willow-twig through the leg, but when he returns the animal is gone. Later by a storm swept to a strange country he is very hospitable received in a house. The lord of the house turns out to be the seal he had put the willow-twig through the fist.[66] In a third version the man is seal catcher, stabs one day a seal with his knife, and it escapes with the knife in its body. Vexed about the loss of his knife he goes home, and meets on the way a strange-looking horseman, who, when he hears, that the man is a seal catcher, orders a great number of skins that he wants delivered that evening. When the seal-catcher says that there are not so much seals about, the man offers to take him to a place where there are many seals. So the seal catcher climbs up behind the rider, who shakes his bridle rein, and off the great horse gallops at such a pace that he has much ado to keep his seat. On and on they go, flying like the wind, until they come to a huge precipice. Here they stop and dismount. The seal catcher looks over the edge and sees far below him the blue sea. Then suddenly the stranger lays his hand on the man's shoulder and they fall with a splash into the sea. Down and down they go till at last they come to a huge door, that opens of its own accord, and inside they come into a great hall, crowded with seals (in a mirror the man sees that he himself is also a seal). They seem very sad. His guide leaves the hall, returns shortly with a huge knife and asks the man if he recognizes it. He sees it is his own and fears for his life, but the seals ask him to do their bidding and all will be well. So he follows his guide into a room where a great seal lies with a gaping wound in his side. 'That is my father, whom you wounded. I brought you here to bind up his wounds, for no other hand than yours can heal him.' The seal catcher binds up the wound to the best of his power and says he is sorry that his hands were the cause of this. The touch of his hands appears to work like magic, and the wound closes to a scar, and the old seal springs up, as well as ever. Then there is great rejoicing throughout the whole Palace of the Seals (except for our hero at the thought to spend his days there). Then his guide offers to bring him back, on one condition: never to wound a seal again. He swears this and all the seals are extremely happy (for he was the most famous seal catcher in the North). He is brought back through the shadowy green water, emerges into the sunshine, and then, with one jump, they reach the top of the cliff, where the great black horse is waiting to take them to the house of the seal catcher. There the stranger gives him a big bag of gold as compensation for his lost livelihood.[67]

The lost knife has a long tradition and is already present in the work of Gervase of Tilbury (end 12th c.), wherein it is a porpoise, that is wounded by a dagger and disappears with it. At the same moment a terrible storm breaks out and the fishermen are near drowning. Then a knight comes on a deer riding over the water and demands the extradition of the one, that wounded the porpoise. To save his comrades the man comes forward and is commanded by the knight to climb onto the deer. He is taken to the bottom of the sea, where he must remove

[64] Knappert 1887, 202 after C.P. Hansen, *Sagen… der Sylter Friesen*, 41ff.
[65] Geldof 1983, 119f.
[66] Agricola 1967, 139 nº198: 'Der Messerstich'; ID., 138 nº197: 'Egan'.
[67] Jarvie 1997, 20-26: 'The Seal Catcher and the Merman' (coll. Elizabeth Grierson).

the dagger from the wounded porpoise. 'The guilty hand brought the wound remedy,' and the sailor is brought back to the ship. And that is, according to Gervase, the reason that no sailor hunts porpoises anymore.[68]
In an Irish version a man, fishing on Lough Allen, sees a gigantic wave coming towards him and throws his dart into it and immediately the lake is calm, but the man becomes ill, goes home and crawls in his bed. Soon after an unknown woman comes to his door and doesn't take no from his mother and says to the man, that his dart has hit her mistress in the forehead and only his hands can remove the dart. He is taken to a castle on the bottom of the lake, where the queen sits on her throne with the dart in her forehead (she was in love with him and had wanted to sweep him with her as wave).[69]
In a tale from East-Frisian island Sylt three witches attack a ship in the shape of waves. A ship's boy with a 'clean sword' thrusts his weapon in the wave and it passes by without any damage, leaving a blood-trail behind. That same night three women on the island died with a wound in the side.[70] This tale is also known in Sweden and summarized by Klintberg as follows: A man overhears a conversation between witches, who say that they will transform themselves into sea waves and sink a ship. He warns the sailors, who stick their knives into the waves and hurt the witches.[71] An old Norse version is told in ***Kormáks saga*** retold by Catharina Raudvere in her essay on '***Trolldómr*** in Early Medieval Scandinavia'. The hero Kormákr has a conflict with the 'witch' (cunning woman) Þórveig, who pursues him to the sea. The ship is attacked by a walrus that attempts to overturn it and Þórveig is recognized as acting out of her body by her eyes. The men on the ship press the animal down under the surface and at the same time Þórveig, at home, is said to be on her death bed.[72]
Closer to our story of the knife in the whirlwind is a story from the Philippines, called 'The man-boar of Bangilo'. In olden days the people of Bangilo (in Kalinga) suffered from the ravages of a boar that no one was able to catch. When the hunters tried to track him down with their dogs, he disappeared in the village. But one night a hunter discovered in his ***kaingin*** the tracks of a strange animal: boar-tracks, but with the size of human feet. He found the beast devouring his maize, holding it in his claw as a human. The hunter managed to hit with his pike the left foreleg of the beast, that thereupon ran towards the village [with the pike in his body], where he disappeared. The next morning the hunter made a stop at the house of an old couple, very poor, without child, and doing nothing. These two old folks were suspected of stealing their food. The hunter discovered his pike [!] in the house of the old man. He noticed that the old man had a dirty wound at the left arm. The hunter left and didn't hide his feelings. The next night the village was woken up by the noise of a fierce dog-fight. The villagers came outside to see all their dogs fighting against one enormous dog, no one had ever seen before. The giant-dog was limping [with his left foreleg]. He tried to flee into a house, but the owner shouted for help. The men came with weapons and finally succeeded in binding the giant dog. Someone hit it on the butt with a great club. The dog dropped down dead. The house-owner tied him up even better and everyone went to sleep. The next morning the owner went to look for the giant-dog. He was gone, leaving the rope behind. Then it was heard that the old man with the wounded left arm was dying of a terrible butt-pain. Finally he blew out his last breath. His wife and his parents [?] put him on a litter and buried him. Only after his death his widow admitted that her deceased husband had strange habits. Often she woke up at night to

[68] Benwell & Waugh 1962, 16.
[69] *Folklore* 7, 175f.
[70] Knappert 1887, 202 after Hansen, *Sylt*, 38f.
[71] Klintberg 2010, 287 type N54: *Witches turn into sea waves* (from Bohuslän; 3 var.).
[72] Raudvere 2002, 105, who continues: 'People around her later draw the conclusion that her death was caused by the events at sea. The link between the two bodies in this text, symbolized by Kormákr's recognition of her eyes, is so strong that the human body cannot ward off the injuries inflicted upon the walrus. A relationship of analogy exists between the woman and the animal' (etc.).

find under the blanket nothing but the head of her husband: his body was not there. In the morning, when her man had become whole again, he described to her the best fields on the slopes of the mountain. Then everyone understood that it was him, this old man, who changed himself every night into boar or dog. After the death of the monster the population of Bangilo was no longer plagued by ravaging.[73]

The borrowed spear/fish-hook

The lost knife is comparable with the lost point of a spear that sets off a Indonesian (Dutch Indian) tale, called 'The Borrowed Spear'. The story begins with a farmer, whose crops are ruined by wild boars, which is comparable with the hay-stealing whirlwind. The farmer borrows a spear from his friend and keeps guard for several nights before he is able to hit the boar. The spear breaks and the boar runs of with the tip in his body. The farmer tells his misfortune to his friend, but he wants his tip back, whatever it takes, and the farmer goes searching and finds in the woods a deep hole with the traces of the boar [meaning he followed the trail of the boar to this hole]. He makes a very long chain of ***kaleleng*** (a climber-plant) and lets himself down the hole, where he lands in a mango-tree. He understands that he has come down in the Underworld and shortly thereafter he comes to a woman at a well, who is very sad and tells him, that the son of the king has returned badly wounded from a trip to the earth; no doctor can cure him. The farmer suspects that the prince is the nightly visitor of his fields, goes to the king and tells him that he wants to cure the prince. He is brought to the sick prince and removes the spear-tip. As a reward he receives a necklace and a sword, and returns with these treasures to the mango-tree, where as luck would have it, someone pulls him up. On earth the king of his country gives him his daughter in marriage and later he becomes the king, while the treasures he brought with him are placed among the holy ***pusaka*** (forefather-objects) of the kingdom and are still to be admired at Gowa (South-Celebes).[74] This story is as a myth part of the collection of Indonesian myths: The king of Goa had a field of maize, that was nightly visited by pigs, and he ordered one of his slaves to take his spear and guard the field and kill the pig, that was responsible for the destruction of his field. But he had to take good care of the spear, which was an heirloom. The slave went with other slaves that night to the field and was able to hit the pig, but it ran off with the spear; the shaft broke off, but the point remained in the animal, that pursued by the slave was able to escape into a deep hole. The slave didn't dare to go back to the king without the spear, so he had his companions make a long rope of lianas and a basket, wherein he descended into the underworld. He landed on a sugar-palm, at that time unknown on earth, climbed down and followed the path, that led to a village, where the people were in mourning, because the son of their king had come back wounded from a hunt on the earth. The slave realized that this must be the pig and tells them that he is a doctor and can cure their prince. He is taken to the palace, where he is left alone with the patient. As soon as it became night in the Underworld he removed the spear-point from the prince, who immediately expired, and left the palace and the village unseen and hurried to the sugar-palm. He took some of the fruits, got in the basket and gave the signal and immediately was hauled up. He shouted: 'I've killed your prince!' And in the village there was commotion, but he was already out of reach. Of course the king of Goa was very glad to have his spear back and humanity has the sugar-palm thanks to this adventure.[75] Another version, from the To Radja from Celebes, tells about seven brothers, who are hunting pigs and drying the meat, but a man appeared who stole the meat and made away with it, the

[73] Coyaud & Potet 1986, 55f n°58: 'L'homme cochon de Bangilo' = Scott 1975. 67f (literally). The second part is the story of the witch showing the marks of her wounds in animal shape (also told about werewolves).
[74] *Groot Sagenboek*, 161-163.
[75] Hamel 1947, II, 189-191. According to the introduction the weapon had been the property of 'one of the descendants of the king of heaven', but the reason for its veneration was the story above.

brother who had been left on guard being unable to stop him. When the turn of the youngest came, he succeeded in spearing the robber in the back, but the culprit ran off and disappeared with the spear still sticking in him. Now the spear belonged to the boys' grandfather, who, angry at its loss, demanded that they find it and return it. The brothers, therefore, went to a great hole in the earth, from which, they had discovered, the robber usually emerged. Taking a long vine, the others lowered the eldest, but he, soon terrified at the darkness, demanded to be hauled up again; and thus it went with all six brothers, only the youngest being brave enough to reach the bottom. Once arrived, he found himself in the underworld and there soon discovered a town. Asking if he might come in, he was refused admittance on the ground that the chief was suffering from a great spear with which he had been wounded, and which was still embedded in his back. The young hero thereupon declared that he could cure the sufferer and was accordingly admitted to the chief's house; but when he was alone with the patient, he killed him, pulled out the spear, and hastened to regain to the place where he had been let down. On the way he met seven beautiful maidens who wished to accompany him to the upper world, and so all were pulled up together by the brothers stationed above, and each of them took one of the girls for his wife.[76]

Cosquin, the promoter of the pan-India-theory of fairy-tale origin, has a version of this tale from the Bataks of Sumatra, which explains, why the friend wanted his spear-tip back so badly. A young man, Sangmaima, whose field was ruined by wild boars, borrows from his uncle a spear, *that never misses his target*. With this spear he hits one of the boars; but the wood breaks and the iron tip remains in the wound of the animal, that runs off to [a hole, that leads to] the Underworld. The uncle demands his spear-tip back and accepts no compensation, so Sangmaima makes a long cord and uses it to climb down in the [hole that leads to the] Underworld, where he pretends to be the possessor of a life-elixir. He is brought to the king, whose daughter has been hit in the foot in the upper-world. Sangmaima pulls from the wound a spear-tip, that he recognizes as his own and realizes that the princes is none else than the wounded boar. He is married with the princes, but only dreams about climbing up to the earth. Finally he succeeded to escape from the guard that is placed around him and he flees during the night. In the morning he is pursued by his wife and her family, who reach the cord, while he is climbing up. They climb after him, but when his wife has almost reached him, he cuts the cord beneath him, and they all tumble down.[77]

In a version told by the Galela a man keeps watch of his garden at night to prevent it from being plundered by wild pigs. One night a pig appears at which he throws his spear; but the pig is only wounded and runs off with the missile sticking in its back. Next day the man follows the trail of the pig and is led to a deep cleft in the rocks, which conducts him down into the earth, so that at last he arrives in the middle of a town. The tracks lead directly to one of the houses, which the man enters, and looking around he sees his spear leaning by the door. From a neighbouring room he hears sounds of crying, and shortly a man appears, who asks him who he is and what he wants. When he replies that he has come to find his spear, which has been carried off in the body of a pig the night before, the owner of the house says: 'No, you speared my child, and her you must cure. When she is well again, you shall marry her.' While talking, the man who is in search of his spear, happens to look up and sees hanging from the rafters a bunch of pigs' skins, which are the disguises that the people of this underworld assume when they visit the upper earth to plunder the gardens of men. He finally

[76] Dixon 1916, 214f: (Toradja) Adriani 1898, 365. For other versions see Celebes (Minahassa), P.N. Wilken, 323; (Bugi) Matthes, 441; Sumatra (Battak), Pleyte 1894, 143, 158, 297; Soemba, Wielenga, 176; Kei Islands, Pleyte 1893, 563; Riedel 1886, 217. The occurrence of this tale in Japan (Chamberlain, 119ff) and on the north-west coast of America (F. Boas, *Indianische Sagen von der Nord-Pacifischen Küste Amerikas*, Berlin 1895, 94, 99, 149, 190, 238, 254, 289, 352; cf. Pelew Islands, Kubary, quoted by Boas, 352) is a feature of considerable interest. Cf. Cosquin, o.c., 189f

[77] Cosquin, *Études*, 189 from *Bataksche Vertellingen verzameld door C.M. Pleyte*, Utrecht 1894.

agrees to try his skill in curing the woman whom he had thus unwittingly wounded, and in a short time she has wholly recovered. Some time after he has married her, she says to him: 'Come now, you act just as if you have forgotten all about your wife and children,' to which he answers: 'No, I think of them often; but how shall I find them?' A plan is proposed which he accepts, and in accordance with which they are both to put on the pig disguises and visit the upper world. No sooner said than done, and for three months he lives in the underworld, visiting the gardens of his own town in the upper world in the guise of a pig. Then one day, when he and others have come to the upper earth, they say to him: 'Now, shut your eyes, and don't open them until we give the word. After this, when you make a garden plot and the pigs come to break in and make trouble, do not shoot at them, but go and call out, saying that they must not come to this field but go to some others; and then they will surely go away.' He does as commanded and closes his eyes, but when he opens them, he is back once more in human form in his own garden, and his spirit wife of the underworld he never sees again.[78]
These stories have an Indian background, if we are to believe Cosquin, who presents us with two tales from that grand Sanskrit masterpiece of story-telling by Somadeva of Kashmir, the *Kathâ-Sarit-Sâgara* ('Ocean of stories') from the 12th c. In these two tales the hero chases after an enormous wild boar, that takes refuge in a cave. The hero pursues it and comes in the Other World, where he meets a young beautiful girl. In the first story the young girl is the daughter of a *râkshasa* (demon), who is invulnerable except in the palm of his right hand. He was the one, who had changed himself into the boar. His daughter teaches Chandasena how he could kill him. In the second story the young girl is a princes, held prisoner by a demon. She tells Saktideva, that the demon is on the brink of dying from an arrow, that a daring archer has shot at him. Saktideva tells her that he was that archer and marries her.[79]
A second form of the tale, which Cosquin calls the 'maritime form', centres not around a lost spear-iron but around a lost (and borrowed) fish-hook. A specimen of this tale was collected from the Tumbulu of the Minahasa on Celebes. After diving down to the bottom of the ocean the hero comes to a village, where they are about to slaughter a pig for the cure of a girl, who has a fishbone stuck in her throat. The hero sees immediately what is the matter and promises to cure the girl, and he takes, when he is alone with her, carefully the fish-hook out of her throat, and hides it safely away. (No marriage.) When he comes up on the spot where he dove down, he cannot find his canoe; but fortunately a big fish, whose help he requests, takes him on his back and brings him back to the land. Even more simple is a story from the Kêi-Islands of the Spice Islands (Molucca Islands). The hero meets the fish Kiliboban, who promises to help him get the fish-hook back. And really, Kiliboban asks the fish Kerkeri, whom he meets and who cannot stop coughing, for permission to investigate his throat, and finds there the fish-hook, which he brings to the hero.[80] Another version of the myth was recorded from the Kei Islands in the extreme south-east of the Indonesian area. There were three brothers and two sisters in the upper sky-world. While fishing one day, Parpara, the youngest of the brothers, lost a fish-hook which he had borrowed from Hian, his oldest brother, who, angered by the loss of the hook, demanded that it be found and returned to him. After much fruitless search, the culprit met a fish who asked him what his trouble was, and who, on learning the facts, promised to aid in the search, at length discovering another fish who was very ill because of something stuck in its throat. The object proved to be the long-lost hook, which the friendly fish delivered to Parpara, who thus was able to restore it to its owner.[81]

[78] Dixon 1916, 213f (van Dijken, in: *BTLV* 45, 1895, 398, from Halmahera).
[79] Cosquin, *C.p. de Lorraine*, 1886, I, 23 from Ed. Brockhaus, I, 110-113; II, 175.
[80] Cosquin, l.c.
[81] Dixon 1916, 156 (Riedel 1886, 217; Pleyte 1893, 563). Parpara, however, determined to have his revenge upon his brother, and so he secretly fastened a bamboo vessel full of palm liquor above Hian's bed in such a way that when the latter rose, he would be almost certain to upset it. The expected happened, and Parpara then demanded of his brother that he return to him the spilled liquor. Hian endeavoured, of course fruitlessly, to

This maritime version was already known to the old Japanese and can be found in the *Ko-ji-ki* (I, 42) and in the *Nihongi* (II, 5), that is to say in books about Izanagi and Izanami. The god Hohodemi, the hunter, has lost in the sea the fish-hook, that he had borrowed from his brother, the god Hoderi, the fisher. He demands the return of it, so Hohodemi goes to complain to the god of the Salt, who gives him a boat and sends him to the god of the Sea. Hohodemi gets a good reception and the god of the Sea marries him after a while with his daughter. After three years (of marital bliss) Hohodemi remembers the fish-hook and becomes sad. The god of the Sea makes him confess and calls all the fish together and asks if one of them has the fish-hook. The fish answer that the *lahi* has been complaining about having something in his throat, that prevents him from eating: he must have swallowed the fish-hook. The throat of the *lahi* is investigated and the fish-hook is found there. (Cosquin points to a French story from Lorraine, called 'The King of the Fishes', who gathers together all of his subjects for finding a bunch of keys thrown in the sea; which, I may add, is the story of Theseus diving for the ring, that Minos threw in the water.) The god of the Sea permits Hohodemi to return to his land; but before he leaves his wife tells him that she is pregnant.[82] This story can be found in a lot of books on (Japanese) mythology, where sometimes different names are used. A. The two brothers are the miraculously born (amidst a fire) sons of Honinigi, the ancestor of the legendary first emperor of Japan, Jimmu. There were actually at first three brothers: Honoakari, born when his mother lit the fire, Honosusori ('fire-glow'), born when the fire burned the brightest, and the third one was called Hono-orihikihoho or short Hikohoho ('fire-screen'), born at the moment his mother Konohana retreated before the heath of the fire. The first one Honoakari disappears from the stories, but his brothers are the subject of a cycle of stories.[83] B. The father is called Ninigi, the mother Konihana-sakuya-hime (Princes Blossoms) and the famous two of these children were Umisagi-hiko, a fisher, and Yamasagi-hiko, a hunter.[84] C. The three sons of the god Ninigi and Kono-Hana-Sakuva-Hime are Hoderi, the fisher Hosureri and the hunter Hikohohodemi.[85] D. The two sons of Ninigi-no-mikoto are called Ho-no-Susori, who received the seas at his birth and became lord of the fishing, and Hohodemi, who received the mountains and became lord of the hunting.[86] E. The story is transformed into a fairytale and the brothers are of noble birth and are called Umisachi ('Luck on the sea') and Yamasachi ('Luck on the mountain').[87] One day they decide to change over their occupations, but perceived that the result was bad, and changed back again, but Hikohoho had lost Honosusori's magic fishhook, and his brother refused to take other hooks. Hikohoho wandered sadly along the beach and met an old man – in the fairytale he rescues the old man's son caught in a foot-trap on the beach. The man is A: Shiho-tsutsu ('Salt Sea Oldest', D: Shiotsuchi; E: Shiozuchi Okina), who took a black comb from his bag, threw it in the sand and a bamboo bush grew up, from which he made a large basket. He told

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gather it up, and in his efforts dug so deeply into the ground that he made an opening clear through the sky-world. Wondering what might lie below, the brothers determined to tie one of their dogs to a long rope and lower him through the aperture; and when they had done this, and the dog had been drawn up again, they found white sand sticking to his feet, whereupon they resolved to go down themselves, although the other inhabitants of the heaven-world refused to accompany them thither. [… They] became the ancestors of the human race. Dixon (328 n. 6) remarks: 'The first portion of this myth, i.e. the incident of the lost fish-hook and its recovery, is in one form or other widely spread in Indonesia, outside the Kei Islands occurring also in Halmahera, Soemba, Celebes, and Sumatra. It is likewise known from Japan (Chamberlain, 119ff) and the North-West coast of America (see F. Boas, *Indianische Sagen von der Nord-Pacifischen Küste Amerikas*, Berlin 1895, 94, 99, 149, 190, 238, 254, 289, and cf. S.T. Rand, *Legends of the Micmacs*, New York, 1894, 87.

[82] Cosquin, l.c. This comes very close to the story of the ring or keys in the fish (in AT 531).

[83] A= Allan a. o. 2000, 63.

[84] B = Cavendish 1982, 84.

[85] C = Larousse 1974, 412.

[86] D = Hamel 1947, 100 (here no story about the fabulous birth and the firstborn that was never more heard of).

[87] E = Coolen 1963, 211-222 nº18. The story is called: *The two brothers* (see for version F in *De Folklorist*).

Hikohoho to climb in the basket and pushed (threw) the basket in the sea. He felt his basket-boat sink like a stone to the bottom and when he opened his eyes (regained consciousness) he was on a beautiful beach (of an island). He walked along the beach till he came to the palace of the Sea-god (A: Uhazuwatazumi), where he climbed in a tree next to a well, wherein the Sea-god's daughter Toyotama-hime ('princess rich jewel'), who came for water, saw the reflection of his face and ran to her father telling him about the beautiful young man she had seen.[88] In version B (and C) the sea-god's daughter makes love with Yamasagi and the Sea-god gives him his daughter and after three years he remembers the goal of his visit and asked the Sea-god for help. In the other versions the sea-god asks immediately for the purpose of his visit and lets all the fish assemble and there is one fish missing, D: the akame (C: red fish, A: the Red Woman, a tai or sea-bream), who is sick because she had swallowed the fish-hook.[89] In versions D and A Hohodemi/Hikohoho marries the daughter of the sea-god but after three years of marital bliss he was tortured with homesickness, which his wife noticed and told her father, who gave him permission to return to Japan and also two jewels, one to make the tide rise, and the other to make it fall; and he told him to give the hook to his brother with the words: 'A hook of poverty, a hook of regress, a hook of misfortune', and to spit twice. His wife told him she was pregnant and that he had to built a hut on the beach, where she would give birth to their child. Then the hero is brought back to the land by A: a tame crocodile, D. on the back of a dragon, to whom he gave his sword, why it is called to this day 'sword-carrier', or E. on the back of a sunfish. Here the fairytale version is close to our story of the man in Lapland: the sea-king calls together all his subjects and asks them who is the quickest, and up comes a seahorse, with very big fins, the horse of the Sea-king himself, who says: 'I'm the quickest horse: I'm eight fathom long and can make the trip in eight days. But I know that there is a monster standing with upright fins motionless in a maelstrom, who is one fathom long and can bring the stranger back to his country in one day.' After his arrival he went straight to his brother and gave him the hook with words the sea-king taught him (D: because his brother continued to harass him). A-E, in the words of version C: But as his brother continued to be a nuisance Hikohohodemi made use of the jewel which brings the high tide. The elder brother, finding himself covered with the sea, begged his pardon and promised to serve him. Hikohohodemi then threw into the sea the jewel which causes the low tide, and set his elder brother free. In E the battle between the brothers takes up much space, but must be traditional, because traces of it are to be found in the other versions. In D Hosusori is followed by bad luck. His rice-field dried out, while that of Hohodemi was growing beautiful. In E this is explained as a result of actions by the sea-king: when the older brother has his field low, the youngest has it high and the sea-king sends a lot of rain (and vice-versa). What remains (not in E) is the arrival of the wife of the hero, which turns out to be a Melusine-scene. Hikohoho builds the hut on the beach and Toyotama comes in the middle of the night during a big storm (A: with her sister Tamayori; D: on a tortoise). During the delivery she will take on her original form and she doesn't want him to see her like that, so he has to promise not to look. But when he hears her shout he can't resist taking a peep through a crack in the wall and she had the appearance of A, C: a green scaled dragon, B: crocodile, D: a *wani* (a sort of dragon). She left the child with her husband, and returned to her father the Sea god. In C. she sent her sister to look after the child, in D she left the child in the care of her younger sister (B: Tamayori-hime). This sister became the child's wife, and one of their sons, who received the names of Toyo-Mike-Nu and Kamu-Yamato-Iware-Hiko, is famous in history under his

[88] Hamel, 101; Cavendish. In the fairytale version (Coolen) it is not the princess but servant-girls; when discovered in the tree he asks for a drink and drops a jewel in the jug, that sticks to the side and so they showed it to their mistress and told her about the beautiful stranger, more beautiful even than her father, the Sea-king. In the Allan-version the princess carries a bejewelled jug to the well.

[89] In the fairytale-version E when all the fish are already gone a late-comer tells the sea-king about a sick fish, a motif also in versions of AT 560.

posthumous name of Jimmu-Tenno – he was the founder of the Imperial line of Japan. D: The child was called Hiko nagisa takeukaya fushin akasen 'the elevated courageous child, that was born on the sea beach, when the house, covered with cormorant-feathers wasn't ready yet.' A, D: Since Toyotama left, the connection between the land and the sea was blocked, land and sea were from then on two separate kingdoms.

The theme of AT 301

These stories, 'fairy-tales' or 'legends', are part of the world-wide tale-complex AT 301: ***The Three Stolen Princesses***, which is a Euro-centred misnomer, a result of the European bias of the AT-system. They are part of the versions called: Alternative beginning of the tale: (II) d. The third prince, where his elder brothers have failed, e. overcomes at night the monster who steals from the king's apple-tree, and f. follows him through a hole into the lower world.[90] The version from the To Radja on Celebes above comes nearest to the extension of the type description given in the ***Types of Indic Oral Tales*** van Thompson and Roberts: g. The companions of the hero take turns preparing dinner. A monster takes the food and the companions lie as to why dinner is not prepared. The hero finally takes his turn and overcomes the monster.[91]
The part of the tale concerning the underworld adventures of the hero (Thompson, part IV, called euro-centric: ***Rescue***, has to do with the slaying of the underworld monster(s), while part V: ***Betrayal of the hero*** is actually the escape from the underworld. Here the Indian extension f is helpful: 'A tree or vine grows marvellously and the hero climbs to the upper world.' The entrance to the underworld through a cave is mentioned by Ting in his ***Type Index of the Chinese Folktales*** as a special sub-type 301F: ***Quest for Precious Objects***. The hero goes down a cave or cliff to fetch precious objects but is left down there after the objects are hauled up (etc.).[92] This comes quite near one of the oldest versions, given in the largest examination of the tale type, done by Panzer in his study of the ***Beowulf***. It is the version from 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 declares, after he has buried the gold, through believable sayings about his 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 buried the gold and punish him. The shepherd got 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 was called *Γυπαιεύς* (van *γυψ* gier).[93] This story has a lot of resemblance with a very short version of AT301, which is not recognized as such. The story is catalogued by Klintberg in his ***Types of the Swedish Folk Legend*** as R123: ***Hibernating with snakes***. A

[90] Thompson 1961, 90f. Episode I. ***The Hero*** is of supernatural origin and strength is only the case in the old Japanese cases. Diving to the bottom of the sea requires naturally supernatural abilities. Theseus is the son of a god as he proves with his diving up of the ring. But in the majority of the cases there is nothing special about our hero, which is also the case in a lot of fairytales and certainly legends.
[91] Thompson & Roberts 1960, 45.
[92] Ting 1978, 56f.
[93] Panzer 1910, 230.

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 the man crawl up from the pit on the back of an immense snake (the snake king).[94] 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.[95] The story is included by Thompson in his *Types of the Folktale* as AT 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.[96] This new second part (b) takes us back to the story of Konon, where there was also a partner, but he tried to kill his friend, while here he just leaves him behind without trying to rescue him. The story of the honey find is part of the tale complex 'History of Queen Jamilka' in the *1001-Nights* version of Mardrus. Hassib, the posthumously born son of the Greek philosopher Danial, 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 Hassib, and tell his mother that he has been eaten by a wolf. Hassib sees a scorpion coming out of a crack in the wall, kills it, 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 AT 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. Hassib quickly left the throne, but was afterwards called by the queen, who wanted to hear his story. After that she had him fed and told him the story of Belukia and the ring of king Solomon. After the story Hassib 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 where the honey had been found.[97] This story is also known in Turkey and catalogued by Eberhard and Boratav as type 57: *Der Schlangenkönig Şahmaran*: A poor wood-collector goes with his friend into the

[94] Klintberg 2010, 329 (only one version from Swedish Finns).
[95] Grimm, *DS*, 239f nº216 (= nº217), based on 3 sources, Scheuchzer, *Itinera per alpinas regiones*, III386f, 396; Valvassor, *Ehre von Krain*, III c. 32; Seyfried, *In medulla*, 629 nº5; cf. *Gesta Romanorum*, c. 114.
[96] Thompson 1961, 236 based on 10 Estonian, 2 Czech, 5 Slovenian, 1 Serbocroatian, 5 Polish versions and Chinese versions from Eberhard (FFC 128, 142).
[97] Mardrus 2006, IV, 70-78, 122-124 (see EB 57.V: Littmann, III, 195-IV, 98); cf. Chauvin, *BOA*, V, 255-257 mº152: 'Djamasp':

forest; they find a hole full of honey. The poor man climbs down, sends the honey up, and is left behind by his friend. He finds a corridor, that he makes bigger and arrives at the king of the snakes, with whom he remains for seven years. He becomes on parts of his body a snakeskin, when he returns on the earth. The Padishah needs for the healing of his illness the blood of *Şahmaran*. He lets an order go out that everyone has to take a bath; this way they find out, that the poor man has been to *Şahmaran* (because of his skin). *Şahmaran* is now discovered: he advises the poor man not to drink the first extract, but the second. The Padishah drinks the first and dies. The poor man becomes a famous doctor.[98]
At first glance unrelated seems to be AT 672D*: *Chernobylnik*. The peasant makes the fish-soup from a snake. The driver tastes it and knows the language of the grass and trees. The master guesses this and forces the driver to name "chernobylnik", whereupon he loses his knowledge.[99] This summary is quite incomprehensible, but more clarity is offered by another Russian version from the district of Starodubsk. On the day of the Exaltation of the Cross (14 Sept.) a girl goes into the woods to search for edible mushrooms. She sees there a great number of intertwined snakes; she wants immediately to return homeward, but winds up instead in a hole (this is the pit she fell into), that was the abode of the snakes. The hole is dark, but in its depth lies a shining stone; the snakes are hungry and their queen leads them to the stone, that is licked by the snakes, who are thereby satisfied. The girl does the same thing and remains in the hole till next spring. Then the snakes roll together and build a staircase, on which the girl climbs to get out of the hole [also a method used in AT 301]. When saying goodbye the snake-queen grants her the gift to understand the language of the herbs and to know their healing powers on one condition: never to name the mugwort (Russian: *Čornobil*: he that is black); because if she said that name she would forget everything she learned in the snake-hole. And really, the girl understands now everything that the herbs say to each other. But one day, unexpectedly, a man asks her: 'What is the name of that herb that grows in the fields along the small paths?' 'Čornobil,' she says and at the same moment she forgets everything she knows. And since that day the herb is called *Zabutko*, meaning 'the Herb of the Forgetting'.[100] This man, whose question makes her say the forbidden word, is of course the master/peasant from AT 672D*, comparable to the magician from the story of Aladdin. He is also the vizier in the continuation of the story of Hassib. Just like the girl in the Russian legend, Hassib received a taboo: he had to promise to queen Jamilka never to visit the *hammam* (Egyptian bath-house). But when he returned home, his former companions who had gotten rich from selling the honey, came to apologize and brought very rich gifts, so that he was immediately a well-to-do citizen. He set up a shop and one day passed the hammam, when the owner was standing outside and invited him in. Of course Hassib refused, but the man wouldn't take no for an answer and swore three times to divorce his wife, a very serious threat, and the people of the town chose his side, grabbed Hassib and dragged him into the hammam, where he was sauced with a score of buckets of water. But Hassib feared the worst now he had broken the taboo and he didn't have to wait long for the police-officers to come in and drag him to the vizier, a very learned man in magic, who had spies in the hammam to see if someone would get a black belly, which was the sign that he had been in the underworld

[98] EB 57 (1953, 63). In variant (a) a magician betrays the hero (Cami Sap) to the padishah and he is the one who drinks the first extract and dies, while the padishah is cured.
[99] Thompson 1961, 236 from 1 version from Russia (Andrejew 672*B). The classification under 672 is not to the point, because the story starts of as a variation of AT 670: *The Animal Languages* or AT 673: *The White Serpent's flesh*, where contrary to the warning the cook eats the flesh of the white serpent (this is of course Sigurd tasting from the dragon's heart or Fionns tasting of the salmon, etc) and understands the language of animals. In BP I, 131ff, who comment on the Grimm story (*KHM* 17), there are several examples of how the property is stolen: in Breton legends (Sébillot, *Traditions* 2, 224; ID., *Contes des Landes*, 180) the witch blows the man who tasted from her snake dish, in the mouth; in a Croatian (Kres 5, 29 nº36) she shaves the toad sauce (*Krötentunke*) from his tongue, in a Little-Russian the master spits his nosy servant in the mouth, etc.
[100] Teirlinck 1930, 101f from Gubernatis II, 17 from Rogoviç. *Černo* = black; *zabyt'* = forget.

kingdom of Jamilka. The reason for this scheme was that the king suffered from leprosy and could only be cured by a certain milk that was in the possession of queen Jamilka. Hassib refused to cooperate but had to change his mind when he was beaten with a stick on the soles of his feet till he almost passed out. He brought the vizier to the cabin near the honey-cave, where the vizier performed his magic (just like the magician from Aladdin) to open the ground, whereupon Jamilka appeared, who knew already what was going on and didn't blame Hassib, but gave him two vials, and told him softly to give the first one to the king, and after his cure the second one to the vizier, who was a real pest. So Hassib gave the first vial to the king, who became beautiful as ever before he had leprosy, while the vizier swelled up and burst, after which Hassib could take his place.[101]

Peculiarities of AT 301

Thompson's alternative introduction is Panzer's 'Einleitungsformel B': Nothing is told about the origin of the hero: The tale starts immediately with the nightly arrival of the demon, who with his robbery and his devastation damages the kingdom. Only the youngest of the three brothers is able to wound the demon and following the blood-trail it left behind they discover the entrance to the underground kingdom.[102] This introductory-form B shows two major forms called by Panzer the house and garden formula's. The house formula is used in the To Radja-version although there is no house to be seen (so house formula is a misnomer). The garden formula is the stealing of the hay. The king who has a garden is our farmer with his field of hay. According to Panzer the demon always appears in the night 'und zwar gerne gerade zu Mitternacht'. The hay-demon comes in the daytime with a preference for the noon-hour (as already said the hour of appearance of the midday-demon: *demones meridianorum*). About the thief Panzer says: 'Dieser Räuber aber verweist sich als ein dämonisches Wesen, das recht verschieden definiert wird.' Examples are: a negro, a wizard, a wild man, a giant, a *dev*, a *lamie*, a monster, a genie, often an animal: lion, white wolf, otter, dragon, snake with seven heads, and with preference a bird: a singing bird, a gigantic eagle, a black bird that turns into a wizard with seven heads, a witch disguised as a falcon, a *rakshasa* in the guise of a crane, etc. 'Die Ankunft des Dämons erfolgt unter Lärm und atmosphärischen Erscheinungen verschiedener Art.' Here Panzer mentions: a wind, the heaven gets dark, a big black or dark cloud sinks down and in several versions it is not said which figure is hidden in wind and cloud. 'Der wachende Prinz greift nun den dämonischen Räuber an, schießt oder haut nach ihm, ringt mit ihm u. dgl., vermag aber nicht ihn festzuhalten und zu töten. Der dämon entkommt vielmehr in sein unterirdischen Reich, freilich nicht ohne eine bedenkliche Verwundung, die ihm sogar ein Glied geraubt hat. Am morgen findet man die blutige Fährte; sie führt den Helden zum Versteck des dämons.' Here also the forms the stories take are quite different, but nearest to the story of the knife in the whirlwind is version 172: The hero wounds the demon with an arrow: The prince shoots in the clouds, the arrow remains there and on the earth a blood-trail is to be seen (compare the blood-trail in the East Frisian story about the knife in the wave). Other ways of wounding are: a gunshot in the foot or head, a arrow in the breast or in the heel, a throwing dart (*javelot*), a sabre or a sword. In all cases the demon takes off, often leaving his pray (loot) behind (dropping of the hay). Sometimes the hero chases after the demon and sees him disappear in a hole in the ground. In version 35 the hero shoots an arrow at a cloud, which pulls back slowly; he follows it to a wood, where he

[101] Mardrus 2006, IV, 124-132. The two vials are a variation of the bathing-scene in AT 531 (cf. Medea). Cf. Chauvin, *BOA*, V, 255-257 nº152: 'Djamasp': the ending is more complicated and contains the theme of the consumption of the 'white snake' as in AT 670: The snake is boiled and produces two kinds of foam: the first kills the vizier, the second, taken by Hâsib as the first, makes him 'savant: il comprend les mystères du ciel, les secrets de la terre, de ces plantes, de ses métaux', and he cures the king (by giving him the snake to eat).
[102] Panzer 1910, 15.

remains near a hollow oak (which is the entrance to the underground world). In 126 he sees the dark cloud, that took the apples, disappear under a thorn-bush, that covers a deep hole.[103] In a new-Greek version a king has a tree with each year three golden apples, that disappear, so he lets his sons wake, but the eldest fall asleep, and two apples are gone. The youngest keeps himself awake by sitting on an anthill. Suddenly [at midnight] the wind increases and a dark cloud covers the garden and the prince sees a hand coming out of the cloud and pick the last apple. Immediately he shoots an arrow. A terrible shriek resounds and the hand is gone with the apple. But a blood-trail shows the direction the thief took. On their fastest horses the three brothers follow the trail for days till it ends at a crossroad with a 3-armed sign. The first arm says: 'Comes back alive', the second: 'Might return,' and the third one: 'Doesn't return alive.' The youngest says they have to take the third road, but his brothers laugh at him. He sticks to his opinion and at last his brothers follow him, and soon they see the blood-trail again, that leads them after days to the top of a high mountain, where they find an enormous block of marble with in the middle a ring. From the ground rise suffocating vapours and the elder brothers shake with fear. The youngest becomes so furious that he on his own lifts the stone with one jerk.[104] [This quite redundant road-sign is also present in a house-version embedded in the Turkish Köroglu-cycle. A death-order has been issued against the hero Mehmet Bey, and with his friends Ahmet and Ali he leaves the country, on the way taking the singer Aydin against his wishes with him. After much or little riding (a well known tale formula) they come at a crossroad. On the first road on a marble stone is written: 'Lucky way,' on the second 'Some trouble,' and on the third: 'Without return.' Mehmet Bey chooses the third road to the despair of Aydin, who tries to persuade the companions of Mehmet Bey to return, until Mehmet Bey silences him with a slap. One day they come to a plain, hot as hell, and before them is a castle, shiny as the sun, but with no habitants. They put their horses in the stable, where there is fodder, and enter the palace, where diner is served, and they eat their fill. Then they discover a lamb, slaughter it and have Aydin prepare it, while the others sleep. Suddenly a horrible Negro …[105]]

In Panzer's Introductory form C 'the kidnapping of the princess(es)' is comparable with the abduction of the hay (also taking place in the day-time): In the words of Panzer: 'Bei ihrem Entschwinden erhob sich ein plötzlicher Wind oder Sturm; plötzliche Finsternis; eine Wolke senkte sich herab, oder ein Nebel – in dem ein Zauberer sich barg. Und so wird öfter der Entführer ausdrücklich benannt als ein Zauberer.'[106]
A concrete example is the East European Jewish tale 'The Underground Palace'. Here the king is walking with his family, when suddenly a terrible storm arises, after which the queen has disappeared. After fruitless searches the king sends his two sons with their Jewish servant out and after months of searching the princes are about to give up the quest, when the servant has a dream, wherein an old man poses him a riddle. The servant finds the solution: the queen is in an underground palace in a desert. So they go to the North [as in: to Lapland], where they come in a great wilderness (etc.).[107] This wilderness is also to be seen in the Middle English *Lay of Sir Orfeo*, a fairy-tale adaptation of the story of Orpheus and Eurydice. After the disappearance of Heurodis Orfeo goes in search of her, dressed like John the Baptist, through woods and heaths, and finally comes in the wilderness, where he sleeps on leaves, where vipers crawl, and where he feeds himself on roots, berries, etc., with the result that he looks

[103] Panzer 1910, 95, 104-106.
[104] Marcenaro-Huygens 1984, 86f.
[105] I still have to finish this.
[106] Panzer 1910, 110.
[107] Schwartz 1985, 219f.

like a *wodwose* (wild man). Ten years go by and then one day he sees her, but she is taken away by her companions into a mountain, followed by Sir Orfeo.[108]
Panzer reports (in form B) in his version 107: the prince follows the flower-robber immediately to his 'house'.[109]
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).[110]
There are three ways to go to the Underworld: The first one is to go down a deep hole, the second one is to climb up into the sky, and the third one is to go like Odysseus to the end of the world. This last way has several possibilities, depending on where one locates the End of the World. Odysseus goes to the Northwest brink of the world, the Finns go to Lapland, which is comparable with the land of the Cimmerians, where there is continual darkness. Breadless Lapland is a term, that can be found in the Finnish Kalevala. After the ending of the Sampo in the sea (like the salt-mill in AT 565), the Pohjola-woman mourns and is only able to save the lid (rune 38, verses 381-384):

> *Nahm den bunten Deckel nach Pohja,*
> *Trug den Henkel nach Sariola.*
> *Daher herrscht in Pohjola Elend,*
> *Herrscht in Lappland Mangel an Brot*.[111]

Lapland is part of Pohjola, which is a representation of the underworld. The salt-mill from AT 565: *The Magic Mill* is usually received by the hero after he has been sent by his brother to hell (in the curse: *Go to hell!*, which he takes literally). There he tricks the devil into giving him 'that old thing' in exchange for the piece of meat his brother had given him. This can also be seen in a Swedish version. The tale takes place on Christmas eve and before the entrance of Hell he meets an old man (the well-known Eckhard-figure), who gives our hero the advice to ask for the old mill and explains when he comes back with it how to use it. In a Swedish version of AT 563 the poor man receives a ham from the rich man and decides to sell it. He comes to a very beautiful gate, obviously heaven, and here it is the gatekeeper (so St. Peter) who gives the advice to ask from the 'great lord' the mill and who also teaches him how to use it. Halfway home our hero stops for the night in the cabin of a Troll-woman (the Pohjola-woman), who exchanges the magic mill for an ordinary one. Also in a Norwegian version of AT 565 it is Christmas eve and the hero has a ham, with which he can go to hell, as in a Danish (the eve before the Yule-feast) and an Estonian version. In a Russian version from Karelia the poor brother is cursed by his evil brother to go with the leg of a cow (= ham) to

[108] *Med. Engl.*, 215f.
[109] Panzer 1910, 106.
[110] Panzer 1910, 116, 121. Of this Serbian tale I heard (30-7-1994) in a Dutch TV-program (AVRO: *Zevenmijlskoffers*) a version told by a Bosnian female refugee. A king has a daughter and has been told that she will be kidnapped by a dragon, so he locks her in a golden cage. As birthday present when she becomes 16 she asks to be let out of the cage for one day and goes walking in a dress with bells on it and surrounded by her brothers and many soldiers (like Heurodis who is also beforehand told she would be kidnapped). But suddenly black clouds gather above and two claws of the dragon come down and take the princes and bring her to his palace 'between heaven and earth' (as the tale with a political twist was called). The three sons of the king (who stand for the Serbian, Bosnian and Croatian parts of former-Yugoslavia) receive from their father one bow, two arrows and 3 pieces of rope, which they bind together and shoot with an arrow to the palace, after which the youngest (Bosnia) climbs up, frees his sister and is treacherously left behind in the air palace by his brothers.
[111] Schroeder 1906, 47.

Hiisi, the forest spirit. Most of our heroes get advise about what to ask in exchange for the meat (where the devil is especially fond of). On his way to Hiisi the poor man meets in the woods wood-choppers, who point the way and tell him not to ask for silver or gold but for the mill-stone. Here it is Hiisi himself who explains to the hero how to use the device. In the Norse version the poor man comes to a brightly-lit house (with the approach of the evening), where in a woodshed a old little fellow with a long beard is chopping Christmas wood and who advices him to exchange the ham for the hand-mill, standing behind the door. Afterwards the old wood-chopper tells him how to operate the mill, that the devils were – just like Hiisi – reluctant to give. In the version from Estonia the poor man sees at the fall of the evening in the distance a light and thinks: 'That must be the underworld,' but to be sure he asked an old man with a long white beard alongside the road, who advises him to exchange the meat for the hand-mill behind the door, which the King of Devils will do only reluctantly. On his way back he again runs into the old man, who explains how to handle the device. The Danish Hans comes after a long walk with his piece of bacon near the evening at an old man, who is digging on a hill, and asks him for the direction to hell. The man points into the hole he is digging and says that it is deeper than it looks. Hans goes down and is surprised, because it was much bigger and deeper than expected. After a long march he comes at a great fire, where the devils exchange the bacon for a kind of coffee-grinder with the instruction how to use it. In a Greek version the poor man going to the devil with his 'lamb' comes at night at a fire, where around a big table the devils and demons are eating and drinking. They shout: 'Welcome, little uncle (a common Greek appellative), it has been long since a man visited us.' In exchange for his lamb he receives also some kind of coffee-grinder, which produces anything he wishes for.[112] The way to the underworld does not have to take long, and is in most cases almost totally ignored. This is of course the situation in a lot of fairy tales. In a French version of AT 563 the hero, father Grumbler (because he always grumbles because he is poor and has many children), who spends more time in the pub than in the church, decides to go pay a visit to God and goes in search for Paradise, where Peter don't want to let him in and gives him a basket, that fills itself with every kind of food. Before going home he stops at a inn to drink and in the night the woman of the inn exchanges the basket for an ordinary one. At home the basket doesn't work, so father Grumbler goes (grumbling) back to Paradise; he knows the way now. Peter is of course surprised to see him again, but gives him a cock. But again father Grumbler demonstrates his device in the inn and it is exchanged for an ordinary cock. Speedily father Grumbler goes with his basket and cock back to Paradise and Peter sees immediately that these are not his basket and cock and he tells the man that someone has exchanged them and gives him a bag with the words: 'Flick, flack, Stick come out of the bag!' And this gets him his things back.[113] In another French version a poor man finds a very big pee, puts it in the ground and it grows up to heaven. He climbs up and comes at the gate of paradise, and receives from Saint Peter a magic table-cloth, the second time a wish-purse and the third time a stick, to get the stolen objects back from the thief (a woman from the neighbourhood).[114]

Returning to AT 301 there is a version from Norway wherein the king gets the advice to keep his three daughters inside until they are 15, otherwise a snowstorm will take them away. Shortly before the oldest reaches her 15th birthday the princesses persuade the guard to let them pick flowers. Because it is a very beautiful day the guard lets himself be swayed and at the picking of an exceptionally beautiful flower a sudden snowstorm takes the princesses

[112] Swedish, 64-68 nº13; 79-83 nº17 (AT 563); Danish, 164-166 nº21; Brood & Nieuweboer 1990, 116-122 (nº7); Norse 169f; Estonia = Braasem 107-109; Greek, 52-54 nº21.
[113] French, 105-113.
[114] French, 105-113; ID., 259-263 nº55.

away.[115] This is of course Hades' robbing of the flower-picking Persephone. When the Jewish servant from 'The Underground Palace' comes in this palace (hidden underneath the wilderness in the North) he not only finds the stolen queen but also 3 stolen princesses. The first one tells him she was walking in the wood near the palace when a sudden whirlwind took her to this palace, where she had to marry some giant; the second princes was walking in the palace garden when she was taken by a big bird, while the third one was taken in her sleep by a giant, that she had to marry. The queen was taken as we saw in a terrible whirl-storm and was on the brink of marrying this most terrible of all the giants. They all help the hero to beat these giants (by giving the hero the oil, apples, bath and staff that give power).[116]
When Sir Orfeo goes into the mountain he comes after a mile or three on a pleasant plain, bright as the sun on a summer day, smooth and even and completely green, where there is a beautiful castle, bright as crystal with more than a hundred towers. In the Estonian version of 'The three princesses' the youngest prince comes on the bottom of the hole on a meadow with a road, leading up to a copper castle, where a beautiful girl is sowing on the doorstep. She is one of the three sisters, robbed by the bear. Following the road he comes to a silver and a golden castle after which he reaches the castle of the bear, that he kills after a terrible combat. Then he takes the same way back taking with him the girls and their castles rolled into eggs to the hole, where his brothers haul up the princesses and leave their brother behind.[117]
Also the Norwegian Hero Bären-Öra sees himself down in the underworld in a beautiful garden surrounding a castle (with no entrance). When he bangs with a rock on the wall a princes comes out, who helps him beat the Troll-king (by switching the power-drink), after which an old hag comes hobbling in who is decapitated. The princess tells him that she comes from Rich-Arabia, where she was abducted out of her garden 10 years before [compare ***Sir Orfeo***] by the Troll-king in a cloud.[118]

II. A Tibetan-Mongolian oicotype of AT 310B: Buffalo Head

In popular editions of folktales you may be glad if it is mentioned from which country a tale comes. This is also the case with the collection ***Fantastic Tales*** brought together by Cerny, Cerná and Novák from Czechoslovakia, wherein can be found the story from Tibet-Mongolia, called 'The valley of the hungry demons' (M01), that has much in common with a Mongolian tale from the collection of Heissig, entitled 'Masang's Adventure' (M02).[119] Heissig, who indicates of other tales the AT-type number, does not indicate that we are dealing with a version of AT 301B, as can be seen from a comparison with tale-type 127 'Der kalbsköpfige Masang' (M03) from Lörincz's ***Mongolische Märchentypen***, where Heissig's version is lacking.[120]
Much research into tale-type AT 301 has been done by Ting in China and adjacent regions, who has three versions of the Buffalo Head variant (M04-06).[121]

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[115] Nielsen, 86-107.
[116] Schwartz 1985, 221-224.
[117] Glazen Berg, 115-121.
[118] Swedish, 8-9.
[119] M01: Cerny, Cerná & Novák 1975, 33-37; M02: Heissig 1963, 217-223 nº48: ***Masangiÿin ÿabugsan***. A bookish fairytale from the West-Mongolian version of the ***Vetalapañcavimçatika, Siddhi-kegür-ün üliger***, transl. by B. Jülg, ***Die Märchen des Siddhi-kür***, Leipzig 1866, 66-71. Very comparable with c. III of the Mongolian version ***Siditû kegür-ün üliger***, 23-31, new edition Mukden 1958, 19-26; Russian translation B. Ja. Vladimircov, Moskau 1958, 129-132; cf. BP 2, 313; summary by Cosquin 1886, 1, 19f.
[120] M03: Lörincz 1979, 75f; see also p. 235 (301B). Heissig's collection is on L.'s literature list (nº12). The summary of L. is based on 5 versions, not all of them belonging to the oicotype, as there is a reference to a Bear-ear version. The versions are: Badmaev 1899, 87-93; Baldaev 1960, 365-371; ***Kalmyckie skazki*** 1962, 87-92; Potanin 1883, 194-198; Potanin 1893, 374-376.

Probably also related to our oicotype is a Jakut version (J01), mentioned by Bolte and Polivka, wherein there is a *Kuhsohn*, whose way of returning to the upperworld is comparable to M02.[122] Our hero should not be confused with the well known Iwan Cow-son, also called 'The Storm-knight', the hero in several Russian tales (mostly AT 300A), who is also the son of a cow, but not by a man, but through the consummation of a miraculous fish (cf. AT 303), and who doesn't differ from his 'brothers' (sons of the fish), with whom he sometimes has the AT 301B adventure.
What is the content of this Tibetan-Mongolian oicotype?

1. The hero: birth and style of living

In M01 the name of the hero 'Buffalo Head' is explained as a reference to his noticeable large head and proud forehead, but his isolated style of living is connected to something strange at his birth. What this was is told by other versions. In M02 it is said, that the father of the hero, who owned only one cow and couldn't find a bull for it, decided to 'ride' her himself, resulting in something in-between, a human body with the head and tail of a bull, that he wanted to kill as soon as it was born, but it begged him to spare him: it will be rewarded one day. Also in M03 there is talk of sex between a man and a cow, resulting in a boy with a calf's head (horns and a tail), who is chased away by his father. In M04 the hero, born from a cow, with a bull's head and human body, flees into the woods. In M05 the hero, born from a cow (as M04), is out of control and grows up in the wilderness. In J01 the hero has the name 'Cow-son', and is compared with 'Bear-son', but Bear-son is the son of a woman and an animal (bear), not of a man and a female animal, as in the case of 'Mare-son', where the pope (Slavic priest) rides a mare through the woods, and the mare says suddenly: 'The pope rides me.' The embarrassed pope leaves the mare in the woods where she gives birth to a boy named (by the sweet Lord) 'Mare-son', but no mention is made of animal features or qualities (Bear-son has bear-ears resulting in the name Bear-Ear).[123]

2. The three supernatural companions

In M01, 02 and 04 there are three, in M05 five, in M03 and J01 multiple companions, while in M06 there are probably two companions. Only in M01, 02 and 04 there is a description of the companions. M03 (Lörincz) only indicates that they possess ***außerordentliche Fähigkeiten***. In M04 the companions are of supernatural birth, and coloured black, green and white respectively. This order of colour is also to be seen in M01 and 02. In M01 Buffalo Head meets in a wood a dark looking (= black) fellow, called Delger the Hermit. Masang (in M02) meets in the wood a black man, who calls himself 'a completely evolved from the wood stemming human being'. The second one Buffalo Head meets, is still a boy, long and lean, and with a face as green as grass, called Delger Grass-green. Masang encounters on a big meadow a green man, 'a stemming from the grass human being'. When Buffalo Head and his

[121] The studies of Ting are in *Fabula* 11, 1970, 54-125 and 12, 1971, 65-76. The versions are: M04: Ting nº5: Rachel H. Busk, *Sagas from the Far East*, London 1873, 37-53 from Outer Mongolia; M05: Ting nº42: Wang Yao (tr. & ed.), *Shuo pu wan ti ku-shin* (Endless Tales), Peking 1956, 55-59, a Tibetan version of the *Vetalapancavinsati*; M06: Ting nº111: Chuang Hsüeh-pen, *Kang ts'ang min-chien ku-shin* (Folktales from the Tibetans in Sikang), Shanghai 1950, 164f (defective). Ting (1970, 77) also wants to separate these versions from his other AT301B-versions, and to connect them with his type AT301F (only treasures: no princesses).
[122] BP 2, 314: *Zap. rus. geograf. obsc. Ethnograf.* 17, 2, 163 nº2 (A1: der Kuhsohn findet in der Jurte, auf die sein Pfeil gefallen, drei Mädchen, verfolgt die Alte in die Grube, von den Genossen verlassen; er schläft drei Monate lang, klettert dann an einer inzwischen gewachsen Birke empor und tötet die treulosen Gefährten).
[123] BP 2, 309 from Galicia (*Ethn. Zb.* 7, 146 nº70); Gouv. Jekaterinoslaw (Manzura, 43 nº26); Gouv. Smolensk (Dobrovoljsjkij 1, 410 nº6); ID., 311: Gouv. Rjazan (Chudjakov 2, 39 nº45); ID., 312: Miklosich nº2: 'Der Säuglin der Stute', a Gypsy version from Rumania, also in Massenbach 1958, 204-210 nº28.

companions in the evening want to go to rest under a tree, they see in the hollow trunk a man with a very white face, on which the sun never shone, called Delger of the Tree. Masang comes continuing his journey upon a crystal heap, upon which a white man is sitting, born from crystal.

3. The house

In M01 our quartet comes in the valley (from the title) of a rushing stream at an abandoned settlement, where the cattle lows hungry behind the fence, and decides to stay there. In M02 they come at a great wild river and see on the edge of a mountain a little cabin. In it they find food and drink and other necessities, in the yard there is cattle, and they decide to stay there, and each time three go hunting and one remains at home. In 04 and 05 there is only mention of a cabin, in 03 of shelter.

4. The visiting woman

One day Delger the Hermit (01), the wood-grown great-year (02) is on duty, prepares meat and *airan* (milk liquor), when suddenly a tiny old woman of one cubit comes in with on her back a tub, that almost covers her (01), a span-sized old woman with a bundle as big as a donkey turd on her back (02), a span-sized old woman/witch (04), an ogress in the shape of a small, old woman (with a bundle) (05), a witch, who steals pancakes (06), an old woman (J01).
She asks if she may taste some of the meat and the airan, and hardly she has something or she disappears with the kettle of meat and the airan (01/02). In 03-05 there is only mention that she eats the food. The shamed cook finds in a shag two horse-shoes and makes with them many traces round the house, shoots also his arrows and says to the others that a band of robbers (01), a gang of men on horses (02) has robbed him. The other companions have the same experience, Delger Grass-green, the man stemming from the grass make kine-tracks (01/02), the crystal-born mule-tracks (02).
Then it is the turn of our hero. Buffalo Head thinks right on seeing the little woman: ‘Ah, there are the robbers!’ and says that he shall give her something, when she brings water; and he gives her a bucket without bottom (01/02; 05: with a perforated bottom). Through a crack in the door he looks at her and sees that she makes herself very long to the clouds, and takes the water in one step from the middle of the river. While she tries to fill the bucket, the hero looks at the content of her tub (01; 02-04: bundle; 06: parcel) and replaces the rope of human veins (01; 02: sinew) with a buffalo-leather rope (01; 02: mouldered rope of hemp), the iron bar and a pair of tongs (01; 02: tongs and hammer) with wooden, 04: the ‘magic objects’ with worthless substitutes, 06: the golden axe and chain with imitations. The old woman comes back with the bucket, furious, demands meat and airan, puffs herself up enormously when Buffalo Head (Masang) refuses (only 01), she has also enormous claws, and wants to fight for it. They start with binding each other: the hero has no problem in ripping the cord, but she cannot free herself. Then they pinch each other with the tongs, after which they beat each other with the bar/hammer and the hero hit with his red-glowing iron bar so hard, that the old woman runs away (02-04: bleeding; 06: is killed).

5. Descent in the Netherworld

Following the trail (02-04: of blood) the old woman left behind the companions come on a mountain slope at a deep cave, where they find the horrible witch dead (01), in an enormously deep and horrible crack in the rocks, where they see her corps lying as a ten story high house

under gold and precious stones, cuirasses and such uncountable valuables (02), a deep hole, wherein the ogress is lying dead with treasures all around her corps. Also in 03 (and 05, J01?) there are treasures near the corpse of the demon in the depth (05: cave; J01: pit). Masang's companions don't dare to go down, because the old woman is a female ***Shummnu*** (= ***shimnu***: demon, evil spirit), and he lets himself down along a rope and has them hoist up the treasures (02-05; J01?). He himself is left below (02-05; J01; in 05 they seal off the cave and the hero dies there).

6. Escape from the Netherworld

Masang realizes that he is left behind out of evil intentions and accepts his fate, but then he finds three cherry-stones, puts them in the ground, pees on them and wishes, if he really is Masang, that they will be large trees when he awakes. Then he lays his head down on the corpse of the old woman and falls asleep. The contact with the corpse causes terrible pollution and makes him sleep for many years and when he awakes, he sees that the trees have grown until the entrance, and full of joy he climbs up, leaves the cave and goes to the cabin, where he finds his bow and arrows (M02). Also in other versions the hero escapes with the help of a miraculously growing (cherry)tree, in M03 from one stone (no mention of the fruit, nor how long he sleeps).

7. Forgiving the friends

In M01 Buffalo Head leaves his friends, who really like to stay there, and continues his 'crusade' against the demons, armed with bow and arrow and the iron bar. In the other versions the friends have committed treason; in 04 he threatens them, but soon forgives them. In J01 he kills them. In M02 the companions have taken wives and built houses, and coming to their houses he hears from their wives that they are hunting, go to meet them in order to kill them, but they declare that he is right and offer him their possessions, but he doesn't want them and goes to his father to thank him (as promised by his birth).

8. Star mythology

On his way Masang sees a girl, that has taken water from the well and lets flowers sprout up with every step she makes. He follows her and comes in the heaven of the gods (02). In 04 he follows a goddess (cf. Aphrodite, who let sprout flowers at every step when she came to land in Cyprus, after being born from the sea-foam). Also in 03 the hero arrives at the god Qormusda (from the Persian Ormuzd = Ahura Mazda), 02: Khormusta. The god is glad, that he has come, for he can help in the battle the gods wage daily against the black Schummnu. The next day the white bulls, the gods, chase after the black bulls, while it is early, but toward the evening the black bulls drive them back. Then Khormusta asks Masang to draw his iron bow and to shoot at the beam-eye (eye-beam) on the forehead of a certain black bull. Masang hits the eye and lowing loud the bull runs away, to the great joy of Khormusta, who offers Masang a seat in heaven, but he still wants to reward his father and receives from Khormusta a talisman (7 grains) and the advice if he ever finds himself in front of the Schummnu-gate not to run away, but to present himself as a doctor. And indeed he comes there, knocks on the gate, that is opened by a fire-breathing female Schummnu, who brings him to the wounded Khan. But instead of taken out the arrow, Masang thrust it deep in the Khan's brain, as Khormusta had ordered him, strews the seven grains toward heaven, whereupon a iron chain comes jingling down, but when he tries to take it, the female Schummnu hits him so with a hammer in the flank, that sparks fly off, that were caught and put as seven stars (the Pleiades)

in the heavens (02). In 03 he helps Qormusda to beat the demons and is freed by him from his tail and horns; or he helps Qormusda to kill the demons, but is killed by them, his body divided in 6 pieces, from which the constellation the Great Bear was formed (or he meddles in the battle between two khans and marries the daughter of the victorious khan). In 04 he shoots and wounds the king of the demons. After having killed him by pretending to be a doctor he becomes one of the gods.

The oicotype

The resulting oicotype is not really different from the type (nº127) Lörincz presents. I have only changed the order a little.

1. From the intercourse of a man and a cow a son is born with the head (and tail) of a bull, who is chased away by his father.
2. On the road the hero meets companions with supernatural qualities, the black wood-man, the green grass-man, and the white crystal-man; they find near a river a cabin with provisions and stay there, living from the hunt.
3. In turns they stay home to prepare the food and are visited by a span-sized woman, that steals the food, after which the ashamed cook makes the trails of a large company.
4. The hero Masang refuses food to the old woman, sends her for water with a bottomless bucket, replaces the magic objects in the bundle of the witch with worthless things and beats with her own weapons the witch, who ran bleeding away.
5. Following the trail of blood the heroes come to a deep pit (hole), wherein Masang lowers himself (till in the netherworld) to get the treasures near the corpse of the demon (witch); but his comrades leave him, after hoisting up the treasures, down there.
6. During his long sleep the three cherry-stones he planted grow into high trees, along which he climbed up; he abstains from taking revenge on the companions.
7. By following a goddess Masang comes in Khormusta's heaven, helps the gods in their daily battle against the demons, kills the khan of the black demons, that he has wounded, by pretending to be a doctor; he is torn to pieces put in the heaven as the Great Bear or the Pleiades, or taken up in Khormusta's heaven divested of horns and tail.

[This results in AT-typology in: Ia (cow) h, IIa (3) bc, IVb (only treasures), Vaf (= wonder-tree). In this 7 is not taken in account. The versions contain of the oicotype the elements: M01: (1), 2-4, 5 (partially); M02: 1-7; M03: 1-7; M04: 1-7; M05: 1, 2 (5), 3-5 (dies there); M06: (2), 3-4 (defective); J01: 1, (2), (3?), (4?), (5?), 6.]

II. The comparison with other versions of AT 301

1. The buffalo-headed hero

The son of a cow is an allomotif of the son of a mare and the son of a she-bear. As motif the animal-son is already present in the Greek myths, where Pasiphaë conceives by mating with a bull and brings forth the Minotaur, a man with the head of a bull, who figures as the monster in the underworld and is killed by Theseus after his descent with the aid of the thread of Ariadne. But in Ting's version 110 the demon, who robs the princess in the disguise of a whirlwind, has a bull's head.[124]

2. The companions

[124] Ting 1971, 68 from Tibetans in Sikang.

In no other version the companions share the characteristics of the Mongolian companions, but sometimes there are three of them. As usual in AT 301 the wonderful qualities of the companions are a 'blind motif': they have no purpose other that to elevate the state of the hero, who excels them.

3. The house

Many forms of housing are present, from the open air (as with the To Radja) unto a castle. Often there is mysteriously food present, sometimes in the form of a table set for three persons. Or the presence of cattle is explained as the possession of the demon, who then comes to get back what is rightfully his.

4. The demon

The demon is often times a dwarf, meaning a span- or thumb-sized person provided with a cubit-long beard, that the hero uses to nail him tight or to trap him. Also witches are present, but they are never small. The game is a typical Mongolian element, an imitation of the threefold fights in the epic legends. The switching of the magical objects is present in Ting's version 40, where the food-stealing demon, caught by the hero, promises him his daughter, and when he with his companion comes to get her, waves them up the mountain with his magic fan. With the help of the daughter they are able to switch the magic fan for an ordinary one and now wave the demon up the mountain. The bar, used by Buffalo Head in the third round, that is the decisive action and that he takes in M01 as his personal weapon, is comparable with the familiar 'stick of x hundredweight', that the hero in other version has made by his father before going into the world. Beating the demon with his own weapon is a trait of a lot of versions, for instance Ting nº110, where a wood-cutter, who threw his axe into the whirlwind [!], follows the trail of blood to a cave and, after descending with a rope, kills the demon with the sword underneath his pillow.

5. Descent into the underworld

A frequent motif is the fear of the companions for the descent; when they go, they want to be hauled up very quickly, because as they say they are burning or freezing. Usually there is much attention for the depth; even a very long cord is not long enough and the hero lets himself fall.

III. Return from Lapland

The story of 'The Knife in the Whirlwind' ends with the return of the knife, but our hero is far away from home and his return is nowhere part of the story, except in the story of 'The Black Ox'. We can now understand why this is a part of the story. In AT 301 the hero is in most of the variants left behind by his treacherous brothers after the hauling up of the princesses. In Dutch there is an expression for our hero's predicament: *In de put zitten*, meaning to be depressed, which is probably based on the game of goose (*ganzenborden*), where the worst situation is winding up in the 'put' (well, pit), where you can't get out unless someone else falls in (a famous episode from the *Reynaert*-stories, also in Grimm: The Fox in the well, is released when he lures the wolf into taking the other bucket = AT 32). This situation is also to be seen in some AT 560-561-versions. In the most famous version, *Aladdin*, the hero has to go down into the underworld to get the magic lamp and is left there by the magician. A

Spanish version, called 'Juan and the Ring', Juan and his two brothers are lured one by one by the magician to a desert, where there is a deep pit with on the bottom gold-sand. The two brothers are killed but Juan sees their bodies and suspects also to be killed and digs a hole in the wall so the magician can't kill him and leaves him behind, thinking he will die from starvation. It is then that Juan finds the gold ring, comparable with Aladdin's lamp. (The story of Aladdin is of course distorted by the ring, which the magician gives to Aladdin before descending and which is like the lamp, so that would be a stupid thing to do for a magician). The spirit of the ring brings Juan (and Aladdin) to the surface. Also in some versions of AT 301 a ring with a spirit or a flute that can summon spirits is found and this way our hero is able to return to the upper-world. 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 AT 301, that sheds a very different light on 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.[125] 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.[126]

Ginzburg seems genuinely surprised by the fact that a Mantuan story-teller tells the same event as another narrator forty years earlier, in virtually identical words, at a distance of thousands of kilometres, in the mountains of the Caucasus, *following a pattern that is probably more than a thousand years old. But precisely because they are fables, narrative underpinned by a peculiar but iron logic, we can fill the lacuna represented in Amirani's unspecified mutilation with Sbadilon's severed heel*.[127] This is of course not correct: There is no 'iron logic' in fairy tales: for every motif has dozens of allomotifs; even Ginsburg gives in his notes the story of the Russian or Vogul-Ostyakak bear hero, who, when he has exhausted his reserves of food, feeds the eagle who is carrying him by cutting off his calf.[128] 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.[129]

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

[125] Ginzburg 1992, 255f.
[126] Thompson 1961, 91f.
[127] Ginzburg 1992, 256.
[128] Ginzburg 1992, 288 nt. 197bis (so: added at the last moment). This bear-hero is of course Bären-Öra, that we saw before in the Norwegian version. In a Nordic myth from the Siberian Sea-Korjaks the hero is called Bear-Ear and is set in the mythical time when the [creator-god] Big Raven was living with his wife Miti (who is not in other myths so probably specially created for this story). It follows the usual pattern: I('a'),h: supernaturally strong and unruly; II. (a) With two extraordinary companions (b) he comes to a 'house' in the woods; the monster who owns it (meaning the sheep they have killed to eat) punishes the companions, but is defeated by the hero. Here the story jumps to part V, because the beaten monster has shoved a mountain before the 'house', that closes them in. Only when Bear-Ear gives the mountain a push, they are able to open the door and defeat the monster permanently by shoving an even bigger mountain before his house, so that he is forever closed off from the outside world. (Ten Berge, III, 37-42.)
[129] Ginzburg 1992, 256.

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 empty and when the crows 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.[130] In a Greek version from Bithynia, 1892, it is a 'piece of his foot', in an Estonian version a piece of his calf, and the eagle says after arrival: 'If you had given me such meat from the beginning, you would have arrived sooner!', and so the teller forgets that the hero should be cured, a detail that we also encounter in a Chilean version, called 'Hans Arcarpe'. This Hans (I, h: supernaturally strong) is even more drastic than David: he cuts two times a piece from his flanks and then two times an eye, but upon arrival in the upper world he walks away as if nothing happened. In a Norwegian version from the collection of Asbjørnsen en Moe from the 1830s the trait has almost disappeared: When the eagle, almost arrived, starts to sink for lack of food the soldier throws the last back-piece of the ox (but this was of course a piece from his own back) and with renewed force the bird reaches the earth, where she first rests and then brings the soldier to his home.[131]

Here we approach the story of the Black Ox, where the Laplander offers to bring the knife-owner to his house that same evening (because it is Christmas eve). This Laplander is the same man who was stuck in his leg by the farmer, but he seems to have no hard feelings; in most versions though he does not himself bring the hero, but lets him choose between his three sons. Confronted with this choice the farmer always takes the third option, which in most cases is as quick as thought. In some versions this is taken very literally: one moment the farmer is in the house of the Lapp, the next moment he is at home. But in the most versions they fly through the air and also in a lot of versions the farmer hits a church tower or something else. In version b6 the eldest son of the Lapp takes the farmer on his shoulders, but more often he is put in a tub (with a son of the Lapp), that also on its way bumps against a church-tower. Another frequent motif is the losing of his cap, which the farmer wants back, but his driver says that it is already three, seven or nine churches or 500 km behind them. In b11 it is said that the journey in the tub is conducted by the whirlwind, in f3 the magician blows a strong wind, i.e. a whirlwind.
The story of the choosing between three kinds of speed and the hitting of the church tower is already present in the *Hypomnemata Antiquaria*, of John Aubrey, who heard the legend in 1645 from Ambrose Brown at Malmesbury, and is reproduced by Briggs in her *Pale Hecate's Team*. It concerns St. Adelme, abbot of Malmesbury, about whom strange things are told. The pope heard of his fame and invited him to Rome to preach there, but he had only two days to get there. *Wherefore he conjured for a fleet spirit: up comes a spirit he askes how fleet, resp[ons]: as fleet as a bird in the aire. yt was not enough. Another as fleet as an arrowe out of a bow. not enough neither. a 3d as swift as thought. This would doe.* He commanded the spirit to assume the shape of a horse and soon it was like that: a black horse whereupon was laid his big saddle and rug. *The first thing he thought on was St. Pauls steeple Lead: he did kick it with his foot and asked where he was, and the spirit told him, etc.* When he came in

[130] Witteryck, …; in *Sprookjes der Lage Landen*, 279-286.
[131] Greek 90-97; Glazen Berg, 115-121; Chilean 13-18 (collected after 1945); Norwegian, 207-218 nº41 = Nielsen, 86-107.

Rome the *groome* asked what he should give his horse, whereupon he said: *a peck of live-coales*.[132]
In some versions of 'The Black Ox' that don't start with 'the knife in the whirlwind' even the knife makes his return: In e1 the Lapp offers to bring proof of his abilities: he goes outside and returns back in with the knife of Hyytiäinen's wife and convinces the farmer. Still the journey with the farmer in the deer-sled is not so quick: they bump against a church-tower. This trial run is also part of version m3: the Lapp offers to bring the ring of the wife of the farmer; she has an itch on her finger, puts off the ring and the Lapp brings it to the husband. Also in m1 it is a ring. In k7 the Lapp brings as proof, while the farmer takes a bath before Kekri eve, a stocking of his wife and when the farmer is back from his bath he brings him home with the stocking to the great surprise of his wife.[133]

IV. Back to the Knife-stories

The tale of the knife thrown into the whirlwind is also known in Scotland, where it has taken a fairy-tale colouring. On Islay a young man has abducted his beloved to prevent her forced marriage to a wealthy man. When, about a month after their marriage, they are walking, they see a whirlwind approaching. When it has passed, the young man becomes ill and dies not long after. Before his death his wife says to him: 'If the dead have mercy, I decide, that no night you will be absent from my bed.' The night after the funeral he, to her horror, came back. He told her not to be afraid, for he was taken in the whirlwind by the Mistress of the Green Isle (in the grave lies a tree-trunk). Next time that she sees a whirlwind all she has to do is throw a dagger in it and she will get him back. She did this and her husband fell out of the whirlwind before her feet.[134]
Is it said about the 17th century vicar Robert Kirk, writer of *The Secret Commonwealth*, that after his sudden death in 1692 (on a fairy hill in Aberfoyle) he appeared to a cousin and told him that he was not dead but held prisoner in Fairyland. He had to tell this to another cousin with the message that he could free him, when at the christening of his newly-born child in the Manse he would appear to this cousin he would throw his dirk over his head. The message was delivered to the cousin, who held his dirk ready in his hand, but when the apparition appeared he was so much afraid that he had no power to throw it, so Robert Kirk was lost to the world of men. According to Briggs a memory of this survived as late as 1943, for it was said that, if a child was born and christened at the Manse, and if, during the christening someone stuck a dirk into Robert Kirk's great chair, which still stood in the room, Robert Kirk would be freed from Fairyland.[135]
The throwing of a knife over something to break the spell is also a feature of a Swedish tale that E.M. Arndt heard from his leader of the hunt, who was with his hunters on the look-out when a *Rå* (or *Skogsrå*) came sizzling down from the sky, approaching them with great jumps and covering them with a rain of swirling dust. Two weeks his shooting seemed bewitched (he hit nothing), till he managed to throw his knife over a *Skogsrå*, after which the spell was broken.[136] According to Waschnitius a beloved motif is that of the *Huldrenbraut*: Young men,

[132] Briggs 1962, 117 (from Bodleian Ms.).
[133] Taylor 1927.
[134] Agricola 1967, 187f nº286 after Peter 1867, II, 258; Baumgarten 1864, I, 38.
[135] Briggs 1978, 112f after Walter Scott, *Demonology and Witchcraft*. No doubt, Briggs adds, he would crumble into dust, but his immortal soul would be saved. So the legend went, but it was likely that the husband who was stationed near Aberfoyle would be posted before the child was born, and so the belief would never be put to proof. Agricola 1967, 188 nº287 places the story in the beginning of the 18th c.; people thought he was abducted by the fairies, because he had revealed their secrets. Kirk told his friend to come to a certain wedding and throw a knife over his shoulder, etc. Told by Mr. Cameron (J.G. Frazer in: *FLJ* 6, 1888, 271).
[136] Mannhardt 1963, I, 132. In a footnote he refers to the method to render harmless a Neck by throwing something of metal in the water (Arndt, *Reise in Schweden* III, 17; Püttmann, *Nordd. Elfenmärchen*, 150).

who spy on the Huldren on the 'Sennereien', fall in love with a beautiful Huldre and bring them in their power by throwing a knife over them.[137]
In a Scottish tale a woman from Balemartin has died in childbed and shortly after her death when her husband is sitting with in his hand a bunch of keys he sees his wife walk by several times back and forth. The night thereafter she appeared to him in a dream and reproached him for not having thrown the bunch of keys to her or between her and the door to prevent the fairies from taking her away with them. He asks her to come again, but she says that is not possible, because her company moves this night to another hill far away.[138] In an Irish story, told to Lady Gregory, a young woman dies, leaving a man with a baby behind, and returns to breastfeed the baby. The husband does nothing and the next night she appears again. The third night she tells him how he can get her back: 'Come tomorrow night to the hollow over there behind the hill. There you will see the riders go through. I'll be the one on the last horse. Take some chicken shit and urine with you and throw that at me when I pass by. Then we will be together again.' He went there and saw her drive by, but his courage failed him and he never saw her again.[139] The failed rescue of a prisoner in Fairyland is also to been seen in an Irish story of a woman from Creggan, who died in childbed, leaving a sad husband and baby behind. But the man was soon remarried, but it was not a happy marriage, because the wife was bitterly jealous. On an October night the first wife appeared to her husband and told him that she was not dead, but had been carried away to fairy hill. He could rescue her, for in a few days time at Halloween the fairies would be riding past the farm and she would be on the third grey horse. As she passed he was to throw over her a pail of milk, taken from one cow whom she named, with no other milk, and above all without a drop of water in it, for if there was one drop the spell would be broken, and the fairies would murder her in their rage. The farmer consented and promised to tell nobody about their arrangement; but the man let it all out to his new wife, and she secretly put a cupful of water in the pail. About midnight the farmer heard the tinkling of fairy bells and the trampling of hoofs. He picked up the pail and went out to the farm-end. The first grey passed him and the next, and he threw the pailful over his wife as she came level with him. There was a terrible cry and screaming, his wife fell from her horse, all was darkness and turmoil, and when daylight came they found the trampled ground all soaked with blood.[140] Also the wife of a Scottish farmer was carried away by the fairies and during her year of probation she used to appear in her old home on Sundays, combing the children's hair and looking after them. One day her husband spoke to her, and asked her if there was any way in which she could be freed. She said that the Fairy Rade would pass near the house on Halloween, and begged him, for her temporal and eternal salvation, to use all his courage to rescue her. He had only to seize her and hold her fast through whatever strange transformations were laid on her. The farmer loved his wife tenderly, and late Halloween he set out to a little clump of furze, and waited impatiently for the Fairy Rade to pass him. Presently he heard an unearthly jangling of bells and a wild chant, and the Fairy Rade passed. It was such an uncouth, uncanny procession that, though he saw his wife among them, he stood frozen with terror until the ghastly show had passed. Then, as they vanished, loud shouts of laughter and exultation came back to him, and among them he heard the voice of his wife lamenting that she was lost to him and to the human world for ever.[141]
The power of the iron of a knife for breaking an enchantment is demonstrated in a legend around the wife of the Laird of Balmachie. The Laird went one day to Dundee, leaving his

[137] Waschnitius 1913, 137f.
[138] Agricola 1967, 189 nº290.I after *Superstitions*, 83.
[139] Bord 1999, 156f.
[140] Briggs 1978, 110f after T.F.F. Paterson, *Ulster Folk-Life*, 1938. The fairies had murdered her as she feared, and when the new wife boasted that she had watered the milk you may judge if they lived happy ever after.
[141] Briggs 1978, 111f from Walter Scott, *Minstrelsy of the Scottish Border*, (1801) 1932, II, 370.

wife at home ill in bed. Riding home in the twilight, he had occasion to leave the high road, and when crossing between some little romantic knolls, called the Cur-hills, in the neighbourhood of Carlungy, he encountered a troop of fairies, supporting a kind of litter, upon which some person seemed to be borne. Being a man of dauntless courage, and, as he said, impelled by some internal impulse, he pushed his horse close to the litter, drew his sword, laid it across the vehicle, and in a firm tone exclaimed: 'In the name of God, release your captive.' The tiny troop immediately disappeared, dropping the litter on the ground. The Laird dismounted, and found that it contained his own wife, dressed in her bedclothes. Wrapping his coat around her, he placed her on the horse before him, and, having only a short distance to ride, arrived safely at home.
But this was not the end of the story. Placing his wife in another room, under the care of an attentive friend, the laird went to the bedroom, where he had left his wife in the morning, and there to all appearance she still lay, very sick of a fever. She was fretful, discontented, and complained much of having been neglected in his absence, at all of which the laird affected great concern, and, pretending much sympathy, insisted upon her rising to have her bed made. She said that she was unable to rise, but her husband was peremptory and having ordered a large wood fire to warm the room, he lifted the impostor from the bed, and bearing her across the floor as if to a chair, which had been previously prepared, he threw her on the fire, from which she bounced like a sky-rocket, and went through the ceiling, and out at the roof of the house, leaving a hole among the slates, that was mended, but could never be kept in repair, as a tempest of wind happened once a year, which uncovered that particular spot.[142]

The story of the 'double' (*dubbelganger*) is an old one already present in the well known story of Solomon and Ashmedai in the Jewish *Talmud* (Gittin 68b; 4th c.). Solomon had the king of the demons Ashmedai brought to him to help build the Temple and kept him in his power until the building of the Temple was finished. Once, however, Ashmedai got the better of Solomon. One day, when Ashmedai was alone in the presence of the King, the latter said: 'Thou seest now that the demons are but little superior to men, and have no power over them, for I have conquered thee and made thee prisoner.' To this Ashmedai replied: 'If thou wilt take this chain from my neck and give me for a while thy signet ring I will show thee my superiority.' Foolishly, Solomon decided to put Ashmedai to the test, took off the chain from his neck and handed him the signet ring; but no sooner had he done this when he had cause to regret his rash action. Snatching him up, Ashmedai swallowed the King, then he stretched out his wings, so that one touched Heaven and the other the earth, and vomited out the King of Israel in a distant land, four hundred miles away. Ashmedai then gave himself out as King Solomon [meaning: he took the appearance of Solomon] and took his place, whilst the King himself was far away in a strange country and obliged to beg his bread from door to door. Thus Solomon wandered for many years until he came back to Jerusalem. He went to the house of the Sanhedrin and said: 'I, the preacher (*Koheleth*), was King over Israel in Jerusalem (Eccles. 1:12),' but the members of the Sanhedrin thought that he was mad, and would not believe him. When, however, he came every day repeating the same thing, they began to reason and to ask themselves what he really meant by his words. They accordingly sent for Benaiah, King Solomon's trusted servant, and asked him: 'Does the King ask thee now into his presence?' to which Benaiah replied that he had not been asked into the King's presence for some time. The members of the Sanhedrin thereupon made inquiries whether he who, according to the stranger, had taken the King's place, ever visited the royal harem. And when the ladies of the harem replied that he did visit the harem, the members of the Sanhedrin sent instructions that they should watch his feet, and see whether his feet were like those of a cock. But the answer came back that the King visited his harem in stockinged feed and

[142] Briggs 1977, 162f from Gibbings, *Folk-Lore and Legends… Scotland*, 52.

wearing slippers. Thereupon the Rabbis felt sure that the stranger had spoken the truth and that Ashmedai had taken the place of Solomon, the son of David, King of Israel. They escorted the King to the palace, and here restored unto him the chain and the ring on both of which the name of God was engraven. Then Solomon straightaway advanced into the presence-chamber, where Ashmedai, arrayed in Solomon's royal garments, was sitting on the throne. No sooner did he see Solomon enter than he took fright, and uttering a terrible shriek he raised his wings and flew away into space.[143]

The story of Solomon is known in many versions and has many off-shoots in all kinds of stories. Reinhold Köhler quotes in his article about the medieval poem *Der nackte König* by 'Der Stricker' from a neglected article by Selig Cassel (1854) the following: 'The Solomon legend is therefore one of the most instructive of all legend studies, because it lifts itself up on a sure, circumscribed area and the significant activity of the mythological mind is easier to observe. The holy scriptures tell of errors in which Solomon fell. The Jewish legend explains this enigma, how even the most wisest could fall, by a deception of the evil spirit Asmodai, who by stealing the King's seal and plunging it into the sea appeared as the King himself by his magic powers, chased the true King away, and misused the name of the wise King for a long time until the banned Solomon, after many a romantic adventure, found the seal ring back in a captured fish, and so became master of the devil again and regained his throne. This legend has roots in the Old Iranian legend of Dshemshid, who like Solomon after a long and wise government fell from Virtue into Hybris (presumptuousness), was driven away by an evil demon and banished. This legend has analogies in the legend of Emperor Jovinianus, who, to amend for a haughty thought, was for a while driven away by his guardian angel, who assumed the emperor's appearance, from throne and house, until he repented. The legend of Salomon has taken this specific religious colouring; it explains the ethical riddle of the holy scriptures and proves that way to the peoples, that without God's power and will even the greatest human wisdom is not capable to open the eyes of blinded people and to give the truth access against the deceptive design.'[144]

Closer to the stories of 'The King in the Bath' are the Muslim versions of the Solomon legend. Here the King is actually taking a bath and gives his ring for safe-keeping to one of his wives. [Because of a sin God had decided to punish Solomon with a penance of 40 days.] Thereupon the mighty demon Sakhr [which is one of the names of Indra[145]] took on the appearance of Solomon and made her give the ring to him. When Solomon came a little later and asked for it, he was laughed at and driven away (because the light of the prophecy had disappeared from him, so he was not recognized). 39 days he went begging and mocked by everyone through the country and was on the 40th day taken into the service of a fisherman. Sakhr meanwhile, had aroused suspicion and on the 40th day Assaf, Solomon's vizier, with several scribes forced his way into the throne-hall. Speaking the Name of God made Sakhr take on his demonic form, and he flew away towards the sea, where he dropped Solomon's ring. By God's will a fish swallowed the ring, and the fisherman caught this fish and gave it to Solomon as payment for the day. When Solomon that evening at the fish, he found his ring and immediately [the ring is Aladdin's lamp, Juan's ring] ordered the wind to carry him to Jerusalem, where he gathered all the spirits, people and animals under his command and told them what had happened to him these last 40 days. He was able to capture the demon Sakhr

[143] Rappoport 1995, I, 86f from *Gittin* 68b; Jellinek, *Beth-Hamidrash*, II, 86f. Cf. Patai 1980, 187f. According to Talmudic belief the demons had birds' feet which they could not change. The queens replied that he was coming in stockings, and that he demanded to have sex with them at the time of their menstrual impurity, and demanded it also from his mother Bathsheba.

[144] Köhler II, 207f after Selig Cassel, 'Schamir', in: *Denkschrift der königlichen Akademie gemeinnütziger Wissenschaften in Erfurt*, Erfurt 1854, 53.

[145] Šahr is the name of a god from the patheon of Hamath mentioned in an inscription of king Zakkur (±800 BC).

and banished him into a copper pot which he sealed with his ring and threw in the sea [where the fisherman from the well know story of *The Arabian Nights* found him in his net].[146]

How these legends about Solomon turn into the modern day legends is shown by a type of legends, created by Linda Degh, based on about 92 Hungarian variants (29 complete ones). A man or woman, living alone, pines after an absent (working far away or in a war) or dead beloved of wife/husband. A demon-spirit, flying through the air as a burning arrow or a star [Sahkr is also hovering as a demon-spirit above the palace], takes on the appearance of the beloved and takes his/her place. The spirit comes regularly and sleeps with the man/wife, causing paleness, which arouses the suspicion of friends or a wise woman. A test (feel the left foot under the blankets or throwing ashes to show footprints) reveals the identity of the spirit. The left foot is that of a goose. The spirit is caught with a special noose, and there are several ways to get rid of him (beating with birch-twigs). The spirit spreads sparks in the whole room and escapes through the chimney, filling house and surrounding with dirt and sparks and flies away again as a flaming arrow.[147]
A famous branch of stories are those of the changeling (*Wechselbalg*), which is also chased away by beating it with a stick, after which it flies out of the chimney, covering everything in dirt and sparks. [1 example].

This brings us back to the man/woman kidnapped by the fairies. Above we saw the story of the man, kidnapped in a whirlwind by the Mistress of the Green Isle, of whom everyone believed that he was dead and also buried, and who was gained back by his wife by throwing a dagger in the whirlwind. The man told her, that he had been with the 'light people' and that in his grave they would find nothing but an alder log. The tomb was opened and an alder log found. Such a log is also to be seen in a Scottish legend about a man from the hamlet New Deer, who came at night on his way homeward past an old broom-overgrown quarry where he heard voices, saying: 'Make it red-cheeked and rose-lipped like the wife of smith Bonnykelly!' He immediately understood what was going on and spurted to the house of the smith and blessed mother and child, because the nurse had forgot to do so. Hardly he had done this or they heard outside a heavy thump, went looking and found a log of marsh-fir near the wall; it was the 'image', that the fairies had wanted to exchange for the wife of the smith.[148] Also Alexander Harg, a cottar, in the parish of New Abbey, a few nights after his marriage, overheard a fairy asking: 'Ho, what 're ye doing?' to which another voice answered: 'I'm making a wyfe to Sandy Harg!' Sandy, who was about to throw his net in the sea, threw it on the ground and rushed home, shut every entrance and locked his wife in his arms. At midnight there was a knock on the door, and the woman wanted to get up, but he held her tight in a forbidding silence, while outside the cattle lowed and bellowed and the horses neighed frightfully. The woman begged and struggled, but he held her even more tightly, while the sounds increased. But with dawn the noise died away and the husband went outside and found a piece of moss-oak, fashioned to the shape and size of his wife, reared against his garden-dyke, and he burned this devilish effigy.[149] In another legend a man fears that his wife is stolen by the fairies. He drags her [meaning the false woman] by her legs out of the bed through the fire and through the door out of the house. She became a log of wood and serves till the present day as threshold of the barn.[150] Then there is the legend of John Roy

[146] Köhler, a.c., 208-210 from Weil, *Biblischen Legenden der Muselmänner*, Frankfurt 1845, 271ff; Dähnhardt, *Natursagen*, I, Leipzig-Berlin 1907, 331 (from Weil); Clouston I, 382-384.
[147] Degh 1995 (FFC 255), 231f.
[148] Agricola 1967, 192 nº293 after Gregor, 62.
[149] Briggs 1978, 108f after R.H. Cromek, *Remains of Galloway and Nithsdale Song*, London 1810, 305 (told at more length in Gibbings' *Folk-Lore and Legends, Scotland*)
[150] Agricola 1967, 189 nº290.II after *Superstitions*, 83.

from Glenbrown, who one night met a flight of fairies with something in their midst. He feared that it might be some unhappy creature borne away to captivity beneath the knowes. So like a flash he threw his bonnet into the thickest of the swarm, and cried out in Gaelic: 'Mine be yours and yours be mine!' The fairies gave a cry of rage and scattered, taking with them John Roy's bonnet, and leaving at his feet a human lady in fine white linen. She was between sleep and waking, sick and fevered; but when he had restored her and carried her back to his clachan he could get no word of Gaelic out of her. It was clear she was no Highlander. His wife was as noble in hospitality as John Roy himself and they kept the poor lady with them for many years. In time they learned to speak with one another and she told that she came from England and was carried off on her sick bed. John Roy had no hope that her husband would ever search for her, for he knew that the fairies would have left a stock in her bed, which would soon seem to die and be buried. After many years King George sent his redcoats to build new roads, and a English captain and his son were stationed with John Roy. They both recognized the woman as their wife and mother, died in childbed so everyone believed.[151]

An interesting version takes place near the Bridge of Awe, where a weaver, a widower with three or four children, one moon-light night is busy covering his house with fern-leaves, when he hears the sound of a strong wind and sees a swarm of little people land on the house and around it like a flock of black starlings. They tell him to go with them to Glen Cannel on Mull to get a woman. He only wants to go with them if he gets from their loot. When they arrive in the valley they give him a dart. He pretends to aim at the woman, throws through the window and kills a lamb. Immediately the animal comes out through the window, but that is not to their liking and they tell him to throw again. He does so and the woman is taken away an a elder log is left in her place. The weaver claims his prize and the fairies leave the woman grudgingly with him. She lives happy with him and gives him three children. One night a beggar spends the night in their house and the whole evening he stares at the woman, so finally the weaver asks what his intentions are. The man says that he used to be a rich farmer in Glen Cannel on Mull, who had slid down into poverty after the death of his wife. The wife of the weaver looked exactly like the wife he had lost. The weaver tells his story and offers the man a choice: the wife or the children. He takes the first and brings it again to something in the world.[152] Another example is the Irish tale about 'the woman who fell out of the air'. A man in West-Connacht working on his field hears a noise approaching in the air, and sees that it is a woman that comes towards him. 'God and Christ!' he shouts and the woman falls down at his feet and he takes her home and keeps her to do his housekeeping. After a year a man pays a visit, who is convinced when he sees the woman, that she is his wife. The host asks

[151] Agricola 1967, 293 (nt. 290) after Grant Stewart, 120ff; ook Briggs 1978, 104f after T. Keightey, *Fairy Mythology*, London 1900, 391f after Stewart, *The Popular Superstitions and Festive Amusements of the Highlanders of Scotland*, 116-121.

[152] Agricola 1967, 186f nº283 after *Superstitions*, 88f. Cf. Briggs 1978, 49: In Ireland the Clurícans and other small trooping fairies will take a willing human from time to time to join in a faction fight or add his human strength to a hurling match. Sometimes they have reason to be sorry that they have done so, as the fairies had who took Jamie Freel to steal a young lady to be a fairy's bride when he rescued her by a blessing and took her home to be a bride to him in the end. ID., 105f: the fairies laid a piece of wood in the bed, which immediately changed to an exact likeness of the lady, so that she seemed to be still in the bed. James ran off with the lady, but the smallest of the fairies threw a handful of powder over the lady robbing her of her speech. A year later, when it was again Halloween, Jamie decided to go to the fairy castle to hear what the wee folk were saying. They were talking about last year and the trick Jamie Freel had played them; and the smallest one of all said: 'If he only knew that three drops out of this glass in my hand would give her hearing and her speech back again.' Jamie waited a short while and went in. He was welcomed loudly and invited to drink by the wee fairy. He took the glass, but instead of drinking it he made one leap out of the Castle Hill, with the fairies after him (cf. ML 6045: *Drinking cup stolen from the fairies*). He spilled a lot of it while running home but there was enough left to disenchant his wife (followed by reunion with her parents after recognition by ring and birthmark) (after Yeats, *Fairy and Folk-Tale of the Irish Peasantry*, 52-59).

why he is staring at the woman, and asks then when she died, and it turned out to be the day he saw her drop like a bird at his feet when he said: 'Jesus and God,' or something like that. He makes the man an offer to take her back and he does so.[153]
An old version of the story comes from the *Biënboec* (book of bees) by Thomas of Cantimpré (13 c. Brabant), taking place in Zwarteva (Gwerthena in Brabant). A young man was in love with a girl and asked her parents for her hand, but they refused, whereupon the girl became ill and died, that is to say: *Si wert bescreyt, ende die clocken werden geluut, recht als over enen doden* (they cried over her and the bells were sounded, just like with a dead person). One morning the young man went to a nearby village and when *hi doer den bosch ginc, hoerde hi een stemme, recht of daer een maget screyde* (he went through the woods he heard a voice, just as if a girl was crying). He went to it and found a girl, his beloved, whom everyone thought to be dead. He said: '*Dijn vriende bescreyen di als enen doden, ende hoe bistu hier gecomen?*' (Your friends cried over you like a dead person and how did you get here?) She replied: '*Hier gaet een man voer mi, di mi geleidet.*' (There goes a man before me, who leads me.) That man was a wood-devil, but the young man was not able to see him. He took the girl *keunlic* (bravely) [by the hand] *ende brochtse in een huus buten dat dorp ende hudese daer* (and brought her in a house outside that village and kept her there). Thereafter he went to her father, who sat crying next to the apparent corpse, and asked him whether *hi hem geven woude sijn dochter* (he would give him his daughter), whom he there becried as if she was really dead. The astounded father said: '*Bistu God, dattu verwecken moechste mijn dode dochter ende nemende tot echte?*' (Are you God, that you can raise my daughter and take her as wife?) The young man said: 'Just promise me that I will get your daughter as wife, when I bring her back to you alive and healthy.' The father consented and confirmed it before all his friends. Thereupon the young man raised the sheet, *daer men waende dat die dode onder bedect waer: ende si vonden daer een wonderlike bedriechnisse, hoedanich geen mensch maken en can. Ende die geen die dusdanigen bedriechnisse des duvels gesien hebben, sagen, dattet binnen gelijc is enen verrotten hout ende buten overtogen mit enen dunnen velleken* (under which they thought the corpse was covered: and they found there a strange deception, like no person could make. And those who have seen such a deception of the devil say that it is on the inside like a piece of rotten wood and on the outside covered with a thin layer of skin). After that the girl was brought to her father, was married to the young man and remained healthy *tot onsen tide toe* (until the present). In this way (Thomas adds) the wood-devils or *Dusiën* sometimes took a living person to their wood and put a *scheme* (*figmentum*: semblance, phantom) in its place.[154]
The story of the dead person, who turned out to be not dead after all is also present in Walter Map's *De Nugis*. A knight from Brittany (Little Britain) has lost his wife a long time ago and discovers her one night in a remote valley amongst a crowd of women (cf. *Sir Orfeo*). Overcoming his fear and bewilderment, because he has buried her himself, he abducts her and brings her home with him. They both live a lot of years after that and have children beside the ones he already had from her. This off-spring of them who are still numerous, are called 'The Sons of the Dead'. This adventure would sound unbelievable and miraculous, so Map, if there were not these heirs who by their presence give clear proof of the authenticity.[155]
In a Danish legend a farmer has lost his wife. One evening he passes the *Ellehoj* (Elves-hill) and sees his wife dancing with other people. When he calls her by her name, she is forced to follow him, but their live is not as before; the woman keeps crying in the kitchen. Another example is a Scottish legend about a weaver who lost his wife. She died under convulsions and her corpse is so deformed, that the aunties from the neighbourhood think, that she has

[153] Hetmann 1984, 144f after Sidhe Scealta nº15, in: *Béaloideas* XXIII, 152-153.
[154] Teirlinck 1924, 23f after Van der Vet, *Het Biënboec van Th. v. Cantimpré en zijn ex.*, 157f.
[155] Harf-Lancner 1984, 138; Claude Lecouteux 1988, 188.

been guarded badly and the fairies have abducted her an replaced her with this corpse. Then, when the weaver is seriously thinking about remarriage, his deceased wife appeared to him one night and tells him, that she is not dead, but held prisoner by the 'good neighbours' (an euphemism for the 'little people') and that he, if he still loves her, can retrieve her from the sad kingdom of Elfland. But the weaver does not do what the phantom asks of him.[156]
Another failed attempt to save someone from the Fairies happened to Elizabeth Shea, wife of James Kivane. She was abducted while in childbed from her second child. Her morher-in-law and mother were both watching over her, but fell asleep and awoke when Elizabeth screamed that her bed was on fire. The mother jumped to extinguish the fire and was too busy to pay much attention to the cat with the face of a man, that she did not see anymore afterwards. Two days later the child died, and a few days after that Elizabeth complained about a pain in her foot, and her leg swelled up, and after that her whole body and there was no remedy and after a month of agonizing pain she died and was buried in a very big coffin. 'They thought it was a fairy stroke for they lived near the Fairy Castle of Rahonain.' A year went by and James Kivane married an other woman. At the end of the year the neighbour Pat Malony came to James with a strange story. On the market of Listowel a stranger had asked him if he knew James Kivane, and had given him a message, saying that his wife had not died but was in the fairy-fort near Lismore; she came every night to him for food. She was abducted [by the cat?] to suck a fairy-child, and had as yet not eaten any fairy-food, which she could hold out for seven years but not longer. Because of his second wife Kivane did not want do it. Others also were reluctant so the seven years passed by without any action. After that Elizabeth appeared as an avenging ghost, that silently gave her father a slap that blinded him for two days. The wife of Kivane became sick and laid without moving and her daughter died, but the three sons were saved.[157]
Devils (which are just transformed earth-spirits) also leave a semblance behind. In a Finnish-Swedish legend a man gets lodging in a room (barn) where a person lies dead. In the night he sees devils coming and taking the corpse. One of the devils lies down under the sheet. In the morning the man reveals that it is not the dead person who lies there.[158]
The 17th century German collector of curiosities Eberhard Werner Happel gives his treatise about the changeling the title: 'Der teufelische *Succubus*', and starts with: 'With this matter we come also to speak about exchanged children, *Wechselbälgen, Alpkinder, Succubis* and such, about whom much *Denkwürdiges* can be said, if we would not restrain ourselves. Then follows a story from the *erleuchtete* Doktor Martinus Lutherus, who says somewhere to have heard from the elector Johan Friedrich zu Sachsen a strange story about a noble family in Germany, that was begot by a *Succubo*, because that is how it is called, as also Melusina at Luzelburg has been such a *Succubus* or devil. The beautiful wife of a nobleman dies and is buried. No long after the gentleman and his servant are sleeping in the same room, when the servant sees the dead wife coming to the bed of the gentleman, and lean forward as if she speaks to him. When the servant sees the next night the same thing, he tells it to the nobleman and he stays awake and sees the woman in white coming and asks if she is his wife. She confirms it and says to have died because of his cursing and great sins, but that she can come back if he promises never more to curse. He promises it and the wife stays with him and they have children. But one time the nobleman has guests and when his wife tarries with the desert he starts to curse horribly, whereupon his wife immediately disappeared, leaving only the dress she was wearing behind.' Happel continues with 'Die erörterte Frage', whether this was a real woman and real children that she begot with this man. Happel denies this: the devil

[156] Lecouteux 1988, 188 after H.F. Feilberg, 'Der Kobold in nordischer Überlieferung', in: *Zs.d.Ver.f.Vk.* 8 (1898), 276; after W. Scott, *Histoire de la démonologie et de la sorcellerie*, Paris 1980, 136ff.
[157] Briggs 1978, 109f after Jeremiah Curtin, *Tales of the Fairies*, London 1895, 23-28.
[158] Klintberg 2010, 54 type C11: *Corpse taken by devils* (1 var.). Missing is the ending that the devil takes off.

itself played his role in the game and had lived with the nobleman as a *Succubus* in the shape of his wife and begot children with him, that should be considered as *Teufelsbruten* rather than real human children. The devil begets it seems natural children just like the water-nixes, who pull people under the water and sleep with them, which leads to *Teufelskinder*.[159]
A Scottish parallel story tells about the wife of a tenant in Kintraw, who became ill and died leaving two or three small children behind. The next Sunday the farmer went to the church and left the children at home under the care of the oldest, a ten year old girl. When he came back, the children told him that their mother had come and combed their hair. The next week the same things happened, and the farmer told his daughter to ask her mother why she came. Next Sunday she asked the question and the mother told her that she was abducted by the 'good people' and could only escape on Sunday for one or two hours, and that in her coffin they would find only a withered leaf. But the parson refused to open the tomb and mocked the believe in the 'good people', and was found dead a little later near the fairy-mountain.[160] Also on the Scottish isle Islay a woman died and was buried. She came back every night to sing for her little daughter Julia. One night her husband awoke and caught her. She told that if he wanted to get her back he had to go on a certain night to a certain hill, taking with him a black cock and a piece of steel. On the appointed night he found the door in the hill open, plugged the piece of steel in a post of the door, went inside with the cock in his arms and hid himself in a corner. When morning was coming the cock crowed, whereupon the leader of the fairies commanded a search through the fairy hill, and 'the big Martin without grace and mercy' was found. As soon as he had removed the steel he could go outside together with his wife.[161] In another Scottish legend Mrs. Gillies, mother of several children, one day disappeared, and her husband thinks she has ran of with one Donald and goes to that man's house, but his wife is not there. Every night, when everyone is asleep, the woman comes to clean the house and comb the hair of the children.. This goes on for two months until Gillies in a big wood quite far from his house hears the voice of his wife, coming from a hazel-bush, but he saw no one. He asked her what she wanted. She said she was tired and wanted to go home, but she is naked and can't be released until she is dressed. He has to come back the next day with a shirt, that he should hang upon the hazel-bush, when the sun comes up and without looking back [cf. Orpheus]. He does this and when he is leaving he hears her ask to bring her another piece of clothing, which repeats itself the next days until she is fully dressed. The last time she told him to go directly home without looking back and to talk with no one on the way; then he would find her home on his arrival. He hurries home and finds her there and she speaks as if she has never been away. Never has she spoken about the time she spent with the 'wee folk'.[162]
In a legend from the Dutch province Overijsel the wife of a farmer from Tubbergen, who went to the well for water on a dark night, was abducted by the *witte wijven* (white women). Her seven year old son went in the morning unwashed and on an empty stomach with the cows to the pasture, but came back washed and provided with a piece of bread, received from his mother. They followed the child and saw the woman, surrounded by several white women.

[159] Happel 1990, 370. Melusine can be compared with a water-nix.
[160] Agricola 1967, 194f nº298 after *Waifs and Strays of Celtic Tradition I. Argyllshire Series*, ed. Lord Archibald Campbell, London 1889, 71f.
[161] Agricola 1967, 194 nº297 after *Superstitions*, 87f.
[162] Agricola 1967, 191f nº292 from Argyllshire after *FL* 21, 1920, 90f. The woman that disappears after her marriage and giving birth to several children, but comes back on certain days to wash, comb and dress her children, is also recorded with the *Selige Fräulein* in Tyrol (Mannhardt 1963, I, 103f), with the nymph of a willow-tree in a legend from Bidschow (ID., 69), and with the souls of dead mothers (Grundvig, *Gamle Danske* I, 18; Schambach-Müller, *NSS*, 220, 235; Pröhle, *Harzs*., 79, 7; Wolf, *NS*, 403, 326; Wuttke, *Aberglaube*, §748). Also the [wood]-woman hunted by the Wild Hunter marries the human, who saves her, but leaves him because he dried her sweat with his left instead of his right hand, and returns to wash and comb her children (ID., 112 after Schneller, *Wälschtirol*, 221 nº6; 210 nº5).

They caught the woman and took her away on a cart. She gladly wanted to stay, but then no one should say: '*Weg, doe varken* (away, you pig)!' Off course this happened one day and the woman disappeared.[163]

As we have seen sometimes the doppelganger is a demon, a devil. For instance, in a story from the *Malleus Judicum* (after 1626), taking place in Westphalia, a daring fellow went to the place of the witches' Sabbat and noted the women seen there, among whom was the wife of the judge. The judge desired to see for himself and arranged to go with him on a certain night. He invited some guests, left them at the table with his wife, hurried to the Sabbat, saw her there, came back, found her with his friends, who assured him that she had not been absent. – After putting to death so many witches, he learned that it was all a deceit of the devil.[164] Another version is told by the Brothers Grimm in their *Deutsche Sagen*, and is entitled ' Doppelte Gestalt'. A nobleman who is ill a long time gets visit from a *Landfahrer* (a travelling wonderworker), who tells him that he is bewitched, and wants to show him the woman who does this to him. 'The woman that tomorrow comes and goes standing near the fire and grabs hold of the kettle-hook is the one.' Next morning, a woman did come, who did that, but the nobleman knew her as an honourable, god-fearing woman, and sent a servant to the house of the woman. She was at home and came along with the servant and as soon as she entered, the other one disappeared as a ghost (*Gespenst*) from the hall (like Ashmedai) and the nobleman thanked the Lord, that he got the idea of sending his servant, because otherwise he would have trusted the deception of the devil and would have burned an innocent woman (a strange thought, because the woman he had in his house was the devil).[165]
The great length the devil goes to, to deceive humankind, is related in an example by Stephen of Bourbon (†1261). A woman loses her two children one after the other before they are one year old and it is said that *stryges* (witches) have sucked the blood out of them. Therefore the woman decides with the third child to watch with a hot piece of iron at hand to press in the face of the *stryge*, so she can recognize her the next day. She does this and at midnight she sees an little old woman from the neighbourhood seated on a wolf coming in through the closed door and go to the cradle. The mother immediately thrust the hot iron in her face and with a scream the old woman runs off. The next day the woman goes with neighbours and policemen to the house of the suspected old woman, who does not open her door (she is deep asleep). The door is forced and the old woman with the burned cheeks arrested. But she denies everything. The bishop knows that the woman is a good parishioner and suspects the hand of the devil. He forces the demon to manifest himself; it appears in the appearance of the old woman, takes the brand from the face of the old woman and puts it on its own face.[166]
A comparable story is told by Walter Map: A knight loses his children after their birth: they are found strangled the next morning. This happens every year and in vain they wake night and day. The fourth year the newly-born is surrounded with fires and lights (supposed to chase away spirits and demons), and all present have their eyes on it. A pilgrim begs in the name of God for night-lodgings, is well received and assists the others in their wake. Right after midnight all are asleep except the pilgrim, who sees suddenly a honourable matron approaching the cradle and get ready to strangle the baby. He throws himself on the woman and holds her tight until everyone has awoken and surround them. Many recognize the woman

[163] Laan 1981, 21 after *Driemaandelijksche Bladen* IV, 70. The motif of the woman abducted by the fairies is here combined with that of the supernatural woman (Melusina), who imposes a taboo.
[164] Lea, 692 (The *Malleus Judicum* has two other stories in which demons personate persons to get them condemned).
[165] Grimm, *DS*., 178 nº258 after Erasm. Francisci, *Höll. Proteus*, 1097; Bräuners *Curiositäten*, 351f.
[166] Lecouteux 1992, 96f: *tunc demon, similitudine vetule se transmutans ... pelliculam combustam a facie vetule removit ... et sibi imponit*. Lecouteux wants to connect this story with the at that moment common name for the witch: *masca* (from which words as *masque* and *mascara* are derived).

and all those, who protested, declared that she was one of the most dignified matrons of the city. When asked for her name she doesn't answer. The father and several others blame her silence on her shame to be arrested. So, they ask the pilgrim to release her; he refuses, saying she is a demon. He grabs the poker from a nearby burner, marks her face with the sign of evil, and commands that they go and get the woman, whom they think this woman is. She is brought, while the pilgrim still holds the first woman, and everyone thinks she is exact like the prisoner, even concerning the burn-mark. The pilgrim explains, that the woman he was holding must be a messenger from the demons and an executor of their base works, and that she had taken the appearance of the matron, dignified and pious, to damn her. 'To make you believe what I have said, look what she does when I release her!' She flew outside through the window with great lamentations.[167]

That demons take on the appearance of known people to discredit those persons and bring them on the pyre is most clearly told in the so-called legend of Saint Germain, treated by a lot of writers. The version of Mathias Widman von Kemnat (ca. 1475) is: Saint Germain was once lodged in a house in village of his diocese and after the evening meal the table was set again with food and drink. Saint Germain asked for whom they prepared this dish and receives the answer, that they prepare this for the people, who travel at night and go like the *unholden* and *nachthussen*. Saint Germain stays awake that night and sees many devils in the appearance of people coming, that seat themselves at the table and eat and drink. Saint Germain commands the devils not to leave, and wakes up everybody in the house and asks them if they know these people, that were sitting at the table. They answered: 'Yes, they are our neighbours.' Then Saint Germain commanded the host and his wife to go to the house of those they thought sitting at the table, at the same time commanding the devils to remain at the table. When they come in the houses of the neighbours, they find them all in their houses and beds. Then Saint Germain conjures the devils to tell the truth who they are. They answer: 'We are devils.' This way, Mathias concludes, they deceive the people and the devil shows them in their sleep what the cursed *nachthusser* want, when they travel, food and drink, and it is a deception and an evil belief.[168]
The story is also treated by Hans Vintler in his *Blumen der Tugend* from 1411, who combats in his poem the superstitions of his time. *So varen etleich mit der var,* he states (v. 7993ff), *auf kelbern und auf pöcken / durch stain und durch stöcken* (So some go with the 'var' / on calves and on he-goats / through stone and through sticks) and tells then as an example the well known legend of bishop Germanus, how he came on a tour of duty at a very inconvenient time at the house of an inn-keeper. The host said: 'Lord, we have here a game, that we all go (ND: *varen*) with the *var* (journey).' The bishop asks him what that is what people call the *var*. 'Lord, that I will tell you clear: of our numbers there are in this town as much as twenty, who are in the counsel certainly the best, lord, who all go like I do.' Germanus asks where they go to. 'Lord, we go for gain, where the will leads us, there we go on the spot.' ['Does it go in a stay?' 'No, everyone goes his way.'] 'Well, when does it come again?' 'Around midnight we will let ourselves down in the same house from which we left.' 'And how do you see on the street?' 'Lord, we see just as if we were going on an afternoon.' 'Do tell, friend, what I ask of you: do you eat something on the way?' 'Lord, we have all the dishes, that one can think of. Because we know a rich man, who has food and drink, so we go into his house and eat what we like.' 'Now tell me, dear friend, where do you want to go?' 'I tell thee, Lord, as I heard it: we want to consume someone, against that he cannot defend himself, about that

[167] Lecouteux 1992, 97f after Gautier Map, *De nugis curialium* II, 14 (ed. Wright 1850 of James 1914).
[168] Hansen 1901, 235; see also Caro Baroja 1964, 64 from Dom Calmet, *Dissertations sur les apparations des Anges, des Démons et des Esprits*, Paris 1746, 161f; after Jacobus de Voragine, *La légende dorée*, I, 1843, 196 (etc.). 'Good women who walk about by night'; 'this was how they deceived men into believing that sorcerers and witches exist and have their sabbaths by night. The devils disappeared afterwards in a state of confusion...'

we had all agreed, that he had to die from a pain.' Then Germanus asks what they use for transportation. 'Lord, we have enough to go on, everyone to his liking, one goes on a cow, another on a dog, the third on a calf, for the fourth one comes speedily a goat, for the fifth a billy-goat, for the sixth a swine, for the seventh a chair, for the eight a shrine.' The bishop asks for permission to share in this adventure, and when it is reported to him, that the whole company is present, he banns it in the room, brings then the real acquaintances of the inn-keeper (host) to the scene and proves to him, that he has been the victim of the devils that on the request of the bishop fly away leaving a terrible stench behind.[169]
In the guide to asceticism (*Lo specchio della vera penitenza*: The mirror of the real penitence) from the 14th-century Dominican Jacopo Passavanti it is stated: 'It happens that demons taking on the likeness of men and women who are alive, and of horses and beasts of burden, go by night in company through certain regions, where they are seen by the people, who mistake them for those persons, whose likeness they bear; and in some countries [of Italy] this is called the *tregenda*. And the demons do this to spread error, and to cause scandal, and to discredit those whose likeness they take on, by showing that they do dishonourable things in the *tregenda*. There are some people, especially women, who say that they go at night in company with such a *tregenda*, and name many men and women in their company; and they say that the mistresses of the throng, who lead the others, are Herodias, who had Saint John the Baptist killed, and the ancient Diana, goddess of the Greeks.[170]

Someone who knew a lot about the 'varende' (flying) women is Gervasius of Tilbury, as we can deduct from his *Otia Imperialia* ( ), meant as bedside literature for emperor Otto IV, his lord, who granted him the honorary title marshal of Arles. The work is divided in three *decisiones*, of which the first one is devoted to the history of the world until the Flood, the second to the rest of history and the third to the medieval folk- and wonder-belief. The quote in question is according to the summary of Hansen: 'According to many some people have in dreams and sicknesses all kinds of apparitions, so vividly, that they when awake still believe them. Maybe women do fly by themselves. Some old women from his parish told themselves what had happened in the closed houses of others, they should have seen it themselves in nightly common flight. On these flights it is forbidden to speak the name of Christ; a woman from Beaucaire, who Gervasius had seen himself, because she did not stick to this prescription, has fallen out of the sky into the Rhone. These women should be reckoned among the benevolent 'night travellers' (*nachtvaarsters*).[171] According to Lea, neighbourhood women claimed that when their men were asleep, they crossed swiftly the sea with the band of the *lamiae*, and roamed the earth, but if anyone in the band mentioned Christ he dropped immediately down on the ground, wherever he was and in whatever danger. 'We have seen in the kingdom of Arles a woman from Beaucaire, who that way dropped in the middle of the Rhone until her belly and got away not without a fright.'[172]
People falling out of the sky was something already known in the time of bishop Agobard (ca. 820), who complained about the masses believing in *tempestarii* ('weather-makers'), who stole the grain and brought it into airships to Mangonia to sell it there, and had wanted to stone four men, that were believed to have dropped out of such a Mangonian cloud-ship.[173]
Gervasius was also familiar with this airship: 'When the people came out of the church [in Great Britain] – it was a dark, cloudy day – they saw a ship's anchor caught in a tombstone,

[169] Hansen 1901, 641f.
[170] Cohn 1975, 215f after ed. Polidori, Florence 1856, 318-320. Diana of course is not a Greek but a Roman goddess, Artemis being her Greek parallel with whom Diana (an old Italian goddess) was identified by the Romans, who turned her into a moon-goddess.
[171] Hansen 1900, 139f.
[172] Lea, *Materials*, 174.
[173] Soldan-Heppe I, 111.

with the cable stretching into the clouds. The cable was shaken repeatedly by those above, but could not be disengaged. Then the people heard voices above the clouds, apparently in heavy debate, and shortly after they saw a sailor swarming down the cable. Before he could release the anchor he was laid hold of; he grasped and collapsed, as though drowning in the heavy air about the earth. After waiting about an hour, those in the aerial vessel cut the rope, and it fell down. The anchor was hammered out into the hinges and straps of the church door, where they could be seen in Gervase's day.[174]

The knife out of the sky

An interesting tale about the lost knife is told by Praetorius: A complete ship was sucked up into the clouds and sailed there like over a sea. A citizen's son drew his knife for eating and dropped it overboard. It fell in his father's pig-trough, where to his great surprise he found it several years later after his return.[175] But was the ship really sailing in the sky, and not just far away, which is why it took several years to come back. A citizen of Bristol was sailing near Ireland, leaving wife and family behind. His ship was beaten far out of course and on a far-away ocean spot his knife fell overboard when washing it. It fell through the open skylight into the table before his wife, who recognized it immediately, which was confirmed by her husband, when he finally came back from his journey.[176]
A version situated on the isle Skye in Scotland is mixed with the custom on Halloween-night to pull up a cabbage-plant to read from it how crooked or straight the character, appearance and wealth of the future husband will be. This custom is recorded in the Irish county Leitrim by Duncan: Halloween (more generally *Holly-eve*): There are the usual games in the evening, such as pouring molten lead through a key into the water (also to see things about the future husband/wife), bobbing for apples, and ducking for money, but the chief amusement is the attempt to find out the name of the person who will be your future partner… The girls are led out blindfolded to the cabbage garden and pull cabbages, judging by those pulled of the appearance of their future husbands. If one is pulled with a double head, a widower might be expected. Later in the night the lads steal all the cabbages they can, and break them in pieces by throwing them on the roads, which are sometimes found covered with the debris of broken cabbage in the morning.[177] The woman in the Scottish story, whose beloved is a deep-water seaman, is doing this, and right at the moment, that she wants to pull out the cabbage (so at midnight), out of the sky drops a knife, piercing the plant. When the lover comes home, he tells her that that night at that time he was standing at the railing of the ship and thinking about her, when the knife slipped out if his fingers and fell overboard. She brought out the knife and it was the knife that he had lost in East India.[178]
In Swedish folk legends a person throws his knife into a bottomless forest lake. It is later found in the hull of a ship that was sailing on the other side of the globe.[179]

The Knife and the Double (The vision of the future husband)

[174] Briggs 1977, 263 after S. Baring-Gould, *A Book of Folk-Lore*, 153. Unfortunately, Gervase does not tell us the name of the place where they are to be seen. See also W. Kelly, in: Dorson I, 125f. That the man died in the thick air is of course a personal touch of Gervase, not in agreement with the story of Agobard.
[175] Mannhardt 1858, 367 n. He remarks that the legend was already told by Gervacius of Tilbury, who adds: *Quis ergo, ex publicato hujus facti testimonio mare super nostram habitationem in aëre vel super aërem positum dubitabit?*
[176] W. Kelly, in: Dorson I, 125f.
[177] Duncan, in: *Folk-Lore* 5, 194f.
[178] Agricola 1967, 66 nº88.II after *FL* 33, 1922, 385f.
[179] Klintberg 2010, 330 type R134: *Connection through the globe* (3 reg.).

The custom of trying to see the future husband was in Germany practised on the night of St. Andrew, St. Thomas, Christmas and New Year (Sylvester-night). On such a night a girl could invite her future beloved by setting a table for two but without forks. Whatever the lover leaves behind when he leaves must be carefully preserved, for he will come to whomever possesses it. But you have to take care that it is not seen by that person, otherwise he will remember the agony he was forced to endure that night through superhuman force, and he becomes aware of the magic, which may result in great misfortune. A beautiful girl from Austria once desired to see her future lover this way, whereupon a shoemaker came in with a dagger, threw that in her direction and disappeared again. She picked up the dagger and locked it away in a chest. Soon thereafter came the shoemaker and asked for her hand. A few years after the marriage she was looking for something in the chest and the husband seeing the chest open wanted to have a peep, but she kept him from doing so, which made him even more curious, so he pushed her away and saw in the chest his lost dagger. He wanted to know how she got by it. She confessed what she had done, whereupon her husband cursed her as the whore who made him suffer so terribly, and plunged the dagger in her heart. Connected with this story, that was taken by the brothers Grimm from several 17th-century sources, is a story taken from the oral tradition about a hunter, who left his *Hirschfänger* (cutlass) behind (after the nightly visit). When in her first childbed his wife cannot endure the pain any longer, she sends him to get some *Weißzeug* (from a special box), and forgets that she had put the knife there; he finds it and kills her with it.[180]

This story is also known in Sweden: A girl keeps vigil with a glass in front of her in order to have a nocturnal vision of her future husband. His doppelganger appears and empties the glass, but forgets his knife as he leaves. Later on when they have married, the husband finds the knife and recognizes it as his own. He remembers the agonies he suffered when the girl forced his doppelganger to come to her, and he kills her.[181]

By Thompson this story is taken up as type AT 737: *Who will be her Future Husband*. The general's sword. The girl on the advice of a soothsayer tries to find who will be her future husband [Mot. D1925.1.2]. A general appears and forgets his sword. The girl hides the sword. Later, when as the wife of the general she shows him the sword, he strikes her dead. Variants are recorded in Estonia (6), Livonia (2), Ireland (2), England (5) and the USA (2).[182]

Also based on 17th-century sources is the next legend in the Grimm-collection, concerning a future lover invited to dine, set in Saalfeld in Thüringen. A *Schofferin* (female tax-collector), who is secretly in love with her writer, had a bread baked and put in the middle of Christmas night two knives crosswise in it, mumbling certain words. Thereupon the writer jumped out of his sleep naked into the room, sat at the table and stared piercingly at her. She stood up and walked away, whereupon he took the knives from the bread and threw them after her, wounding her badly. Then he left. The *Muhme* ('aunt'), who was present, got such a fright, that she remained ill in bed for several weeks. The writer was reported to have asked the next day, which woman had agonised him that night. He was so exhausted, that he could hardly say it, because he was forced to go along and was not able to resist. The old woman, who told this story, knew another version, that took place in Coburg, where some young women had

[180] Grimm, *DS*, 139f nº114 after Erasm. Francisci, *Höll. Proteus*; Bräuner, *Curiositäten*, 91-93; Goldschmid, *Höll. Morpheus*, Hamburg 1698, 173f.

[181] Klintberg 2010, 31 type A32: *Future husband's doppelganger leaves knife* (all Sweden; 10 var.). CF type A33: *Agonies of future husband.* Through a nocturnal ritual a girl makes the doppelganger of her future husband appear. He becomes very ill at the same time. Later they marry, and the man learns about the ritual. He tells his wife about his agonies when she forced his doppelganger to appear (9 reg.); A34: *Glasses on table.* A girl keeps vigil with three glasses in front of her. She has filled them with water, wine and spirits in order to find out if her futute husband will be a poor farmer, a rich man or a drinker. The future husband's doppelganger appears and drinks out of one of the glasses (4 reg.); A35: *Disappointing omen*. A girl who keeps vigil in order to see her future husband has a vision of a man she does not like (a drunkard). Some time after, he marries her.

[182] Thompson 1961, 253.

put nine kinds of food on the table at midnight and had seated themselves at the table. Then their lovers came and all brought a knife with them and wanted to seat themselves also at the table. The girls got a fright and ran away, but one of them threw his knife after them. One [who was hit?] looked around at the man and picked up the knife. In another version instead of the lover the *leibhaftige Tod* (Death in living person) is reported to have entered the room and had put his hourglass next to one of the girls, who died within a year. In Silezia on a holy night (Christmas?) three noble maidens (*Hoffräulein*) sat at a prepared table waiting for their future lovers for whom also dishes were put on the table. Only two of them came and sat next to their mistress. The third one stayed away and when his mistress got tired of waiting, she went to the window and saw there a coffin standing with in it a woman looking like her, which gave her such a shock, that she became ill and died soon thereafter. In an oral version the coffin comes into the room, she approaches, the lid goes open and she falls dead into it.[183]
This story is also recorded in Sweden: A girl who keeps vigil in order to see her future husband sees a coffin (fiancé in coffin, headless suitor). Her fiancé dies (or she dies herself) soon after. With the alternative version: Two girls keep vigil; one sees her future husband, the other sees a coffin).[184]
Praetorius tells about this in his *Weihnachtsfratzen* (Christmas small talk): Girls, who want to dream about their beloved (meaning: who want to see their future lover in a dream), buy early that day before the holy evening (Christmas' night) for a penny white-bread (*Semmel*) specifically the last one from a row. They cut a piece of the crust, bind it under their right arm and walk all day around with it. When they go to sleep they put it under their pillow and say:

'*Jetzt hab ich mich gelegt und Brot bei mir,*
Wenn doch nun mein Feinslieb käme und äße mit mir!'

(Now I have laid myself and bread with me, If only now my sweetheart came and ate with me!) Then it might happen that at midnight something was nibbled off that *Semmelrinde* (bread crust), and by that she knows that her lover will marry her coming year. But when the bread is still whole, than they have bad hope. In Leipzig in 1657 two girls were sleeping together in one bed. One had such a bread under her [pillow], the other one not. This one heard in the night the sound of grunting and gnawing, became afraid and shook her girlfriend, who was fast asleep and noticed nothing. In the morning there was a cross eaten in the bread. Soon after, the girl was married to a soldier. The old woman from Saalfeld told also, that others take a bucket of water and hoist the content in another bucket, and back again, which they repeat several times, and watch if the water increases, from which they conclude that the coming year they will increase in wealth. When they have as much as first, then, as they believe, fate will stand still and they will have neither good nor bad luck. When there is lesser water, then their prosperity will decrease. Others take a heirloom key and a knot of yarn, bind the thread to the key and hang him six cubits out of the window and move it back and forth along the wall, shouting: '*Horch! Horch!*' (Listen!); then they will hear a voice from the direction, where they will marry and live. Others hold their hand out of the door, clutch it tight, and when they pull back, they have some hairs of their future lover in their hand.[185]
A love-charm involving a knife is also described in England, for the first time in the late 18th-century chapbook *The Universal Fortune-Teller*. The instruction say that the speaker must stick a pen-knife through the shoulder-bone of a lamb, saying: *'Tis not the bone I mean to*

[183] Grimm, *DS*., 140f nº115 after Prätorius, *Weihnachtsfratzen*, prop. 53; Bräuner, *Curiositäten*, 97; Valvassor, *Ehre von Crain*, II, 479.
[184] Klintberg 2010, 31 type A36: *Vision of coffin* (6 reg.; 12 var.). In type A37 the girl who keeps vigil sees a man with an axe. She is later sentenced to death and recognizes the executioner from the vision. In type A38 she sees a bloody sheet with marks from horse hoofs. Soon after, she is run over by a horse-wagon and killed. In type A39 she sees a tall figure followed by several smaller ones. Soon after, she gets married to a widower with children (ID., 32).
[185] Grimm, *DS*, 141-143 nº116 after Prätorius, *o.c.*, nº60, 61, 64.

stick, But my lover's heart I mean to prick; Whishing him neither rest nor sleep, Till him comes to me to speak. The title says: 'To know if your present Sweetheart will marry you', but from the wording it is clear that the spell was used just like the editor of *Notes and Queries* wrote in 1873: 'to compel the love of another, *to turn the heart* of an indifferent one.' In a variant version not the heart is pricked with a knife but torn: *It's not this herb I wear, But N's hard heart to tear; May he never rest or happy be, Until he returns to me*. The accompanying action will probably have entailed the tearing of the worn herb.[186]
Another method to see the future husband is the subject of a German legend, wherein a servant-girl is ordered by her mistress in the Christmas night at twelve o'clock when everyone is in the church to undress herself completely and then to sweep the room backwards, from the door to the window, and to tell her what see has seen. The girl had no idea what was intended, but did it anyway. During the sweeping she suddenly saw [through her legs?] her master sitting at the table, and ran full of shame to her room. When the mistress later came back home, the girl reproached her: she should have told her that the master did not go to the mass: now he had been sitting at the table during her sweeping. Now the mistress was startled and said: ' The master was with me in the church. Now I wont live very long, because you have seen your future husband.' Shortly thereafter the mistress died as a result of the shock and a year later the widower married the servant-girl.[187]
This legend is known all over Sweden, in the summary of Klintberg: A serving-maid at a parsonage performs certain acts (e.g. sweeps the floor naked) in order to get a nocturnal vision of her future husband. When she sees the parson coming, she takes it as a disturbance of the divination act. She tells his wife, who understands that the maid has seen the doppelganger of her husband. Later the parson's wife dies and the parson marries the maid.[188]
Naked sweeping backwards is a magical rite as can be seen in another tale by Praetorius: On Christmas eve in Coburg some girls sat together and were curious to see their future husband. Beforehand they had cut nine kinds of wood and at midnight they made a fire in the room, and the first one took off her clothes, threw her shirt out of the room-door and said sitting by the fire: '*Hier sitz ich splitterfasennackt und bloß, / Wenn doch mein Liebster käme / Und würfe mir mein Hemde in den Schoß!*' (Here I sit completely naked; if only my lover would come and throw my shirt in my lap) Hereafter her shift was thrown back in and she watched closely the face of the person who did this; this was the same as that of the one, she would marry. The other girls also undressed, but they failed, because they threw their shirts outside bound together in a lump. Therefore the spirits could not find them, and started to make noise and to *poltern* in such a way, that the girls were frightened. Quickly they extinguished the fire and crawled off into bed, and in the morning they found their shirts before the door, thorn into a thousand pieces.[189]

The knife and the fairies

Briggs quotes in her *Anatomy of Puck* an experiment, described in mongrel language as *Experimentum optimum verissimum for the fairies*, for seeing the fairies: *In the night before the newe moone, or els the night before the full moone, the night of the full, or the night after the full moone, goe to the house where the fairies mayds doe use and provyde you a fayre and cleane buckett or payle cleane washt with cleere water therein and sett yt by the chimney syde*

[186] Roper 2005, 156. The second version is from a trial in London.
[187] Ranke 1910, 27: 'Die Bräutigamschau' after Baader I, nº416. Seligmann (1921, 277f) points out that a kind of hole is formed, when one spreads one's legs, bends over and looks through them. By looking through such a hole one can look into the spirit-world as through a keyhole (wedding-ring, etc.) and recognize the *Huldren* (witches in church), the *Klabautermann*, the Devil, the ghost-procession as sign of a pending death, a future husband, etc.
[188] Klintberg 2010, 30 type A31: *Parson's doppelganger appears to maid* (15 var.).
[189] Grimm, *DS*, 143f nº117: 'Das Hemdabwerfen' after Prätorius, *Weihnachtsfratzen*, nº62.

or where fyre is made, and having a fayre newe towell or one cleane washt by and so departe till the morninge, then be thou the first that shall come to the buckett or water before the sonne ryse, and take yt to the lyght, that you find upon the water a whyte ryme like rawe milk or grease, take yt by with a silver spoone, and put yt into a cleane sawcer then the next night following come to the same house agayne before 11 of the clocke at night, makinge a good fire with sweet woods and sett upon the table a newe towell or one cleane washt and upon yt 3 fyne loaves of newe mangett, 3 newe knyves wyth white haftes and a newe cuppe full of newe ale, then sett your selfe downe by the fyre in a chaire with your face towards the table, and anoint youre eyes with the same creame or oyle aforesayd. Then you shall see come by you thre fairye maydes, and as they passe by they will obey you with becking their heades to you, and like as they doe to you, so doe to them, but saye nothing. Suffer the first whatsoever she be, to passe, for she is malignant, but to the second or third as you like best reatch forth your hand and pluck her to you, and wyth fewe words aske her when she will apoynt a place to meete you the next morninge for to assoyle such questions as you demand of her; and then yf she will graunt you suffer her to depart and goe to her companye till the houre appoynted, but misse her not at the tyme and place, then will the other in the meane tyme whyle you are talkinge with her, goe to the table and eat of that ys ther, then will they depart from you, and as they obey you, doe you the like when your houre is come to meete, say to her your mynde, for then will she come alone. Then covenant with her for all matters convenient for your purpose and she wilbe alwayes with you of this assure yourselfe for it is proved. ffinis.[190]

[190] Briggs 1959, 115f (from a Bodleian Ms (e Mus. 173), early 17th c. Briggs comments: 'The preparation for the fairies is almost exactly like that of the fairy bower in Adam de la Halle's *Jeu Adam*. Even the white-hafted knives are the same. It is also very like the preparation for a vision of future husbands in an anecdote in Bovet's *Pandaemonium*. But the most suggestive point of all is the means of obtaining the fairy ointment. Though the preparation on the second night is only for the fairy maids it is clear that on the first night the fairy mothers must have been there as well [CH: but could not be seen for lack of ointment], washing their children in the water set ready for them. The scum on the water is the fairy ointment with which the fairy midwife and Cherry of Zennor anointed their charges' eyes.'