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NARRATIVE INDEX

Letters and numbers introduced in this index with no prefix refer to motifs found in the summaries given in this volume. Square brackets introduce motifs given in the extended versions found in Volume Three. Asterisks introduce motifs found in the Arabic texts used, but not shown in the English. The following abbreviations refer to the texts covered:

A	ʻAntar
AZ	ʻAlī al-Zaibaq
B	Baibars
DH	Dhāt al-Himma
F	Fīrūz Shāh
H	Ḥamzat al-Pahlawān
HK	Sīrat Banī Hilāl al-Kubrā
SDY	Saif b. Dhī Yazan
ST	Saif al-Tījān
TH	Tagrībat Banī Hilāl
QZ	Qiṣṣat Abī Zaid
Z	al-Zīr

A

1. Achilles motif (hero refuses to fight) A 6 (until recognised as son) 38; TH 5, 27; [HK 21]
2. adoption (as son/brother) DH 25; SDY 93 (by *mārid's* mother); B 7 (bis, son/brother), 8, 9, 12, 14, 20 cf. 37, 45, 68 [cf. B 10, 32]; cf. [SDY 52] F 4 [8] **B 107**
3. Aladdin motif (treasure quest) cf. B 165; H 13 (Maghribī villain); SDY 8 (ʻajamī), 52 (majūsī)
4. alchemy as trick, etc. [AZ 20] **B 21.169; TH 15**
5. Alexander DH 72 (*Sīra* v.BOOK), 89 (record); A 71, 72 [DH 63] v. TREASURE
6. alibi DH 38, 145 **DH 126; AZ 17**
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   (1) (warrior princess/queen) H 16, 47, 52 (with band of forty girls); TH 37; A 1 [A 83]; DH 1 (bis), 10, 20, 30, 47, 70 (wounds caliph), 93 cf. [DH 9, 46]; B 54 [B 174]; ST 3 cf. AZ 7 [27]; F 17 **DH 119, 131, 137, 149; B 162**
   (2) (asked to stop fighting – hero says he does not need her help) H 23
   (3) (attacks lions) [A 11]
   (4) (bares breasts) H 3, 27 [DH 62] **DH 30**
   (5) (defeated/raped) A 44, 65 **cf. DH 133**
   (6) (defends guests) DH 137
   (7) (defends sleeping lover) B 64
   (8) (duel between two) [F 29]
   (9) (fights/captures/challenges hero, etc.) ST 5, 8, 14, 16; DH 38, 77, 93, 101, 109, 116, 119, 122, 123, 126; B 148, 149; [F 28 (jinn princess)] **ST 12**
   (10) (fights in place of hero/lover) B 138; SDY [10], 62 cf. ST 2 **B 116, 180**
   (11) (killed) DH 87; B 149

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(12) (kills leader) A 1
(13) (old) ST 8
(14) (sorceress) B 157
(15) (strangles guard) DH 53, cf. 62
8. ambush HK 14, 31, 32; DH 4, 7, 11, 23, 99, 113; SDY 89; TH 10, 24 (in rose garden); A 4, 9, 22, 24, 32 [A 17]; B 15, 90 [DH 2; HK 17; AZ 9; F 13] **DH 10, 52, 56, 58, 59, 79, 85, 95, 104, 132, 160; B 33, 42, 62, 92; SDY 58**
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(1) (against spells, etc.) A 33, 56
(2) (attached to/left with child) H 33 [DH 1]; F 1 **DH 41; B 164; H 24, 28; ST 1**
(3) (for hero and his unborn sons) H 2
(4) (Quranic) [DH 8]
(5) ('written', gift of saint) [B 164]
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11. angels
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(2) (bogus) DH 161; cf. B 25, 72
(3) (chase away jinn/guard Muslims) [TH 18, cf. DH 108]
(4) (of mercy) SDY 40
(5) (song of angels) **SDY 36**
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(2) (grateful monkey with thorn in foot) **B 123
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15. Antigone motif (sister cannot have another brother) Z (A) 9 v. BROTHER **Z (A) 4**
16. apaturia motif/enemy's attention distracted DH 38, 74, cf. 100, 127, 129; SDY 35; B 179; [DH 85] **A 17; DH 35, 48; B 91, 93, cf. 119; AZ 9**
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(1) (of discord) QZ 2
(2) (of paradise – does not diminish on being eaten) [SDY 67]
(3) ('of paradise' – poisoned) B 199 (v. POISON)
(4) (three apples thrown in duel) [Z (A) 12]
20. apprentice [AZ 5, 25]
21. archer (shoots by sound) A 84
22. archery (contest) TH 14
23. armpit blow (only vulnerable spot) B 61, 145, 168 v. ONLY
24. army
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(2) (size – five days from van to rear, etc.) [TH 3] (tents over three-day journey) **DH 54, 103; SDY 75; TH 9, 14**
(3) (summoned) [AZ 26; F 7, 15, 30]
25. arrival (when city gates closed) [AZ 3]
26. attack
(1) (flank) A 19 (var.), 27, cf. 29, 45, 66, 69, 76; HK 21, 23, 28, 34, 38, 44, 51; cf. DH 35 [cf. DH 89 A 4 (var.)]
(2) (on Mecca/Ka'ba/Muḥammad) A 53, 86; [H 10]; HK 3; DH 8, 63, 103;

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SDY 1; [A 19] cf. [DH 23]
(3) (night) F 35; A 58, 77; DH 20, 47, 70, 80, 95, 112, 123, 132, 152; HK 36 [DH 47, 71, 143, 151, 160, 162; HK 31, 34, A 9; F 24] **DH 66, 107, 108, 113, 118, 136, 144, 154, 163; B 34, 52, 112, 202, 207; HK 15, 51; SDY 47; A 18**
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(2) name [F 39]

B

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2. bankrupt tradesman/craftsman B 6, 21 (var.), 57, 99 **B 19, 29**
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(2) (shaving etc. of opponents') H 41, 54; HK 11 (var.); B 172, 201; DH 54, cf. 158 [DH 134, 160; AZ 17] **DH 57, 75, 76, 80, 131, 132, 150, 160; B 133, 168; TH 15**
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(2) (trick) ST 5 (golden), 13, 20 (golden); DH 66; B 100 **B 200**
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(2) (man-eating) [F 27]
(3) (rescued from snake – grateful) SDY 39
(4) (shooting – festival) B 19 [cf. F 19 (magic)]
(5) (steals jewel, etc. – v. MAGPIE)
(6) (stone – attracts ships) B 189 v. TALKING
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11. blind killer A 84
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(2) (from beneath finger nails) **DH 44, 62**
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(6) ((on) interpretation of dreams) **TH 9**
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(1) (magic) **F 19**

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(2) (test of stringing) [F 4] **DH 110, 138**
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(1) (magic) B 127 [cf. AZ 11]
(2) (full of gold) [B 144]
(3) (trick) **DH 110** v. DRUG
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(2) (deserts bridegroom) H 52
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(7) (leaves for lion hunt) A 11
(8) (left behind) A 84
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(2) (drugged) **DH 60**
(3) (killed) B 130, cf. 154; ST 11; cf. A 5 [SDY 39], cf. AZ 4 v. BRIDE
(4) (tied up) TH 34; DH 110 (by bride), cf. DH 60 **B 64**
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24. bridge
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(3) ('of iron chains') [ST 9] **ST 16**
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(2) (kills/wounds brother) DH 133, 144; F 25; A 28 **DH 26; H 40**
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(4) (rescues brother) DH 134 [DH 133]
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(2) (in foundations) [B 170]
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28. Byrsa motif (land measured by hide) DH 12

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2. Caligula motif (tribute etc. to ram/dog) A 74, 83
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(7) (exchanged) [DH 135]; A 17, 23 (bis); DH 23, 51, 62, 71, 93, 104, 116, 151; cf. B 89, 159
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(17) (freed to nurse child) DH 136 [cf. B 38; DH 133]
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(21) (freed to fight for captor) v. HERO H 7.80
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(19) (tows ship) B 115, 153; **B 88**
(20) (transports Muslims) B 195, 211
(21) (vanishes) B 3, 6 [B 197]
(22) (warns of poison) B 46
3. scouts vanish ST 18 **DH 166**
4. second Roland [A 38 DH 122]
5. secret/underground
(1) (chamber) [DH 44, 55] B 14; DH 18; SDY 81 [QZ 8]; **cf. DH 100**
(2) (chapel) DH 29, 167 [DH 27, 91 B 209] **B 145**
(3) (dungeon) [DH 115, 134] v. also DUNGEON
(4) (passage) H 54, 55; ST 18; DH 47, 50, 59, 82, cf. 100 (water course), 123; B 68, 86, 91, 103, 106, 147, 206, 208; A 56; F 17, 20, 21, 24 [DH 44, 51, 167; A 81; B 44, 138; H 34; SDY 64 (in well)]; F 18] **DH 108; B 108; SDY 33, 81, 87**
6. servant/slave
(1) (does not obey fatal order) cf. A 80 (var.); cf. DH 116, 161; B 87 **H 31;

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cf. HK 10**
(2) (formidable) DH 22 (killed), 63 (captured), 126 (killed)
(3) (loves master's daughter) A 64
(4) (skillful as master) [DH 132]
(5) (travels day and night – master arrives first) **DH 140**
(6) (with remarkable gifts) B 172
7. seven
(1) (blows) **B 78**
(2) (castles) B 204 SDY 59; DH 50 **B 100**
(3) (champions) [F 2] cf. HK 47
(4) (churches) [B 200]
(5) (circumambulations of Ka'ba) [A 53]
(6) (defeats) B 188; **cf. B 55**
(7) (doors) [B 117]
(8) (gates and walls) [DH 60] **B 22, 93, 106**
(9) (islands) B 100 **B 132, 199; SDY 31**
(10) (kings) TH 5, 23, 24 [HK 15] **B 114; TH 30; SDY 58, 95**
(11) (months, weeks, hours, minutes) B 64 cf. [B 117] **B 61**
(12) (mountains) **SDY 99**
(13) (nights, days) **SDY 58**
(14) (orphan sisters) **B 205**
(15) (paladins of the Jāhilīya) **A 66**
(16) (repetition) B 49, 58, cf. 75, 178 [43] **B 36, 43; SDY 20**
(17) (rivers) **SDY 54**
(18) (seas) cf. ST 21; [DH 74] **DH 149; Z (A) 1
(19) (servants of treasure) [SDY 58]
(20) (sisters) **B 205, 215**
(21) (sons) **DH 107**
(22) (sorcerers) **SDY 89**
(23) (talismanic cities) [SDY 14]
(24) (thrones and fourteen castles) [TH 29]
(25) (viziers) [B 143] **SDY 56**
(26) (wālīs/officials killed) [B 14]
(27) (walls) **DH 60, 105, 136**
(28) (wishes) B 53; **B 87**
(29) (years) A 84 SDY 60; B 118 [HK 47; DH 9] **B 170; TH 3, 35**
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9. shaven head (Histiaeus motif) B 1
10. ship
(1) (of bronze/magic) B 41 [cf. 178]; SDY 43 **B 37, 107**
(2) (crow traces outline) [B 40] v. SHIPBUILDING
(3) (golden galleon) B 154 **B 115** **DH 94**
(4) (holes bored through planks) [B 89]
(5) (planks removed from sides) [B 137]
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12. shipwreck cf. B 75, 183, 195; DH 81 (plank), 91, 94 (one after other), 159, 161; SDY 47; ST 10 **DH 14, 149, 160 (bale of cotton); B 186; QZ 2; SDY 48**
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(1) (handsome hero attracts customers) [F 4] **B 86, 121**
(2) (used by villain) [AZ 12 (bis)]
14. simultaneous births DH 4, 68; H 1; A 57; B 40 **DH 150**
15. sinking (into earth) SDY 40 (by degrees), 75; B 166
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(2) (of dead sorceress) SDY 43
(3) (kills/imprisons sister) B 148; SDY 32
(4) (plans to avenge brother) Z (A) 6; SDY 98; TH 33, 36 cf. [B 196]
(5) (robs brother **AZ 7**
(6) (visits/visited by sister) DH 73 (nun) [cf. B 148, 189 (nun)]
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18. sky (of crystal) SDY 65; H 39 [SDY 98]
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(5) (in death-trap) [B 200]
(6) (killed in tent of princess) H 47
(7) (killed under ground by arrow) DH 25
(8) (son of jinn king) B 127
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22. solitary hunt DH 14, 125; ST 5, 9; SDY 89; cf. HK 14 cf. B 180 **B 20, 48, 78, 157 H 12, 15, 26 SDY 52**
23. son
(1) (about to kill mother) B 122; A 47
(2) (captures/imprisons (unknown)

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father) B 68, 103.105, 141; cf. DH 142 **B 78, 85, 91, 116, 136, 148, 195**
(3) (/daughter brought up in ignorance of/questions parentage) B 68, 81, 85, 91, 103, 105, 114, 116, 130, 159, 164, 168, 181, 185, 189, 201, 203, 205, 206; DH 17, 21, 64; A 86 (bis) 89; HK 4; H 16, 24, 33, 37; Z (A) 12 [DH 3; B 136; cf. SDY 36, 49, 74] AZ 27
(4) (killed in battle after father) DH 85
(5) (kills father/mother) DH 25, 48, 141 AZ 31; F 23
(6) (kills foster parent(s)) (DH 150)
(7) (rescues father) B 148 ST 2 v. OPPORTUNE ARRIVAL
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(2) (eats reptiles, etc.) [F 17; SDY 12]
(3) (flies) HK 44
(4) (invisible) HK 32
(5) (jumps into clouds) **HK 41**
(6) (killed) SDY 29, 36 (bis), 44, 65, 83, cf. 84, 86, 94; HK 40, 44; TH 13; cf. B 115, 117, 120, 165, 209; AZ 22, 30; F 17 **B 199, 204; SDY 42, 64, 78, 92, 97**
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(2) (disguised as man of wiles/friend) SDY 82 (bis)
(3) (fails to seduce hero) B 85, 114; SDY 43; **B 81**
(4) (helps hero) [AZ 22]
(5) (killed) F 8, 33, 36; A 33, 69; H 45; B 81, 85, 107, 126, 158, 171, 188, 195, 196; SDY 33, 43, 87, 98 **B 140, 184, 201; QZ 6; SDY 75, 99**
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(10) (wants to marry hero) SDY 49; [F 8]
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(2) (of elephants) A 82; HK 13; DH 37 **SDY 22**
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(2) (bearer attacked/killed) [DH 83, 89, 108; B 143] **DH 71, 80, 105, 115, 123, 136, 150; B 74, 187; SDY 53**
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(4) (golden lion (with ruby eyes)) **H 54**
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(4) (pulls off camel's tail) **DH 63, 150 – pulls off buffalo horns)**
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(2) (threat, etc.) [DH 47, 106, 109, 123, 137, 154, 171 A 88] cf. F 23 [cf. 12, 37; A 52, 54, 69; TH 29 [H 17; A 45; cf. B 30] **DH 5, 17, 22, 53, 57, 142; B 38, 92; H 19; SDY 29**
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(3) (attacks/sends troops/threatens) AZ 11 [26]; F 5, 36; SDY 95; H 43; ST 3, 14, 16; cf. A 62 (bis); DH 75, 101 (var.); B 74, 80, 105, cf. 116, 121, 125, 147, 190, 199 A 62; HK 46 [TH 2; A 31; H 2] **DH 102, cf. 152; cf. SDY 98; ST 7; B 213**
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(2) (lance/spear) B 21; [ST 18]
(3) (stone lions) **SDY 65**
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(2) (two birds) SDY 19 (cure for wound), 48 (bis); DH 133 v. OVERHEARING
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(2) (initiation test) [AZ 5]
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(2) (cuts off own foot/companion's head) DH 3; AZ 10
(3) (frees man accused of his own theft) AZ 13; B 176
(4) (hero as thief) B 53 v. MAN OLF WILES
(5) (thieves/villains – kill each other) cf. DH 3, 5; B 4, cf. 163
(6) (king of thieves, etc.) cf. [SDY 78]
(7) (released/hired) DH 28, 140
(8) (steals something each night) DH 83
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(2) (of safe-conduct) [B 62]; **B 121, 136**
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18. transience DH 26 [DH 139]
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(3) (crown of Alexander) A 81
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(5) (faked discovery) DH 143; **DH 90; B 185**
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(9) ((of) Saif b. Dhī Yazan) F 19
(10) (of Sām son of Noah) SDY 19
(11) ((of) Solomon) H 13, 30; SDY 46 [SDY 39]; **SDY 100**
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(13) (protected by talismans, etc.) SDY 50 **DH 81**
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(16) (theft/removal/recovery) DH 28 (tris), 151; B 98, 100, cf. 109, 110, cf. 179; H 41; SDY 25, 29, 48 (bis), 54, 56, 95 ST 22; [SDY 59]; AZ 22, 30 **B 155; H 13**
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(2) (gold/silver) [B 146]
(3) (inhabited by *'ifrīt*/*mārid*) A 71 **A 58; B 144**
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(5) (piercing) SDY 7; cf. A 3
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(3) (collector(s) killed) H 33 [43]; Z (A) 1; HK 4 cf. 17, [DH 2]; **B 121**
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(2) (blind man claims cash) [AZ 6]
(3) ('buried treasure') B 60
(4) (fake attack on camp) A 2
(5) (husband made to believe wife dead) B 206
(6) (kidnappers as 'freed captives') [DH 45]
(7) (manufacture of sugar) **B 17**
(8) (man thinks himself in hell/grave) B 72; DH 166; [AZ 10]
(9) (men tricked into disguising themselves as black slaves) B 169
(10) (mock duel – var.) **TH 35**
(11) (mother imitates daughter's voice) HK 48
(12) (opponent tricked into dismounting) Z (A) 12
(13) (pretence of fear) **F 15**
(14) (pretended imprisonment) [B 189]
(15) (sails hoisted on empty boat) DH 160
(16) (to extort payment) DH 136
(17) (to have opponent's teeth pulled out) [AZ 14]
(18) (to make dupes undress) [AZ 14]
(19) (use of tomb) B 41; Z (A) 8
(20) (wheel produces gold and silver) TH 11
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(2) (child) B 4
(3) (comic coward) [DH 72]
(4) ((rebel) king) [H 4]; **H 55**
(5) (sorcerer/sorceress) F 8; **SDY 73**
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(2) (wants to marry niece) H 9; SDY 62; B 117, 153, 190
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4. unopened purse motif B 6, cf. 125 (var. – contains piece of earth)
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6. upside-down behaviour B 16, 17, 19 (bis) (var.), 21, 32, 47, 176; SDY 40, 87 **AZ 6; B 159**
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   (2) (beautiful voice) **DH 97, 114**
   (3) (blocks peace moves) DH 56; **DH 77**
   disguised
   (4) (as Armenian) DH 130
   (5) (as astrologer) **DH 72**
   (6) (as black) [DH 55, 148] DH 71
   (7) (as black girl) **DH 72**
   (8) (as blind Quran reciter) [DH 169]
   (9) (as doctor) **B 64**
   (10) (as mellon/bean seller) B 210; DH 169
   (11) (as monk) [DH 89]; **DH 157**
   (12) (as old man) [B 80]; **DH 65**
   (13) (as (old) woman) [DH 49, 80, 140; cf. B 210; cf. F 35] **A 28**
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   (16) (as priest) DH 94
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   (19) (as shaikh of fire) DH 106, cf. 149 [cf. SDY 81]
   (20) (with smallpox scars) DH 169
   (21) (captured/arrested) DH 31, 39, 51 (bis), 53, 55, 57, 59 (bis), 62, 72, 75, 78, 79, 81, 84, 91, 95 (bis), 98, 99, 102, 104, 107, 114, 118, 119, 126, 133, 134, 140, 144, 147 (bis), 148, 150, 151, 155, 158, 160, 163, 169; B 51, 57, 70, 113, 117, 133, 139, 195, 198, 200 **DH 100, 110, 117, 120, 131, 154; B 53**
   (22) (claims to have been acting under compulsion) DH 41, 97, 114, 152
   (23) (claims to have been kidnapped) DH 65 cf. 134
   (24) ('enfances'/speed of learning) B 4; DH 168
   (25) (false accusations) DH 39, 83, 130, 134, 155, 161 cf. B 25 v. FALSE
   (26) (freed by horse-thief) DH 84
   (27) (hypocritical prayers, praise, etc.) DH 66, 135 [DH 55, 110] B 27, 82, 113 (var.), 186 cf. [A 61; B 82] **DH 52, 74, 85, 126**
   (28) (hypocritically urges resistance) DH 134; **DH 156**
   (29) (induced to give himself away) DH 41, cf. 95, 108, 114, cf. 167
   (30) (intercedes for hero as trick) cf. DH 66, cf. AZ 23
   (31) (knows all languages) [DH 110, 114] F 31 **DH 57**
   (32) (knows routes) **DH 57**
   (33) (mutilated) DH 39, 43, 61, 75, 160 (bis) B 117
   (34) ((as) pretended prisoner) DH 55, 74, 165, 167 cf. AZ 23 [cf. DH 150] **DH 11, 87**
   (35) (prevented from raping/killing captive) B 41, 51, 57, 60, 62, 66, 80, 90.97, 121, 128, cf. 160; DH 79 [DH 71]
   (36) (removed by mārid) B 117, 198
   (37) (takes identity of man he/she killed) B 5; AZ 24
   (38) (warns against man of wiles) DH 140
3. virgin (bride) DH 38 [B 30, 92]
4. virginity
   (1) (confirmed) [AZ 17] **AZ 18**
   (2) (preserved by captive girls, etc.) ST 12; SDY 13 **HK 14; SDY 39; cf. B 166**
5. vision (of Paradise, before death) DH 33, cf. 85, 112, 123; B 93 [186]
6. vizier/advisor
   (1) (ashamed of love for servant) [F 29]
   (2) (betrays/hands over city) H 9, cf. 34, 54; B 1
   (3) (cautious) [F 16]
   (4) (crypto-Muslim) B 34, 62; cf. SDY 3 AZ 11 **cf. H 49**
   (5) (does not want negotiations to fail) [H 25 cf. F 33]
   (6) (evil) SDY 45 (killed); H 25, 35 [cf. A 6] **H 3; SDY 69**
   (7) (good) F 31; TH 4; B 82, 119, 188
   (8) (frees prisoners) cf. B 74, 135; cf. A 18 **SDY 43**

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(9) (prevents execution) QZ 8 SDY 20, cf. 57, 69, 77; DH 51, 76, 77, 128, cf. B 36, cf. 94, 135, 173; A 45; cf. Z (A) 9 (var.) ST 6, cf. 17; H 49, 54 [H 27; DH 161; F 23] AZ 11; **AZ 23**
(10) (sends/gives warning/advice/antidote) SDY 3; DH 8.9, 59, 88, 98, 99, 127; H 10 (bis), 16, 28, 29; A 77; TH 36 [cf. DH 91, 101]; F 35
(11) (smuggles out hero) [F 32]; cf. DH 170
(12) (supports hero) A 76 [AZ 17] **A 36; DH 99**
(13) (hostile – gives advice) B 119, 188; TH 4 [DH 39] **DH 40**
(14) (in love with master's wife) DH 130, cf. 123 **H 9**
(15) (jealous) SDY 54, 69; F 6 [11]; H 6
(16) (objects to marriage – killed) B 37, 106
7. voice
(1) (angelic) [DH 35]
(2) (greets hero) HK 9
(3) (mysterious – guides) [B 182] **cf. DH 140 – bogus; SDY 7, 42**
(4) (names child) [B 38] v. STENTORIAN
8. vow
(1) (not to cut hair) **DH 114**
(2) (not to drink wine) TH 13 (as trick); cf. QZ 6 **A 30**
(3) (not to eat cooked food) **B 38**
(4) (not to eat or drink) **DH 135**
(5) (to eat mutton instead of lions' flesh) **DH 152**
(6) (to live in Mecca) **DH 138**
(7) (to make pilgrimage) [B 37] **DH 171**
(8) (not to sleep on bed) **DH 136**
(9) (not to sleep or disarm) DH 93
(10) (not to wash) **DH 81**
(11) (to wear black) [A 88]

W

1. walking
(1) (on water) SDY 48 [DH 149] v. RING **DH 11; SDY 24**
(2) (unused to walking) **DH 61**
2. wall(s)
(1) (of black stone) **SDY 97**
(2) (of brass) SDY 100 (closing in); B 165 **B 187**
(3) (of steel) [SDY 96]
(4) (refusal to fight behind walls) **DH 70, 96, 102, 123**
3. war
(1) (army cut off from water) A 17; cf. DH 20 (city); cf. F 9, 32 **DH 64**
(2) (army flees after loss of leader) DH 7, 12, 89, 135, 164 cf. [H 4] [cf. F 8, 38; AZ 11] **SDY 47; F 10**
(3) ('is deceit') [cf. A 28] **DH 151**
(4) (fighting throughout night, etc.) [F 17, 35; DH 71; SDY 58; B 145, 183] **DH 104, 115, 151**
(5) (fluctuating) **DH 69, 80, 127**
(6) (moat to be filled under cover of archers) [F 12]
(7) ('numbers overcome courage') [B 29] **B 34** **HK 1, 30**
(8) (reinforcements decoyed to attack allies) [F 17]
(9) (siege warfare) **DH 70, 93; SDY 50; ST 13**
4. warning device
(1) (general) B 153; SDY 12, 31, 65; DH 87; cf. HK 9 [SDY 11, 14, 44; AZ 11, 17] **DH 88; B 120, 201; SDY 31; ST 18, 20** v. MECHANICAL
(2) (golden cock) TH 31; ST 12
(3) (guards doors) [DH 92; SDY 65 (stone lions)] v. TALISMAN
5. water of life **H 14**
6. weapons/mail
(1) (concealed) A 25; SDY 68; TH 37 [TH 35; F 37] **DH 157, 160; TH 19**
(2) (blade of fifteen cubits) H 48
(3) (club) ST 7; **ST 16, 19**
(4) (fire arrow) [F 17]
(5) (grappling hook) F 30
(6) (iron net) [F 36]
(7) (javelin fired from stirrup) [H 30, 55]
(8) (javelin under thigh) **A 7, 8, 35, 52**
(9) (sixteen javelins carried) **DH 64**
(10) (lance takes two men to carry, etc.) [DH 77] **DH 68, 110, 108, 117; B 21**
(11) (multiple) H 51 (three mail coats, swords, maces); B 68 (two swords)] **DH 113; TH 17, 18; A 55 (two coats of mail**
(12) (shield)
(a) triple-layered) **DH 30, 123, 127**

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(b) of 70 *raṭls* **DH 38**
(13) (sling shot) B 58 **B 68, 83, 91, 102**
7. wedding feast
(1) (general) [cf. F 29]
(2) (seven-day) A 30 **HK 38; SDY 95** **B 60; H 51; TH 4; SDY 60, 84**
(3) (ten-day) **SDY 51**
(4) (thirty-day) SDY 56; Z (A) 4; [B 66; SDY 65, 69, 71] **B 46, 130; ST 10**
(5) (fifty-day HK 18
8. weight-lifting contest SDY 100; H 47
9. well
(1) (contains magic sword) **B 184**
(2) (contains mārid, etc.) SDY 64, 86; TH 34 (var.); Z (A) 5 [AZ 9] cf. F 24
(3) (hero trapped) cf. B 109; AZ 18; DH 48
(4) (lions' well) **Z (A) 4**
(5) ('of devils') **cf. SDY 85; DH 49**
10. (magic) whip B 40, 53; SDY 8
11. whirlpool [DH 160]
12. whistling Z (A) 8
13. widow (told to remarry) B 42, cf. 44
14. wife
(1) (divorced, etc. – afraid to return home) HK 2 cf HK 3
(2) (fights on death of husband) **B 125**
(3) (poisons husband) AZ 31 v. POISON
(4) (protects/intercedes for stranger) HK 49, 52 cf. [A 63] A 74
(5) (refuses to buy husband's life) A 54
(6) (refuses to sleep with husband) Z (A) 4; A 55; cf. AZ 7; **B 22, 95; A 83**
(7) (shared) **Z (A) 4**
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(9) (warns against brother) **B 52**
15. wives promised (to soldiers, etc.) DH 96
16. windmills – hero exposed on . . . B 171
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(1) (general) A 71 (bis); B 42 [DH 76, 137; A 37, 42] **HK 1; A 29**
(2) (allowed by Christianity) [DH 143]
(3) (dregs, etc., spat at prisoners) SDY 78 [cf. DH 48, 113, 155 SDY 73] **DH 32, 40, 135**
(4) (flows in conduits) Z (A) 5
(5) (hero cannot bear its scent) [B 97]
(6) (hero cannot eat without it) [B 133]
(7) ('like lovers' tears') [SDY 56]
(8) (refused (by Muslim, etc.)) TH 13 [TH 6; DH 9] cf. QZ 6 **DH 28, 68, 142, 159; B 92, 201; H 20**
(9) (shop – used as trap) B 59, cf. 72, cf. 77, 139 **B 27**
(10) (useful qualities) **DH 137**
18. woman
(1) (anklet removed while asleep) [HK 49]
(2) (women flock to look at hero) [F 14]; **H 32**
(3) (rejection of plea for peace) TH 28; **Z (B) 11**
(4) (ruler) B 43
(5) (strangled/killed) A 75, 85; DH 2, 160; B 105, 159, 190, 204, 207 **DH 149, 158; B 87** v. OLD
19. wrestler DH 113 (killed by heroine); B 13
20. wrestling
(1) (agreement of no blood debt) [A 8] H 6 **B 13, 62**
(2) (at end of duel) H 8, 21; SDY 10; DH 33, 35, 47, 60, 63; 146 ST 7; A 17, 63 [DH 68, 107, 153 SDY 29 cf. HK 32] **DH 121; H 47**
(3) (match) A 8; SDY 38, 71; DH 118; B 9; TH 14; B 86, 87
(4) ((with) women) SDY 18, 32, 77; DH 9 (tris), 46 (bis), 60, 75, 104, 113, 119, 142, 149 [DH 101]

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COMPARATIVE INDEX

A 1
Achilles motif – hero refuses to fight: the *locus classicus* of this motif is found in *Iliad* 1; for an Arabic example, cf. *Aghānī* 7.301, where 'Antar's refusal to fight is recorded.

A 2
adoption: this motif is of particular importance in the first book of the *Sīrat Baibars*, where it combines, in part, the historical significance of adoption in societies such as those of Rome and Byzantium, and its fictional application to the exiled or isolated hero: cf. Xenophon of Ephesus 3.12, 'he made him (his) son'; *The Alexiad* 74, Alexius adopted by emperor, cf. 100, 301; Psellus 101; Procopius 1.11.6; Germanicus, children of Livia Drusilla (Classical Mythology); *Assyrian and Babylonian Literature* 271, adoption document; *Die Volksepik der Albaner*, ('wahlbruder') 10, 26, 83; *Gesar of Ling* 165, 'I will ask my father . . . to adopt thee'; *The Ocean of Story* 4.228 (of boy with auspicious marks); *Armenian Folk-Tales* 74, 'I herewith adopt you as my son', 138; *Contes, Légendes et Epopées Populaires d'Arménie* vol. 2, 155; *The Lay of Alha* 254; *Arabian Nights* 1.226, hero adopted by cook – 'I have no child and I will adopt thee'; *Waŋbaŋ Wideya* 145, 'The king took a vow that he would adopt him as his son'; *Hikayat Indraputra* 208.

A 3
Aladdin motif (hero employed to fetch a treasure by a treacherous magician, etc.): cf. *The Types of the Folktale* 561; *Supplemental Nights* 1.124, 3.70 sq.; *Türkische Volksmärchen aus Stambul* 393; *Typen Türkischer Volksmärchen* 204 (ref. Aarne and Litmann); *Tunisische Märchen* 16, 48; *Contes Populaires Berbères* 29; *The History of the Forty Viziers* 79, variant – youth wants to kill 'the Moor'; *Persian Tales* 345; *Modern Greek Folktales* 37, 106; *Sicilianische Märchen* 1.30 (hunt for diamonds – farmer's boy abandoned); *The Ocean of Story* 4. 235 (magic sword in cave); *The Childhood of Fiction* 469, ref. to a negro version.

A 7
Amazon motif: Spenser 3.2.2, 'But by record of antique times I finde/That wemen wont in warres to beare most sway'; *Supplemental Nights* 2.3, Baibars hears 'that among women are those who are doughtier than the doughtiest men'; *Arabian Nights* 2.96, Burton notes: 'The Amazonian dame is a favourite in folklore and is an ornament to poetry from the *Iliad* to our modern day. Such heroines, apparently unknown to the Pagan Arabs, were common in the early ages of Al-Islam as Ockley and Gibbon prove, and that the race is not extinct may be seen in my *Pilgrimage* (iii.55)'; 8.39, army of 25,000 women; cf. Sanskrit *strî-râqya*, 'country of Amazons'.

Although Fāṭima Dhāt al-Himma is the most extended example of the amazonian fighter in the Arabic cycles, the motif is omnipresent. At their most formidable, warrior goddesses can be represented as deadlier than the male, cf. Iliad 21.406, where Athene strikes down Ares; *Canaanite Myths and Legends* 55, Anat, the virgin goddess, wants Aghat's bow; *Indian Myths* 75, 'Wa-hun-de-dan, the goddess of war' of the Dakotas; a total of thirteen such goddesses are noted by Lurker in his *Dictionary of Gods and Goddesses*.

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The classical amazons – *Iliad* 3.189, *Ἀμαζόνες ἀντιάνειραι* – together with their queens, notably Hippolyta and Penthesilea, and their social organisation, were a continuous source of literary interest; cf. also Camilla, swift enough to run over the sea (Virgil 7.810), and outrun a horse (11.714); cf. also Quintus Smyrnaeus 1.19; Antonius Diogenes 5, of a country where 'the women fight and the men are housekeepers'; Digenes 6.386, Maximo *αὕτη δὲ ἦν ἀπόγονς γυναικῶν Ἀμαζόνων*; Pulci 15.47, 109, of Antea, 'Poi cominciò in battaglia andare armata/come Camilla o la Pentessilea; *Le Roman de Troie* 23326, Amazons visited by men for three months; *Li Romans d'Alixandre* 447.8, country of Amazons, 'et est tous li pais de femmes abités'; The Sons of the King of Norway 171, the City of the Red Stream and its warrior women; cf. Eneas 3968, Camilla, 6980 'cent pucelles mena o soi'.

A number of references stress, or assume, a factual background; cf. Herodotus 4.110. 180, for the battle ceremony of Ausean girls; Pausanias 8.48.4, women rout Lacedaimonians; *The Alexiad* 54, Robert Guiscard's wife, Gaita, 'when she dressed in armour was indeed a formidable sight'; *The Saga of King Heidrek* 10, a woman 'as strong as a man', sails with vikings; *The Heroic Edda* 27, note: 'To be a "shieldmaid" and have the prestige of a warrior was the height of feminine pride', 86; *Sigrgards Saga Froekna* 49, 'Such female kings were at that time called maiden-kings'; The Saga of the Volsungs 69, Gudrun fights 'alongside her brothers'; *Chansons Populaires Bulgares* xxxii, 'Un trait particulier du brigandage bulgare, c'est la part active que les femmes paraissent y avoir prise'; 194 'elle rejoignit le convoi, /elle fit un demi-tour à droite, /quand à gauche elle se tourna/elle les avait massacrés jusqu'au dernier'; *La Russie Epique* 173 'le fait d'une femme déguisée en guerrier, qui aujourd'hui encore se rencontre tous les jours dans la vie réelle'; *Russian Heroic Poetry* 25, 'polenitsy, or heroines who fight like men', cf. 123; *Romances judeo-españoles de Tanger* 180, note on 'the soldier girl; *The Hsi-yu Chi* 175, 'the girl warrior'; *San Kuo* 2.311; Camoes 3.44, of Muslims: 'Seguem guerreiras damas seus amigos'; *Tunisische Märchen* 29, army of women.

Elsewhere, a romantic approach is preferred: cf. Pulci, 2.13, Miridiana, 'e non è uom che la muova di sella', cf. 3.17, where she is struck by Orlando, 'l'elmo gli uscì, la treccia si vedea'; *Shāhnāma* 2.133, Gurdafrid fights Suhrab, 'Her hair escaped; her face shone like the sun'; Tasso 2.39, Clorinda 'Fuggi gli abiti molli e i lochi chiusi'; 3.21 her helmet is struck off by Tancred, 'E le chiome dorate al vento sparse', cf. 11.28 'Tal già credean la vergine di Delo'; *Recueil de Poèmes Historiques* 291, 'Bourbacokatzouli à la longue tresse, qui se battait comme un homme'; cf. Chauvin 8.55 (general reference).

A parallel to Fāṭima Dhāt al-Himma can be seen in Fāṭima of Budin (*Serbo-Croatian Heroic Songs* 1.76), who 'cast aside her maiden's clothes and donned the garb of a Border warrior': cf. also *Die Volksepik der Albaner* 84, amazon disguised as man.

(1)
warrior queen/princess, etc.: cf. Thomyris (Classical Mythology); Quintus Curtius 6.5.25, Thalestris, Amazon queen, approaches Alexander 'haud dubitavit fateri ad communicandos cum rege liberos se venisse'; cf. Diodorus 17.77.2; Lichtheim 3.155; *Táin Bó Cúalnge* 137, Medb, of her sisters: 'I was the best of them in battle'; *The Epic Songs of Russia* 199, 'I am daughter to the Polish king . . . and I roam the open plain, seeking an adversary'; *Armenian Folk-Tales and Fables* 138, 'the daughter of our King of the West is a formidable female warrior'; *Die Fahrten des Sajjid Batthal* 2.80, converted princess fights; *Folk Tales of Kashmir* 69, princess kills robbers; *Supplemental Nights* 6.16, 'Now this Princess was mistress of all manner of weapons' (she kills the enemy standard bearer); *Prothesilaus* 7182, La Pucele de l'Isle; *Anseis von Karthago* 6696, 'La gaiande a sa fauch amont haucie'; *Gaydon* 289; *Claris et Laris* 26695, wife of 'un vilain', 27906; *Fierabras* 113; *Orendel* 2091, 'frouw Bride sich begurte/mit eine guden swerte'; *Dede Korkut* 106, amazon cuts through standards; Chaucer, The Monkes Tale 535, Zenobia – ref. Petrarch; Ariosto 26.79, Marfisa, 27.97, 'Poco l'onore e molto era il periglio/d'ogni battaglia che con lei pigliasse'; Boiardo

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1.15.29, Marfisa 'Che ben cinque anni sempre stette armata', cf. 25.25 'Una dama feroce, arabiata'; *The Martial Career of Conghal* 143, of Meurn, 'She had the strength of a hundred in battle'; *The Cuchullin Saga* 5, Assa, ('gentle') becomes Niassa ('ungentle') – 'from that moment she turned warrior-woman'; *The Mythology of All Race: Celtic* 144, battle between Cuchulain and Aife; *Shāhnāma* 8.352.

(3)
– attacks lions: cf. *Arabian Nights* 5.161.

(4)
– bares breasts: cf. *Kaukasische Märchen* 72, princess bares her breasts and opponent falls senseless; Littmann 51; *Tales from the Arab Tribes* 96.

(5)
– defeated/raped: cf. *Digenes* 6.769, *σὺ μόνος με ἐνίκησας, σύ με ἀποκερδίσεις* (782 *καὶ ὁ χιτών τῆς Μαξιμοῦς ὑπῆρχεν ἀραχνώδης*); cf. *Li Romans de Bauduin de Sebourc* 13.821, the Povre-Porveu carries off Morgant's wife; *The Epic Songs of Russia* 211; *La Russie Epique* 56, of Ilya – 'il a vaincu autrefois une polénitsa et l'a rendue mère'; cf. *The Cuchullin Saga* 79, Aife and Cuchullin.

(9)
– fights/captures/challenges hero: cf. *Laurin* 291, hero jousts with and unhorses the amazon, Maligne.

(10)
– fights in place of hero/lover: cf. *Supplemental Nights* 9.8, princess kills two of her brothers, telling her lover to hold back.

A 8
ambush: surprise attacks and ambushes are staple fare in heroic literature and need no elaboration. For a close parallel to the attacks made on 'Antar, cf. *Arabian Nights* 6.264, hero ambushed, unsuccessfully, by step-father.

A 9
amulet

(1)
– against spells, etc.: cf. *Imperios* 229; *Aiol* 454 sq. – 'Li non de Jhesu Crist i sont tout vrai'; *Les Enfances Guillaume* 183, 'De sains nons Deu i sont le letres faite'; *La Chanson du Chevalier au Cygne* 2.231, 'Tant com l'arés sor vos, ja mort ne recevrés'.

(2)
– attached to/left with child: cf. *Türkische Volksmärchen aus Stambul* 192, 'so binde ihm dieses Amulett an seinen Arm'; *Modern Greek Folktales* 183, – 'this locket you must hang on his neck'. v. TOKEN LEFT WITH BRIDE.

A 10
anagnorisis – recognition:
– relatives: *Odyssey* 24.328, Odysseus and Laertes; cf. Malory 9.20; Apollonius of Tyre 36, Apollonius and his daughter; *Metamorphoses* 7.423; *Doon de la Roche* 2861; *Octavian* 3154, 5167, son; *Galeran de Bretagne* 7247, daughter; *Parise la Duchesse* 45; cf. *Huon de Bordeaux* 241 sq., friend; *El Libro del Cavallero Zifar* 182, lost sons; *Parzifal* 372, duel followed by anagnorisis of half-brothers; *Die Volksepik der Albaner* 57, brothers; *Mongolische Epen* 195, father/son; *Contes Populaires Berbères* 110, four brothers and their parents, by story; *Die Volksdichtung der Grossrussen* 339.
– by birthmark, etc.: *Enfances Renier* 7836, 10586, 17688; Boiardo 2.27.28; *Grimm's Fairy Tales* 428, 774; Spenser 6.12.15, 'Chaunst to espy upon her yvory chest/The rosie marke, which she remembred well'; Radlov 5.495, father and son, after brief duel, 2.10.
– by ornament, etc.: *Maugis* 3376 sq., by ring; cf. *La Manekine* 6089, by ring; Ami et Amile 2700 sq., by 'hanap'; *König Rother* 3869, by ring; *Erotokritos* 5.935; *Arabian Nights* 3.98, by jewel; *Motifs in Indian Mythology* 209, ring of Rama; *Shāhnāma* 2.174, by armlet, 5.309, by jewel.
– by scar: cf. *Odyssey* 19.392, Odysseus and Eurycleia; *Raoul de Cambrai* 291; *La Chanson des Quatre Fils Aymon* 3421.
– by token: Longus 4.21.

A 11
angel:

(1)
the help given by angels to the Muslims in the cycles is matched by that given by them in the Chansons de Geste to Christians – cf. *La Conquête de Jérusalem* 668, help in battle, 5389, 8619; cf. *La Chanson d'Antioche* 2.262, 'Saint Jorges fu devant tout droit el chief

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premier'; *Gui de Bourgogne* 6, 42, Gabriel appears in answer to prayer, 'N'aies mie paor, tu es à sauveté', 124.

(5)
– song: cf. *Huon de Bordeaux* 106, 'Et oi les angles là sus u ciel canter'; *Les Voyages Merveilleux de Saint Brandan* 86, 'Oient lur grant melodie'; *Le Roman du Mont Saint Michel* 82, 'Cil seint esprit molt i chantoient'; *Contes Populaires Berbères* 64, 'pour qu'il n'entende pas les anges adorer le Seigneur'; *Moorish Literature; Popular Tales of the Berbers* 231.
– angels as messengers, etc.: cf. *Trubert* 2589, 'uns colons blans . . . ce soit un angre enpanez'; cf. *Gilles de Chin* 1748, 'Desor son lit apercéu/Les lettres que Dix i ot misez'; *Eracle* 5325, 'vint li angles Nostre Signor/a nostre bon empereor, /dist li: Eracle, esvelle toi'; *La Chanson de Roland* 836, 'Anuit m'avint par une avison d'angele', cf. 2525, 3612, 3993; *Karls des Grossen Reise nach Jerusalem* 672; *Moniage Guillaume* 2533, 'Li quens Guillaumes fu si asseurés/Pour le parole que Dieus li ot mandé/Ne doute mais le mort un oef pelé', 3300; *Ami et Amille* 1807, 2773; *La Chevalerie Ogier* 10995; *La Chanson du Chevalier au Cygne* 1.79, 2.255; *Doon de Maience* 58, 246; *Fierabras* 38; *Josaphaz* 681; *Maugis* 8935; *Octavian* 4710; *L'Entrée d'Espagne* 15053; *Robert le Diable* 2576, 'Es le message Jhesu Crist/Tout armé de ses armes blances'; *Les Voyages Merveilleux de Saint Brandan* 26, 'L'oiseil respunt: Angele sumes'; *Ortneit und Wolfdietrich* 243, Wolfdietrich asks permission of the dead Ortneit to take his possessions and is answered by an angel; *Orendel* 716, Gabriel as messenger; 1407, 2845 hero aided by Gabriel, Raphael and Michael, cf. 1696, 2515; 2883 angel gives news; Pulci 21.107, an angel appears to Orlando in his sleep; 22.216 an angel tells Rinaldo that Fuligatto is interfering with pilgrims to the Sepulchre, cf. 23.45; *Karlamagnus Saga* 2, 3, 9, 284; Tasso 1.12, Gabriel as messenger; *David de Sassoum* 120, 'Le vieillard lui dit: Je suis l'ange de Dieu'; *Poema de Fernan Gonzalez* 310, 'Otros vernan y muchos como en vision/en blancas armaduras angeles de Dios son'.

A 12
animals guard gate: *Claris et Laris* 3388; cf. *Fergus* 59; *Gaufrey* 232; *Perlesvaus* 1692, 3703, 6087; *Türkische Volksmärchen aus Stambul* 154, lions; *Typen Türkischer Volksmärchen* 260; cf. *Haft Paikar* 73; *Folktales of Egypt* 69; cf. *The Shāhnāma* 6.405, lions guard crown.

A 14
answer precedes question: cf. *The Fellahin of Upper Egypt* 247.

A 15
answer to prayer – access of strength: cf. Quintus Smyrnaeus 11.409, Aeneas, 'God gave him unbounded strength'; *Enfances Renier* 8452, 'damedieu sa force li doubla'; *Les Mervelles de Rigomer* 5931, 'Lanselos ert plus alegiés/Que fu li trebles chevaliers/A le viertu que Dex li done'; *L'Atre Périlleux* 1376, Gawain's strength returns when he looks at a cruxifix; *L'Entrée d'Espagne* 1791; cf. *Anseis von Karthago* 10022; *Wars of Charlemagne* 27, 'he besought the One God, all-powerful for help, and receiving strength and power from God . . . he slew many of the Paynims'; Ginzberg 2.43, 'Potiphar noticed the movement of his lips'; *Salman und Morolf* 770, 'got sante im ein nüwe craft'; The *Tale of the Armament of Igor* 73, 'Mstíslav prayed to the Mother of God and vanquished his foe'; *The Shāhnāma* 2.172, cf. 2.392.
– rescue/reinforcement/help: cf. *La Prise de Cordres* 1825, Bertran prays for help, 'Et voit François richement chevalchier'; *Der Festländische Bueve* 6386; *Elie de Saint Gille* 1049; *Moniage Guillaume* 2480 sq.; *Enfances Renier* 11602, Ydoine prays to the Virgin; *La Conquête de Jérusalem* 3899, 8723; *Guillaume de la Barre* 616; *La Manekine* 1161, 5773; *Anseis von Karthago* 11300; *Claris et Laris* 23915; *Perlesvaus* 5000, 5209; *Guibert d'Andrenas* 837; *Ami et Amile* 918, 2700; *Huon de Bordeaux* 62; *Otinel* 21; *Li Romans de Bauduin de Sebourc* 5.182, 12.549; *Karlamagnus Saga* 140, 'Plüt à Dieu qu'Odgeir danski füt ici'; *Die Fahrten des Sajjid Batthal* 1.91, 140 (reinforcement/rescue); *Tunisische Märchen* 99; Murūj 4.43, captive in Byzantine hands calls on Muḥammad; *The Early English Versions of the Gesta Romanorum* 317, prayers of captive girl; *Florence de Rome* 5365, 5456, 'Abessiez cest orage et cest vent isi fort'; *La Chanson*

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d'Aspremont 2971, girls cry out, 'E, Carlemaines, tant nos a obliés', cf. 9578; *La Chanson du Chevalier au Cygne* 1.15, 94; *Doon de Maience* 69; *Fierabras* 132; cf. *Dede Korkut* 53, 66; *Joseph et Asénath* 215.
– child: *Eracle* 140 (child); *Robert Le Diable* 45 (child – prayer to devil); *La Vie de Saint Alexis* 140; *Grimm's Fairy Tales* 87, 'even if we had only one . . . and only as big as a thumb'; cf. *The Types of the Folktale* T 548.1; *Folktales of Egypt 55, 198;* cf. *Myths and Legends of the Bantu* 57.
– curse: *Iliad* 1.41, 'fulfil for me this wish'; The Adventures of Suibhne Geilt 5, 'may it be thus that he will ever be, naked, wandering'.
– The Night of Power: *The Mythology of All Races: Armenian* 30.

A 16
Antigone motif – sister cannot have another brother: *The Jātaka* 1.165, ref. husband, son, brother – "'The two former I can readily replace", answered the woman, "but a brother never"'; *Bulgarian Folksongs* 69, 'One finds a lover/On the road, under it/By the cool fountain/A brother one finds not'.

A 17
apaturia motif: fiction has borrowed from fact the motif of the opponent whose attention is distracted – cf. the apaturia festival at Athens, 'which received its name from "apate", deceit, because it was instituted in memory of a stratagem by which Xanthus king of Boeotia was killed by Melanthus king of Athens' (Classical Mythology); cf. *Motif Index of the Italian Novella* 81, 94.

A 18
apostasy: apostasy can be treated as a regrettable historical fact or an indication that the apostate had never been truly religious, or, as in the case of Dhāt al-Himma's Blacks, it can be used for comic effect; cf. *Digenes* 2.83, *κατάρατος γέγονας εἰς πάντα μασγιδίον*; *Enfances Renier* 4801, 14617; *Huon de Bordeaux* 116; cf. *La Chançun de Guillelme* 1199; *Anseis von Karthago* 2084 sq.; *Li Romans de Bauduin de Sebourc* 1.487; *De Nugis Curialium* 108; *Histoire de la Conquête de l'Abyssinie* 77, 'il avait abjuré l'islam et embrassé le christianisme. Le roi l'avait nommé patrice. Après cela, il se repentit'; *Historia y Epopeya* 108; *Die Fahrten des Sajjid Batthal* 2.124 sq., the captive 'Abd al-Wahhab, seduced by a princess, drinks wine and abandons Islam; *Aghānī* 5.363, wine-drinking in Byzantium; 6.194, 'the sweetness of faith does not leave the heart which it has entered'; Tasso 7.33, 'Rambaldo di Guascogna era costui/Chè parti con Armida, e sol per ella/Pagan sì fece'.

A 19
appetite: *Life and Times of Apollonius* 133, 'Heracles is as famous for his feasts as for his fights'; cf. Astydamas, Maximinus Caius Julius Verres – 'he generally ate 40 pounds of flesh every day and drank 18 bottles of wine' – and Milo, who ate 'a young bullock' in one day (Classical Mythology): *Modern Greek Folktales* 47, note 'That voracious eating and savage manners are a mark of the vigorous hero is an idea found elsewhere'; cf. *Moniage Guillaume* 248, 275; *La Chançun de Guillelme* 1047 sq., 1406 sq.; *Gaufrey* 90; *Gui de Bourgogne* 69; *Li Romans de Bauduin de Sebourc* 11.73; *Doon de Maience* 279; *La Chevalerie Ogier* 9627; *Vilmundar Saga* 163, simple hero eats as much as four knights; Boiardo 1.15.53 'mezo destrier salato e duro'; Pulci 18.153, Margutta eats a buffalo and then (155) asks for cheese or fruit, cf. 195, 19.82; Campbell 3.413, 'Goll was the strongest man that was in the Fheinn, and he could eat seven stags at his dinner'; *Russian Folk-Tales* 265, 'Idolische asked to eat, so they brought him an entire roasted ox and he ate it to the bones; then Idolische asked for drink, so they brought him a caldron of beer, and twenty men had to bring it in'; *Ballads and Stories from Tun-Huang* 125, wizard – 'when he ate, he could consume sixty to seventy or more rations at one meal'; *Mahābhārata*, Mahāprasthānika Parva 2.25, 'You were a great eater and you used to boast of your strength'; Ginzberg 4.302, 'his accustomed daily meal, a roasted ox; *Le Livre de Gerchasp* 1.105 'il vidait une coupe contenant dix mann de vin'; *The Epic Songs of Russia* 186, 'I eat seven poods of bread and three oxen at a meal, with wine in due proportion'; *Russian Folk-Tales* 166, Tugarin Zmyezevich – 'on his tongue he put an entire swan, and he thrust off all the pastry and swallowed it all at a gulp'; *The Cuchullin*

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Saga 11, of Fergus, 'seven hogs and seven vats and seven kine he used to consume'; *Oral Epics of Central Asia* 38, Joloi: 'in consequence of his inordinate appetite he is generally only aroused with difficulty from a drunken sleep'; 59, 'Köroglu's enormous appetite and coarse table manners'; Radlov 5.372 'Joloi war ein grosser Fresser', 391; *Mongolische Volksdichtung* 87, 'Er trank fünfzig Tassen Tee'; *The Shāhnāma* 1.324, Rustam 'ate as much as five'; 5.186, 'He put/ A second onager before himself – /His customary portion at each meal'; *Myths and Legends of the Bantu* 27, 'Ryang'ombe . . . distinguished himself by eating a whole ox when only a few hours old', cf. 112.

A 20
apple: Genesis (3.20) is not the only source for the mythological importance of the apple, as can be seen in the apples of the Hesperides given by Hera to Zeus, Atalanta's apple, and the apple of discord given to Aphrodite by Paris (Classical Mythology); cf. *Supplemental Nights* 4.435, cures sickness; *Erotocritos* 1.2056; Boiardo 1.21.62 'pomo d'oro' (Atalanta motif); *Die Fahrten des Sajjid Batthal* 2.162, by eating a magic apple al-Battal knows all languages; Spenser 2.7.54, golden apples; Malory 18.3, poisoned apple; cf. *Moorish Literature: Popular Tales of the Berbers* 244, apple of youth.

A 22
archery – shooting by sound: cf. *The Ocean of Story* 6.273, 9.161, 'The *Sábda-bhedi* arrow, which strikes what is heard, is a familiar feature in Hindu legend'; *The Rāmāyaṇa* 166, 'I could, by listening to the sound made by an animal, kill it with an arrow aimed from a distance. This is called "Shabdavedi"'; *The Jātaka* 5. 67; *Haft Paikar* 48, 'That which in shooting too he could not see'; *The Shāhnāma* 3.74.
v. BLIND KILLER.

A 23
armpit blow: *Die Fahrten des Sajjid Batthal* 2.52, 142; cf. *Motifs in Indian Mythology* 197, Metal Old Man of the Apaches.

A 24
army: the literary importance attached to the mechanics of war varies, in accordance with the interest of the audience, from one culture to another. Where these interests coincide, as for example amongst audiences of the Arabic cycles and those of the Chansons de Geste, it is not surprising to find a similarity of approach in the balance of the factual, exaggerated, and romanticised elements, as well as in the duplication of relevant formulae

(1)
– drawn up: cf. *Digenes* 1.45; *Les Narbonnais* p.266, 7631; *Les Enfances Guillaume* 880, 'A dis agais ait sa gans ordenees'; *Girart de Roussillon* 2481, 'Carles a dous eschieles a Girarz dez'; *L'Escoufle* 1066; *Le Roman de Troie* 8073, 'Les nuef batailles'; *La Chanson des Saxons* 2.57; *Li Romans d'Alixandre* 25; *Florimont* p. 408; *Les Enfances Vivien* 242 sq.; *Gilles de Chin* 3355, 'v eschielez ont establiez'; *La Conquête de Constantinople* 45; *La Chanson de Roland* p.210 sq., 3216; *La Chanson d'Aspremont* 4302 sq., 7741; *Maugis* 8482; *La Conquête de Jérusalem* 7507; cf. *Guillaume de Palerne* 5639, 6053; *Cléomadès* 551, 8671; *Claris et Laris* p.169, 170, 20017, 'Roys Salhadins renge ses gens'; 28736, '.x. batailles rois Artus fist'; *Hugues Capet* 148; *Li Bastars de Buillon* pp.9, 2987; *Ille und Galeron* 1068, 2501 sq.; *La Chevalerie Ogier* 5007; *Anseis von Karthago* p. 362; cf. *La Chanson des Quatre Fils d'Aymon* 8803; *Robert le Diable* 1686, 3035; *Poema de Mio Cid* 1695; *The Bruce* X1.154, 'The King throu consall of his men/His folk he delt in battalis ten'; *Die Geschichte Thidriks* 355; *Sūl und Schumul* 52; *The Shāhnāma* 2.70, 96; 3.215; 4.22.146; 8.116 al.; *Het Epos van Heraklios* 808 sq.

(2)
– size: *Garins le Loherain* 1.99; Ginzberg 2.163, a three-day journey to move past it; *Marko the Prince* 15, a fifteen-day journey; Quintus Curtius 4.26.26, 'Cecidere Persarum, quorum numerum victores finire potuerunt, milia xl, Macedonum minus quam ccc desiderati sunt'; Diodorus Siculus 11.5.2, Xerxes' army 'not less than a hundred myriads'; *La Chanson des Saxons* 2.109, 'Se il dormoient tuit . . . /Ne's auriez ocis d'un mois antierement'; *Mongolische Epen* 11, 'zehn mal hundert Millionen Rechen'; *The Ocean of Story* 8.144, 'fourteen hundred

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thousand chariots . . . a hundred millions of footmen'; *Waŋbaŋ Wideya* 131, army of a million men.

(3)
– summoned/collected: cf. *Aiol* 8662; *Florence de Rome* 391; *L'Entrée d'Espagne* 595; cf. *Le Couronnement de Louis* 2271; *Li Romans d'Alixandre* 222.18; *Macaire* 186; *Anseis von Karthago* 9330; *Saladin* 110; *La Chanson des Quatre Fils Aymon* 942; *Le Siège de Barbastre* 1588; *Moniage Guillaume* 3721; *Gui de Nanteuil* 60; *La Chevalerie Ogier* 4970; *Parise la Duchesse* 62; *La Chanson d'Aspremont* 1003; *La Chanson des Saxons* 1.14; *Le Roman du Conte d'Anjou* 3110, 'Sez lectres fet tantost escrire/Sez fievéz et sez hommes mande'; *Orson de Beauvais* 2504; *Le Roman de Laurin* 4386; Boiardo 2.6.61; *Poema de Fernan Gonzalez* 198; *Poema de Mio Cid* 1113; *The Shāhnāma* 4.14, 5.94.

A 26
attack:

(2)
– on Mecca: cf. Ṭabarī 2.108, 132; *Murūj* 2.76, Yemeni king wants to destroy the Ka'ba; 3.81, attackers of Mecca struck by thunderbolt; *Aghānī* 10.293 rival Ka'ba; 13.229 sickness of Yemeni king; *Die Fahrten des Sajjid Batthal* 1.24.

(3)
at night: as with ambushes, night attacks are too common to warrant extended treatment. The *locus classicus* involving the Man of Wiles is found in Iliad 10.248 sq. (Odysseus and Diomedes); cf. Virgil 9.224 sq. (Nisus and Euraylus); cf. *San Kuo* 1.238, night attack aided by fire; cf. also *Die Enfances Garin* 1.76; *L'Escoufle* 954; *Garins le Loherain* 1.22, 224; *Le Roman de Helcanus* 51; *Die Geschichte Thidriks* 112; *The Shāhnāma* 1.220, 3.80.139, 4.53.224, 6.232. 346, 8.226.

A 27
attackers:

(2)
– disguised as reinforcements: cf. Diodorus Siculus 11.21.5/6, Syracusans under Gelon defeat Carthaginians – 'none of his predecessors is recorded as having used this stratagem'; *The Alexiad* 249, 'resourceful as ever, Alexius clothed his soldiers in the Scyths' uniforms'; Chariton 8.4, attackers pretend to be mercenaries looking for employment; cf. Virgil 2.371; *Les Narbonnais* 5976; *Florimont* 12235; cf. *La Mort Aymeri* 1542; *La Destruction de Rome* 1003; cf. *Gaufrey* 220; cf. *Gui de Bourgogne* 117; *Le Roman de Laurin* 6986 sq.; Spenser 5.8.25, 'They did this complot twixt themselves devise/First, that Sir Artegall should him array/Like one of those two knights which dead there lay'; *Adonias Saga* 175; *Historia y Epopeya* 137, 'la aparicion del falso socorro'; *Der Volksepik der Albaner* 94; *San Kuo* 1.320; *American Folk Legend* 105, enemy disguised as American soldiers. (It may be noted that, during the German offensive against Verdun in the First World War, the fort of Douaumont was captured in February 1916, when its French commander mistook the attackers for retreating French troops.)

(3)
– bring in 'prisoners': Procopius 4.23.13 sq.; cf. *Alamein and the Desert War*, Sphere Books, 1967, p. 136: 'There was Haselden's scheme to drive into Tobruk with 80 British soldiers while German-speaking men in German uniforms pretended to be POW guards.'

A 28
auspicious marks: *The Jātaka* 6.2, 'a son endued with auspicious marks'; *The Ocean of Story* 2.7, note on signs marking future ruler, etc., 4.30, 99 (moles), 7.148; *Arabian Nights* 4.33, 'moles on either cheek'; *The Shāhnāma* 2.372, 3.49; *A Dictionary of Chinese Mythology* 14, 134, stigmata of Buddha; *Romans de Scythie* 85, ref. Cuchulain, 'quatre taches sur chaque joue'; *The Legend of King Asoka* 200, 'his body adorned with the thirty-two marks of the Great Man'.

B 1
bag of Ismā'īl: cf. *Folktales of China* 81, 'The monk engaged a few workmen, cut down all the trees on the mountain and slipped them into his bag . . . It was just like the bottomless cave'; *Bantu Myths* 26; *Mabinogion* 56, 'even if all the food and drink in these seven cantrevs is put into the bag it will be no fuller than before'; *Literature of Java* 180, 'bag, magic (*kasan*) of 'Umar'; Stith Thompson D 1193.

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B 2
bankrupt trader/craftsman: in this motif the husband, sent out by his wife, achieves unexpected success – cf. Radlov 4.316, 'Seine frau sprach: "Ei, Mann, heute sind es sieben Tage, dass wir aus Mangel an Speise hungrig sind."'

B 4
bear skin: Gillespie 144, 'Vildiver . . . has himself sewn into a bear's skin in full armour'; *Die Geschichte Thidriks* 200.

B 5.2
beard (hair, etc.): the mutilation of an opponent's beard is a traditional insult or punishment in societies where hair is a sign of manhood – cf. 2 Samuel 10.4, 'So Hanun took David's servants and shaved off the one half of their beards'; *Apollonius of Tyana* 207, Domitian has Apollonius' hair and beard clipped off; *The Alexiad* 62, messengers' hair and beards cut; Spenser 5.3.37, 'this punishment/First he his beard did shave', cf. 6.1.13; *Branwen* 158, ref. Vita S. Cadoci; *Les Narbonnais* 2375, 'Plus de .c. peux l'en arache en tirant'; *Floovant* 3; *Maugis* 5777; *Girart de Vienne* 1067, 2271; *La Chanson d'Antioche* 2.33 'L'un costé de sa barbe a maintenant copé'; *Huon de Bordeaux* 71, demand for hairs from the sultan's beard; *La Chanson de Roland* 1823; *Le Charroi de Nimes* 1332; *Fierabras* 88; *Gaufrey* 34; *Gui de Bourgogne* 43; *La Chanson des Quatre Fils d'Aymon* 5345; *El Poema de Mio Cid* 3283; cf. *Gaydon* 39, cf. 170, beard pulling; Boccaccio 7th Day, 9th Story, lady asked for 'lock of beard' belonging to her husband; cf. *Salman und Morolf* 315, 'oberthalp den ôren sneit er in abe daz hâr'; Victors Saga 36, hair cut off and head smeared with tar; *Egil's Saga* 190; *Sigurdar Saga* 127, queen cuts off rejected suitors' hair; Malory 1.26; Campbell 2.490, reference to 'clipping the hair and beard off one side of the head' as a punishment, 3.221; Radlov 4.197, 'schnitt ihm das Mädchen an der rechten Seite den Schnurrbart ab'; *Marko the Prince* 43, 'The shaving of a beard is not a joke'; *Serbo-Croatian Heroic Songs* 3.233; cf. *The Ocean of Story* 1.146; *The Jātaka* 6.186; *Kojiki* 86, note 'The deities had Susa-nō-wa's beard, fingernails, and toenails cut off to punish him'; cf. *Mabinogion* 167; *Supplemental Nights* 2.42, 6.26, 'she was satisfied with shaving his beard and tearing out his eye-teeth'; *Wisdom from the Nile* 191; Littmann 246; cf. *Myths and Legends of the Bantu* 114, 'if he lost the game [he] was not only to hand over the kingdom but to let his opponent shave his head'.

B 7
bed:

(1)
golden, etc.: cf. Chariton 1.6; La Mort Aymeri de Narbonne 138 (silver); *Der Festländische Bueve* 1816 (gold), 2245; cf. *Elie de Saint Gille* 1469, 1634; *Cristal und Clarie* 4628: *Florence de Rome* 1900, 1980, 'La pucelle i cocherent en un lit d'olifant', 2267; *Le Roman de Troie* 1551, 'lit d'or et d'argent'; *Cléomadès* 3048, 'Nul si biau lit'; *Anseis von Karthago* 6937, 'Li pumel sont d'ivoire'; *Claris et Laris* 1261, '.i. lit d'yvoire'; *Ami et Amile* 647, 'a cristal et a saffres'; *Perlesvaus* 2360; *Le Roman de Laurin* p. 226, Mirador sees Miradoisne on a sumptuous bed; *La Chanson d'Antioche* 2.247, 'un lit d'or'; *Florence de Rome* 1900. 2267; *Ortneit und Wolfdietrich* 184, 'Ain pet von helfenbaine'; *Herzog Ernst* 2578, 'ein spanbette', of gold etc.; *Contes Populaires Grecs* 149, 'un lit très riche'; *The Ocean of Story* 7.20, princess seen lying on 'a gem-bestudded couch'; *Arabian Nights* 8.91, 'a couch of alabaster, inlaid with pearls and jewels and nuggets of red gold'; *Folk-Lore of Mithila* 64; *Legends of the Bait al-Kretliya* 72; *Joseph et Asénath* 137, 'lit d'or'.

(2)
– trick: cf. *Parzifal* 286, 'that fabulous bed, Lit marveile'; *Merlin* 2.57 'un lit si estrange que nus n'i pot puis dormir qu'il n'i perdist le sens et le memoire'; *The Epic of Palnāḍu* 320, 'Each time he puts a leg on the bed, it begins to spin around'; cf. *The Epic Songs of Russia* 249; *Die Volksdichtung der Grossrussen* 401, 'das Bett war ein Zauberbett'.

B 8
bird:

(4)
– shooting: the divinatory significance of bird-shooting in the *Sīrat Baibars* can be seen paralleled, if not duplicated, in the

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Chansons de Geste; cf. *Li Bastars de Buillon* 910, three birds killed by arrow, 'Dont disissent paien que li sors vrais seroit'; *La Conquête de Jérusalem* 1218, Godefrey, 'Que tos .iii. les oisiax a ferus maintenant'; *La Chanson du Chevalier au Cygne* 2.83, 'Cil qui tenra l'onor et que sire en sera/A .i. colp de sajete .iii oisaus ocirra'; *Li Romans de Bauduin de Sebourc* 4.474; cf. also *Aghānī* 2.37.

B 10
black child: the problem of black children born to white parents has been discussed in Islamic legal texts: Tirmidhī, *al-Waṣāyā* 4.44; al-Nisā'ī, *al-Ṭalaq* 6.184, 185; Dāūd, *al-Ṭalaq* 1.526; cf. also *Typen Türkischer Volksmärchen* 342, 'Die Sūltanin gebiert in Abwesenheit des Padischah ein Negerkind' – substituted for a gypsy, he rules the gypsy children; *Oral Epics of Central Asia* 98, note on the 'black hero' of Mongol epic.
A variant of the theme is found in Heliodorus 4.9, *σε λευκὴν ἀπέτεκεν, ἀπρόσφυλον Ἀιθιόπων χροιὰν . . . πεπεισμένη τὴν σὴν χροιὰν μοιχείαν ἐμοὶ προσάψουσαν*; cf. Tasso 12.24, Clorinda, daughter of an Ethiopian, is white – 'Si turba e degl' insoliti colori/Quasi d'un nuova mostro, ha meraviglia'.

B 11
blind killer: *The Kalevala* 1.210, Lemminkainen killed by blind shepherd; cf. Hotherus/Baldur (although, in Saxo, Hotherus is not blind); *From Myth to Fiction, The Saga of Hadingus* 177, 190 – a query is raised as to whether the blind man represents fate; *Njals Saga* 220, vengeance of Amundi, the blind; cf. also Ginzberg 1.116, Lamech, the blind hunter; Stith Thompson A 128.1, Hödhr.

B 12.2
blood beneath finger nails: *Le Roman de Tristram* 1051; *Enfances Renier* 15632; *Le Siège de Barbastre* 504; *Doon de Maience* 23; *Le Roman de Laurin* 6702, 'li sans li sailloit parmi les ongles'; *Elie de Saint Gille* 882; *Gaufrey* 16, 35; *Salman und Morolf* 305, 'sie bunden in alsö sêre/daz im daz bluot ze den nageln üz drang'; *Die Geschichte Thidriks* 88; *Vilmundar Saga* 162; *The Shāhnāma* 5.209.

B 13
blow (fatal – with fist): Pausanias 8.40.4, 'his hand pierced his side' (at the Nemean games); *Fierabras* 104; *Gaufrey* 34; *Gui de Warewic* 5875; *Les Narbonnais* 4448; *Otinel* 54.

B 14
body burnt: *The Memorial Feast for Kökötöy-Khan* 235 'The poetic motif of the total destruction of a corpse by fire' – as a punishment rather than as an alternative form of burial; cf. *Der Festländische Bueve* 15994; *Doon de la Roche* 4041; *La Chanson des Quatre Fils Aymon* 2744; *Sigurdar Saga* 251, body of dead giant burnt; *Supplemental Nights* 3.178, bodies burnt and ashes scattered: Ṭabarī 9.114; *Recueil de Notices Kourdes* 24 – body of a would-be assassin burnt.

B 15
boneless man: *The Anatomy of Puck* 20, citing Reginald Scot, *The Discoverie of Witchcraft*, 186, 'Brollachan is the Gaelic for a shapeless thing, and it is probably something like Reginald Scot's Boneless'; Campbell 2. 203; *The Assiniboine* 223, a boneless child is born to a lesbian couple. Stith Thompson's Boneless Man (A 1152), 'turned over to produce the seasons', is connected to a more powerful magical concept than that shown in the Arabic.

B 16
bones of dead hero: Quintus Smyrnaeus 3.730, *τοῦ δὲ καὶ ὀστέα πάντα περιστονάχοντες ἑταῖροι/ἄλλεγον ἐς χηλὸν πολυχανδέα τε βριαρήν τε*; *The Childhood of Fiction* 101, 'With the Australians . . . the bones, after being carried for a time, are finally interred or placed in a tree'; *The Lay of Alha* 139, skull speaks, after vengeance has been taken; *Myths and Legends of Maoriland* 75, 'These are the bones of our father . . . They are rattling with gladness because we have come. Our father knows that vengeance is at hand', cf. 99; *Polynesian Mythology* 44, 73; Ṭabarī 1.588, variant – vengeance continues until blood stops boiling.

B 17
book: Sir Walter Scott's Deloraine, who 'in terror took/From the cold hand the mighty book/With iron clasp'd and with iron

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bound', was following ancient precedent in taking a treasure from the hand of a dead, or sleeping, magician. The book, as a source of power, has an equally long pedigree, cf. *La Mort Aymeri* 382, 'Il ot un livre paré de toz latins; *Maugis* 1900 sq., book by 'li sage Ypocras'; *Tendi* 273, 'I found the story in a book and it is a wonderful story'; *Limba Stories* 262, 'He made a book. He wrote everything'; *San Kuo* 2.226, 'the books of war'.

(4)
gold and silver: Lichtheim 3.127, The Story of Setne Khamwas, 'He saw the magic book which radiated a strong light', 129, 'In the box of iron is a box of copper. In the box of copper is a box of juniper wood. In the box of juniper wood is a box of ivory and ebony. In the box of ivory and ebony is a box of silver. In the box of silver is a box of gold, and in it is the book'; (for box in casket in coffer, cf. *Arabian Nights* 7.350); Radlov 5.575.

(8/9)
The Early English Versions of the Gesta Romanorum 538; *Early Prose Romances*, Virgilius, 213, Virgil's magic books; *Math vab Mathonwy* 57, wizards – 'they know the books; *The Mythology of All Races: Celtic* 109, 'the books of Ffergll'; Boiardo 1.1.36 magic book, in possession of Malagise, 1.13.29 written in blood, 1.24.20, book of the Fata di Isola del Largo tells Orlando how to cope with monsters; Pulci 25.120, Malagigi to spirit (Astarotte), 'io ti prometto . . . /. d'ardere alla morte un mio libretto/che ti puo sol constrigner d'ogni loco'; *Ortneit und Wolfdietrich* 186, book of prophecy; Campbell 2. 101, ref. to 'the far-famed red book of Appin'; *La Russie Epique* 426, 'le livre magique'; *Serbo-Croatian Heroic Songs* 3. 203, 'The priest scanned the holy book' (of prophecies); *Le Folklore Russe* 130, reference to 'une abondante littérature divinatoire'; *Russian Folk-Tales* 322, book of magic; *Modern Greek Folktales* 282, books of magic; *Sicilianische Märchen* 1.355, 'zwei Zauberbücher'; Ginzberg 1.91, the contents of the sacred book in my hand'; 154, 'Noah acquired the necessary wisdom from the book given to Adam'; 3.401, 'he gave to Joshua a book of prophecy'; *Sūl und Schumul* 84, book dating from time of Adam mentioning mission of Muḥammad (which ends magic); *Arabian Nights* 6.221; *Supplemental Nights* 4.453, 'books of gramarye'; *Het Epos van Heraklios* 756–771, 'The priest has read in the ancient books (according to the Muslim legends) that Muḥammad will be the righteous prophet'; *Aḥmed el-Bedawi* 31, 'den Zauberbüchern'; *San Kuo* 1.2, hero given the three-volume 'Book of Heaven'; 2.87 'The Supreme Book of Magic'; *Tales from the Arab Tribes* 77; *Malay Magic* 60, ref. to magicians' books; *Buying the Wind* 113 (Pennsylvania Dutch) – 'He was known to possess a book by which he was able to do all kinds of evil'; Chauvin 5.176, magic books; Stith Thompson D 1266.

B 18.2
bow: stringing – *Odyssey* bk.21; *Richars li Biaus* 1790; cf. *The Shāhnāma* 2.266; *The Jātaka* 6.25, of princess, 'Give her to him who is able to string the bow which requires the strength of a thousand men'; cf. *Hikayat Indraputra* 207; *David de Sassoum* 251; Stith Thompson D 1651, 'Only master able to bend bow'.

B 20
bridal:

(1)
– pair/party attacked: marriage, like birth, is traditionally a time of danger in both fact and superstition; cf. Pausanias' account of Corinth, 2.20.2 – 'Bryas the Argive . . . outraged a maiden who was being led in procession to her bridegroom's house'; *Raoul de Cambrai* 237, bridal party ambushed; *Garins le Loherain* 2.80, bridegroom, warned of ambush, refuses to change route; *Marko the Prince* 83, attack on bridal party; Ariosto 14.41, Mandricard attacks bridal party.

(2)
– quest: cf. Herodotus 6.65– Rawlinson notes: 'The seizure of the bride was a necessary part of a Spartan marriage'; *The Pursuit after Diarmaid* 43, 'I myself could discover for thee a wife'; *Ortneit und Wolfdietrich* 3, hero's quest for Muslim princess; cf. *Salman und Morolf* 24, 'nü râten, alle mîne man, /umb ein schöne frouwe'; *Serbo-Croatian Heroic Songs* 3.125, hero

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captures his unwilling bride; Radlov 5.323, 'Reiten will zu Akyn Kan ich/Akyn's Tochter, Ai Tschörök/Will ich mit Gewalt mir holen/Oder holen sie in Freundschaft'; *Die Volksepik der Albaner* 16, 'Sterben will ich, wenn ich nicht die Tanusha, die Tochter des Königs, zur Frau gewinne', cf. 54, 89; *Poésies Populaires de la Kabylie* 297, 'Prendre femme dans son village – c'est se raser la barbe'; *The Lay of Alha* 56, 'The wooing of Prithi thus I sing/So Rajput brides were won', cf. 192, 196, 200; *Supplemental Nights* 2.197, 'I will have none go forth with me save my page'; 198 note, 'Here we have again, as is so common in Arab romances, the expedition of a modified Don Quixote and Sancho Panza'; Campbell 3. 202 sq., repeated bridal quests in story of Conall Gulban.

B 21
bride:

(3)
– kidnapped/removed: Spenser 4.1.3, 'The very selfe same day that she was wedded'; *Sigurdar Saga Fóts* 239, bride, about to be married to wrong man, kidnapped; cf. *Jarlmanns Saga ok Hermanns* 39; *Die Volksepik der Albaner* 11, bride carried off by fire-breathing Zanen; *Kaukasische Märchen* 108, 'in der Brautnacht wurde ihm seine Frau gestohlen'; *Typen Türkischer Volksmärchen* 239, 'In der Hochzeitsnacht wird die Braut des jüngsten von einem Riesen entführt'; *Sül und Schumul* 13, 59, bride seized on wedding journey; *The Ocean of Story* vol. 6.202; *Folk Tales of Japan* 37, 'the black cloud snatched the bride from the palanquin'; *Swahili Tales* 76, bride carried off by jinn; *Supplemental Nights* 3.114, with bridegroom, by jinn; 5.88, by jinn; Campbell 2.214, 215, 217; 3. 249.

(4)
– killed: *Arabian Nights* 1.14; cf. *Berte aus Grans Piés* 20, told that she would be killed by her bridegroom.

B 22
bridegroom:

(1/3)
– attacked/killed: two motifs are combined under this heading. In the first, the bride herself attacks her bridegroom, while in the second he is a victim of jealousy or of an evil spirit associated with her, cf. *The Childhood of Fiction* 340, 'the savage, . . . in so many cases views women at all times, and especially at various critical epochs, as highly dangerous'; *Vikrama's Adventures* 99, demon kills whoever sleeps with princess; *The Types of the Folktale* 507 B 11, 'All bridegrooms of a princess have perished during the bridal night', T 172.01; Chaucer, The Second Nonnes Tale, 651, bridegroom threatened by angel; *The Lives of the Saints* 403, ref. *The Book of Tobias*; *Contes, Légendes et Epopées Populaires d'Arménie* 145, Gabriel tells young man 'Je prendrai ton âme la première nuit de tes noces'; *Contes Populaires Grecs* 153, bridegroom attacked by 'une figure hideuse'; *Sicilianische Märchen* 2.179 'dieses Mädchen hat schon sieber Manner gehabt und Alle hat man am Morgen nach der hochzeit todt im Bett gefunden'; *Légendes Religieuses Bulgares* 198, 'un esprit malin reside en elle: il sort la première nuit des noces et tue les jeunes gens', cf. 205; *Gypsy Folk Tales* 95, princess – 'whosoever sleeps with her is found dead at her side the next morning'; *The Ocean of Story* 1.267, where the dangers involved in marriage are said to be behind what is described as 'the secular and precautionary practice of destroying a bride's virginity by someone other than the bridegroom', cf. 2.69, 306 (notes); *A Collection of Tales from Uji* 318, bridegroom threatened by bogus 'demon'; *Niebelunglied* 88, Brunhild ties up Gunther; Radlov 2.178, Aina bride kicks groom; *Persian Tales* 291, wolf bride kills bridegroom, cf. 339; *Die Geschichte Thidriks* 267, Brunhild; *Herzog Ernst* 3445, killed; *Sigrgards Saga ok Volkbrands* 154, bridegroom stabbed on wedding night; *Sigrgards Saga Froekna* 62, bridegroom attacked; *Seven Viking Romances*, Thorstein Mansion-Might 274, threatened by father-in-law; *Dede Korkut* 69, bridegroom captured; *Supplemental Nights* 3.292, bridegroom attacked by his jealous brothers; *Gui de Warewic* 6534; cf. Littmann 45.

B 23
bridle – for magic horse: cf. Campbell 2.70; *Modern Greek Folktales* 309; cf. Stith

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Thompson D 1209.1; *The Types of the Folktale* 594.

B 24
bridge-building, considered as a heroic task: *Moniage Guillaume* 6564, 'Li quens Guillaumes a le pont comenchié'; *La Chanson des Saxons*, 1.211, 'An jung ou an septembre commencerons le pont'; *David de Sassoum* 264, 'Il faut construire un pont sur cette rivière'; 359, 'Quant il eut six ans, Mehèr jeta un pont sur cette rivière'; cf. Herodotus 1.186, by queen Nitocris.

B 25
brother:

(1)
– fights/looks for vengeance: cf. *Iliad* 11.249, *κρατερόν ῥα ἑ πένθος/ὀφθαλμοὺς ἐκάλυψε κασιγνήτοιο πεσόντος*; cf. *Sūl und Schumul* 53, 65; *Sigurdar Saga* 247, brother of dead giant causes trouble; *Supplemental Nights* 3.179, 'the villain had a brother yet more villainous than himself'.

(2)
– kills/fights brother: Prothesilaus 1117, and p. 421; *Maugis* 8826; *Fouke Fitz Warin* 77, fight between Fouke and his brother; *Marko the Prince* 31; *Ortneit und Wolfdietrich* 284; Malory 2.18, unrecognised; *The Shāhnāma* 1.368, Afrasiyab and Ighrirath; 5.271, Rustam and Shaghad.

(3)
brothers fight in confusion/by mistake: cf. *Maugis* 4198.

B 26

(2)
burial in foundations: *The Childhood of Fiction* 400, 'the Dyaks, when erecting the first post of a large house, place a slave girl under it'; cf. *Folk Legends of Japan* 218; *Hungarian Classical Ballads* 19. sq. (human sacrifice); *The Jātaka* 4.155, building sacrifice – 'a great gate is possessed and guarded by great spirits'; *Bulgarian Folksongs* 29.

B 28
Byrsa motif – a grant of land measured by a hide, etc.: cf. Virgil 1.367; *Heimskringla: The Norse King Sagas*, 10; *Die Fahrten des Sajjid Batthal* 2.119; *Kurdische Sammlungen* 203, founding of Dimdim – 'ein Stück Land so gross als eine Ochsenhaut'; *Motifs in Indian Mythology* 208; *A Dictionary of Chinese Mythology* 365; *The Types of the Folktale* 2400, (K 185.1), 'The Ground is Measured with a Horse's Skin.'

C 2
Caligula motif – honours paid to animal: *Vilmundar Saga* 151, sacrifices made to a sow.

C 4
(1)
camp – burnt: *Tirant Lo Blanc* 15

C 5
cannibal: the cannibal plays a minor role in the Arabic cycles, but provides a familiar 'horror' motif for literature from the time of Polyphemus; cf. Iamblichus 5, *λῃστοῦ τοὺς παροδίτας λῃστευόντος καὶ τούτους ἑαυτῷ ποιουμένου τράπεζαν*; *La Chanson d'Antioche* 2.6, le roi Tafur – 'Par Mahomet, véés/Cil diable manjuent no gent'; Spenser 4.7.12, 'For on the spoile of momen he doth live/ . . . He with his shamefull lust doth first deflowre, /And afterwards themselves doth cruelly devoure' v. KING–LASCIVIOUS; *David de Sassoum* 390, 'Notre soeur . . . a toujours été anthropophage'; *Ortneit und Wolfdietrich* 157, 'Du must werden min spise/so sprach der grossen man'; *Beowulf* 74, cannibalism of Grendel; Boiardo 2.18.34, cannibal Lestrigioni; *The Childhood of Fiction* 285, cannibalism in Russian tales; *The Lay of Alha* 159, 'Habeshi savage who feeds on man'; *The Jātaka* 5.256, 'the man-eating robbers'; *Cinq Cents Contes* 41, 'Un roi à qui son cuisinier fait manger une fois de la chair humaine lui ordonne de lui en servir tous les jours'; 410, 'un démon anthropophage'; *Arabian Nights* 4.168, 5.333, 6.36, 'a tribe of Magian cannibals', 7.339; *Supplemental Nights* 4.328, cannibal ghoul; Ṭabarī 9.631; *The Shāhnāma* 3.244, king.

C 7
canoe:

(1)
The Andaman Islanders 485, discussion of construction of the type of canoe used by Saif b. Dhī Yazan.

C 8
captive: an omnipresent feature in heroic

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literature *La Prise de Cordres* 154, 'C'est bien costume que soit pris chevaliers.' Illustrations of individual features connected with the motif are listed below.

(4)
– in chest: Ariosto 37.91; *Tunisische Märchen* 14, 53; *Murūj* 4.257; *Arabian Nights* 1.245; *Supplemental Nights* 1.326, 5.224.

(5)
convoy of prisoners intercepted, etc.: *La Mort Aymeri* 1738; *Li Romans de Bauduin de Sebourc* 9.486, sent to town already captured; *Elie de Saint Gille* 314; *Poema de Fernan Gonzalez* 480; *Die Fahrten des Sajjid Batthal* 1.131.

(7)
exchange of prisoners: *Gaydon* 176; *Raoul de Cambrai* 254; *Les Enfances Guillaume* 2102 sq.; *La Conquête de Jérusalem* p. 139.

(9)
– freed and armed (by gaoler, etc.) : Supplemental Nights 7. 184 (v. ESCAPE); Chauvin 5.136; *Le Siège de Barbastre* 579, 691 sq., Franks freed and armed; cf. *Gaufrey* 252, by Flordespine (v. PRINCESS); cf. *Doon de Maience* 170, by a sergeant, who has overheard them talking in their dungeon, cf. 326, 'portier' killed; *Anseis von Karthago* 6257; *Serbo-Croatian Heroic Songs* 1.109.

(10
– freed prisoners fight: *Die Fahrten des Sajjid Batthal* 1.116.

(12)
– freed by convert: *Supplemental Nights* 6. 403, prince saved by Muslim convert.

(24)
– Hashemite: *Die Fahrten des Sajjid Batthal* 1.111.

(25)
– mounted backwards: *La Conquête de Constantinople* 27; *Li Romans de Durmart* 5617; *Wistasse le Moine* 1094; *The Lives of the Saints 121; Arabian Nights* 8.252.

(27)
– pinned under rock: Ṭabarī 2.27; *Aghānī* 4.51; cf. *Myths and Legends of the Bantu* 122.

(28)
– sends for help: *Les Enfances Vivien* 8, Garin 'prist .i. message ou durement se fie'; cf. *Prothesilaus* 7556.

(29)
– sets terms for his own release: *The Lay of Alha* 210, hero refuses to be rescued from pit by princess and declines her offer of food, cf. 218, 239; *Die Volksepik der Albaner* 27, Muji refuses to leave prison until he is shaved, given fresh clothes, money, etc.

(30)
– in skin: *Die Fahrten des Sajjid Batthal* 1.78, treated with oil 83; *Murūj* 1.257; *The Shāhnāma* 6.338.

(33)
– turns out to be relative: a motif linked to that of anagnorisis, cf. Heliodorus 10.12; *Raoul de Cambrai* 311, Julien, about to be hanged by father; *Le Roman de Silence* 3647; cf. Boiardo 2.13.42, son; cf. *Motiv Index of the Italian Novella* 154; *Arabian Nights* 3.95; *Supplemental Nights* 1.64, 153, 2.296; *Die Volksdichtung der Grossrussen* 438, son.

(35)
– well-treated/ill-treated: *La Prise de Cordres* 1981, 'Li rois Judas a grant honor lou garde'; cf. *Florence de Rome* 3052; *La Chevalerie Ogier* 9627, Turpin provides Ogier with huge quantities of food; *Enfances Renier* 5720, 'chascun jour de rente leur donra/un seul pain d'orge', 12861, girl beaten; *La Vengance Raquidel* 2362, Gawain's brother beaten; cf. *Le Siège de Barbastre* 457; *Li Romans de Bauduin de Sebourc* 22, p. 288, Count of Flanders beaten – he and Bauduin kill gaoler; *Les Enfances Guillaume* 1113; cf. *Der Festländische Bueve* 2585; *Elie de Saint Gille* 594; *La Prise d'Orange* 220; *Doon de Maience* 37.

C 9
castle:

(1)
castle/city – of Mist, invisible: cf. Stith Thompson D 902.1.

(2)
– on mountain promontory, etc.: cf. *Enfances Renier* 16629, surrounded by sea; cf. *Hunbaut* 1266; *Meraugis von Portlesguez* 4262; *La Vengance Raquidel* 5056, on a floating island; *Gaufrey* 272; *Sigurdar Saga* 103, Sedentiana's

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fortress 'over a narrow arm of the sea'; *Adonias Saga* 80, inaccessible castle by the sea.

(3)
revolving: *Karls des Grossen Reise nach Jerusalem* 392; *Perlesvaus* 5786.

(4)
marvellous: *Kallimachos* 181, *τὸ δρακοντόκαστρον . . . ἀπὸ συμμείκτου καὶ χρυσοῦ καὶ λίθων καὶ μαργάρων*; *Belthandros καί τοτε κάστρον ηὕρηκε μέγα . . . ἐκ σαρδωύχου λαξευτοῦ κτισμένον μετὰ τέχνης*; *Cristal und Clarie* 5037, 'Bien i avoit cent tors et dis'; *Le Roman de Troie* 1150; *Karls des Grossen Reise nach Jerusalem* 350, 'Cent columes i at tut de marbre'; *L'Atre Périlleux* 673; *Gui de Warewic* 12307; *Claris et Laris* 4158, made by Merlin; *Les Voyages Merveilleux de Saint Brandan* 14, 'tuz ert faiz de cristal dur'; *Gaufrey* 272; cf. *Fierabras* 148, 'li mur de la vile sont tout de marbre bis '; *Perlesvaus* 5923, 'La Tor de Cuevre estoit enmi le chastel, sor .iiii. columbes de cuevre'; *Fergus* 104; *Ortneit und Wolfdietrich* 177, 'Di burgk waz merbelstaine/mit kunsten wol volbracht'; *The Kalevala* 1.189, castles of wood, ivory and horn; *Visramiani* 177, 'gates and walls are all of brass'; *The Lord of the Panther-Skin* 156, 'walls so high that the clouds shroud the battlements'; *Mabinogion* 252, 254, 'Fortress of Marvels'.

(5)
two castles guarding bridge: Boiardo 2.9.57, 'Son duo castelli a un ponte edificati.'

C 11
cave: it does not need a reference to cave painting to show that caves have traditionally served for more than shelter. The cave in Achilles Tatius, 8.6, whose entry was used as a test of virginity, preserves what was for his audience an archaic and universal tradition of sanctity, as can be seen in the cave of the Shinto sun-goddess Amaterasu, that of Armenian sun-god Mihr, Tepeyollotli, a cave god of central America, and the Semnai Theai worshipped at Athens (v. Lurker). Zeus on Cretan Ida and Barbarossa in his mountain represent motifs reproduced in the Arabic cycles; cf. *Motifs in Indian Mythology* 209, King Asleep in the Mountain's Cave (D 1960.2); cf. also *Myths and Legends of the Bantu* 97, 'The Wazaromo appear to have a divinity called Kolelo, who lives in a cave.'

(2)
child exposed in cave: cf. Heliodorus 2.3.

(3)
– of jinn, etc.: cf. *Odyssey* 13.347 *ἄντρον ἐπήρατον ἠεροειδές/ἱρὸν νυμφάων*; Pausanias 7.25.10, 8.36.3, 10.12.7, 10.32.6; Trophonius (Classical Mythology); Herodotus 2.59, cf. Rawlinson's note on Speos Artemidos, 'Psht, the lady of the cave'; Longus 1.5, cave of nymphs; *Contes Populaires Berbères* 77, 'il y a un endroit où existe une caverne; les démons y parlent'; *La Mal Magique* 282, 'Toute caverne est peuplée de Génies'; *Supplemental Nights* 4.444, cave leads to palace of jinn princess, 7.250; *Myths and Songs of the South Pacific* 32, gods in caves; *The Childhood of Fiction* 123, 'the Ernatalunga or cave of sacred things' (Australian); cf. Campbell 2.74; *The Shāhnāma* 2.58, 'That cavern is the White Div's home.'

(6)
– as (final) refuge: *Haft Paikar* 277, Bahrām vanishes in cave; Ṭabarī 1.133, Adam and Eve take refuge in cave, 1.234; *Murūj* 1.44, Abraham's cave; 1.49, Moses buried in cave; *The Hikayat Muhammad Hanafiyyah* 21, 'the lock-up in the cave (*gaibah*) was a favoured dogma of M[uḥammad] H[anafiyyah's] more extreme adherents'; cf. Stith Thompson A 571, 'Culture hero asleep in mountain'; cf. Campbell 3.97; *David de Sassoum* 395, ref. Mithraic occultation; cf. *The Epic of Palnāḍu* 332, 'she, her husband, the Heroes, and the warriors . . . will dwell together in the Gottikonda cave'; *Indian Myths* 614, 'The Ancestral Cavern'; *La Russie Epique* 81; cf. *The Epic Songs of Russia* 334, hero 'concealed himself in the mountains and there died a mysterious death'; *Serbo-Croatian Heroic Songs* 1.115; *La Chanson du Chevalier au Cygne* 2.265; *Doon de Maience* 89; *Maugis* 7658; *Le Mort de Maugis* 1078; *The Apocryphal Gospels*, Pseudo-Matthew 51; cf. *Buddhist Legends* 195; cf. *The Shāhnāma* 4.259, 4.307 sq., for the disappearance, in the snow, of Kai Khusrau and a number of his paladins.

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(7)
– of treasure: cf. *Sigenot* 211, hero finds sword in cave ('swert hangen an der want'); *The Ocean of Story* 4.235, magic sword in cave; *Supplemental Nights* 7.251, cave containing 'the hoards of our Lord Solomon'; *A Dictionary of Chinese Mythology* 484, magic weapons in cave; *Hikayat Indraputra* 210, 244.

(8)
way through: Iamblichus 3, *ἄντρῳ, ὅ διαμπερὲς ἦν ὀρωγυγμένον ἐπὶ σταδίους τριάκοντα*; *The Ocean of Story*, 8.76 from one side of mountain to another, cf. 4.65.

C 12
challenge:

(1)
– first blow/exchange of blows: *La Conquête de Jérusalem* 6715 sq., one blow each; cf. *Perlesvaus* 2883; *Akamba Stories* 106; cf. *Mongolische Volksdichtung* 97, 199, 243; cf. *Gesar of Ling* 221; *The Epic of Palnāḍu* 272, 'you yourself must strike the first blow'; *Armenian Folk Tales* 100, 'Shall I have the first blow or you ?', 107, '"You can have two goes" said the Dev.'

(2)
– to save bloodshed/settle war, etc.: *Iliad* 3.67, 7.49; Virgil 12.79: Thymoetes (Classical Mythology); Livy 1.23, Horatii and Curiatii; Diodorus Siculus 9.12, Pittacus and Phrynon; Pausanias 5.4.1, for kingdom of Elis; *Erotokritos* 4.1765; *History of the Langobards* 248; *De Nugis Curialium* 265; *The Lives of the Saints* 368; cf. *Raoul de Cambrai* 98/99, 167; *Gaufrey* 79; *Beaudous* 3083; *Claris et Laris* 1907; *Eracle* 5564; *Enfances Renier* 5270, 12626; *La Chevalerie Ogier* 1473, 5272; *La Chanson d'Aspremont* 8036; *Le Couronnement de Louis* 478; *Gui de Bourgogne* 66; *Le Roman de Troie* 13168; *Guillaume de la Barre* 4117; *Huon de Bordeaux* 228; *Saladin* 133; *Li Romans d'Alixandre* 38.32; *La Chanson des Saxons* 1.7, 'Dont firent la bataille sor .ii, homes jugier'; Ariosto 38.63, 'faccian questi duo tutta la guerra'; *Salman und Morolf* 766, Morolf and Princian; *Nitida Saga* 34, king challenges opponent, 'instead of continuing in this way, losing all their dearest kinsmen'; *Seven Viking Romances*, Egil and Asmund 231; Spenser 5.4.47; *Tirant La Blanc* 15; *Serbo-Croatian Heroic Songs* 1.272, single combat for Baghdad; *Mabinogion* 103, 'and allow the two hosts to stand back'; *Math vab Mathonwy* 11; Ṭabarī 5.624; *From Myth to Fiction, The Saga of Hadingus* 196; *La Bataille de Varna* 375; *Modern Greek Folktales* 33; *The Lay of Alha* 79; *The Shāhnāma* 4.222; cf. *Het Epos van Heraclios* 494.

(3)
– to enter fire: *Histoire de la Conquête de l'Abyssinie* 412, note 'L'épreuve par le feu pour vérifier la supériorité d'une croyance religieuse' (refs. to Ibn Khaldūn, *Kitāb al-'Ibar* 2); cf. also *Durmart le Galois* 14371; cf. *Perlesvaus* 3530; *Ballads and Songs from Tun-Huang* 206, Buddha's son; *Sicilianische Märchen* 1.204– bridal quest, man must enter heated oven; cf. *The Shāhnāma* 2.218; cf. Heliodorus 8.9, fire will not burn heroine.

(5)
– odds, etc.: applications of this motif range from the supernatural to the boasting of Lucian's Leontichus in the *Dialogues of Courtisans*; cf. Lichtheim 2.67, 'Not deeds of man are these his doings, /They are of one who is unique, /Who fights a hundred thousand without soldiers and chariots'; Joshua 23.10, 'One man of you shall chase a thousand', 2 Samuel 23.18, Abishai 'lifted up his spear against three hundred and slew them'; Nicetas Eugenianus 6.598, *οὐδ' Ἡρακλῆς πρὸς δύο, δημώδης λόγος*; cf. Procopius l.xiii.29 *εἷς δὲ ἀνὴρ Πέρσης νεανίας, ἄγχιστα τοῦ Ῥωμαίων στρατοῦ τὸν ἵππον ἐλάσας, προυκαλεῖτο ἅπαντας*; *Digenes* 6 200 *εἰ βούλεσθε, πεζεύσατε καὶ δεῦτε οἱ τρεῖς εἰς ἕνα*; *Arabian Nights* 2.108, note: 'These numbers appear to be grossly exaggerated, but they were possible in the days of sword and armour' [cf. *With Kitchener to Khartum*, G. W. Steevens, Thomas Nelson and Sons, n.d., 327, 'There was a time when one galloping Baggara would have chased a thousand Egyptians']; *Guibert d'Andrenas* 1380, 'As .11. meillors', 1782 sq., up to five challenged, 2131 sq., up to six; *Fierabras* 3, up to six; *Claris et Laris 2904, 'Par mir toz seus encontre trois': Saladin* 142; Boiardo 1.7.50, Astolfo to Gradasso 'O re Gradasso, se forse te grave/Provarti solo alla persona mia/Mena

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con teco il gran gigante Alfrera/E, se te piace, mille in una schiera'; *David de Sassoum* 129, 'Vas-tu envoyer contre moi tes soixante chevaliers en une seule fois, Ou, au contraire, les enverras-tu un par un ?'; *Le Roman d'Auberi* 13, 'Mès nus jonglères ne vous doit tesmoigner/Que .1. homs ait force à .1. millier'; Boiardo 1.15.1, 'De nove cavallier, che hanno a scontrare/Due million de popol maledetto'; *Orendel* 2114, 'sie sluc eine wide strazen/durch sechzehen hundert heidenischer man'; *Saulus Saga* 5, prince can withstand 'the king's two most valiant knights'; *Math vab Mathonwy* 153, hero 'finally challenged all the king's horses'; *The Lay of Alha* 79, 193, single-handed hero kills 800 out of 1,000; *The Rāmāyaṇa* 246, 'Fourteen thousand of the rakshasas . . . to kill two human beings'; *Mahābhārata*, Sabhā Parva 22.30, 'I am ready to fight . . . against (you) one, two or three, either at the same time or separately.'

C 13
champion:

(1)
– cut off after fighting his way into city: *Li Romans d'Alixandre* 217.30; Boiardo 1.11.26, 'E resto dentro il forte re Agricane'.

(3)
– kills own horse: *La Chevalerie Ogier* 10430, 'Li cevaus ciet, à poi ne va crevant', 10504; *Ortneit und Wolfdietrich* 217, hero given a fresh horse, 'Er druckt es krefftiglichen, der degen kün und bider/Und daz es zu der erden sanck under im dar nider/Da sprach Wolffditeriche: daz ros ist mir zu krank'; *Kurdische Sammlungen* 147, 'Als er aber . . . seine Hand auf den Rucken des Pferdes aufstützte, da brach dessen Ruckgrat entzwei'; *David de Sassoum* 160, 'Chacun des chevaux sur le dos duquel il frappa/Plia.'

(6/7/8)
– rides camel/elephant/giraffe: *La Mort Aymeri* 2680, 'Car il n'a cure de destrier auferrant/Nel puet porter tant par ot lo cors grant'; *L'Entrée d'Espagne* 2717, 'N'avoit cheval trové a toz ses dis/Che le portast'; *Macaire* 196, 'Nen oit cival, palafroi ne destrer'; *Thèbes* 6311, Polydamas rides 'un corant dromadaire'; cf. *Li Romans de Durmart* 14697; *Florimont* 3190; *Gui de Warewic* 11091, 'Que nul cheval nel pout suffrir'; *Gaufrey* 90, 'En l'ost n'avoit cheval si courant ne si fier/Qui portast le paien le tret à .i. archier'; *König Rother* 647, Asprian 'einin wunderlichen man/den ne mochte niehein ros getragen'; cf. *Ecken Liet* 225; *Orendel* 1209, 'der rise was Mentwin genant/ . . . in mohte kein ros nie gedragen/ . . . daz was ein helfant junge'; *The Laxdale Saga* 205, note, 'His byname Gonga-Hrolf . . . is attributed to the fact that he was so heavy that no horse could bear him'; *Heimskringla: The Norse King Sagas* 67; *Ectors Saga* 86, Ector rides a dromedary, 94, 'a strange black-skinned giant riding out of the wood on a huge camel', cf. 120; 153 giant 'so heavy that no horse, and scarcely even a camel, can carry him'; cf. *Adonias Saga* 161, 214, champion rides elephant; Malory 4.25, 'there may no horse bear him'; Pulci 1.68, Morgante cannot be carried by a horse (and instead –73– he carries it); Tasso 19.125, 'Che frena per cavallo un elefante'; Boiardo 1.4.31 'Un gran gigante, re di Taprobana, /Che ha una giraffa sotto per alfana', cf. 1.4.56, 1.4.63 champion rides elephant, cf. 2.1.26, Porrus; Ginzberg 1.40, Joshua; *Oral Epics of Central Asia* 48, 'A phrase commonly applied to a hero is "he whom no horse can carry"'; Radlov 2.30, 'Ich bin Agrä Kara, den kein Pferd zu tragen vermag'; *Sūl und Schumul* 86, giraffe; cf. *Mabinogion* 76, Bran is too big to sail in a boat; *Arabian Nights* 7.62, 'the riders on elephants and giraffes', 87, jinn king on white elephant.

C 14
Chastel as Pucelles – castle, island, etc. of girls: (cf. *Fergus* 106, 'En un manoir est osteles/C'on dist le Castiel as Puceles'). This is a familiar motif, with some factual basis, cf. Hallonesus (Classical Mythology); *The Childhood of Fiction* 319, 'No man might land on the island at the mouth of the Loire.'

There is an obvious connection with the Land of the Amazons (q.v.), while the identification of Wāq al-Wāq as an island of women, the pool of pregnancy (cf. P 21) and the 'Convent-Feast' are all found in the cycles; cf. *Arabian Nights* 2.110, 'a yearly festival, hight the Convent-Feast, whereat Kings from all quarters and the noblest

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women are wont to congregate'; 8.75, 'the Islands of Wak are seven islands, wherein is a mighty host, all virgin girls';*The Hsi-yu Chi* 13, notes on The Land/Island of Women – 'There is a Yellow Pool into which the women go to bathe, and when they emerge they are pregnant'; *Recherches sur L'Epopée et le Barde au Tibet* 277, note on the Royaume des Femmes; *Les Mervelles de Rigomer* 14461; Boccaccio 6th Day, 10th Story, Vale of Ladies. In Africa, this has been treated as a wish-fulfilment motif, cf. *The Trickster in West Africa* 45, 'Amause discovers a village filled with women, all of whom he marries'; cf. *Myths and Legends of the Congo* 148, compound of women; cf. *The Assiniboine* 105, 'The men were living in a valley by themselves, and all the women were living on the other side of the mountains.'

C 16
chess:

(1)
– opponent killed in quarrel: an early example of a fatal quarrel over a game is found in Iliad 23.87, Patroclus, παῖδα κατέκτανον Ἀμφιδάμαντος/νήπιος οὐκ ἐθέλων, ἀμφ' ἀστραγάλοισι χολωθείς; cf. *Myths and Legends of the Bantu* 114.

For chess as the cause of the quarrel, cf. *Gui de Warewic* vol. 2, p. 36, king's son killed by son of sultan; cf. *Fouke Fitz Warin* 30; *Li Bastars de Buillon* p. 138; *La Chanson des Quatre Fils Aymon* 1923; *La Chevalerie Ogier* 3157 sq.; *Parise la Duchesse* 36; *Saulus Saga* 15.

(2)
–*Salman und Morolf* 233, 'wirt mir daz schône megetîn, /vil edele kuniginne, /durch die wage ich daz houbet min'; cf. *Kurdische Sammlungen* 109, game of chess between hero and heroine; *Huon de Bordeaux* 222; cf. *Raoul de Cambrai* 220; cf. *Amiran-Darejaniani* 125.

C 17
chest: cf. Pausanias 10.14.2, girl and her lover placed in chest; Herodotus 2.171, Rawlinson ref. Plutarch *De Iside*, Osiris induced by Tryphon to enter chest, which floats to Byblos; *Metamorphoses* 65: Apollonius of Rhodes 1.622, variant – Hypsipyle and her father; cf. Apollonius of Tyre 24, supposedly dead body – revived at Ephesus.

C 18
child:

(3)
– guarded by jinn, etc.: cf. Nonnus 9.28 ὤπασε θυγατέρεσσι Λάμου ποταμηΐσι Νύμφαις παῖδα Διὸς κομέειν σταφυληκόμον; *Le Mort de Maugis* 316, ref. to Lancelot, brought up by *fée*; cf. *Die Enfances Garin* 1.57; *Enfances Renier* 53.

(4)
– in chest, etc.: together with its variants, this represents an omnipresent motif, cf. Exodus 1.22, 'And Pharaoh charged all his people, saying, Every son that is born ye shall cast into the river' (followed by story of Moses); Pausanias 1.18.2; Erichthonius, 8.4.9; v. Auga, Danae, Telephus (Classical Mythology); *Assyrian and Babylonian Literature* 1, Legend Concerning the Birth and Boyhood of Sargon 1, 'My humble mother conceived me; in secret she brought me forth. She placed me in a basket-boat of rushes . . . She gave me over to the river'; Callimachus, *Hecale* p. 193, Athena places Erichthonius in chest (not to be opened); *Metamorphoses* 2.553; *De Nugis Curialium* 264; *Modern Greek Folktales* 163, 169, 342; *The Early English Versions of the Gesta Romanorum* 253; Chaucer, The Tale of the Man of Lawe 486, variant, wife and child on ship; Strickland 1.2, 'The servant went, took the infant in a basket, and when he came to a plank bridge where a deep and broad river flowed, threw it, basket and all, into the water'; cf. *Aiol* 9202; cf. *Berinus* 150, child and mother killed; *The Romance of Horn* 71; *La Fille du Comte de Pontieu* 18, countess in barrel; *Merlin* 1.205; *La Manekine* 917; *Doon de Maience* 39; cf. (variant) *The Heroic Legends of Denmark* 12, Scyld alone in ship, 413 note, 'the many legends about a child of royal race who is exposed in a chest'; *Math vab Mathonwy* 133 (in cask), 371 ref. Sargon; cf. Campbell 1.227, girl; *More West Highland Tales* 292, baby girl thrown into millpond; *Amadis de Gaula* 10; Boiardo 2.1.7, (variant) pregnant woman 'Intro soletta in una navicella/Che non avea governo di persona'

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(later helped by old fisherman); *Motiv Index of the Italian Novella* 181; Gillespie 124, ref. Sisibe; *Gregorius* 700 sq.; *Grimm's Fairy Tales* 151; *Russian Folk-Tales* 269, child in chest thrown into 'big pond'; *The Kalevala* 2.500, child exposed in basket, 'Lowered to the deepest waters'; *Typen Türkischer Volksmärchen* 146; *Contes Populaires Grecs* 111; *Sicilianische Märchen* 1.21, brother and sister in chest, found by old fisherman, cf. 2.160; *The Legend of Perseus* 17, 93 mother and child in chest (Wallachian Märchen); *Gypsy Folk Tales* 23, two half-sisters, one pregnant, cast adrift in chest; Radlov 3.83; 4.8 sq. 348; *Gesar of Ling* 75; *The Lord of the Panther-Skin* 70 (princess); *The Epic of Palnāḍu* 245; *Folk-Tales of Malakoshal* 205; cf. *Motifs in Indian Mythology* 205; *The Jātaka* 5.239 (woman); *Malay Magic* 18, baby girl found in mass of floating foam (adopted by childless couple); *Folktales of Egypt* 65; *The Hsi-yu Chi* 193; *Folktales of China* 234, 'Exposure of child in boat (floating chest)'; *A Dictionary of Chinese Mythology* 465; *Folktales of Japan* 174; *Persian Tales* 60; *Die Fahrten des Sajjid Batthal* 2.158; *Supplemental Nights* 4.497, child in basket thrown into canal; *'Arūs al-'Arā'is* 62; *The Fellahin of Upper Egypt* 273; *The Shāhnāma* 5.295; *Folk-Tales of Kashmir* 397; *Motifs in Indian Mythology* 205, 'Throwing of Newly-Born Children into the River'; *Tales of the Cochiti Indians* 31, 'they threw him into the spring'; *Myths and Legends of Maoriland* 41, 'It was Maui, the fifth son, the unwanted, who had been thrown into the sea, with only his mother's hair to cover him' (rescued by old man); *Polynesian Mythology* 12; *American Folk Legend* 121, 'A fisherman came aboard at Kilcummin Roads, Ireland, and told us about a box that had washed ashore. After a cow licked it for three days a woman opened it. Inside was a baby that grew to become a saint.'

(5)
– exposed/abandoned, etc.: this is the universal motif, of which the child in the chest is a particularisation. It has a clear connection with economic factors, notably in pre-Islamic Arabia, while a more elaborate theory has been constructed with relation to tribal society in North America by R. W. Chambers, *The Hidden Children*, ref. the Iroquois, 'a mother for one cause or another, or perhaps for none at all, decides to make of her unborn baby a Hidden Child. And so when born, the child is instantly given to distant foster parents'; cf. Classical Mythology, Amphion, Aesculapius, Priapus, Psamathe, Semiramis, Oedipus, Pelias; Pausanias 1.38.9, 'Antiope gave birth to twins and left them in this grotto'; Heliodorus 2.3; Longus 1.2; *The Legend of Perseus* 7, ref. Aelian, *De Natura Animae* xii.21– of Perseus: 'No sooner was the infant born than her (Danae's) guards threw it down, for fear of the king, from the citadel wherein he was immured'; *Perlesvaus* 7307; *Bérinus* 281; cf. *Brun de la Montaigne* 47 sq.; *The Martial Career of Conghal* 159; *Contes, Légendes et Epopées Populaires d'Arménie* 26, child abandoned (in place of being killed); *Modern Greek Folktales* 337; *The Ocean of Story* 7.81, note on 'exposed children who attain wealth and power'; *Motifs in Indian Mythology* 190; *Oral Epics in India* 205, 'Visnu and Siva intervene to create a special child, who is hidden under a pile of rocks', cf. 210; *Cinq Cents Contes* 45; *Bantu Myths* 15, abandoned; *Supplemental Nights* 1.59, 6.412; *Contes Arabes Modernes* 139; Littmann 208; *The Shāhnāma* 1.241.

As is the case with babies in chests, these abandoned children are almost invariably found promptly; cf. *The Early English Versions of the Gesta Romanorum* 211, 'Thorow chaunce I have found a faire childe in a forest'; *De Nugis Curialium* 244; *Ortneit und Wolfdietrich* 77, grandfather, out hunting, finds child; *Beowulf* 51, Scyld Shefing 'found in childhood'; *The History of the Forty Vezirs* 88, abandoned child adopted by childless king; cf. *The Mahābhārata*, Ādi Parva 8.9, 130.17; Radlov 5.469, 'Gott hat uns ein Kind geshenkt'; *Malayan Literature: The Epic of Bidasari* 5.

(6)
– given to slave girl: a parallel to the concealment of the birth of Fāṭima Dhāt al-Himma can be seen in *Le Roman de Silence* 1971.

(8)
– smiles at would-be killer, etc.: cf.

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Herodotus 5.92, about to be dashed to the ground; *The Early English Versions of the Gesta Romanorum* 209, 'beholding the gracious face of the childe, he was movid by mercy'; *Daurel et Beton* 784; *Enfances Renier* 1309, 'Renier s'esveille, si a un ris gete'; *La Chanson du Chevalier au Cygne* 13, child about to be thrown into river; *Le Roman de Thèbes* 107; *Le Roman du Comte d'Anjou* 4224, 'L'enfant se prist a remüer/Et a rire mout doucement'; *Galeran de Bretagne* 968; cf. *Gregorius* 1039, 'sô lachete er den abbat an'; Campbell 1. 115; Tasso 12.31, baby Clorinda laughs at tigress, which then suckles her; *Märchen des Mittelalters* 29; *The Ocean of Story* 7.96, seven-year-old child laughs as he is about to be killed; *Body, Boots and Britches* 51, Tom Quick kills an Indian child who smiled at him.

(10)
posthumous: this motif has been advanced in support of seasonal theories in mythology, as the new season/year cannot co-exist with the old; cf. *The Mythology of All Races: Celtic* 165, 'Fionn, a posthumous child'; Radlov 5.285, 'Als Manas, mein Herr, gestorben/ War ich schwanger sieben Monat'; *Tamil Heroic Poetry* 225, Karikal 'even while he was in his mother's womb', inherited the right to the throne'; *The Ozidi Saga* 12, 'this woman that seemed not pregnant before, had in fact received her dead husband into her womb'; Campbell 2.157; cf. *Parise la Duchesse* 25, wife having left husband; *Parzifal* 64; *The Saga of the Volsungs* 22; *Heimskringla: The Olaf Sagas* 5, pregnant wife flees after husband's death; *Arabian Nights* 5.298, 6.260; *The Shāhnāma* 1.205, 2.325, Kai Khusrau, 6.328.

(11)
– carried off: heroic children are threatened by both natural and supernatural dangers; cf. *Octavian* 1098, child stolen by monkey; *Parise la Duchesse* 26, by robbers; *La Chanson du Chevalier au Cygne* 2.249 sq., by wolf then monkey; *Le Roman de Laurin* 15645, Marques's son, as a baby, sold in Carthage; *Guillaume de Palerne* 116; *Gui de Warewic* 8997 sq.; *Enfances Renier* 472; *Aye d'Avignon* 76, by '.11. felons Sarrazins'; *Two Irish Arthurian Romances* 103, by eagle; *Willehalm* 144, stolen; *Kudrun* 5, Hagen carried off by griffin; *Ortneit und Wolfdietrich* 75, child carried off by wolf – 'Daz kindlein mit der wate nam er in seinen munt'; *Sigrgards Saga ok Valbrands* 162, one child thrown into sea, other carried off by crow; Ariosto 15.73, Gismonda's children; Boiardo 2.11.47, Brandimart carried off (13.11 adoped as heir by count, cf. 26.22); *The Early English Versions of the Gesta Romanorum* 157, by wolf; *The Mythology of All Races: Celtic* 63, by Mananan to 'The Land of Promise'; *Mabinogion* 60, 158; Percy's *Reliques*, The Birth of St. George, 510, for St. George, taken in infancy by 'the weird Lady of the Woods'; Campbell 2.66, by fairies; *More West Highland Tales* 12, by 'a Great Claw-like Hand', cf. 363; Spenser 1.9.3, 'From mother's pap I taken was unfitt/ And streight deliver'd to a Faery knight', cf. 1.10.65, 3.3.26, 3.6.27, 6.9.14; *Maugis* 207, 516 (saved by *fée*); cf. *Brun de la Montaigne* 939, fées, 'Si on dit elles troys: "Il est chose certaine/Que cilz enfes ci est nez en ceste semaine"'; *Grimm's Fairy Tales* 27, by the Virgin Mary; *The Kalevala* 2.727, new-born child vanishes; *The Ocean of Story* 4.215, child carried off by Rakshashi; *The Jātaka* 5.12, by ogress; *Contes Arabes Modernes* 73, by jinn; *Egyptian Folktales* 180, by jinn, cf. 122, by angels; *Türkische Volksmärchen aus Stambul* 286, by 'die Peris'; *Hikayat Indraputra* 208, by golden peacock; *The Shāhnāma* 5.201, by Simurgh; *Tales of the Cochiti Indians* 117, by eagle.

(12)
– sent away to be taught: *The Martial Career of Conghal* 49, note; cf. *The Saga of King Heidrek the Wise* 21, hero sent to be fostered by the 'wisest of men'; *Haft Paikar* 39.

(13)
– by animal: Classical Mythology, Zeus and Amalthaea, Telephus, Romulus and Remus (Livy 1.4); Nonnos 48.911, by panther; *The Childhood of Fiction* 277, note with references; *Motiv Index of the Italian Novella* 5, Animal nourishes abandoned child; Tasso 12.31, Clorinda; *The Prabandhacintamāṇi* 177, by 'hind'; *The Jātaka* 5. 230, by goat; *Motifs in Indian Mythology* 193; *Dede Korkut* p. 140, child reared by lioness; *The Shāhnāma* 1.151, Faridun, 1.242, by Simurgh; Stith Thompson B 535, 'Animal nurse'. (For an

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inversion of the motif – a bear suckled by a human – v. *Crockett at Two Hundred* 122.)

C 19
childless king, etc.: an appropriate comment on this motif is found in *The Epic of Palnāḍu* 157, where the editor notes: 'No great man in the epic is ever born without the mother first being childless'; cf. *Oral Epics of India* 221; *Folk-Songs of Chattisgarh* 257; *Modern Greek Folktales* 28, 'They all begin with a childless couple to whom in answer to their prayers a child is at last granted', 477; *Florios* 1; cf. *Imperios* 43; *Contes Populaires Grecs* 191, 'un roi et une reine; *The Legend of Perseus* 77, childless king; *La Fille du Comte de Pontieu* p. 4; *Eracle* 129; *Octavian* 88; *Robert le Diable* 35; *Bérinus* 8; *Guillaume de la Barre* 3428; *Richars li Biaus* 77; *Le Roman du Roi Flore* 10, 36; *Aiol* 9270; *Josaphaz* 79 (king); cf. Boiardo 2.13.11; *El Libro del Cavallero Zifar* 92, 'non aviamos fijo ninguno'; *Mabinogion* 59, cf. 62; *Saga of the Volsungs* 2; *The Jātaka* 5.59, 142; *The Rāmāyaṇa* 14, 30, 140; *Tibetan Tales* 21, 50; *The Story of Ahikar* 130, childless vezir; *Il Libro Etiopico dei Miracoli di Maria*, 368; *Dede Korkut* 28, 59; *Türkische Volksbücher* 60, 88; *Limba Stories* 152; *Cinq Cents Contes* 164; *Folk Tales of Japan* 83, 90; *Folk Tales of Kashmir* 130, 415; *Arabian Nights* 1.145, 3.213, 7.316; *Supplemental Nights* 1.121, 2.191; 3.3, 270, 281; 6.123, 373; 7.234; *Hikayat Indraputra* 208; Littmann 15, 231.

C 21
city:

(1)
– of Brass: *Arabian Nights* 4.176, 6.101; *Swahili Tales* 77; Littmann 50; for a similar concept applied on a wider scale, cf. Lichtheim 3.87, 'Copper wall enclosing Egypt'; cf. *Early Prose Romances*, Historie of Fryer Bacon 301, 'all England had been walled about with brass'.

(4)
– empty: *Li Romans de Claris et Laris* 3617, 'En la plus bele vile entrerent/ . . . . Mes es rues n'ont gent veue'; *Herzog Ernst* 2362, 'dô si in die burc drungen, /dô was dâ nieman innen'; *La Vengance Raquidel* 729, Black Knight's castle, 'Ne vit homme de mère né/ Ains a en la sale trové/La table misse et la touaille'; cf. *Bérinus* 49, 'ains n'y vit homme ne femme'; *Hikayat Indraputra* 257, (inhabitants return in evening).

(5)
– surrounded on three sides by sea: *Die Fahrten des Sajjid Batthal* 2.119.

(8)
– of women cf. *Oral Epics in India* 214, 'a kingdom in which only women live'; *The Shāhnāma* 6.153. v. AMAZONS; CHASTEL AS PUCELLES

C 23
coincidence: coincidences abound in the cycles. Amongst those on which stress is laid are:

(1)
camp/city/tribe being attacked: *La Chanson des Quatre Fils Aymon* 15417, cf. 16290; *Méliador* 3837; *Li Romans de Bauduin de Sebourc* 8.76; Boiardo 2.27.9; Pulci 2.59, 12.39; *Parzifal* 22, cf. 101, 181; *Richars li Biaus* p. 106; *Russian Folk-Tales* 261, Ilya of Murom arrives first at Sébezh and then at Chernégov as they are being besieged; *Arabian Nights* 7.86; *Amiran-Darejaniani* 218.

(6)
dead man found to be murderer: *Arabian Nights* 4.275.

(11)
ship finds man, on shore, for whom the captain has been sent to look: *Belthandros* 1224; *Huon de Bordeaux* 254; cf. Boiardo 3.3.52.

(12)
arrival at time of wedding: *Geschichte der Altrussichen Literatur* 215, 'inzwischen will man Zabava mit einen anderen verheiraten, aber Solovej kehrt im letzen Augenblick zurück und heiratet Zabava'; *Saulus Saga* 54, Saulus and Nikanor, disguised as entertainers, rescue Potentiana who is about to be married to her captor; cf. *König Rother* 4830 sq.; Saxo Grammaticus 19, 'sponsamque mediis abstractam pronubis, magna convivarum parte prostrata, secum navigio deportat'; *Die Volksepik der Albaner* 64; *The Childhood of Fiction* 387; *Dede Korkut* 78; *Die Fahrten des Sajjid Batthal* 2.60; *Arabian Nights* 5.74; *The Types of the*

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Folktale N 681, 'Husband (lover) arrives home just as wife (mistress) is to marry another'; *Motifs in Indian Mythology* 163.

C 24
colour: *Indian Myths* 9, 'The dedication of color to the cardinal points of the compass is universal in Central Asia', cf. 455; Lurker (ref. Bacab) – 'The gods of the four heavenly directions in Maya religion. Their names and their associated colours were: Kan (yellow), Chac (red), Zac (white), and Ek (black)', cf. Buddhist Catumaharajas; Ecbatana – seven coloured walls (Classical Mythology) – Rawlinson (Herodotus) vol. 2, p. 583, 'The seven stages were coloured so as to represent the seven planetary spheres, according to the tints regarded by the Sabaeans as appropriate to the seven luminaries'; *Bablyonian and Assyrian Literature: The Epic of Ishtar and Izdubar* 72, seven coloured stages; *Le Roman de Fauvel* p. 10 (the significance of colours); *Le Roman de Troie* 3063, 'De marbre blanc, inde, safrin/Jaune, vermeil . . .'; *Les Mervelles de Rigomer* 10519, 'Li rois de la Roge Cité'; *L'Âtre Périlleux*, Appendix 382; *Perlesvaus* 25; *Herzog Ernst* 2215, city walls yellow, green, blue, black, red, white; *Die Volksepik der Albaner* 41, 'neunfärbige Kullen'; *Märchen des Mittelalters* 25, 'Ich will, dass drei Scharen Ritter mit mir reiten, eine in Schwarz, eine in Rot und die dritte in Weiss'; *Salman und Morolf* 503, 'Morolf hete gemacht drî schar, /der was eine swarzgevar, /die ander wîz alsam der snê, /so was die dritte bleichgevar'; *Amiran-Darejaniani* 105, men in red or green; *Kaukasische Märchen* 49, 'Schwarze Div und Rote Div'; *Arabian Nights* 1.65, 'fishes of four colours'; *Malay Magic* 51, importance of colour; *The Ghost-Dance Religion* 272, 'a number of the Cheyenne ghost songs refer to rivers seen in the spirit world, these being frequently designated by colors'.

C 25
companion left outside: *Muḥammed im Volksepos* 39, 'Ihr Araber, ist nicht noch einer draussen geblieben?'

C 26
compromising situation: *Ṭūṭī-Nāmeh* 119, queen with son; cf. *More West Highland Tales* 80, 'he saw his wife and a beautiful young boy lying in the same bed'; Chauvin 8.88.

C 27
concealed pit/oubliette: these traps are of two types in the cycles, one used as a military device, the other an oubliette within a building [v. DEATH]; Procopius 1.4.8; cf. *Li Romans d'Alixandre* 362.12, Bucephalus killed by Porrus, 'une fosse fet faire'; *Nitida Saga* 18, 'an exceptionally deep moat . . . fragile branches laid over it'; *Orkneyinga Saga* 191; *Tirant Lo Blanc* 29; *The Lay of Alha* 230; *San Kuo* 1.118; *Arabian Nights* 1.340, oubliette; Ṭabarī 2.87, 7.8, 339; *Aghānī* 4.121, 20.41; *The Shāhnāma* 1.137, 5.266, death of Rustam; *David de Sassoum* 309, in tent; *The Legend of King Asoka* 210, 'All around he dug a dirch, filled it with live coals of acacia wood, covered it with reeds, and camouflaged the whole with dirt.'

C 29
contract (for inheritance): *The Jātaka* 4.294, 'if a son is born in your house, he shall be lord of my kingdom; but if I have a son, he shall be master of your wealth'.

C 30
conversion – as a literary motif this is important chiefly because of the opportunity that it provides for comparing and contrasting different cultural patterns. In this respect the Chansons de Geste arguably provide a mirror image of the Arabic cycles: cf. *Les Narbonnais* 7881 sq.; *La Prise de Cordres* 2077; *La Mort Aymeri* 2091 sq.; *L'Entrée d'Espagne* 4236, 14034; *Le Couronnement de Louis* 1282; *La Chanson d'Aspremont* 5730; *Folque de Candie* 4962, 11696; *Maugis* 3804, 8324; *La Conquête de Jérusalem* 2246; *Aye d'Avignon* 70; *Guillaume de la Barre* 1813, 2243; *Sone von Nausay* 18927; *Li Bastars de Buillon* 944, p. 116; *Perlesvaus* 9147; *Gui de Bourgogne* 91, 103; *Otinel* 23; *Fierabras* 56, 86; *Gesta Karoli Magni* 2080; Pulci 10.120, 's'alcun pur non si vuol far cristiano/de saracin, si ritorno in Levante'; Boiardo 2.12.12; *Ortneit und Wolfdietrich* 160, conversion or death; *Digenes* 1.305, 3.196 sq; *The Glorious Victories of 'Amda Seyon* 88; *Arabian Nights* 3.347, Magian converted, to escape execution, cf. 7.1, 14, 65.

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(2)
– before marriage: *Aiol* 5609; *La Prise d'Orange* 1883; *La Chanson des Saxons* 2.88; *Octavian* 3874; *Enfances Renier* 5873; *Gui de Nanteuil* 94; *Anseis von Karthago* 6895; *Li Bastars de Buillon* 5444; *Guibert d'Andrenas* 2341; *Huon de Bordeaux* 259; *Le Siège de Barbastre* 2069; cf. *Gaufrey* 200, 275; *Floovant* 48, 67; *La Prise de Cordres* 790, 'Si me ferai baptisier et lever'; *Li Romans de Bauduin de Sebourc* 2.721; *Folque de Candie* 1975, 4313, 12224; Chaucer, The Tale of the Man of Law 478, cf. 483, 485; *Tirant Lo Blanc* 481, Tirant says 'You are a Saracen and I am a Christian' – princess is then baptized; *Willehalm* 21, Arabel/Giburc; *Salman und Morolf* 4; Pulci 8.9, Christian hero refuses Muslim girl – 'Io nol farò per certo/perché sé saracina, io son cristiano', 15.64, 'La damigella fe conclusione/di tradir la sua patria e l'amostante/e rinnegar con questo anco Macone'; cf. *David de Sassoum* 184; cf. Ginzberg 3.382; *Arabian Nights* 3.346, Magian's daughter, 4.89, 'I am a Moslem and thou art a Nazarene, so how can I intermarry with thee?', cf. 5.278; cf. *The Lives of the Saints* 304, Persian princess; *Salman und Morolf* 591, Flore's sister.

(5)
– of champion/king/prince: *Li Romans de Bauduin de Sebourc* 4.328, 11.661, 12.659, 21.192; *Octavian* 5088; *Laurin und Der Kleine Rosengarten* 1804, conversion of Laurin; *La Chanson d'Aspremont* 7065; *Folque de Candie* 10729 sq.; *Perlesvaus* 2064; *La Chanson des Saxons* 2.182; *La Siège de Barbastre* 848; *Wars of Charlemagne* 39; *Parzifal* 406, conversion of Feirefiz; Pulci 1.43, conversion of Morgante after death of his two brothers; 12.64 conversion of dying giant, 23.26; cf. Boiardo 2.12.12; cf. Tasso 12.66, 14.41 Clorinda, fatally wounded, 'Nacqui io Pagano, ma poi nelle sant' acque/ Regenerarmi a Dio', cf. 20.135; *Tale of Ralf Coilzear* 248, 'I will forsaik Mahoun'; Malory 5.10, 12.14.

(6)
– to Islam: *Li Romans de Bauduin de Sebourc* 3.286; *Historia y Epopeya* 108.

(7)
– concealed: *Sigurdar Saga* 101, girl taught Christianity by mother in secret; cf. *Der Festländische Bueve* 4233.

(9)
– by dream/vision/angel etc.: *Die Fahrten des Sajjid Batthal* 1.74 (of Muḥammad), 89, 108 (shared dream), 162, 2.44 (of Muḥammad), 201; *Arabian Nights* 5.143, 7.204; *Li Romans de Bauduin de Sebourc* 11.476 (by angel), 12.659, 21.192; *La Chanson d'Antioche* 2.93; *La Vie de Saint Auban* 215; *Perlesvaus* p. 375.

(11)
instant: Pulci 20.111, Aldinghier found to be cousin of Orlando – 'Io intendo al tutto esser cristiano.'

(17)
mass (proposed – accepted): *Florios* 1837; *Digenes* 8.13; *Aiol* 10907; cf. *L'Entrée d'Espagne* 4470, 10274, 10920; *Der Festländische Bueve* 15422; *Eracle* 5841; *La Conquête de Constantinople* 53; *La Chanson de Roland* 101, 3668; *Enfances Renier* 1069, 5884, 10908; *Aye d'Avignon* 126; *Huon de Bordeaux* 135; *Le Siège de Barbastre* 7138; *Gaufrey* 71, 134, 308; *Li Romans de Bauduin de Sebourc* 13.613; *Doon de Maience* 228 sq.; *La Chevalerie Ogier* 12962; *Li Bastars be Buillon* 2845; *Gui de Bourgogne* 93, 96; *Guibert d'Andrenas* 2311; *Maugis* 3861; *Ortneit und Wolfdietrich* 37, 'Man solt si alle tauffen und auch di iren kint', cf. 46, 119; *History of the Langobards* 204; *Gesta Karoli Magni* 2445; *Wars of Charlemagne* 7; *Tirant Lo Blanc* 544, 'How Three Hundred and Forty Thousand Infidels were Baptized', cf. 594; *Orkneyinga Saga* 212; *Heimskringla: The Olaf Sagas* 355; *Orendel* 2872, 'sie deten ez gerne oder ungerne/sie musten alle kristen werden', cf. 3168; Boiardo 1.17.37; Pulci 4.95, 14.20; *The History of the Forty Vezirs* 274, mass conversion to Islam; *Die Fahrten des Sajjid Batthal* 1.39, 125; Radlov 3.800; *Arabian Nights* 7.16, 20,000 converted, others killed; *Tendi* 367.

(23)
pretended: *Li Romans de Bauduin de Sebourc* 15.848 (in order to convince Muslims that false letter is true); cf. *La Conquête de Jérusalem* 6466.

(26)
– refused: *Aiol* 5378; *Le Charroi de Nimes*

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1450; *Enfances Renier* 13826; *La Conquête de Jérusalem* 2246, 2344; *Anseis von Karthago* 10954 sq., 11511; *Sone von Nausay* 19073; *Guibert d'Andrenas* 2262; *Huon de Bordeaux* 171, 199; *Gaufrey* 105; *Gui de Bourgogne* 111; *Fierabras* 181; *Richars li Biaus* 2821; *La Chevalerie Ogier* 3060; *Ortneit und Wolfdietrich* 109, king killed after refusing conversion; *Poemi Cavallereschi* 303; Radlov 3.789; *The Lay of Alha* 257, hero refuses conversion to Islam to marry enchantress; *The Shāhnāma* 7.274.

C 31
convert attacked/killed/threatened: *De Nugis Curialium* 40 (son of sultan of Babylon converted, then killed by Muslims), cf. 108; *Jarlmanns Saga* 27, king threatened if he does not abandon Christianity.

C 33
crew/robbers fight over girl etc.: Heliodorus 5.31; cf. *Hervis von Metz* 1184, robbers eventually decide to sell Beatrice; *Li Romans de Berte aus Grans Piés* 57, two robbers; cf. *Li Romans de Bauduin de Sebourc* 2.473, plot to violate girl; *El Libro del Cavallero Zifar* 95; Radlov 4.255, forty pirates; *Arabian Nights* 6.259; *Supplemental Nights* 3.288; *The Early English Versions of the Gesta Romanorum* 317, shipwreck in answer to Constance's prayers, in order to save her from the captain; cf. *Folktales of China* 147, captain tries to rape wife, having thrown husband overboard.

C 35
curiosity: the curiosity of the hero, which it is presumably hoped by the narrator that his audience will share, is used as a device to intoduce the wonders of the world, as well as individual adventures; cf. *Cristal und Clarie* 507, 'Ains avrai véu les pais/Dont je sui si entalentis'; *Les Voyages Merveilleux de Saint Brandan* 4; *Clèomadès* 6549, 'Nouveles d'estranges manieres/Avoit cis rois durement chieres'; *Li Bastars de Buillon* 3322; Ariosto 10.72, 'gustato il piacer ch' avea di gire/cercando il mondo', cf. 33.96; Pulci 25.122, 'Rinaldo le piramide a vedere/è andato d'Egitto'; Ginzberg 1.132, Enoch visits Heaven and is shown the sights by the angels, 2.304 Moses visits Heaven and Hell, 4.249, Jonah's whale – 'to show his gratitude, the fish carried Jonah whithersoever there was a sight to be seen', 4.323 Baruch – 'An angel of the Lord . . . took him to the seven heavens'; *Legends of Babylon and Egypt in relation to Hebrew Tradition* 29, Etana 'Clinging to the pinions of his friend the Eagle he beheld the world'; *Le Mal Magique* 41, 'Allāh a permis à Mahomet de contempler les merveilles des Sept Terres'; *Mabinogion* 52, 'I would be glad to see a wonder'; *The Prabandhacintamāṇi* 12, 'that very night the king roamed about in the city in search of adventures', cf. 42; cf. *Hikayat Indraputra* 207; 'The Character and Adventures of Muladeva' 617, 'Comfortably settled kings in their maturer years are also taken with a kind of "wanderlust" and roam in search of adventures.'

C 36
curse of Noah: Genesis 9.25, 'A servant of servants shall he be unto his brethren'; *The Alexiad* 18; *El Libro del Cavallero Zifar*, 37 'la maledición quel dio su padre'; *Légendes Religieuses Bulgares* 78; Ginzberg 1.169, 3.452; *The Queen of Sheba* 136; Ṭabarī 1.188, 202; *Murūj* 1.41; Stith Thompson A. 1614.1.

D 5
daughter:

(1)
– betrays/opposes/threatens, etc., father: *Odyssey* 4.394 sq., Eidothea tells Menelaus how to trap her father, Proteus; cf. Livy 1.11, daughter of Spurius Tarpeius; Saxo Grammaticus 35, daughter of Hadingus incites her husband to murder her father – 'Adde quod senectutem subruere nefas non est'; *Li Romans de Bauduin de Sebourc* 13.212, 'sachiés que par moi morir vous convenra . . . /Vous creës on déable qui enchantés vous a, /Car je crois Jhésu-Crist'; *Huon de Bordeaux* 187, Esclarmonde wants Huon to attack her sleeping father – 'Jou li vorrai le premier cop donner'; cf. *Doon de Maience* 256; cf. *Le Roman d'Aubri* 16, 'Une pucele entendi tous lour dis'; *Perlesvaus* 7441, 'la crüeté e la felonnie de son père'; *Huon de Bordeaux* 186, 'le mien pere ne puis ge plus amer'; *Tirant Lo Blanc* 202; *Macedonian Folklore* 272; *La Littérature des Berbères* 146, daughter invites prince to kill her father; *Kurdische Sammlungen* 143,

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daughter gives hero her father's sword, with which, alone, he can be killed; *The Ocean of Story* 8.109, daughter tells hero her father's only vulnerable point; *Arabian Nights* 4.92, aids hero to kill her father; 7.52, princess 'hated her sire and rejoiced in his slaughter'; Radlov 2.462, 'Tödte schnell meinen Vater'; cf. *The Lay of Alha* 265, 'a Rajput wife's loyalty is to her husband, not to her own people'; cf. *Gaydon* 128 sq., wife warns of husband's treachery.

D 6

(3)
dead man defends/protects hero: *Richars li Biaus* 5178 sq.

D 7

(1)
death/execution apparent – pretended: *Alexiad* 366, of Bohemond; Xenophon of Ephesus 2.11, 3.6, of heroine, to avoid marriage; Achilles Tatius 3.15, 5.7; *Meraugis von Portlesguez* 3251, 'La me gerrai et vos ferrez/Sor moi et grant semblant ferez/De moi ocirre outreement'; *Li Romans de Berte aus Grans Piés* 37; cf. *La Chevalerie Ogier* 9804, to encourage pagan king to attack; *Motiv Index of the Italian Novella* 128; *From Myth to Fiction: The Saga of Hadingus* 47; *A Selection of Hausa Stories* 214; *The Ocean of Story* 9.156 (note); *The Childhood of Fiction* 166, 'Efwa-éhé changed herself . . . into a corpse'; *Die Volksepik der Albaner* 88, to achieve release from captivity; *Arabian Nights* 3.268, to baffle pursuit, 3.321; *Supplemental Nights* 1.26, 289, 5.292; cf. *Guibert d'Andrenas* 915 sq., to prompt surrender of city; *Salman und Morolf* 125, Salme 'dies', because of 'zouberwurze'; *Tirant Lo Blanc* 7, to enable William of Warwick to become a hermit; *Popular Stories of Ancient Egypt* 295; *Romans de Scythie* 277; *Contes Arabes Modernes* 87; *Upper Egypt – Its People and Products* 180, faked killing as part of juggler's entertainment; *Persian Tales* 186, pretended killing and revivification; *Türkishe Volksbücher* 106.

D 8
death trap/oubliette: for an exact model of a typical trap in the Arabic cycles cf. *Tunisische Märchen* 49, 'einer weissen und einer schwarzer Marmorplatte. Tritt ja nicht auf eine schwarze Platte'; *Sigrgards Saga Froekna* 77, in building; *Supplemental Nights* 1.124, 254; *A Collection of Tales from Uji* 339, built under storehouse (for creditors); cf. *Hikayat Indraputra* 227, 'The steps were made alternately of swords and gold.'
v. CONCEALED.

D 9
defeated opponents join hero: *Digenes* 6.278, δοῦλοι σοι ἐσόμεθα, εἴπερ αὐτὸς κελεύεις; *The Epic of Gilgamesh* 69; *Cristal und Clarie* 3647; cf. *Li Romans d'Alixandre* 311.31; *La Vengance Raquidel* 1524; *Richars li Biaus* 1280; *Perlesvaus* 7915; *Die Gesichichte Thidriks* 93; *Ortneit und Wolfdietrich* 160; *Heimskringla: The Olaf Sagas* 298; *Ectors Saga* 144, 156; *Adonias Saga* 151, 220; cf. Pulci 1.44, Orlando to Morgante, 's'tu vorrai, sarai compagno mio', 17.47, Rinaldo to the Old Man of the Mountain, 'Per mio compagnone/t'accetto', 23.13; *More West Highland Tales* 266; *Folktales of Japan* 45, 'I am no match for you. Please take me as your retainer'; *Arabian Nights* 3.71; *Folktales of Egypt* 24; *Amiran-Darejaniani* 57, 174.

D 11

(2)
– for an example of the disturbing effect of a series of thefts, cf. *Folk-Tales of Kashmir* 114.

D 13

(2)
disgraceful to kill/fight a woman: Boiardo 2.5.24, 'Ni per grave dispetto ni per onte/ Avrebbe Orlando una donzella occisa'; Pulci 5.5, 'Io non vesto di maglia/per contastare una feminina vile', 17.84, king's nephew attacks girl and is killed by Orlando; *Claris et Laris* 26715; *Ecken Liet* 261, 'so bestuend ich gerner hundert man/strites denn eine vrouen'; *Die Geschichte Thidriks* 182, 'Thetleif dachte, es fordere nicht gerade seinen Ruhm, wenn er ein Weib erschluge'; *The Pursuit after Diarmaid* 205 (quotation in note), 'The host of Emania, the host of Ulster/Have never committed woman-slaughter.'

D 14
disguise:
v. *Motif Index of the Italian Novella* 122 sq.

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man disguised
(1)
– as angel/supernatural being: Campbell 2.276; *Vikrama's Adventures* 62, 'a rogue' as Vishnu; *Contes, Légendes et Epopées Populaires d'Arménie* 22, robber as 'angel'; *Folk Tales of Japan* 187, trickster as ujigami (tutelary deity) of village; *Die Enfances Garin* 1.63, 'Puis fist abiz de diaubles bien .11. m estorer/ . . . Faulx visaiges cornuz'; *Orson de Beauvais* 54 sq.; *Gesar of Ling* 194, as enemy's 'patron god'.

(3)
– as beggar, etc.: cf. *Odyssey* 4.245, Odysseus enters Troy (recognised, but not given away, by Helen); *Die Volksepik der Albaner* 52; *Gesar of Ling* 243, 'two intelligent men disguised as beggars'; *Folk Legends of Japan* 140, god Akiba as beggar; Heliodorus 6.11, hero and heroine as beggars (πτωχικὸν πλάσμα); *Orkneyinga Saga* 138; *La Russie Épique* 396; *Le Roman de Tristan* 3719.

(7)
– as dervish, etc.: *Les Narbonnais* 5244, Muslim spies 'Peneancier resamblent et pié nu'; *The Romance of Horn* p. 135, Horn as palmer; *Doon de la Roche* 3537, palmer; *Maugis* 5032, Maugis as palmer; *Hervis von Metz* 7973, palmer; *Wistasse le Moine* 461, 900 'comme pelerin'; *Gaydon* 295, as palmer; *Hugues Capet* 110, palmer; *Raoul de Cambrai* 278, palmer; *Gui de Bourgogne* 40, Charles as palmer; *Parise la Duchesse* 7, palmer; *König Rother* 3687, heroes as pilgrims; *Lay of Alha* 75, heroes as 'Jogis', 201, 211, 213, 239; *Die Volksdichtung der Grossrussen* 152, 309, as pilgrim.

(9)
– as doctor: *Maugis* 2069, Baudri as doctor; *Wisdom from the Nile* 158; *Arabian Nights* 5.27; *Märchen des Mittelalters* 120, hero as doctor.

(20)
– as merchant: *Aiol* 9413 sq.; *Le Roman du Castelain de Coucy* 6588 sq., castellan as merchant; *Florimont* 11906; *Fouke Fitz Warin* 41; Cléomadès 11815; *Méliador* 12166; *Fierabras* 141; *Le Roman de Laurin* 30, messengers as merchants; *Vilhjalms Saga* 98; cf. *Jarlmanns Saga* 10; *Pontus und Sidonia* 47, Muslims as traders; *Ortneit und Wolfdietrich* 29, hero tells Muslims 'ich bin auch ain kauffman'; cf. *König Rother* 3053 sq.; *Index of Spanish Folktales* 114, robbers disguised as merchants; *Lay of Alha* 174, hero as horse-trader; *Arabian Nights* 3.12, prince as merchant, 7. 211; *The Shāhnāma*, 1.321, 3.335, 5.143, 6.242, 336; *Dede Korkut* 177.

(21)
– as monk, etc.: *Aiol* 6642, robber as monk; *Maugis* 4529, Maugis as cardinal; *Li Romans de Bauduin de Sebourc* 16.14; *Victors Saga* 40; *Marko the Prince* 52, Marko as monk.

(23)
– as old man: *Merlin* 1.107, Merlin in disguise, 'Je sui uns hom vieus'; *La Chanson des Quatre Fils Aymon* 9503, Maugis 'A .ii. mains s'apoia Maugis à son bordon'; *Doon de Maience* 224, 248; *Tun-Huang Popular Narratives* 49, 'The Heavenly King Sudra . . . made his heavenly form invisible/By transforming himself into an old man'; cf. *Ballads and Songs from Tun-Huang* 67.

(24)
– as opponent: *La Chanson d'Antioche* 1.42, Peter the Hermit 'Bien sambloit Sarrasin'; *La Chanson des Saxons* 2.4, 'A la guise des Frans'; *Serbo-Croatian Heroic Songs* 1.324; *Poemi Cavallereschi* 256, Roland as Ferrau.

(26)
– as peasant, etc.: *Fouke Fitz Warin* 68, 'un viel charboner'; cf *Le Charroi de Nimes* 1036; *Supplemental Nights* 3.171, Aladdin exchanges clothes with a peasant.

(28)
– as poet/minstrel: *Fouke Fitz Warin* 52, 'je su un menestral ethiopien', cf. 44; *Wistasse le Moine* 2166, as minstrel; *Claris et Laris* 26918, as minstrel; *Saulus Saga* 54, heroes as entertainers; *Math vab Mathonwy* 248 'to disguise oneself as a bard is a favourite device in tales of a period when bards and minstrels wandered from court to court'; *Oral Epics of Central Asia* 58, 'Other favourite themes are the hero's visits in the disguise of a minstrel to the tents of his enemies; *Waŋbaŋ Wideya* 73.

(31)
– as slave: *Arabian Nights* 7.184, 'like unto a blackamoor slave'.

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(32)
– as woman; Leucippus son of Oenomaus, disguised as woman; Achilles (Classical Mythology); Parthenius 15, hero as girl; *La Mort Aymeri* 2384 (for recapture of Narbonne); *Tales from the Arab Tribes* 149, 193; *Trubert* 2275; *Wistasse le Moine* 1186; *Meraugis von Portlesguez* 3250 sq., Meraugis as woman; *Claris et Laris* 26154; *Li Romans de Bauduin de Sebourc* 3.955; *The Klephtic Ballads*, 50, klepht as woman; *Die Volksepik der Albaner* 18, hero dressed as girl by princess; *Die Geschichte Thidriks* 288; *Ortneit und Wolfdietrich* 65; *Motif Index of the Italian Novella* 6, transformation to likeness of another person – woman, 104, men disguised as women enter convent; *Novelle del 'Mambriano'* 66, hero 'torno in Atene segretamente in abito d'ancella'; *Lay of Alha* 260, cf. 200; *Typen Türkischer Volksmärchen* 397, trickster as beautiful girl; *Visramiani* 381, 'Ramin and Vis dressed the forty men with veils'; Lichtheim 1.220, 'These gods set out, having changed their appearance to dancing girls'; *Zande Trickster* 123; *Arabian Nights* 4.15, hero as woman, to enter palace, 7.190, 250; Ṭabarī 8.603; *Murūj* 4.29; *Aghānī* 15.263; Chauvin 5.220, 'Pour faire sortir Aboul Hasane, on l'habille en femme'.

woman disguised

(50)
– as man: *Le Roman du Roi Flore* 29, wife disguised as squire, 60; *Floovant* 55; *Tales from the Arab Tribes* 189; *Russian Heroic Poetry* 127, girl as man; *La Russie Épique* 85, Theodora 's'habille en homme'; *Die Volksepik der Albaner* 84, amazonian heroine as man; *Sicilianische Märchen* 1.52, girl as man (princess falls in love with her), 115; *The Ocean of Story* 1.163, girl as man; *Folk Tales of Kashmir* 59, princess as man; *Arabian Nights* 8.332, princess, with false beard, as *rais*, cf. 9.224; *Wisdom from the Nile* 113; Littmann 141, 199, 201, 223; *Die Volksdichtung der Grossrussen* 190, princess as man.

(54)
– as poet/poetess, etc.: *Der Festländische Bueve* 11944, girl 'Com jongleresse'; cf. *Floovant* 62; *Aucassin et Nicolette* 36.

(64)
mechanics of disguise, etc.: *Der Festländische Bueve* 818, 'Jou ai une herbe'; *La Prise d'Orange* 376, 'Arrement fist tribler en uns mortier'; *La Chanson des Quatre Fils Aymon* 2248, 4801, Maugis 'ot pris une herbe', 9486, 9863 Maugis 'a mangié d'une herbe'; *Tales from the Arab Tribes* 45, 'he fastened to his face a beard made of sheep's wool', cf. 101, 217; *Le Siège de Barbastre* 3243, 'une herbe'; *Floovant* 38, 'une herbe', 55; *Le Roman de Silence* 2909, 'D'une herbe qu'ens el bos a prise/Desconoist sa face et deguise'; *Doon de Maience* 228, 'la barbe canue à son menton gluer'; *Daurel et Beton* 1947; *Jehan et Blonde* 3490; *Gui de Warewic* 6191; *Trubert* 1075, 'D'une jaune herbe a teint son vis'; *Motiv Index of the Italian Novella* 122; *Westiranische Mundarten* 513, 'eine bärtige Maske'; *Arabian Nights* 1.112, 'I could think of no way to escape save by shaving off my beard and my eyebrows', cf. 138, 161; *The Heptameron* 3.151, false beard; Gillespie 61, ref. to mummer's mask; Ṭabarī 6.448, false beard; (cf. *The Ocean of Story* 4.156, 8.114, 'There are always to be found heavenly beings in disguise upon the earth').

D 15
divination: used as a narrative device, this conveniently supplies characters in the cycles with information needed for the development of the plot, cf. Ginzberg 1.186, 2.98, 'Jacob ordered his magic astrolabe to be brought to him, whereby he knew all things that happen', 4.301, divination by arrows; *Le Roman de Tristram* 335, 'Il savoit bien que ert a estre'; *Sigrgards Saga ok Valbrands* 171, 'By the use of his magic arts he is able to see where the fugitives are'; *Enfances Renier* 6736, 11903, 'vous dirai bien s'il sont enquore en vie'; *Florence de Rome* 1822, 'Mès Audegons, sa mestre, en a son sort gité', cf. 2069; *Girart de Roussillon* 295; *Der Festländische Bueve* 10808; *L'Entrée d'Espagne* 404; *Josaphaz* 188, 'astronomiers'; *Moniage Guillaume* 2897; *Floovant* 23; *La Chanson du Chevalier au Cygne* 2.17, using sheep's shoulder; *Li Bastars de Buillon* 75, 'Calabre sorti les sors'; *La Chanson des Quatre Fils Aymon* 11414, 'Se Maugis iest mors . . . Il le sauront molt bien'; *Visramiani* 174; *Kaukasische Märchen* 222, knowledge of

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future through reading the Quran.
– by bird: cf. *Life and Times of Apollonius* 21, 'Even to this day it is peculiar to Arabs that they hearken to the voices of birds as foretelling future events.'
– by sand: cf. *Glorious Victories of 'Amda Seyon* 58, 'impostors who foretell the future by means of sand', 95; *Upper Egypt – Its People and Products* 406, 'Geomantists, who practice the *darb er-raml*, are generally Soudanese'; *Volkserzählungen aus Palästina* 204, 'Der Rammal ist in Palästina meist ein Maghrebiner . . . oder ein Neger'; *Arabian Nights* 3.269, note, cf. 7.181, 9. 117, knowledge from 'the sand' of the contents of a letter; *The Trickster in West Africa* 197, 'The divination table is drawn on the sand'; *Türkische Volksmärchen aus Stambul* 145; *Myths and Legends of the Bantu* 134, 'I am going to use the sand-board.'

D 16
diviner foresees death: *Merlin* 1.217, 2.130; *Le Roman de Thèbes* 5053, 'Ampharias sot bien par sort/que celui jor recevroit mort'; cf. *Le Roman des Sept Sages* 53, 'Bien sot le terme de sa vie'.

D 17
doctor – death for failure: *Arabian Nights* 3.256 (cf. P 28.70).

D 18

(2)
dog-men: v. Chauvin 7.77 for notes on 'Cynocéphales'; Radlov 3.642; *Sigurdar Saga* 177, 'warriors from India called cenocefali which bark like dogs and have dogs' heads'; *La Russie Epique* 405, 'L'Alexandre russe combat . . . des hommes à tête de chien'; cf. *Willehalm* 32, 'The sound which came forth from their mouths was like the noise of the hounds'; Ginzberg 4.275; 'the throne was occupied by his father whose face had been changed into that of a dog'; cf. *Tales and Traditions of the Eskimos* 471, 'A woman was mated with a dog.'

D 20
doppelgänger: this motif can be linked with the magical assumption of identities by the Man of Wiles (cf. M 9.29). In its developed form it is used in hostile contexts in the cycles; cf. *Arabian Nights* 4.131, doubles of Harun and his companions – 'there standeth before him one as he were thyself, O Ja'far'; *The Ocean of Story* 1.37, reference to article on "Doubles" in the *Encyclopedia of Religion and Ethics; The Early English Versions of the Gesta Romanorum* 84, the emperor's double, who takes over his throne, is an angel; *Märchen des Mittelalters* 138, angel replaces king; Ginzberg 4.169, Asmodeus passes himself off as Solomon, cf. 4.388 (of Esther); *A Collection of Tales from Uji* 257, Indra, taking shape of miser, gives away his goods; *A Dictionary of Chinese Mythology* 39; Chauvin 5.99, 'Le faux caliphe'; cf. *Hikayat Indraputra* 224, for the creation of a doppelgänger; *Kaïdara* 165, 'toute créature est double'.

D 21
dowry/quest: an omnipresent motif in world literature. Only a few parallels are quoted to match its divisions in the Arabic cycles.

(1)
– for attendants: *Two Irish Arthurian Romances* 145, 'I put arm-cutting tabus upon you not to lie with me until you lead captive two other women, my like in form and figure'; Boiardo 12.26 (variant); *Supplemental Nights* 6.4, 'till such time as thou shalt have brought back the Lady Fatimah, daughter of Amir ibn al-Nu'man'.

(2)
– for booty: *Arabian Nights* 3.78, hero to 'ride forth a-raiding', to collect dowry; *Tendi* 289 'our advice is to tell him that you want a dowry of enormous size'; *Oral Epics in India* 242, 'she-camels from Ravana the demon king of Lanka'.

(6)
– for (hero's) head, etc.: cf. Classical Mythology, Medusa's head for Danae; cf. *La Destruction de Rome* 271, 'Charlon le chief trenchier/Et Rollant, son neveu, et le conte Olivier'; *Gui de Warewic* 3127, opponent threatens to cut off Gui's head, 'Pramis l'ai a une pucele', cf. 8795; *Perlesvaus* 40, girl asks for head of Black Knight; cf. 1 Samuel 18.25, 'The king desireth not any dowry but an hundred foreskins of the Philistines'; *Tūṭī-Nāmeh* 32, head of the King of Kings; *Arabian Nights* 6.287, 'I will take nothing for her dower save the head of Jamrkan King of

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Dasht'; *Kurdische Sammlungen* 178, heads of heroes; *The Childhood of Fiction* 17, ref. the Dyaks of Borneo, 'a suitor must have taken so many heads before he can obtain a wife'; cf. *La Chanson des Quatre Fils Aymon* 1687, of a head, 'si a molt bel present'; *Volkserzählungen aus Palästina* 129, head of emir and horse; Ṭabarī 5.144, 150; *Murūj* 2.423– head of hero.

(7)
– for horse: *Mongolische Volksdichtung* 183, 'drei himmlische hellgelbe Rosse'; cf. *Gesar of Ling* 245.

(8)
– for palace/castle: *Grimm's Fairy Tales* 520; Strickland 2.98.

(9)
– for robe: *Arabian Nights* 7.197.

(11)
– for a treasure, etc.: *The Martial Career of Conghal* 111, 'The three birds of the daughter of Cairtleann Coir', 149– 'a dowry that she did not think obtainable'; *Mongolische Volksdichtung* 191, 'drei goldene Pfauenfedern des königlichen Vogels Garuda'; *The Lay of Alha* 198, jewels from temple; *Grimm's Fairy Tales* 154, (after marriage) three golden hairs of the Devil, cf. 517, 754; Strickland 1.4, three golden hairs of Grandfather Know-All, cf. 3.89; *Die Fahrten des Sajjid Batthal* 2.39; *The Kalevala* 1.194, bridal tasks of Lemminkainen, 1.281 'Only canst thou win the maiden/When thou hast by aid of magic/Plowed the serpent-field'; *Wisdom from the Nile* 146, series of tasks to destroy 'the fisherman's son'; *Romans de Scythie* 62; *Armenian Folk-Tales and Fables* 3; cf. *Tendi* 293; *The Types of the Folktale* H 1211, 'Quests assigned in order to get rid of hero'; Littmann 6, for jewel.

D 22

(1)
dragon/serpent etc.: dragons are comparatively rare and unimportant in the Arabic cycles, as in Greek and French heroic literature; cf. *Life and Times of Apollonius* 67, ref. mountain dragons; *Digenes* 6.47 δράκων μορφώσας ἑαυτὸν εἰς εὐειδὲς παιδίον; *Bérinus* 129; *Aiol* 6149, 'Uns serpens de put aire'; *Florence de Rome* 3976; *Cristal und Clarie* 570, 6109 (two-headed); *Li Romans d'Alixandre* 349.22, '.ii. dragon volant'; *Fouke Fitz Warin* 63; *Maugis* 861, breathes fire; *Claris et Laris* 5451; cf. *Les Voyages Merveilleux de Saint Brandan* 44, 104; *Les Mervelles de Rigomer* 6039, 10009; *Li Romans de Bauduin de Sebourc* 1.260, Tigris serpent; cf. *La Chanson du Chevalier au Cygne* 2.210, 223 ('Li Satenas'); *Le Roman du Mont St. Michel* 104; *Perlesvaus* 9779; *Amiran-Darejaniani* 16; *Chansons Populaires Bulgares* 162; *David de Sassoum* 136; *Le Livre de Gerschasp* 113; *The Shāhnāma* 1.186, 6.151, 7.43, 124.

(2)
– poisoned/killed: *Gui de Warewic* 7395; *Claris und Laris* 10882, knight proposes to attack after dragon has eaten sheep; *A Selection of Hausa Stories* 112, 'I swear', she said, 'that if I find the man who killed this snake, I will divide the town into two and give half of it to him'; *The Mwindo Epic* 132, hero kills dragon – 'Dragon fell upside down; he died'; *The Shāhnāma* 5.126.

D 23
dream: an omnipresent ingredient, cf. *Russian Heroic Poetry* 178, 'The Motiv of the dream is very common in the Serbian Narodne Pjesme'; *Iliad* 1.63, καὶ γάρ τ' ὄναρ ἐκ Διός ἐστιν; Herodotus 4.172; cf. Atys, Calphurnia, Polycrates (Classical Mythology); cf. *Carmina Graeca Medii Aevi* 791; *Indian Myths* 455 'profound was the Indian belief in what Dante calls the "holy divination of dreams"'.

Only a limited number of parallels need be quoted here by way of illustration: *Saga of Gunlaug* 2, 'There is no meaning in dreams'; *Heimskringla: The Norse King Sagas* 47, 183; *Typen Türkischer Volksmärchen* 20, 'Primitive scheiden nicht sharf zwischen Schlaf und Waschsein', 221; Ginzberg 1.107, 2.212 'It is but a dream; it can neither help nor harm'; *The Hikayat Muḥammad Hanafiyyah* 17, 'dream vision . . . a distinctive Achenese motif'; Stith Thompson D 1812.3.3, 'Future revealed in dream'.

(1)
– birth: Hartland, the author of *The Legend of Perseus*, notes of a birth dream (111) that:

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'Stories of dreams of this kind are found everywhere'; Lichtheim 3.138; *The Kādambarī* 57; *The Jātaka* 6.156; Hecuba – burning torch (Classical Mythology); Ginzberg 2.264; Ṭabarī 6.282, meteor; *Murūj* 3.295, 397; *The Shāhnāma* 2.325; *San Kuo* 1.358, 360.

(4)
– of girl, etc.: *Guillaume de Palerne* 1128; *Cristal und Clarie* 422; Radlov 3.724, 'Die in Schlafe gesehene Geliebte war verschwinden'; *Sūl und Schumul* 44; *Armenian Folk-Tales and Fables* 168; *David de Sassoum* 110; *Indian Myths* 83; *The Ocean of Story* 3.82, note.

(5)
instructive/prophetic: *Florimont* 1713; Atys (Classical Mythology); Herodotus 6.107; Nicetas Eugenianus 8.284; Heliodorus 2.16; *L'Entrée d'Espagne* 50, 75; *La Chanson du Chevalier au Cygne* 2.10; *Gui de Warewic* 4006, 9779; *Aiol* 359; *Moniage Guillaume* 3530, 6031; *Perlesvaus* 28; *David de Sassoum* 70, 73, 224, 288, 310; Ṭabarī 3.14; *Westiranische Mundarten* 284, arrival of army; *Heimskringla: The Olaf Saga* 48, 128, 239; *Njals Saga* 166, 169, 279; *Vilmundar Saga* 160 (prophetic); *Mongolische Epen* 70, prophetic; *Muḥammed in Volksepos* 65, 'Der Traumes deines Schlafes ist richtig. Ein Prophet wird in Mekka erscheinen.'

(6)
– interpretation: Daniel 2.5, interpretation of forgotten dream – 'if ye make not known unto me the dream and the interpretation thereof, ye shall be cut in pieces'; Herodotus 5.56; Pausanias 7.5.2; *The Ocean of Story* 4.211; the motif is found in Ibn Isḥāq's *Sīrat Rasūl Allāh* (trans. A. Guillaume, Oxford University Press, 1955, p. 6) 'the only man who knows its meaning is he who knows about the vision without my telling him'.

(7)
bird: *Odyssey* 19.535, of eagle and geese; *Hervis von Metz* 1015, griffon, 7257 eagle; *Octavian* 250; *Le Siège de Barbastre* 5660; cf. *Enfances Renier* 7462 (dragon/birds); *Le Roman de Laurin* 4, lost falcon; *Hugues Capet* 205; *Ortneit und Wolfdietrich* 274, of eagle; Gillespie 118, ref. to E. Ploss, 'Byzantinische Traumsymbolik und Kriemhilds Falkentraum', GRL xxxix (1958), 226; *The Heroic Edda* 112, notes on Dreams; *Saga of the Volsungs* 44; *Sigrgards Saga ok Valbrands* 138, of bears and vulture; *Histoire de la Conquête d'Abyssinie* 292; *Li Romans de Berte aus Grans Piés* 96, bear/eagle; *Guibert d'Andrenas* 1072; *Waŋbaŋ Wideya* 65, marriage dream of birds; Pausanias 1.30.3; *Folktales of Egypt* 17; Malory 16.8; *The Shāhnāma* 1.385.

(8)
– of dead: Boccaccio 4th Day 5th Story, of dead lover; *Florimont* 1485, dead father; *San Kuo* 1.306, of Taoist monk, seen after wrongful execution, cf. 2.356, frightens away pursuers; *The Lay of Alha* 239, gives advice, cf. 266; *The Lives of The Saints* 225; *Die Fahrten des Sajjid Batthal* 2.237, al-Baṭṭāl seen in dream; *The Shāhnāma* 3.149.

(9)
– of dogs/wolves, etc.: *La Chevalerie Ogier* 12441 sq.; cf. *Auberi le Bourgignon* 113; *Les Quatre Fils Aymon* 6 485; *Perlesvaus* 4593; *Le Roman de Silence* 3360, wolf; *Die Volksepik der Albaner* 19, 34; *Njals Saga* 134; *Sigurdar Saga Föts* 246, of wolves; Boccaccio 9th Day 7th Story, of wolf; (*Roland à Saragosse* 15, '.i. sers corant'; *Waltharius* 653, 'Visum quippe mihi te colluctarier urso').

(10)
– of fire: La Mort Aymeri 301; *Le Couronnement de Louis* 288.

(11)
– of lion/leopard: Nonnos 18.178; Pausanias 4.19.5, dream of lions and wolves; *La Chanson du Chevalier au Cygne* 161, 212; *Cléomadès* 14542; *Floovant* 14; *Der Festländische Bueve* 2493; *Sone von Nausay* 13125; *Auberi le Bourgignon* 71; *Ami et Amile* 866; *Anseis von Karthago* 9132; *La Chevalerie Ogier* 1154 sq.; *Gui de Nanteuil* 50; *Huon de Bordeaux* 19; *Gaufrey* 294; Pulci 16.44, 22.112; Campbell 3.239; *Murūj* 3.295; *The Ocean of Story* 6.10.

(15)
– of Prophet: *Murūj* 3.357; Ṭabarī 5.416; *Die Fahrten des Sajjid Batthal* 1.74, 2.44; *A Selection of Hausa Stories* 114; Camoes 8.49; cf. *The Shāhnāma* 8.66.

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(16)
– saint/angel, etc.: *Marques de Rome* 13; *Die Enfances Garin* 2.76; *La Chanson d'Antioch* 1.6, 'Diex s'aparu à lui dormant, en avison', 16, cf. 2.87; *La Chanson de Roland* 2526; *Gui de Warewic* 10932; *Poema de Mio Cid* 404; Pulci 21.107; *Die Fahrten des Sajjid Batthal* 2.158 (of 'Alī), 162; *Supplemental Nights* 3.8, note: 'A Hadis says, "The dream is the inspiration of the True Believer"', cf. 270; *Legends of the Bait al-Kretliya* 91, saint; *Heimskringla: The Olaf Sagas* 346; *David de Sassoum* 262.

(17)
ominous: *The Epic of Gilgamesh* 79; Nonnnos 44.48, δαφοινήεντος ὀνείρου; *Adonias Saga* 126, of storm; *Njals Saga* 260, blood; *The Tale of the Armament of Igor* 12; *Motiv Index of the Italian Novella* 12, 'Bad dream as evil omen'; Malory 1.19, 21.3; *The Judeo-Spanish Ballad Chapbooks* 71, note on 'ominous, usually allegorical dreams as a topos in Spanish Carolingian Ballads'; *Hungarian Classical Ballads* 33, 'Nightmare as ill omen (Stith Thompson D 1812.5.1) is a favourite motif of ballads'; *Dede Korkut* 45, cf. 135; Boccaccio 4th Day, 6th Story; *The Ocean of Story* 8.99; *The Rāmāyaṇa* 89, cf. 171, 383; *The Shāhnāma* 2.232; Ṭabarī 8.343, 9.253; *Girart de Roussillon* 9550 'un satan, samblant coloure'; *Waŋbaŋ Wideya* 127; Radlov 2.390; *Aiol* 4690, 10477; *Aye d'Avignon* 37; *Li Romans de Bauduin de Sebourc* 6.84; *La Chevalerie Ogier* 8262; *Enfances Renier* 14082, 18146; *Der Festländische Bueve* 731, 2601, 4716, 6255; *Florence de Rome* 4554; *Florimont* 5593; *Galeran de Bretagne* 5142; *Girart de Vienne* 4748; *Guillaume de Palerme* 4715; *Maugis d'Aigremont* 2563; *Raoul de Cambrai* 137, 329; *La Chanson des Saxons* 2.169; *Le Siège de Barbastre* 2760; *Le Roman de Thèbes* 5899; *Die Geschichte Thidriks* 387; *Niebelunglied* 190; *Marko the Prince* 3, cf. 88, 139; *Gesar of Ling* 113; Ginzberg 1.204; *Legends of Babylon and Egypt in Relation to Hebrew Tradition* 71; *Collection des Romans Grecs* 109, ὄνειρον . . . τρομερό; *Die Volksdichtung der Grossrussen* 369; *Myths and Legends of the Bantu* 115.

(18)
shared: *Le Roman de Laurin* 213; *Die Fahrten des Sajjid Batthal* 1.108, 148.

(19)
– of snake/dragon, etc.: *Le Siège de Barbastre* 4599, 4782 sq. (dragon).

D 25
drug: the Arab narrators are unsurpassed in their fondness for the narrative use of drugs and in this respect the works covered in this index fall far short of them, both as regards frequency of occurrence and in elaboration of detail.

For references, see Procopius 6.9.17, drug used against guards; Boiardo 1.20.4, 'Una radice de natura cruda/Che fa l'omo per forza adormentare'; Boccaccio 3rd Day 8th Story, drug produces sleep; cf. *Sicilianische Märchen* 1.122, 154, 355; *Arabian Nights*1.70, note on 'The Arab "Banj"', 7.7, 31, 76; *Supplemental Nights* 1.9, Cretan Bhang; *Waŋbaŋ Wideya* 201, 'the Crown Prince and all his companions lay down, dead drunk because of the drug' (the editor notes that Majum, the word used for drug, is derived from the Arabic ma'jūn).

D 26

(2)
– banana: *Arabian Nights* 4.201.

(27)
– sweatmeat: *Arabian Nights* 8.13, cf. 177.

(28)
– table spread: Tasso 15.58, 'Quivi di cibi preziosa e cara/Apprestata è una mensa in sulle rive'; Boiardo 2.18.35.

(30)
– wine: Valerius Maximus 7.4; *The Early English Versions of the Gesta Romanorum* 520; *La Prise de Cordres* 1031 sq.; *Laurin und Der Kleine Rosengarten* 1193; *Salman und Morolf* 282, 315; *Tirant Lo Blanc* 472, guards' wine drugged; cf. *Early Prose Romances*, Virgilius 228, Virgil drugged.

D 27
drum: Stith Thompson D 1211, 'Magic drum'; *The Jātaka* 2.70; Chauvin 7.61, 'Sur cette montagne, Aboulfaouaris découvre un dôme surmonté d'une colonne, au pied de

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laquelle est un tambour et une crosse: si on le frappe trois fois, le navire s'éloignera d'abord . . . Mais il faut qu'un homme de l'equipage fasse le sacrifice de rester'; *The Shāhnāma* 6.117, 'whose sound rose o'er the clouds'; cf. *Jarlmanns Saga* 44, sound (of trumpet) heard over fifteen kingdoms.

D 28
duel/fight: Gillespie 77, 'Traditions about two champions meeting between opposing armies are known from records of early Germanic warfare, especially among the Langobards, who may well have been influenced by Roman models'; for the *locus classicus*, cf. *Iliad* 3.71, Paris – Menelaus.

(1)
– between brothers: *Le Roman de Thèbes* 5711, cf. 6581.

(3)
prolonged: *Chansons Populaires Grecques* 17, ref. 'ces assauts . . . qui durent trois jours et trois nuits. On ne trouve rien d'aussi grandiose dans aucune autre poésie populaire'; *David de Sassoum* 172, three days and three nights; *Armenian Folk-Tales and Fables* 142, 'seven days and seven nights'; *The Heroic Recitations of the Bakima* 42, 'The idea conveyed here is that the hero fought on into the night'; Radlov 1.88 fifty years, 373 seven days, 388 three days, 418 seven years, 2.12 'Drei Tage', 2.50 'Neun Tage lang', 3.124 'sieben Tage und sieben Nachte'; *The Loves of Krishna* 65, twenty-seven days; *Folk-Tales of Malakoshal* 92, eight days and nine nights; *Die Volksepik der Albaner* 67, duel of three days and two nights; *Mongolische Volksdichtung* 163, 25-day-and-night duel; *Die Geschichte Thidriks* 257, 'Der Abend ist angebrocken; heute kann nicht mehr gekampft werden'; *Chansons Populaires Bulgares* 335 (note on 'lutte, qui dure trois jours et trois nuits'); *Die Volksdichtung der Grossrussen* 316, three days.

(5)
opponent rescued by own side: *Li Romans de Bauduin de Sebourc* 10.189; *Gui de Bourgogne* 82; Li *Romans de Garins* 1.173; *Richars li Biaus* 4914; *Guibert d'Andrenas* 1671; *Raoul de Cambrai* 233; *Li Bastars de Buillon* 280, p. 179; *Orson de Beauvais* 1440; *Le Siège de Barbastre* 1441; *Jehan et Blonde* 4190; *Gui de Warewic* 2061; *Le Roman de Helcanus* 164; *Gui de Nanteuil* 35; *Anseis von Karthago* 4337; *Claris et Laris* 19619; *Li Romans de Bauduin de Sebourc* 10.189; *La Chevalerie Ogier* 1943, 3309.

(7)
spear, etc., caught in mid-air and hurled back: Procopius 4.13.14; *Njals Saga* 121, 175, 322; cf. *Seven Viking Romances*, Bosi and Herraud 225, Egil and Asmund 237; *The Mahābhārata*, Bhīṣma Parva 96.65, 105.34; cf. *The Shāhnāma* 5.70.

D 29
dungeon: Procopius 1.5.7 *ὅπερ τῆς Λήθης καλεῖν νενομίκασιν*; *Maugis* 2029, 'Et il l'a sanz eschiele jus aval trebuchiez'; *Fierabras* 60, prison 'Jamais de plus orible n'ora nus hom parler'; *Le Siège de Barbastre* 504 sq., with fire-breathing serpent; cf. *Serbo-Croatian Heroic Songs* 1.92.

D 30
dust: for combatants hidden from sight in dust cloud, cf. *Supplemental Nights* 6.190, cf. 6.408; *Tendi* 301, 'they could not be seen for dust'; Quintus Smyrnaeus 2.469, 11.247; *Folque de Candie* 14282.

D 31
dwarf: the formidable sorcerer king, Yāqūt, in the *Sīrat Saif b. Dhī Yazan*, is the best representative of what is in the Arabic cycles a thinly peopled section of otherwise familiar narrative figures. Shīḥa is a 'little man' of superhuman powers, but it is easier to take this as a development of the unwarlike character of the Man of Wiles than to suggest that he was once of dwarf blood.

For parallels, cf. *Cléomadès* 1499, 'Crompars/Cil sot presque tous les vii ars./ Lais et petis fu et boçus'; *Li Romans de Berte aus Grans Piés* 4, Pepin 'Cinq piés ot et demi'; *Huon de Bordeaux* 2, Auberon 'Ens son estant n'ot de grant que .iii. piés'; *Virginal* 28, Bibunc the dwarf; *Laurin und Der Kleine Rosengarten* 53, 'ich weiz einen kleinen man/dem ist vil wunders undertân/ der ist kume drîer spannen lanc' (Laurin); *Modern Greek Folktales* 102, 'a man two spans high and his beard three spans'; *Légendes Religieuses Bulgares* 28, 'homme d'un pouce, barbe d'un pied', 31;

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Supplemental Nights 4.481, 'a man of size and stature no more than three feet high with a beard full twenty ells in length'; *Moorish Literature: Popular Tales of the Kabyles* 277, 'someone a foot high whose beard measures two feet'; *A Dictionary of Chinese Mythology* 20, incarnation of Vishnu as dwarf.

D 32
dying hero – covers retreat, etc.: Quintus Smyrnaeus 3.165, death of Achilles, 'he stood leaning on his spear'; *La Chevalerie Vivien* 1879, dying Vivien – 'Votre merci remeteis me en ma selle'; *Oral Epics in India* 110, 'the Rajput is beheaded by the robbers, but he continues to fight . . . He is victorious, and returns with the cows, riding headless on a horse'; cf. *Myths and Legends of the Bantu* 152, 'The townsfolk could see him kneeling there, and did not know that he was dead'; cf. *The Cuchullin Saga* 260, death of Cuchullin – 'then came the men around him, but they durst not go to him, for they thought he was alive'.

E 1
ears blocked with cotton: *Odyssey* 12.175; *Contes Populaires Berbères* 64, jinn king 'Emmène-le en bouchant ses oreilles avec de la laine pour qu'il n'entende pas les anges adorer le Seigneur'; *Moorish Literature; Popular Tales of the Berbers* 231; *Tunisische Märchen* 28; *Supplemental Nights* 4.524; 5.304.

E 2

(2)
elephant – corps: Quintus Curtius 9.2.4, Agrammes has 3,000 elephants ('incredibilia regi omnia videbantur'); Boiardo 1.4.31, Indians have 'duo millia elefanti/Di torre e di castella tutti armati'; *Die Fahrten des Sajjid Batthal* 1.171, troop of 500 elephants; *Tūṭī-Nāmeh* 1, prince with 1,500 elephants; cf. Ṭabarī 3.456, 516, (use in war); *The Shāhnāma* 2.65, 'I have twelve thousand elephants of war', cf. 4.242, 8.92, 216; *Le Livre de Gershasp* 175.

(5)
– killed, etc., by hero: cf. *Le Livre de Gerchasp* 35, 'il renversait l'éléphant à la lutte et à coups de massue'; *The Mahābhārata*, Shalya Parva 20.14, hero shoots at elephant's trunk, Vana Parva 270.21, cuts off trunk and tusks, cf. Bhīṣma Parva 47.40; cf. *Die Geschichte Thidriks* 167, hunt; *Folk-Lore of Mithila* 70, 'He cut down at once the seven hundred male elephants'; *The Shāhnāma* 1.328, by Rustam.

(8)
cf. *Life and Times of Apollonius* 43, elephant throws javelins.

E 3
embassy of women: *Tirant Lo Blanc* 507.

E 4
enemy fight each other in confusion: Pausanias 10.23.8, Galati at night; Diodorus Siculus 11.10.2, of supposed night attack at Thermopylae, referring to Persians, *πλείους δὲ ὑπὸ τῶν ἰδίων ὡς ὑπὸ πολεμίων διὰ τὴν ἄγνοιαν ἀπώλοντο*; 13.60 *συνέβαινε τοὺς βαρβάρους ἀλλήλοις ἐμπίπτειν καὶ πλείονα πάσχειν ὑφ' ἑαυτῶν ἤπερ ὑπὸ τῶν πολεμίων*; *The Mahābhārata*, Bhīṣma Parva 107.30, Mausala Parva 3.41; *Die Fahrten des Sajjid Batthal* 1.93, 98, 180, 2.57; *L'Entrée d'Espagne* 7008, Salomon finds he is fighting allies; *Le Siège de Barbastre* 4104; *La Chanson d'Aspremont* 1 p. 131; *David de Sassoum* 71, 'les troupes ne reconnaissaient plus les leurs'; Ginzberg 3.342; *Hikayat Indraputra* 234.

E 5
'enfances':

(1)
young hero asks for/given arms/horse: cf. *Kudrun* 3, 'By the time he reached the age of seven . . . he was no longer content to be with the women . . . he would often demand to put on a mail coat and a helmet'; Boiardo 2.16.41, Rugiero 'pregava Atalante, il suo maestro, /Che gli facesse aver quel bon ronzone'; *Geschichte der Altrussische Literatur* 223, 'Vol'ga wird schon in der Wiege von Waffen umgeben'; Radlov 3.131, 'Der siebenjährige Dschas Tülük bestieg sein Ross, nahm sein Schwert in seine Hand', 3.218 six-year-old asks for horse; *Contes, Légendes et Epopées Populaires d'Arménie* 2.61, acquires horse and arms; *A Selection of Hausa Stories* 56, six-year-old asks for weapons; *The Ozidi Saga* 43, given sword; *The Ocean of Story* 6.72, young hero

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acquires sword and horse; *Kurdische Sammlungen* 147, young hero asks for horse; *The Shāhnāma* 5.301, 6.380; *Die Fahrten des Sajjid Batthal* 1.8, horse and arms left for him; *David de Sassoum* 94, 'Tu trouveras dedens un corps d'armure', 295, 'Tu descenderas un escalier de quarante marches/ Et tu pourras retirer les armes de ton père.'

(2)
kills animal: Heracles (Classical Mythology); Nonnus 9.169 *καὶ νέος ἐνναέτηρος ἔχων θηροκτόνον ἄλκην*; *The Heroic Legends of Denmark* 421, Scyld fights bear, 425 note; Ariosto 7.57, 't'ho per caverne ed orridi burroni/fanciullo avezzo a strangolar serpenti'; *Dede Korkut* 30, boy kills bull; *Contes, Légendes et Epopées Populaires d'Arménie* 2. 120, boy kills lions; 1 Samuel 17.36, David 'smote both the lion and the bear'; *Digenes* 4.73; *Amiran-Darejaniani* 41; cf. *Oral Epics in India* 233, 'Picking up sticks and making a bow, he kills all of the chickens, crows, and sparrows.'

(3)
prodigious growth/precocity: Classical Mythology – Ephialtes grows nine inches a month – one-year old Zeus, cf. Hermes; Plutarch's *Moralia* 12, 'Isis and Osiris were enamoured of each other and consorted together in the darkness of the womb before their birth'; Nonnos 25.493, *ἐκ γενετῆς δόρυ πάλλεν ὁμόγνιον*; cf. Lurker, ref. Lao-zi, 'The founding father of Taoism . . . . he was born with white hair and could already speak', Vali, son of Odin 'was only one night old when he avenged the death of Balder'; *Doon de la Roche* 531; *Merlin* 1.20 (marvellous growth); cf. *Robert le Diable* 119; *Raoul de Cambrai* 296; *Gui de Warewic* 8997; *Adonias Saga* 92, three-year-old Adonias as big as a six-year-old, 114; cf. *Heimskringla: The Olaf Sagas* 9; *Egil's Saga* 79; *The Laxdale Saga* 27, 152; *Sicilianische Märchen* 1.38, 'criscianu un giorno pi dui'; *Math vab Mathonwy* 43, 'The Marvellous Growth is a common-place of tales about heroes, especially Celtic heroes', 277; cf. *Mabinogion* 107; *Die Volksepic der Albaner* 24, 27, seven-year-old hero betrothed; Radlov 2 169, 641, 4.109, 'In einem Tage wurde es ein Jahr alt', 5.3, 8, 299, 314, 473, 531, 579; *Oral Epics of Central Asia* 31, 156, 'All [the heroes] are said to grow up and develop at an abnormal rate'; *Le Livre de Gerchasp* 103, 'au premier jour il semblait avoir un mois'; *Folk Tales of Japan* 41, prodigious growth; *Russian Folk Tales* 165, Alyosha Popovich – 'what was a week's food for any other babe was a day's food for him', 275 'Soon a boy was born who grew not by days but by hours'; *The Shāhnāma* 1.322, 'None had heard of such an elephantine child . . . The first day thou had called him twelve months old', 2.126, 328; Ṭabarī 2.56; Strickland 2.1; *Die Fahrten des Sajjid Batthal* 1.11, 'als er sein drittes Jahr erreicht hatte, da glaubte jeder, der ihn sah, er stehe bereits im siebenten'; Campbell 3. 312; *The Apocryphal Gospels*, Pseudo-Matthew 37; Ginzberg 1.106 (Cain), 1. 152, 2.264 (Moses), 3.468; *Amadis de Gaula* 19; *Chansons Populaires Bulgares* 240; *David de Sassoum* 64, 200, 358; *Lord of the Panther-Skin* 210, ref. Firdausi; cf. *Gesar of Ling* 87, 124; *Kaukasische Märchen* 190; cf. *Folktales of Egypt* 16, 'The boy grew up fast and did amazing things', 26, seven-day-old child tells story; *Tamil Heroic Poetry* 37; *Oral Epics in India* 69, 73, 'The young hero grows at a phenomenal rate and exhibits his powers at a young age, either in hunting or in protecting cattle. He beats other youths at games and so on'; *Tyll Owlglass* 42, 'when it came to pass that he was four years old, his malice waxed greater and greater, so that his father was ever being disputed with by the neighbours'; Stith Thompson A 511.2, 'culture hero speaks before birth'; *The Oral Art and Literature of the Khazakhs* 72, cit. Orlov, 'Sora developed unusually rapidly. When he was only forty days old he already smiled and was able to distinguish his parents from strangers . . . and finally at twelve years of age he became a fabulous hero'; *Tales and Traditions of the Eskimo* 258, midwife cries 'Ah, it is a monster with great big teeth; it is tearing my arm'; Camoes 102, baby speaks; *The Epic Songs of Russia* 23, Volga speaks after one and a half hours, 'Swathe me not in cocoon-like bands'; *Die Volksdichtung der Grossrussen* 216; *Bantu Myths* 94, spirit of unborn child accompanies father on a hunt . . . 'after five days he could walk and run'; *The Mwindo Epic* 53 sq. (Little-One-just-born-he-walked); *Myths and Legends of the Bantu* 121, 126, 160; *Myths and Legends of*

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the Congo 89, 'their son, Itonde, emerged from his mother's womb while she was asleep and devoured the rats', 103 'Lianja was born a grown-up man, ready for battle', cf. 130; *The Ocean of Story* 2.39, note on children who speak at birth; *Kurdische Sammlungen* 118, 'Eben ist er geboren und spricht bereits'; *Aḥmed el-Bedawi* 2, 'In der Nacht, in der geboren worden wurd, da redete Aḥmed'; *The Jātaka* 6.157, 'This child came out of his mother's womb holding a medicinal plant and as soon as he was born he talked with his mother'; *The Mythology of All Races: Armenian* 13; cf. *Hervis von Metz* 257; *Folk Tales of Malakoshal* 85, 90; *Crockett at Two Hundred* 127, 'She is a perfect infant prodigy, being only six years old; she has the biggest foot and widest mouth in all the west.'

(4)
prowess: cf. H. Scherb, 'Das Motiv vom starken Knaben in den Märchen der Weltliteratur, seine religionsgeschichtliche Bedeutung und Entwicklung', *Veröffentlichungen des Orientalischen Seminars der Universität Tübingen*, Stuttgart 1930; *Sigrgards Saga ok Valbrands* 113, 'by the time he is twelve years old, no knight can compare with him'; *Mongolische Epen* 115, hero 'der in alter von sieben Jahren heftig und tapfer war'; *The Ocean of Story* 8.180 'a boy resembling the sun, who, though an infant, was of great might'; *The Lay of Alha* 72, 'Now Udan the bold at twelve years old/ All weapons of war he knew'; *Waltharius* 104, Hagen and Walther, 'Robore vincebant fortes animoque sophistas'; *Imperios* 130; *The Memorial Feast for Kökötöy-Khan* 21, 'who first drew bow at twelve and at thirteen seized a lance and pierced his enemy'; *Myths and Legends of Maoriland* 44, Maui out-performs his brothers; Virgil 11.570, of Camilla; *Táin Bó Cúalnge* 160, prowess of five-year-old.

(5)
rough behaviour: *Heimskringla: The Norse King Sagas* 46, Sigurd 'when he was only twelve years old he killed in single combat the Berserk Hildebrand and eleven others of his comrades'; *Egils Saga* 94; *Die Volksepik der Albaner* 10, Muji kills one of those who tease him, 51 'Heute bin ich erst dreizehn Jahre alt und totete schon drei Feinde mit dem Schwert'; *A Dictionary of Chinese Mythology* 248, child kills servant motif; *Li Bastars de Buillon* p. 138; *Bérinus* 12; cf. *Les Enfances Vivien* 116; *Enfances Renier* 1670; Gregorius 1291, 'er tet (daz geschach im nie mê)/des vischaeres kinde alsô wê/daz ez weinen began'; *Seven Viking Romances*, Arrow-Odd 81; *The Kalevala* 2.499, Kullervo 'Knocks his cradle into fragments/Tears to tatters all his raiment/Seemed that he would grow a hero', 2.503, young hero kills child whom he is supposed to look after; *Contes, Légendes et Epopées Populaires d'Arménie* 2.36, young hero, at play, kills three children, cf. 40; 'The Character and Adventures of Muladeva' 625, Muladeva's son beats fisher-boy, 'and the boy throws into his teeth: "You beat me tho nobody knows who your father is"'; *The Jātaka* 6.21, 'he would strike them roughly from his own superior strength'; *Folk-Songs of Chattisgarh* 259; *Myths and Songs of the South Pacific* 69, rough behaviour of a young god – 'your terrible boy here has been ill-treating me'; *The Ozidi Saga* 17, 'As the children of the town were out playing at archery, he said he would go too and shoot', 44, child killed; *Amiran-Darejaniani* 41, feats of a seven-year-old, 126, 'I was prone to treat my comrades roughly'; *Russian Folk Tales* 165 ' Alyósha began going about the streets and playing with the young boys. If he touched the little hand of anyone, that hand was gone'; *Arabian Nights* 1.231, 'he began to bully his schoolfellows and abuse them'; *Die Geschichte Thidriks* 223; *Amadis de Gaula* 15; *Tunisische Märchen* 3; *David de Sassoum* 65, 201, 228; *Russian Heroic Poetry* 144; *Kaukasische Märchen* 210; *Math van Mathonwy* 121; *The Shāhnāma* 5.298.

(6)
speed of learning: *The Ocean of Story* 4.2, 'he, being very clever, gradually acquired, while still a child, all knowledge'; *The Epic of Palnāḍu* 147; *Li Romans d'Alixandre* 8.20; *Athis et Prophilias* 385; *Eracle* 252; cf. *Gregorius* 1173 sq.

E 7
escape:

(3)
(magic) flight/escape motif: *Kojiki* 64; cf. *Metamorphoses* 3.699.

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(5)
bursting bonds: *The Lay of Alha* 193; *The History of the Forty Vezirs* 153, 385 (Samson); *Die Fahrten des Sajjid Batthal* 2.132; *Doon de la Roche* 4359; cf. *La Prise d'Orange* 117 sq.; *Gaydon* 244; *Otinel* 67; cf. *The Shāhnāma* 5.102.

(8)
jumping horse over wall, etc.: *Die Volksepik der Albaner* 78, allowed to ride foal, which he jumps over 'die Spitzen des Hofzaunes'; *Serbo-Croatian Heroic Songs* 1.229, 'the steed leaped over the battlement and the gate'; *The Lay of Alha* 176, 188; cf. *Die Volksdichtung der Grossrussen* 183.

(10)
through fox's hole: cf. Pausanias 4.18.6.

(13)
use of drugs, etc.: *Escanor* 15869; *Les Mervelles de Rigomer* 10749, use of 'une fiole'; *Aye d'Avignon* 76, 'une racine'; *Eneas* 2598; *The Early English Versions of the Gesta Romanorum* 63, 'a drynke of suche a vertue that every man that drynketh therof shal sleepe anon aftir'; *Serbo-Croatian Heroic Songs* 1.129, 'I shall put herbs in the drink . . . to make them sleepy'; cf. *Sigrgards Saga ok Valbrands* 154, flute puts guards to sleep.

E 8
etiquette: unsurprisingly, heroic narrative defends the behaviour patterns of its own civilisation, cf. Pulci 17.58, 'forse ch'ella è gentilezza in Soria /ma in Francia nostra mi par villania'. In a number of cases, however, where the dignity or security of the ruler are concerned, precautions, and the conventions by which they are expressed, are found to be duplicated, cf.

(1)
entering palace, etc.: *Serbo-Croatian Heroic Songs* 80, 'There are twelve gates to pass through before one reaches the sultan'; *Supplemental Nights* 3.136, 'tis the Royal Command that thou enter riding thy steed nor dismount except at the Divan-door', note: 'This was the highest of honours. At Abyssinian Haran even the Grandees were compelled to dismount at the door of the royal "compound".'

(2)
refusal to show respect: *Les Narbonnais* 2866; *Gaydon* 40, Charles 'Danois, fait il, en prison le metez/Car la meslée commensa en mon tref.'

(3)
kissing feet: *Guillaume de Palerne* 8569, Guillaume meets the emperor, 'A terre saut lés son destrier/La jambe li cort embracier'; *Li Romans de Berte aus Grands Piés* 185, 'en va le roy baisier la jambe et le souller'; cf. *Li Romans de Bauduin de Sebourc* 20.845; *Doon de Maience* 221; *L'Entrée d'Espagne* 15752; *Le Couronnement de Louis* 1729; *La Chevalerie Ogier* 3430; *Fergus* 184.

(4)
the carrying of weapons: *La Mort Aymeri* 2323, 'Vassal, dist il, vos n'estes pas senez/ Qui devant moi vostre espee portez'; *Merlin* 2. 24, sword cannot be taken into palace; *Die Enfances Garin* 2.69, 'Les armes fault laissier'; *Ortneit und Wolfdietrich* 178, hero refuses to give up arms on entering castle; cf. Malory 2.14; *Niebelunglied* 61.

(8)
refusal to dismount: *Aiol* 8818; cf. *L'Atre Périlleux* 156; *Huon de Bordeaux* 81.

E 9

(2)
eyes like fire: *Iliad* 1.104 ὅσσε δέ οἱ πυρί λαμπετόωντι ἐίκτην; cf. *Sir Gawain and the Green Knight* 304, 'And runischly his red yen he reled aboute.'

E 10
execution – to mark festival: *The Ocean of Story* 7.154.

E 11
executioner killed: *Li Bastars de Buillon* p. 219; *David de Sassoum* 69.

F 1

Face:

gleams: Exodus 34.29, 'Moses wist not that the skin of his face shone by reason of his speaking with Him'; *Hikayat Indraputra* 251, 'he saw that Berma Sakti's face had a radiant glow'.

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F 2
fair fight: the concept of fair fight between chivalrous opponents is central to the formulae of heroic literature, although its relationship to success achieved by cunning (v. MAN OF WILES) allows a range of varying interpretations.

For examples of shared concepts, cf. *Merlin* 2.25, wrong to attack an unarmed man; *La Chanson d'Aspremont* 5796, refusal to take opponent by surprise; *L'Atre Périlleux* 5224 b, sq., unarmed man; *Raoul de Cambrai* 293, unarmed; *Huon de Bordeaux* 23, 146; *Gaufrey* 103, hero does not attack disadvantaged man; *Anseis von Karthago* 1559, hero does not attack when opponent slips; *The Ocean of Story* 3.289, 'Arthalobha fell three times more on the earth, on account of his horse being killed, but Sukhadhana, who was a fair fighter, restrained himself and would not slay him', 6.161, hero will not use charm of invisibility; *La Chanson du Chevalier au Cygne* 2.72; *Bérinus* 287, 'je ne sui pas si oultrageux, que je vous assaille en gisant'; *Beaudous* 3299; *Eneas* 5903; *Elie de Saint Gille* 375, 'Couardisse seroit ... Se nous aliemes .v. por .i. tou seul abatre', cf. p. 151 (Norwegian version); *La Chanson de Roland* 2120 note, ref. Baudri of Bourgueil, 'multi paucos circumcinxerunt; Sarracenis enim is modus est pugnandi'; Pulci 10.49, 'Oltre, gente bestial, sanza vergogna/poi ch' a due a piè tanto popol bisogna'; *Táin Bó Cúalnge* 209, 'They did not grant him fair play or single combat'; *The Sons of the King of Norway* 73, 'no one shall ever see us smiting a single man [together]'; *The Martial Career of Conghal* 183; *Saga of the Men of Keelness* 128, 'It were now a warrior's way for one to fight with one'; Malory 9.23, 'it is too much shame for us two knights to fight with one', cf. 6.16; *The Ozidi Saga* 145, 'Two do not hold one man to a fight; single combat is the code here'; cf. *Sūl und Schumul* 28.

(2)
disgrace to kill sleeper: cf. 1 Samuel 27.7, where David refuses to kill sleeping Saul; *Njals Saga* 331, 'not to attack men in their sleep and thus commit shameful manslaughter'; *Le Roman de Tristan* 2014; Malory 4.22, 'I will never slay him sleeping'; *The Shāhnāma* 2.60.

(3)
help not to be used in duel: *La Prise de Cordres* 318, 'nus me vigne ne aidier ne secorre'; cf. *L'Entrée d'Espagne* 2149 sq.

(4)
opponent allowed to replace sword: *Girart de Vienne* 5472; cf. *Fierabras* 34, horse.

(5)
disgrace for rider to attack man on foot: *Merlin* 1.191, horseman dismounts to fight footman; *Enfances Renier* 13360; *Meraugis von Portlesguez* 1740; cf. *La Destruction de Rome* 841; *La Chanson des Quatre Fils Aymon* 3959; Tasso 12.33, 'Non vuol Tancredi, che pedon veduto/Ha il suo nemico, usar cavallo, e scende'; *Pontus und Sidonia* 114, rider dismounts to confront opponent on foot, cf. 120; cf. *De Nugis Curialium* 149; Malory 1.23, 'for him thought no worship to have a knight at such avail, he to be on horseback and he on foot'; *The Lay of Alha* 253, rider must not fight foot-soldier; *The Mahābhārata*', Ādi Parva 1.199, Saṃbhava Parva *118.16*; *The Rāmāyaṇa* 529, 'They [the celestials] exclaimed: "This is an unequal fight. Ravana is riding in a chariot while Rama is standing on the ground."'

F 3
false claim to credit: a feature of this motif is the recurrent detail of the removal of the tongue, cf. *The Childhood of Fiction* 383, 409– 'Why should the hero carry off the tongues of the dragon? Grimm points out that the gods received select portions of the victim'; *Grimm's Fairy Tales* 305, 512, (tongues); *The Types of the Folktale* 300 V, H 105.1; *Modern Greek Folktales* 209, 'a commonplace'; *Le Roman de Helcanus* 99 sq.; *More Greek Folk Tales* 127, tongue removed from monster killed by St George, Jew makes false claim; *The Legend of Perseus* 12 (tongue), cf. 18, 21, 56, 60, 64, 66; *Ortneit und Wolfdietrich* 247, tongue cut from 'wurm'; *Sicilianische Märchen* 1.304 (tongue), cf. 2.13, 26, 38; *Gypsy Folk Tales* 88, 158 (tongues removed); *Légendes*

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Religieuses Bulgares 89; *The Shāhnāma* 4.341, 348.

F 4
father

(1)
fights daughter: *La Russie Epique* 56.

(8)
– reluctant to allow daughter to marry: an apparently mythological explanation of this, which is at times attached to the Incest motif, is given in the *Mabinogion* 98, 152, where a father can only live while his daughter remains a virgin; cf. *La Vengeance Raquidel* 5263; *Le Roman du Roi Flore* 11; *Die Geschichte Thidriks* 99, 'Ihr Vater liebte sie so sehr', cf. 285; *Kudrun* 19, 'her father regards any suitor of hers as an enemy', cf. 51; *König Rother* 333 sq., Constantine imprisons messengers sent to ask for his daughter's hand; *Sicilianische Märchen* 1.111, 'Mein Vater war ein mächtiger König und ich seine einige Tochter. Er wollte mich aber nicht verheirathen'; *Athis et Prophilias* 5383; *Bérinus* 325, 'ne oncques ne la vols donner a nulle personne qui la me requist'; *The Lay of Alha* 22, 'the very remarkable marriage customs depicted . . . The bride's father refuses to give his daughter, and there is a pitched battle in which thousands of troops are represented as being engaged on each side'; *Tales and Traditions of the Eskimos* 24, 'A girl having many and elegible suitors, but the parents and brothers being unwilling to part with her, is a very common theme in the traditional tales'; Campbell 2. 374, 'her father was not letting man come near her'.

(9)
– and son fight, etc.: according to its contexts, this widespread motif can be interpreted mythologically, historically, sociologically, tragically, or merely as narrative seasoning to spice yet another duel; cf. *The Childhood of Fiction* 49, Cronos 'who swallowed his own children'; Telegonus (Classical Mythology); *Le Roman de Troie* 3 p. 380, Telegonus kills Ulysses; *Fianaigecht* 22, 'That particular version of the story, which in Old-Irish literature is embodied in the tale of the fight between Cuchulinn and his son Coula, is ultimately derived, both in its main features and in all important details, from the Persian story of Rustem and Sohrab' (ref. to the Old-High-German combat of Hildebrand and his son and the Norse *Thidrek Saga*); *The Mythology of All Races: Celtic* 169, Fionn and Oisin quarrel; *The Saga of The Men of Keelness* 131, Bui dies after a wrestling match with his son; *Geschichte der Altrussische Literatur* 215, 'An Il'ja is – wohl in der ältesten Zeit – ein Motiv des indo-germanischen Epos angeknupft: der Kampf des Helden [Sokol'nik] mit seinem Sohn'; *Marko the Prince* 97; *The Shāhnāma* 2.161 sq., Suhrab and Rustam; *Kurdische Sammlungen* 38, son, brought up in ignorance of father, later kills him; *Dede Korkut* 180; *Malay Magic* 515, in shadow play, ending with anagnorisis; *The Epic of Palnāḍu* 202; *The Mwindo Epic* 89; *Contes, Légendes et Epopées Populaires d'Arménie* 2.85, unrecognized father and son; *David de Sassoum* 362; *Kaukasische Märchen* 231; *Doon de la Roche* 2527, 3856; *Maugis* p. 153, 8582; *Der Altfranzösische Yderroman* 4669; *Li Romans d'Alixandre* 51.8; *Gui de Warewic* 12843, 'Ahi, Aselac, bel duz amis, /Jo suis tis pere'; *Guillaume de la Barre* p. 126; *Raoul de Cambrai* 303; *Gormont et Isembart* 573; *Richars li Biaus* 3577; *Floovant* 75; *Li Romans de Bauduin de Sebourc* p. 423; *Le Roman de Laurin* 11437, in tournament; *Aiol* 7656; *Die Volksepik der Albaner* 27, father fights to test son; *Die Volksdichtung der Grossrussen* 337; *Die Geschichte Thidriks* 427; Malory 21.4, Arthur and Mordred (cf. *Iliad* 4.405 ἡμεῖς τοι πατέρων μέγ' ἀμείνονες εὐχόμεθ' εἶναι).

F 5
fear of feuds, etc.: Iliad 1.176, of Achilles, ἔχθιστος δέ μοί ἐσσι διοτρεφέων βασιλήων/αἰεὶ γάρ τοι ἔρις τε φίλη πόλεμοι τε μάχαι τε, cf. 5.890; of Ares, 9.63, ἀφρήτωρ ἀθέμιστος ἀνεστιός ἐστιν ἐκεῖνος/ὅς πολέμου ἔραται ἐπιδημίου ὀκρυκόεντος; *La Chanson des Quatre Fils Aymon* 5175, 'Do de Nantuel' objects to a fresh war.

F 7
fee-fi motif – ogre, etc., detects presence of hero by smell: for this common folk-tale motif, cf. *Grimm's Fairy Tales* 687 (Griffin); Strickland 1.5, 39, 42; cf. Boiardo 3.3.30, 'Al naso sentirà che quivi è gente'; cf. *Aghānī*

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2.366; *Hikayat Indraputra* 210, 'the giant scented a human being', cf. 240; *Folktales of Egypt* 60.

F 8
ferryman: the brutal ferryman is found in Strickland 2.108, where a passenger is thrown overboard. The grimness with which the character is portrayed recalls the Etruscan Lord of Death (Lawson 116) . Lawson also stresses (109) the continued importance of Charon in modern Greece; cf. Lichtheim 1.35, ref. the celestial ferryman, plying between sky and earth. For a supernatural ferryman in Arabic, cf. *Supplemental Nights* 3.18, 'with the head of an elephant while the rest of his body wore the semblance of a lion'; *The Shāhnāma* 2.391; Gillespie 36, ref. Else and Gelpfrât; cf. *Doon de Maience* 81 sq.; Stith Thompson A 672.1; *Folk-Songs of Chattisgarh*, The Ballad of the Flower-Maid Bakaoli, 'The crocodile ferryman . . . . Where there are two travellers I devour one and take the other over.'

F 10
final prayer – leads to rescue: Apollonius of Tyre 59, 'a request that she may utter a prayer'; *Contes Populaires Grecs* 243, 'laissez-moi rendre mon esprit à Dieu dans une prière'; *Chansons Populaires Bulgares* 202, 'j'ai une prière à vous adresser/avant de me mettre à mort'; *Modern Greek Folktales* 153, 'let me shout three times'; *Li Bastars de Buillon* 6068, blows horn; *La Chanson des Quatre Fils Aymon* 10501; *Salman und Morolf* 494, 'hilf mir daz ich geblâse/drî stunt mîn cleinez hornelîn'; *Märchen des Mittelalters* 26; *Grimm's Fairy Tales* 534; *Légendes Religieuses Bulgares* 109; cf. *La Russie Epique* 373; *Die Volksdichtung der Grossrussen* 249, blows horn; *Die Volksepik der Albaner* 23, Halil, about to be executed, is allowed to sing a song, 67, 'Erlaubst du mir, drei türkische Worte zu sprechen'; *Folktales of Egypt* 119; cf. *Myths and Legends of the Bantu* 149.

F 11
finger – sixth: cf. 2 Samuel 21.20; cf. *The Cuchullin Saga* 59, Cuchullin 'had seven fingers on either hand'; cf. *Five Hundred Years of Chinese Poetry* 127 for the poet Chu Yun-Ming, known as Chih-Sham, 'Extra Knob'.

F 12
fire:

(5)
threat/attempt to burn out opponents: *Heimskringla: The Norse King Sagas* 280; cf. *Two Irish Arthurian Romances* 43 (in cave); *Le Mort de Maugis* 1078 (cave); cf. Lawson 37.

F 13
first-night conception: as answer to prayer, Pausanias 1. 306; *Merlin* 1.201; *Florimont* 985; *Gui de Warewic* 7557; *Hervis von Metz* 2285; *Aye d'Avignon* 127; *Li Romans de Bauduin de Sebourc* 3.330, 5.836; *Le Roman de Laurin* 5824; *Les Enfances Guillaume* 3204, cf. *Der Festländische Bueve* 11256; *L'Escoufle* 1752; Malory 10.51; *Arabian Nights* 1.223, 2.123, 272, 290; *Supplemental Nights* 6.393, 7.137, 235.

F 14

(2)
fish of gold: Boiardo 1.25.7, 'Questi due pesci viveno d'ôr fino.'

(3)
fish – swallows treasure, ring etc.: *The Types of the Folktale* 736 A, The Ring of Polycrates; Stith Thompson B 548.2.1, 'Fish recovers ring from sea'; *Supplemental Nights* 3.72, ring – note: 'here it may be observed that the accident is probably founded on fact; every fisherman knows that fish will seize and swallow spoon-bait', 4.354, diamond in fish; Ṭabarī 1.499, Solomon's ring, cf. 8.232; Ginzberg 4.170, Solomon's ring; *Imperios* 612; *Doon de Maience* 296, fisherman retrieves Durendal; cf. *La Manekine* 733; Radlov 1.116; *Limba Stories* 208, diamonds in fish; *A Selection of Hausa Stories* 54; *Cinq Cents Contes* 118; *Motifs in Indian Mythology* 162, Dusyanta's ring; cf. Strickland 1.25; Sabbadino Degli Arienti, *Novelle Italiane, Il Quattrocento*, Italy 1982, 470; *Gregorius* 3294.

F 15
flame throwing, etc.: Gillespie 55, Brynhildr's 'wall of flame' (vafrlogi); Radlov 3.302, 'ein Feuermeer'; *Gesar of Ling* 255, 'the flaming rampart that protected his citadel'; *The Lay of Alha* 258, magic fire destroys camp; cf.

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The Shāhnāma 6.115, iron horses filled with naphtha.

F 16
flaying: this motif is of importance in the history of the Arabic cycles specifically because Shīḥa in the *Sīrat Baibars* has the virtual monopoly of its employment. Flaying was a traditional eastern punishment, cf. Rawlinson on Herodotus 5.25 'the Persian punishment'; cf. *Assyrian and Babylonian Literature* 124, Annals of Ashurbanipal; Procopius 1.5.28, Valerian flayed by Sapor – skin hung up.

To the extent that it was part of the cult of the Finger-Cutters – cf. *The Mythology of All Races: Armenian* 370– it can be argued to have had a semi-religious significance; cf. Radlov 5.45; *Gesar of Ling*, 235, 'chief of demons' flayed alive – 'His skin possesses magic properties'; *Recherches sur l'Epopée et de la Barde au Tibet* 566; Ginzberg 5.139; *A Dictionary of Chinese Mythology* 222.

For other references, cf. Marsyas, Parysatis (Classical Mythology); *Der Festländische Bueve* 13400; La *Conquête de Jérusalem* 2352; *Huon de Bordeaux* 172; *La Chevalerie Ogier* 3545, 5763; *Gaufrey* 267; *Li Romans de Garins* 1.75, 231; *Doon de Maience* 293, 307; *Seven Viking Romances*, Bosi and Herraud 219; *Saulus Saga* 45, gaolers flayed; *Oral Epics of Central Asia* 228; *History of the Forty Vezirs* 242; *Romans de Scythie* 312; *Arabian Nights* 4.215, 218, 219, skin stuffed with straw; Ṭabarī 2.53, of Mani, cf. 6.174.

F 18
flying: *From Myth to Fiction, The Saga of Hadingus* 41, note on aerial journeys; *The Adventures of Suibhne Geilt* xxxv, note on flying/levitation; Hocart A.M., 'Flying through the Air', *Indian Antiquary*, vol. lii (1923).

(1)
– carpet, *Sigrards Saga Froekna* 63; *Victors Saga* 6; *Volkserzählungen aus Palästina* 193; *Modern Greek Folktales* 331; *Folktales of Egypt* 50.

(2)
carried by jinn, etc.: Boiardo 1.1.52, Malagise carried to Cathay by 'demonii', 1.5.23 'Malagise un demonio ha tolto sotto', 1.9.10, 'Angelica dal vento e via portato/ Sopra a un demonio, che ha la faccia nera'; cf. Pulci 25.132; *The Ocean of Story* 2.78, 'mounted on the Rakshasa as on a chariot'; Ginzberg 1.303, the archangel Michael lifts Abraham 'upon a chariot of the cherubim'; *Folktales of Egypt* F 18.20.

(3)
claim: *Tyll Owlglass* 59.

(4)
– robe: cf. *Hikayat Indraputra* 307, 'antakusuma: a coat that enabled its wearer to fly'.

(5)
– throne/bed: Boccaccio 10th Day 9th Story, flying bed; cf. Stith Thompson D 1520.20, 'Transportation by magic throne'.

(6)
– jar: *Modern Greek Folktales* 216, 'The ogress was riding astride on a jar'; *The Mythology of All Races: Armenian* 84, 'big earthen jars'; *Contes Arabes Modernes* 141, enchantress rides a *zīr* ('une cruche'); *Arabian Nights* 6.158, witch rides on 'wine-jar', 8.131 'riding on a Greek jar of red earthenware'; *Supplemental Nights* 7.76, 'O rider of the jar', note 'i.e. witch'; Stith Thompson D 1520.22, 'Transportation by magic pitcher'.
al.: Ginzberg 2.287, by 'magic arts', cf. 3. 409; *Akamba Stories* 82, by means of a gun; *Hero and Chief* 189, 'he was flying like a bird'; *Folk-Tales of Malakoshal* 149, wooden shoes; *Valdimars Saga* 63, queen flies in dragon's skin.

F 19
footprints – identification of parent and child from footprints in sand: for semi-miraculous powers of tracking, cf. *Heimskringla: The Norse King Sagas* 75, 'they can hunt out traces either upon the frozen or the thawed earth'; cf. *Wisdom from the Nile* 129; Ṭabarī 2.268; *Murūj* 2.114 (blind camel etc.).

F 20
forbidden (forty-first) room: a point of interest in this widespread taboo motif is found in the details given when the taboo is broken. For instance, the sea found by Shīḥa (B 41) is duplicated in the *Arabian Nights* 6.163, where a passage leads to 'the shore of a vast ocean'; cf. also *Die Fahrten des Sajjid*

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Batthal 2.51, hero opens door and finds sea; *The Childhood of Fiction* 306, 'The Forbidden Chamber'; *The Ocean of Story* 2.223, note on the 'forbidden chamber' motif; *Mabinogion* 81, door; *Branwen* 86, 'The One Forbidden Thing'; *Grimm's Fairy Tales* 24, 44, contains portrait of princess, 217; Strickland 3. 94; *Index of Spanish Folktales* 53; Radlov 4.321; *Volkserzählungen aus Palästina* 197, contains horse; *Modern Greek Folktales* 25, 274, picture of princess; *More Greek Folk Tales* 25, 107; *Contes Populaires Grecs* 116; *Die Volksepik der Albaner* 50, 'forbidden, tenth, room'; *Russian Folk-Tales* 194; *Typen Türkisher Volksmärchen* 83, 163, 173, 248, 260, 265, picture, 311; *Tunisische Märchen* 18; *Arabian Nights* 1.157, fortieth door, behind which is 'a noble steed, black as the murks of night', 8.29; *Haft Paikar* 55; *Folktales of Egypt* 41, 128; Stith Thompson C 610, 'The one forbidden place'; *Myths and Legends of the Bantu* 316, 'he finds a gigantic horse'.

F 21
forgery/substitution: a traditional narrative motif, borrowed in political contexts from historical fact; cf. Palamedes; Leo of Byzantium, 'a letter was forged in which Leo made solemn promises of betraying his country' (Classical Mythology); *The Alexiad* 406, apparently showing treachery; cf. *The History of the Forty Veziers* 61; *De Nugis Curialium* 271; Malory 10.51; *Roman de Troie* 27695; *Escanor* 11565; *La Conquête de Jérusalem* 2643; *Le Roman du Comte d'Anjou* 3809; *La Manekine* 2993 sq.; *Prothesilaus* 570; *Index of Spanish Folktales* 79; *Contes Populaires Grecs* 247; *Grimm's Fairy Tales* 164, supplied by the Devil; *San Kuo* 2.3, forged letter; Pulci 12.6; *The Lay of Alha* 197; *The Jātaka* 1.275; *The Story of Ahikar* 140; *Arabian Nights* 4.182; *Supplemental Nights* 7.13

F 22
fortune: Spenser 2, 9.8, 'Fortune, the foe of famous chevisaunce, /Seldom' [said Guyon] 'yields to vertue aide'. Spenser's remark is demonstably untrue in the context of heroic literature, where good fortune frequently serves a euhemerism for Divine Providence; *Odyssey* 3.221, Nestor of Odysseus, *οὐ γάρ πω ἴδον ὧδε θεοὺς ἀναφανδὰ φιλεῦντας/ὡς κείνῳ ἀναφανδὰ παρίστατο Παλλὰς Ἀθήνη*; cf. Pausanias 7.26.9; Psellus 203 (Constantine IX) 'Some special fortune, it was said, favoured the emperor'; *Digenes* 1.289, *ὁρῶντες δέ με εὐτυχῆ εἰς πάντας τοὺς πολέμους*; *Egil's Saga* 55, 'what you don't have is the luck you need'; *Heimskringla: The Olaf Sagas* 21, Olaf 'was lucky as a leader of troops'; *Njal's Saga* 128; *Vilhjalms Saga* 4, 'Although some of that which is told about the bravery and speedy journeys of the characters may appear unlikely, this is no cause for wonder, because nothing is impossible for the man whose progress fortune favours'; *Virginal* 23, 'vrou Saelde'; cf. *Ecken Liet* 248; Gillespie 114, Saelde; *More West Highland Tales* 32, 'Mac rath' – 'a son of good fortune'; *Die Volksepik der Albaner* 74, 'mit Glück war Halil geboren'; Radlov 5.207, 'Fehlt das wahre Glück des Helden'; *The Mahābhārata*, Droṇa Parva 12. 22, 'blessed with a good fortune'; *Haa Shukā, Our Ancestors* 141, 'I'm your good luck. I'm called Strength'; Lurker notes of Gad: 'A designation for various beneficent divinities in ancient north Arabia. Gad is really a personification of (good) luck'; *The Shāhnāma* 3.219, hero as 'fortune's favourite', cf. 8.162, 'As for that crowned lady, all the troops/Call her. O king: "Bahrām Chubina's Luck".'

F 23
forty: the significance of the number was discussed by F. W. Hasluck, *Christianity and Islam under the Sultans*, Oxford 1929, 391–402; Lurker, ref. Enki: 'The number specific to him is forty'; cf. also *The Memorial Feast for Kökötöy-Khan* 255, ref. to 'the canonical "Forty"'; *La Russie Epique* 57, 'quarante, nombre sacramentel'; *Myths and Songs of the South Pacific* 325, 'numeration. In the Hervey Group we have two distinct bases – four and ten. The former base is used in counting coconuts, which were from time immemorial tied up in fours.' For parallels to the instances found in the cycles, cf.:

(2)
– brothers: *David de Sassoum* 390.

(4)
– companions: *Serbo-Croatian Heroic Songs* 1.122; *Seven Viking Romances*, Arrow-Odd

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121; Radlov 5.92, 278; *Murūj* 1.30; *Die Fahrten des Sajjid Batthal* 153, dervishes; *Dede Korkut* 31, 94, 117, 184, 195 note; Ṭabarī 7.130.

(5)
– days; Genesis 7.12, 'the rain was upon the earth forty days and forty nights'; Ginzberg 3.114, Moses spends forty days in Heaven; Ṭabarī 1.93, God cooked Adam's clay for forty days; cf. *Kaïdara* 69, 'quarante nuits'; *The Shāhnāma* 3.237, forty days' battle.

(10)
– day mourning: *Supplemental Nights* 4.381.

(15)
– divine messengers, etc.: *Arabian Nights* 3.326, 'Elders of the Fire'.

(18)
– kings: *Hikayat Indraputra* 235.

(20)
– monks/priests: *Contes, Légendes et Epopées Populaires d'Arménie* 2.56, monastery pillaged – 'des gens ont tué les quarante vardapets, ont tué les quarante prêtres, ont tué les quarante archidiacres, ont tué les quarante moines et diacres'; *Arabian Nights* 5.144; *Kurdische Sammlungen* 195, 'Umar kills forty monks; *Die Fahrten des Sajjid Batthal* 1.142, abbot and forty monks killed, cf. 2.136; 5.306, priests killed.

(22)
– princesses/girls; *Belthandros* 549, χορὸν ὡραίων γυναικῶν τὸν ἀριθμὸν σαράντα; *The Legend of Perseus* 122, princess with forty girls; *The Epic Songs of Russia* 249, 'forty damsels'; *Arabian Nights* 4.64; *Die Fahrten des Sajjid Batthal* 2.141; *Visraminani* 227; *Hikayat Indraputra* 219, 245.

(25)
– robbers/ogres, etc.; *La Russie Epique* 57, 'quarante brigands'; *Türkische Volksbücher* 68, robbers; *Gypsy Folk Tales* 76, forty-one thieves in underground chamber, cf. 81; *Volkserzählungen aus Palästina* 147; *Persian Tales* 172, forty thieves killed one by one; *David de Sassoum* 244, 'Quarante démons voleurs'; *Arabian Nights* 6.26; Folktales of Egypt 5, 141; *Sigrards Saga Froekna* 91, forty trolls; *Modern Greek Folktales* 125, forty ogres, 148, 217, 344 note on Forty Thieves; *Die Fahrten des Sajjid Batthal* 2.152, 'forty black, gigantic demons'; *Türkische Volksmärchen aus Stambul* 127, 268; cf. *Digenes* 6.130, forty-five robbers.

(31)
– steps: *Die Fahrten des Sajjid Batthal* 1.117, forty steps in underground stair.

(32)
– years; Exodus 16.35, 'the children of Israel did eat the manna forty years'.

F 25
foundations of salt: Ṭabarī 8.9

F 26
founding of city, etc.: *La Chanson des Quatre Fils Aymon* 4202, '.v.c. borjois i ot de molt rice valor/Li. c. sont tavernier et li .c. sont pestror/Et li .c. [sont bouchier] et li .c. pesceor', etc.

G 1
gate:

(1/2)
– of iron/crystal, etc.: *La Mort Aymeri* 3232; *Doon de La Roche* 3839, ivory; *Fergus* 58, ivory; *Li Bastars de Buillon* 3608, ivory; *Florimont* 12612, adamant; Boiardo 1.13.24, 25, 'Era di marmo una porta intagliata/Di smalto era adornata quella porta/Di perle e di smiraldi'; Ariosto 2.21.48 'una porta patente/Qual d'oro e fabricata e di zafiro'; Pulci 2.20, 'le porte eran di bronzo, e qual d'argento'; *Sūl and Schumul* 70, ivory; cf. *Gaufrey* 10, rib; *Hikayat Indraputra* 216, golden.
'

(5/6/7)
– struck: *Iliad* 12.459, Hector breaks gate with rock, ῥῆξε δ' ἀπ' ἀμφοτέρους θαιρούς · πέσε δὲ λίθος εἴσω/βριθοσύνῃ; *Cristal und Clarie* 984, 'A la porte a un cop doné/Si grant que trestote le fent'; *Girart de Vienne* 617, smashed with a kick; *Roland à Saragosse* 872, 'Sus en la porta en fier .i. colp tant gran/lo ferrolh trenca'; *Enfances Renier* 13096 sq., castle gate broken down by Tabardin; *Huon de Bordeaux* 239, 'As portes ficrt du branc d'achier letré'; Gillespie 121, Sigurd kicks open iron gates of Brynhildr's castle; *Count Lucanor* 12, gate of Seville

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struck by lance; *David de Sassoum* 201, kicked; *Aghānī* 16.60, struck by mace; *Die Fahrten des Sajjid Batthal* 1. 97, hero breaks down iron door with his hand; cf. the legend of St Patrick striking the gate of the hostile King Brude.

G 2
gazelle:

(2)
– freed by hero; *Arabian Nights* 3.87.

(3)
– leads hero: the gazelle/stag is familiar both as a messenger and an embodiment of the supernatural (cf. de Quincey, *Joan of Arc*, 'In these vast forests, also, were to be found (if anywhere to be found) those mysterious fawns that tempted solitary hunters into visionary and perilous pursuits'); cf. Malory 17.9, 'And well ought oure Lorde be signifyed to an harte', 2.5, as messenger; Lurker, ref. Itzpapalotl, 'As an astral being she could also take the shape of a deer', ref. 'Attar of South Arabia, 'The antelope is sacred to him'; cf. *From Myth to Fiction: The Saga of Hadingus* 48, ref. to Agamemnon and the doe of Artemis; *Metamorphoses* 10.109, tame stag belonging to nymphs; cf. Virgil 7.483; *De Nugis Curialium* 338, note – ref. Ogle, 'The Stag Messenger Episode', *American Journal of Philology* 37, 1916; *The Lives of the Saints* 358, 418, conversion by deer; *The Anatomy of Puck* 187, Cailleach Bheur, patroness of deer; cf. *Kinship and Marriage* 227, sacred stags; *Méliador* 127, cf. 28412; *The Mythology of All Races: Celtic* 56, the gods as deer, cf. 174; *More West Highland Tales* 254, deer leads prince to cave, 503, 'the ancient deer-goddess'; Camoes, 1.26, ref. Sertorius 'Fingui na cerva esperito divino'; *Hungarian Classical Ballads* 81, ref. to 'Magic stag – messenger of God (as in the St Eustace legend)'; *The Jātaka* 4.162, 'a dream of how a deer of golden colour preached the Law', 257 'the Bodhisatta was born in the Himalaya region, as a stag; golden-hued he was', cf. 3.121; cf. *Fierabras* 132; *The Judeo-Spanish Ballad Chapbooks* 338, note on 'blanche biche'; cf. *La Chanson des Saxons* 2.36, leads hero; *Fergus* 2; *La Vengance Raquidel* 1565, 'Le blanc cerf'; *Li Romans de Berte aus Grans Piés* 146; *La Chevalerie Ogier* 271, white stag as divine messenger; *Eneas* 3611; *La Chanson du Chevalier au Cygne* 2, p. 264, saints in form of white stags; cf. *Doon de Maience* 3, 80, 'Compengnie n'i ot, fors de Dieu seulement/Et .i. cherf, c'ot nourri'; Gillespie 32, Theodoric 'is lured to hell by a golden stag'; Ginzberg 4.107, 'Satan in the guise of a deer'; *Modern Greek Folktales* 480, deer used as divine messenger; *Folk-Tales of Malakoshal* 35, 'One day he saw a beautiful deer and chased it'; *Kaukasische Märchen* 97, 'Plötzlich verschwund der Hirsch in einer Höhle', 236, appearance of girl; Radlov 5.479; *Romans de Scythie* 22, 'Au cours d'une chasse, le Narte . . . . s'apprête à tuer un splendide cerf blanc'; 135, 'Le cerf monta sur la Montagne Noire et disparut dans l'ouverture d'une caverne. Il n'était autre que la propre fille du Soleil'; *The Mahābhārata*, Ādi Parva 40.14, Vana Parva 192.4; *The Rāmāyaṇa* 259, magic deer used to capture Sita; *Tibetan Tales* 83, gazelle takes refuge in hermitage; *Dede Korkut* 63, hero kills deer by girl's tent; *Typen Türkischer Volksmärchen* 247, prince follows stag; *Akamba Stories* 89, 'The Imu said to the man: "Who gave you permission to kill my antelope?"'; Littmann 36, 171; cf. *The Shāhnāma* 8.156; *Tales of the Cochiti Indians* 76, 'The hunter reached the entrance to the deer's house. It was a big hole (to the underworld).'

(4)
– metamorphosised jinn princess: cf. Chauvin 5.131, 'elle le change en cerf'; Campbell 2.308, woman metamorphosised as deer; *More West Highland Tales* 396, woman–deer metamorphosis; *Die Fahrten des Sajjid Batthal* 2.221, sorcerer's daughter as gazelle; *Arabian Nights* 1.27, 'this gazelle is the daughter of my paternal uncle'; cf. *Grimm's Fairy Tales* 69, youth transformed into roebuck with golden collar.
(More generally, for other animal messengers, etc., cf. *Poema de Fernan Gonzalez* 216, boar takes refuge in chapel; *The Judeo-Spanish Ballad Chapbooks* 245, note on 'animals who lead the hero to the heroine's abode'; *Gui de Warewic* 6893, boar; Ṭabarī 1.480, David led to Bathsheba by dove.)

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G 3
generalisations:

(1)
death before dishonour: *La Bataille de Varna* 168, 'It were better to die'; *Carmina Graeca Medii Aevi* 479; *The Alexiad* 225; *Florimont* 3223, 'Ju aim muelz a honor morir'; *Gilles de Chin* 3667; *L'Atre Périlleux* 1608; *Gui de Warewic* 2111; *Roland à Saragosse* 1021; *Le Chevalier a l'Epée* 588; *Les Mervelles de Rigomer* 5351; *Aye d'Avignon* 7; *Guillaume de Palerne* 6929; *Cléomadès* 8558; *Claris et Laris* 2150; *Ille und Galeron* 294; *Perlesvaus* 7765, 10113; *Fierabras* 95; *La Chanson des Quatre Fils Aymon* 6832; *La Chanson du Chevalier au Cygne* 1.188; *La Chevalerie Ogier* 6405; *Le Roman de Laurin* 41, 'Si vaut trop miex . . . que nous muirons a houneur que nous vivons a honte'; *The Bruce* 3.264 'And giff that thaim war set in chos/To dey, or to leyff cowartly, /Thai suld erar dey chevalrusly'; *El Libro del Cavallero Zifar* 198, 'mas val buena muerta que vida desonrrada'; cf. *Romances Judeo-Españoles* 69; *Orkneyinga Saga* 210; *The Tale of the Armament of Igor* 3, 'Igor said . . .: "Better it is to be hewn to pieces than to be captive."'

(2)
short life of brave man: *Gaydon* 168, 'Hom orgoilloz ne puet longues durer'; cf. *La Chevalerie Ogier* 7597, variant, 'Se il vit longes et auques puet durer/Mult sara ben son anemi grever.'

G 4
generosity – a universal heroic characteristic. Parallels to individual illustrations in the cycles can be seen as follows: *Orkneyinga Saga* 23, 'Earl Thorfinn made himself famous . . . by entertaining his own men and many other men of note throughout the winter'; cf. Chauvin 5.164, Barmecide story – 'L'homme aux fèves', 6.49 note on generosity of Hatim; *Florimont* 95, 'Largesse est meire d'amour/Et de proësie et de valour', cf. 4005, 'Sa terre mist a grant povresse/Et ses homes per sa largesce'; *Meraugis von Portlesguez* 4025, 'beauté, sens ne proece/Ne valent noient se largesse/I faut'; *La Chanson des Saxons* 1.86, 'Qar doner est la rien qi plus monte à haut pris.'

(3)
– hero gives horse – to opponent: *Sül und Schumul* 61.

(4)
hero allows himself to be sold: cf. *Carmina Graeca Medii Aevi* 791; *Wisdom from the Nile* 92; Ginzberg 4.205, 'Take me and sell me as a slave; the proceeds will suffice for thy needs'; *Contes Populaires Berbères* 29, man sells himself as slave and gives the money to his mother; *Aghānī* 16.189, story of Ḥātim's mother; cf. *Vassantara* 76, hero gives away wife and children.

G 6
giant: the size of giants varies from the exaggerated to the incredible; cf. note on Gigantes (Classical Mythology); Nonnos 34.177, *ἐννεάπηχυν'Ορόντην*; *The Alexiad* 413, 'Bohemond's cousin, a gigantic man ten foot tall'; Psellus 193, Maniaces 'ten feet high', cf. 57; *The Mythology of All Races: Celtic* 30, 'This enormous size is a token of divinity in Celtic myths'; *Mabinogion* 149, Kei as tall as a tree; *The Martial Career of Conghal* 127, 'the biggest man on the earth'; Boiardo 1.1.75, 'trenta piedi è grande', 1.4.49, 'Uno arbor avea in mano'; Pulci 7.28, 'tra cristian non suole esser giganti'; *Ectors Saga* 105, giant 'twenty fathoms tall and armed with a great iron staff', cf. 153; *Aiol* 6918, Corsaut 'plus de .x. pies'; *Altfranzösische Yderroman* 5330, 5502, 'Sinquante piez ot li mains grans'; *L'Entrée d'Espagne* 12497, 'Trente troy pié'; *Le Couronnement de Louis* 504; *Cristal und Clarie* 765, 'Dix et neuf piés'; *Li Romans d'Alixandre* 319.21; *Fergus* 124; cf. *La Chanson de Roland* 1213 sq., note; *Gauffrey* 90; *Gilles de Chin* 3076; *Huon de Bordeaux* 147, 195; *Maugis* 2689, 7875, '.xii. piez ot de grant'; *Octavian* 1952, 'plus de .xv. pies'; *Enfances Renier* 5152, 'treize piez a de lonc', 10834; *Richars le Biaus* 1385, 1750; *Fierabras* 18, 75 (giantess); *Les Quatre Fils Aymon* 6814; *La Chevalerie Ogier* 9891; *Virginal* 67, 'daz ist ein herzoge hêr/ geheizen ist er Nîtgêr . . . ./er hat zwelf risen'; *Ortneit und Wolfdietrich* 202, Baldemar 'Er trug ain stang von stahel di waz acht klaffter lank'; Ṭabarī 1.431, giant eighty cubits tall; Radlov 5.48, 'Jakyp, der zwölf Klafter lang ist'; Ginzberg 1.232, Abraham 'as tall as

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seventy men set on end', 3.340, 344; *San Kuo* 2.315, 'The king of that state . . . is a giant. He does not eat grain, but lives on serpents and venemous beasts'; *Dede Korkut* 133, 'That infidel was sixty cubits tall'; cf. Philo, *De Gigantibus*.

G 9

girls:

(1)
bird girls: this motif is remarkable, not only for its worldwide popularity, but for the faithfulness with which its narrative sequence is reproduced – the theft of dress that enables the girl to fly, birth of a child, recovery of dress, flight of the mother, pursuit by father; cf. *Metamorphoses* 11.243, var.; *The Ocean of Story* 8.213– The 'Swan-Maiden' Motif – ref. H. Holmström, 'Studien över svanjungfrumotivet', 227 bibliography, 234 'Conclusions – The persistence and endurance of the motif are due solely to its charm and poetic beauty . . . One of the most interesting routes which the motif followed from India was through Mongolia into Siberia, across the Bering Strait, through North America and so to Greenland . . . The roots of the motif are to be found in early Sanskrit literature' (it is, of course, extremely doubtful whether this explanation of the 'persistence and endurance of the motif' can still be accepted as accounting not only for its distribution, but for the fidelity with which the narrative sequence is maintained). *The Childhood of Fiction* 125, 'a woman in the Swan Maiden group of stories is subject to her male captor just as long as he can retain her feather dress', cf. 272, 342, 'outside Europe there are Samoyede, Kurdish, Indian, Japanese, Algerian, Arab, Swahili, Arawakan, Red Indian, Eskimo and Melanesian versions'; *Sohrab and Rustem* 191, reference to the Swan Maiden motif in relation to matriarchy; Stith Thompson D 361.1, T 56.3; cf. Chauvin 7.37; cf. *The Types of the Folktale* 400, 'The Man on a Quest for his Lost Wife', and 425 M, 'Bathing Girls' Garments Kept'; Gillespie 141, 'The seizure of clothing from a supernatural being, whom the hero marries, but who departs or dies later, is a common folk-tale theme', cf. 143, 'the swan-maiden'; *Grimm's Fairy Tales* 781 (var.); *Folk-Songs of Chattisgarh* 323; *Russian Folk-Tales* 4, 24; Radlov 2.76, 201, 407; 3.555; *Türkische Volksmärchen aus Stambul* 77; cf. *Chansons Populaires Bulgares* 155, a Samodiva will not dance until her clothes are returned; *Bulgarian Folksongs* 14, 'Ask him to give me back my clothes/And then I'll dance and not be shy' – the girl's desertion of her husband is explained as 'A fairy is no housekeeper/A fairy cannot rear a child'; cf. *Index of Spanish Folktales* 53; *A Kammu Story-Listener's Tales* no. 15, The Parakeet Maiden (stealing clothes, following wife, arrival on wedding day); *Hikayat Indraputra* 213; *Tales and Traditions of the Eskimos* 146, woman later leaves with her children; *Die Volksdichtung der Grossrussen* 314, 327; *Arabian Nights* 5.349, 8.31.59; *Aghānī* 19.52, stealing clothes of bathing girls; *Contes Arabes Modernes* 12; *Kurdische Sammlungen* 44, 55, bird girl flies off after death of her child; *Swahili Tales* 150; *Ballads and Songs from Tun-Huang* 149, cf. 155, 152, on recovering her 'heavenly robe' the girl flies home – 'both her sisters cursed her for a shameless baggage'; *Folktales of Japan* 64; *Folk Legends of Japan* 226 (involving dance); *Sicilianische Märchen* 1.31 'Feen, die baden in dem Springbrunnen in meinem Garten'; 32, clothes stolen, then recovered at a dance; *Myths and Songs of the South Pacific* 266, fairy woman from fountain eventually leaves husband; *Myths and Legends of Maoriland* 78, 'Tawhaki made a careless remark about his daughter that wounded his celestial wife. She caught her child up in her arms and rose up towards the sky', cf. 100, and 35, where abandoned husband pursues wife to underworld; *Armenian Folk-Tales and Fables* 33, 114; *David de Sassoum* 111; *De Nugis Curialium* 91, variant; *Folktales of China* 43, notes on stealing dresses; *Hsi-yu Chi* 73; *Folk Tales of Malakoshal* 151; *Indian Myths* 59 ('basket woven of osiers' in place of feathered dress); *Tales of the Cochiti Indians* 172; *Modern Greek Folktales* 107; cf. *Niebelunglied* 193, stealing clothes of 'water fairies'; *Tibetan Tales* xlviii; *Typen Türkischer Volksmärchen* 90; *Motifs in Indian Mythology* 205; cf. *The Saga of Cuchullin* 15, 'The birds were Dechtire and her maidens',

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cf. 82.

(2)
girl fruit: cf. *Arabian Nights* 8.60, note: 'The fruit which resembled a woman's head . . . refers to the Calabash-tree', but, as recorded in the *Sīrat Saif b. Dhī Yazan*, it can also be identified as the coco-de-mer of the Seychelles; cf. Ginzberg 5.50, women who grow on trees; Lucian, *Vera Historia*; cf. Nonnos 22.85, ἐκ λασίου κενεῶνος Ἀμαδρυὰς ἄνθορε Νύμφη.

The motif is related only distantly, if at all, to that of the girl who emerges from a fruit; cf. *Modern Greek Folktales* 1; *Folktales of China* 24; *Folklore de Catalugna* 1.1122, (animals from fruit); Strickland 1.44, 'Out of the citron sprang a beautiful girl'; *Persian Tales* 141, girl comes out of peeled orange; cf. Stith Thompson A 1253, 'Creation of woman from coconut'; *The Types of the Folktale* 408, The Orange Princess.

G 10
checking of girths: the point of interest in the Arabic is not that heroes naturally concern themselves with their equipment, but that, as a literary convention, they are shown dismounting to do so after their opponents have begun to charge. Generalised references are easy to come by; cf. *La Prise de Cordres*, 1273; *Gaydon* 62; *La Chanson des Quatre Fils Aymon* 11101, 12216; *Virginal* 8; *Serbo-Croatian Heroic Songs* 1.140, 'Whoever was a horseman tightened the girths on his mount', cf. 1.158; Radlov 2.192, 229, 349; *La Conquête de Jérusalem* 2213, 6190; *Beaudous* 877; *Escanor* 2191. More surprisingly, Gawain is shown as faced by eight opponents, 'et nonpourquant juz descendi/de son cheval' etc.; cf. *Guibert d'Andrenas* 1565, 'Quant vit Guillaumes que li dui roi persant/ Vienent vers lui et le vont aprochant/ Isnelement descent de l'auferant', 1832; *The Shāhnāma* 4.48.

G 11
goblet, etc., provides food and drink: *Branwen* 137, 'the Bran Galed or Gogledd who is named in the list of the Thirteen Treasures of the Isle of Britain as the owner of a horn which provided one at any time with the food and drink of one's choice'; *Parzifal* 126, 'whatever [food] one stretched out one's hand for in the presence of the Grail, it was waiting'; *Le Folklore Russe* 239, 'le pot aux quarante goulots; Ginzberg 3.44, 'manna had the flavour of the dish desired'; *Collection of Tales from Uji* 395, bowl flies off to fetch food; *Cinq Cents Contes* 199, 'une jarre qui produit tout ce qu'on lui demande', 468; *The Ocean of Story* 5.3, note on the inexhaustible pitcher; *The Shāhnāma* 6.101, 'No drinking draineth it'.

A refinement of this motif, seen where the cup will not produce wine in the *Sīrat Baibars*, is reproduced in *Huon de Bordeaux* by Oberon's 'hanap', 126, 197, which will not produce drink for a pagan, 304 for Charles, cf. 110; *The Jātaka* 2.294, Wishing Cup – 'the man did nothing but drink out of it'.

For other magic objects that serve the same purpose, cf. *The Pursuit after Diarmaid* 227, Mananan's table-cloth; *The Mythology of All Races: Celtic* 192, 'the basket of Gwyddneu'; *Mabinogion* 56, hamper of Gwydno; *The Lad of the Ferule* 23, the cauldron of Lochlann – 'they would get any food they might desire ready boiled out of it'; *Math vab Mathonwy* 152, 'a magic cloth'; *Vikrama's Adventures* 60, 'With the second (jewel) food and victuals like nectar are produced'; *Le Mal Magique* 93, jars – 'Il y a des charmes pour assurer à celles-ci la baraka qui est l'abondance inépuisable'; *Contes Populaires Berbères* 169, note on 'La Serviette Magique'; *Recherches sur l'Epopée et le Barde au Tibet* 542, Gesar finds 'un sac de fortune qui nourrit (à volonté)'; *Modern Greek Folktales* 101, pot; *Armenian Folk-Tales and Fables* 115, table-cloth; *Gypsy Folk Tales* 55, table-cloth; *Arabian Nights* 6.234, magic saddle-bags; *Motifs in Indian Mythology* 207, The Vessel of Draupadi; *The Trickster in West Africa* 38, 'a magic dish that will provide him with food'; cf. Campbell 3.372, cloth; cf. Stith Thompson D 1171.6.

G 12
Gospel cannot be recited with Muslim present: *The History of the Forty Vezirs* 270 (variant – preacher realises that there is a Muslim present).

G 13
grandson fights grandfather: *Adonias Saga* 141.

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G 15
group: groups, whose function is to expand the hero's scope of action, have obvious narrative importance. They are sometimes attached to significant numbers (v. TWELVE) or to the motif of Simultaneous Births; cf. *Li Romans d'Alixandre* 14.25, 'il erent bien .iii.c tot novel chevalier'; *Le Charroi de Nimes* 23, 'En sa compaigne quarante bacheler/Filz sont a contes'; *Gaufrey* 3, 'des .xii. fis Doon'; cf. also *Hugues Capet* 97, 'Ly .x. enfans Huon'; *Li Bastars de Buillon* 16, 'ses trente bastars'; *Parise la Duchesse* 11, '.xiiii. fix avoit'; *Li Romans de Bauduin de Sebourc* 5.62, '.xiiii. frères', 18.863, '.xxx. frères'; *Kudrun* 2, 'Five hundred young warriors were made knights with him'; Ariosto 31.56, Rinaldo's six hundred; *Sigurdar Saga Turnara* 198, 'He has three hundred playmates'; cf. Livy 1.15, three hundred Celeres of Romulus; cf. Ṭabarī 1.68, three hundred and sixty angels pull the sun; (cf. Campbell 2.183, 'There was a door opposite to every day in the year').

G 16
Gudrun motif – princess as servant: *Kudrun* 88 (cf. patient Griselda); *Arabian Nights* 4.74, after threatening suicide made into 'a scullery-wench'; *The Shāhnāma* 5.148.

H 1
hand:

(1)
– of giant, etc., cut off: the usually hostile connecting link between the supernatural and the natural, as represented by the hand, is particularly vulnerable in heroic narrative: cf. *Sigurdar Saga* 227; *Beowulf* 77, Beowulf tears off Grendel's hand, arm and shoulder; Saxo Grammaticus 23; Spenser 1.8.10, fight with giant – 'He smott off his left arme'; *Sicilianische Märchen* 2.50; *Novelle del 'Mambriano'* 85, hands of pursuing queen cut off; *More West Highland Tales* 12, the 'Great Claw-like Hand' bitten off; cf. *Mabinogion* 61, arm cut off; *The Ocean of Story* 2.71, arm of Rakshasa cut off – reference to Ralston, Polish and Russian stories – 'In both the arm of the destroyer is cut off'; *Folk Legends of Japan* 63, cf. 109, hand of *kappa* cut off; *Der Festländische Bueve* 3108.

(2)
four-handed warrior: of the eighteen multi-handed gods/demons noted by Lurker, all are originally based in India or Tibet; *La Chevalerie Ogier* 12814; cf. Spenser 5.11.6, 'three double hands'; cf. Apollonius of Rhodes 1.944, six hands; cf. Stith Thompson A 123.5, 'God with many arms'.

(3)
– paralysed (as it is about to strike hero, etc.): *The Paradise of the Fathers* 1.271; *The Book of Governors* 610; *Typen Türkischer Volksmärchen* 266; *Dede Korkut* 66.

(4)
– severed, like leaves, etc.: hands are linked with heads in conventional formulae to describe the devastation of battle; Nonnos 22.199; cf. *Athis et Prophilias* 20121; *La Chevalerie Ogier* 3891; *Le Couronnement de Louis* 1213; *Elie de Saint Gille* 2627; *Guillaume de Palerme* 6561; *Le Siège de Barbastre* 3060, cf. 5505; *Li Romans d'Alixandre* 439.18, 'là peuscies veir et puins et piés coper'; *Poema de Mio Cid* 2404, 'tanto braço con loriga veriedes caer a part'.

H 4

head:

(1)
– cut off (Two Thieves): *Bérinus* 399 (and Introduction iv, v); Campbell 1.341, and note 363; Chauvin 8.185, 'Le maître voleur (Rhampsinite)', with notes; N. M. Penzer, *Poison-Damsels and other Essays*, London, 1952 pp. 75–128; *Le Roman des Sept Sages* 2955; *Kaukasische Märchen* 261; *La Littérature des Berbères* 116, with note to G. Huet; *Modern Greek Folktales* 363; *The Motif Index of the Italian Novella* 40, 88; Radlov 4.194; *La Russie Épique* 377; *Tibetan Tales xlvii; Typen Türkischer Volksmärchen* 374; Herodotus, Rawlinson note on 2.121, with reference to the *Pecorone* of Ser Giovanni, and to Dunlop's *History of Fiction*; *Tales from the Arab Tribes* 249, note on a modern Iraqi story.

(2)
– exposed on wall, etc.: Apollonius of Tyre 5; Nonnos 20.153, *ἔστεφεν ἀνδρομέοισιν ἑὸν πυλεῶνα καρήνοις*; *Der Altfranzösische Yderroman* 5423, 'Chefs i ot bien plus de treis

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cenz'; *La Vengance Raquidel* 22, 'plus de cent'; *Bérinus* 79, heads on tree, cf. 313; *Perlesvaus 2730; The Early English Versions of the Gesta Romanorum* 190, of doctors; *The Anatomy of Puck* 208, ref. The King of Ireland's Son and The Well of The Western World, of suitors; *Sigrgards Saga Froekna* 49, of suitors, set on stakes; *Vilmundar Saga* 144, heads of suitors and of those who speak to princess without permission set on stakes; *Vilhjalms Saga* 37, heads of suitors and of those who enter tower without permission; *Ortneit und Wolfdietrich* 3, seventy-two heads of suitors' messengers; Boiardo 1.8.25, 'Teste de occisi' at giant's castle; *Grimm's Fairy Tales* 770, heads of ninety-nine suitors; *Tunisische Märchen* 63, suitors; *Contes Arabes Modernes* 116; *Dede Korkut* 118, of suitors; *Supplemental Nights* 5.317, 'he found near the gate well nigh an hundred heads [of suitors] which had been cut off and there suspended', cf. 5.342, 7.95; *Haft Paikar* 177, of suitors; Campbell 3.216, of suitors; *Folktales of Egypt* 49, of suitors; *The Types of the Folktale* H 901.1; Littmann 57, 177, of suitors.

(3)
– in basket: *The Legend of Perseus* 201, (Tunisian story).

(6)
– 'like balls': together with the severed hand (v. sup.), the rolling head supplies a narrative formula; cf. *Iliad* 13.204 ἧκε δέ μιν σφαιρηδὸν ἑλιξάμενος δι' ὁμίλου; *The Kalevala* 2.450, head, 'like a ball it rolled and circled'; *Canaanite Myths and Legends* 85, 'Anat fought . . . Heads were like balls (?) beneath her' (cf. 119); *Dede Korkut* 57, 'like balls'. For associated formulae, cf. *Les Narbonnais* 4017, 'Tant pié, tant poing, tant chief do bu sevré'; *La Mort Aymeri* 1905, 1936, 2770; *The Romance of Horn* 3351; *Der Festländische Bueve* 1978; *La Chanson des Saxons* 2.63, 'Tranchent et braz et testes et foies et pormon'; *Athis et Prophilias* 2.20121; *La Chanson d'Aspremont* 9699; *Moniage Guillaume* 5411; *La Conquête de Jérusalem* 281, 5134; *Hervis von Metz* 8389, 8758; *Beaudous* 2042, 2782; *Anseis von Karthago* 2503, 2870, 6050, 6363; *Claris et Laris* 19119; *Sone von Nausay* 3797; *La Destruction de Rome* 1037; *Le Siège de Barbastre* 3060, 5502; *Raoul de Cambrai* 117; *Li Romans de Bauduin de Sebourc* 7.254; *La Chanson du Chevalier au Cygne* 1.187; *The Epic of Palnāḍu* 169, 'Heads fell to the earth'; *The Shāhnāma* 4.122.

(9)
– turned backwards: *Aghānī* 4.72; *Hikayat Indraputra* 247.

H 5
helper/servant killed: a conventional misdemeanour on the part of the villain who tries to cover his traces; cf. *Gaydon* 7, Thiebaut poisons his own messenger; cf. *Gaufrey* 64, masons who have made a secret passage; *Parise la Duchesse* 4, cf. 19; *Li Romans de Bauduin de Sebourc* 14.229 sq., 23.104 sq.; *Die Enfances Garin* 1.48; *Macaire* 48; *Märchen des Mittelalters* 46.

H 6
herdsmen attacked as provocation: *Iliad* 18.529, κτεῖνον δ' ἐπὶ μηλοβοτῆρας; Procopius 2.26.6; *Der Festländische Bueve* 5712 sq. 'Li pastour droit a Hantonne s'en vont'; *L'Entrée d'Espagne* 4686, cf. 9501; *La Prise de Cordres* 1658: *Folque de Candie* 13916; *La Mort de Garin* 89; *Li Bastars de Buillon* 5567 sq.; *The Lord of the Panther-Skin* 165; *The Mahābhārata*, Viraṭa Parva 31.5, 35.6.

H 7
hero: the heroes of the Arabic cycles belong to an extended tradition. Like the literary form in which they are found, they are shaped by a process of accretion. During the course of this they have accumulated attributes, natural and supernatural, which can be variously interpreted by supporters of rival theories of mythology and folklore, but which here are merely grouped in the sequence of the Narrative Index.

The supernatural aspect of heroism was noted by Pausanias, 10.6.1– 'those called heroes had always two fathers, one a god, one a man', but they are also champions of humanity; cf. *Le Folklore Russe* 178, Ilia de Mourom 'est le défenseur des veuves, des orphelins, des pauvres. Ce n'est pas un chevalier pillard, assoiffé de butin et de sang, c'est un héros animé du puissant amour de la patrie.'

A study by Nikiforov, quoted in the same work (241), outlines standard ingredients of

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heroic development: 'Le héros principal joue un rôle pour ainsi dire biographique: naissance miraculeuse, développement rapide, essai de ses forces, acquisition des armes, du coursier, des compagnons, choix des bouts à atteindre, voyage, songe, solution des problèmes difficiles, conquête de quelque chose, etc.' – Propp 'évalue a 31 le nombre des fonctions principales qu'assurent les personnages des contes examinés par lui'; *Russian Folk-Tales* 335, 'The bogatyr is the Russian Knight . . . He is a person of magical power and gigantic stature and prowess. Some of the bogatyrí are decidedly demi-gods; others more decisively human, but they all have some superhuman, it may be said inhuman, touch'; *Geschichte der Altrussische Literatur* 337 'Da sehen wir den Fürsten Sujatoslav, den Sieger über die Polovzer, – das ist kein Mensch mehr, sondern eine kosmische, elementare Kraft.'

It is to be noted how easily the mythology of heroism survives transference. For example in North America, where heroes have flourished amongst frontiersmen of all types, the giant hero of the old world finds a new lease of life; cf. *Body, Boots and Britches* 130, 'Oui, there was a Paul Bunyan. He big like hell, fight like hell, lie like hell. He lived a long time ago. He was so big that he would lift a man with his thumb and forefinger.'

Individual motifs are listed according to the Narrative Index:

(1)
– absent hunting (at start of battle): cf. *Gui de Warewic* 2504; *Fierabras* 121; *Vilmundar Saga* 175.

(2)
– addressed by name: cf. *Huon de Bordeaux* 103; *Les Voyages Merveilleux de Saint Brandan* 73; Gillespie 43, Eugel greets Seyfrid; *Marko the Prince* 117; *Contes Arabes Modernes* 17, 'Tu es Mohammed l'Avisé'; *Supplemental Nights* 4.444; *Türkischer Volksbücher* 89; *Die Fahrten des Sajjid Batthal* 1. 21, by monk, who has seen his father in a dream, 2. 201.

(4)
impatience with long siege: *Le Roman de Thèbes* 8177, 'mout longuement avons ci sis/ et mout y avons pou conquis'; *Le Roman de Helcanus* 45; *Girart de Vienne* 6136; cf. *Anseis von Karthago* 3328; cf. *L'Âtre Périlleux* Appendix 469.

(5)
– kept from fighting: *Gesar of Ling* 213, 'by a ruse, keep him away from the fight'; *Kaukasische Märchen* 233, 'wolte Rustamsal selbst kämpfen, aber Djanabbas liess dies nicht zu'; cf. *Otinel* 48, Otinel restrains Charles, 'Sire, dist-il, vostre cors reposez/Car dès ier soir suis à lui afiez'; cf. Callimachus, *Hecale* p. 177.

(6)
– angered by praise of rival: *Amiran Darejaniani* 142.

(8)
– seen asleep by lake/spring/orchard: this is linked both to the capture of the hero and to his meeting with the princess after he has been seen by her or by her maid; cf. *Die Volksepik der Albaner* 60, by spring; cf. *Digenes* 4.281; *Der Altfranzösische Yderroman* 256, 279, maid sent by queen for water sees Yder; *Elie de Saint Gille* 1370 sq., from her window Rosamunde sees the wounded Elie in the orchard; cf. *Le Roman de Troie* 3869; *Fergus* 25, 'Aval garde par la fenestre/Et vit soumilier le dansiel'; cf. *Robert le Diable* 1226 sq.; *Méliador* 7804; *Durmart le Galois* 2267, 'Vers monsaignor Durmart s'en va/Sachies que dormant le trova'; *Guillaume de Palerme* 4896, 'Aval regarde par le gart/Et a veu les jovinciax/ . . . Iluec ensamble se dormirent'; *Marques de Rome* 123, 'la pucele . . . regarda aval en .i. vergier et vit .i. chevalier tot arme qui se dormoit'; cf. *Huon de Bordeaux* 142; *Perlesvaus* 8398, 'Lancelot, qui endormiz estoit enmi le vergier'; *Floovant* 25; *Modern Greek Folktales* 251, 'she saw in the garden a handsome prince with golden hair'; *Contes, Légendes et Epopées Populaires d'Arménie* 1.28, hero seen by princess sleeping in orchard; cf. *Visramiani* 197, 'his beloved found him there sleeping'; *The Ocean of Story* 2.77, 'We saw a young mortal on the banks of the lake . . . Then Bhadra said ". . . quickly bring him here, for he is my husband"'; cf. *The Kādambarī* 112, maid refers to 'one of those god-like ascetics we saw on the bank of Lake Acchoda'; *Folk-*

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Songs of Chattisgarh 389, 'She ran back to Maru. "There is a prince in the garden"'; *Kojiki* 151, 'she asked the serving girl: "Is there perhaps someone outside the gate ?" She replied: "There is someone in the Katura tree next to the well"'; Malory 12.4, Elaine, 'In youre gardyne I was to sport me, and there, by the welle, I found Sir Launcelot du Lake slepynge', cf. 6.3, 9.26, 18.1; *Arabian Nights* 7.367, jinn princess, 'O my sister, who is that young man I see in the garden ?'; *Supplemental Nights* 3.169, 6.142, 'her women ... cried out to their lady: "Verily there standeth below a youth lovely in his youthfulness"', cf. 6.392; cf. *Salman und Morolf* 404, Flore's sister to Salme: 'uns ist üf den hof bekomen/der aller schönste bilgerin'; *Die Fahrten des Sajjid Batthal* 1.25, found asleep by enemy, 2.235 seen sleeping by princess looking from wall; *Amiran-Darejaniani* 25, captured 'while he lay asleep'; Littmann 65 (v. P 28.77).

(11)
– goes blind: *Fouke Fitz Warin* 84.

(14)
– captured/drugged: *Motif Index of the Italian Novella* 93; *The Shāhnāma* 3.299.

(16)
– captured by magic/sorceress: *Gods and Heroes* 53.

(17)
– captured treacherously: *La Mort Aymeri* 1187 sq; *Les Enfances Guillaume* 1073, ' per dariere'; *Gaufrey* 28; *Otinel* 67.

(18)
– attacked while reconnoitring city: *Le Roman de Laurin* 2439.

(20)
– removed by jinn wife, etc.: cf. *Claris et Laris* 8229.

(23)
– carried across gulf, etc., on back of beast: *Huon de Bordeaux* 159, 'Voit une beste venir devers la mer ... En guise estoit d'un luiton figurés'; *Wisdom from the Nile* 112; *The Paradise of the Fathers* 1.354; *Myths and Songs of the South Pacific* 92, girl carried across sea by shark, cf. 253; cf. Stith Thompson B 551, 'Fish carries man across water'.

(24)
– claimed to be relative: *Die Fahrten des Sajjid Batthal* 1.80, nephew; *Supplemental Nights* 3.76, Maghribi who tries to cheat Aladdin.

(27)
– as cook: *Novelle del 'Mambriano'* 56; *The Jātaka* 5.160; *Arabian Nights* 1.226, hero adopted by cook; *Motifs in Indian Mythology* 207, Bhima as cook; cf. *Die Enfances Garin* 79 (as kitchen boy); *Fergus* 14; cf. *The Shāhnāma* 1.138, Iblīs as cook.

(30)
– disguised as girl: Pausanias 1.2.6, 'what others relate, of Achilles having lived at Scyrus among the maidens, which Polygnotus has painted'; *Oral Epics in India* 214; Chauvin 5.133, 'On le revêt d'une robe de femme et on l'introduit dans la chambre de la fille du roi de Perse.'

(31)
– disguised as poet: cf. *Waŋbaŋ Wideya* 73 (as musician).

(33)
drunken: cf. Herodotus 2.64; *Chansons Populaires Bulgares* xxxvii, ref. Marko – 'on a affaire à un ivrogne'; *The Epic Songs of Russia* 339, 'Thor in the Edda and Indra in the Rig-Veda are credited with a great capacity for drinking, and Ilya is represented as intoxicated. Owing to his connection with rain, drunkenness is the special attribute of the Thunder-god' – although this should not suggest that every drunken hero can claim divine descent; cf. *Contes, Légendes et Epopées Populaires d'Arménie* 2.55, Dawith is 'ivre-mort'; *Tendi* 359, Mizdad captured while drunk; *La Chançun de Guillelme* 33, 'Tiedbalz ert ivres'; *David de Sassoum* 104, 185, 290, 'David, Si tu bois toute cette marmite de vin, tu es bien le fils de Mehèr', 339, 'David etait ivre', 374; *Le Folklore Russe* 37, 'dans la célèbre byline d'Ilia de Mourom, lorsque le heros engourdi retrouve la vie en buvant de la bière, ce breuvage est considéré par le commentateur comme l'image de la chaleur printanière qui transforme les nuages de neige en nuages de pluie'; *Haft Paikar* 95, 'All said: "Bahrām is drunk"'; Lawson 55, St. George μεθυστής, 56 hero ἀκρατοπότης; *The Book of Governors* 438; *Serbo-Croatian*

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Heroic Songs 3.112, 'he who does not drink is not fitted to be a bey and lead armies'; cf. *The Shāhnāma* 2.141, Rustam.

(35)
– emerges from fountain: *Die Fahrten des Sajjid Batthal* 2.97.

(36)
– entertained by opponent: *Les Mervelles de Rigomer* 2183; Spenser 5.4.49, Amazon – 'And beare with you both wine and iuncates fit, /And bid him eate: henceforth he oft shall hungry sit'; *Gui de Bourgogne* 67, hero fed by opponent before duel; Ariosto 19.106, 31, 26.; cf. *Aghānī* 13.226, var.

(37)
exiled – appointed vizier/marries princess, etc.: Quintus Smyrnaeus 3.468 (Phoenix); *Belthandros* 761, δώσω σοι δόξας καὶ τιμὰς καὶ χρήματα νὰ ἔχῃς/οἷα οὐκ εὕρισκες ποτὲ εἰς σεαυτοῦ πατρίδα; *Imperios* 628; Procopius 1.6.10, Cabades married to daughter of Hun king; *Der Festländische Bueve* 2304; *L'Entrée d'Espagne* 11685; *L'Escoufle* 1558; *Daurel et Beton* 1223, 'E dar vos ai una de mas cieutatz'; *Florimont* 11325; *Gilles de Chin* 2863; cf. *Gui de Warewic* 3149, 4102, 11837; cf. *Ille und Galeron* 3586; cf. *Bérinus* 75, 176; *Floovant* 20; *Parise la Duchesse* 30, 87; *The Heroic Legends of Denmark* 414, 'the motif of the arrival in a strange land, the single combat, and the marriage with the daughter of the duchess'; Pulci 19.178, Orlando 'al modo lor fu coronato/di Bambillona e Soldano e signore'; *El Libro del Cavallero Zifar* 164, 'el Cavallero de Dios fue casado con la fija del rey de Menton e murio el rey e alçaron a el por rey'; *A Selection of Hausa Stories* 111; *Arabian Nights* 3. 339, cf. 6.74, where a traveller marries the daughter of the Shaikh of the Merchants and succeeds him on his death; Ṭabarī 1.347, Joseph appointed vizier and married to Zulaika; *Murūj* 1.261, 276, Bahrām marries Indian princess; *The Shāhnāma* 2.276, Siyawush; 4.331, Gustashp, cf. 5.264, 8.326; Ginzberg 7.37.

(39)
– exposed on cross: Xenophon of Ephesus 4.2; Iamblichus 2; *Les Narbonnais* 5017.

(40)
– gives false name/conceals name: *Gui de Warewic* 6266, 8270, 'Sire, fait il, hom m'apele Jun'; *Moniage Guillaume* 4989; cf. Cléomadès 6354 (heroine); *Huon de Bordeaux* 215; *The Romance of Horn* 2266; *Doon de la Roche* 3330; *Le Roman de Laurin* 4500, 5241, 6705; *La Chanson d'Aspremont* 2402; *Le Charroi de Nimes* 1120; *Fierabras* 59; cf. *Florimont* 4732; *Fouke Fitz Warin* 57; *Le Roman de Helcanus* 124; cf. *Huon de Bordeaux* 162, 214; cf. *Orson de Beauvais* 1860; Boiardo 2.19.59; cf. Pulci 2.69, 4.50, 14.6; *König Rother* 813; *Tirant Lo Blanc* 454; *Ectors Saga* 140, gives false name, claiming to be a Turkish merchant who has lost his goods; cf. *Sigurdar Saga Turnara* 201; *Jarlmanns Saga* 41; *The History of the Forty Vezirs* 20, claims to be shipwrecked sailor; *Die Fahrten des Sajjid Batthal* 1. 25; *Supplemental Nights* 3.272, 7.255, claiming to be shipwrecked merchant; *Die Geschichte Thidriks* 102, 112, Herzog Rudolf under false name; Stith Thompson C 436, 'Tabu: disclosing own identity. A supernatural person must not tell who he is'; *The Shāhnāma* 5.146, 7.59.

(42)
– fettered by own side: cf. *The Cuchullin Saga* 77, Cuchullin put in bonds and given a sleeping potion 'to prevent him from going into battle lest anything should befall him there'.

(43)
– fights incognito: *Parzifal* 197, 'One knight, whose armour was red all over, assailed the Inners time and time again. He was styled "Sir Nameless"'; *Grimm's Fairy Tales* 617, with variously coloured armour/horses; cf. Campbell 1.97, different colours; *Sicilianische Märchen* 1.166, on three different horses with three different suits of armour; *Contes, Légendes et Epopées Populaires d'Arménie* 1.88, on different coloured horses; *Russian Folk-Tales* 240; *Myths and Legends of Maoriland* 153, Hatupatu fights incognito – 'Many times did Hatupatu sit down, and many times he rose. Each time he was dressed differently'; *Polynesian Mythology* 144; cf. Littmann 128; *Het Epos van Heraklios* 925, 'Umar.

(45)
– forgets girl: *Grimm's Fairy Tales* 270, 758,

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788; Strickland 2. 102; cf. Stith Thompson D 2003, 'Forgotten fiancée'; *Li Romans de Bauduin de Sebourc* 17.643, 'Blanche, sa moullier, du tout en oblia'; *Novelle del 'Mambriano'* 85 sq.

(46)
– fond of women: Quintus Smyrnaeus 1.726, Thersites of Achilles γυναιμανὲς ἦτορ ἔχοντι; cf. *Li Romans de Bauduin de Sebourc* 6.321, Bauduin refuses to marry the pregnant daughter of the Lord of Sebourc on the grounds that he will fall in love with other girls; *Merlin* 2.99, Gawain; *La Chanson de Roland* 957, 'Por sa beltet dames li sont amies'; *L'Atre Périlleux* 1412, Gawain 'qui tox jors seut aidier/As damoiseles au besoig'; *Enfances Renier* 83, 'Je veil qu'il soit de dames bien amez'; *Li Romans de Bauduin de Sebourc* 6.321 sq., 16, 323, 'Il n'estoit femme nulle, en cest irétier/Dont il ne peeust bien faire son désirier'; cf. Campbell 2 200, 'Diarmaid, the brown-haired admirer of the fair sex'; *Serbo-Croatian Heroic Songs* 1.306.

(47)
handsome: Kallimachos 621, τὸ σῶμα μέν σου προφανῶς τὸ γένος σου στριγγώζει; cf. *Belthandros* 33; *Histoire de Tagiapierii* 29; *Le Roman de Troie* 5157, 'Achillès fu de grant beauté'; *La Chanson d'Aspremont* 4231, 'Angele resanle'; *Le Chevalier à l'Epée* 271, Gawain – 'sa grant biauté; *Huon de Bordeaux* 223; *Li Romans de Garins* 1.62, 'Il n'ot si beaus en soissante pais'; *Doon de Maience* 236; *The Romance of Horn* 1053, 'De la beauté de Horn la mesun en resplent', cf. 2855, 'U n'est pas hom mortel'; *L'Entrée d'Espagne* 13666; *Aucassin et Nicolette* 2; *Enfances Vivien* 16; *Parzifal* 136, Parzifal 'was the handsomest man in all the lands about'; *The Triads of Ireland* 7; *Visramiani* 9, 'His form was peerlessly beautiful'; *Die Volksdichtung der Grossrussen* 350; *Myths and Legends of the Bantu* 136.

(48)
– helps dying thief: *Arabian Nights* 3.74, destitute prince and horse thief.

(50)
– as herdsman/gardener: *Assyrian and Babylonian Literature* 1, Legend Concerning the Birth and Boyhood of Sargon 1, 'Akhi, the irrigator, appointed me his gardener. While I was gardener, Ishtar looked on me with love'; *Kallimachos* 1649 ἐγὼ καὶ κηπουρός, ἐγὼ πτωχὸς καὶ ξένος; *Li Romans de Bauduin de Sebourc* 8.54, hero as labourer, 15.967, herdsman; *Novelle del 'Mambriano'* 122, cf. 133 sq., ref. Storia di Ottinello e Cicilia; *The Kalevala* 1.147, 'Lemminkainen/ Entered service there as shepherd', cf. 2.508; cf. *Gypsy Folk Tales* 43; *Die Volksepik der Albaner* 9, cowherd; *David de Sassoum* 229, 'Faisons de lui un berger'; *Armenian Folk Tales* 92; *Türkische Volksmärchen* 168; *La Littérature des Berbères* 142, 'nombreux contes nous montrent le prince réduit . . . à se livrer aux plus vils travaux'; *Westiranische Mundarten* 294, merchant as gardener; *Typen Türkischer Volksmärchen* 174, hero as gardener; *Contes Arabes Modernes* 154; *Persian Tales* 36 ('in this garden is a castle and the king's youngest daughter lives here'); *The Childhood of Fiction* 62, 'the youngest princess has married a prince disguised as the gardener', cf. 63; *Arabian Nights* 4.282, 6.185, prince as gardener's assistant; cf. Campbell 3.198, 'Cuchullin disguised himself as a herd'; *The Types of the Folktale* 314.V; *Guillaume de Palerne* 359, as shepherd; *Oral Epics of Central Asia* 299, as shepherd; *The Shāhnāma* 5.291, 6.212.

(54)
young hero sick: *Tales and Traditions of the Eskimo* 94, hero, weak as a boy, miraculously cured; cf. *The Lives of the Saints* 1; *Russian Heroic Poetry* 59, Ilya of Murom, 'He sat amongst the stay-at-homes for thirty-three years . . . Poor brethren, I have no use in my arms or legs'; *The Epic Songs of Russia* 39, Ilya 'Thirty years he sat upon the oven, having neither arms or legs, because of his grandfather's sin'; *La Russie Épique* 110, 'Ilia est assis immobile depuis trente années, nombre sacremental qui correspond simplement à la durée de la saison d'hiver' – a point which has been used to support the theory that the weak, young, heroes represent spring gods, who cannot function until winter has gone; cf. Plutarch, *Moralia* 62, 'the Egyptians have a mythical tradition in regard to Zeus that, because his legs were grown together, he was not able to walk, and so, for shame, tarried in the wilderness' – cured by Isis, 67, 'The

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Paphlagonians assert that in the winter he [the god] is bound fast and imprisoned, but that in the spring he bestirs himself and sets himself free again' (cf. 65, reference to 'the numerous and tiresome people whether they be such as take pleasure in associating theological problems with the seasonal changes in the surrounding atmosphere or with the growth of the crops and seed-time and ploughing'); *Russian Folk-Tales* 260.

(55)
– in fish skin, etc., to avoid detection: cf. *Ballads and Songs from Tun-Huang* 55, Grand Astrologer misled by the fact that the hero has been buried and is breathing through a bamboo.

(56)
– insists on marriage: *Li Romans de Bauduin de Sebourc* 2.744, 'Jammais n'arai à vous de char habitement/Se n'est par mariage'; for the contrary view, cf. *Li Bastars de Buillon* 2441, 'Belle, che dist li roys, par le corps saint Denis/On a sans marier souvent de bons delis'; cf. *Ortneit und Wolfdietrich* 185, 'ich bin cristen/und ir ain haydenin'; *Serbo-Croatian Heroic Songs* 1.259, 'You may not embrace me tonight. I have not yet married you'; cf. *The Lay of Alha* 94, 'Should I set foot on a maiden's bed/I had broken my Rajputi.'

(57)
– intercedes for/spares opponent: *Huon de Bordeaux* 308; *Saladin* 91; *Die Enfances Garin* 2, 65, Garin pardons man who had hoped to murder him; *Huon de Bordeaux* 307; *Bérinus* 356; *Laurin und die Kleine Rosengarten* 579, Dietleip for Laurin; Malory 8.2; cf. *Russian Folk-Tales* 40, princess for her wicked sisters; *Türkische Volksbücher* 119, for beloved's father; *The Jātaka* 6. 197, cf. 5. 125 (saint); *The Shāhnāma* 2.222.

(59)
– escapes from giantess: cf. Campbell 2.367.

(62)
– loves to fight/has not fought for some time: Boiardo 2.14.1, 'Già molto tempo m'han tenuto a bada/ . . . Nè ve ho mostrato un bel colpo di spada'; *Virginal* 42, 'Der Berner wart gar schamrôt, /er leit an sîne herzen nôt/daz ime kein âventiure/bî sînen zîten was bekant'; *Die Volksepik der Albaner* 43, 'Heute ist's voller Monat, dass wir auf keine Abenteuerfahrt ausgezogen sind'; *Le Roman de Troie* 3823, 'Plus vuelent guerre qu'autre rien'; *Le Roman de Thèbes* 2. 9357, 'Ma destre, m'espee, ma lance/ce sont mi dieu, c'est ma creance'; *Folque de Candie* 11947; *Girart de Vienne* 2108; *La Conquête de Jérusalem* 7340; *Wistasse le Moine* 1469, 'Il amoit miels guerre que pais'; *Gaydon* 297; *Li Bastars de Buillon* 140, 1673; cf. *La Chevalerie Ogier* 1118; *Li Romans de Garin* 2.169; *La Chanson des Quatre Fils Aymon* 7979; *La Chanson du Chevalier au Cygne* 1.168; *Les Narbonnais* 5008, 'Qui plus desirrent bataille et estor fier/Que il ne font a boivre n'a mengier', 6693, 'Qui plus desirrent et bataille et mellee/Ne fet pucele a estre mariee'; *La Prise d'Orange* 99, 'Des or m'anuie le sejorner ceanz/Quant ge ne puis prover mon hardement'; cf. *La Chanson d'Antioche* 1.82; *Le Livre de Gerschasp* 143, 'Dieu m'a créé pour la bataille'; *The Memorial Feast for Kökötöy-Khan* 93; *The Ozidi Saga* 274, 'He hated sitting down idle; his desire once more was for war'; *The Shāhnāma* 2.67, hero 'who, like some fierce pard, loved fighting only'.

(64)
mean caste: *Odyssey* 4.11, Menelaus' son κρατερὸς Μεγαπένθης/ἐκ δούλης; *The Lay of Alha* 259; cf. *Oral Epics in India* 113, 'The heroes of oral epics, however, are not of royal lineage and are often of low descent'.

(65)
– missing after battle – vanishes: cf. *Serbo-Croatian Heroic Songs* 1.211; *Die Fahrten des Sajjid Batthal* 2. 150: Livy 1.16, 'subito coorta tempestas . . . nec deinde in terris Romulus fuit'; *Heimskringla: The Norse King Sagas* 16, hero vanishes through hole in stone.

(66)
eclipse/absence/exile: *Math vab Mathonwy* 130, ref. (J. G.) 'von Hahn's well-known and much over-worked formula of the Expulsion and Return' (*Sagwissenschaftliche Studien*, Jena, 1867); Apollo as shepherd (Classical Mythology); Herodotus 2.152 'This was the second time that Psammetichus had been driven into banishment'; *Girart de Roussillon* 7620; *Ortneit und Wolfdietrich* 117, 'ain halbes jar'; cf. *Virginal* 69; *Widsith* 100; *Die*

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Volksepik der Albaner 26, Muji and Halil have been in prison for seven years; *Recherches sur l'Epopée et le Barde au Tibet* 547, Gesar, 'Le stage d'obscurité'; *Historia y Epopeya* 270, 'Carlos sale de su patria hüido de su padre'; *Buddhist Legends* 1.238, 'when Venerable Sariputta went hence, he went with but a single companion; but now he is returning resplendent with a great retinue'; Ṭabarī 1.344, Job afflicted, Joseph imprisoned and Nebuchadnezzar eats grass, each for seven years; *Kurdische Sammlungen* 114, 'Sieben Jahre lang blieb Mame in Gefangnis'; (= v. SEVEN); *Le Roman de Tristram* 1640, 'Dont lieve au main ne gist au soir'; *Fouke Fitz Warin* 36, Fouke and his men as forest outlaws; *Huon de Bordeaux* 66, Huon banished; *La Chanson des Quatre Fils Aymon* 3196, the heroes escape to the Ardennes; *La Chevalerie Ogier* 3211 sq., Ogier banished, 9766 'Sept ans tos plains fu Ogiers en prison'; *Floovant* 5, hero exiled for seven years; (*Parise la Duchesse* 22, heroine exiled); *The Mythology of All Races: Celtic* 168, ref. 'Aryan "Expulsion and Return" formula' – parallel found in Fionn; Ginzberg 4. 170, 'Solomon took service as an underling with the cook in the royal household' (marries the princess) [v. H 7.37]; *Folktales of Egypt* 102, of king, 'The world will mistreat you for seven years.'

(67)
– on poor horse with poor equipment: cf. *La Chanson du Chevalier au Cygne* 1.28 sq.; *La Chanson d'Aspremont* 5532; *Folktales of Egypt* 32.

(69)
– praises (dead) opponent: Quintus Smyrnaeus 1.671, Achilles of Penthesileia; *Florimont* 3490, 'Millor de toi nen ait el mont'; *Athis et Prophilias* 2.18254; *La Chanson de Roland* 3164; *Mèliador* 24065, 'Je n'i ay point trouvé encor/Nul chevalier qui vous ressamble'; *La Chanson d'Aspremont* 6120, 'Se cis rois fust leves et baptissie/Plus hardis om de mere ne nasquie', cf. 6127 8751, 10311; *Gui de Warewic* 10432; *Le Roman de Helcanus* 168; *Folque de Candie* 2912, 9410, 10087; *Girart de Rousillon* 4977; *Prothesilaus* 4334, 'Unc ne cumbati a si bon'; *Richars li Biaus 2869; Girart de Vienne* 5864; *La Conquête de Jérusalem* 9115; *Gui de Nanteuil* 86; *Li Bastars de Buillon* 5057; *La Prise de Cordres* 2928, 'Se tu creüsses Deu et saint Piere et saint Pol/N'aüst tel chevalier desi au chief des pors'; *L'Entrée d'Espagne* 4147; *Gormont et Isembart* 530; *La Chevalerie Ogier* 1927; *Otinel* 22; *Li Romans de Garins* 1. 275; *La Chanson du Chevalier au Cygne* 2.135; Malory 1.16; *Poemi Cavallereschi* 224, 'non vidi baron sì perfetto'; Boiardo 1.19.16; *Kaukasische Märchen* 206, 'einen solchen Gegner hab' ich noch nicht gefunden'; *Arabian Nights* 2.117, 'Never looked I on the like of this cavalier' (turns out to be princess); *Tendi* 351, 'I have never seen a man as brave as this.' His cousin said to him: 'I should like to make him a fellow-Muslim.'

(74)
– refuses to take safe route: cf. *Huon de Bordeaux* 94; *Myths and Songs of the South Pacific* 66; *Märchen des Mittelalters* 36, 'Warum tun das die Leute, dass sie den guten Weg lassen?'; *Supplemental Nights* 5.302, three roads; *Amiran-Darejaniani* 27, 143; cf. *The Shāhnāma* 2.43, 5.121.

(75)
– refuses to marry second wife: *Supplemental Nights* 1.325, the king's 'covenant he had made with his former wife, his cousin, that he would marry none other'.

(76)
– refuses/reluctant to send/go for help: cf. *L'Entrée d'Espagne* p. 279; *La Chanson de Roland* 1073; *La Chançun de Guillelme* 56 sq.; cf. *La Prise d'Orange* 1430; *La Chanson d'Aspremont* 3959, to go for help, 4839, 5210; *Li Roman d'Alixandre* 100.10 sq., refusal to leave, and 404 sq.; *Enfances Renier* 683, to send; *Anseis von Karthago* 3774.

(77)
– refuses/reluctant to take army with him: *Kallimachos* 135; *The Romance of Horn* 2113; *L'Entrée d'Espagne* 14233; *La Chanson de Roland* 783; *Gui de Warewic* 7296; *Moniage Guillaume* 5333; *Raoul de Cambrai* 297; *La Chanson du Chevalier au Cygne* 2.56; cf. *Doon de Maience* 101, 195, 'Ne plus ne vous demant, fors congie me donnes/Et de vos chevaliers .i. millier me prestes'; cf. *La Chanson d'Antioche* 1.203; cf. *Le Roman de Helcanus* 8; *Roland à Saragosse* 86; cf. *Epic Songs of Russia* 55, 'I need no host to wage

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battle'; *Die Volksdichtung der Grossrussen* 137, 'Ich brauche nicht 40,000 Mann'; cf. Radlov 3.106; cf. *Sigurdar Saga* 222; *Vilhjalms Saga* 43; *Two Irish Arthurian Romances* 139, "'I shall take no one", said Eagle-boy, "but myself alone"'; *The Sons of the King of Norway* 55, 147; *David de Sassoum* 83; *Visramiani* 137; cf. *Serbo-Croatian Heroic Songs* 1.81, amazon, 288; *Grimm's Fairy Tales* 116; *Kurdische Sammlungen* 102, 'ich mag keine Soldaten mitnehmen'; *Die Fahrten des Sajjid Batthal* 2.40 (companions), 55 (army).

(78)
– refuses to retreat: *Serbo-Croatian Heroic Songs* 1.117, 'A robber is coming and with him his 32 comrades . . . Then Mujo swore: "By heaven, I shall not stir."'

(80)
– released to fight for captor/master: *Der Festländische Bueve* 1766; cf. *La Chevalerie Ogier* 2491 sq.; *Aiol* 9893; *La Fille du Comte de Pontieu* 39; *Elie de Saint Gille* 1605; cf. *L'Entrée d'Espagne* 12675; *Gui de Warewic* 11707; cf. *Fouke Fitz Warin* 76, hero insists that his captor accept Christianity; *Prothesilaus* 8410; *Aye d'Avignon* 104; *Raoul de Cambrai* 269; *Huon de Bordeaux* 191; *Perlesvaus* 9473; *La Chanson du Chevalier au Cygne* 2.200; cf. *Le Roman de Laurin* 1926 sq.; *Vilhjalms Saga* 94; Pulci 15.39, 'Orlando volle in prigion ritornarsi/e rende Durlindana e l'armadura', cf. 15.42; cf. Boccaccio 5th Day 2nd Story (prisoner volunteers); *The Epic Songs of Russia* 270, Ilya of Murom released to defend Kiev; *Die Volksdichtung der Grossrussen* 337; *Serbo-Croatian Heroic Songs* 1.114; *Marko the Prince* 56; *Murūj* 2.323; *Aghānī* 21.321; *Sūl und Schumul* 53; cf. *Dede Korkut* 167, 178; *Amiran-Darejaniani* 37; cf. *The Shāhnāma* 5.97, 8.9 (Buzurjmihr), 178.

(84)
– will not fight co-religionaries, etc.: cf. *La Chanson des Quatre Fils Aymon* 10003, Turpin, 'Mais ja hom crestiens n'estra par moi ocis'; *Aiol* 658, 'Desor gent crestiane ne quir ferir'; *Li Romans de Bauduin de Sebourc* 18.311; *Les Enfances Guillaume* 175, 'Sour cristiens n'iert ja m'espeie traite'; *Poema de Mio Cid* 538, 'con Alfonso mio senor non querría lidiar'; *Orendel* 1452, 'ich ersluc keinen kristenman'.

(85)
– has to be reminded of his land: *Odyssey* 10.472, *Δαιμόνι', ἤδη νῦν μιμνήσκεο πατρίδος αἴης.*

(88)
– retires (at end of career): *Le Mort de Maugis* 1175, Maugis to hermitage; cf. *Hervis von Metz* 5403; *Escanor* 24669 (to hermitage); *La Chanson des Quatre Fils Aymon* 12607; *Perlesvaus* 4989, 'li buens rois Pelles', cf. 10125; *Gaufrey* 314; cf. *Li Romans de Bauduin de Sebourc* 17.749; *Moniage Guillaume* 206 (Seconde Rédaction); *Gui de Warewic* 11450; *Robert le Diable* 5003; *König Rother* 5167; *Ortneit und Wolfdietrich* 297; Gillespie 65, note 7, 'The most famous "moniage" is that of Guillaume in OFr epic' – reference to H.P. Putz, 'Heimes Klosterepisode', ZfdA c (1971); *The Shāhnāma* 5.31, Gustashp.

(90)
– sold: cf. *Iliad* 21.441, Poseidon and Apollo serving Laomedon; Heracles to Omphale by Hermes (Classical Mythology); *Les Enfances Vivien* 42, the young Vivien; *Ami et Amile* 2649; cf. *Aiol* p. 285; *Le Roman d'Auberi le Bourgignon* 14; *Die Festländische Bueve* 1442; *The Kalevala* 2.507, Untamoinen sells Kullervo.

(91)
– stands guard at night: an obvious illustration of tirelessness and military efficiency, cf. *Iliad* 9.325, Achilles *ὡς καὶ ἐγὼ πολλὰς μὲν ἀύπνους νύκτας ἴαυον*; Nicetas Eugenianus 1.376; *Folque de Candie* 3676, 'La nuit la fist Saligoz'; *La Conquête de Jérusalem* 761; *Gaufrey* 281; *Li Romans de Garins* 1.58, 2.157; cf. *La Chanson du Chevalier au Cygne* 1.224; *Le Roman de Laurin* 2369; *La Chanson d'Antioche* 1.37, 106, 201, 203, 2.36; *L'Entrée d'Espagne* 7573; *La Chanson des Saxons* 2.22, 'Helissanz de Coloigne, qi por eschargaitier/Ert issue des tantes'; *Le Siège de Barbastre* 4759; Pulci 18.96, 'Il Veglio, come pratico, in agguato/con una schiera quella notte sta'; *Niebelunglied* 227, Hagen; *Die Geschischte Thidriks* 356, 'In diesen Nacht hielt Meister Hildibrand die Wacht'; *The Shāhnāma* 4.299.

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(96)
– told what to ask for: *Russian Folk-Tales* 289, by snake princess; *Die Volksdichtung der Grossrussen* 228; *The History of the Forty Vezirs* 246; *Mongolische Epen* 191; *Folk-Tales of Kashmir* 21; *Folktales of China* 48, 149, 'don't accept gold and silver ... but ask for the little box'; *Armenian Folk-Tales* 83, 121; *Folk Tales of Japan* 136, 140; *Moorish Literature: Popular Tales of the Berbers* 241; *Folk-Tales of Malakoshal* 6, 407; *Modern Greek Folktales* 42; *Myths and Hunting Stories of the Mandan and Hidatsa Sioux* 61, cf. 94.

(98)
– in tree: *Hugues Capet* 210; *Doon de Maience* 45, hollow tree; *Perlesvaus* p. 395; *Math vab Mathonwy* 119, Fionn – 'the carpenter made him a bed in the trunk of a tree'; *The Pursuit after Diarmaid* 143; Campbell 1.169; 3.67; cf. *More Greek Folktales* 40 (heroine); Boccaccio 5th Day 3rd Story; *Novelle del 'Mambriano'* 121, 'salito sopra un albero'; *Armenian Folk-Tales and Fables* 136; Radlov 3.651; *Tendi* 207; *The Ocean of Story* 5.120, 'through fear of wild beasts they climbed up the tree to spend the night there', cf. 6.47; *Folk-Tales of Kashmir* 31, heroine; *Folk-Tales of Malakoshal* 259; *Folk-Songs of Chattisgarh* 270; *Akamba Stories* 90, heroine – note 'Sleeping in trees happens in stories but not in actual life'; *Swahili Tales* 148, 'At night we climbed into a tree and slept', cf. 165; cf. *Early Prose Romances*, The History of Friar Rush 426, man in tree under which devils meet; *Vessantara* 79; *'Arūs al-'Arā'is* 33; *The Types of the Folktale* 613.

(99)
– (virtually) unarmed: Quintus Curtius 4.13.25, of Alexander, 'Raro admodum, admonitu magis amicorum quam metu discriminis adeundi, thorace uti solebat'; *Octavian* 2053, 'Ains n'i deingna heaume lacier'; *Li Romans de Durmart le Galois* 13295; *Huon de Bordeaux* 27; *Richars li Biaus* 1763; *Doon de Maience* 67; *La Chevalerie Ogier* 10011, 11222; cf. *Jaufré* 5957; Boiardo 1.11.36, 'Né altre arme porta che il sol brando e il scudo/Vestito di camisa, e il resto nudo', cf. 1.26.8; Pulci 2.50; *Heimskringla: The Norse King Saga* 232, 'At last they threw off their coats of ring mail'; *Beowulf* 64, 'I abjure utterly the bearing of sword or shielding yellow board in this battle'; *Amiran-Darejaniani* 142, 'Amazed was I that he had not put on any armour'; *Oral Epics of Central Asia* 82; *The Rāmāyaṇa* 485, Kumbhakarna 'I need no weapons. With my bare hands I will kill the enemy.'

(100)
– wants opponent to be cured: *Nitida Saga* 34; *Méliador* 15567, '.i. bon surgiien souhaite'.

(101)
– wounded: as heroes can seldom be out of action for long, superficial thigh wounds are particularly popular in heroic narrative; cf. *Li Romans d'Alixandre* 227.15, Alexander struck in thigh by 'dart'; *Fierabras* 31, 'Ens el gros de la cuisse est l'espée ploncie'; *La Chevalerie Ogier* 5524, 'En trente lius li avoit le cors perçant'; *Li Romans de Bauduin de Sebourc* 9.413, 'Navrez fu en .xx. liex'; *La Mort Aymeri* 1991, treated by Muslim girl; *Tirant Lo Blanc* 22, William of Warwick wounded in thigh by arrow.

H 8
(ex-) highwayman: *The Lives of the Saints* 16, 329; *Le Mal Magique* 70 (as saint); *The Literature of Java* 268, becomes 'the keystone of the saints'.

H 9
hill as refuge: an obvious borrowing from reality; cf. *Digenes* 6.527 κακεῖθεν βλέπε τοὺς ἐχθροὺς ἡμῶν ἀπολλυμένους; Ṭabarī 4.169, 178; cf. *Aghānī* 20.262, Muslims fight with backs to mountain; *Die Fahrten des Sajjid Batthal* 2.231; *La Chevalerie Vivien* 369; *Le Roman de Thèbes* 1617; *David de Sassoum* 144, 360, girl left there as hero fights.

H 10
horse:

(1)
– artificial: cf. *Cléomadès* 1609, 2449; Chaucer, The Squieres Tale, 629, 'This stede of bras'; *Arabian Nights* 5.2, ebony horse; *Tūṭī-Nāmeh* 77, of wood; *The Lay of Alha* 201, enchanted wooden horse; *Folk-Tales of Malakoshal* 112.

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(2)
– attracts attention: cf. *Doon de la Roche* 1666 sq., at inn, stolen.

(6)
foal as good as/better than dam: *Mongolische Volksdichtung* 13, 'Die glorreiche weissfalbe Stute hatte ein edles weisses Fohlen'; cf. *Die Volksepik der Albaner* 76.

(7)
– kicked: *Gesar of Ling* 160, 'A man . . . has with a single kick, overthrown the horse that I was riding.'

(8)
hero exchanges all spoil for horse: cf. *Les Enfances Vivien* 86 sq.; *Octavian* 1213, 'Si beax destrier qui t'a done ?'; cf. *Akamba Stories* 58, boy buys dog, cat and whale.

(9)
– jumps ditch/wall: *Iliad* 16.380; *Kurdische Sammlungen* 60, 'sprengte aus der Stadt hinaus'; *Serbo-Croatian Heroic Songs* 1.229; *Die Volksdichtung der Grossrussen* 183.

(10)
– kept in fetters, etc.: *Digenes* 4.1056, σιδήροις δεδεμένον; *Les Enfances Guillaume* 456, Bausant, kept for more than seven years by Orable, 'Dedans Orange, an un sillier tot tans', 470, 'Ce font tenir a quatorze serjans/ Ai dous chaaine que sont d'or et d'argent'; *Maugis* 696, Baiard, 'Il est sus en la roche en .i. esconsement/Entre quatre pillers ovrez a orpieument/A .iiii. granz chaenes'; *Gaydon* 36, Clinevent, 'Il fu norris en une ysle de mer/Entre .ii. roches ou il fu faonnez./.i. Sarrazins se pena dou garder'; *Guillaume de Palerne* 5405, horse kept in stable after master's death; *Li Romans d'Alixandre* 11.11, Bucephalus, 'clos est en une tour'; Boiardo 1.13.27, 'de catena d'oro era legato'; *More West Highland Tales* 239, 'there is in the stable a young filly, a wild one, belonging to thy father, and she has never seen a glimpse of earth or sky, unless it were through a window' – note on 'the prison of Liath Macha, Cuchulainn's divine steed'; *Serbo-Croatian Heroic Songs* 1.298, 'it is not easy to rescue the horse . . . . They have built a great stronghold for him'; *Die Volksepik der Albaner* 76, foal reared on corn and wine, not to be let out of its stall for three years; 90, horse kept in stall for seven years; *David de Sassoum* 295, 'Depuis le jour de la mort de ton père . . . J'ai enfermé le cheval de Mehèr dans une grand écurie/Dont j'ai barricadé la porte; je lui donnais le fourrage et l'eau par la lucarne'; *Contes, Légendes et Epopées Populaires d'Arménie* 2.9, land under the sea – 'Il y avait aussi un cheval attaché'; *Modern Greek Folktales* 302, colt brought up within stable; Radlov 2.41, 'Die vier Füsse gefesselt'; *Mongolische Epen* 64, 'mit dreifachen eisernen Fussfesseln'; *Folk-Tales of Malakoshal* 21, 'Far beneath the earth he found Hausraj the horse' (cf. M. O. Howey, *The Horse in Magic and Myth*); *Supplemental Nights* 6. 380, 396: *Wisdom from the Nile* 130, foal shut away.

(12)
– kneels, to be mounted by wounded man: *Die Volksepik der Albaner* 65, 'Muji hatte nicht die Kraft auf das Ross zu steigen, das Ross liess sich auf seine Kniee nieder'; cf. Quintus Curtius 6.5.18, Bucephalus, 'regem, cum vellet escendere, sponte genua submittens excipiebat'.

(13)
– knows/recognises master: *La Chevalerie Ogier* 5597; *Guillaume de Palerme* 5501; *Moniage Guillaume* 5283 sq.; *Roland à Saragosse* 194.

(14)
– killed/collapses in duel: the significance of this omnipresent motif lies only in its frequency and in the emotional colouring attached to it. It is particularly common in the *Chansons de Geste*.

Spenser 2.5.5, 'Disleall knight, whose coward courage chose/To wreake itself on beast all innocent'; cf. *Popular Stories of Ancient Egypt* 233, 'Have they slain thee, my good beast?'; *Guillaume de la Barre* 4374, grief for dead horse; *Le Roman de Laurin* 2020, 'de grant faintise vous est venu quant onques ferites le cheval', cf. 4098 sq.; *Beaudous* 3.299; *La Chanson du Chevalier au Cygne* 1.82, 2.260; *Doon de Maience* 94, 210; *Fierabras* 34, 101, 175; *Floovant* 64; *Li Romans de Garins le Loherain* 1.39, 221; 2.34; *Gaufrey* 16, 92, 94, 133, 165, 193, 203, 282;

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Gui de Bourgogne 55, 81; *La Chançun de Guillelme* 772, 1808; *Les Mervelles de Rigomer* 5153; *Les Narbonnais* 7631; *Otinel* 65; *Saladin* 68, 260, Chavigny captured when his horse is killed; *Guibert d'Andrenas* 1938; *Le Roman de Helcanus* 132; *Raul de Cambrai* 184, 260; *Richars li Biaus* 2774; *Le Roman du Roi Flore* 57; *Le Siège de Barbastre* 253; Malory 10.70, 'hyt was unknyghtly done in a turnemente to kylle an horse wylfully'; *La Bataille de Varna* 402; *Amiran-Darejaniani* 43, 'In the end, however, the host managed to kill his horse, and then they carried him off a prisoner', 83, 85, 192 (cut in half), 225; *Digenes* 6.761; *La Chevalerie Ogier* 530, 'Dessous Kallon ont ocis l'auferant'; *Athis et Prophilias* 18683, 'Car li chevaus cheü sor moi'; *La Chanson de Roland* 2081, of Turpin, 'Dedesoz lui ocident son destrier', 2160; cf. *Octavian* 4564; *La Chanson d'Aspremont* Vol. 1, p. 151, Ogier and Aumont each kill the other's horse, 3641, cf. 8916; *Hervis von Metz* 9464 sq., opponents' horses killed; *Otinel* 16; *Poema de Mio Cid* 744, 'mataronle el cavallo'; *La Chanson des Saxons* 2.177, horse's head cut off; *Li Romans d'Alixandre* 465.2; *Bérinus* 192 unhorsed man kills opponent's horse: *Les Narbonnais* 7631, unhorsed emir kills Aymeri's horse; cf. *Aiol* 10048; *La Vengance Raquidel* 904, Gawain, on foot, kills opponent's horse, cf. 3326, and p. 159; *Der Festländische Bueve* 7675; *L'Entrée d'Espagne* 2673, 5180, 12925, Roland, having unhorsed Pelias, 'je tenrai mon usaige/Ja non havrai de cestuy avantaige'; *La Chevalerie Vivien* 1117; *Prothesilaus* 4694; *Folque de Candie* 3173; *Huon de Bordeaux* 55; *Fierabras* 34, 175; *Raoul de Cambrai* 184, 303; *Fergus* 123; *Eracle* 5774; *La Chanson d'Aspremont* 5694; *Gui de Warewic* 8500, 11155; *Le Roman de Helcanus* 162; *Folque de Candie* 81; *Enfances Renier* 10772; *Girart de Vienne* 5240; *Doon de Maience* 210; cf. *Sigrgards Saga ok Valbrands* 180; *The Shāhnāma* 3.56, 61, 95, legs struck: Herodotus 5.112, horse fights – legs cut off; *Li Bastars de Buillon* 5008, 'Au cheval du bastart cuida un piet coper'; *Li Romans de Bauduin de Sebourc* 18.227, 22.924 (striking at horse's legs).

(15)
– loved by hero (more than wife, etc.): *Oral Epics of Central Asia* 14, hero's horse, 'prized by the owner more than his wife, his children'; 60, 'Köroglu's horse . . . . is the true hero of the cycle'; *Visramiani* 316, 'Vis said to the chestnut steed: "Thou are dear to me as a son"'; cf. Virgil 10.861, hero talks to horse; *La Chanson d'Aspremont* 1952, Monil, 'Ne fu mais beste de la vostre vertu'; *Aiol* 9934, 'Marchegai, dist Aiols, je vos amoie tant'; *Cristal und Clarie* 3372, 'Mout desire son bon ceval/A avoir plus que riens del mont/Fors s'amie'; *Le Siège de Barbastre* 1058 sq.; *Quatre Fils Aymon* 13686, 'Baiart, ce dist Renaus, beste trop debonnaire/ Comment vos ocirrai?'; Pulci 27.102, 'O Vegliantin, tu m'ha servito tanto'; *De Nugis Curialium* 170; cf. *Two Irish Arthurian Romances* 159, Eagle-boy 'gave the love of his soul to the horse'; *Hrafnkel's Saga* 38, Hrafnkel swears to kill anyone who rides Freyfaxi without permission; *Recherches sur l'Epopée et le Barde au Tibet* 535, 'Le cheval, double du héros'; *The Judeo-Spanish Ballad Chapbooks* 175, 'my sorrel horse, I have fed you so much barley'; cf. *Mongolische Epen* 110, 'Sein Heldenross, das schöne braune Pferd, das Merkmale dessen hatte dass es Buddha werden solte'; *Dede Korkut* 74, 'I shall not call you "horse" but "brother".'

(16)
man-slayer: *Aiol* 925 sq., Marchegai kills drunkard, cf.1049, 2567, 2903; *Maugis* 1665 sq., Bayard kills man; *Fierabras* 22, horse attacks those unhorsed by his master; *Der Festländische Bueve* 3465, 'cis chevaus est deffaés tous dis/Nus home de char n'ose entur lui venir', 8061, prince, having been refused Arondel, is killed by him on entering his stable; *La Chanson du Chevalier au Cygne* 1.166; *Gaufrey* 8, 'Que homme ne cheval n'en oseit aprechier'; *Saladin* 27; Pulci 3.47, 13.65; *Die Geschichte Thidriks* 164, Thidrik's horse kills opponent; cf. *Die Volksepik der Albaner* 78, no one dare enter stall of stolen foal, cf. 37; *Kurdische Sammlungen* 194, 'vierzig Stallknecht hatte es an einem Tage erschlagen', cf. 227; *Mongolische Volksdichtung* 145, 'es kamen unter seinen Hinterhufen zwanzigtausend Menschen ums Leben'; *Oral Epics in India* 45.

(18)
– only hero can ride: Radlov 4.474; cf. *The*

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Epic of Palnāḍu 224, 'no one could ride it because it was a celestial horse'; cf. *David de Sassoum* 365, 'Quand David mourut, son cheval devint furieux./Il rompit ses liens et s'enfuit'; *Kaukasische Märchen* 200, no one can approach the dead hero's horse

(20)
– race: *Aiol* 4255, Aiol gives Macaire a start; *Die Volksepik der Albaner* 91, for bride; *Serbo-Croatian Heroic Songs* 1.212; *La Chanson des Quatre Fils Aymon* 4674, 'Vostre corone d'or al chief del cors metés'; *Geschichte der Altrussiche Literatur* 212, 'das Wettrennen Vladimars und Ivans des Kaufmannssohnes'; *Gesar of Ling* 93; *Jonathan Draws the Long Bow* 141, ref. Indian stories – 'Races with a maiden as prize united the thrills of sport and love'; cf. *The Trickster* 119 (Red Horn Cycle); *Heimskringla: The Norse King Sagas* 310, race between man and horse.

(21)
– rider dismounts to protect horse, etc.: *Cristal und Clarie* 3941, Cristal dismounts after opponent says of his horse, Passevent, 'Se je puis, les pies li toldrai/Od moi a pie venir vos ferai'; *The Romance of Horn* 3124 sq., fighter dismounts lest his horse be attacked; *Merlin* 2.84, 'Ou vous descenderés a pié ou vous ferés occhirre vostre cheval'; *L'Atre Périlleux* 2350, Appendix 316, 'Si descendés o moi à pié', etc.; *Fouke Fitz Warin* 77, Fouke dismounts, having killed opponent's horse; *Aye d'Avignon* 14, opponent told to dismount; *Perlesvaus* 3108; *Li Romans de Bauduin de Sebourc* 25.828; Boiardo 2.14.48, Rodamonte strikes at Baiardo's legs – Ranaldo dismounts, cf. 1.5.2; cf. *Aghānī* 14.59.

(22)
– rider trapped under horse: *Claris et Laris* 22470; *Cléomadès* 11482.

(23)
– shoe: cf. Gillespie 80, note 'in DH [*Dukus Horant*] they have golden horseshoes nailed to their horses' hooves by a single nail, so that they are cast off as largesse to the populace (see Harvey, *Moriz von Craun*) 175, regarding this motif); *Heimskringla: The Norse King Sagas* 284; *Tyll Owlglass* 79, 'golden shoes with nails of silver'.

(24)
– stamps, etc., to give warning: cf. *La Russie Epique* 49, 'Rien de plus fréquent dans toutes les épopées que le cheval qui avertit son maître du danger'; *Aiol* 5063; *La Chevalerie Ogier* 5790; *Brun de la Montaigne* 3303, 'Ses chevaus fiert du pié'; *La Chanson des Quatre Fils Aymon* 10532; *De Nugis Curialium* 171; *Contes, Légendes et Epopées Populaires d'Arménie* 1.155; *Kaukasische Märchen* 240; *Dede Korkut* 157, 166; *The Shāhnāma* 3.70; Radlov 2.422, speaks; Stith Thompson B 133.1, 'Horse warns hero of danger.'

(25)
– stumbles: cf. *La Chanson des Quatre Fils Aymon* 9153; *La Chevalerie Ogier* 12533; *Folque de Candie* 14293, 'Le cheval Corssabrin chai en une ourniere'; cf. *Méliador* 16387, 'Ce n'est mies blames/De cheoir quant uns chevaus chiet.'

(26)
– theft: cf. *Gesar of Ling* 240, thirteen watchmen – thieves have become invisible; *Türkische Volksmärchen aus Stambul* 88 'So sehr liebte er sein Ross, dass er keinen Fremden in dessen Nähe liess'; *Volkserzählungen aus Palästina* 131, heroine concerned in theft of mare; cf. *Guillaume de la Barre* 920, wife, 'Ieu vos livraray lo caval/De no senhor'; *De Nugis Curialium* 122, 'the fame of a blooded mare, which a man who liveth on our common border guardeth with such jealous care'; *Serbo-Croatian Heroic Songs* 1.128, 'There are twelve gates to the stable and at each are two sentinels'; Radlov 2. 42; *More West Highland Tales* 426, as quest; *Märchen des Mittelalters* 83; *Die Volksepik der Albaner* 77, king offers reward for theft; *Maugis* 5796 sq., Maugis takes Charles's horse; *The Assiniboine* 31.

(28)
thief: *Elie de Saint Gille* 1825 sq., Galopin, disguised as merchant, tries to steal horse, 1929 '.xxx. gardes i a qui gardent le destrier/Et quant li .xv. dorment, les .xv. estent vellier'; *Sūl und Schumul* 31, horse thief joins band of poets.

(29)
unicorn: the motif of the horned horse resembles, but is distinct from, that of the 'true' unicorn. It may be wondered whether

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it is, if not derived from, at least later connected with, the horns that are added to the battle armour of the war-horse; cf. *Der Festländische Bueve* 2823; *Octavian* 4058, unicorn horse, cf. *Gaufrey* 148; Boiardo 1.6.69, 'Un corno aveva in fronte lungo un passo', cf. 2.1.22; cf. *The Anatomy of Puck* 159, ref. Odell Shepard, *The Lore of the Unicorn*, the 'three-legged, one-horned ass of the Zoroastrian religion'; cf. *Amiran-Darejaniani* 153; *A Dictionary of Chinese Mythology* 289.

(30)
water horse: in the cycles the water horse is normally a natural phenomenon, but it can also have supernatural connotations, particularly in connection with jinn (q.v.); cf. *Arabian Nights* 6.8, note 'the "sea-stallion" may have arisen from the Arab practice of picketing mare asses to be covered by the wild ass'; 7.53 *Supplemental Nights* 5.27, 'I had a stallion of purest strain whose sire was of the steeds of the sea'; cf. also Poseidon, Arion (Classical Mythology); Apollonius of Rhodes 4.1365; Nonnos 37.307, *θαλασσαίοισι μάτην ἵπποισιν ἐρίζων*; *The Childhood of Fiction* 314, 393; *The Kādambarī* 62, 'This noble steed, sprung straight from the waters of the ocean, was found by me' (64, its back is 'broad as Mount Meru'); *Buddhist Legends* 2.172, 'the Sindh horses springing upon the surface of the river . . . without so much as wetting the tips of their hoofs'; *Russian Folk-Tales* 49, 'the sea opened and up ran forty-one foals'; *Kurdische Sammlungen* 148, hero catches sea horse emerging from the waves; *Cinq Cents Contes* 59, 'un cheval merveilleux [le Bodhisattva] sauve ceux d'entre eux qui se cramponent à lui et leur fait traverser la mer'; *A Collection of Tales from Uji* 267, 'a dapple-grey horse moving away across the sea'; *Eneas* 3942, 'né sont des eves de la mer'; cf. *Le Roman de Thèbes* 8968; *Armenian Folk Tales and Fables* 169; *David de Sassoum* 92; cf. *Gesar of Ling* 60; cf. Ginzberg 3.26; *Hindu Myths* 159, 'submarine mare'; *Malayan Literature: Sedjaret Malayou* 99; cf. *Math vab Mathonwy* 222, ref. Lai of Tydorel; *The Mythology of All Races: Armenian* 396, water-bull; *The Mythology of All Races: Celtic* 128, 'from a water world'; Campbell 3. 429, 'Marc'h mor, the sea-horse, which again is like other horses, only ten times better', 4.307, 'The Water-Horse is generally but a vicious, amphibious, supernatural horse'; Malory 14.6, fiend; *Dede Korkut* 198, note; *The Shāhnāma* 6.392; Stith Thompson B 71, 'Sea horse'; cf. *Méliador* 28467, variant – stag; a further variant is found in the bull Glaesir which kills Thorodd and disappears in a marsh, *Eyrbyggja Saga* 160.

(32)
winged/flying: Boiardo 1.13.4, Rabican, the winged horse – 'Fu il caval fatto per incantamento/Perché di foco e di favilla pura . . .'; *The Lay of Alha* 215, 'the five famous flying horses'; *Folk-Tales of Malakoshal* 107, note on magic/flying horses; *Arabian Nights* 7. 46; *Supplemental Nights* 2.85; *Modern Greek Folktales* 171, winged horse; *Kurdische Sammlungen* 9, Luftpferde; *David de Sassoum* 196; *Malay Magic* 514, 'Magic flying horse (kuda sembrani) used in the shadow-play by Che 'Abas. It is said to be able to swim through the water as well as to fly through the air'; *The Jātaka* 2. 90, the Bodhisatta 'as a flying horse'; *Oral Epics in India* 226; *Hikayat Indraputra* 227; *Literature of Java* 249, ref. Ménak Amir Hamza; *Gesar of Ling* 57; Stith Thompson B 41.2, 'Flying horse'.

H 12
human or jinn question: coincidence makes this a familiar question in literature, cf. *Odyssey* 6.149, Odysseus to Nausicaa, *Γουνοῦμαί σε, ἄνασσα·θεός νύ τις ἦ βροτός εἰσσι*; *Digenes* 5.37, of girl, *κἀγὼ νομίσας φάντασμα τὸ ὁρώμενον εἶναι*; *Les Mervelles de Rigomer* 4135, 'Di moi se tu ies terriene'; *Vilmundar Saga* 160, girl asked if she is human, troll, or elf; *The Kalevala* 1.18, 'Art thou, sir, divine or human?'; *Swahili Tales* 166, 'Are you a person or a spirit?'; *Grimm's Fairy Tales* 162, 'Are you a spirit or a human being?'; *The Mahābhārata*, Vana Parva 263.12, 'Who is this lady of faultless feature? Is she a human being?'; *Arabian Nights* 1.116, 5.9, 6.260, 7.347; *Supplemental Nights* 7.128, 139; Ṭabarī 4.294; *Aghānī* 13.212; *Contes Arabes Modernes* 88; *Folktales of Egypt* 10;*Wisdom from the Nile* 82, 'Are you a human being or a jinnee?', 96, 144; *Il Libro Etiopico dei Miracoli di Maria* 162; cf. *Pontus und Sidonia* 66; Radlov 2.4, 4.258, cf. 409; *Romances*

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judeo-españoles 175; *Türkische Volksmärchen aus Stambul* 5, 33, 166, 386; *Volkserzählungen aus Palästina* 57, 105, 123; *Persian Tales* 21, 'Are you a huri or a peri or a daughter of man?'; *Folk-Songs of Chattisgarh*, The Song of Sitaram Naik, 'Are you ghost or demon, girl, or are you a human life?'; *Malaysian Literature: The Princess Djouher-Manikam* 130, 'Is this a human creature or is it a peri?', 137, 'Are you woman or djinn?'.

H 13
humour: for an example of the 'humour' shown in the false report of prisoners' deaths, quoted in the Narrative Index, cf. *Aiol* 8261 for a similar report of the death of Marchegai.

H 16
Hydra motif – multi-headed opponent: *Enfances Renier* 8912 sq., two heads; *Cristal und Clarie* 6109, two heads; *La Mort Aymeri* 2514; *Sigrgards Saga Froekna* 94, three-headed giant; *Valdimars Saga* 73, 2 heads; *Sicilianische Märchen* 1.37, seven-headed dragon, cf. 275, 299, 2.5.37; *Le Folklore Russe* 238, 'le dragon Zmia ... qui est pourvu de trois têtes, de six, de neuf, de douze ou même davantage'; *Russian Folk-Tales* 142, seven heads; Radlov 3.316, 'seine sieben Kôpfe'; *Serbo-Croatian Heroic Songs* 1.325, 'A three-headed Arab'; *Mongolische Volksdichtung* 95, fifteen heads, 243, 247, twenty-five heads, 257, ninety-five heads; *Oral Epics of Central Asia* 165; *The Rāmāyaṇa* 249, three heads; *A Dictionary of Chinese Mythology* 19; cf. *Die Volksepik der Albaner* 73, 'Ninji hat sieben Herzen; cf. Littmann 2; *Malayan Literature: The Epic of Bidasari* 81, two-headed monster.

I 1
identification of opponents: *Iliad* 3.161, Priam and Helen; cf. *La Chanson d'Antioche* 2.211; *La Chanson des Saxons* 1.102, Sebille and Helissant, 'Li qex est li niés Karle?'; *Parzifal* 178; *The Shāhnāma* 2.153, 3.44, 3.195, al.; *The Rāmāyaṇa* 475, 'Who is the hero leading this mighty army?'

I 2
idol: idolatry is a favourite accusation levelled against their opponents by both Muslims and Christians, cf. *David de Sassoum* 53, 'Au commencement, il y avait le caliphe idolâtre'; cf. also the supposed statues of Muḥammad, *Folque de Candie* 1657, 11048; *La Chevalerie Ogier* 9906; *Floovant* 23; cf. *Li Romans d'Alixandre* 317.14.

(4)
– inhabited by demon/man: cf. *Perlesvaus* 5923, tower, 'avoit mauvais esperit dedenz qui lor donoit respons de canqu'il voloient oir'; *Novelle del 'Mambriano'* 31, hero hidden in statue; cf. *Folk-Tales of Malakoshal* 305, 'the husband who hides behind an image'; *Myths and Legends of Maoriland* 134, 'Puarata was a powerful magician who owned a wooden head ... The image was the home of the evil spirits of the *tohunga*'; *Arabian Nights* 6.97, '*ifrīt* speaks from 'the belly of the idol', 9.324, note on 'This trick of the priest hidden within the image'; cf. Saxo Grammaticus 25, statue of Odin – 'mira artis industria ad humanos tactus vocalem reddidit'; Ginzberg 4.346, idol 'eats'.

(5)
– smashed/struck: *Gui de Warewic* 3651, the sultan strikes his idol in anger; *Perlesvaus* 8541, Lancelot destroys idols; *Le Siège de Barbastre* 1012 sq; *Guibert d'Andrenas* p. 58; *Fierabras* 96, 160; *Heimskringla: The Olaf Sagas* 241, 'Kolbein gave their god a stroke, so that the idol burst asunder'; *Ortneit und Wolfdietrich* 44, 'Der haiden abgot alle di ligen in dem grabn'; Ginzberg 1.198, Abraham breaks idols, cf. 214; cf. *The Apocryphal Gospels*, Pseudo-Matthew 63.

I 3
impregnation – supernatural/claim of divine cause, etc.: cf. Livy 1.4, Rhea Silvia, 'Martem incertae stirpis patrem nuncupat'; *Motiv Index of the Italian Novella* 102, seduction by posing as god, angel etc.; *The Legend of Perseus* 115, miraculous pregnancy – a great light (Tartar); *The Jātaka* 5. 143, by god; *A Dictionary of Chinese Mythology* 119, impregnated by dream monk, 177, by ray of light; *Le Roman des Sept Sages* 3345; *Doon de Maience* 249, 'Si se couchoit o li une fantosmerie'; *Merlin* 1.28; *De Nugis Curialium* 194 (Plato's mother – 'Apollo's phantom'); *David de Sassoum* 62, 'c'était de l'eau du lac'; Radlov 3.83.

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I 4
incest motif: in the cycles a search for approval of this practice is the hallmark of an evil-doer; cf. Herodotus 2.131, Mycerinus and his daughter; 3.31, Cambyses asks 'whether there was any law which allowed a brother, if he wished, to marry his sister'; *Ancient History of Western Asia* 138, 'in the land of Hatti there is valid this rule: "A brother must not take to wife his sister or cousin"'; *Die Fahrten des Sajjid Batthal* 1.179, false prophet allows incest; *Arabian Nights* 1.110, 'this youth from his boyhood was madly in love with his own sister'; 2.172, note, 'This gratuitous incest in ignorance injures the tale and is as repugnant to Moslem as to Christian taste.'

A rationalisation of the motif, connected to the magical significance of virginity, is found in *Bantu Myths* 36, where a brother wants to marry his sister to keep 'luck' inside the family; cf. Lurker, ref. Fu-xi, a Chinese cultural hero, 'He married his sister . . . . thereby ensuring due balance in the forces of yin and yang.' Lurker also refers in this context to Isis and Osiris and to Manu 'in Indian, Iranian and Germanic tradition the progenitor of the human race', who marries his daughter – this being a way in which a creator god can propagate a race.

Cf. also Genesis 19.31; Artaxerxes marries daughter; Chrysippus of Tarsus; Harpalyce daughter of Clymenus; ref. to laws of Parthia (Classical Mythology); Pausanias 1.7.1, 'This Ptolemy being enamoured of Arsinoe, his sister on both sides, married her, doing what was by no means usual among the Macedonians, but not uncommon among his Egyptian subjects'; Nonnos 48.94, Sithon 'once had an unlawful passion for his daughter [Pallene]; he used to thwart her marriage'; *The Metamorphoses* 9.455, 10.300 sq.; Quintus Curtius 3.12.22, of Darius' wife – 'coniugem eandemque sororem'; Apollonius of Tyre 3, 'incidit in amorem filiae suae'; Lollianus 57, Persephone (Zeus); Iamblichus 17; Parthenius 13, 28; *La Manekine* 336; *Bérinus* 150, brother/sister, 'elle savoit bien que c'estoit contre Dieu et contre droit'; *Le Roman du Comte d'Anjou* 268; *Merlin* 1.154; *The Heroic Legends of Denmark* 263, 278 ('Cuchullin . . . is also supposed to be the fruit of an incest'); Malory 1.19; *Heimskringla: The Norse King Sagas* 9, sister – 'for that was allowed by their law'; *Karlamagnus Saga* 66, Roland product of the incest of Charles and his sister; *From Myth to Fiction, The Saga of Hadingus* 53, notes; *Amadis de Gaula* 258, 'este malaventurado padre en el amor de la fija encendido'; *Motiv Index of the Italian Novella* 198, father – daughter; *The Heptameron* 3.194; *Märchen des Mittelalters* 29; *The Judeo-Spanish Ballad Chapbooks* 269, note – cf. O. Rank, *Das Inzest-Motiv in Dichtung und Sage; Contes Populaires Grecs* 217; *Carmina Graeca Medii Aevi* p. 249, incestuous love of king Antiochus; *Modern Greek Folktales* 255, the girl whose father wanted to marry her – notes, 389 (ref. Dunlop's *History of Prose Fiction*); *Murūj* 1.345; *Die Volksepik der Albaner* 17, 'Wo ist es erhört zwischen Erde und Himmel, dass der Bruder seine Schwester nahm?'; *Wisdom from the Nile* 111, brother wants to marry sister, 115, 121; *Typen Türkischer Volksmärchen* 168, 169, 218, 296; Ṭabarī 8.220; *Kurdische Sammlungen* 19, father wants to marry his two sons to his two daughters; *Hindu Myths* 25; *The Jātaka* 1. 244 (as test of virtue), 2. 126; *Cinq Cents Contes* 353; *A Dictionary of Chinese Mythology* 19; Campbell 1.226, 'The king who wished to marry his daughter'; *The Assiniboine* 125; Chauvin 5.94; Stith Thompson A 164.1, 'Brother–sister marriage of the gods', C 114, 'Tabu: incest'; *The Shāhnāma* 5.291, Bahman marries his daughter Humai, 'which in the Faith/That thou call'st olden was a goodly deed'; sibling incest, followed by a mother/son marriage, supplies the mechanism for the plot of *Gregorius; Myths and Legends of the Congo* 26, mother/son, 138.

I 5
inedible (salty) food: Ginzberg 4.315.

I 6
ingratitude to helper, etc.: *Florence de Rome* 5003 sq., Charenbaut the robber, rescued from the scaffold by Florence; *The Story of Ahikar* 131, ungrateful nephew.

I 7
initial success followed by danger: Ginzberg 1.407; *Het Epos van Heraklios* 526, 'suddenly

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they see an army of 10,000 men'.

I 8
initiation tasks: *Digenes* 4.1073, incl. lion-killing.

I 10
invisibility: Pulci 25.295; *Index of Spanish Folktales* 42 .

(1)
armlet/ring: *Sigurdar Saga* 157.

(2)
cap/cloak: Lurker, ref. Hades; *Gaufrey* 247, Malabron rescues Robastre, having made himself invisible with his 'cape'; *Niebelunglied* 54, Siegfried's cloak; *Das Lied vom Hürnen Seyfrid* 88, 'nebelkappen'; *Laurin und Der Kleine Rosengarten* 482, cap; *Heimskringla: The Olaf Sagas* 59, cap of darkness; *Nitida Saga* 12, cloak; cf. *Sigrgards Saga ok Valbrands* 166; *Mabinogion* 80, cloak; *The Anatomy of Puck* 207, cap of darkness; *Grimm's Fairy Tales* 597, cloak; *Le Folklore Russe* 239 (chapka-niévidimka); *Russian Folk-Tales* 107; *Folktales of China* 95, hat, 220, notes on 'The cap or cloak which makes its wearer invisible'; *The Hsi-yu Chi* 32, cap, and note; *The Ocean of Story* 1.27, cap; *Folktales of Egypt* 5; *Modern Greek Folktales* 274; *The Childhood of Fiction* 218 (cap – ref. 'A Kalmak story'); Stith Thompson D 1361.15.

(4)
letters from invisible hand: *Robert le Diable* 809.

(5)
pretence: *Le Culte des Saints Musulmans dans l'Afrique du Nord* 29, saint makes worshipper invisible to French soldiers.

(6)
– spell, etc.; Lichtheim 3. 149, 'He did a feat of sorcery so as to become invisible'; Perseus (Classical Mythology); *Gesar of Ling* 59 'a talisman that renders invisible the one who wears it'; *A Selection of Hausa Stories* 152, note on 'the charm of invisibility'; *Cristal und Clarie* 8862, 'Ja nus ne me pora trover/Par une piere que jo ai'; *Novelle del 'Mambriano'* 84, 'un pezzo di elitropia'; *The Ocean of Story* 4.95, ointment, cf. 6.149; *Modern Greek Folktales* 36, shoes; *Supplemental Nights* 5.78, powder.

(7)
sword, etc.: cf. *The Rāmāyaṇa* 23, 'the "Maya" type of warfare, fighting without being seen'; cf. Malory 2.12.

I 12

(2)
impenetrable mail: cf. *Fergus* 104, 'Li escus est si vertuous'; Pulci 15.109 'e la sua armadura era incantata'; *Sigrgards Saga ok Valbrands* 170, armour 'impervious to weapons'.

I 13
(dramatic) irony: *Odyssey* 4.107 sq., Menelaus talks of his grief for Odysseus to Telemachus, not knowing who he is; Pulci 20.11, shepherd to Ganelon, 'Dicea il pastor: – Traditor non fu' mai:/sarei io forse mai Gan di Maganza?'; *La Prise d'Orange* 721, Orable asks the disguised Guillaume about Guillaume: cf. *Merlin* 2.48, opponent, about to fight unrecognised brother, 'il li souvient maintenant de son frère'; cf. *La Chanson du Chevalier au Cygne* 1.98; *Doon de Maience* 105; *Fouke Fitz Warin* 57, disguised hero, asked about 'Fouke', says he is 'de meisme l'estature qe je suy'; *Moniage Guillaume* 5643, Louis, not having recognised Guillaume, 'Trestout le mont ne pris un esperon/Quant j'ai perdu Guillaume le barron'; *Gaydon* 298, enemy, of disguised Charles, 'Se gel tenoie en cest palais'; *Huon de Bordeaux* 37, Charles 'Se vous m'airés ochis .i. mien enfant'; *La Chanson des Quatre Fils Aymon* 9514, Charles to disguised Maugis, 'Ja n'amerai paumier por Maugis le larron'; *Aiol* 9968; *Supplemental Nights* 4. 534, 'If our hapless Queen . . . had brought forth sons, by Allāh's favour they would now be of the same age as these young lords'; *Die Volksdichtung der Grossrussen* 301, Ilya describes himself, 'an Haar und an Wuchs ist er mir gleich'.

I 14.3
island of sorceress, etc.: the remote and self-enclosed domain of magic, or magical romance, has been a narrative commonplace since Homeric times; cf. Odyssey 1.51, *νῆσος δενδρήεσσα, θεά δ' ἐν δώματα ναίει* cf. *Florimont* 3699, 'Sens grant travail n'en puet pertir'; *Amadis de Gaula* 299; Boiardo 1.8.2, 'Apena sopra el litto era smontato/Eco una dama, che l'ha salutato'; *Meraugis* 3178 sq.;

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Novelle del 'Mambriano' 18, 'un' insola dove regnava la fata Carandina'; v. also ORCHARD (P 28.59).

J 1
Jabal Qāf: for an expedition to Jabal Qāf, cf. *Die Fahrten des Sajjid Batthal* 2.151; cf. Chauvin 7.38, 'Le mont Qāf'.

J 2
jealousy:

(2)
– of brother: cf. *The Childhood of Fiction* 350, ref. to the cycle of the Treacherous Brothers ('Returning, he again helps his brothers, who reward him by throwing him into a well and go off with princess and treasure'); *Grimm's Fairy Tales* 278, 453; Radlov 1.33; *Folktales of Egypt* 10; Chauvin 6.7, 'Les frères jaloux'; *The Shāhnāma* 1.160, Faridun, 190 sq.

(10)
– of wives: *The Shāhnāma* 8.389, Shirin murders Maryam.

J 4
jewels – shine at night, etc.: Herodotus 2.44, two pillars, of gold and emerald; *La Mort Aymeri* 85, 'l'escarbocle'; *Le Roman de Fauvel* 1258; *Florence de Rome* 560, 'une escarbocle', 1972; *Girart de Roussillon* 1145, 3550; *Le Roman de Troie* 11753, 14631; *Escanor* 15945; *Octavian* 1781; *Prothesilaus* 10394; *Eneas* 4464; *Li Romans de Bauduin de Sebourc* 5.772; *Gaufrey* 62; *Raoul de Cambrai* 18; *Athis et Prophilias* 9720; *Gui de Warewic* 11032; *Sigrgards Saga ok Valbrands* 117, carbuncle shines at night; *Ectors Saga* 85, 'The gold and jewels give off so much light that the whole room shines', cf. 149; *Saulus Saga* 83; *KönigRother* 4951, light-giving gem brought back by Alexander; *Virginal* 6, 'ein röt karfunkelstein'; *Laurin und Der Kleine Rosengarten* 213; Ariosto 34.53, 'che tutto d'una gemma è'l muro schietto/piu che carbonchio lucida e vermiglia'; Boiardo 2.8.18, 'una pietra relucente e pura', cf. 2.8.27; Pulci 6.18, 'un carbonchio ricco'; *El Libro del Cavallero Zifar* 229, 'de noche asy alunbrava todas las casas'; Ginzberg 1.162; *Macedonian Folklore* 284, Solomon's crown; *Armenian Folk-Tales and Fables* 74, 'At night it glows like fire'; *The Ocean of Story* 2.169, 3.167, note on 'jewel lamps'; *Murūj* 2.251; *Amiran-Darejaniani* 107; *Malay Magic* 303, 'The cobra . . . is said to have a bright stone . . . in its head, the radiance of which causes its head to be visible on the darkest night'; *Cinq Cents Contes* 9, 'une perle qui éclaire à 40 li à la ronde'.

J 5
jinn: jinn and their counterparts play a valuable narrative role by widening the dimensions of the natural world without trespassing too far into the realm of religion. In Arabic, they are spirits of fire – cf. Ginzberg 1.16, 'the angels that are fashioned from fire have forms of fire, but only so long as they remain in heaven', 1.303 the archangel Michael lifts Abraham 'upon a chariot of the cherubim', 3.110, of Hadarmiel, 'This angel is 60 myriads of parasangs taller than his fellows', 4.42, 'the angels enabled them to flee unnoticed by striking all the people present with blindness', 3.469, Moses 'I conquered the inhabitants of heaven'; *David de Sassoum* 92, 'Ils étaient de feu'; *Contes, Légendes et Epopées d'Arménie* 2.219, 'Dieu a creé, de la lumière, des anges'; *The Queen of Sheba* 71, 'like a pillar of fire'; Doon de Maience 220, 'En semblance de feu vint aval deschendant'; cf. Ṭabarī 1.84.

The jinn are not, however, remote from human understanding; cf. *Romans de Scythie* 76, 'L'Ossète conçoit la vie de ses Génies à l'image de la sienne'; for their organisation cf. *Le Mal Magique* 296, 'le Maître des sept tribus d'Esprits'; *Malay Magic* 93, 'The Black King of the Genii', 95, white Genii; *La Littérature des Berbères* 36, note, 'Il existe dans les croyances populaires un trés curieux rapport entre ce langage enfantin et celui que sont censées parler les génies.'

In *Le Mal Magique* 168, they are identified as bringers of disease, cf. the island king, 'Ettaoun, le Choléra asiatique', 184 'la personnalité de la Tâb'a ne s'est pas développée jusqu'à prendre les proportions et les complications d'un mythe'.

Cf. also *Hikayat Muḥammad Hanafiyyah* 20, 'the prominent role played by supernatural forces (jinns). According to Mrs Mélikoff this feature forms one of the characteristic elements of Turco-Persian epic romances.'

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For European equivalents, cf. *Les Mervelles de Rigomer* 8379, 'ce sont une gent faee'; *Claris et Laris* 3317, Broceliande, 'Les fees i ont lor estage'; cf. *Li Bastars de Buillon* 3311, 3557; *Huon de Bordeaux* 159, Malabron, 308, Oberon; *Gaufrey* 161, 'Robastre le fier estoit fis d'un luiton', 247 Malabron, 'J'estoie loing de toi pres d'une réauté/Et s'oï bien le mot quant te fu escapee'; *Doon de Maience* 277, 'Je vous di vraiement que Robastre est faés.'

Individual points of similarity can be listed as follows:

(1)
– afraid/unable to harm protected hero: *Supplemental Nights* 3.167, a mārid cannot counter the power of the Servant of the Ring.

(6)
– summoned by spell, etc.: Ariosto 2.15, 'un spirito . . . . Quel se ne va, da la scrittura astretto'; *Tunisische Märchen* 48, 'Mit dieser Tafel stehen zwei Geisterkönige in Verbindung'; cf. Stith Thompson D 1421.1.6, 'Magic ring summons genie'.

(7)
– description: *Enfances Renier* 19070, 'Trop est hideus, lait et noir et barbez'; Boiardo 1.9.10, 'Angelica dal vento e via portato/ Sopra a un demonio, che ha la faccia nera'; *A Collection of Tales from Uji* 137, demons 'some with only one eye and some with no mouth – the whole lot hideous beyond words'; *Hikayat Indraputra* 211, 'with heads like elephants, tigers, deer, pigs, and dogs'.

(16)
– horse: the fact that the jinn horse in the *Sīrat Saif b. Dhī Yazan* (69) crosses water without wetting its hooves suggests a connection with the common exaggeration of the speed of a swift runner, cf. Apollonius of Rhodes 1.182 *κεῖνος ἀνὴρ καὶ πόντου ἐπὶ γλαυκοῖο θέεσκεν/οἴδματος, οὐδε θοοὺς βάπτεν πόδας*. It may also have a connection with the water horse (q.v.); cf. also Nonnos 1.53, *διεσσυμένοιο δὲ ταύρου/πλωτὸς ὄνυξ ἐχάραξε βατῆς ἅλος ἄψοφον ὕδωρ*, 323 *ἐκ λοφιῆς ἀδίαντον ἑῆς ἀπεθήκατο κούρην*; *The Jātaka* 2. 202, 'and not even the tips of his hoofs were wet'; *Le Roman des Sept Sages* 95 sq., heroine crosses sea, 'Et Dameldiex tant li aida/C'onques son soler n'i moilla'; *Li Romans de Garins le Loherain* 1.33, when hero rides into water to retrieve a Cross, his horse 'N'i moilla oncques ne pié, ne col, ne pis'; Ariosto 15.40, Rabican, 'coi piedi asciutti andar potria sul mare'; *Enfances Renier* 12058 sq., Tabardin transforms himself into a horse, 19443; *Gaufrey* 161, 169, Robastre; cf. *Karlamagnus Saga* 198, 'If faut dire du cheval . . . que les êtres perniceux des diables vifs avaient pénétré en lui'; cf. Gillespie 30, 'Godefrid of Cologne in 1197 reports that Dietrich was seen on a black horse above the Moselle'; *Gesar of Ling* 106, 'His horse abandoned its bird-like form and, assuming that of a man, became his servant'; cf. *Bantu Myths* 138, girl turned into horse; *The Arabian Nights* 6.225, 'this mule under us is a Marid of the Jinn'; cf. *The Anatomy of Puck* 235, 'the Hedley Kow, like a great lean horse, flourishing his hoofs and whisking his tail'; *Oral Epics in India* 241, 'a nymph (*pari*) . . . in the form of a mare'; *Folktales of Egypt* 68; cf. *The Shāhnāma* 3.314; cf. *Malayan Literature: Makota Radja-Radja* 167, (angelic) horse. It may be noted that according to Irish legend the Tuatha de Danaan turned themselves into horses after the introduction of Christianity to Ireland and retired to the caves of Kilcornan.

(19)
– leave hero half-way: cf. *Arabian Nights* 7.81 hero left in Damascus rather than in Basra.

(20)
– live under lintel, etc.: Ariosto 22.17, 'sotto la soglia era uno spirto chiuso'; cf. *The Kalevala* 1. Preface xxix, 'The Maahiset are the dwarfs of Finnish mythology. Their abode is under stumps, trees, blocks, thresholds and hearth-stones.'

(21)
– struck by meteor, etc.: *Arabian Nights* 1.224, '*ifrīt* killed by 'shooting star' – note: 'these meteors being the flying shafts shot at evil spirits who approach too near Heaven', 7.45, 82; Lawson 73, lightning *κάπνοιον διάβολον ἔκαψε*; *Le Couronnement de Louis* 525, 'Mon pere ocist une foldre del ciel'; cf. Lichtheim 1.215, 'we were 75 serpents . . . . then a star fell and they went up in flames through it'.

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(25)
name: cf. Stith Thompson C 432.1, 'Guessing name of supernatural creature gives power over him.'

(28)
– rain stones, etc.: *Hikayat Indraputra* 217.

(32)
– sister: cf. Virgil 10.439, 12, 138; *The Laxdale Saga* 201 note, 'In ancient Scandinavia a person was thought to have a spiritual double' (*fylgja*); *From Myth to Fiction, The Saga of Hadingus* 112, 'the hero enjoys the protection of a supernatural female being'; *Marko the Prince* 60; *Serbo-Croatian Heroic Songs* 1.116, the Vila, 'from now on I am your sister-in-God', 162, 200, 3.252 note 'a white female spirit dwelling in mountain lakes. They have wings and fly'; *The Mythology of All Races: Slavic* 258, 'The belief that a Vila may become a man's sister'; *Chansons Populaires Bulgares* 151, 'où es-tu ma soeur, soeur Samodiva?'; *Oral Epics of Central Asia* 39, 'Bolot's "sister" . . . She is evidently an accomplished *shamanka* . . for she wards off the powers of darkness'; *Le Mal Magique* 300, Ḥadīth 'Il n'est personne parmi vous, a-t-il dit, qui n'ait son qarine . . . d'entre les génies'; *Contes Arabes Modernes* 73, Zainab sends 'une des fées, ses soeurs'; *Sūl and Schumul* 14, rescue by jinn girl; *The Trickster* 115, 'This acquisition of a guardian and protective spirit at puberty was one of the fundamental traits of Winnebago culture'; *Arabian Nights* 8. 24, jinn princesses in isolated castle become hero's 'sisters', cf. 7.349, 9.344; cf. *The Fellahin of Upper Egypt* ukht (Index); cf. *Aghānī* 13.225 (companion); cf. *Brun de la Montaigne* 993, variant, foster-mother.

(33)
variable stature/metamorphosis, etc.: *The Mythology of All Races: Celtic* 198, Kei of variable stature; *The Saga of the Volsungs* 3, daughter of Hrimmir in form of crow; Saxo Grammaticus 21, 'Nam sequor alternas diverso schemate formas/Arbitrio variata meo; nunc sidera cervix/Equat, et excelso rapitur vicina Tonanti, /Rursus in humanum ruit inclinata vigorem'; *Maugis* 8087, 'devil' in shape of crow; *The Mahābhārata*, Vana Parva 150.9 variable stature, Ādi Parva 24.2, 157.36, Rakshasha women, 'are capable of assuming any form at will'; *The Rāmāyaṇa* 23, 'two rakshasas who are able to assume what shape they will', cf. 359, Hanuman changes size, cf. 366; *The Ocean of Story* 2.197, various shapes of the Rakhshasas, 6.139 reference to their ability to 'act the part of a kind of Arabian jinn'; *San Kuo* 1.220, 'A dragon can assume any size'; cf. Lurker ref. Bhutas, 'In India, a designation for demons who can assume the most varied assortment of shapes'; cf. Ṭabarī 1. 123, Adam's size reduced.

J 6
Joseph – Zulaika accusation: cf. Genesis 39.8; Lichtheim 2.205, wife falsely accuses husband's younger brother; Xenophon of Ephesus 2.5, var.; Astydamia (Classical Mythology); *Le Roman des Sept Sages* 845, 'Vostre fils me voloit honnir'; *Ami et Amile* 504; *Le Roman de Laurin* 14102 sq. (variant); *Le Roman de Silence* 4100; Gillespie 117, note; *The Ocean of Story* 2.109, 120 sq. note, 4.93, 102 note; *The Jātaka* 1.265, 4.118; *Contes, Légendes et Epopées Populaires d'Arménie* 2.93; *The History of the Forty Vezirs* 12; *Arabian Nights* 3.314; *The Shāhnāma* 2.211; *Cinq Cents Contes* 41, note; *The Assiniboine* 151.

J 7
judgement (after miscarriage): *The Ocean of Story* 6.84, 'let the washerman make the Brahman's wife pregnant again, since he made her miscarry'; *The Jātaka* 2.213; *Folktales of Egypt* 211.

J 8
jump from wall, etc.: Clusia 'threw herself down from a high tower and came to the ground unhurt' (Classical Mythology); *Huon de Bordeaux* 131, Eudes escapes by jumping from palace window; *Guibert d'Andrenas* 2267, 'Ge saudrai jus, s'il vos vient a talent/ Se Mahomez me velt estre garant/ . . . Vos m'en leroiz aler sain et vivant' (he is killed); *The Adventures of Suibhne Geilt* 83, 'Suibhne leaped from the summit of the fort sheer down'; *Jarlmanns Saga* 64, Hermann jumps over wall 25 fathoms high; *The Jātaka* 5. 261, 'he leaped over the wall, eighteen cubits high'.

K 1
al-Khiḍr: there is no uniqueness in al-Khiḍr's

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role as a miracle worker in the Arabic cycles, where, unsurprisingly, he does not live up to his description in *The Oral Epics of Central Asia* (150) as 'the god Kydyr', the white-bearded supreme being of the highest Turkik Heaven. It is the Man of Wiles (q.v.) rather than al-Khiḍr who comes when his name is called and in this particular context he is not to be identified with 'Père Elie' – cf. *Légendes Religieuses Bulgares* 149, 'Vous n'avez qu'à monter sur une colline et à crier "Père Elie, Père Elie", et je viendrai aussitôt.' He is certainly a wanderer, but as such he can only remotely be connected to the sun, Helios, identified by Lawson, 44, as Elias. A study of his role is found in F. W. Hasluck, *Christianity and Islam under the Sultans* 319–336; cf. also *Arabian Nights* 5.384, note with ref. to Clermont-Ganneau, *Horus et Saint George*, 9.327, 348; cf. also Radlov 3.142, 316, 5.213; *More Greek Folk Tales* 171; Ginzberg 4.201, 'Elijah's miraculous deeds will be understood if we remember that he had been an angel from the very first'; *Typen Türkischer Volksmärchen* 132; *Dede Korkut* 35, 196 note; *Türkische Volksbücher* 61; *The Literature of Java* 279; *Kaïdara* 14, note on the name of Kaïdara: 'Y aurait-il influence ou coïncidence encore avec Khadrou qui est l'initiateur de tous les prophètes en tradition islamique?'

K 3
kill-bearer letter: cf. 2 Samuel 11.15; *Iliad* 6.168, Bellerophon – *πόρεν δ' ὅ γε σήματα λυγρά*; *Supplemental Nights* 7.93, note, 'These "letters of Mutalammis", as Arabs term our Litterae Bellerophonteae, or "Uriah's letters", are a lieu commun in the East'; *The Ocean of Story* 2.114, note, 3.277, note on the 'Letter of Death' motif, and reference to story of Ṭarafa; Diodorus Siculus 11.45.1; *Le Roman de Silence* 4321 (substitute letter); *Der Festländische Bueve* 2379; *Marques de Rome* 52; *The Early English Versions of the Gesta Romanorum* 214; *Early English Prose Romances*, The History of Hamlet 257; *Grimm's Fairy Tales* 152; *More West Highland Tales* 300; Strickland 1.3; *Motiv Index of the Italian Novella* 118; *La Leyenda de los Infantes de Lara* 220; *Russian Folk-Tales* 62; *Macedonian Folklore* 132; *Modern Greek Folktales* 16, 338; *Typen Türkischer Volksmärchen* 141, 175, 'Der Uriasbrief'; *Contes, Légendes et Epopées Populaires d'Arménie* 135; *Folk-Tales of Kashmir* 48; *Folk Tales of Japan* 58; *Cinq Cents Contes* 45; *The Types of the Folktale* K 978; *Moorish Literature: Popular Tales of the Kabyles* 270.

K 4
king: as has been noted, in the cycles the role of the king/leader is at times merged with that of the champion/hero, while elsewhere, as in the case of 'Antar, they remain distinct; cf. *The Heroic Legends of Denmark* 139, 'There are two grand types which are found throughout Northern heroic poetry: the royal hero, noble and versatile in the conduct of his life, and most often showing its finest flower in love, and the warrior, enormously strong and defiantly conscious of his strength, insensible to gentler feelings'; *The Mythology of All Races: Celtic* 139, 'Cuchulain . . . is more prominent than his king, Conchobar'; *Russian Heroic Poetry* 16, 'Like King Arthur himself, Vladimir is never the principal figure of the stories, though he is the Solnyshko ('Little Sun') round whom the other planets revolve'; cf. *Folk Tales of Kashmir* viii, ref. 'Raja Rasulu, who has been called the King Arthur of the Punjab'.
For the respect in which kings are to be held, cf. *Iliad* 1.80, *κρείσων γὰρ βασιλεύς*; *Le Charroi de Nimes* 438, 'Vo droit seignor ne devez menacier'; *Li Romans de Bauduin de Sebourc* 10.364, God has appointed rulers 'Pour garder lor pais contre gent paiennie'; *Doon de Maience* 206, Doon tells the priest that he does not want to kill Charles; *Dede Korkut* 153, 'Emperors are the shadow of God.'

A number of standard Arabic attributes, motifs and types of kingship are shared with the literatures of other societies; cf:

(1)
– asks whether there is anyone greater, etc.: cf. *Karls des Grossen Reise nach Jerusalem* 45; cf. *L'Atre Périlleux* App.152; cf. *Hunbaut* 98; cf. *Jaufré* 6505, 'totz tempz ai quist cavallier/Plus fort de me'; *Karlamagnus Saga* 234; *Victors Saga* 26, 'Victor asks his men whether they know of anyone who they think can fight against them'; cf. *Ectors Saga* 90, (141– man asked whether he has ever seen a greater feast); *Jarlmanns Saga* 6; *Die Volksepik der Albaner* 32, 'Nirgends unter

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den Männern habe ich meinesgleichen'; *Tibetan Tales* 6, asks whether there is any part unsubdued; *Folk Tales of Kashmir* 154; *Buddhist Legends* 1.270; *Folk-Tales of Malakoshal* 327; Ṭabarī 2.111 (Tubba'); (*Mongolische Volksdichtung* 175, 'Gibt es auf Erden ein so schönes Mädchen wie wir drei ?'); *Sohrab and Rustem* 33, 'is there . . . a braver knight than I?'

(4)
– chosen by bird: cf. Livy 1.34, Tarquin's augury – 'aquila suspensis demissa leniter alis pilleam aufert'; cf. Procopius 3.4.5; cf. Iamblichus 22, bird augury; *Modern Greek Folktales* 117 (note); *Persian Tales* 220; Radlov 4.143; *Türkishe Volksmärchen aus Stambul* 14; *Typen Türkisher Volksmärchen* 152; *Contes, Légendes et Epopées Populaires d'Arménie* 2.184, variant, bird looks for king – 'Ils lâchèrent trois fois l'oiseau qui revint trois fois se poser sur le trône du roi'; *Wisdom from the Nile* 148; *Westiranische Mundarten* 312; cf. *Swahili Tales* 61, variant – appointed by chance – 'they used to throw a lime'; *Kurdische Sammlungen* 32, note on Der Vogel der Herrschaft, with ref. to ZDMG 36, 241; Chauvin 5.94; cf. *The Apocryphal Gospels* 11, Gospel of James, Joseph chosen by bird; *Sicilianische Märchen* 2.161, Cardinal on whom white dove alights chosen as Pope; *Grimm's Fairy Tales* 171, choice of Pope.

(7)
disguised: v. Nero (Classical Mythology); Procopius 3.7.7 (as messenger); *Li Roman d'Alixandre* 296; *Arabian Nights* 4.55: *Supplemental Nights* 5.48, 'I cannot win free of this melancholic humour . . . so let us fare forth, I and thou, in disguise', 2.71, 4.492; *Armenian Folk Tales and Fables* 130; Chauvin 6.7, note on the motif of the caliph in disguise, with references to Nero, Pedro the Cruel, Sebastian I. James V of Scotland and Maḥmūd of Ghazna; *Aghānī* 6.234, Walīd b. Yazīd as oil seller, 18.153, as shepherd, cf. 19.114.

(8)
– does not usually fight: Pulci 15.5, 'la Corona sua, sempre onorata, /combatter non è usa mai in Levante/con qualche vile arcaito o amirante'; cf. *Florence de Rome* 2445, 'Seignor, ne sui pas rois por aler reposer'; *David de Sassoum* 271, 'Que le roi vive: Je ne trouve pas convenable que tu ailles en personne te battre contre ce giaour.'

(9)
giant: cf. *The Alexiad* 422, of Bohemond; *Li Romans de Bauduin de Sebourc* 17.725; *La Chevalerie Ogier* 9891; *Moniage Guillaume* 4633.

(12)
lascivious/bloodthirsty: an old motif, cf. *The Epic of Gilgamesh* 62, 'His lust leaves no virgin to her lover, neither the warrior's daughter nor the wife of the noble'; cf. also *Claris et Laris* 15338, 'il li convenoit chascun nuit/avoir une femme novele'; *Perlesvaus* 7263, 'tant ne l'aura amee que il ne l'ochie au cief de l'an', cf. 8727; *Foulke Fitz Warin* 49, 'Le roy Johan fust home santz conscience . . . e lecherous'; cf. *The Heptameron* 1.65, 'King Alfonso, whose lust was the sceptre of his kingdom'; *The Lad of the Ferule* 37, 'they had to bring him a maiden every single night to his couch, and he had to have her in the morning for breakfast'; *The Pursuit after Diarmaid* 57, of Fionn, 'there is not in Erin a man that is fonder of a woman than he'; *Nitida Saga* 9/10, Prince Lifornus 'is so covetous of women that not one of them is left in peace by him, but he never keeps a princess for longer than one month'; cf. *Sigrgards Saga Froekna* 44; *The Ocean of Story* 4.73, 'Tell me why our husband is so devoted to women that, although he has carried off many wives, he is perpetually marrying new princesses and is never satisfied'; *Visramiani* 6, 'The monarch, Shāh Moabad, was a lover of women'; *Folk-Tales of Malakoshal* 91, 'If any young girl goes near, he seizes her and keeps her in his Palace.'

(15 -23)
multiple: the motif of the plural kings adds obvious importance to narrative wars; cf. 1 Kings 20.16, Ben-hadad 'and the kings, the thirty and two kings that helped him'; cf. *Gesta Karoli Magni* 595, '.xx. reges erant congregati'; *Li Romans d'Alixandre* 244.27, four kings, 300.25, thirty-seven; *Florimont* 9701, four; *La Chanson de Roland* 1451, twenty, 2649 seventeen; *Octavian* 1432

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twenty, 3256 fifteen; *La Chanson d'Aspremont* 9077 thirty, 10291 twelve; *Gui de Warewic* 2903 fifteen; *Folque de Candie* 4021 fifteen, 8883 one hundred; *Roland à Saragosse* 407 ten; *Maugis* 7291, '.xiiii. sont ensemble que roi que amire'; *Mort de Maugis* 737 ten; *Enfances Renier* 2170 fifteen, 4308 ten, 15246 five; *Girart de Vienne* 6840 fourteen; *La Conquête de Jérusalem* 4942 sixty, 8285 twenty; *Li Romans de Durmart le Galois* 11906 ninety-five; *Fouke Fitz Warin* 74 four; *Otinel* 27 four; *Hervis von Metz* 7748 ten; 9244 nine; *Cléomadès* 329 five; *Anseis von Karthago* 10159 thirty; *Sone von Nausay* 18367 three; *La Destruction de Rome* 218 thirty, 420 fifteen; *Li Bastars de Buillon* 297 four; *Le Roman d'Auberi* 25 three; *Saladin* 73 thirty; *La Chanson des Saxons* 1.150, 'Plus de .xxx. rois a desoz lui mescreans'; *La Chanson des Quatre Fils Aymon* 1729 seven; *Richars le Biaus* 2273, 2705 seven; *Le Siège de Barbastre* 1310 fourteen; *La Chevalerie Ogier* 933 twenty, 3490 seventeen; *Gui de Bourgogne* 126 thirty; *Fierabras* 71 fifteen, 171 thirty; *Li Romans de Bauduin de Sebourc* 15.706 fifteen; *La Chanson du Chevalier au Cygne* 2.79 twenty, 149, four, 262 thirty, 9822 thirty, 12614 twenty-six; *La Chanson d'Antioche* 2.97, 'Que Corbarans venoit et Turc et Esclavon/S'amaine trente rois et le Rouge Lion', 260 'Nonante rois'; *Les Narbonnais* 5653, 'Avecques lui .xv. rois', 6486, 'O lui .x. rois'; *La Mort Aymeri* 633, '.x. roi paien'; *Les Enfances Guillaume* 247, 'Trante et set rois', 3087, 'Li trante roi'; *Der Festländische Bueve* 3624, 'Quinse roy', 12954 'cinc rois'; cf. *L'Escoufle* 788; *Elie de Saint Gille* 2239, 'Cis .vii. furent tout roi'; cf. *Le Couronnement de Louis* 631 seven; *La Chevalerie Vivien* 231, '.xxx roi sont orguillox et puissant'; *Athis et Prophilias* 17602 seven; *La Chevalerie Ogier* 933 twenty; 3490 seventeen; Malory 1.12, eleven, 5.2 sixteen; Boiardo 1.10.37, 'Sette re sono, et uno imperatore', 2.1.18 'Trentaduo re'; cf. Camoes 3.44 five, 3.78 thirteen; *Ectors Saga* 175, 'there are five named kings in each wing'; *Ortneit und Wolfdietrich* 307, 'funff edel kunig rich'; *König Rother* 6, 'zvene vnde sibincih kuninge', 2556; cf. *Willehalm* 29, 30, 49, 61 (5, 10, 15, 30 kings); *Orendel* 3130, 'drizehen heidenischer kunige'; *David de Sassoum* 378 seven; Ginzberg 4.13, forty-five; *Serbo-Croatian Heroic Songs* 1.119 seven; *Die Volksepik der Albaner* 149, 'Die sieben Könige oder sieben Königreiche'; *Ancient History of Western Asia* 122, 'A later Hittite novel-like text narrates the story of the coalition war of seventeen kings'; *The Mahābhārata*, Ādi Parva 102.21, 'that hair-stirring battle in which innumerable kings were on one side and only one was on the other'.

(28)
– shut out of city: *La Mort Aymeri* 3565 sq., 'Vers la cité s'en vont li glot fuiant'; *Adonias Saga* 175; *Folktales of Japan* 172; cf. Procopius 5.18.20.

(30)
universal, etc.: *The Sons of the King of Norway* 197, 'And Cod, son of the King of Norway, was named King of the World'; cf. *La Chanson de Roland* 393, of Roland 'tote gent voelt faire recredant/E totes teres met en chalengement'; *Recherches sur l'Epopée et le Barde au Tibet* 143, 'roi Gesar, seigneur du monde'; 250 'le thème général du cakravartin, le bon roi, établi au centre et soumettant les rois des quatre orients'; *Gesar of Ling* 201, 'I have read many times in the prophetic writings . . . that Gesar would march over the earth, subduing nations and preaching the Law of Justice'; *Prabandhacintamāṇi* 118, 'Observing the extraordinary marks on his body [v. Narrative Index A 29.1] Hemacandra gave it as his opinion that Kumarapala would be a universal monarch'; *The Kādambarī* 5, king 'having subdued the earth, was guardian of the world'; *A Dictionary of Chinese Mythology* 31, 56 'Chakravartin'; *David de Sassoum* 286, 'Les trois quarts du monde étaient sous le pouvoir du Melik'; *The Ocean of Story* 8.71, note on the Chakravartin; *The Legend of King Asoka* 208, 'the gods proclaimed: "Asoka is to become a cakravartin ruler over one of the four continents."'

For a less exalted view of the position of the great king, cf. Boiardo 2.5.56, 'Settanta dui reami in sua possanza/Ha conquistato con la sua persona'; *Poemi Cavallereschi* 192, 'del valoroso re magno e perfetto/che per suo forza, senno e gran bontade/rinnalzo molto la Cristianitade'; *La Chanson des Saxons* 1.2,

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'La corone de France doit estre mise avant/ Qar tuit autre roi doivent estre à lui apandant.'

L 1
land:
a number of features used in the Arabic cycles to stress difficulties faced by heroes on their travels are paralleled elsewhere, cf.:

(1)
dangerous: *The Jātaka* 1.5, 'Now wildernesses are of the five following kinds: – robber wildernesses, wild-beast wildernesses, drought wildernesses, demon wildernesses, and famine wildernesses'; *Kallimachos* 80, *ἦν ὁ βουνὸς ὑπερνεφής, ἀνάβασιν οὐκ εἶχεν*; *Perlesvaus* 2857, 'une terre gaste'; *La Chanson d'Aspremont* 1969; *La Chevalerie Ogier* 12643; cf. *The Martial Career of Conghal* 121, mountain with hole through it; *The Shāhnāma* 5.121.

(2)
– of darkness: *Folque de Candie* 12, 'en sa terre ne sorst eve ne rin, /solelz n'i luist au soir ne au matin', cf. 8113; *Maugis* 3126, neither sun nor moon shines in Ethiopia; cf. *Huon de Bordeaux* 87.

(3)
– of meadows/flowers, etc.: *Claris et Laris* 754; cf. *Jaufré* 8362, 'un bel prat ver', 8746, 'la gensor terra del mon'; *Les Mervelles de Rigomer* 923; *Perlesvaus* 3626; *Kallimachos* 149; *Arabian Nights* 6.147, 'lo, they found themselves in a green and smiling country'.

(5)
– of snakes, animals, etc.: Lichtheim 3.130, 'Six miles of serpents, scorpions and all kinds of reptiles'; *Moniage Guillaume* 2480, 'Le desertine fait mout a redouter/Car de serpens i ot a grans plentés'; *Vilhjalms Saga* 19, mountain of snakes; *Arabian Nights* 6.18, valley of snakes; *Les Mervelles de Rigomer* 16447, 'De singes, d'ors et de lions'; *Jaufré* 9993, 'serps e leons e senglar'.

(7)
underwater: Nonnos 21.171, *ἔσω βαθυκύμονος αὐλῆς*; cf. Boiardo 2.8.4, land of Fata Morgana at bottom of lake, 3.7.23, a 'bel palazo de cristallo'; *Russian Folk-Tales* 71, 'he found himself under the water in a white stone palace'; *Beowulf* 98, Beowulf under water – 'It was a day's space almost before he could glimpse ground at the bottom'; *Branwen* 46, 'a lake as the entrance to the Otherworld'; *The Ocean of Story* 1.108, temple, 6.212; *Contes, Légendes et Epopées Populaires d'Arménie* 2.9; *Die Fahrten des Sajjid Batthal* 1.199; *David de Sassoum* 93 l; *The Jātaka* 4. 281, under-water pavilion of serpent king; *Folk Tales of Japan* 113, 139; *The Myths and Songs of the South Pacific* 168, 'The Samoan heaven . . . was supposed to be under the sea'; Campbell 2.310, 'Nighean righ rioghachd baille fo' thuinn', the daughter of the king of the kingdom of the town under waves; cf. *Hikayat Indraputra* 257; *The Types of the Folktale* 1889 H, 'Submarine Otherworld'; *Die Volksdichtung der Grossrussen* 227; *Myths and Legends of the Congo* 2.

L 2
languages: mutual comprehensibility is an obvious narrative advantage. Arabic and European tradition coincide, in the main, by fixing the total number of languages at 70–73, a figure that coincides with the early tradition of the Septuagint. For variants of the motif, cf.:
Knowledge of named languages: *Digenes* 1.115 *ἀκριβῶς γὰρ ἠπίστατο τὴν τῶν 'Ρωμαίων γλῶτταν*; *L'Entrée d'Espagne* 11466, 'Je sai bien le langaje de Perse e l'Aufricaine, La Greçoise, la Hermine, e sai la Suriaine', cf. 14392; *Florimont* 1301, 'Li dus davant le roi ala/Et en gregois le salua:/"Calimera, vasilio"'; *Octavian* 4094, 'Sarrazinois sot bien parler/Quar il l'out apris outre mer'; *Roland à Saragosse* 1203, 'Un Sarraÿin . . . Ben sap parler en latin es en roman'; *Enfances Renier* 1858, Renier 'sarrazinois set parler et persis/et bon françois'; 2292, Piecolet, 'Bien sai parler et latin et ronmans/ sarrazinois grieiz et popeliquans/pour vint langages n'iere ge ja doutans', cf. 6376; *La Chevalerie Vivien* 863, 'Je sais parler Sarrasinois assés'; cf. *Anseis von Karthago* 9844; *Li Romans de Bauduin de Sebourc* 1.477; *Poemi Cavallereschi* 259, 'Orlando disse in parlar saracino'; *Wars of Charlemagne* 35, 'he had learnt the language of the Saracens'.
Knowledge of a quoted number: *Aiol* 5420, 'Ele sut bien parler de .xiiii. latins'; *Folque de*

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Candie 872, 'un latimier qui set lenguages .c.'; *Li Romans de Bauduin de Sebourc* 1.265, thirty; 12.265, '.xxx. langages sot'; *Serbo-Croatian Heroic Songs* 1.217, Halil 'knew 24 languages'; *La Prise d'Orange* 327, 'turquois/ Et aufriquant, bedoin et basclois'.
knowledge of many/all: *Apollonius of Tyana* 19, Apollonius understands all the languages of the barbarians, 'although I have never studied them'; *The Paradise of the Fathers* 308, Pachonius 'learned immediately how to speak all tongues'; *Li Romans d'Alixandre* 311.20, 'Alixandres l'entent sans autre latinier/quar de tous les langages s'estoit fait doctrinier'; *Li Romanz d'Athis* 2.18124, 'Li rois Bilas . . . Qui fu cortois et bien apris/De lengages de mainz pais'; *Hervis von Metz* 3899, 'Il n'est langages qu'il ne sacent parler'; *Cléomadès* 1485, 'Et savoient de tous langages'; *Anseis von Karthago* 9171, spy, 'De tous langages apris'; *Li Romans de Bauduin de Sebourc* 15.115, 'Tout langages parolent, car Jhésus leur aprent'; *Gesta Karoli Magni* 627, 'omnes'; Pulci 21.132, Orlando 'sapea bene ogni linguaggio'; *Ortneit und Wolfdietrich* 29, 'Wann du den stain beslussest und nymst in dinen munt/Waz sprach sin in der welte daz wurt dir alles kunt'; *Valdimars Saga* 53, king 'can speak all languages'; cf. *Ectors Saga* 83; *Vilhjalms Saga* 49; *Russian Heroic poetry* 36, Volga knows 'All the various languages' (v. MAN OF WILES); *The Trickster in West Africa* 73, 'Legba knows all the languages known to his brothers', cf. 88; *Die Fahrten des Sajjid Batthal* 1. 41, Ja'far 'hatte . . . vollständige Kentniss von 72 verschiedenen Sprachen', cf. 2.162; *Willehalm* 49, 54, 62, 64, 218 (62 'the seventy-two tongues which, it is said, are spoken by the people of the world'); *Das Lied vom Hürnen Seyfrid* 54, 'zwo und sibentzig zungen'; Ginzberg 2.69, 'another custom of the Egyptians was that none could reign over them unless he was master of all the 70 languages'; Ṭabarī 1.207, total of seventy-two languages, 1.289, total given as seventy-three.
(For seventy-two as a universal number, cf. Plutarch, *Moralia* 13, Typhon 'formed a group of conspirators seventy-two in number'; *Orendel* 83, 'furte in in cleiner wile/ des meres wol zwo und sibenzig mile', 112, 'zwei und sibenzig konicrich', 237, 'zwene und sibenzic kiele', 405, 'zwene und sibenzic kunige', and 2561, 3265, 3347, 3403, 3413, 3675, 3797, 566, 'jaren', cf. 632, 3583, 2426, 'landen'.)

L 3
lascivious prince and vizier's daughter: cf. *Durmart le Galois* 244.

L 4
lasso: in the cycles this is an enemy's weapon, unknown to bedouin. It has, however, a long history of usage in the Middle East, and elsewhere, cf. Lichtheim 1.37; Herodotus 7.85 (of the Sagartians); Pausanias 1.21.5, used by Sarmatians; *The Kalevala* 1.193, 'Lemminkainen threw his lasso'; *Armenian Folk Tales and Fables* 142, 'his lariat of tanned Isfahan leather'; *Le Livre de Gerchasp* 1.91, 'il prenait dans son lasso de cuir non tanné la tête de l'éléphant', cf. 105, 155, 179, 189; *Amiran-Darejaniani* 63; *David de Sassoum* 393; *Gesar of Ling* 154, 'the demon . . . who was watching them, threw a lasso' 189, 219; *Recherches sur l'Epopée et le Barde au Tibet* 455; *The Memorial Feast for Kökötöy-Khan* 146; Radlov 1.593; *Romans de Scythie* 37, 'un lasso pour attraper un cheval surnaturel'; *Die Fahrten des Sajjid Batthal* 1.11, 12, 107, 145, 2.145; *The Ocean of Story* 4.199, note; *Arabian Nights* 7.61, note; *Aghānī* 17.96; *The Shāhnāma* 1.167, 'a lasso sixty cubits long', 2.45, 52, 54, 384, 3.26, 78, *passim*; *Haft Paikar* 7, 9, 17, 43, 49, 51, 58, 285; *A Dictionary of Chinese Mythology* 86, magic lasso.

L 5
(man who never) laughs: *La Chanson de Roland* 1477; cf. *The Jātaka* 4.204.

L 8
lights on mountain: *Sicilianische Märchen* 1.276, 'auf einem Berge ein grosses helles Licht sah'; *Folk Legends of Japan* 53, supernatural fire on mountain.

L 9
(request for) lineage: the *locus classicus* for this battlefield convention is found in *Iliad* 6.145. It is at times elaborated by an explanation of the champion's reluctance to fight with an inferior; cf. *La Chanson des Saxons* 2.171, 'Et commant as-tu non? dit Salorez le fier'; cf. *Li Romans d'Alixandre*

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425.6; *La Chanson d'Aspremont* 5348, 5830; Quintus Smyrnaeus 8.138; *L'Atre Périlleux* 5734, 6182; *Gui de Warewic* 8581; *La Conquête de Jérusalem* 3745; *Les Mervelles de Rigomer* 1759; *Macaire* 262; *Richars li Biaus* 2791; *Méliador* 24359, 'Mais dittes quelz est vostres nons/Voires'; *Perlesvaus* 3484; *Le Siège de Barbastre* 1396, 6671; *Fierabras* 14; *Les Enfances Guillaume* 2944; *Orson de Beauvais* 1454; *Les Narbonnais* 4699; *La Prise de Cordres* 216; *La Chevalerie Ogier* 758; *Le Couronnement de Louis* 2512; Saxo Grammaticus 13, 'Virgo caballi/Que premis armos/... Quod tibi nomen/Que fueris, dic,/Gente creata?'; *Ortneit und Wolfdietrich* 123, 'Sagt mir den euren namen'; Pulci 8.77, 'Deh, fammi il nome tuo'; *Poemi Cavallereschi* 205; Tasso 12.60, 'Pregoti (se fra l'arme han loco i preghi)/Che 'l tuo nome e'l tuo stato a me tu scopra'; *The Epic of Palnāḍu* 339: 'So you demand to know my caste and clan?'; *Gesar of Ling* 234, 'Each chief loudly proclaimed his titles and exploits'; Radlov 5.56, 379; *Le Livre de Gerchasp* 47, 'Es-tu un joyau de race royale, ou né d'un artisan?'; *Supplemental Nights* 2.202, 'Who art thou of the folk?' By way of contrast, cf. *Waltharius* 52, 'Est modo pugnandum tibimet, non sermocinandum'; *Visramiani* 128– 'A brave man's race in the day of battle is his sword and bravery'; *The Shāhnāma* 3.120, 180, al.; *Die Volksdichtung der Grossrussen* 139, cf. 329.

L 10
lion: lions, frequent bit-part players in the cycles, are sometimes entrusted with small starring roles of their own. In Arabic, as in other literatures, they generally enjoy a high reputation; cf. Leonton, for the worship of lions (Classical Mythology); *Li Romans de Bauduin de Sebourc* 5.900, 17.51, 'Li lions sénéfie une beste gentis'; 17.681 'Li lions vertueus'; *La Chanson du Chevalier au Cygne* 2.255; cf. *Amadis de Gaula* 250; cf. *Armenian Folk Tales and Fables* 148, talking lion; *Il Libro Etiopico dei Miracoli di Maria* 234; *Paradise of the Fathers* 202, lion digs saint's grave; *Romances Judeo-Españoles* 74, 'conocio sangre reale'; cf. *Sigurdar Saga* 144, 145; Master Lucretius says that the lion has a holy nature'; cf. *Le Mal Magique* 69, saint in guise as lion, cf. 215, cf. 276, 'le serviteur d'un saint'; *Le Culte des Saints Musulmans* 59, lions serve saint; Campbell 3.268, lions do not attack those of royal blood; cf. *Recherches sur l'Epopée et le Barde au Tibet* 390, 'Au Tibet, le folklore du lion est aussi, et plus encore, vivant qu'en Chine', cf. 478; cf. *Kinship and Marriage* 224 sq., 'Yaguth, the lion-god'; Lurker ref. Manjughosa (Buddhist), 'He rides upon a lion', Narasimha ('man-lion'), the fourth incarnation of Vishnu.

Parallels to Arabic motifs can be listed as follows:

(1)
– attacks/kills: *Der Festländische Bueve* 3894, Bueve's companion eaten by two lions; *Tendi* 329, 'In the town there is a lion that troubles us by eating people'; *Piramus et Tisbé* 658.

(5)
– fights dog: Quintus Curtius 9.1.32, fight between dogs and lion; *Folktales of Egypt* 21.

(6)
– eaten: Boiardo 2.1.74, Rugiero, 'Però nutrito l'ha, con gran ragione, Sol di medolle e nerbi di leone'; cf. *The Saga of the Volsungs* 33; *From Myth to Fiction: The Saga of Hadingus* 42, note on eating heart of wolf/lion; cf. *Heimskringla: The Norse King Sagas* 33; *Indian Myths* 402, 'to eat the heart of a beast or an enemy conferred strength'.

(7)
– frightens people away: cf. *Amiran-Darejaniani* 15, 106; *David de Sassoum* 163, famine caused by lion; *Supplemental Nights* 5.261, 'our city is domineered over by a monstrous Lion'.

(8)
– guards young hero: cf. *Enfances Renier* 1240.

(9)
– hero rescues emperor from lion: *Digenes* 4. 1055 sq.

(11)
– killed: *Babylonian and Assyrian Literature: The Epic of Ishtar and Izdubar* 53, Izdubar kills Mid-annu ('supposed to be a lion'); Diodorus Siculus 9.14.15, Polydamas of Scotusa kills lions bare-handed; *Digenes* 3.96, 4.180; *Perlesvaus* p. 381, hero condemned to fight lion unarmed; cf. *David de Sassoum* 164; *Doon de la Roche* 220,

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Pepin, 'li gentiz rois qui le lion ocist', 2049, 2226, 2855; cf. *Li Romans de Berte aus Grans Piés* 6; *Aiol* 1177 sq.; *Cristal und Clarie* 4195 sq; *Florence de Rome* 3790; *Florimont* 765 sq.; *Gilles de Chin* 2751 sq.; *Bérinus* 316; *König Rother* 1153, lion killed at Constantine's court; cf. *Das Lied vom Hürnen Seyfrid* 33; *Parzifal* 288, Gawain kills lion; cf. *Early English Versions of the Gesta Romanorum* 116, allegorical fight with lion; Malory 9.1; *Tirant Lo Blanc* 49, lion killing; *Legends of Babylon and Egypt in relation to Hebrew Tradition* 7, 'the familiar attitude of . . . Gilgamesh struggling with lions'; *The Ocean of Story* 3.262, lion killing, 4.216; *Arabian Nights* 7.178; *Supplemental Nights* 5.161, lion killed by girl; *Amiran-Darejaniani* 168; *Haft Paikar* 50; *Dede Korkut* 123; *The Shāhnāma* 5.124, 7.21.55.77.

(14)
– löwenritter: Sandrocottus, 'a lion came to him, and gently licked the sweat from his face' (Classical Mythology); Nonnos 25.185, 27.132; cf. *Apollonius of Tyana* 146; *Le Roman de Flamença* 665, list of topics, 'Galvain/E del leo que fon compain'; cf. *Gilles de Chin* 4196; *Li Romans de Bauduin de Sebourc* 17.378; *Les Mervelles de Rigomer* 9650; *Octavian* 5088; cf. *El Poema del Mio Cid* 2282 sq.; cf. *Gui de Warewic* 4169; *The Early English Versions of the Gesta Romanorum* 246, cf. 327; Pulci 4.7.22, 5.34, 19.6, 20.80 'un lion rampante molto fiero/ come Rinaldo, avea nel campo nero', 21.25, 'ed ogni porta a sua diffensione/aveva un fiero e selvaggio lione', 22.63; *Kudrun* 9, Hagen meets friendly lion; *Ectors Saga* 124, grateful lion 'follows Trancival from that day onwards'; *Sigurdar Saga* 212, hero fights man who has killed his lion; *Vilhjalms Saga* 26, 60, hero and lion weep as they part, 117 hero faints on death of his lion; *Grimm's Fairy Tales* 310, löwenritter, 548 helpful lion; *The Apocryphal Gospels*, Gospel of Thomas 76, lions greet Jesus; *Hindu Myths* 170, Vishnu's 'Man-lion incarnation'; cf. *The Epic of Palnāḍu* 152; *Türkische Volksbücher* 68, friendly lions; *Tirant Lo Blanc* 93, tame lions; *Arabian Nights* 5.40, helpful lion; *The Childhood of Fiction* 58, helpful lions; Campbell 1.96, 3.373; *Amiran-Darejaniani* 28.

L 13
lots drawn:

(1)
– for adventure: Joshua 18.10, 'Joshua cast lots for them in Shiloh'; *Odyssey* 10.206, for reconnoitring expedition.

(2)
– for battle: *Iliad* 3.324, for first cast of spear, 7.171 for duel; Boiardo 1.1.57, for duel; cf. Tasso 5.73, 7.69.

(4)
– for cannibalism: *'Arūs al-'Arā'is* 30.

(5)
– for death, etc.: Jonah 1.7, 'Come, and let us cast lots, that we may know for whose cause this evil is upon us'; *The Jātaka* 1.110, 'Then they cast lots, in order to rid them of their bane, and seven times the lot fell on Mitta-vindaka'; Eumathius 7.12.

L 14
love:

(1)
– at first sight: *Kallimachos* 928; Nicetas Eugenianus 3.259, ἀεὶ τὸ φιλοῦν αὐτόκλητον; *Florence de Rome* 1173; *Fergus* 46; *Octavian* 2612; *Aye d'Avignon* 108; *Gui de Nanteuil* 15; *Raoul de Cambrai* 219; *Richars li Biaus* 1957; *La Chanson des Saxons* 1.113, 'Sebille le regarde . . . . Tant la conquiert s'amors'; *Bérinus* 185; *Doon de Maience* 111; *La Chevalerie Ogier* 12081; Pulci 13.49, Rinaldo and Luciana; Boiardo 1.1.31; *Motiv Index of the Italian Novella* 184; *The Judeo-Spanish Ballad Chapbooks* 38; *Marko the Prince* 40, girl seen unveiled; Dede Korkut 121; *The Lay of Alha* 91, 'Love's sudden dart pierced Udan's heart'; *Supplemental Nights* 6. 335; Ṭabarī 2. 563; *Contes Arabes Modernes* 81; Littmann 2.

(2)
– from description: *Gaufrey* 51; *The Romance of Horn* 416; *Sigrgards Saga ok Valbrands* 132, prince falls in love with Florida's description, brought by merchant; cf. *Adonias Saga* 110; *Victors Saga* 33; cf. Ariosto 14.41; *The Lord of the Panther-Skin* 14; *Typen Türkischer Volksmärchen* 217, 'Ein abgeschlossen lebendes Mädchen verliebt sich durch eine Beschreibung in einem fremden, fernen Prinzen'; *The Ocean of Story*

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3.68, note on 'love by mere description'; *The Jātaka* 4. 199; *The Shāhnāma* 1.260.

(3)
– from dream: *Mabinogion* 121; Chaucer, Sir Thopas 503; *Tūṭī-Nāmeh* 110; *The Ocean of Story* 3 82, note on beloved seen in dream; *Myths and Songs of the South Pacific* 7, Vatea, father of gods and men, searches for a beautiful woman he has seen in a dream; *Macedonian Folklore* 80; (cf. Athenaeus, *Deipnosophistae* xiii c. 35, ref. Chares of Mytilene).
V. DREAM OF GIRL.

(4)
– from portrait: cf. Chauvin 5.192; 8.95; Strickland 1.11; Littmann 17, cf. 188.

(5)
– by reputation/report: *Prothesilaus* 10525; *Li Romans de Durmart le Galois* 1193; *Orson de Beauvais* 1340; *Anseis de Karthago* 368; *Li Bastars de Buillon* 1245; *Le Siège de Barbastre* 1577; *Gaufrey* 222; *Le Roman de Flamença* 1778; *Bérinus* 200; *Doon de Maience* 236; *Le Roman de Laurin* pp. 62, 299 sq.; *Novelle del 'Mambriano'* 133, ref. Storia di Ottinello e Cicilia, 'innamorato per fama'; Boccaccio 4th Day 4th Story; Pulci 15.98, Antea, 'Questa fanciulla udito avea per fama/Rinaldo nominar molto in Soria/e perché le virtù molto quella ama/s'innamoro della sua gagliardia'; *Arabian Nights* 9.222.

(8)
– sickness: Antiochus Soter, 'He fell into a lingering disease, which none of his father's physicians could cure for some time, till it was discovered that his pulse was more irregular than usual when Stratonice his step-mother entered his room' (Classical Mythology); *Gautier d'Aupais* 592; *The Romance of Horn* 445, 2457; *Le Roman de Castelain de Couci* 636; *Doon de la Roche* 1440; *Der Altfranzösische Yderroman* 1634; *Cristal und Clarie* 334, 7093; *La Prise d'Orange* 371; *Athis et Prophilias* 3005; *Florimont* 5693; *Jehan et Blonde* 655; *Floris et Liriope* 811; *Gui de Warewic* 471; *Le Roman de Helcanus* 27, 153, 275; *Folque de Candie* 1946; *Guillaume de Palerne* 837; *Sone von Nausay* 281; *Li Bastars de Buillon* 1280; *Ille und Galeron* 1213; *Eneas* 7919; *Le Roman de Silence* 720, 'Amors le prent a demene, /Fai le fremir, suer, tranbler'; Malory 1.1; *The Early English Versions of The Gesta Romanorum* 517; *Carmina Graeci Medii Aevi* 245; *Motiv Index of the Italian Novella* 39, 184; *Novelle del 'Mambriano'* 66; *Math vab Mathonwy* 3; *From Myth to Fiction, The Saga of Hadingus* 189, Baldur so lovesick that he cannot walk; *Heimskringla; The Norse King Sagas* 289; *Victors Saga* 33; *Contes Arabes Modernes* 105; Radlov 4.504; *Türkische Volksmärchen aus Stambul* 140, 195; *Typen Türkischer Volksmärchen* 218, 221, 'Sie wird liebeskrank; er zeigt ihr als Arzt verkleidet', 245, 279, 296; *The Lord of the Panther-Skin* 43; *Folk Tales of Kashmir* 362; *Folk Tales of Japan* 75; *Wisdom from the Nile* 158, 179; *The Ocean of Story* 2.9, note on love sickness; *Arabian Nights* 7.94, 332; *Supplemental Nights* 3.97, 5.60, 110, 143, 217; 6.160; *Aghānī* 12.363; *The Fellahin of Upper Egypt* 90; cf. *Modern Greek Folktales* 436.

L 15
lover – falls asleep: this motif is at times linked to trickery on the part of the beloved, while elsewhere it has magical or supernatural connections; cf. *Cinq Cents Contes* 492, 'Les contes orientaux et occidentaux qui sont fondés sur le thème du jeune homme endormi au moment où la princesse accourt au rendez-vous ont été étudiés par Cosquin' ('Les contes indiens', *Revue des traditions populaires*, xxx, January–June 1915); Chauvin 5.145, 'Amoureux endormi', 8.200, 'Une jeune fille, experte en nigromance, consent à épouser quiconque l'embrassera, mais recevra cent marcs si le prétendant se laisse surprendre par le sommeil.'

Cf. also *Sigrgards Saga Froekna* 56, bridegroom asleep; cf. *Victors Saga* 36; *Märchen des Mittelalters* 163, would-be lover spends night asleep as result of magic; *Grimm's Fairy Tales* 431, 'you will fall into a sleep, and then you will not be able to set me free', cf. 603; cf. *More West Highland Tales* 399, 'She came in to where the hunter was, and kept trying to awaken him, but could not'; *Arabian Nights* 2.312, 'I slept and lovers sleep not', cf. 318, 9.4, 269; *Ortneit und Wolfdietrich* 45 sq.; cf. *Modern Greek Folktales* 277, 'Whoever can watch by the

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princess all night without sleeping'; Stith Thompson D 1972, 'Lover's magic sleep at rendezvous'; Campbell 1.213, 'When they were going to lie down, the king's daughter gave him a sleep drink', 2.311, 'he went to meet the lady on a hill, and then he slept'; what can perhaps be seen as a variant of this motif is found in *The Legend of King Asoka* 205, when king Bimbasara falls asleep whenever Asoka's future mother, acting as a barber, cuts his hair.

L 16
lovers:

(1)
– reported to father, etc.: conventionally connected to the motif of the princess who lives alone, cf. *Kallimachos* 2246 γράφουσι τῷ βασιλεῖ τὸ πορνικὸν τῆς κόρης; cf. *Florios* 1703; *L'Escoufle* 2698; *Der Festländische Bueve* 2336; *La Prise d'Orange* 1473; *La Chanson des Saxons* 2.21; cf. *Bérinus* 487; *Gui de Warewic* 3274; *Maugis* 3922; *Cléomadès* 3417; *Gaydon* 271; *Marques de Rome* 71; *Le Siège de Barbastre* 5795; *Fierabras* 67, chaperone killed; cf. *Die Volksepik der Albaner* 21; *The Ocean of Story* 1.23, 6.158; *Arabian Nights* 7.255; cf. *Aghānī* 2.57, by maid; *Hikayat Indraputra* 233; *The Shāhnāma* 3.301.

(2)
– pursued/escape: an omnipresent motif, cf. Apollonius of Rhodes 4.85 sq.; Iamblichus 2; Eumathius 7.6; Achilles Tatius 2.31; *The Epic of Palnāḍu* 208; *Sicilianische Märchen* 1.356; *Digenes* 4.620; *Gui de Warewic* 6534; *Floovant* 54; *Guillaume de Palerme* 3767; cf. *Die Geschichte Thidriks* 118, 278, 282; *Aiol* 5500; *Die Enfances Garin* 2.47, 'A cheval, a cheval, montons hastivement/Ma fille m'a träy'; *Le Novelle del 'Mambriano'* 85; *Ortneit und Wolfdietrich* 48, lovers; *Armenian Folk-Tales and Fables* 92; *Receuil de Notices Kourdes* 38; *Tunisische Märchen* 69, pursuit of bride by her father; *Türkische Volksbücher* 83, lovers, by princess's brothers; *The Shāhnāma* 6.222; *Folktales of Egypt* 61; Strickland 1.105.

M 1
mace: a favourite weapon for heroes of superhuman strength; cf. *La Russie Epique* 18, 'ils admittent tres-bien qu'Ilia de Mourom ait pu brandir une massue de 1600 livres'; *David de Sassoum* 177, 'Chancun des deux avait une massue de trois cents livres'; *Le Livre de Gerchasp* 123, 'cent mann'; *The Lord of the Panther-Skin* 125, iron mace; *Arabian Nights* 6.271, 'an hundred pounds in weight'; *Supplemental Nights* 7.229, 'a mace erst a block cut out of the live hard rock'; Ṭabarī 6.275, fifteen *raṭls*; *Enfances Renier* 7660; cf. *Chansons Populaires Greques* 18; *Dede Korkut* 137, half-ton; Radlov 2. 155, 'Den von sieben Mannern nichtumspannbaren/Kupfernen Stock'; for a more recent exaggeration of this type, cf. *Serbo-Croatian Heroic Songs* 1.304, 'His Italian rifle, brother, was six yards in length.'

M 4
magic: *Legends of the Bait al-Kretliya* 74, 'Zar (sorcery or magic) is believed in by most Mohammedans and is studied and practised by many of the more conservative or old-fashioned. Though condemned by the Koran the Prophet countenanced it in the Traditions, provided it is "good" magic.' In spite of the opportunities offered for innovation, magic in the hero cycles follows well-beaten tracks. For parallels to Arab motifs, cf.

(1)
– arrow, pierces 500: *Buddhist Legends* 2.40; *Hikayat Indraputra* 245; Stith Thompson D 1092.

(2)
– battle: *Gesar of Ling* 87; *From Myth to Fiction: The Saga of Hadingus* 43, note on 'trials of magic between wizards of opposing armies'; *The Mahābhārata* Vana Parva 172.1, 'the demons . . . began fighting with the help of illusion'; *The Rāmāyaṇa* 56; *The Ocean of Story* 3.203, note on the 'Magical Conflict' motif; *The Lay of Alha* 194, magical battle with sorceress, cf. 258; *Motifs in Indian Mythology* 207; *Arabian Nights* 1.134, 6.100; Ṭabarī 1.405 sq., Moses and the magicians (Exodus 7); *Early Prose Romances*, Historie of Freyer Bacon 305, 321; *Maugis* 7958 sq., between Maugis and Noirons (8201 sq. Noirons is killed); cf. *Enfances Renier* 10373; Ariosto 4.20, 'Del mago ogn' altra cosa era figmento'; *Seven Viking Romances*, Halfdan Eysteinsson 191, Lapp using magic in battle; Thorstein Mansion-Might 262, shower of

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sparks; *Tun-Huan Popular Narratives* 74; cf. *A Dictionary of Chinese Mythology* 53, paper fan becomes a centipede; Stith Thompson D 615; *Folk-Songs of Chattisgarh* 280, note.

(3)
– barrier/wall: *Hikayat Indraputra* 243, red copper wall produced by magic.

(4)
– bowl/tub: *The History of the Forty Vezirs* 20, king plunges into tub, 'and when he put out his head he saw himself on the skirt of a trackless mountain'.

(9)
– darkness: Exodus 10.21, 'Stretch out thine hand toward heaven that there may be darkness over the land'; Lichtheim 3.149, 'The Nubian did another feat of sorcery: he cast a big cloud on the court so that no man could see his brother or his companions'; *Iliad* 17.591; *Metamorphoses* 5.621; Virgil 1.411; Saxo Grammaticus 32, 'Tunc Byarmenses, arma artibus permutantes, carminibus in nimbos solvere celum letamque aeris faciem tristi imbrium aspergine confuderunt'; *La Chanson du Chevalier au Cygne* 203, miraculous mist, 'Ains ocist li .1. l'autre de la gent forsenée./ Là rechurent li père des fix mainte colée' [v. E 4]; *La Chanson des Quatre Fils Aymon* 12283; *Early Prose Romances*, Historie of Freyer Bacon 319; *Betha Colmain* 71, 'a mist came from heaven'; *Die Fahrten des Sajjid Batthal* 2.114; *San Kuo* 1.11, magically produced 'dense black cloud' interferes with battle; *Hikayat Indraputra* 268; *Myths and Legends of the Bantu* 135; cf. Stith Thompson D 902.1.1, 'Magic mist of invisibility'.

(13)
– girdle/mantle: *The Sons of the King of Norway* 167, 'it is impossible to work enchantment or demonry against him who shall have it on him'; *The Pursuit after Diarmaid* 151; Ginzberg 1.177, 'these garments had a wonderful property. He who wore them was both invincible and irresistible'; cf. *Athis et Prophilias* 6908, 'An une ille les firent fees.'

(22)
– paralysis: *Early Prose Romances*, Virgilius 216, Historie of Freyer Bacon 319; *Merlin* 2.155; *The Lay of Alha* 194, sorceress petrifies opposing army, 128 'O'er Alha she cast the Bhairau spell/He could not speak nor see', cf. 184, 201; *The Ocean of Story* 4.83, 'I paralysed him by my magic power'; *Arabian Nights* 7.83, 198; *The Jātaka* 6.69, 'His whole body became stiff'; *The Ozidi Saga* 354, 'to move his hand he couldn't, it stayed stuck in the air'.

(23)
– robe that counters spells: Stith Thompson D 1381.3.

(24)
– rod: *The Childhood of Fiction* 207.

(25)
– shoes/slippers: in contrast to 'the boots of swiftness' (cf. *The Childhood of Fiction* 218; *The Ocean of Story* 1.22, 27, note), speed is not the primary function of the Arabic slippers that enable their wearer to pass through quicksand. Possible parallels to this can be seen in the *Odyssey* 1.96, Hermes *ἐδήσατο καλὰ πέδιλα/ . . . τά μιν φέρον ἠμὲν ἐφ' ὑγρήν/ἠδ' ἐπ' ἀπείρονα γαῖαν*, cf. 5.44; *The Kalevala* 1.178, 'Not a fleet deer of the forest/ That could not be overtaken/With the snowshoes of Lylikki'; cf. *Sigrgards Saga Froekna* 84; *Index of Spanish Folktales* 42; Stith Thompson D 1065.2.

(26)
– smoke/fire: cf. *'Arūs al-'Arā'is* 63, sand becomes fire.

(27)
– stone, to ward off hunger: *Die Fahrten des Sajjid Batthal* 2.91; cf. *The Types of the Folktale* 672 D, stone licked as food.

(28)
– unguent: *La Chevalerie Ogier* 11290, 11567; *Les Mervelles de Rigomer* 2611; *Florimont* 13066; cf. *Escanor* 16103; *Supplemental Nights* 4.317; *The Literature of Java* 241; Stith Thompson D 1244.

(31)
– wheel/mill: Gillespie 48, 'ON Eddic tradition . . . a magic mill from which two giantesses, Fenja and Menja, grind wealth and happiness'; *Hungarian Classical Ballads* 44, 'I shall have a marvellous mill made for

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you./Its first stone will cast forth white pearls./Its second stone will cast forth small coins', 49 'The best-known example of the marvellous mill is the Sampo of the Kalevala'; Stith Thompson D 1263.

M 5
magnetic sea/mountain: Procopius 1.19.24 mentions the theory of the existence of this hazard, but refutes it; *Arabian Nights* 1.140, 'Magnet Mountain' – note: 'This fable is probably based on the currents . . . We first find it in Ptolemy (vii.2)', 6.37, Ptolemaic reference to the 'Heraklian Stone', 'which attracts the iron of ships'; cf. *Eneas* 2, p. 436, note, Pfister, *Sammlung Vulgarlateinischer Texte*, 'où il est parlé d'aimants placés dans des îles de la Mer Rouge et qui attirent les vaisseux'; *Kudrun* 100; *Herzog Ernst* 3896, 'des endes begunde daz schef gên/der was geheizen Magnes'; cf. *Bérinus* 234 (for parallel to island in the cycle of Fīrūz Shah); Spenser 2.1.4 'On th'other syde an hideous rock is pight/Of mighty magnes stone'; cf. *Mabinogion* 76, loadstones in river. For a factual note on the avoidance of the use of iron nails v. *Murūj* 1.163, nails not used in the Abyssinian sea.

M 6
magpie motif – bird steals bride's jewel: a feature of this motif is the disguised wife's quest for her husband; cf. *The Ocean of Story* 4.192 (note); *Imperios* 797; cf. *Modern Greek Folktales* 85; *More Greek Folk Tales* 146 (girl then dresses as man); *L'Escoufle* 4544; *Motiv Index of the Italian Novella* 9 (Sabbadino Degli Arienti, *Novelle Italiane: Il Quattrocento*, Italy 1982, p. 468); *Novelle del 'Mambriano'* 132, ref. 'novella abruzzese' ('La sposa allora proseque da sola il cammino, e, vestitasi con abiti virili, apre una locanda'), 133, ref. Storia di Ottinello e Cicilia; cf. *The Jātaka* 1. 225 (monkey); *Cinq Cents Contes* 49, 'Le corbeau vole une pierre précieuse sur la tête de la reine'; *Arabian Nights* 3.279, 6.182; *Supplemental Nights* 4.344, kite carries off turban; cf. *The Shāhnāma* 8.4; *The Types of the Folktale* 425 F, 'Bird Steals Jewel from Girl'; cf. Littmann 110.

M 8
man:
(1)
– tells of his own (mis)deeds, etc.: *Popular Stories of Ancient Egypt* 200, princess told 'to force each one to tell her the cleverest and the most wicked thing that he had done in his life'; *Florence de Rome* 6219, 'Dons commenç chascuns dire ci sa confession'; *The Anatomy of Puck* 211; *Sigurdar Saga* 221, prince has to tell 'all his exploits'; *Richars le Biaus* 3694; *Märchen des Mittelalters* 83, 'Da sagte die Königin "Erzähle mir die ärgsten Abenteuer, die dir bei Räuberei zugestossen sind"'; *Türkische Volksmärchen aus Stambul* 389, 'so erzähle wenigstens jeder je eine Geschichte aus seinen Leben'; *Contes Populaires Grecs* 215, 'quiconque ferait à sa fille l'aveu de tous ses crimes, il la lui donnerait pour femme'; *Arabian Nights* 3.102, 'Tell us the rarest of the adventures that have befallen thee in kidnapping children and maidens', cf. 5.258; *Supplemental Nights* 1.276, 'Let each of you confess and specify his sins', cf. 2.60; *Limba Stories* 138, girl to suitor, 'you are only to tell me what you have done'; *Body, Boots and Britches* 50, 'Muskwink began to recount his exploits in the recent war, soon reaching the story of how he had shot the elder Quick', cf. 70; cf. *The Types of the Folktale* 976 A, 'The Thief Exposed by a Story'; cf. *Malayan Literature: The Princess Djouher-Manakam* 148.

(2)
– of wonders, etc.: *Akamba Stories* 162, 'he would give his daughter only to the person who would tell him the Most Wonderful Thing'.

M 9
Man of Wiles: this is arguably the most significant character in the Arabic cycles. His characteristics, as listed in the Narrative Index, bear relationship to the much-discussed figure of the trickster, cf. *The Trickster* 7: 'He and all objects in the world understood one another, understood, indeed, one another's language'; 23 Trickster 'now stood transformed into a very pretty woman indeed'; 30 'He had changed himself into another person and his face was blackened'; 34 he claims to be 'one of the great spirits living in these waters'; 132 'The similarity of

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the exploits attributed to Wakdjunhaga ['the tricky one'] and all other trickster-heroes in North America is quite astounding'; 147 'Never could he get the better of anyone. Everyone played tricks on him'; 164 'only one conclusion is possible, namely that the Trickster's divinity is always secondary and that it is largely a construction of the priest-thinker, of a remodeller'; *The Trickster* Pt. 4, Karl Kerényi, 'The Trickster in Relation to Greek Mythology', 176 'the impression . . . is almost that one is encountering an easily outwitted, woman-chasing, gluttonous Heracles, rather than a double of the divine trickster of Greek mythology, Hermes'; 180, ref. to Nasreddin Hodja, 'Cunning and stupidity go essentially together'; 183 'the trickster is neither a magician nor a guardian of frontiers'; *The Trickster* Pt. 5, C. G. Jung, 'On the Psychology of the Trickster Figure', 195, 'Since all mythical figures correspond to inner psychic experiences and originally sprang from them, it is not surprising to find certain phenomena in the world of parapsychology which remind us of the trickster. These are the phenomena connected with poltergeists'; 200 'In his clearest manifestations he is a faithful copy of an absolutely undifferentiated human consciousness, corresponding to a psyche that has hardly left the animal level. That this is how the trickster figure originated can hardly be contested'; 209 'The trickster is a collective shadow figure, an epitome of all the inferior traits of character in individuals.'

While such remarks may be helpful in relation to North America, or to the comic fool, wherever he may be found, they are misleading when applied to the Man of Wiles and his peers. Hilda Davidson, writing in *The Fool and the Trickster*, p. 6, notes that 'Odin is not a Trickster in the full sense in which Paul Radin defines the character in his preface . . . one might agree that in a sense he is one who "dupes others and who is always duped himself" . . . But while a deceiver he is no fool.' In fact, the Man of Wiles and Radin's Trickster function on different levels, and to link Odin to Nasreddin Hodja is to suggest that psychologically Odysseus is akin to Brer Rabbit, in that both use guile. From a literary standpoint, the heroic stage on which the Men of Wiles play their roles is not that of Tyll Eulenspiegel, and although their worlds have fluctuating boundaries and may be linked in places through variations of psychological emphasis, no generalisations based on the one need necessarily apply to the other. Here it may be Wundt in his *Völkerspsychologie* (cit. Werner, *Myths and Legends of the Bantu* 171) who comes nearer to the Arabic character, where he points out that 'legendary heroes are of three kinds, the deliverer and benefactor, the malignant, hurtful demon, and the mischievous jester, who stands midway between the two'. This latter character has been discussed in the Introduction. A full study of his relationship to his possible supernatural background, to parallels found in other literatures, and to characters such as Maugis whose development he may have influenced, requires a separate work. Here it is proposed merely to list evidence taken in the main from heroic narrative and hero myths. Because of its quantity, this has been arranged geographically, to give some notion of the extent of the field that must be covered in any comprehensive study.

Greece/Rome: *Odyssey* 1.3, Odysseus πολλῶν δ' ἀνθρώπων ἴδεν ἄστεα καὶ νόον ἔγνω, 9.19 εἴμ' Ὀδυσεὺς Λαερτιάδης, ὃς πᾶσι δόλοισιν/ἀνθρώποισι μέλω, καί μευ κλέος οὐρανὸν ἵκει, 13.291, Athene to Odysseus κερδαλέος κ' εἴη καὶ ἐπίκλοπος ὅς σε περέλθοι/ἐν πάντεσσι δόλοισι, 13.429, disguised by shape-changing as an old beggar, cf. 16.207 αὐτάρ τοι τόδε ἔργον Ἀθηναίης ἀγελείης/ἥ τε με τοῖον ἔθηκεν, ὅπως ἐθέλει, δύναται γάρ/ἄλλοτε μὲν πτωχῷ ἐναλίγκιον, ἄλλοτε δ' αὖτε/ἀνδρὶ νέῳ, 10.278, Hermes νεηνίῃ ἀνδρὶ ἐοικώς, *Iliad* 5.390, Hermes steals away captive Ares, 10.383, Odysseus kills Dolon, having told him μηδέ τι τοι θάνατος καταθύμιος ἔστω, 10.514 steals horses of Rhesus, 23.755, Odysseus as a runner, 24.153, Hermes as guide, 24.343 εἵλετο δὲ ῥάβδον, τῇ τ' ἀνδρῶν ὄμματα θέλγει, (cf. *Odyssey* 5.47), cf. 18.494, κοῦροι δ' ὀρχηστῆρες ἐδίνεον; Herodotus 3.85, 'Now Darius had a groom, a sharp-witted knave, called Oebares' (to whom he owed his throne); cf. Rawlinson on Herodotus 1.72, ἡμερόδομος; Lawson 31, 'Anyone may be honest; but to be ἔξυπνος . . . this is Greek and admirable' (the contrast of Aristeides and Themistocles); Procopius 1.21.11

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κατασκόπους ἐκ παλαιοῦ ἔν τε Ῥωμαίοις καὶ Πέρσαις δημοσία σιτίζεσθαι νόμος; Quintus Smyrnaeus 4.416 sq., Teucer as archer, runner and companion of Aias, 5.241, Odysseus to Ajax, *σέο πολλὸν ὑπέρτερος εὔχομαι εἶναι/μήδεσι καὶ μύθοισι*, 10.189, cf. 12.47, Odysseus and the wooden horse; *Digenes* 6.149, *οὐ γὰρ ἐνίκησεν ἐμὲ ἵππος ποτὲ ἐις δρόμον*; *Life and Times of Apollonius* 209, Apollonius can free himself at will; for the Man of Wiles in company with the hero, cf. Cosmas Indicopleustes 73, Heracles and Hermes; Acts of the Apostles 14.12 Jupiter and Mercury (Barnabas and Paul); *Metamorphoses* 1.676, Hermes disguised as herdsman, cf. 2.698, 8.626, Jupiter and Mercury in disguise; Pausanias 7.27.1, Hermes Dolios; Nereus, Periclymenus – shape-changing (Classical Mythology); *Contes Populaires Grecs* 209 sq., child climbs to a roof, kills a man, shaves half of head and beard; *Modern Greek Folktales* 14, ref. The Master Thief, Grimm no. 192.
Egypt/Mesopotamia: *Seth, God of Confusion* 84, 'Seth seems to have some of the traits of a trickster'; 151 'Robber! Lord of lies; king of deceit'; *Upper Egypt – Its People and Products* 8, 'a swift-footed light-clad young fellow, with dress tucked up high, holding a rod in his hand; this is the avant-courier', 326, of dervishes 'Many act the buffoon and play all sorts of foolish pranks, but always in their sacred dress', 184 'abu nerus . . . . a ruler . . . who has a towering fool's cap set upon his head'; *The Myths of Enki* 62, 'the art of dissimulation' linked with 'the plundering of cities'; cf. 93, 114 Enki as guide.
Chansons de Geste, etc.: *Girart de Roussillon* 1190, 'Folchers . . . Ainc nen fu tan bons laires, nen taus espie', 3521, 5619; *Elie de Saint Gille* 1183 sq. (a *fée* had wanted to take him as a baby) – he is small but can outrun a horse; 1234 described as 'li leres', 1983 sq. stealing a horse, he drugs the guards, 2043 enters 'au tref l'amiral', 2689 Rosamunde, not allowed to marry Elie, says 'Galopin me dones'; Norwegian version 150 kills sleeping guards, steals Lubien's sword; *Merlin* 1.64, 'il ne savoient mie que Merlins peust prendre autre forme que la soie', 1.72, Merlin disguised as 'un garchon a l'amie Uter', 1.77 Merlin tells Uther that whenever he returns 'si me faites grant joie devant la gent', 1.110, shape-changing, 1.153 'en samblance d'un enfant de quatre ans', 1.163, 1.195 sleep charm (cf. Malory, Merlin in disguise 1.17, 1.20, as fourteen-year-old and old man); *Le Roman de Troie* 5205, of Ulysses, 'Merveilles esteit beaus parliers/Mais en dis mile chevaliers/N'en aveit un plus tricheor'; *Trubert* 2363, 'Ce n'est pas hom, ainz est malfez/Qui ainsi nos a enchantez'; *Fouke Fitz Warin* 52, Johan de Rampaygne rescues prisoner by drugging guards, 'quar yl fust bon joglere'; *Maugis* 516, found by *fée*; 535 sq., Espiet 'ert moult bon larron/Plus set que Simons mages ne Basins', 1064, Maugis 'sot moult d'ingromance', 4123, of Maugis, 'Meillor larron de vos n'a jusqu' en Orient', 5578, Espiet in Charles' army, '.i. enfanz de .vii. anz semble li bacheler', 2115, 5777 Maugis freed by a spell, cuts beard, 2183, Maugis 'savoit .i. charme', which made it impossible for him to be held in prison, etc., 2472, Baudri has charm of darness, so that the enemy cannot see each other, 7810 Maugis makes enemy see 'serpenz et lions'; *Enfances Renier* 13152, 'Grymbert li lerres'; *Wistasse le Moine* 6, Wistasse has studied at Toledo, 8, 'N'ot homme el roiaume de Franche/Ki tant seust ars ne caraudes', 585, disguised as herdsman, 661, his two servants act as spies, 900, in disguise, 914 takes horses, 1009 'Les dras au carbonnier vestus'; *Le Roman d'Auberi* 58, Lambert 'n'ot plus mestre larron', spies out distant lands, 59 'Les gens enchante'; *La Chanson des Quatre Fils Aymon* 5057, Maugis 'ki bon [est] latimiers', 5121, 'Amaugis li leres', 5200, 'le nobile laron', 5212, 'Ne plus maistre laron desi el pré Noiron', 8292, Maugis as doctor, 'Maintenant sont plus sain ke ne soient poisson', 13905, Charles of Aymon, 'Bien m'a dechu li lerres, sovent cange d'abit', 14357 disguised as old pilgrim, 8750 'ne doute chastel ne mur'; 9443 sq. rescues prisoner, disguised, tricks Charles, saying he has been attacked by Maugis, 9641 sq., tricks Charles into kneeling before him, 9747, Charles of Maugis, 'Certes plus dout je lui que home qui vis soit', 9798, Renaud of Maugis, 'Onques mais ne failli Maugis à nul de nous/Tant fussom enfermé en parfonde prison', 10071 's'il n'i avoit for Maugis le faé/ Ne me seroit garans ne chastel ne cité',

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10120, Charles refers to Basin, 'Dex me tramist à moi .i. fort larron prové', 11149, Maugis 'Si feri ens el lit où Charlemaignes ert', 11615 sq., takes Charles' crown and sword and the swords of the peers, 12547, Maugis kidnaps Charles, 'Maugis vint a Charlon, droit au lit où il ert/A son col l'encardga, o lui l'en a porte', 12834 'Maugis est mes secors, m'esperance et ma vie', 14357 disguised as old pilgrim; *Floovant* 38 sq., Richiers, in disguise, deceives Saracens and rescues Floovant, killing guards; *Li Romans de Bauduin de Sebourc* 20.239, the Bastard 'Car miex l'ai enchanté, si ait m'âme pardon/ Que Maugis n'enchanta l'empéreour Charlon'; *Doon de Maience* 310, Robastre provides the paladins with horses; *La Chanson du Chevalier au Cygne* 2.58, '.i. larron Basin/Qui el tresor le duc le prist par larrechin'; *Le Roman de Silence* 6148, 'Uterpandragon muas/En la forme al duc mon ancestre'; *Claris et Laris* 25009 sq., Devil comes when called.
– pretends to capture champion of his own side: variant, *Huon de Bordeaux* 241, Jerome takes Huon prisoner.
– as sacker of cities, cf. *Anseis von Karthago* p. 399, Letise's bastard son kills porter of Conimbres to deliver castle to Charles; *Folque de Candie* 14329, Corsabrin, having been captured, helps the Franks to take Aquilee, calling out 'Corsabrin sui d'Orbie, .i. tien ami charnaus'; cf. *Gui de Bourgogne* 99, 108; *Gaufrey* 68, Robastre's scheme, ' Mettez moi une biere où je le mort feroi', 132 the Sarrasins want to retire to their castle, 'Mès Robastre entra ens avec eus u castel'; *Li Romans de Baudouin de Sebourc* 5.484, 'Se vous me volez croire, chi vous voel créanter/ Abilant vous ferai avoir et conquester/En une seule nuit', cf. 8.922, Bauduin pretends to be taking a bride to Garsile, 21.464, 'Fist Gontacles, li lères, les Sarrasins entrer'; *Doon de Maience* 38, Herchembaut and his men climb into Bauduin's castle and capture him; *Enfances Renier* 9628, Grymbert 'Il n'est danjon, chastel ne fermetez . . . que ne vous rende ainz quatre jors passez', 13152, ' 'Gymbert li lerres est d'autre part entrez/ isnelement en est a l'uis alez/ . . . . a les verrois arriere desfremez'; *Gui de Warewic* 6347 Guy kills a man who was about to give him away and then says that he caught him talking to a prisoner.
Celtic: *De Nugis Curialium* 116, Welsh custom for young men on a certain night 'to seek spoil or to commit theft or at least to eavesdrop', 334 ref. Liebrecht on the cycle of the Master Thief; *Two Irish Arthurian Romances* 137, 165, the Knight of Music can assume all shapes, and produce magic sleep; *The Lad of the Ferule* 15, 'I am the one best travelling lad of all who shall come or who have come'; *The Mythology of All Races: Celtic* 111, 'The claims of Taliesin and of the Irish Amairgen resemble those of the Eskimo angakok, who has the entrée of the other world and can transform himself at will', 60 ref. O'Donnell's Kern, of Mananan as 'a kern or serving man . . . He plays such music as was never heard, bewitching men to slumber . . . and he performs miracles of healing; he takes off a man's head and puts it on again, and from each place where he goes, he suddenly disappears'; *Loki* 285, Bricrui 'Il est couard et tache de ne pas participer aux combats'; *More West Highland Tales* 124, master thief gets horse's guards drunk (Grimm); Campbell 2.276, tests of Master Thief, 3.232, '"I", said the little man, "am Duanach MacDraodh (Songster, son of magic) . . . . Wilt thou then take me as servant ?"', 3.255, Duanach as guide.
Italian/Spanish: Pulci 9.40, Rinaldo disguised as king whom he has killed, 5.22 Malagigi in disguise, 'vedea la barba arruffata e canuta', 10.76, as 'un bel vecchio canuto', 11.28 'ed una barba d'erba porterai/ che cognosciuto da nessun sarai', 21.65 arrival at castle, 'Malagigi certo incanto, come e' suole/fece all' entrar, che l'arte aveva pronta', cf. 24.99, 24.111; Boiardo 1.1.44, Malagise puts Angelina's four giants to sleep, 2.22.45, he produces demons, using a magic book, 2.3.39/40 'Brunello ha nome quel ladro soprano/Egli è ben piccioletto di persona/Ma di malicia a meraviglia pieno', cf. 2.5.30, 2.11.9, as thief, 2.30.40, runner 1.21.58 'Presi una cerva, correndo, con mano'; *Motiv Index of the Italian Novella* 84, Princess given in marriage to clever thief, 85 Master thief puts guards to sleep; Ariosto 31.5, Zoroaster the inventor of 'arte maga'; *Count Lucanor* 232, devil comes when called.

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German/Scandinavian: *Die Geschichte Thidriks* 87, 'Ulfrik, der berüchtigte Dieb und der kunstfertigste aller Zwerge'; *Ortneit und Wolfdietrich* 39, Alberich 'Du solt in allen sagen, ich si ein engel fry'; *Karlamagnus Saga* 4, Charles, with Basin, – 'nous irons voler tous deux ensemble', 8, Basin 'réussit par son sortilège à faire que tous les hommes qui se trouvaient dans le palais s'endormirent', 10 'ok pa er Basin kom inn stod Karll opp'; *The Saga of the Volsungs* 48, 'Sigurd and Gunnar then exchanged appearances'; *Heimskringla: The Olaf Sagas* 193, small man, fleet of foot; *Gods of the Ancient Northmen* 28, Odin 'could shift appearance and body any way he wished', 30, Odin 'simultaneously master and spy'; *From Myth to Fiction, The Saga of Hadingus* 167, Lapp drum painters insert small figure of Loki beside Thor; *Seven Viking Romances*, Arrow-Odd 70, sings captors asleep, 90, comes when his name is mentioned; *Heimskringla: The Norse King Sagas* 11, metamorphoses of Odin; *Hrafnkel's Saga* 102, Hreidar, the fool, outruns horses; *Sigrgards Saga Froekna* 73, takes shape of man he killed; cf. *Sigurdar Saga Turnara* 217; *The Kalevala* 1.171, 2.452 shape-changing by Lemminkainen; 1.236, 2.707 by Wainamoinen; *Loki* 48, as thief, 'un bonhomme de petite taille' ('ekki mikill vexti'), 57 Hotherus disguised as minstrel, 166, 'il surgit à point nommé, à l'endroit voulu, et il a un grand art de s'échapper'; *Salman und Morolf* 55, 'Morolf der liebe bruder sin', 162 murders an old Jew whose advice he has pretended to take – 'lôste er dem juden abe die hüt/er balsamte sie und leite sie an sînen lîp', cf. 183, kills an old man who has given him information, 251, 'Môrolf hup ûf sîn stimme und sang', 514 'Môrolf des tûvels kint', 606 suspicious of Princian – 'Ez sint nicht rechte bilgerîn/sie werbent umb die kunegîn', 618 disguised as cripple, 666, as pilgrim 'umb daz houbet bant er einen bart', 688, as 'ein spilman', 702, as 'ein mezzer', 709, as 'ein krêmer', 733 welcomed by dwarf as 'lieber oheim mîn', 766 single combat challenge – Morolf and Princian, 117 foresees 'du hâst die kuniginne/nit lenger dann ein halbez jâr'.

Russia, etc.: *Russian Heroic Poetry* 15, 33 Volga 'His personal attributes are the gift of shape-changing and supernatural wisdom, like those of Prince Roman of Galicia', 36, 'Lord Volga Bashlavlevich went/To learn all crafts and wisdom/All the various languages' (listens to Turks' plans in bird/animal shape); *The Epic Songs of Russia* 330, 'Volga holds the place in Slavic epics, held by Maugis . . . in the Carolingian epos'; *La Russie Epique* 31 Volga 'Fils du serpent, il connaît toutes les ruses et tous les artifices de la magie divine; il sait toutes les langues'; 33 'Le don de prendre à volonté toute espèce de forme, attribué aussi à Loki'; *Le Folklore Russe* 81, 'Le magicien, l'enchanteur, le sorcier remplissait, comme le chaman, deux fonctions essentielles . . . Il n'était pas seulement devin et enchanteur, mais encore guérisseur', 222, 'le voleur habile' . . . 'il enleve une dame, un prestre en se déguisant en ange': *Geschichte der Altrussichen Literatur* 206, Volga 'sich in verschiedene Lebeswesen zu verwandeln'; *Loki* 174, ref. Syrdon, 'Les Nartes le traitent comme un domestique; . . . il est valet dans les expéditions, et commissionaire et guide . . . Il surgit on ne sait d'où et disparaît de même . . . Il est capable de métamorphoses', 175 'sans qu'il soit déclaré explicitement qu'il est lâche . . . jamais il ne participe activement à aucun combat', 183 'Une fois, Syron, dégoûté de la jalousie des Nartes, avait creusé un souterrain et s'y etait retiré secrétement avec la belle Agunda, dont ils lui contestaient la possession', 208, disguised as old man, then old woman, 211, as young woman, 217 'Dans toutes les entreprises des Orxustoj apparaît, comme guide et comme conseiller, Botoko-Sirtta, personnage mythique, d'essence surnaturelle, qui va dans l'autre monde et en revient quand il veut', 280, 'Il y a quelqu'un parmi les Nartes, disent les Osses, qui est plus malin que lui: c'est Satana, la soeur et femme d'Uryzmaez'; *Kaukasische Märchen* 263, thief claims to be St George; *Romans de Scythie* 72, when the alarm sounds, 'Tyxort apparaissait immédiatement pour les aider, comme faisait le . . . Thor scandinave quand il entendait son nom', 95 'lui-même est sorcier et possède, comme le Syrdon des Ossètes, le don de se métamorphoser à tout moment en n'emporte quoi', 43 'On se rappelle que, dans sa

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première jeunesse, du temps où il vivait chez Satana, avant de tremper son corps d'acier ... Batraz avait une double nature, du moins un double comportement; paresseux, négligé, sale et généralement de piètre figure tant qu'il restait à la maison, il devenait batailleur, terrible dès qu'il en sortait.'
Serbian/Albanian: *Marko the Prince* 117, 'I can speak Turkish and Manic Turkish/and I understand Arabian/and I can gurgle in Albanian./I will lead your sons over Kosovo/ to go and spy on the Turkish army'; *Serbo-Croatian Heroic Songs* 1.217, Halil 'had a disguise for Francija and knew 24 languages', 310 disguised as girl, 311 puts guards etc. to sleep; *Die Volksepik der Albaner* 78, Muji disguised as man whom he has killed.
Armenian/Georgian: *David de Sassoum* 63, 'Elle met au monde deux garcons/L'un parfait, l'autre inachevé' (cf. Ḥamza and 'Umar); v. *Contes, Légendes et Epopées Populaires d'Arménie* 2.7; *The Lord of the Panther-Skin* 153, black slave/magician becomes invisible; *Amiran-Darejaniani* 29, Usib weak in body, 15, 31 as guide.
Turkish/Kurdish: *Typen Türkischer Volksmärchen* 21 'Bei der ausgeprägten Vorliebe des Märchens fur Tricks und ungewöhnliche Fähighkeiten spielen Zauberer und Zaubereien eine grosse Rolle', 164 dervish comes when name is called, 177 'Die gestohlene Bettdecke als Aufgabe für den Meisterdieb', cf. 360; *Türkische Volksmärchen aus Stambul* 56, story of a coward ('Kara Mustafa der Held'); *Recueil de Notices Kourdes* 60, ref. robbers – promised quarter if they tell the truth, but are then killed; *Die Fahrten des Sajjid Batthal* 1.17, first disguise – 'Greek clothes', 1. 72, 1. 22 'süssen, lieblichen Stimme', 1.41 miraculous transference of knowledge, including that of seventy-two languages, 1.126 disguised as swineherd, whom he has killed, cf. 2.95, 1.170 kills champions at night, 1.203 pretends to be Messiah, 1.82 kills 5,000 sleeping guards, 1.85 disguised as monk, 1.97 climbs into monastery, 1.151 'Man todted dich, und du lebst wieder auf', cf. 2.143, 1.181 disguised – claims to be jinn, 2.61 reputation for coming when his name is mentioned.
Africa: *Poésies Populaires de la Kabylie* 47 ref. 'le pouvoir surnaturel attribué aux marabouts d'opérer des miracles, des guerisons et surtout de jeter des sorts'; *La Littérature des Berbères* 279 'les saints ... de par la puissance même qu'ils possèdent, ne sont pas astreints à suivre les mêmes règles morales que le commun des hommes'; *The Trickster in West Africa* 35 'he can break or invert social rules', 129, Eshu 'in a sense, a messenger of the gods .... superior to the others in cunning', 132, 'a rapidly spinning "snail-shell" dancer"', 135 with powers of transformation, 221 'Ogo-Yurugu shuttles between worlds'; *Akamba Stories* 156, 'Because you are a clever thief, I want you to go and steal the king's bedclothes'; *A Selection of Hausa Stories* 124, Shehu comes when his name is called; *The Heroic Recitations of the Bakima*, introduction – note on the Sacker of Cities; *The Myth of the Bagre* 224, 'the thieving god, the lying god, the troubling god'; *Bantu Myths* 29, 'You will see a little man sitting on a mat. You must greet him politely, for he is Nzambi: God'; *The Mythology of All Races: African* 214, trickster's powers of transformation (Haitsi-aibeb); *Kaïdara* 77, 'Kaïdara le surnaturel qui change de forme à volonté'; *Myths and Legends of the Bantu* 160, 'Uhlakanyana is a very cunning man; he is also very small, of the size of a weasel', cf. 26.
India: *Hindu Myths* 91, 'Indra's behaviour falls below even the permissive standards of the warrior ... subtle intelligence and wily forethought', 177, 'Now Visnu was a dwarf'; *Folk Tales of Kashmir* 338, 'One of the most celebrated of the thieves and robbers in those days was Sharaf Tsar. So cunning, so daring and so successful was he that his name was seldom mentioned without trembling, whilst his character was supposed to be almost supernatural'; *The Ocean of Story* 2.183, ref. to the "Art of Stealing in Hindu Fiction", *American Journal of Philology* xliv, pt. ii, 97–133, pt. iii, 193–229 (1923) (ref. to the arch-thief Muladeva); *The Lay of Alha* 240, Udan comes when his name is called (on one occasion); *The Loves of Krishna* 73, 'Krishna, being God, had been beyond morals and hence had practised conduct which, if indulged in by men, might well have been wrong'; *The Jātaka* 1.17, change of Little

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Wayman from stupidity to insight; 'The Character and Adventures of Muladeva' 619, Muladeva 'has traits of Simplicissimus, Tyll Eulenspiegel, Cagliostro, Mephisto, and others' . . . 'his own name, which seems to mean "Wizard"', 621 'designated as dhurtapati, "prince of rogues"' . . . 'shining authority' on ars amatoria, 622, 'in love affairs of the shady sort, Muladeva is the standard resort', 626 'prince of thieves', 627 'a marvellous musician', 627 'a great magician', 628 'our hero thus [by magic] transforms himself into a dwarf', 629 'None of these qualities . . . respond [*sic*] to the Jinistic ideal. But the story recoins many of these values; it makes him out a very pattern and exemplar'; *Folk-Lore, Magic and Legends of Mithila* 64, thief.
Tibet/China/Japan: *Recherches sur l'Epopée et le Barde au Tibet* 490, 'un saint "fou" (*smyon-pa*) c'est à dire inspiré et libéré des conventions', 550 'sa taille courte', 585 'le thème du rusé espiègle' (ref. Siberia/North America), 388, 'Le "mime" décrit par Laufer porte un "wide, usually conical and pointed, fool's cap", cf. note 415; *Tibetan Tales* 6, king's runner, 37, story, with refs., of 'the clever thief'; *Tun-Huan Popular Narratives* 54, the Great Sage – 'Should dangers press upon a person, if his name is uttered, they will dissolve forthwith'; *A Dictionary of Chinese Mythology* 102, monkey god changes shape; *Collection of Tales from Uji* 180, 'I steal people's clothes.'
North America: *American Indian Literature* 56, 'Among the Indians the trickster figure could change form at will', 57 'he breaks the most important Winnebago taboos not only with impunity but also with sympathy'; American Folk Legend 169, quotation from Hermann Bausinger, 'The ultimate connection between foolishness and sanctity'; cf. *The Assiniboine* 79 for the 'Thief society' as a tribal grouping.
South America/The Pacific etc.: *Myths and Songs of the South Pacific* 126, Iro/Hiro/Whiro, patron of thieves; *Polynesian Mythology* 18, Maui 'had on that occasion transformed himself into the likeness of all manner of birds'; *The Fool and the Trickster* Exú: the master and the slave in Afro-Brazilian religion, 111 'Exú is seen to be both the god of order and disorder', 114 'Exú is seen not simply as a messenger but also as a mediator', 115 'We have already seen how Exú may be described as o chefe, but he is also referred to, paradoxically, as escravo (slave)', 116 'Parinder . . . speaking of Exú only in the context of Africa, says: "He is said to have two hundred names, which indicates that he is a many-sided character, and perhaps too diverse to grasp", 118 'the dualism inherent in Exú's character whereby he can act in both constructive and destructive ways is found in many trickster figures'.
Arabia, etc.: *Arabian Nights* 4.68, Ahmad Kamakin 'the arch-thief' 'who would . . . steal the very kohl off the eye-ball' – note: 'A popular exaggeration for a very expert thief', 6.276, cap – note: 'This is the article usually worn by the professional buffoon', 7.195, note on 'fool or jester', 8.80 'Abd al-Ruwaysh, 'burn a little of the incense and name my name, whereupon I will be with thee forthright'; *Murūj* 1.247, cf. 4.214, 260 Sujur in Constantinople, recognised through picture; *Aghānī* 12.69, fool performs; 17.201 with bells.
al.: *The Anatomy of Puck* 78, ref. The Little French Lawyer – 'You walk like Robin-good-fellow all the house over,/And every man is afraid of you'; *Die Chadirlegende* 334, 'Attribute: Jüngling oder Greis, unsichtbar', 184 'Wegweiser/konnte, vermöge seiner Sprachkenntnis, sich mit sämtlichen Völkern verständigen'; Ginzberg 1.357, Rachel 'But is deception becoming unto the pious?' Jacob: 'Yes'; *Grimm's Fairy Tales* 649, idle servant will not move out of rain (cf. *Arabian Nights* 4.166), 775, master thief, disguised as old woman, drugs guards' wine, 779, disguised as St Peter; Stith Thompson A 177, 'God as thief', D 1364.23, 'Song causes magic sleep'; *The Types of the Folktale* 1525, K 301 'The Master Thief'.

M 11
mark duplicated: *Bérinus* 458; *Grimm's Fairy Tales* 533, peas scattered; Campbell 1.346.

M 12
marooned on island: *Folk Legends of Japan* 154, Yuriwaku (said to be based on the *Odyssey*, introduced in 16th century); cf. *Arabian Nights* 7.81, left half-way by *mārid*.

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M 13
marriage:

(1)
– contract, to accompany partner: *La Russie Epique* 71, 'La légende du mari qui doit suivre sa femme dans la tombe ne repose sur aucun fait historique connu; pourtant elle a longtemps couru l'Orient grec ou musulman' (ref. to Orpheus and to *Arabian Nights*); *Geschichte der Altrussiche Literatur* 322, Michajlo Potok – 'seine Frau stirbt, und er läst sich – gemüss der Verabredung mit seiner Frau – mit ihrer Leiche zusammen in einem unterirdischen Grabgewölbe einschiessen'; *Russian Heroic Poetry* 17, 'Mikhailo Potyk Ivanovitch the rover, who married the swan maiden and followed her alive into the tomb'; cf. *The Epic Songs of Russia* 217, 354; *Die Volksdichtung der Grossrussen* 317; cf. Procopius 1.3.7 of Huns, ἐπειδὰν δὲ τῷ αὐτοὺς ἑταιρισαμένῳ τελευτῆσαι ξυμβαίη, τούτους δὴ τοὺς ἄνδρας ζῶντας ξὺν αὐτῷ ἐς τὸν τάφον ἐσκομίζεσθαι νόμος; *The Early English Versions of the Gesta Romanorum* 514 (ref. Seneca *Controv.* 2.10); cf. *The Anatomy of Puck* 129; *Grimm's Fairy Tales* 95; *Typen Türkischer Volksmärchen* 137 (ref. to *Arabian Nights* and to Littmann); *The History of the Forty Vezirs* 154, husband put in tomb with dead bride; *Arabian Nights* 6.41; (escape from tomb of man buried alive – *Motiv Index of the Italian Novella* 179).

(3)
– customs: *The Ocean of Story* 1.87, note on the Gandharva form of marriage – 'the only witnesses are the spirits of the air, and the marriage itself is due to sexual attraction, sometimes quite sudden and unpremeditated', 1.248, 'some substitute for a bridegroom such as a sword, dagger or drum'; *Supplemental Nights* 4.448, 'Thou art my husband and I am thy wife. This solemn promise made between thee and me standeth in stead of marriage-contract' – note: 'This is the "Gandharba-lagana" (fairy wedding) of the Hindus', 4.450, after six months of marriage to Peri-Banu, the prince wants to revisit his father; *The Lay of Alha* 22, 'the very remarkable marriage customs depicted . . . The bride's father refuses to give his daughter, and there is a pitched battle in which thousands of troops are represented as being engaged on each side', 40, princess allowed to choose husband; *Romans de Scythie* 127, 'épouse-moi à la manière des Gandharva – la meilleure de toutes les formes de mariage'; *Amiran-Darejaniani* 88, 149, marriage by capture; *Kinship and Marriage* 79, women stay with own tribe, 98 marriage by capture; *Sohrab and Rustem* 115, 'According to Livingstone, when a man of the Bangai tribe is tired of servitude in his wife's home, he returns to his own village, leaving her and her children behind'; *Le Folklore Russe* 74, 'Le mariage chez les anciens Slaves revêtait deux aspects: le mariage par rapt et le mariage par achat-vent.'

(4)
unconsummated: *Waŋbaŋ Wideya* 69, 'The news spread that the princess was keeping her distance from her husband.'

(5)
– as fetter: *Waltharius* 136, on the queen's advice, Attila tells Walther to take a wife, lest he follow Hagen's example and flee.

(6)
– with giantess: *From Myth to Fiction: The Saga of Hadingus* 77, note on 'sexual relation with a giantess'; Saxo Grammaticus 16, 'Que sensus exors scortum velit esse gigantum?'; Spenser 3.7.50, 'That geauntesse Argente . . . over all the countrie did she raunge, /To seeke young men to quench her flaming thrust'; *Seven Viking Romances*, Arrow-Odd 76, hero sleeps with giantess; *Valdimars Saga* 59, hero sleeps with giant's daughter; Radlov 3.634, giant's daughter falls in love with hero; cf. Littmann 19.

(7)
– of princess disguised as man: *Armenian Folk-Tales and Fables* 83; cf. *Sicilianische Märchen* 1. 52, 115; cf. Spenser 3.1.47, 'All ignorant of her contrary sex'; *Arabian Nights* 3.284; Chauvin 5.94; *The Types of the Folktale* 881 A (K 1322), cf. 884 A/K 1837.

(8)
mock, etc.: cf. Genesis 12.13, Abraham to Sarah, 'Say, I pray thee, thou art my sister', 20.2, 26.7 (Isaac and Rebecca); Nicetas Eugenianus 6.103; Heliodorus 5.26, heroine claims to be hero's sister, 7.13, vice versa.

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(9)
– between mortal and jinn/peri: cf. *Metamorphoses* 3.308, Jupiter and Semele; Radlov 3.580 – v. 696, 'Kann ein Mensch einen Peri lieben/ . . . Die Peri sind aus Feuer geschaffen, die Menschen aus Erde'; *Le Mal Magique* 199 (cf. Cupid and Psyche), 231; Strickland 3. 48, marriage with a Vila; *The Fellahin of Upper Egypt* 230; *Die Fahrten des Sajjid Batthal* 2.173, hero's son marries jinn princess.

(10)
multiple: *Nitida Saga* 36.

(11)
not before revenge: *Eyrbygga Saga* 108.

(14)
– in bridegroom's lands: cf. Apollonius 4.1161 *οὐ μὲν ἐν 'Αλκινόοιο γάμον μενέαινε τελέσσαι/ἥρως 'Αισονίδης, μεγάροις δ' ἐνὶ πατρὸς ἑοῖο*; *Dede Korkut* 126; cf. *The Lay of Alha* 65, 'Find then fair wives in the Chandel land/And here will they dwell'; *The Mwindo Epic* 49, note; *Folktales of Egypt* 7, 'I will keep my actual marriage until I get back home.' There is an obvious connection between this motif and a number of the taboos that are quoted next.

(15)
– taboos: *Huon de Bordeaux* 200, 'tu n'i gises ne n'aies abité/Desc' à cele eure que l'aras espousé/Tout droit à Romme'; *Motiv Index of the Italian Novella* 6, 'Nuptial tabu – Man and wife forbidden intercourse for definite time'; *Niebelunglied* 75, no intercourse on wedding journey; *Folk-Songs of Chattisgart* 328, 'As you take your bride, do nothing with her on the way; go straight home'; cf. Radlov 4.472; *The Epic Songs of Russia* 323, 'look to it that thou kiss not, embrace not thy wife, so that thou shalt be once more in Holy Russia'; *The Childhood of Fiction* 335, 'the first formula, in which husband or wife must not see each other, we find that the Samoyede wife must conceal her face from her husband for two months after marriage'; *The Jātaka* 5. 147, princess must not see bridegroom; *Supplemental Nights* 3.33, marriage not to be consummated until the pair reach Basra; Stith Thompson C 117, 'Nuptial tabu: Man and wife forbidden intercourse for certain time'; C 312, 'Tabu: Man looking at woman'.

M 14
meal that must be finished: cf. *Typen Türkischer Volksmärchen* 249; Ginzberg 4. 371, Persian custom of draining beaker of wine – 'do it he must, though he lost reason and life'; *Myths and Hunting Stories of the Mandan and Hidatsa Sioux* 12, 'When we land on the island the people usually get up a feast and compel us to eat everything they set before us and pretty nearly kill us'; *The Assiniboine* 158, 'Now I am going to cook two cows. Each of us will have to eat up an entire cow.'

This motif is at times found as a bridal test; cf. *Modern Greek Folktales* 268, 'if they can eat the seven cauldronsful of food, then we will let them have our sister'; *Kaukasische Märchen* 21, drinking as test for suitors; *Akamba Stories* 205.

M 15
mechanical swordsmen, etc.: v. J. D. Bruce, 'Human Automata in Tradition and Romance', *Modern Philology* x, 511–526; cf. *L'Entrée d'Espagne* 11409, 'un Arabis de cobre'; *Li Romans d'Alixandre* 486.17; cf. *Le Roman des Sept Sages* 3939; *Li Bastars de Buillon* 3608, 'Deus hommes de fin or'; *Huon de Bordeaux* 136, '.ii. hommes . . . Tout sunt de keuvre'; cf. *Escanor 16000; La Vengance Raquidel* 4400, 'Li Lyons d'arain'; *Perlesvaus* 2140, 'li vilain de coivre', cf. 5718, 'archiers de coivre', 5923 'comubes de cuevre'; Boiardo 2.8.20, 'Da ciascun lato stava una figura/Tutta di ferro, a guisa d'omo armato'; *Amiran-Darejaniani* 101, 'a talisman fashioned as a copper-man', 118; *Arabian Nights* 6. 109, mechanical horsemen of brass; *Haft Paikar* 174; *The Ocean of Story* 3.56, note on 'The mechanical dolls of wood and "contrivances of magic machines"'; Stith Thompson D 1620, 'Magic automata' v. WARNING DEVICES.

M 16
medicine:

(1)
air: cf. *Kallimachos* 1868, *ὁ τόπος τοῦτος πνίγει με*; Boiardo 1.22.44, 'Ordauro a Folderico disse in breve/Che quella aria marina è troppo greve'; *La Fille du Comte de*

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Pontieu 41, sick princess has to return to her own land ('se ge ne sui sus terre de droite nature, morte sui').

(5)
cancer: *The Ocean of Story* 3.49, the removal of centipedes from the skull; cf. *Ancient History of Western Asia* 94, 'toothache which, according to the Babylonian view, was caused by an evil worm'; *Armenian Folk-Tales and Fables* 78, 'Loqman took his scalpel, lifted the top of the man's skull, and saw a black crawling thing with eight legs'; *Tibetan Tales*, Introduction l, ref. opening the skull and removing from the brain centipedes that cause headache, cf. 100.

(7)
crab shell: *Folk-Tales of Malakoshal* 155, crabs used for medicine; *Murūj* 1.155, crab shells used for eye diseases; (*Haft Paikar* 221, leaves used to treat eyes).

(14/19)
herb/unguent: Virgil 12.412, healing herb; *Altfranzösische Yderroman* 2783, 'Un oignement que mult valoit'; 5887, 'une racine'; cf. *Elie de Saint Gille* 1446, 1460; *Eneas* 9566 (ditany); *Gaufrey* 119; *La Prise de Cordres* 1736, '.j. herbe mecinel'; *Les Narbonnais* 4316, 'une espice aroment; *Fierabras* 33, magic balm, cf. 67; *L'Âtre Périlleux* 6328; *Ecken Liet* 247, 'sî sprach "nim hin, Bernaere, /dis salbe: eyn wart nie man sô wunt/und strîcke ers an den smerzen/ er wirt am dritten tage gesunt"'; Táin Bó Cúalnge 198, 'plants from the sîd and healing herbs and a curing charm'; *Two Irish Arthurian Romances* 149, 'herbs of healing and drops of balsam'; *The Sons of the King of Norway* 191, 'a stone of virtues'; *The Saga of the Volsungs* 11, a magic leaf; *The Kalevala* 1.121, 'Touched the wounds of Wainamoinen/Touched them with his magic balsam'; *Akamba Stories* 81, medicinal powder – 'he was healed instantaneously'; *The Rāmāyaṇa* 499, herb restores life – another cures wounds; *Beaudous* 2179 sq., 'un oignement de grant valor'.

(18)
milk (of lioness, etc.): *Märchen des Mittelalters* 149, 'Löwenmilch', brought from 'den Bergen Arabiens'; *Contes, Légendes et Epopées Populaires d'Arménie* 1.89, milk of lioness as cure; cf. *The Childhood of Fiction* 63, 'the milk of a tigress' in a Tyrolese tale; *Cinq Cents Contes* 439, 'Un roi ne peut être guéri que par du lait de lionne'; cf. *Oral Epics in India* 206, 'tiger's milk'; *The Types of the Folktale* H 1212.

(20)
removal of snake, etc.: Campbell 2.382, toad/snake.

(21)
nose – artificial: Radlov 1.45, of copper.

M 17

(half-way) meeting of enemies, or messengers: cf. *Iliad* 10.341 *οὗτος τις, Διόμηδες, ἀπὸ στρατοῦ ἔρχεται ἀνήρ*; *Les Narbonnais* 5509 sq.; *Maugis* 2232, Maugis kills enemy spy and takes his clothes, cf. 5211; *Anseis von Karthago* 9128; *Gaydon* 100 (two messengers); *Saladin* 34 (spies); *Fierabras* 73 (messengers); *La Chanson d'Aspremont* 2232; *Gaufrey* 123 sq., messenger killed – Tierri takes his dromedary, 'Et a trouvé la letre que le Turc dut porter'; Pulci 2.44, messengers of Rinaldo and Gano meet at spring.

M 18
merchants – complain/inform: *Roland à Saragosse* 395; *Girart de Vienne* 272, Girart and his brothers intercept merchants, 'Tuit sont ocis li cuivert pautonier'; *Ancient History of Western Asia* 69, 'According to a later Babylonian historical novel, Sargon led his troops to the city of Purushkanda, in order to protect the Babylonian merchants, oppressed by prince Nûr-Dagan'; *Die Fahrten des Sajjid Batthal* 2. 106, complaints.

M 19
mermaid: for Arabic references, cf. *Arabian Nights* 7.280, Story of Julnar the Sea-born; *Supplemental Nights* 7.254; Stith Thompson B 81.

M 20

message:

(2)
cryptic: *San Kuo* 2.132, '"Gate" with "alive" inside it makes the word for "wide", he said'; *The Ocean of Story* 1.46, the 'language of signs', 1.80 note: 'The method of

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communicating by signs made with objects is widely distributed through the east, 6.247 note on The 'Language of Signs' Motif; cf. *Contes, Légendes et Epopées Populaires d'Arménie* 1.87; *The History of the Forty Vezirs* 116, tribute depends on the interpretation of cryptic gestures; Gillespie 132, note: 'In ON Eddic tradition, Gudrún warns her brothers by sending a wolf's hair twisted into a gold ring'; *Cinq Cents Contes* 203, 'pour savoir si le roi ... est réellement privé de son sage conseiller, le prince de Vangula lui demanda de résoudre successivement deux énigmes'; *Ballads and Songs from Tun-Huang* 62; *The Jātaka* 6.241; *Arabian Nights* 2.302, 9.269, 'Language of Signs'; Chauvin 8.75, 'Langage symbolique'; cf. *The Shāhnāma* 8.8; *Tales from the Arab Tribes* 26, 219.

(4)
– from beloved: *Le Roman de Laurin* 68; *Eneas* 8807.

(6)
rope used to pull up messages, etc.: *Sigurdar Saga* 124.

(8)
– shot on arrow, etc.: Heliodorus 9.5, *γραψάμενος γὰρ ἃ ἐβούλετο καὶ λίθῳ τὴν γραφὴν ἐναψάμενος, σφενδόνῃ πρὸς τους ἐναντίους ἐπρεσβεύετο*: *Eneas* 9907; *San Kuo* 1.195; *The Jātaka* 6. 204; *Die Fahrten des Sajjid Batthal* 2.116.

(9)
– torn up: Nicetas Eugenianus 5.303, *ἐπιστολὴν ἔρρηξε ταύτην εἰς μέσον*; *Arabian Nights* 7.2; *San Kuo* 1.240, 474, 2.40, 587 letters torn up in messenger's presence; *Die Fahrten des Sajjid Batthal* 1. 64.

(10)
– written in blood: *Die Volksepik der Albaner* 56; *Mongolische Volksdichtung* 233; *The Childhood of Fiction* 389; *Russian Folk-Tales* 100 (message from devil); Boiardo 1.13.29.

M 21
messenger: there is widespread ambivalence in the treatment of messengers in heroic literature. It is generally agreed that to maltreat them is dishonourable, but whether or not violations of this principle are condemned depends in general on whether its violators are on what the audience considers to be the right side.

cf. *Iliad* 1.333 *χαίρετε κήρυκες, Διὸς ἄγγελοι ἠδὲ καὶ ἀνδρῶν/ἆσσον ἴτ· οὐ τι μοι ὔμμες ἐπαιτίοι*; *La Prise de Cordres* 2387, 'An toutes cors sont segur mesagier'; *Hervis von Metz* 6390, 'On ne doit mie messagier vergonder'; *Adonias Saga* 177, 'At that time it was considered a dastardly action to injure such messengers'; *Táin Bó Cúalnge* 172, 'I do not wound charioteers or messengers or men unarmed'; cf. *Cath Ruis* 65; Ṭabarī 3.146, messenger not to be killed, cf. 5.191; *The Rāmāyaṇa* 406, 'On no account should a messenger be put to death'; *La Chanson d'Aspremont* 370, Charles prevented from striking messenger, 1138, 1766, 2412; *Maugis* 7541; *Florimont* 1462, not to be attacked; *La Chevalerie Ogier* 4521; *Saga of King Heidrek* 56; *Vessantara* 47, 'people do not kill a messenger'; cf. Procopius 5.7.17; *The Shāhnāma* 7.127, 'For thee to slay/The ambassadors of kings would be an act/ Unwise and senseless.'

(2)
drugged and substitute letter sent: *Le Roman du Conte d'Anjou* 3304; *La Manekine* 2993 sq.; *Motiv Index of the Italian Novella* 136, animal birth scandal and substituted letter; Radlov 1.566, 3.735, 'eine Schlange ist geboren'; *Folk Tales of Japan* 101.

(3)
– fights/insults. etc.: *Le Roman de Troie* 6290, 'Ulixès a premiers parlé /Reis Prianz, ne te salu mie'; *La Chanson des Quatre Fils Aymon* 214 sq., 5752, 'Je ne vos salu mie', 7577; *Le Roman de Helcanus* 89, messenger carries sword; *Gaufrey* 84, messenger kills man who has pulled his beard; *Parise la Duchesse* 69, messenger kills man who has insulted him, 79; *Gui de Bourgogne* 62, bogus 'messengers' take town; *Otinel 2; Fierabras* 166 fights; *Li Romans de Raoul de Cambrai* 92; *Li Romans de Garins* 212, no greeting; *Aiol* 8818, 'Tant par fu fel li mès que ne daigna desendre'; *The Romance of Horn* 2991; *The Sons of the King of Norway* 151, Iollan, as a messenger, kills the king of Athens; cf. *Mabinogion* 245; *Serbo-Croatian Heroic Songs* 1.207, Milos, as a messenger, attacks the sultan; *The Shāhnāma* 2.69.

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(4)
– killed/attacked etc.: Herodotus 5.20, Persian messengers killed, cf. 3.13; cf. Livy 4.17, Roman envoys killed, 2.5, by Teuta, queen of Illyricum; Pausanias 9.25.4, mutilation of envoys by Heracles; *La Chanson de Roland* pp. 22, 42, notes on the killing of messengers; *Octavian* 3423, 'Ocies moi tost ce gloton'; *Garins le Loherain* 1.213; *Gaufrey* 83, 210, 254, 320, beards cut; *Claris et Laris* 19963, 'Tallas tint .i. coutel d'acier/ Par iror geta au mesagier', cf. 30009; *La Chevalerie Ogier* 12, mutilation of beard, etc., 4240 sq.; *Huon de Bordeaux* 70, Uriah motif; *Girart de Roussillon* 2958, mutilated; *La Chanson du Chevalier au Cygne* 1.69, 2.145 killed; *Le Siège de Barbastre* 5220 sq. attacked; Pulci 16.95, messenger thrown out of window; *Tirant Lo Blanc* 23, Saracens kill ambassadors; *König Rother* 333, Constantine rejects embassy and imprisons messengers; cf. *Die Geschichte Thidriks* 82; *Marko the Prince* 62, 'Prince Marko . . . smashed the Sultan's heralds with his cup'; *Die Fahrten des Sajjid Batthal* 1.48 (mutilation), 65, 129, 2.106; *The Lay of Alha* 155, hero acts as messenger after herald has said that the mission is too dangerous; *Le Livre de Gerchasp* 169 insulted and interpreter killed; *San Kuo* 1.157, 173, 322, 2.166, 485, 587 messengers killed; *Bérinus* 307, killed, cf. 144, mutilated.

M 22
metamorphosis – Spenser 1.2.10, 'For by his mighty science he could take/As many formes and shapes in seeming wise/As ever Proteus to himselfe could make': this is one of the commonest motifs of mythology, which in heroic narrative can be related to the magical development of the disguise theme – cf. *Akamba Stories* 133, 'he could transform himself into any kind of animal'. For close parallels to its occurrences in the cycles, cf.

(1)
Circe motif: cf. *Odyssey* 10.239; *Babylonian and Assyrian Literatur: The Epic of Ishtar and Izdubar* 83, to hyena; *Contes Arabes Modernes* 8; *Arabian Nights* 1.31, 'my brothers, these two dogs' (cf. nephews of Fionn mac Cumhuill), 1.36, woman to mule, 1.126, to 'tail-less baboon', 1.162 'yon two black bitches are my eldest sisters' (1.185, restored to human shape), 7.199, as donkey (later, bear, dog), 7.290, princess transforms suitor into bird, 7.306 hero into 'the foulest of all fouls', 9.310, two brothers turned into dogs; *La Chanson du Chevalier au Cygne* 1.18; *Guillaume de Palerme* 274; Boiardo 2.13.5; Tasso 10.66, 'd'uom son fatto un pesce'; *The Sons of the King of Norway* 121, stepmother changes children into swans; *Mabinogion* 169, 171 (bird); *The Lay of Alha* 212, hero turned into a parrot, 257; *Türkische Volksmärchen* 4, prince turned into stag, 315, girl turned into bird; Ginzberg 4. 275, 'face changed into that of a dog' (note added); *The Childhood of Fiction* 149 sq., 355, 'treacherous brothers turned into dogs' (Turkish), ref. E. R. Clouston 147, 493; *Myths and Legends of Maoriland* 86, 'Haina-Uri, whose husband the madcap Maui had turned into a dog'; Chauvin 5.148, princess changes hero into bird; Stith Thompson D 141, 151.4.

(3)
shape-changing: *Odyssey* 13.312, Odysseus to Athene *ἀργαλέον σε, θέα, γνῶναι βροτῷ ἀντι-άσαντι/καὶ μαλ' ἐπισταμένῳ · σὲ γὰρ αὐτὴν παντὶ εἴσκεις*; *Táin Bó Cúalnge* 194, the Morrigan 'in the guise of a white, red-eared heifer'; Lurker ref. Finn, who 'can appear as man, dog or stag'; *Life of Colmán* 89, transformation into stags and fawns; *American Indian Literature* 35, 'she turned into a white buffalo calf'; *Folk-Tales of Malakoshal* 403, antelope girl; *La Chanson du Chevalier au Cygne* 2.264, saints as stags (v. GAZELLE); cf. *Les Mervelles de Rigomer* 14002; *Enfances Renier* 8435, 8960; *Jaufré* 10015; Ariosto 7.52; *Motif Index of the Italian Novella* 6; *The Paradise of the Fathers* 115; *The Apocryphal Gospels*, Arabic Gospel of the Infancy 187; *Amiran-Darejaniani* 194, men turn into lions, birds, etc.; Radlov 2.25, 321, 588; *Zande Trickster* 78, changed into knife; *Hero and Chief* 158, 'Mwindo turned into plain flour'; *The Jātaka* 6. 147, magical transformations; *Nitida Saga* 15, a 'wretched slave-woman' given Nitida's shape; *Sigrgards Saga Froekna* 64, two 'exchange appearances, for there were many people who could do this at that time'; cf. *Victors Saga* 45; *Vilhjalms Saga* 100, 119; *Vilmundar*

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Saga 196; Boiardo 2.10.22, shape-changing in course of battle, cf. 34; *La Russie Epique* 236, prince in enemy camp transformed as animal; *Gesar of Ling* 69, 'The nagas have the power of assuming no matter what form', 108 'Gesar immediately took on the features of the divine Tunghar', cf. 109, 115, 183 Gesar kills a Lama who recognised him 'and took on himself the appearance of the dead Lama' (v. MAN OF WILES); *Türkische Volksmärchen aus Stambul* 83– fish becomes 'eine schöne Jungfrau'; *Mongolische Volksdichtung* 231, 'Die Frau verwandelte sich in einen Vogel'; *The Hsi-yu Chi* 108, the monkey 'wields powers of transformation'; *The Types of the Folktale* 401, 'The Princess Transformed into Deer'; 432 'The Prince as Bird'; *The Assiniboine* 56, 'It is believed that antelopes can turn into women'; *Myths and Legends of the Bantu* 24, 'It is everywhere thought possible for animals to change into human beings, or human beings into animals'; *The Ocean of Story* 6.149; *Tales of the Cochiti Indians* 16, men become snakes, cf. 95, 197.

(4)
– trick: *The Ocean of Story* 5.64, note on the story of the supposed change of gold to lead, child to monkey; *The History of the Forty Vezirs* 253, 314; *Tūṭī-Nāmeh* 19, gold/child trick; *Moorish Literature: Popular Tales of the Kabyles* 254.

M 23
Miftāḥ al-Ḥarb – 'the key of battle': the importance attached in the cycles to the hero who opens the battle is paralleled in the Chansons de Geste; cf. *The Romance of Horn* 1624, 'Horn cummence l'estor'; *Florence de Rome* 1158, 'C'est la premiere joute que vos m'avez premise', 1358, 'De la premiere joute li avoit fet donnaille', 2560; *L'Entrée d'Espagne* 8146, 'Le primer colp vos soit par moi requis'; *Elie de Saint Gille* (Norwegian saga, translation) p. 171, 'Ce chevalier s'élance en avant de toutes les lignes des Francs et frappe de sa lance un grand paien en pleine poitrine'; *Prothesilaus* 1030, 'La juste premere'; *Gesta Karoli Magni* 881, 'qui primus in prelio percutiet'; *Li Romans d'Alixandre* 302.1; *Athis et Prophilias* 15268; *Florimont* 6632; *Fergus* 173; *La Chanson de Roland* p. 73, note on 'le colp premier'; *Octavian* 1844; *La Chanson d'Aspremont* 361, 'Et j'en doi estre premerains fereor', 8518; *Le Roman d'Helcanus* 242; *Folque de Candie* 10000; *Durmart le Galois* 12459; *Beaudous* 2690; *La Vengance Raquidel* 3216; *Gaydon* 150; *Claris et Laris* 4859; *Li Bastars de Buillon* 1526; *Guibert d'Andrenas* 704; *Otinel* 57; *Eneas* 4273; *La Chanson d'Antioche* 1.110, 'Le premier cop ferroie sor ceste gent haie'; cf. also Boiardo 1.13.9, 'Il primo feritor fo il bon Ranaldo'; *Poema de Mio Cid* 1709, 'las feridas primeras'; *La Leyenda de los Infantes de Lara* 9, 'los primeros golpes'; cf. Procopius 3.28.14, 'it was not lawful for a man of the Massagetae to strike first in battle . . . until indeed someone from this house began the struggle with the enemy'; *The Epic of Palnāḍu* 349, the right to 'the first battle'; *The Ghost-Dance Religion* 237, 'In an attack on the enemy it was the duty of these leaders to dash on ahead and strike the enemy with these clubs and then ride back again and take their places in the front of the charge'.

M 24
mine: *The Kalevala* 1.418, 'Comes a pit of fire to meet thee/In the centre of the highway.'

M 25
miracle: while magic is at times condemned in the cycles as non-Islamic, miracles can uncontroversially serve the same narrative function – cf. Callimachus p. 266, Frag. 586 *ἴσθ' ὅτι καὶ ῥέξαι δαίμονι πᾶν δυνατόν.*

(1)
bogus: *Motiv Index of the Italian Novella* 132, sham miracles.

(3)
corpse speaks: *Ortneit und Wolfdietrich* 286, Berthunc speaks from grave; *The Lives of the Saints* 178; *Märchen des Mittelalters* 27, corpse prays for vengeance; *Sicilianische Märchen* 1.170, murdered man sits up and gives name of killer; Ṭabarī 1.434, Aaron clears Moses of murder.

(5)
dead mother suckles child: Pausanias 8.44.8; *Typen Türkischer Volksmärchen* 293; *Folk Legends of Japan* 99; cf. *Kurdische Sammlungen* 2, living child found in grave beside mother's corpse; *Tales from the Arab Tribes* 144.

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(6)
desert wandering, etc.: *Betha Colmain* 71, attack diverted – 'the king went wandering astray from Loch Ennell to Tech Nadfráich'.

(8)
hand of saint: *Le Mort de Maugis* 625 sq., Maugis saved by miracle – 'Une main s'aparu que Diex i envoia.'

(11)
– of Muḥammad: for parallels, cf. *The History of the Forty Vezirs* 393, knife cuts rock but not Ishmail's throat; *American Folk Legend*, Hispanic Legend Material 111, 'The patron saint of the village, while fleeing from his enemies, leaves the impression of his hands or feet in rock'; *Myths and Legends of the Bantu* 120, of Kibwebanduka, 'It is said that his footprints and those of his dog are still to be seen on a rock'; cf. *The Assiniboine* 105.

(16)
sea calmed: *Hikayat Indraputra* 222; cf. *Il Libro Etiopico dei Miracoli di Maria* 234.
al. miracles of king/saint: *Heimskringla: The Olaf Sagas* 388 miracles of Olaf; *La Chançun de Guillelme* 1860, 'ço fut miracles que nostre sire fist/par un sul home en fuirent vint mil'.

M 26
miraculous cures, etc.:

(1)
– cure/restoration of limbs, etc.: *Die Fahrten des Sajjid Batthal* 2.11 (of poisoning); *The Lay of Alha* 199, miraculous cure for treacherous wound; *The Rāmāyaṇa* 355, eagle recovers its wings, 471; *The Shāhnāma* 5.237, wounds cured; *The Childhood of Fiction* 97, 'In earlier times mutilated saints were themselves restored', with a reference to 'Buddhist and Mohammedan instances'; Lichtheim 2. 219, restoration of eyes of Horus; Melanippe – 'her father put out both her eyes . . . Neptune restored to her her eyesight' (Classical Mythology); cf. *La Vie de Seint Auban* 973; *L'Atre Périlleux* 6510, eyes; *La Chanson du Chevalier au Cygne* 1.64; *Le Roman du Mont Saint Michel* 30; *Gesta Karoli Magni* 468, 3037; Tasso 11.75; *Modern Greek Folktales* 52, eyes; cf. *More Greek Folk Tales* 99; *Orkneyinga Saga* 197, bishop recovers eyes and tongue; *The Epic Songs of Russia* 106, 'his nimble feet, his white hands, his clear eyes, and his tongue' restored; *Die Volksepik der Albaner* 52, sight restored; *Grimm's Fairy Tales* 166, recovery of hands, 548 of sight; *Gypsy Folk Tales* 66, eyes miraculously restored; cf. *Légendes Religieuses Bulgares* 201, sight; *Wisdom from the Nile* 93, 97, 110, 131, 154; *Contes Arabes Modernes* 4; *Türkische Volksbücher* 74; *The Jātaka* 6. 51, recovery of sight; *Limba Stories* 128, sight restored (by blood of friend's son – cf. *Ami et Amile*); *Cinq Cents Contes* 381, restoration of sight; cf. *Ballads and Songs of Tun Huang* 72; *Myths and Songs of the South Pacific* 66.113, sight; *Contes Populaires Grecs* 252 hands; *Türkische Volksmärchen aus Stambul* 323 eyes; *Tibetan Tales* 284, eyes; Paulus Diaconus 96, withered arm; *La Manekine* 7569, hands; *Florence de Rome* 5705, restoration of hands; Radlov 4.409, hand of princess restored, cf. 2.601; *Typen Türkischer Volksmärchen* 299, arms restored; *The History of the Forty Vezirs* 386, miraculous restoration of Samson's hands and feet; *Folk Tales of Kashmir* 232, feet, 446; *Indian Myths* 103, arms; *The Ocean of Story* 2.122 restoration of legs and hands, 'healed by a Yogi'; *Folktales of Japan* 103, restoration of hands; Chauvin 5.139, 140, restoration of hands; *The Lives of the Saints* 63, 122, 405, 452 (sight); Malory 5.10.

M 27
Mirkwood barrier: cf. *The Heroic Edda* 47, note, 'In Norse poetic tradition, 'crossing Mirkwood' comes to signify penetrating the barriers not merely between one land and another, but between one world and another'; *Popular Stories of Ancient Egypt* 301, darkness separating land of living from land of dead (ref. pseudo-Callisthenes); *The Epic of Gilgamesh* 98, 'twelve leagues of darkness'; *Die Chadirlegende* 327, Indices, Land der Finsternis; *Les Voyages Merveilleux de Saint Brandan* 80, on way to Paradise (cloud/mist) 'Grant est forment et serrée/De ambes parz est amassée'; *Amiran-Darejaniani* 147; *The Shāhnāma* 6.158.

M 28
mirror: Stith Thompson D 1163, 'Magic mirror'; Chauvin 8.191.

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(1)
burning: *Early Prose Romances*, Historie of Freyer Bacon 303, use of burning glass in siege.

(2/3)
– far-seeing: *La Chanson d'Aspremont* 7009; *Le Roman des Sept Sages* 3979, Virgil's mirror; cf. *Cléomadès* 1694; *Eneas* 7609; Chaucer, The Squieres Tale 629, magic 'that men may in it see/When ther shal fallen any adversitee'; Spenser 3.2.19, 'It vertue had to shew in perfect sight/Whatever thing was in the world contaynd'; *Valdimar's Saga* 65; *Russian Folk-Tales* 140, 'in which he can see all he will'; *Typen Türkischer Volksmärchen* 73, shows what is concealed; *The Childhood of Fiction* 36, 'a mirror which reveals what is going on; cf. water mirror, *Upper Egypt – Its People and Products* 287, 'a cup filled with water and inscribed with texts'; *Folktales of Egypt* 50, 'This mirror could show him anything in the whole universe.'

(4)
– to change appearance: *Sigurdar Saga* 193, cf. *Seven Viking Romances*, Egil and Asmund 248.

M 30
misogamy: *Metamorphoses* 1.483, cf. Pausanias 8.20.2; Heliodorus 2.33, *Ἔρωτα δὲ καὶ Ἀφροδίτην καὶ πάντα γαμήλιον θίασον ἀποσκορακίζουσα*; *Cristal und Clarie* 7418, 'Mes cuers ne puet vers hon torner'; *Hervis von Metz* 658, 'je croi tant son cuer et son pensé/Que ne prendroit home de mêre né'; *Durnmart le Galois* 12887; *Early Prose Romances*, The History of Hamlet 276; *The Ocean of Story* 3.260, princess, 'she, as she hates men, does not desire to be married'; 7.35, 'She disliked the male sex so much that she did not desire even Indra for a husband'; 9.36 'the moment she sees a man, she makes these maidens of hers kill him' (hero dresses as a girl); *Arabian Nights* 3.11, 'my daughter misliketh men and disliketh marriage', 3.214, prince 'wedlock is a thing whereto I will never consent', cf. 3.228, 7.244, 9.211; Chauvin 5.124; *Legends of the Bait al-Kretliya* 65; *Joseph et Asénath* 133, 'Asénath méprisait et dédaignait tout homme', cf. 152; cf. *Tales and Legends of the Bantu* 191, 192, 'Most stories of this kind begin by saying that a girl refused every offer of marriage'; *Myths and Legends of the Congo* 44, 'King Ulezu had an only daughter who disdained all mortal men who came to ask her hand in marriage.'

M 31
money:

(1)
money/booty – all given away: *Sigrgards Saga ok Valbrands* 120, hero gives away the 500 marks of gold given him; cf. *Doon de la Roche* 17, hero gives away tourney spoils; cf. *Li Romans d'Alixandre* 248.25, Alexander returns the city to Darius' mother; *Gui de Warewic* 120, 'Del suen a tuz voleit doner'; *Richars li Biaus* 1659, 4685, 'Onques de mauvais chevalier/Ne vi si large despensier'; *La Chanson de Chevalier au Cygne* 2.32, 'Li vaslès n'a mantel ne bliaut ne hermine/Que il ne doinst trestot'; *Girart de Vienne* 695, 'N'ai song d'avoir, ne sui pas marcheant'; *Floovant* 16; *Garins le Loherain* 1.111; *Gods and Heroes* 145; *Haft Paikar* 95, 'Whatever he acquired he threw away.'

(2)
– poured through hole into store-room: *Heimskringla: The Norse King Sagas* 15.

M 32
monk:

(2)
– does not wash: *The Paradise of the Fathers* 40, St Anthony 'to the day of his death he never touched his body with water, cf. 89, 223 Evagrius, 'From the time when I entered the desert I have never washed'; *Le Mal Magique* 49, of a *kāhina*: 'Elle ne se lave pas le visage; l'eau ne touche pas ses mains.'

(3)
– killed: an action not sanctioned by Islam, but nevertheless as common in historical accounts as in fiction; cf. *Histoire de la Conquête de l'Abyssinie* 217, 'tuant les hommes et les moines', cf. 315, 428; *Recueil de Notices Kourdes* 56, 'Anciennement les moullahs et les faqihs du Kourdistan commettaient beaucoup de vols dans les couvents arméniens'; *Kurdische Sammlungen* 195, 'Umar b. al-Khaṭṭāb kills forty monks; *Die Fahrten des Sajjid Batthal* 1.142, abbot

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and forty monks killed, cf. 2. 136.
The motif was used in Europe to exacerbate anti-Islamic sentiment, cf. *La Chanson d'Antioche* 1.33, 'A la messe chanter fu li prestres occis'; Tasso 1.87, 'E su quel lor Sepolcro, in mezzo ai voti, /Vittime pria farò de' sacerdoti'; *La Mort Aymeri* 1577, follows seizure of Narbonne by Saracens; *Sūl und Schumul* 4, Sūl kills nun/monk; *La Destruction de Rome* 466, 1267; *Fierabras* 3; *Li Romans de Garins* 1.73; *Raoul de Cambrai* 61; *Robert le Diable* 189.

M 34
mother:

(1)
mother–son duel/rivalry: *Romans de Scythie* 45, mother fights hero to 'éprouver elle-même la valeur de son fils'; cf. Camoes 3.31, 'A seu filho negava o amor e a terra . . . Contra Deus, contra o maternal amor'; cf. son stopped from killing mother, *Der Festländische Bueve* 7833, 'Ne faites chose qui vous soit reprovee.'

(6)
unnatural: a widespread motif, only occasionally connected to illegitimacy; *Metamorphoses* 6.640, 7.396 (Medea), 8.475; cf. *Index of Spanish Folktales* 106, mother kills illegitimate baby; *Math vab Mathonwy* 131, 'the mother's shame and her unwillingness to recognise her son'; but cf. also *Iliad* 9.566, Meleager's mother prays for his death; cf. Eumolpus, Eurydice wife of Amyntas, Itys, Charilaus (Classical Mythology); *Eracle* 380, mother intends to sell baby; *Galeran de Bretagne* 368; cf. Ami et *Amile* 2238; *Perlesvaus* 7307; Boiardo 1.8.39, kills children; *Motif Index of the Italian Novella* 180; *Historia y Epopeya* 13, 25; *History of the Langobards* 26; *The Saga of the Volsungs* 12, 72; *The Heroic Edda* 1.10, Gudrun gives Atli his sons to eat; *La Russie Epique* 385; *Die Volksepik der Albaner* 51, blinds son; *Volkserzählungen aus Palästina* 205– it has been foreseen that she will marry him; *Typen Türkischer Volksmärchen* 129; *Contes Populaires Grecs* 260; *Sicilianische Märchen* 2.66, dislikes son; Ginzberg 6.169, 'Joshua's mother exposed him immediately after birth'; *The Queen of Sheba* 131, 'the woman wished to throw the child whom she had conceived into the river'; *Buddhist Legends* 1.256; *Folktales of Egypt* 19; *Türkische Volksbücher* 67, mother plots against son; *The Shāhnāma* 5.294, Humay abandons Ḍārāb 'because she loved the throne of sovereignty' (a more virtuous motive has been substituted where the story is repeated in the text of *Fīrūz Shāh*). In *Limba Stories* 162 the motif is connected to witchcraft – 'a witch has no sense and would kill her own child'; *The Childhood of Fiction* 58, 295, 411 (Ugandan story); *Tales and Legends of the Bantu* 211, 'A notable point is that the young man's own mother . . . turns against him and tries to poison him.'

M 35
mourning:

(4)
ears clipped: Ṭabarī 7.62, Turks clip their ears as sign of mourning.

(5)
– hero stays by tomb, etc.: *Visramiani* 396, 'He came not forth from Vis's sepulchre till the time of his death'; *Supplemental Nights* 4.381, forty days of 'ceremonial lamentation'.

(7)
captives killed over grave: cf. *Iliad* 23.175, grave of Patroclus; Diodorus Siculus 13.62.4, three thousand Sicilians killed over Hamilcar's grave; *The Ocean of Story* 3.185, note on 'funeral human sacrifice for the service of the dead'.

(9)
objects broken: *The History of the Forty Vezirs* 53, 'broken stirrups and snapped bows'; cf. L. V. Grinsell, 'The Breaking of Objects as a Funerary Rite, *Folklore* vol. 72, 1961.

M 39
mutilation: *Assyrian and Babylonian Literature* 181, Behistun inscription of Darius: 'I cut off his nose and ears and I cut out his tongue and I put out his eyes'; *Les Narbonnais* 6118, Aimeri mutilates spies, 'Le destre poig li comende a tranchier, /L'eill a crever, le nes a reongnier'; *Perlesvaus* 6447, noses, eyes, feet, hands; *'Arūs al-'Arā'is* 68, ears, nose and lips; *San Kuo* 1.321, ears, nose and hands; *La Chevalerie Ogier* 2953 sq., ear;

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Gaufrey 109 leg; *Parise la Duchesse* 62, nose, hand; *Egil's Saga* 190, beard and eye; (cf. *Wistasse le Moine* 642, tongue); *The Shāhnāma* 6.356.

(3)
eyes, etc.: Procopius 1.11.4, one-eyed man cannot be king of Persia; *Ami et Amile* 1535 sq., loss of an eye and an ear; *Aiol* 4085, 'Li copassent le nés en mis le vis/Et crevaissent .i. oel pour lui honir' – feet; *La Chanson du Chevalier au Cygne* 1.18; cf. *Ille und Galeron* 1658, Ille loses eye in tournament; *Folque de Candie* 7186, tongue and eyes.

(5)
hands and feet, etc.: *Cristal und Clarie* 2810, 'Un piet et un puing ot colpé/Et la destre oeil de la teste'; cf. *La Chevalerie Vivien* 107; *Orkneyinga Saga* 184, hand cut off while warding blow; *Arabian Nights* 1.287, thumbs and big toes.

(7)
nose and/or ears: Herodotus 2.162, 3.118, nose and ears; Quintus Smyrnaeus 12.366; Quintus Curtius 7.5.40, 'mutilatis auribus naribusque'; *Die Fahrten des Sajjid Batthal* 2.33; *Bérinus* 135, 140 nose and eye; *Motifs in Indian Mythology* 202, ears and nose of woman; *Sūl und Schumul* 44; *Supplemental Nights* 5.171, nose.

(8)
nose and/or lips: *Aghānī* 21.404, nose and lips; *Arabian Nights* 1.347, lips; *David De Sassoum* 278, lips, teeth.

N 1
names

(1)
– of God: From the account of the creation of the world in Genesis onwards names have had an obvious and well-recorded importance; cf. Aeschylus, *Agamemnon* 160, *Ζεὺς, ὅστις ποτ' ἐστὶν, εἰ τόδ' αὐτῳ φίλον κεκλημένῳ, τοῦτο νιν προσεννέπω*; Procopius 2.22.2 *τῶν ὀνομάτων . . . τὰ θειότατα*; *Florence de Rome* 4073 'Des nons nostre seignor'; *Maugis* 806 '[.iii. des] noms Damedeu', 7705 'Les haux noms Damedeu', 8102 'des noms Deu absolu/Que de morte le desfendre'; *Gui de Nanteuil* 89; *Beaudous* 643, 'A lettres d'or i sont escrit/Li troi plus haut non Jesucrit'; *Claris et Laris* 8805; *Le Roman de Flamença* 2280, 'dels .lxxii. noms Deu'; *La Chanson du Chevalier au Cygne* 2.241, 'Les grans nons Dam le Deu'; *Orendel* 1394, 'die hohsten namen'; Ginzberg 2.38, written on 'a piece of tin' and fastened to child who is then abandoned; *Recueil des Notices Kourdes* 25, of Muḥammad.

(2)
magical use, etc: *The Childhood of Fiction* 29, 'savage peoples in all parts of the globe show the utmost reluctance or terror at revealing their names'; *Vilhjalms Saga* 53, trolls will die 'if anyone can name all their names'; *Sohrab and Rustem*, Appendix B – name giving and refusal to give names; ref. Nyrop, *Nametsmagt*; Stith Thompson D 2074.2.4, 'Genie called by writing his name on papers and burning them.'

N 5
nick-of-time rescue: a motif of universal importance in all 'serial' narrative, typified by the phrase found in the *San Kuo* 1.551, 'the sword was in the air'; *Arabian Nights* 2.42, 'Go and see what yon cloud bringeth', 7. 257; *Supplemental Nights* 2.63, would-be murderer snatched by crocodile; cf. also *Les Enfances Vivien* 40; *Floovant* 72; *Saladin* 88; *Le Siège de Barbastre* 2994 sq.; *König Rother* 4110 sq., Rother about to be hanged; Boiardo 2.21.42, of Brunello; Pulci 11.97, of Astolfo, cf. 12.26, 18.46 sq.; *Erotica de Apollonio Tyrio* 28, girl about to be killed is seized by pirates; Xenophon of Ephesus 2.13, heroine about to be killed; *Li Romans de Bauduin de Sebourc* 24, p. 402, the Bastard rescues Oriande of Rohais who is about to be burned by her husband.

N 5
nymphomaniac (queen – kills lovers): *Arabian Nights* 7. 82.

O 1
odour of sanctity: *L'Entrée d'Espagne* 14734.

O 3
old:

(1/2)
– king/champion, etc.: cf. Lichtheim 2.198, king of gods and men – 'Mankind plotted against him, while his majesty had grown old'; Herodotus 1.163; *Les Narbonnais* 428, Hermenjart to Aimeri, 'trop ies vielz, ne

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ceindras mes espee', 594 'Vellart chanu, por que vivez vos tent?'; cf. *La Mort Aymeri* 202; *Quatre Fils Aymon* 15035, of Charles, 'Si laisson cest viellant qui si est assoti'; *Aiol* 5736, Robaut – 'ot en son eage .iiii.xx ans passés'; *La Prise de Cordres* 426, of Aymeri, 1734, '.j. paien, Malore, /Vielz fut et blans, .ccc. ans ot passés'; *Li Romans d'Alixandre* 416.11, 'rois estoit de Saba, .c. ans avoit passés'; cf. *Maugis* 1534, centenarian opponent; *Les Mervelles de Rigomer* 2318; *The Romance of Horn* 1751; *Florence de Rome* 33, 1428, 'se tu iez chenuz, j'ai la barbe florie'; *Der Festländische Bueve* 14501, 'Bien a cent ans que premierz sains espee'; cf. *Elie de Saint Gille* 14; *Li Romans de Bauduin de Sebourc* 13.73, Old Man of the Mountain; *Gaydon* 163; *Gui de Nanteuil* 7; *Huon de Bordeaux* 3; *Orson de Beauvais* 616; *La Chanson de Roland* 523, cf. 1770; *La Chanson des Saxons* 2.23; *The Saga of King Heidrek* 20, centenarian; *Ortneit und Wolfdietrich* 28, Alberich, 'Ich han uff mynem libe mer dann fir hundert jar'; *Die Volksepik der Albaner* 41, 'ein alter Mann von neunhundert Jahren'; *Aghānī* 20.354, centenarian in war of Basus; cf. Ṭabarī 1.191, Noah 1,300 years old; *Die Fahrten des Sajjid Batthal* 2.92, 'Abd al-Wahhab claims to be 360 years old; Radlov 5.282, 'Alt geworden Fürst Manas'; Ginzberg 5. 316 'When later the sons of Jacob belittled the assistance rendered them by their father, maintaining that he was too old to be of any value as a warrior, he convinced them of their error by his great feats of valour'; *Myths and Songs of the South Pacific* 164, 'Many anecdotes are related of aged warriors, scarcely able to hold the spear, insisting on being led to the battlefield, in hope of gaining a soldier's paradise'; *The Shāhnāma* 1.140, Jamshid is 700 years old, 1.145, Zahhak is 1,000 years old, 2.254, 'Kaus is hoary now.'

(3)
– man of the sea: *Arabian Nights* 6.51; 7. 338: cf. Gillespie 63, 'Herla, an ancient British king, who is doomed to ride until the dog given him in the dwarf-world is taken from his back'; cf. *Grimm's Fairy Tales* 727, witch with bundle; cf. Stith Thompson E 262, 'Ghost rides on man's back'; *The Assiniboine* 181, 'There he tried to set her down, but she stuck tight'; *Myths and Legends of the Congo* 24, old woman.

(8)
woman (about to inform on lovers) killed: *Fierabras* 67.

(9)
– woman/go-between: the character of the old nurse, as established in the *Hippolytus*, is variously represented as good or bad, depending on the narrator's sympathies; cf. *Metamorphoses* 6.462, 10.394 sq., 14.703; Heliodorus 7.9, *πρεσβυτίς, ὄνομα Κυβέλη, τῶν θαλαμηπόλων καί συνήθως τά ἐρωτικὰ τῇ Ἀρσάκῃ διακονουμένων*; *Fergus* 111, 'Bien sanble aversiers u maufes' – Fergus kills her; *Li Romans de Claris et Laris* 11762, 'Estoit la vielle herupee/Nes de singe, teste de chat'; *Li Romans de Berte aus Grans Piés* 20, 'l'orde vieille sorciere'; *Le Roman du Roi Flore* 21, as pander; *Arabian Nights* 3.23, as go-between, cf. 4.6, 206, 5.35 (nurse), 6.152, 7.215; *Supplemental Nights* 2.214; *Türkischer Volksbücher* 91; *The Ocean of Story* 8.22, 'an aged female guardian of the women's apartments'; *A Collection of Tales from Uji* 200, nurse helps lover; *Visramiani* 55; Chauvin 5.125; *Novelle del 'Mambriano'* 27, 'una sua vecchia nutrice'; Spenser 3.2.30; *The Shāhnāma* 3.297, 6.331.

O 5
one-eyed: apart from one ghoul, the Arabic cycles do not introduce the 'true' Cyclops (*Odyssey* 9.106 sq.), but merely one-eyed men; cf. *Arabian Nights* 1.152, 'all were blind of the left eye', 333 note 'It is always unlucky to meet a one-eyed man', cf. 8.318, 'the monocular is famed for mischief and men expect the mischief to come from his blinded eye'; *Supplemental Nights* 2.88, Cyclopean jinn; cf. also *Herzog Ernst* 4518; *Tales and Traditions of the Eskimos* 47, country of giants 'where also one-eyed people are found'; Boiardo 1.6.24; *Branwen* 39, 'the man had only one hand, one eye and one foot'; *Sigurdar Saga* 118; *Viljhalms Saga* 58 (one-legged cyclops); *Contes, Légendes et Epopées Populaires d'Arménie* 58, 'le berger cyclope'; *Dede Korkut* 140; *The Ozidi Saga* 71, 'I am Azeza. One single eye have I'; *Amiran-Derejaniani* 34; *More Greek Folk Tales* 19 and notes; *Typen Türkischer Volksmärchen*

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159; *Kaukasische Märchen* 249; *Volkserzählungen aus Palästina* 229; *Sūl und Schumul* 92, Iblīs's one eye; Stith Thompson A 128.2, 'One-eyed god'.

O 6
only:

(3)
– man who can carry out task: for a parallel to Baibars and the magic lance cf. *The Childhood of Fiction* 368, 388 (Senegambian ballad – pulling out of lance).

(6)
– vulnerable spot (Achilles motif): Lurker, ref. Krishna, heel; Apollonius of Rhodes 4.1638, *Τάλως χάλκειος*; *Perlesvaus* 1904, 'en la plante du pie', 5871; cf. *Fierabras* 112; *The Death-Tales of the Ulster Heroes* 27, a woman finds the only way in which the hero can be killed; Ariosto 12.48, 49, Ferrau and Orlando; *Das Lied vom Hürnen Seyfrid* 7, between the shoulders; Ginzberg 4. 279, Isaiah, 'His mouth was the only vulnerable part of his body'; *The Ocean of Story* 8.109, daughter tells hero of her father's only vulnerable spot; *The Lay of Alha* 223, lotus-mark on hero's foot; *Motifs in Indian Mythology* 197, Metal-Old Man's armpit; *Swahili Tales* 185; *Myths and Legends of the Bantu* 151, 154, cf. 244.

O 7
opponent:

(4)
– opponent/horse cut in half: cf. *Poema de Mio Cid* 750, editor's note on remarkable blows; cf. also *Elie de Sainte Gille* 419, horse; *La Prise d'Orange* 1841; *Merlin* 1.260, horse; *Le Roman de Troie* 2735; *La Chanson des Saxons* 2.143; *Li Romans d'Alixandre* 367.29; cf. *La Chanson de Roland* 1327, note on remarkable blows, cf. 1370, 1586, 1644; *Gui de Warewic* 10425; *Fouke Fitz Warin* 82, horse; *Roland à Saragosse* 818; *La Conquête de Jérusalem* 6751; *Beaudous* 2850; *Gaydon* 64, 277, horse; *Claris et Laris* 21040, 22612, horse; *Hugues Capet* 206, horse; *Raoul de Cambrai* 274; *Li Bastars de Buillon* 1728, 3088, horse; *La Chanson des Quatre Fils Aymon* 1159, horse, 7154; *Gaufrey* 74, 98, 129, horse; *Otinel* 63; *Li Romans de Garin* 1.40; *Li Romans de Bauduin de Sebourc* 6.559, horse; *La Chanson d'Aspremont* 3624; *Doon de Maience* 273, horse, 309, horse and rider; *La Chevalerie Ogier* 5676, horse; *Anseis von Karthago* 10452; *The Saga of the Volsungs* 30, 58; *Njals Saga* 343; *Ectors Saga* 100; *Eyrbyggja Saga* 122; *Saulus Saga* 44, 84; *Jarlmanns Saga* 25, horse; *Vilhjalms Saga* 79, 81, neck of horse; *Wars of Charlemagne* 57, horse; *Math vab Mathonwy* 273, horse; Boiardo 1.5.5, 'Cadde il gigante in dui cavezzi in terra', 1.17.27; 2.7.10, 'Che'l suo destriero è in duo pezzi partito', 2.11.37; 3.5.51, 'Barigano in duo pezzi era nel prato'; *Erotokritos* 4.1765, neck of horse; *Serbo-Croatian Heroic Songs* 1.190, horse; *Amiran-Darejaniani* 14; *David de Sassoum* 317; *Contes, Légendes et Epopées Populaires d'Arménie* 2.116, 199; *Türkische Volksbücher* 85; *Die Fahrten des Sajjid Batthal* 1.155, 196, 2.98, 113, 118, 122, 170; *The Mahābhārata*, Bhīṣma Parva 54.39; *San Kuo* 1.7; *The Shāhnāma* 5.151.

(7)
kick from horseback: *Die Enfances Garins* 2.29; cf. *La Chevalerie Ogier* 4657 sq.

(8)
– plucked from saddle: *L'Entrée d'Espagne* 1186; *Amiran-Darejaniani* 13, 79, 123, 151; *Histoire de la Conquête de l'Abyssinie* 264; *Le Livre de Gerschasp* 201; Malory 8.28, 9.32; *The Shāhnāma* 2.14.

(9)
– lured on board ship: cf. Virgil 10.659; cf. *König Rother* 3053 sq.; *The Lay of Alha* 173; cf. *Grimm's Fairy Tales* 46, princess; *Arabian Nights* 4.85; *Gypsy Folk Tales* 16, princess.

(10)
– offered inducements: *Huon de Bordeaux* 194; *Les Narbonnais* 5405; *L'Entrée d'Espagne* 3592, Feragu to Roland; cf. 12767, 'le tierz de mon païs/Et ma seror'; *La Chanson d'Aspremont* 10453; *Gui de Warewic* 11218; *Maugis* 1665, 2926, 3129, 9031; *Li Bastars de Buillon* 5014; *La Chevalerie Ogier* 1370, 11311, 11722 sq.; *Elie de Saint Gille* 2195; *Le Couronnement de Louis* 807; *Gesta Caroli Magni* 1524; *La Chanson des Saxons* 2.140, 177; *Moniage Guillaume* 3954, 5362; *Anseis von Karthago* 1505; *Raoul de Cambrai* 274, 309; cf. *Le Roman d'Auberi* 31; *Le Siège*

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de Barbastre 1409 sq., 1989; *La Chevalerie Ogier* 1370; *Otinel* 19; *La Chanson d'Antioche* 1.43, 'Se Mahon voles croire, bien vous iert encontré, /Chascuns ara roiame et moult grant roiauté'; cf. *Aiol* 6811; *La Conquête de Jérusalem* 5782 sq.; *Fierabras* 40; *La Chanson de Roland* 430; *Willehalm* 56; Boiardo 2.19.39 'Ma stu volessi lasciar quel mestiero/Qual nel presente fai, di robbatore, /Vinto mi chiamo e son tuo cavalliero'; *The Epic Songs of Russia* 278, Ilya captured by Tartars: 'Marry my daughter and serve not Prince Vladimir'; *Arabian Nights* 8.16, 'I will give thee half my monies and marry thee to my maiden daughter'; *Amiran-Darejaniani* 48, 'Now come over to me and I shall wed you to the daughter of one of my barons.'

(11)
– dashes opponents together: *Moniage Guillaume* (Première rédaction) 606, 'Que l'un a l'autre trestout eschervela'.

(13)
– told he is too young: Quintus Smyrnaeus 7.266; *Les Enfances Guillaume* 2462, 'Anfant le vit', 2963; *Le Roman de Thèbes* 5815; cf. *Les Enfances Vivien* 213; *La Chanson d'Aspremont* 7357, Charles of Roland, 'Trop jovene a cest mestier'; *Enfances Renier* 2756; cf. *La Chançun de Guillelme* 681, 1528; *Li Romans de Raoul de Cambrai* 192; *Doon de Maience* 72; *Le Roman de Laurin* 4071; *Orson de Beauvais* 699; *Das Lied vom Hürnen Seyfrid* 62, 'Was hat dich her getragen/Du vil junges bübelyn? '; *Die Gedichte vom Rosengarten zu Worms* 48, 'du bist nicht gewahsen'; *Pontus und Sidonia* 77; *Waltharius* 881, 'Accipe consilium, iuvenis clarissime, nostrum /Et te conservans melioribus utere fatis'; cf. *Tirant Lo Blanc* 68; Malory 1.22; *Fianaigecht* 25, 'Then Finn said it was foolish for a young warrior to fight against a grey-headed man'; *More Greek Folk Tales* 31, 'I am a great ogre and you are a little boy'; *Die Volksepik der Albaner* 84, 'Du bist zu jung, als dass ich dich heute abschlachte'; Ṭabarī 1. 473, Goliath–David; *Tendi* 283; *Folk Tales of Japan* 42; Radlov 2.44; *Sūl und Schumul* 52; *The Lay of Alha* 121, "Now a pretty boy in sooth", said he/"But I rede thee home return", cf. 272; cf. *The Jātaka* 5. 68, 'Jotipala is a mere stripling.'

O 8
orchard – zaubergarten: this romantic and, at times magical, setting, reproduced where possible in the palace architecture of the Arabs, is a narrative commonplace in many literatures and may be linked to, or set in, the enchanted island, cf. Circe, Calypso; cf. also Apollonius 3.114, Cupid *Διὸς θαλερῇ ἐν ἀλωῇ*, 4.123, *ἱερὸν ἄλσος*; Nicetas Eugenianus 4.337, *ὦ θάμβος οἷον, ἀλλὰ καὶ φρίκη πόση/ἐκεῖ Χαρικλῆν συγκατέσχεν ἀθρόον/ὡς εἶδεν ὑπνώττουσαν ἐν τῷ κηπίῳ/ταύτην*; *Bérinus* 78, protected by '.viii. folet de Surie'; *Meraugis von Portlesguez* 4340; Ariosto 13.10, 'un bel giardin sopra una riva'; Boiardo 1.3.32, 'Vede un boschetto d'arboselli ombroso/ . . . Dove nel mezo vide una fontana/Non fabricata mai per arte umana', 2.13.56, Alcina's garden, 2.31.45, 'La dentro de cristallo era una stanza/Piena di dame', cf. 3.1.23, Fonte de la Fata; Tasso 14.71 sq., garden on Armida's island; *Laurin und Der Kleine Rosengarten* 67, 'hât er im erzogen zarten/einen rosengarten'; *Early Prose Romances*, Virgilius 225, 'a orcharde by the fountayne'; *The Kādambarī* 152, 'the jewelled house on the playing hill of the royal garden'; *The Rāmāyaṇa* 347 'a celestial garden . . . . they saw a woman'; *Arabian Nights* 2.22, 'the Garden of Gladness and therein stood a belvedere hight the Palace of Pleasure', cf. 3.32, belongs to Princess Dunya; Ṭabarī 4.167, attached to Yazdajird's fire-temple; *Amiran-Darejaniani* 116, inaccessible because of dragon; *Türkische Volksbücher* 74, hero in garden, 92; *Kurdische Sammlungen* 134; *Tun-Huang Popular Narratives* 44, 'Rarely does one encounter a park so marvellous as this'; *Waŋbaŋ Wideya* 81, 'the pleasure garden "Thick with Flowers"' (cf. P 28.61).

P 2
palace/castle:

(2)
– built overnight: *Sicilianische Märchen* 1.22, 217, 2.19, 32; *Geschichte der Altrussiche Literatur* 215, 'Solovej . . . kommt nach Kiev über das Meer, aus der Stadt Ledenec, baut in Kiev über Nacht einen prächtigen Palast, der das Interesse der Nichte des Fürster Vladimir . . . . erweckt'; *Arabian Nights* 6.245; cf. *Ballads and Songs from Tun-Huang* 101,

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monastery; cf. Chauvin 5.99, 'un talisman tout puissant dont il se sert pour se faire bâtir un palais'; *Literature of Java* 185; cf. *Modern Greek Folktales* 58, 'In the morning there must be a bath built for the king'; Stith Thompson D 1131.1, 'Castle produced by magic'.

(3)
golden: Boiardo 1.6.47, 'Sopra a colonne de ambro e base d'oro/Una ampla e ricca logia se posava'; *Gypsy Folk Tales* 177, 'a castle that stood upon twelve golden pillars'; Radlov 4.310; *The Rāmāyaṇa* 371, Ravana's palace – 'The seats, couches, beds and other articles were all inlaid with gold and set with gems'; cf. *Arabian Nights* 4.115, city 'builded of gold and silver, the pillars whereof are chrysolites and rubies', cf. 7.49; *Supplemental Nights* 2.86, 3.19, palace 'all builded of emeralds and rubies with gates and doors of gold refined', 3.139, jewelled palace built by jinn for Aladdin, cf. 4.429, 'the lower part supported by forty pillars'; *Murūj* 1.123, golden dome in middle of sea, 1.317 church on four pillars; *The Fellahin of Upper Egypt* 276, palace of gold; cf. *The Shāhnāma* 2.101, of gold, 6.166, 'built of topazes'.

(6)
– without doors: Pulci 2.27, enchanted 'palagio' – 'Non riconoscono uscio ne finestra'; *Gesar of Ling* 104, 'a doorless fortress built in bronze'; *Kurdische Sammlungen* 128, without doors or windows, 'ganz wie ein Ei' (v. P 28.60).

P 3
palm branch baskets: *The Paradise of the Fathers* 44, St Anthony, 'he was weaving palm leaves – for such was his occupation', cf. 220, 241.

P 5
pass: *Digenes* 1.89, *τὴν κλεισοῦραν τὴν δεινήν*; cf. *Saladin* 115; *Five Hundred Years of Chinese Poetry* 145, 'a two-against-one-hundred pass'.

P 6
pavilion: the splendour of the hero's pavilion is a visible measure of his importance; Herodotus 9.82, pavilion of Xerxes; cf. Quintus Curtius 3.3.8, of Darius 'super tabernaculum, unde ab omnibus conspici posset, imago solis crystallo inclusa fulgebat'; *Les Narbonnais* 3685, 'mon tref . . . Que je conquis o regne d'Almarie', 3979; *Doon de la Roche* 1988; *Der Altfranzösische Yderroman* 4423; *Le Roman de Troie* 13819, 'al paveillon/Qui fu al riche Pharaon'; *La Chanson des Saxons* 1.82, of Charles; *Le Roman de Thèbes* 3199, 4217; *Li Romans d'Alixandre* 53.27; *Athis et Prophilias* 5618; *Poema de Mio Cid* 1785, 'La tienda del rey de Marruecos'; *Maugis* 7256; *La Conquête de Jérusalem* 5507; *Les Mervelles de Rigomer* 12773; *Gui de Nanteuil* 71, 'Rollant l'avoit conquis'; *Anseis von Karthago* 7132, Anseis captures Marsile's tent; *Claris et Laris* 29200; *Li Bastars de Buillon* 3407 sq.; *Le Roman d'Auberi* 98; *La Chanson des Quatre Fils Aymon* p. 347, 11125, Richard attacks Charles's tent; *Perlesvaus* 1756; *Le Siège de Barbastre* 55, 1462, 178; *Gaufrey* 153; *Raoul de Cambrai* 56; *Eneas* 7301; *La Chanson d'Aspremont* 3390; *Florence de Rome* 638; *La Chanson du Chevalier au Cygne* 2.214; La *Chanson d'Antioche* 2.45, sultan's pavilion, 'Bien se puent el tref vint mil Turs ombroier'; *Parzifal* 42, 'What a pavilion. Your crown and lands would not fetch half the price'; *Sigurdar Saga* 253, 'his tent can be easily distinguished from the others by its size and magnificence'; Boiardo 1.1.41, 'Un pavaglion sul prato distendia/Troppo mirabilmente lavorato'; Pulci 14.39 sq., description; *Supplemental Nights* 4.469, 'a Shahmizaneh', note: 'A huge marquee or pavilion-tent in India'; *Malayan Literature: The Epic of Bidasari* 78, 'it was as large as any palace'.

P 7.2
payment with prayers: *Folktales of Egypt* 89.

P 8

(half-)petrified: *Merlin* 2.223; *Arabian Nights* 1.69, youth – 'the lower half of him appeared stone down to his feet'; *The Ocean of Story* 6.8; *Motifs in Indian Mythology* 201; *Folk-Songs of Chattisgarh* 324, 'And Lakhiya at the cross-roads fell senseless and turned into a stone'; cf. Littmann 112; *The Assiniboine* 123.

P 10
phoenix: the appearance of the phoenix is as rare in the Arabic cycles as it is in the

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Chansons de Geste; cf. *Galeran de Bretagne* 464, 'S'en fu la plume prise en Ynde/D'un oysel qu'on clame fenis'; *Li Romans de Bauduin de Sebourc* 2, p. 55.

P 11
picture:

(3/4)
– of beloved, etc.: Lawson 91, picture of *ἡ κυρὰ τῆς γῆς καὶ τῆς θάλασσας*; *Modern Greek Folktales* 229, picture of the Fair One of the World; *Hunbaut* 3363; *Galeran de Bretagne* 3158; cf. *Li Romans d'Alixandre* 379, disguised Alexander recognised by Candace because of portrait; *Sicilianische Märchen* 1.118, 221; *Amiran-Darejaniani* 2, 'the picture of a maiden whose like has never been seen', 91; *Le Livre de Gerchasp* 55, 'le portrait de Djem-chîd'; Radlov 3.608, 4.394; *Türkische Volksmärchen aus Stambul* 257; *Türkische Volksbücher* 62, prince falls in love with portrait of daughter of the 'Shāh of Yemen'; cf. *Russian Heroic Poetry* 261; *Russian Folk-Tales* 321, pictures of all the princesses in the world; *Serbo-Croatian Heroic Songs* 1.214, of hero; *Kaukasische Märchen* 148; The *Ocean of Story* 4.131, king Prithirrupa–'Take with you my portrait . . . and there show it by some artifice to the King Rupadhana and his daughter', followed by a note on the theme, with references to Dunlop and Liebrecht, cf. 4.208, 6.41, picture of prince placed where princess can see it, 6.139, 9.35; *Arabian Nights* 6.156, love from portrait, cf. 7.330, 9.207; *Supplemental Nights* 1.226, prince in love with 'the picture of a maiden', 2.195; cf. Ṭabarī 1.622; *Haft Paikar* 56, 175; *Folktales of China* 210; *Cinq Cent Contes* 229, love from portrait; *Folk Tales of Japan* 172; *Hikayat Indraputra* 229, picture of prince; *Murūj* 1.257, 4.214, of man of wiles; *The Shāhnāma* 6.122, of hero; *Malayan Literature: The Princess Djouher-Manakam* 142, of princess.

P 12
piebald: *Parzifal* 40, Feirefiz; *Gypsy Folk Tales* 169, lady all black except for white face; *Apollonius of Tyana* 65, women.

P 14
pilgrimage:

(2)
– to Jerusalem, as trick: *Saladin* 150; *Novelle* del 'Mambriano' 134, 'El figliulo del re di Portogallo fingendo andare per voto in Hierosolima . . .'

P 15
pillar:

(2)
– in sea: *Les Voyages Merveilleux de Saint Brandan* 52, 'En mer halt un grant piler'.

P 17
poet: the group of wandering poets, who are connoisseurs of female beauty, is found elsewhere in Arabic; cf. *Aghānī* 16.191, three poets; *Murūj* 2.100, Zaid b. 'Ādi describes Nu'mān's wives to Chosroe. In other literatures, the poet as the gatherer of news and as the eulogist is a commonplace, cf. *Digenes*, Introduction xxvi (scholion of Arethas) 'wandering beggars . . . who now make up songs about the adventures of famous men and sing them for pennies'; *Le Roman du Castelain de Couci* 407, 'El païs ot un menestrel/Qui repairoit en maint hosteil'; *Moniage Guillaume* 1251; *Cléomadès* 12321, 'menestrel . . . Une gent qui en maint lieu vont/Mainte nouvele souvent oient'; *Gautier d'Aupais* 358; *Li Romans de Berte aus Grans Piés* 17, 'Trois minestrels y ot'; *Huon de Bordeaux* 216; *La Chançun de Guillelme* 1240, 'chançuns e fables lur fait dire e chanter'; *Le Roman de Silence* 2691, 'En la tere ot .11. menestrels/ . . . Li uns ert li mioldres jogleres/Del mont, li altres ert harperes'; *Two Irish Arthurian Romances* 33, 'He said that he was a poet come with a poem to the king'; *Le Folklore Russe* 164, 'Les skoromokhi étaient les musiciens ambulants du moyen âge russe' – 'Ce ne sont pas des gens ordinaires, ce sont des saints'; *David de Sassoum* 327, 'vous ferez mon éloge devant David' (princess); *Poésies Populaires de la Kabylie* 224, 'le poète est de ceux à qui l'hospitalité est due'; cf. also *Recherches sur l'Epopée et le Barde au Tibet* 322, 'Le rapprochement du barde et du chamane est bien justifié.'

(4)
– hired as satirist: for a reference to the power of satire, cf. *Fierabras* 162, 'Gardes male canchons n'en soit de nous cantee.'

P 18 (305)
poison:

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(1)
animals killed: *The Epic of Palnāḍu* 1.286, dogs killed by poison intended for hero; *San Kuo* 125, tested on dog.

(2)
antidote, etc.: *Der Festländische Bueve* 1377, apple from Jerusalem counters poison; *Victors Saga* 28, animal skin proof against poison: *Ectors Saga* 111, ointment protects against poison; *The Ocean of Story* 1.110, note on poison detectors – 'of various kinds'.

(3)
attempted use: *Le Roman de Helcanus* 359; *Der Festländische Bueve* 485; *Li Romans de Berte aus Grans Piés* 127 sq.; *Li Romans de Bauduin de Sebourc* 23.472; *The Lay of Alha* 210.

(4)
– cup/glass shatters: *The Lives of the Saints* 112, glass containing poison shatters (cf. *Mysteries of Udolfo*, Everyman, 1.318).

(5)
– damsel (used here in an extended sense): Ariosto 37.69, unwilling bride poisons husband; *The Anatomy of Puck* 209, The King of Ireland's Son and the Well of the Western World, 'When they were married the green man had the first kiss. She was all full of serpents, and he drew them out of her; but the venom of them would have killed the King's son'; cf. Malory 4.15; cf. *Bérinus* 247, wife poisons husband; *Arabian Nights* 6.256, widow poisons husband's murderer as he is about to marry her; *Murūj* 3.5, girl sent by Muʿāwiya to poison Ḥasan b. ʿAlī; *The Ocean of Story* 2.277 sq., appendix on Poison-Damsels; *The History of the Forty Vezirs* 60, 'we will give poison to one of the slave girls we send'; cf. *The Shāhnāma* 6.259. For a critical study, v. N. M. Penzer, *Poison-Damsels and Other Essays*, London, 1952.

(12)
– fountain/sea: *Altfranzösische Yderroman* 5725 sq., 6317: Radlov 1.69, 'Das gelbe Giftmeer'.

P 19
poisoned:

(1)
– apple, etc.: *Gaydon* 3; *Parise la Duchesse* 2 sq.

(2/8)
– weapons: *Odyssey* 1.261 φάρμακον ἀνδροφόνον διζήμενος, ὄφρα οἱ εἴη/ἰοὺς χρίεσθαι χαλκήρεας; *La Mort Aymeri* 3358, arrows; *Florence de Rome* 3096; *Merlin* 2.92; *David de Sassoum* 364, David wounded by poisoned arrow; cf. *Folque de Candie* 10928 sq.; *Le Roman de Castelain de Couci* 7487, arrow; *La Chanson d'Antioche* 2.241, 'un dart envenimé'; *Gui de Warewic* 2990, 'Ses armes sunt totes entuschees/De mortel venim'; *Prothesilaus* 1975, poisoned lance; Malory 8.8; Tasso 18.68, 'Incominciano a saettar gli arcieri/Ifette di veleno arme mortali'; *Tirant Lo Blanc* 156, Tirant carries 'a quiver of poisoned quarrels'; *Sigrgards Saga ok Valbrands* 145, poison-tipped lance; *The Kalevala* 1.77 arrows; *The Ocean of Story* 9.69 arrow.

(6)
– wine/brandy, Radlov 5.307.

P 22

(1)
poor enriched by spoil: *La Mort Aymeri* 2869, 'Tot li plus povres en fu riches clamez'; cf. *Les Enfances Guillaume* 716; *El Poema de Mio Cid* 849, cf. 1213.

P 23
postponed:

(2)
– execution: like the Nick-of-Time Rescue and the Servant who does not carry out the Fatal Order, the motif of the Postponed Execution helps to confer on the hero at least a limited measure of narrative immortality . For examples, cf. *Aiol* 9165, 9691, 10618; *La Mort Aymeri* 1344, 1497; *Le Roman du Castelain de Couci* 4330; *Doon de la Roche* 2369; *Florence de Rome* 1809, 3542; *Girart de Roussillon* 7150; cf. *Saladin* 63; *Merlin* 2.92, girl says that Gawain should be imprisoned, 'dusques a tant que nous saichons qui il i est'; *Visramiani* 69; *The Loves of Krishna* 44, 'the sage interposes'; *Maugis* 8657 sq., warning of Frankish anger; *Die Enfances Garin* 1.50, duke advised not to kill wife; *Enfances Renier* 6829, 'mes respitier huimes les couvenrra/dusqu'a demain que nostre gent venra', cf. 11365, 11837, 12554, 14791; *Hervis von Metz* 9981; *Anseis von Karthago* 7881, 10737, angel tells Charles to spare life

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of Marsile; *Huon de Bordeaux* 174, on advice of counsellor; *La Chanson des Quatre Fils Aymon* 11480, 'dus Namles' advises against hanging Maugis, cf. 12645, 'Se ociez le roi ... Certes de .v.c. [pars] la guerre nos sordroit'; *Le Siège de Barbastre* 430, '"Sire", dist l'amustant, "se vos plest, non feron"'; *La Chevalerie Ogier* 181; *Gaufrey* 34; *Floovant* 26; *Fierabras* 59; *Doon de Maience* 160, counsellor; Pulci 17.139, king invited to watch execution; *Arabian Nights* 3.42, 8.340; *Supplemental Nights* 2.161, 'Let us deposit him in prison', cf. 3.139, 7.52; *The History of the Forty Vezirs* 7 (foundation of the structure of the work); *San Kuo* 2.312, 'Confine them till we have taken their chief; then we may execute them'; cf. *Body, Boots and Britches* 54.

P 24
prayer ('of the dead'): the religious parallels of the Battlefield Sacrifice (*Waŋbaŋ Wideya* 133) are widespread, but the 'Prayer of Death', that irritated Abū'l-Hazāhiz in the *Sīrat Dhāt al-Himma*, is represented as a Christian idiosyncrasy; cf. *La Prise de Cordres* 2695; *L'Entrée d'Espagne* 2111; *La Conquête de Jérusalem* 7576, 'L'apostoiles Califfes a les Turs benéis'; *La Chanson des Quatre Fils Aymon* 6841; cf. *Li Romans de Bauduin de Sebourc* 11.311, hero prays; *Wars of Charlemagne* 89, 'For it was their custom – all of them who used to go to battle – to fortify their souls by the body of Christ'; cf. *The Adventures of Suibhne Geilt* 11.

P 26
pretended:

(2)
– deserter: cf. Pausanias 4.12.2, 'The Lacedaemonians ... sent 100 men to Ithome to spy out the enemies' designs, who were to pretend to be deserters.'

(4)
pretends to take service with enemy: *Li Roman de Bauduin de Sebourc* 19.1068 sq.

P 27
princeps iuventutis: the role of Zaidān in the Hilali cycle is paralleled in the Chansons de Geste; cf. *Li Romans d'Alixandre* 415.32, 'Puis parla Macabrins qui fu roi de Nubie/ toute le jouene gent avoit en sa baillie'; *La Chançun de Guillelme* 25, 'Vivien le cunte/ot els set cenz chevaliers, juvénes homes'; cf. also *The Assiniboine* 78 for a discussion of 'age-societies' in a a tribal culture.

P 28
princess/girl:

(1)
– helps hero: a universal motif, covering aid in quests of all kinds, including theft, conquest, succour for the wounded and rescue from danger; cf Pausanias 1.2.1, Antiope and Theseus; Apollonius of Rhodes 3.997 δή ποτε καὶ Θησῆα κακῶν ὑπελύσατ'ἀέθλων/παρθωνικὴ Μινωίς; *Florimont* 13065, 'Sire, fet la dame, tenez/cest oignement', cf. 2475; cf. *La Vengance Raquidel* 72; *Girart de Rousillon* 8490; *Claris et Laris* 4078, Madoine tells Laris how to escape; (cf. *Huon de Bordeaux* 155, where Sebile trips the giant); *The Lay of Alha* 165, to steal treasure; *Contes, Légendes et Epopées Populaires d'Arménie* 2.138, steals winged horse.

(2)
– sends antidote/salve: *Durmart le Galois* 3180.

(5)
– aids/wants to marry prisoners: *Popular Stories of Ancient Egypt* 216; *Digenes* 5.69, 'Ρωμαιογενῆν ἠγάπησα ἐπὶ κακῷ ἰδιῳ/ὅντινα εἶχε δέσμιον τρεῖς χρόνους ὁ πατήρ μου; cf. Xenophon of Ephesus 2.3; cf. *Fouke Fitz Warin* 16, 75, 'Isorie, la suere le roy, le soleit sovent visiter e conforter'; *Guibert d'Andrenas* 2046, Aymery tells Agaiete that Guibert will marry her – she gives him arms; *Saladin* 160, Gloriande and Chavigny – 'l'emmena en une secrete chambrette'; cf. *Gaufrey* 53, 56, Flordespine, having fallen in love with the reputation of Berart, helps his uncle, Doon; cf. *La Prise d'Orange* 937, where Guillaume, having taken refuge in Orable's tower, 'Dame, dist il, garnemenz me donez', 1378 Orable adds 'Si me feroie crestienner a haste'; *Girart de Roussillon* 8490, 'Alpais m'amie/Qui m'a trait de prison e gari vie'; *Les Mervelles de Rigomer* 10749; *Bérinus* 502; *La Mort Aymeri* 3215 sq., Muslim wants to marry Christian captive, 3485; *Fierabras* 63, Floripas kills the gaoler; *Floovant* 51, Maugalie gets Richiers to free

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Franks; *Claris et Laris* 4511; *Huon de Bordeaux* 175; *Le Roman de Laurin* 241, daughter of hero's captor has fallen in love with him; *The Early English Versions of the Gesta Romanorum* 306, emperor's daughter; *De Nugis Curialium* 168, captive takes captor's favourite horse; *Ectors Saga* 95, prisoner helped by girl who is held by a giant, 149; *Sigurdar Saga Fóts* 247, princess has captives brought up from dungeon; *König Rother* 2235 sq., princess intervenes on behalf of Rother's imprisoned messengers; *Virginal* 69, Nîtgêr's sister befriends captive Dietrich; *Laurin und Der Kleine Rosengarten* 1123, Künhilt fetches arms and armour for prisoners; Pulci 13.6, Chiarella aids Orlando and frees his squire – 'io t'ho già eletto per mio amante'; *Poema de Fernan Gonzalez* 428; *Sicilianische Märchen* 1.354; *Die Volksepik der Albaner* 27, Omeri is helped by Rusha, while trying to rescue his imprisoned father, cf. 50, 87, in love with prisoner, 62, stands surety for prisoners; *Serbo-Croatian Heroic Songs* 1.152, 'Will you take me for your truelove ?', 326; *La Russie Epique* 93; *Macedonian Folklore* 185; Radlov 3.688, 4.326; *Typen Türkischer Volksmärchen* 122, 236; *Oral Epics of Central Asia* 293; *The Ocean of Story* 7.38 (*reductio ad absurdum* of motif) – merchant's daughter has executed thief brought back to life (repeated 8.120), cf. 8.80; *Novelle del 'Mambriano'* 84; Spenser 4.7.52, giantess; Malory 6.4; *The Shāhnāma* 6.339; *Myths and Legends of the Bantu* 150.

(7)
– does not want prisoners released: cf. *Prothesilaus* 6640, 'Asez i avrez richement/ Vins et viandes a talent.'

(8)
– in love with prisoner: for an Arabic parallel, cf. Chauvin 5.209.

(13)
– in charge of prisoners: Bisaltia, Calphurnius Crassus (Classical Mythology); *La Leyenda de los Infantes de Lara* 7; *Li Romans de Bauduin de Sebourc* 14.911; cf. *La Prise de Cordres* 706; *La Prise d'Orange* 1229, Orable, 'Amis, dist ele, rendez moi ces prisons'; *Gui de Warewic* 2315; *Girart de Vienne* 3515; *Méliador* 6040, 22077; *Les Mervelles de Rigomer* 7429, 15111; *Huon de Bordeaux* 92; *La Chevalerie Ogier* 2094; *Gaufrey* 181, cf. 215; *La Fille du Comte de Pontieu* 28; *Fierabras* 83; *Li Romans de Bauduin de Sebourc* 1.720, 14.911; *Elie de Saint Gille* 1651; *Willehalm* 116; *Salman und Morolf* 90, captive king entrusted to Salme; 453 princess asks for captive Salman – 'gip mir den richen keiser/nit me dan dise einige naht'; *The Lives of the Saints* 139, Muslim princess visits Christian prisoners; *Heimskringla: The Norse King Sagas* 171; *Arabian Nights* 3.346, Magian's daughter converted through love of prisoner in her charge; *Aghānī* 5. 287; *Dede Korkut* 73.

(18)
– saves shipwrecked sailors: cf. *Odyssey* 5.130; *A Dictionary of Chinese Mythology* 226 (island princess).

(19)
– lets down hair: *Oral Epics in India* 49, 'She unties her braid, jumps in, and saves him, presumably pulling him ashore with her hair'; cf. *Grimm's Fairy Tales* 74, Rapunzel; *Folktales of Egypt* 59.

(20)
– uses rope ladder: cf. *Fouke Fitz Warin* 22.

(30)
– will only marry man who can defeat her: cf. Atalanta (Classical Mythology); Boiardo 1.21.56, 'Questo sera che non me dia marito/ Che prima meco al corso non contenda'; Ariosto 44.70; *David de Sassoum* 353, 'Je ne prendrai comme mari/Que celui qui m'avra mis les épaules à terre', cf. 385 'Elle lui répondit: Lève-toi. Je suis le fils du roi/Je suis venu pour éprouver ta force'; *Oral Epics of Central Asia* 110, in wrestling and archery; Radlov 1.363, wrestling, 2.136; *Typen Türkischer Volksmärchen* 249, wrestling; *Myths and Legends of the Congo* 89, 'She has a peculiar way of finding out whether a prospective bridegroom is worthy of marriage. She wrestles with him' (v. WRESTLING WITH WOMEN, W 20.4); *Wisdom from the Nile* 157, sultan promises daughter to anyone who can defeat her in a wrestling match; *Arabian Nights* 6.184, 'no man shall marry me except he overcome me at lunge of lance'; *Supplemental Nights* 7. 95, ninety-nine suitors beheaded, having failed to 'return a

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sufficient reply to all her questions'; *Contes Arabes Modernes* 116; *Limba Stories* 213, 'if you are only able to catch me, well, I am your wife'; *Contes, Légendes et Epopées Populaires d'Arménie* 2.197, 'Les jeunes filles lui dirent: "Nous avons fait le serment d'épouser celui qui nous aurait vaincues"'; *Folk-Tales of Malakoshal* 250; *Kaukasische Märchen* 130, 'habe ich einen Helden gefunden der stärker ist als ich', 233; cf. *Niebelunglied*, Brunhild; *Tendi* 275; *Persian Tales* 216, lady imprisons those whom she defeats; cf. *Literature of Java* 273; *The Types of the Folktale* 519.1, 'a bride who is beautiful, strong, and warlike, and who will have as husband no man who is not her equal in strength'; Littmann 44, 48, 57, 151; cf. *Crockett at Two Hundred*, of Lotty Ritchers, 'The Flower of Gum Swamp', 'She war a real beauty; but the young fellers war shy of her, bekase she never wood kort long befour she wanted to box with her bo.'

(31)
– woos hero/invites him to her tent: *Gaydon* 250, 's'à mon tref ose anuit chevauchier/Bien me porra acoler et baisier', cf. 260; *Anseis von Karthago* 698, 4921, camps apart from army, 6094; cf. *Li Bastars de Buillon* 2379, 'Ne m'escaperiés mie sens estre mes amis'; *Elie de Saint Gille* 1434; *Floovant* 16; *Aiol* 2172, 'Car vous tornés vers moi, jovente bele'; *The Romance of Horn* 533, 1104; *Florence de Rome* 2267 sq.; *Cristal und Clarie* 1358, 5716, 'Si me prendés, sire, a moillier'; *Florimont* 2487, 13006; cf. *Le Siège de Barbastre* 2401, 5711 sq.; *Die Enfances Garin* 1.86; *Enfances Renier* 5861; *Le Roman des Sept Sages* 817; *Girart de Vienne* 1358, 'puis que les dames vont mari demender'; *Gui de Nanteuil* 18; *Guillaume de la Barre* 2798, 'El cor m'avetz mes .i. desir/De fin' amor quem ve de vos'; *Raoul de Cambrai* 225; *Saladin* 96; *Ami et Amile* 628; *Richars li Biaus* 1697; *Perlesvaus* 2780, 3284; *Floovant* 14; *Fierabras* 85, 'Se vous ne me prenés/Je vous ferai tous pendre'; *Li Romans de Bauduin de Sebourc* 3.126; cf. *Le Roman du Roi Flore* 66; *La Chevalerie Ogier* 13023, 'Prendés-m'à feme'; La *Chanson des Saxons* 1.114; *König Rother* 2907; *Die Volksepik der Albaner* 90; *The Ocean of Story* 3.16, merchant's wife, dressed as a man, flees with hero; *Sohrab and Rustem* 152, 'Not only here but in other epics and romances, it is often the heroine, not the hero, who makes the advances'; *Early Prose Romances*, The History of Hamlet 278; *Russian Heroic Poetry* 121, 'But for one thing, maiden, I love you not at all, /That you, a maiden, have wooed for yourself.'

(33/34)
– carried off: *The Childhood of Fiction* 21, 'Another relic of primitive sexual relations is found in the many stories in which an ogre or dwarf or monster steals a maiden away from her home'; *Die Volksepik der Albaner* 33, sister and daughter carried off in raid, 110 ref. Theodore Frings, *Berichte über die Verhandlungen der Sächsischer Akademie der Wissenschaften zu Leipzig*, phil.-hist. Klasse, 96 Band 1944/45, 2 Heft, Leipzig 1947 refs. 1. 'reine Entführung ohne, höchstens mit nachträglichen Einverständnis des Mädchens ... 3. Entführung in Verbindung mit Raubzug'; *Enfances Renier* 11688, 'Je vous prendrai a la loy paienie'; *Bérinus* 283; *Cléomadès* 5545, from orchard; *L'Âtre Périlleux* 1202; cf. *Marques de Rome* 41, warns hero to leave; cf. *Cristal und Clarie* 5949; *Durnmart le Galois* 4243; *Der Festländische Bueve* 3061; *Early Prose Romances*, Virgilius 226, Virgil carries off 'the Sodans daughter ... she consented to hym, notwithstanding she never sawe hym afore'; *Two Irish Arthurian Romances* 145, the Princess of India by the pirates of the White Plain, who then fight each other; *Laurin und der Kleine Rosengarten* 720 sq., Laurin has carried off Künhilt; *Das Lied vom Hürnen Seyfrid* 17; *The Kalevala* 1.150, Leminkainen carries off princess who has rejected his suit; Boiardo 1.13.58 centaur carries off Fiordelisa, cf. 1.20.7; Pulci 16.96, princess held captive by five giants; *Sigurdar Saga* 220, from an orchard by a giant; *Nitida Saga* 12; *Valdimars Saga* 54, by dragon; *Ectors Saga* 95; *The Epic Songs* of *Russia* 191, 'The wily Dragon raised herself upon her wings over royal Kief town, caught up Beauty, niece to Prince Vladimir, and bore her off to a cavern in the hills'; *Die Volksdichtung der Grossrussen* 130, by dragon; Radlov 3.663, 'Der verfluchte Geist hat mich von meinem Lande fortgeführt'; *Türkische Volksmärchen aus Stambul* 100,

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315, dragon; *Türkische Volksbücher* 69; *Contes, Légendes et Epopées Populaires d'Arménie* 74; *Romans de Scythie* 102; *The Ocean of Story* 8.58, nymph while bathing; *Arabian Nights* 1.117, princess by *'ifrīt*, 6. 276 rescued from ghoul, 7. 348; *Contes Populaires Berbères* 90; *Folk Tales of Japan* 46; Strickland 1.23, by dragon; Littmann 20, by mārid.

(35)
– attacked at pool: *Contes, Légendes et Épopées Populaires d'Arménie* 2.138, hero saves girl whose clothes have been taken by a 'black Arab'.

(38)
– left with captor's daughter: *Vilhjalms Saga* 83, princess Astrinomia.

(40)
– rescued: *Kallimachos* 551 sq., from dragon; *La Chevalerie Ogier* 12014 sq., Ogier kills Sarasins; *Octavian* 836 sq.; *Richars li Biaus* p. 41, 3151 sq.; *Florimont* 2445; *Fergus* 126; *L'Atre Périlleux* 1148 sq.; *Fouke Fitz Warin* 65, dragon; *Claris et Laris* 8730; cf. *Huon de Bordeaux* 144; *Marques de Rome* 42, in robbers' hold, 'Il n'i a cele qui ne soit fille de chevalier ou de damoisel'; Malory 6.11; *Parzifal* 173, 'four hundred damsels together with four queens were held captive in Schastel marveile'; cf. *La Vengeance Raquidel* 3574; *Le Roman de Laurin* 7012, girls rescued; *The Sons of the King of Norway* 65; Radlov 5.207; *Supplemental Nights* 3.276, 'O youth, fly this fatal site, else thou wilt fall into the hands of the monster who dwelleth here'; *Sicilianische Märchen* 2.7, cf. 33; 2.11, kidnapped princess (with giant's head in her lap), 25 warns hero to flee before the return of 'ein wilder Mann', cf. 51; cf. *Bantu Myths* 97, 'The ending, where the hunter-boy finds a stable full of nubile girls, is another common feature of man-eating monster tales'; *The Loves of Krishna* 58, 'sixteen thousand one hundred virgin daughters of different kings'; *Typen Türkischer Volksmärchen* 251, 'Die Riesen werden vom Helden getötet, dabei werden vierzig Mädchen befreit' – he marries them all; *Modern Greek Folktales* 198; *Tunisische Märchen* 7, 50, daughter of the king of China; *Kaukasische Märchen* 213, Div with its head in girl's lap; *Myths and Legends of Maoriland* 216, 'Go back, my beloved . . . I cannot escape. You will be killed if the giant awakes'; *Folktales of Egypt* 9, 22, 46, 160; *The Assiniboine* 150, 'Then the girl said, "The cannibals are bad men, you had better go home"'; *The Saga of Cuchullin* 81, '"Remain not here", she said, "in sight of the robbers"'; *Malayan Literature: The Epic of Bidasari* 80 sq., princess rescued from 'Ifrid . . . the spirit-king'.

(41)
– returned to family (after rescue): *Le Roman de Laurin* 9835; *Floovant* 14.

(44)
– tied up by hair: *Kallimachos* 450; *Florence de Rome* 4114; *Enfances Renier* 11994; *The Early English Versions of the Gesta Romanorum* 313; Boiardo 1.28.52, 'Stava una dama per le chiome impesa'; *Arabian Nights* 8.124; *Volkserzählungen aus Palästina* 231; *Contes Arabes Modernes* 3; *Folktales of Egypt* 7, 41; Littmann 158; cf. also the Anglo-Saxon poem on the martyrdom of St Juliana.

(45)
– (about to be) married to wrong man: cf. *Les Enfances Guillaume* 1783; *The Romance of Horn* p. 135; *Saulus Saga* 54, Potentiana.

(46)
– told to marry: cf. *Girart de Vienne* 6637, Charles/Aude; *La Chanson des Quatre Fils Aymon* 4288, 'Bele suer, dist li rois, je vos ai afiée'; *Ille und Galeron* 1521; cf. *Poema de Mio Cid* 1885 sq.

(47)
unconscious heroine deflowered: Nonnos 16.268, 48.619; *Richars li Biaus* 380; cf. *Arabian Nights* 2.123; *The Ocean of Story* 1.205, 'There is a form of marriage named *paisacha*, after the Pisachas, which consists of embracing a woman who is drugged, insane or asleep. This is mentioned by Manu as the last and most condemned form of marriage'; Gillespie 59, Oda, ravished by demon while asleep.

(48)
– disguised as man: Lichtheim 3.153; *Metamorphoses* 9.705 sq., brought up as boy,

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'married', followed by sex change; *Märchen des Mittelalters* 166, disguised as man; *Folk-Tales of Kashmir* 309, becomes 'king'; *Armenian Folk-Tales* 83, 'marriage'; *Modern Greek Folktales* 299, 'marriage'; *The Ocean of Story* 1.163, 3.46, heroine disguised as prince searches for missing husband; *Arabian Nights* 3.284, 'marriage' of disguised princess; 4.210, disguised as man, appointed 'king'; *Kurdische Sammlungen* 3, runaway queen disguised as man – attempted seduction by another queen; *Hikayat Indraputra* 264; *Literature of Java* 283; *Malayan Literature: The Princess Djouher-Manikam* 140, becomes king of Roum; *The Types of the Folktale* 881.1 (K 521.4.1.1) (v. D 14.50).

(50)
– kills with a glance: Stith Thompson D 2061.2.1, 'Death-giving glance'.

(53)
ball game: its association with the heroine is shown in the *Sīrat Saif b. Dhī Yazan* – cf. *Odyssey* 6.100, Nausicaa's girls, σφαίρῃ ταί γ'ἄρ' ἔπαιζον; Apollonius of Rhodes 4.952, ἡ δ' οὔποτε πίλναται οὔζει; [cf. Anakreon σφαίρῃ δεῦτέ με πορφυρέῃ/βάλλων χρυσοκόμης ″ Ερως/νήνι ποικιλοσαμβάλῳ/συμπαίζειν προκαλεῖται]; *Erotica de Apollonio Tyrio* 13, 'nec cadere pilam passus est'; *Le Livre de Gerchasp* 119 'il courut après la balle et il ne la laisa pas retomber sur la terre'; *Persian Tales* 319, ball game played between princes and girls disguised as men; *Myths and Songs of the South Pacific* 249, 'Ah, Matonga, thou art beaten/At the outset a ball has fallen to the ground'; cf. *Tales and Traditions of the Eskimos* 244, 'Nivnitak, however, always forestalled them in getting up with it and sending it higher and higher aloft'; *The Jātaka* 5.102, 'So playing with her ball she entered the cloister'; *The Ghost-Dance Religion* 213, 'My partner! My partner!/ Strike the ball.' This song refers to the woman's game . . . . played with curved sticks and a ball'; cf. *The Assiniboine* 18, with reference to 'the women's ball game' – 'The women drive a ball . . . with a crooked stick.'

(54)
– abandoned, sells jewellery: cf. *L'Escoufle* 5451.

(55)
– about to run away, takes treasure with her: *L'Escoufle* 3790; *Le Roman du Comte d'Anjou* 681, 'Esmeraudes, saphirs, yagonces, /De grosses pelles bien quatre onces, /Dyamans, rubis et thopaces ' etc.; cf. *Waltharius* 260 sq., Walther tells Hildegunde what to fetch before their flight; *Arabian Nights* 5.19, princess, about to run away, 'arrayed herself in what was richest and dearest to her of her trinkets of gold and jewels of price', 6. 187, 'she gathered together her monies and treasures', cf. 9.3; *The Shāhnāma* 6.219.

(56)
– takes refuge with poor woman and her seven daughters: cf. *Li Romans de Berte aus Grans Piés* 71.

(57)
– visits enemy camp: Tasso 6.99, Saracen princess, Erminia.

(59),
– on island: *Hikayat Indraputra* 223; *The Ocean of Story* 3.173, to preserve her chastity, princess is placed 'in that uninhabited island in the middle of the sea, where there is an empty palace' – visited by a shipwrecked sailor who has clung to a plank; *The Mythology of All Races: Indo-Chinese* 274, princess in golden palace in lake to marry whoever crosses dry shod.

(60)
– (alone) in tower, etc.: Danae motif; Lichtheim 2.201, Princess of Nahrin, 'For her a house had been built whose window was 70 cubits away from the ground'; Callimachus p. 248, Frag. 401, ἡ παῖς ἡ κατάκλειστος; Lawson 82, (and orchard and magician); cf. *The Judeo-Spanish Ballad Chapbooks* 362, μιὰ κόρη πικροτραγουδάει ἀπὸ κρουσαλλεμένιον πύργο; cf. *Erotokritos* 4.585 sq.; *Florios* 1311; *Le Roman de Flamença* 1304 jealous husband; *Li Romans de Bauduin de Sebourc* 23.104; cf. *Doon de Maience* 109; *Eracle* 3134; cf. *Aucassin et Nicolette* 4; *Folque de Candie* 12146; *Hunbaut* 2414; *Aye d'Avignon* 29; *Cléomadès* 3009; *Marques de Rome* 60; *Sigrgards Saga ok Valbrands* 130, Florida 'lives in a splendid gold-adorned tower'; *Ectors Saga* 110, princess 'lives in a separate

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house which the king had built for her'; *Sigurdar Saga* 183, Sedentiana's secret house – 'surrounding the house is a garden'; *Ortneit und Wolfdietrich* 66; Gillespie 82, note on 'The seduction of a secluded princess'; *The Kalevala* 1.296, 'Build of stone a distant castle/In the middle of the ocean/Keep within thy lovely maiden'; *Motiv Index of the Italian Novella* 197, virgin in tower; Strickland 1.12; *Sicilianische Märchen* 1.168, windowless tower built to protect princess, cf. 178, 351 (prince): 342 tower with one window and no door; *Math vab Mathonwy* 65, ref. Balor – 'he built a castle, where he placed his daughter with twelve women to guard her', 101 'the confinement of the daughter in a tower on a lonely island'; *Two Irish Arthurian Romances* 103; *Arabian Nights* 3.228, 'he placed her in a house and shut her up in a chamber', 5.37, 6.167; Ṭabarī 1.454; *Haft Paikar* 173; *Amiran-Darejaniani* 88, 'Now the seven maidens dwelt in seven towers'; *Visramiani* 160; *The Lord of the Panther-Skin* 40; *Typen Türkischer Volksmärchen* 155, princess in an 'Elfenbeinpalast im Meer'; *More Greek Folk Tales* 39, king builds palaces for each of his three daughters, 113 'a sheer tower', 131 'in the midst of the sea; it had no door'; *Modern Greek Folktales* 34, 'in the midst of the sea a palace of crystal', 161 notes; *Collection des Romans Grecs* 73; *Chansons Populaires Bulgares* 169 note, 'Comme dans beaucoup de contes populaires . . . les filles sont élevées comme en prison'; *Die Volksepik der Albaner* 24, 'Halil nahm ein einsam gebliebenes Mädchen zur Frau'; *Malayan Literature: The Epic of Bidasari* 29; Ginzberg 2.170, Asenath: 'With seven maidens born the same day as herself, she lived in retirement in a magnificent palace' (v. SIMULTANEOUS BIRTHS S 14), 4.175, 'to prevent the undesirable union Solomon had a high tower erected in the sea and to this he sent his daughter'; *The Legend of Perseus* 16, Balor's daughter in tower, 100, Solomon's daughter in tower (according to 'an old Hebrew manuscript'); *Hikayat Indraputra* 226, 'He made the princess a beautiful palace, eleven stories high'; *The Types of the Folktale* 310, 891 A, 898 .1; *Novelle del 'Mambriano'* 27, 'il re fatto cingere un suo giardino da un altissimo muro'; cf. *Die Volksdichtung der Grossrussen* 436; cf. *Joseph et Asénath* 133; cf. Littmann 188.

(61/62)
– in orchard/by pool: cf. Lurker, ref. Aphrodite, 'venerated in Athens as the goddess of gardens'; *Kallimachos* 1869; *Jaufré* 3059; *Escanor* 618, fountain; *Richars li Biaus* 209, the king has an orchard/garden made for his daughter; *Le Siège de Barbastre* 1514, princess sits with twenty-five girls under a sycamore, 2401 princess tells Girart to come with five others: 'Chascun aura s'amie en ce vergier rame/Fille a roi ou a conte'; *Otinel* 36, 'La fille al rei, Alfamie al vis cler, /En un vergier entra pur deporter/ Ensembl' od lui Guaite et Belamer'; cf. *Le Roman du Castelain de Couci* 2224; *Folque de Candie* 3713 (girls at pool); *Prothesilaus* 2934, 'Medea sist sor la funtaine /Et od lui la reine Heleine'; *Méliador* 5328; *The Early English Versions of the Gesta Romanorum* 111, Gardinus 'had a faire glorious dowter . . . he had also a faire gardin'; cf. Boccaccio 5th Day 1st Story; *Die Gedichte vom Rosengarten zu Worms* 3, Kriemhilt's garden, 11 'Si heget einen anger mit rosen wol bekleit/der ist einer mîlen lanc und einer halben breit'; *Russian Folk-Tales* 84, 'Princess Elina the Fair went to the garden to take a walk'; *Die Volksdichtung der Grossrussen* 215, 'im grünen Garten lustwandelte die junge Princessin Marfa'; *Le Livre de Gerchasp* 43 'un jardin fort gai; la fille du roi . . . s'y trouvait; *Volkserzählungen aus Palästina* 151, request for apples 'aus dem Garten der Jungfrauen'; *Türkishe Volksmärchen aus Stambul* 121; *Arabian Nights* 7.228, 348, 9.256, city cleared as she passes on her way to orchard: *Supplemental Nights* 7.237; *The Ocean of Story* 1.113, 'let us go to that part of the garden where the king's daughter is', 7.67 variant – drum sounded to warn 'matrons to retire, as it was apprehended that the sight of his (the king's) beauty might prove their ruin'; *Folk-Songs of Chattisgarh* 260, princess 'went to the garden to pick flowers'; Chauvin 5.125, 'le jardin royal, où la princesse se rend une fois par an', cf. 5.243; *David de Sassoum* 336, 'Tous les vendredis, la princesse Khandouth/Vient dans le jardin royal avec quarante demoiselles d'honneur'; *Modern Greek*

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Folktales 218: 'Shut the doors and the windows, because the king's daughter is to come abroad for a walk'; cf. *Myths and Hunting Stories of the Mandan and Hidatsa Sioux* 25, note on 'courtship at the place of drawing water'; *Myths and Songs of the South Pacific* 118, 'the lovely Ina-ani-vai, i.e. Ina-sollicited-at-the-fountain'; *The Types of the Folktale* N 711.3, 'Hero finds maiden in (magic) orchard' (v. O 9.3).

(63)
– seen asleep: cf. *Ecken Liet* 246, 'bî einem brunnen wûnnesan/slâfende eine vrouwen'; *Macedonian Folklore* 169, wedding song, 'I entered into a royal garden/And there I found a maid sleeping all by herself'; *Cléomadès* 3124; *Sigurdar Saga Turnara* 211; *The Ocean of Story* 1.23, 6.125, found 'reclining on a bed covered with a quilt of pure white woven silk', 7.20 lying 'on a gem-bestudded couch'; *Arabian Nights* 5.8, 6.157.

(68)
– on wall: Parthenius 21; Paulus Diaconus 181; cf. *Girart de Vienne* 3398, Aude seen by Roland on the wall of Vienne; *Li Bastars de Buillon* 2069, Synamonde sees Baudouin; cf. *Claris et Laris* 19029; Ṭabarī 2.49; *The Shāhnāma* 6.331.

(69)
– at window: Nicetas Eugenianus 2.68; *Li Romans de Bauduin de Sebourc* 16.175; *Ille und Galeron* 3327, 'Ganor, la bele, est as fenestres'; *Richars li Biaus* 1405; *Armenian Folk Tales and Fables* 92; *David de Sassoum* 335; *Arabian Nights* 2.300; *Supplemental Nights* 2.211, 'at a casement', 7.173; *Recueil des Poèmes Historiques* 139, window; *Türkische Volksmärchen* 212, window; *The Jātaka* 3.162 and 5. 110, girl seen at window; cf. 226, princess makes her choice of suitors from window; Malory 7.16.

(70)
hand of in return for cure: Pausanias 9.17.6, mad Antiope cured and married by Phocus; *Motiv Index of the Italian Novella* 23; *The History of the Forty Vezirs* 292; cf. *Volkserzählungen aus Palästina* 89; *Haft Paikar* 227, hand promised to doctor in return for cure – death for failure; *Folktales of Egypt* 118; *Hikayat Indraputra* 258.

(72)
hand of as reward for valour: Pausanias 1.41.3, 'Megareus therefore promised his daughter in marriage, and the succession to the kingdom, to whoever would kill the lion of Mount Cithaeron'; cf. Quintus Smyrnaeus 6.89, Menelaus promises to give Neoptolemos Hermione; *Florence de Rome* 1325; *Daurel et Beton* 1858; *Méliador* 2792; *Octavian* 1407; *Gui de Warewic* 691; *Les Mervelles de Rigomer* 4216; *Beaudous* 927; cf. *Meraugis de Portlesguez* 2343; *Ectors Saga* 110, hand of princess promised to man who kills snake; *David de Sassoum* 125; *Mongolische Volksdichtung* 179, 'Heldenspiele' for princess' hand, cf. 189; *The Childhood of Fiction* 390, 'The King of Roumania promised his daughter to whomsoever would kill the dragon which devastated his lands.'

(74)
– difficult to recognise amongst other beautiful girls: *Moorish Literature: Popular Tales of the Kabyles* 280.

(76)
– learned/as healer: Apollonius of Rhodes 3.27 *κούρην Αἰήτεω πολυφάρμακον*; cf. *Kallimachos* 1088 *μεγάλην δύναμιν ἔχω τῆς ἰατρείας* (old woman); *Aiol* 5420; *Florence de Rome* 48, 6018, 'la sainte nonain'; (cf. *Cristal und Clarie* 2383, 'Lors l'a la fee en garde pris/ Et al tierç jor l'ot tot garis'; *Prothesilaus* 2418, 'Sibille sot mult de mescines'; *Les Enfances Guillaume* 1645, Orable, 'Plus seit des ars ke nus hom d'abaie'; *Doon de la Roche* 4242, 'Bien sot .xxx. langaiges'; *Girart de Roussillon* 238; *L'Entrée d'Espagne* 13583, 'Plus savoit des estoille que nul ome mondan'; *Le Roman de Troie* 1221, Medea, 'Astronomie e nigromance/Sot tote par cuer dès enfance'; *David de Sassoum* 110, 'La fille blonde était magicienne'; *Athis et Prophilias* 19709; *Floris et Liriope* 263; *Gui de Warewic* 63; *Enfances Renier* 1325; *Li Romans de Berte aus Grans Piés* 24; *Gaufrey* 55; *Les Mervelles de Rigomer* 16961, cures Lancelot; *Li Romans de Bauduin de Sebourc* 12.728; *La Chanson du Chevalier au Cygne* 1.242; *Escanor* 1804, 'ele sot d'enchantement'; *Le Roman de Silence* 403, 'Des .vii. ars ert moult bien aprise'; *Tirant Lo Blanc* 142, Ricomana

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– 'a clever and beautiful damsel skilled in many arts'; *Nitida Saga* 2, 'She is as wise as the wisest scholar and can think of ten solutions to a problem'; *Sigrgards Saga ok Valbrands* 111, queen 'had learnt the seven arts'; *Adonias Saga* 77, learned queen, skilled in astronomy; Boiardo 1.14.28, Angelica's knowledge of medicine; *Arabian Nights* 2.151, 5.154, 193, 8.316; *Supplemental Nights* 6.377; *Haft Paikar* 174; Spenser 4.2.35, 'fayre Canacee/That was the learnedst ladie in her dayes'.

(77)
– and maid: *Gui de Nanteuil* 15; Pulci 6.8, 'Meridiana, ch'era alla finestra/fece chiamar sue damigelle presto' (16.4, variant, Rinaldo watches Antea's prowess from window); *Ortneit und Wolfdietrich* 132, variant, Wolfdietrich meets his kidnapped wife's maid at stream; *The Ocean of Story* 1.139, courtesan 'said to her maid: "Go and tell this man from me that he is to come to my house to-day"', 6.156, 'she sent secretly a trustworthy and discreet maid, and inquired from his friends his name'; *The Lay of Alha* 44, princess and maid see hero in garden: *The Kādambarī* 112, maid to fetch 'one of those god-like ascetics we saw on the banks of Lake Acchoda'.

P 31
prophecy/destiny:

(1)
– prophecy/foreknowledge: *Odyssey* 9.507, prophecy that Odysseus would blind Polyphemus; *La Chanson du Chevalier au Cygne* 1.153, angel tells Beatrix that amongst her children will be Godefroi, 2.80; cf. *Das Lied vom Hürnen Seyfrid* 161; Boiardo 2.4.7 'La incantatrice trova per destino/Che costui desertar debbe il giardino'; *Poema de Fernan Gonzalez* 216, hermit prophesies that hero will twice be captured; *Le Livre de Gerschasp* 43, of marriage; *Modern Greek Folktales* 250, prince to be carried off; *Gesar of Ling* 126, wife knows 'there exists an ancient prophecy' that Gesar will kill her husband; *Tibetan Tales* 84, son to kill father; *Mongolische Volksdichtung* 93, 'Bogdo Khan, der geboren war, den Südwesten zu beherrschen'; cf. *Mongolische Epen* 115; *Die Fahrten des Sajjid Batthal* 1.6, to Muḥammad by Gabriel of coming of hero, 2.140, that al-Baṭṭāl would reach tomb of Alexander; *Hikayat Indraputra* 240, hero will kill giant; *The Lad of the Ferule* 39.

(3)
– (of death) ignored: *Iliad* 2.831, *ὅς περὶ πάντων/ἥδεε μαντοσύνας, οὐδε οὗς παῖδας ἔασκε/στείχειν ἐς πόλεμον φθισήνορα · τὼ δὲ οἱ οὔ τι πειθέσθην*, 13.665 Euclenor, *ὅς ῥ' εὖ ειδὼς κῆρ' ὀλοην ἐπὶ νηὸς ἔβαινε.*

(5)
prince/princess destined to die young: *Grimm's Fairy Tales* 237, of death of princess in her fifteenth year; Lichtheim 2.200, story of The Doomed Prince; *Contes Populaires Grecs* 102; cf. *Modern Greek Folktales* 250, prince to be carried off; (*Orkneyinga Saga* 204, earl killed by scratch from tooth of dead opponent); *Arabian Nights* 1.146, danger for prince at age of fifteen, cf. 4.34, 'his father feared for him the evil eye and reared him in an underground chamber'; cf. *Supplemental* Nights 1.281, woman destined to be killed by spider bite; *Persian Tales* 333, destined to die at the age of fourteen.

(6)
prophetic pictures: *La Conquête de Constantinople* 89; Boiardo 2.25.42, 2.27.52; *Arabian Nights* 4.100 (in Spain).

P 32
Proserpine motif – food not to be eaten in Land of Dead: *The Myths of Enki* 118, 'How Not to Act in the Land of the Dead'; *The Ocean of Story* 6.133, note on Food-Taboos in the Underworld; Stith Thompson C 211, 'Tabu: eating in other world'; *Myths and Legends of the Bantu* 36, 'And he must not eat anything in Kalunga; otherwise he would never be permitted to return to earth', cf. 94.

P 33
protection:

(3)
– mantle, etc.: *Volkserzählungen aus Palästina* 81, 199, 'das Tuch der Sicherheit'; Stith Thompson D 1381.4.1, 'Christ's coat of mercy'.

Q 1
quarrel: for the development of the narrative

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in the cycles the most important quarrels are those involving fathers and sons or heroes and kings. This latter is frequently linked to the motif of the old king. For parallels, cf.

(4)
– between boys: *The Ocean of Story* 6.144, quarrel caused by wrestling.

(7)
– between heroes: *Le Siège de Barbastre* 2245.

(9)
cat and dog: *Motiv Index of the Italian Novella* 152, origin of the Guelf–Ghibelline feud.

(11)
father and son: *Iliad* 2.628 ὅς ποτε Δουλίχιονδ' ἀπενάσσατο πατρὶ χολωθείς; *Piramus et Tisbe* 101, 'uns grans maltalans/Entre les peres aus enfans'; *Hervis von Metz* 525, Hervis struck by father for having wasted his money, 1849; *Bérinus* 36; *Gautier d'Aupais* 87, hero struck by his father; *Gaydon* 303 father strikes his son; *La Chevalerie Ogier* 1396; *La Chanson des Quatre Fils Aymon* 2388, Renaud quarrels with his father, 3535; *Fianaigecht* 25, Oisin angry with his father; *The Rāmāyaṇa* 117, Lakhshmana 'The king is so shameless that he has become an *adharmi* because of this woman. I am going to kill my father'; *Arabian Nights* 3.218, prince to father: 'thou art great in size and small of wit'; *Myths and Legends of Maoriland* 64, Maui to his sons: 'I grow weary of the tale of your misdeeds. You bring shame upon me'; Radlov 1.266, father and son over woman; cf. *Sohrab and Rustem*, Appendix A, Combats between other relations, friends, etc.; *Dede Korkut* 89; *The Shāhnāma* 4.318, 5.82, 168, Gushtasp and Isfandyar.

(16)
– hero and king: *Les Enfances Vivien* 184, Guillaume threatens Louis; cf. *Le Charroi de Nimes* 746, Guillelme kills a man who has criticised him to the king; *Girart de Vienne* 2454, Renier suggests killing Charles and crowning Aimeri; *Hugues Capet* 15, king throws knife; cf. *Huon de Bordeaux* 39, 69, Charles 'Mes fiex est mors, dont je sui moult irés/Et aveuc çou perderai mon barné'; *L'Entrée d'Espagne* 11123; *La Chanson des Quatre Fils Aymon* 5505, Charles quarrels with Ogier, who has told him that he cannot capture Montalban; 10171, 'Naimes, dist Charlemaignes, ou sont mi per alé?'; *La Chevalerie Ogier* 3211 sq., Ogier, striking at Charles, kills another man; *Gui de Bourgogne* 33, Roland's quarrel with Charles, 'Laissomes ce viellart'; *Fierabras* 6; *Doon de Maience* 184 sq., quarrel between Doon and Charles; *La Chanson des Saxons* 2.39, Charles insults the Germans; Pulci 1.16, Orlando, at court, 'volle colla spada uccider Gano'; 3.28, Rinaldo kills one of Ganelon's men – 'Carlo gridava: Questo è troppo errore'; *Le Folklore Russe* 179; *Die Fahrten des Sajjid Batthal* 2.20, caliph orders arrest of 'Abd al-Wahhāb; *The Shāhnāma* 2.145, Rustam and Kaus, 8.154.

(23)
– mother/son: *Robert le Diable* 401, Robert draws sword against his mother; *Perlesvaus* 1636, son has killed mother; *Die Festländische Bueve* 525; *Limba Stories* 116, between mother and son – mother killed.

(24)
– over booty/distribution: *Les Narbonnais* 5939; *Girart de Roussillon* 6791.

(26)
– over girl: Ariosto 1.8, over Angelica, Orlando/Rinaldo; cf. *Buddhist Legends* 1.42, four gods quarrel over celestial nymph; *Die Fahrten des Sajjid Batthal* 2.18, quarrel over girl resolved by sending her to caliph; Ṭabarī 6.169, over slave-girl.

(32)
– between ladies: *Li Romans de Bauduin de Sebourc* 3.243, quarrel between Elienor and the Duchess of Pontieu – 'ès-vous le maronnier/A haute vois escrie: laissiez vostre tenchier'; *Die Volksdichtung der Grossrussen* 203; cf. *The Assiniboine* 7, where the separation of the Assiniboine from the Dakota is attributed to a quarrel between two women.

R 1
ransom: an early parallel to the behaviour of Baibars after the death of 'Arnus is found in *Iliad* 21.100, Achilles πρὶν μὲν γὰρ Πάτροκλον ἐπισπεῖν αἴσιμον ἦμαρ/τόφρα τί μοι πεφιδέσθαι ἐνὶ φρεσὶ φίλτερον ἦεν/Τρώων; but cf. *L'Entrée*

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d'Espagne 5537, 'La custume de gere est teil ge nos devon/Li pris homes garder e metre a reançon.'

R 3

(1)
refusal to believe recognition: Boiardo 2.12.41, Brandimart warns that Astolfo, who is about to recognise him, is weak in the head; cf. *Motiv Index of the Italian Novella* 99, man, falsely reported as insane, not believed; cf. *La Chanson d'Aspremont* 2547; *Salman und Morolf* 674, Princian refuses to believe Salme's identification of Morolf; *Die Volksepik der Albaner* 80; *Die Fahrten des Sajjid Batthal* 1.143, 2.65, 133.

R 4
relativity: cf. *The History of the Forty Vezirs* 17, with reference to the Prophet's Night Journey, 'when he returned to his place he found his bed still warm', 22 'This trick of making one imagine that he has in a few seconds experienced adventures that seem to have lasted over a long period appears to have been a favourite one with the dervishes. Several instances of it occur in the tales of Ali Aziz that I have published'; *The Ocean of Story* 7.248, note on the passage of time; Hartland, *The Science of Fairy Tales*, 'the supernatural lapse of time in fairyland'; cf. *Grimm's Fairy Tales* 199; cf. also *De Nugis Curialium* 18, 'The king . . . had deemed his stay to be of three days only', 323; *Count Lucanor* 85 (man who has become Pope); *Russian Heroic Poetry* 134, thirty years spent 'in the palace of the Tsar of the Sea . . . and it all seems to have happened in a single night'; Radlov 4.111 'Einen Tag dachte er hier gelebt zu haben, einen Monat hatte er gelebt'; *Türkische Volksmärchen aus Stambul* 397, hero returns after long absence at time when he left; *Typen Türkischer Volksmärchen* 150; *Gesar of Ling* 199, 'by Gesar's magic power, all four instantaneously found themselves back in Hor, where their absence had not been noticed'; cf. *Folk Tales of Japan* 114; Stith Thompson D 2011, 'Years thought days'.

A similar distortion may be applied to space, cf. Ginzberg 4.108, 'Scarcely had Abishai mounted the king's animal, when he found himself in the land of the Philistines, for the earth had contracted miraculously'; *Mongolische Volksdichtung* 185, 'die Entfernung von einer Jahresreise zu einer Monatsreise verkürzte', cf. 191; cf. *Mongolische Epen* 70, 173; *The Jātaka* 4. 90, 'Four months the vessel had been voyaging in far distant regions, and now, as though endued with supernatural power, it returned in one single day'; cf. *Limba Stories* 218, 'In one minute they had been brought to England.'

R 5
religion:
Religious discussion in the Arabic cycles is pitched on the same level of antagonism, misunderstanding, and deliberate distortion as those of the Chansons de Geste; cf. *La Prise de Cordres* 2726, 'Ancui verrés la quex lois est plus riche/Celle de Deu ou de la paienime'; *Elie de Saint Gille* 440, 'Anqui poras veoir ques Dieus est plus verables'; 926, image of Muḥammad; *L'Entrée d'Espagne* 3687, Feragu, 'Qué cose est Pere? respondi l'Aufricant/Qué cose Filz e Sprit? J'en demant/Sont il troi Diex o qué sont il, Rollant?'; *Wars of Charlemagne* 55, religious debate; *Eracle* 5643; *La Vie de Seint Auban* 193, 'Ne purroit estre pruvé par argument/ Ke un fust trois, e trois un senglement'; *Li Bastars de Buillon* 1494, Synamonde refers to Baudouin's 'dieus infernaus', 2505, Bauduin's review of Biblical history; *La Chanson des Quatre Fils Aymon* 511, 'Cil Dame Dex de gloire qui [fist] pluie et gelée'; *Li Romans de Bauduin de Sebourc* 11.179, religious discussion; *La Chevalerie Ogier* 11318, refusal to believe in the crucified Christ; *L'Entrée d'Espagne* 3620, Roland, of the Muslims, 'Vos quatre Diex; *La Chanson d'Aspremont* 8279, 'No quatre deu'; *Li Bastars de Buillon* 2505; *Gaufrey* 262, 'Mahommet . . . Qui nous donne du chiel et la pluie et le vent'; *Li Romans d'Alixandre* 18.11, 'Mahomme, li grans Dex qui tous nos puet sauver'; *Octavian* 1925, 'Mahon . . . Qui fait croistre vingnes et bles'; *Gui de Nanteuil* 84, 'Mahommet mon dieu, qui tous nous a formés'; cf. *Anseis von Karthago* 1258; *Raoul de Cambrai* 298, 'Qui fait négier et plovoir et vanter/Ce fait Mahons et Mahomet no Dex'; *Les Enfances Guillaume* 1454, 'Mahomet, sire, ke toz jors fus et iers'; cf. Radlov 3.502,

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'Im Aufgang war Mohammed'; *Tendi* 83, 'it is the Prophet that was first'; *The Alexiad* 309 sq., ref. 'the barbarian Ishmaelites' . . . 'they reverence and worship Astarte and Ashtaroth'; *Le Siège de Barbastre* 982, ref. 'Mahon et Tervagant . . . Les dieus as Sarrazins', 1475 sq., 4888, 4940, 6116; *Gesta Karoli Magni* 2321, 'Nonne modo potestis cognoscere quod Mahometus vester nec deus est nec potestatem habet dei'; *Willehalm* 115, religious argument (v. 218, sin to slaughter heathen); cf. *Het Epos van Heraklios* 103–122, for a religious discussion 'of great interest to us with respect to the Islamic view on Christianity'.

(1)
claim to divinity: Ginzberg 2.348, 'I am no god', replied Pharaoh, 'I only pretend to be one.'

(7)
golden calf: Exodus 32.4, 1 Kings 12.28; Ginzberg 3.123, 4.245; cf. *Arabian Nights* 7.80.

(11)
moon: Ṭabarī 1.67, 'did the moon appear from there, the people of the earth would be seduced into worshipping it rather than God'.

(13)
ram: Herodotus 4.181 ram-headed 'image of Zeus'; Lurker notes Ammon, Ba, Cherti and Chnum as Egyptian ram-gods; Ginzberg 2.122, 'The Egyptians worshipped the constellation of the ram'; 4.266, the people of Hamath worship a ram; *Motifs in Indian Mythology* 201, 'Indra as the ram of Medhatithi-Mesandas'.

(14)
worship of Saturn: *Murūj* 2.237.

(16)
sun worship: *Li Romans de Bauduin de Sebourc* 17.794, sun-worshipping king of Argos; *La Vie de Saint Auban* 622, 'deu du solail'.

R 6
reluctance to strike/sympathy for unknown relative: *Daurel et Beton* 1615, Beton reluctant to joust with Daurel; *Richars li Biaus* 2059, mother, 'Et si ne sai pour quoy ie l'aim'; cf. *Li Romans de Bauduin de Sebourc* 9.676, brothers, 14.1381; *Le Roman de Laurin* 308, 'li cuers me dist que c'est Gawain qui se combat'; *Parise La Duchesse* 65; *Arabian Nights* 1.234, 'natural affection spoke out', 1.235; *Hugues Capet* 161; *Raoul de Cambrai* 302, Julien 'Bien resanbloit le sien père Bernier/Bernier le voit, prist soi à mervillier'; cf. *Saladin* 53; *El Libro del Cavallero Zifar* 210 (father–sons) – 'vos amo verdaderamente, commo padre a sus fijos'; *Amiran-Darejaniani* 188.

R 11
rescuer pretends to want vengeance: *Gui de Warewic* 6250, 'Il est mun mortel enemi.'

R 12
retreat:

(1)
– feigned: cf. Herodotus 1.207; Paulus Diaconus 216, 'he pretended indeed to flee from their attack and left his camp with his tents quite clear of men'; *Vilhjalms Saga* 33.

R 14
revivification motif: for the most part, in the Arabic cycles this motif is connected to the belief that a severed head can magically be restored, which, in turn, may be linked to the concept of the magical head itself as the self-renovating seat of intelligence. For general references to revivification, cf. Pausanias 1.144, ref. Aesculapius; *Life and Times of Apollonius* 119; Antonius Diogenes 7, *τέχνῃ μαγικῇ ἐπέθηκε, θνήσκειν μὲν ἡμέρας, ἀναβιώσκειν δὲ νυκτὸς ἐπιγιγνομένης*; *Märchen des Mittelalters* 12, by prayer; *Le Roman de Thèbes* 2060; *La Vie de Saint Auban* 769 sq., miracle; *L'Atre Périlleux* 6378; *The Lay of Alha* 163, drum rouses dead to life; Gillespie 61, 'each night Hildr raises the dead'; Saxo Grammaticus 31; *The Kalevala* 1.210, Lemminkainen brought back to life; *El Libro del Cavallero Zifar* 67; *Historia y Epopeya* 112, 'por virtud divina'; *Modern Greek Folktales* 421; *Die Volksepik der Albaner* 68, the Zanen cause Muji to rise from his grave; *Russian Folk-Tales* 12, bride and groom die and are revived; Radlov 1.101, 2.55, 356, 5.127, Manas brought back to life; *Oral Epics of Central Asia 34*, 'an account of Manas's death and of his ultimate resuscitation', 37; *Typen Türkischer*

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Volksmärchen 129, 263; *The History of the Forty Vezirs* 82; *Mongolische Epen* 152, demon has to be buried in a 'dreihundert Klafter tiefe Loch', otherwise 'so wird sie in drei Generationen aufstehen'; *Die Fahrten des Sajjid Batthal* 1.122, as an aid to conversion; *Il Libro Etiopico dei Miracoli di Maria* 372 boy restored to life; Tasso 2.1; *Sicilianische Märchen* 1.7.139; *Hindu Myths* 294; *The Kādambarī* 206, 'At her ambrosial embrace the prince's life came back to him'; *Westiranische Mundarten* 303; *Folk Tales of Japan* 77, life-restoring water; *Limba Stories* 180, pretended, 211, 216, 218; *The Mwindo Epic* 93, by hero; cf. *Bantu Myths* 127; cf. *Myths and Legends of the Bantu* 211, for an ox which 'returns to life after being slaughtered and eaten'; *Myths and Legends of the Congo* 7, cooked bird restored to life, cf. 24, 87, 131, 133; *Myths and Songs of the South Pacific* 69, of a god, 134, sorceress comes back to life seven times; *Myths and Legends of Maoriland* 144; *Malay Magic* 86, 'a spirit so powerful that he could restore the dead to life'; *Tales and Traditions of the Eskimos* 299, cf. 459, 'Angakorsiak began his performance by cutting off his arm near the shoulder, inserting it again and drinking the blood from the wound'; *Oral Epics in India* 233.

(2)
head: Lichtheim 1.218, of the magician Djedi, 'He can join a severed head', cf. 2.208; *The Childhood of Fiction* 80, 98, 107 'we know that ancient Egyptian magicians claimed to be able to cut a man's head off and then restore it' – reference to Petrie and Budge; *Metamorphoses* 2.50, cf. 7.285, head of Orpheus; Gabienus – 'beheaded by order of Sext. Pompey. It is maintained that he spoke after death' (Classical Mythology); *Hunbaut* 1528, Gawain prevents severed head being rejoined to body; cf. *Perlesvaus* 2914; *Le Roman de Helcanus* 115; Malory 7.22; *Sir Gawain and the Green Knight* 444; *Jarlmanns Saga* 32, man fights after his head has been cut off; *Heimskringla: The Norse King Sagas* 9, severed head speaks; Gillespie 94, 'the head of Mîmir first spoke and told the runes clearly'; Ariosto 29.26, Isabel's head speaks name of Zerbin, 15.78 Orrilo's head restored 'quasi par un sogno'; Tasso 2.1; *Modern Greek Folktales* 421; *Grimm's Fairy Tales* 50, 300, 427, 571, 218; Strickland 1.27; *De Nugis Curialium* 35; cf. *Serbo-Croatian Heroic Songs* 1.207, cf. 286, head of dead man speaks; *Sicilianische Märchen* 1.7, 139, 280; *The Epic of Palnāḍu* 306, 'The severed body and head which were lying apart came together'; *Folk-Tales of Malakoshal* 104; *The Lay of Alha* 48, headless corpses fight, 269 head restored; *Gypsy Folk Tales* 33; *Tūṭī-Nāmeh* 85; *The Ocean of Story* 6.207, heads restored to wrong bodies, 6.277 note on the restoration of heads, 3.268; *Märchen des Mittelalters* 143; cf. *Early Prose Romances*, Virgilius 234, The Historie of Freyer Bacon 298, Bacon's Brazen Head; *The Sons of the King of Norway* 129, 'Cod seized the little man the second time and separated his head from his body'; *Fianaigecht* 9, severed head sings; cf. *Mabinogion* 79; *Branwen* 44, ref. 'the well-known Beheading Test, which occurs in Arthurian romances'; *Zande Trickster* 57; *Folk Tales of Kashmir* 70, 'he took the head of the corpse in one hand and the body in the other hand and pressed them together'; *Arabian Nights* 1.59, 'dost thou really tell me that when I cut off thy head it will speak to me?'; *Persian Tales* 248, heads replaced on wrong bodies; *Murūj* 2.348, man beheaded and then restored to life (trick); *The Hsi-yu Chi* 64; *San Kuo* 2.90, heads restored to sheep; *Cinq Cent Contes* 5; *A Dictionary of Chinese Mythology* 61, separable head, cf. 326; cf. *Polynesian Mythology* 204, the Magical Wooden Head; The *Ozidi Saga* 95, 'the head that had been in his hand spun back into place'; cf. *Malay Magic* 43, 'the principle of the sanctity of the head'; *Eyrbyggja Saga* 112, 'The head was chanting this verse'; Stith Thompson E 783, 'Vital head. Retains life after being cut off'; D 1602.12, 'Self-returning head'; cf. Lurker, ref. Chinna-masta ('whose head is cut off'), 'A terrifying goddess in Tantrism; she holds her own head in one hand'; *Hikayat Indraputra* 228, 254, 264; *The Assiniboine* 45, severed head restored – 'The patient was made to sit up and was as well as ever. No trace of blood was visible.'

(3)
second blow restores life: Campbell 1.85, 2. 283; *Persian Tales* 112, 'if you strike him

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again he will come to life'; *The Ocean of Story* 3.268, reference to Burton for second blow that revivifies ghoul; *Arabian Nights* 7. 361; *Hikayat Indraputra* 212, 220; Stith Thompson C 742, 'Tabu: striking monster twice'.

R 15
reward of treachery: cf. 2 Samuel 4.12, David kills slayers of Saul's son, Ish-bosheth; cf. Livy 1.11, daughter of Spurius Tarpeius killed; *Metamorphoses* 8.97; Scylla – 'Minos treated her with such contempt and ridicule, that she threw herself from a tower' (Classical Mythology); Parthenius 21; *Recueil de Poèmes Historiques* 81, murderers executed by enemy; *Bérinus* 217; *La Destruction de Rome* 1189, 'Uns traitre del cit, que del porte out les cles' – later killed by Fierabras; Saxo Grammaticus 28, 'Quorum confessio primum honoribus ac beneficiis excepta, mox suppliciis punita'; *Murūj* 2.256; *Aghānī* 2.65, al-Nadira killed by Sapur; *The Shāhnāma* 6.56, murderers of Dara killed, 8.181; Ṭabarī 1.573; *The Jātaka* 1.158, woman killed, cf. 3.146; *Merlin* 1.35, murderers executed by enemy.

R 16
rhinoceros: for another Middle Eastern reference, cf. *Kurdische Sammlungen* 134.

R 17
riddles: this motif is unimportant in the cycles, but the fact that it is found inserted even as an apparent irrelevance (v. Hilali references) underlines its deep-seated popularity; cf. Judges 14.14; *Erotica de Apollonio Tyrio* 3, suitors unable to answer are killed; cf. *Russian Folk-Tales* 322, suitor will be killed if he cannot solve princess's riddle; Die Volksdichtung der Grossrussen 149, queen's riddle; Boiardo 1.5.72; *The Legend of Perseus* 55; *Märchen des Mittelalters* 70; *Türkische Volksbücher* 100; *Supplemental Nights* 1.236, conundrums, 7.18, conundrum proposed by 'the Monarch of Misrain', 96 princess produces questions/riddles, etc.; *The Ocean of Story* 6.74, note on riddles; *Motifs in Indian Mythology* 200, Riddle-Contest, Bandi and Kahoda, Astavakra and Bandi; *Cinq Cents Contes* 400; *Ballads and Songs from Tun-Huang* 258, 'Chinese popular literature teems with scenes in which sages ... distinguish themselves by answering difficult questions'; Chauvin 5.194, suitors killed; *The Shāhnāma* 1.308.

R 18
ring: one of the most familiar and convenient of Stith Thompson's Magic Objects (D 1076). For its uses:

(1)
magic: *Arabian Nights* 6.221, 243, 256, 9. 159, beheads; Stith Thompson D 1402.12, 'Magic ring kills'; *Kallimachos* 265, 'it gives you wings'; *The Romance of Horn* 2056, 'Ne en feu ne en ewe mar i creindra murir/N'en bataille champel ne en turnei tenir'; *Doon de la Roche* 1964; *Der Altfranzösiche Yderroman* 4799; *La Prise de Cordres* 16, 'Escrit i sont li nom Nostre Seignor' – wearer cannot be defeated; *Florios* 1188 *καὶ ὁ λίθος εἶχεν χάριταν τὸν θάνατον διώκειν*; *Prothesilaus* 4128, 'Mais del dormir ben vus guarrai/Par un anel'; *Florimont* 2639 (magic), 9829; *Gilles de Chin* 1201; *Brun de la Montaigne* 3179; *Le Roman de Helcanus* 360, magic rings confer invisibility, victory, protection against poison and the granting of wishes; *Les Mervelles de Rigomer* 14131; *Aye d'Avignon* 62, protects virginity; 75, prevents hunger and thirst; *Guillaume de Palerne* 7734, guards against enchantment; *Gaufrey* 235, 'Anemi ne maufé ja ne li meffera'; *Gui de Warewic* 7722; *La Chanson d'Aspremont* 2661; Chaucer, The Squieres Tale 629, understanding of bird/animal language; Spenser 4.2.39, 'That, mongst the manie vertues which we reed,/Had power to staunch al wounds that mortally did bleed'; *Ortneit und Wolfdietrich* 10; *Salman und Morolf* 94; Gillespie 97, 'the wealth-giving ring of the dwarf Andvari in ON Eddic tradition'; Ariosto 7.72, guards against magic; Boiardo 1.1.39 'Di una virtù grandissima, incredibile/ ... Ma sua virtù facea l'omo invisibile', 1.14.43, 'Lo annel che fa ogni incanto al tutto vano', cf. 2.9.29; *Sicilianische Märchen* 1.7; Ginzberg 4.153, Solomon's magic ring; *The Ocean of Story* 6.76, 'calamity-averting ring'; *Tunisische Märchen* 54, magic ring; *Folk-Tales of Malakoshal* 396, a ring that provides all that the hero wants; *Kurdische Sammlungen* 44; *Supplemental Nights* 5.248; *Dede Korkut* 142; Littmann 37.

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(2)
– detects poison, etc.: *Le Roman de Helcanus* 360; *Türkische Volksmärchen aus Stambul* 320; Stith Thompson D 1317.5.1.

(4)
– as token: *Florios* 272, 'ring of love'; *Girart de Roussillon* 7840, given to queen; *Floris et Liriope* 1140, 'par reconissance d'amors'; *Orson de Beauvais* 185, 'Sire, ce dit la dame, cest anel porterez/Ce vous avez besoig, ariers le trametez'; *Méliador* 2300, 9625; cf. *Aiol* 1271; *The Romance of Horn* 1105; *Le Roman de Laurin* 1204; *Tirant Lo Blanc* 4; *Ortneit und Wolfdietrich* 133; *Romances Judeo-Españoles* 121; *Digenes* 3.269; *The Queen of Sheba*, Introduction iv, and p. 37.
al.: *Arabian Nights* 6.221, 243, 256.

R 21
river:

(1)
– blocks path of hero: *Iliad* 21.233, Scamander and Achilles.

(3
subterranean: Quintus Curtius 6.4.5, 'Inde torrens . . . . terram praeceps subiit'; *The History of the Forty Vezirs* 155, journey along subterranean river; *Arabian Nights* 6. 63, 'the current carried the raft with it down the underground channel' – Burton adds a note on 'These underground rivers (which Dr Livingstone derided)'.

R 24
roc: for the common Sindbad motif of the man carried by a bird, cf. *Assyrian and Babylonian Literature* 322, The Story of Etana – 'the eagle carried Etana up to heaven'; Pausanias 1.263, of Aristomenes: 'Those who exaggerate everything about him say that, when he was thrown into Ceadas, an eagle flew under him and supported him with its wings'; *Li Romans d'Alixandre* 386.7; *Jaufré* 9897; cf. *Li Romans de Bauduin de Sebourc* 3.364; *La Chanson d'Aspremont* 1825; *Herzog Ernst* 4126, 'den grîfen'; *Two Irish Arthurian Romances* 103; *More West Highland Tales* 402, 'gire-mhinich'; *The Kalevala* 1.87, rescues Wainamoinen from sea; *Russian Folk-Tales* 228, 'lend me your mighty eagle to carry me to Russia', cf. 244; *Typen Türkischer Volksmärchen* 155, 'entführst der Phönix die Prinzessin als Baby auf einem Elfenbeinpalast im Meer'; Radlov 5.586; *The Ocean of Story* 1.98, queen carried off by Garuda bird, 103 note on Garuda bird, 2.219 hero carried by bird; *Buddhist Legends* 1.249, pregnant queen carried off; *Cinq Cent Contes* 459, 'Un sage échappe à l'inondation en s'accrocant aux ailes d'un phénix'; *Arabian Nights* 1.154, 6.17, 19, 163, 8.20, 9.338; *Supplemental Nights* 7. 249; *Kurdische Sammlungen* 55; *Amiran-Darejaniani* 37; *Akamba Stories* 72; *Swahili Tales* 150; *Malay Magic* 9; *Myths and Legends of Maoriland* 196, 'In those days the great bird of Ruakapanga could fly'; Campbell 2.313, 3.252; Stith Thompson B 552, 'Man carried by bird'; Littmann R 24; cf. *The Shāhnāma* 2.103.

R 26

runner whose feet strike his shoulder/ears: *The Lad of the Ferule* 13, 'Murough thought that the caps of his two knees would knock the brains out of the back of his head'; cf. *Motiv Index of the Italian Novella* 16; *The Klephtic Ballads* 15, 'the grotesque tradition that when he ran his heels used to hit his ears'; Strickland 1. 91, 'The man who goes so fast, that he has to tie one foot to his shoulder'; *Tales and Traditions of the Eskimos* 96, 'his heels seemed almost to be touching his neck'.

S 2
saint: intimately connected with the motifs of miracles and miraculous power, cf. Lawson, 59 ἅγιος ποῦ δὲν θαυματουργεῖ, δὲν δοξάζεται; *Le Culte des Saints Musulmans dans l'Afrique du Nord* 9, 'Islam oriental, où certains saints musulmans sont incontestablement les successeurs de divinités du paganisme gréco-romain', 28 'Les saints ont le pouvoir de se transporter instantanément à des distances fabuleuses' . . . 'de se rendre invisible'.

(1)
– /child, without hands or feet, Radlov 3.501 'Ohne Füsse und ohne Hände, /Einem Sohn gab er ihm'; *Tibetan Tales* 292, Bodisat; *Cinq Cent Contes* 126, man without arms or legs; cf. *Haft Paikar* 149; Stith Thompson A 128.3, 'Legless and armless deity supported on animal'. v. BONELESS.

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(2)
– assembly: cf. *The Jātaka* 4.101, island deities in council – 'This is the dark fortnight: now our gathering is broken up.'

(3)
beggar: *The Lives of the Saints* 390, St John the Evangelist.

(10)
helper: *La Chanson d'Aspremont* 8540, 'Crie: Sains Iorge! de cest jor en avant', cf. 9391.

(12)
– knows time of death/buried by hero etc.: cf. *Gui de Warewic* 11450; *La Vie de Saint Auban* 246: *Josaphaz 2744;* cf. *La Chanson d'Antioche* 2.299, 'Ne vivrai mais cinc jors en après cest juise/Sains Andrius li aposteles m'a la raison aprise'; *Robert le Diable* 5035, 'Dedens la chapele meisme/Enterra l'ermite saintisme/Robers'; *L'Entrée d'Espagne* 15205 sq., death of saint, burial by Roland; *Escanor* 24842, dying hermit; *The Paradise of the Fathers* 201, Paul, fed by raven, to Anthony: 'thou hast been sent by our Lord that thou mayest bury my body in the ground', 239, 240, 363; *The Apocryphal Gospels* 108, The History of Joseph the Carpenter, 'an angel of the Lord made known to him that the hour of death now drew nigh'; *The Adventures of Suibhne Geilt* 105, 'I shall be buried afterwards in a churchyard of a saint'; *The Rāmāyaṇa* 226, var., cf. 294; *Arabian Nights* 5.93, 'Come hither to-morrow in the fore-noon and thou wilt find me dead. Wash me and dig my grave', cf. 288; *Supplemental Nights* 5.312; cf. Ṭabarī 2.120.

(14)
Man of Wiles, etc.: *La Russie Epique* 106, 'Comment le vieux cosaque des bylines est-il devenu un si saint personnage?', 248 Irmak – 'Ce cosaque rebelle, devenu un héros du christianisme, un missionaire armé, un martyr et un thaumaturge'.

(17)
– sails on stone: cf. *Ireland and the Celtic Church*, H. J. Lawlor, London 1907, p. 35, for a miracle in which St Patrick makes a leper sail on a stone altar that he has thrown into the sea.

(18)
seafarer: Lawson 76, St Nicolas *ναύτης*; *La Chanson du Chevalier au Cygne* 95, 'Les galies aprocent por Elyas aidier/Que Dex i envoia qui tot a à jugier/Saint Jovies les conduist'; *Sicilianische Märchen* 2.102, 'Der heilige Joseph aber liess durch seine Macht das Schiff weiter fahren'; *La Littérature des Berbères* 276, reference to sea-going saints.

S 3
scout vanishes: *Arabian Nights* 6.107, 'when he came to the top of the wall, he stood up and gazed fixedly down into the city', into which he then jumps. cf. The Epistle of Archbishop Basil of Novgorod, cit. *A History of Russian Literature, 11th–12th Centuries*, ed. D. Likhachev, trans. K. M. Cook-Horujy, Moscow, 1989, p. 245.

S 4
second Roland: *Les Narbonnais* 2463, 'Or m'a Dex fet hui Rollant recovrer'.

S 5
secret:

(1)
– /underground chamber, etc.: *The Early English Versions of the Gesta Romanorum* 7, 'a hous of marbill undir the Erth', 540 prince reared in underground chamber.

(2)
– /underground altar: Tasso 2.5, 'Nel tempio de' Cristiani occulto giace/Un sotteraneo altare'; *Die Fahrten des Sajjid Batthal* 2.33, 'Uqba's chapel, 2.194.

(4)
– /underground passage: of the actual passages to be found in profusion in the Middle East an example is quoted by Procopius 1.7.20 at Amid. A close approximation to the Arabic cycles' use of the motif is found in *Modern Greek Folktales* 26, 'a plank with a brass handle . . . you will find forty steps', 107 'he saw a descent with steps', 261, 379 a passage from sea to princess's tower; *Fierabras* 96; *Le Roman de Flamença* 6039; cf. also *Girart de Vienne* 6496, passage to city; *Gaufrey* 64, 266; *Li Romans de Garins* 2.53, made by Julius Caesar; *Li Romans de Bauduin de Sebourc* 14.81, 334, 19.1068; *La Prise d'Orange* 1165, 1398, 1767 sq.; *Salman und Morolf* 636, 'ûz mînes hêren kamenât/ein rôre under der erden/zu der edelen kunigîn gât'; Boiardo

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1.13.40, 'Sotto la terra e una strata coperta/ Per quella nella rocca se può andare, cf. 1.22.23; Boccaccio 4th Day 1st Story; Ṭabarī 9.393; *Arabian Nights* 4.176, 9.274; *Supplemental Nights* 2.248; Chauvin 7.61, 'conduit souterrain' from well; *Typen Türkischer Volksmärchen* 303, 304 note, 319; *Die Fahrten des Sajjid Batthal* 2. 194; *The Jātaka* 6.224; *Grimm's Fairy Tales* 531, underground passage from well; *The History of the Forty Vezirs* 78, treasure chamber entered from well; *Bantu Myths* 166, tunnel in well; *Cinq Cents Contes* 8, 'Le Bodhisattva ... au retour ses compagnons, pour lui ravir ses joyaux, le précipitent dans un puits'; cf. 215, 'il parvint a s'en échapper par un trou latéral'; *Ballads and Stories from Tun-Huang* 70, hero trapped in well, 'But the god Indra took on the form of a yellow dragon and led Shun through an opening in the side of the well'; *Legends of the Bait al-Kretliya* 72, shaft in well; *The Shāhnāma* 4.212.

S 6
servant:

(1)
– does not carry out fatal order: cf. Exodus 1.17, midwives refuse to kill male babies; cf. Phronima (Classical Mythology); Procopius 1.23.9; *Le Roman du Conte d'Anjou* 3893; *Richars li Biaus* 520; cf. *Li Romans de Berte aus Grans Piés* 37; *La Chanson du Chevalier au Cygne* 1.8; *La Manekine* 917 sq.; *Grimm's Fairy Tales* 250, 454; Ṭabarī 8. 217; *Tūṭī-Nāmeh* 120; *The Saga of Gunnlaug* 4, 'Jafrid told him that the child had been exposed to die'; *The Heroic Edda* 18, note on motif of 'the kindly servant ... substitutes the parts of a slaughtered beast'; *The Heroic Legends of Denmark* 310; Gillespie 38, Iarmericus 'only pretends to hang his son', cf.142, 'the archer punctures the bladder filled with the blood of the murdered princes concealed under Velent's left arm'; *Das Märchen vom weisen Achigar* 22, 'Ich sagte, Ich habe ihm getötet'; cf. Malory 10.33; Campbell 2.125; *Motiv Index of the Italian Novella* 91; *Index of Spanish Folktales* 80; *Sicilianische Märchen* 1.13, 18, cf. 42, servants pretend that execution has been carried out; *Macedonian Folklore* 130; *Russian Heroic Poetry* 193, 'popular stories in which a king or queen first orders the execution of a son or favourite, and subsequently regrets the deed, whereupon the victim is restored to them safe and sound'; *Marko the Prince* 112, Milosh pretends to have executed enemies; *David de Sassoum* 223; cf. *Arabian Nights* 1.108, 7.72; cf. *Supplemental Nights* 1.97, 5.114; *Haft Paikar* 86; Radlov 4.424; *Türkische Volksmärchen aus Stambul* 184, 375, servants refrain from killing a princess; *The History of the Forty Vezirs* 177; *The Ocean of Story* 1.22, killers 'falsely informed the father and uncles of Patraka that he was slain'; cf. *Malayan Literature: The Princess Djouher-Manakam* 129, 170; *The Lay of Alha* 213, executioners release hero and take back the eyes and liver of a deer; *Folk-Songs of Chattisgarh* 397, 'the eyes and liver of a goat'; *Prabandhacintamāṇi* 32, servants reluctant to execute Bhoja; Chauvin 5.208; *Wisdom from the Nile* 63, 80; Littmann 223; *The Shāhnāma* 6.261; *Tales from the Arab Tribes* 25.

(6)
– with remarkable gifts: *Carmina Graeca Medii Aevi* p. 284, 'I have four arts'; *Motiv Index of the Italian Novella* 16, 'A group of men with extraordinary powers travel together'; *The Anatomy of Puck* 207; *Grimm's Fairy Tales* 344, 600; *More West Highland Tales* 52; *Typen Türkischer Volksmärchen* 85, 96, 261.

S 7
seven: seven, twelve and forty are the three most common recurrent numbers in the cycles. Of these, from Genesis onwards (Genesis 2.2, 41.2 sq., 2 Kings 8.1 al.), seven has been found convenient for the division of time, and its use is widely extended to cover planets, climes, seas, etc.;
cf. Stith Thompson D 1273.1.3, 'Seven as a magic number', A 651.1.1, 'Seven heavens', A 501.1, 'Seven demigods'; *The Myths of Enki* 112, seven gods; *Parzifal* 387, 'Seven stars she named in Arabic'; *The Ozidi Saga* xxxvii, 'Seven is a magic number in Ijo'; *The Shāhnāma* 1.103, 'The seven planets'.

(8)
– gates/walls: *The Myths of Enki* 117, seven gates; *Hikayat Indraputra* 226, seven moats and walls, cf. 213, 247; *Assyrian and Babylonian Literature* 410, Ishtar's descent to Hades, seven gates.

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(9)
– islands: *Supplemental Nights* 5.323, 'the Seven Islands which are set far from the earth-surrounding Ocean'.

(10)
– kings/kingdoms, etc.: Strickland 1.89, seven kingdoms; *The Ozidi Saga* 240, 'the seven Crowns'; *The History of the Forty Vezirs* 151, 'he ruled over the Seven Climes'; cf. *Mongolische Epen* 115; Ṭabarī 1.174, seven climes; *Haft Paikar* 15, seven climes; *The Shāhnāma* 1.164, 3.318, seven climes.

(18)
– seas: *Folk Tales of Malakoshal* 25, 77; *Tunisische Märchen* 60; *Malay Magic* 522.

(29)
– years: *Odyssey* 7.259, Odysseus on Calypso's island; Orestes absent for seven years, Tiberius seven years of exile (Classical Mythology); *Imperios* 251, 646, *ἑπτὰ χρόνους ἐποίησεν εἰς τὴν Σαρακήνειαν*; *Collection de Romans Grecs* 73; *Eracle* 140, 2966; *La Chanson de Roland* 2; *Gui de Warewic* 7149; *Le Charroi de Nimes* 1466; *Moniage Guillaume* 3323, captive; *Roland à Saragosse* 715, effect of wound; *Hervis von Metz* 4823; *Jaufré* 2135, captivity, 4543; *Gautier d'Aupais* 87, self- imposed exile; *La Manekine* 5517, quest; *Galeran de Bretagne* 3277; *Anseis von Karthago* 9200 illness, 11300 siege; *Gaydon* 15; *Sone von Nausay* 4576; *Ami et Amile* 184 sq., quest, 547; *La Chanson des Quatre Fils Aymon* 1976; *Gaufrey* 9, captivity; *Floovant* 5, exile; *Li Romans de Bauduin de Sebourc* 11.133, 21.106; *Orson de Beauvais* 1460, 319; *Doon de la Roche* 2546, seven years in prison; *The Romance of Horn* 2042, 'Le terme iert a set anz'; *Girart de Roussillon* 8949, seven-year truce; *Der Festländische Bueve* 2691, Bueve imprisoned; *L'Escoufle* 6184, quest; *La Chevalerie Vivien* 68, war; *Les Enfances Vivien* 128; *La Chevalerie Ogier* 8494 sq., seven-year siege; *The Adventures of Suibhne Geilt* 37; *Die Geschichte Thidriks* 385, 'Als sieben Winter verstricken waren'; *Salman und Morolf* 178, Morolf searches for Salme, 'er walte von einer burge/ze der andern vollen sieben jar', cf. 597; *Math vab Mathonwy* 152; *Mabinogion* 135, 181; Chaucer, The Knightes Tale 437; *Seven Viking Romances*, Egil and Asmund 242; *Romances Judeo-Españoles* 46, 'Siete anos', cf. 107; *The Heptameron* 3.120, 'repair to some place where, until this day seven years, you shall hear nothing of me'; *Early Prose Romances*, The History of Friar Rush 431; *The Lives of the Saints* 188; *Grimm's Fairy Tales* 62, 'you must be dumb for seven years', 165, 464; *Sicilianische Märchen* 1.60, 'Sieben Jahre, sieben Monate und sieben Tage sollst du in deinen Bette zubringen', cf.1. 110, 171, 276, 290; *Persian Tales* 136, 'you must buy seven pairs of iron shoes and travel for seven years'; *Hikayat Indraputra* 207; *Oral Epics in India* 206, cows, years, 'deathlike experiences'; *The Kalevala* 1.12, 'Six long years, and even seven years/Till the autumn of the eighth year'; *The Mythology of All Races: Slavic* 322, 'he does not kill the fiend, but merely strikes him down to hell for seven years'; *Die Volksepik der Albaner* 26, Muji and Halil have been in prison for seven years, cf. 90, horse kept for seven years in a stall; *Textes Ougaritiques* 266, 'Nouvelle provocation de Mot, au but de sept ans'; Ginzberg 2. 240, Job suffers 'seven-fold pain for seven years', 2.293 Moses in pit, 5.9 ref. to the significance of the number seven in Jewish legend; *Canaanite Myths* 59, 'Baal failed for seven years'; *Apocryphal Gospels*, Avenging of the Saviour 437; *David de Sassoum* 167, girl captured seven years ago, 185 'Pendant sept ans, Ismil maintint Mehér en état d'ivresse'; *Armenian Folk-Tales and Fables* 161, wife banished for seven years; *Oral Epics of Central Asia* 293, hero imprisoned; *Kaukasische Märchen* 78, 'Sieben Jahre blieb ich als Hundin'; *Kurdische Sammlungen* 114, 'Sieben Jahre lang blieb Mame in Gefängnis'; *The Epic of Palnāḍu* 262, 'we lost the cock fight and were to leave for 7 years'; *The Jātaka* 4.204, seven-year feast, 5.38, 6.200, 'In seven years and seven months and seven days Brahmadatta gained possession of all India, excepting Vedeha'; *Histoire de la Conquête de l'Abyssinie* 13, seven-year reign ('cette date est sans doute exagérée'); Ṭabarī 1.344, Job afflicted, Joseph imprisoned and Nebuchadnezzar eats grass for seven years; *Arabian Nights* 6.116, seven years of drought: *Supplemental Nights* 6.233, 'the Wazir abode in gaol during the longsome length of seven years'; cf. *Kaïdara* 119, 'ce

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voyage d'épreuves qui dura vingt-et-un ans'; *The Shāhnāma* 2.369, seven-year quest; *Joseph et Asénath* 198, seven fat and seven lean years.
– al.: *Myths and Songs of the South Pacific* 134, sorceress returns to life seven times; *The Lay of Alha* 140, 'the seven rounds', note 'An essential part of the marriage ceremony', cf. 197; *Motifs in Indian Mythology* 196, lucky seven; *The Ozidi Saga* 1, 'An enormous city it was. Seven districts there were in it', 13 'as it became a seven-day storm, the woman delivered', 27 'seven pots sprang out of the ground', 195 seven days, seven viziers, seven oracles, 208 seven courtyards; *Haft Paikar* 7, 12, seven brides; 45, 57, seven planets; 106 'the Seven Domes'; *Malay Magic* 508, 'the seven Chambers of the seven Palaces, the seven Pavilions'; *The Jātaka* 5. 21, seven mountains, 38; Ginzberg 1.9, seven heavens; Pausanias 2.7.8, 'they sent seven lads and seven maidens to the river'; *Dede Korkut* 120, seven days, nights, miles; *Sicilianische Märchen* 1.305, seven brothers with supernatural gifts; *The Epic of Gilgamesh* 83, 'the seven splendours of Humbaba'; *Vessantara* 17, 'the great gift of the seven hundreds'; *La Mal Magique* 296, 'sept tribus d'Esprits'.

S 8
sex change: Tiresias (Classical Mythology); Lurker, ref. Ida, Hindu mythology; *Metamorphoses* 3.323, 9.785; *Le Mal Magique* 54, 59 man changed into woman; *Modern Greek Folktales* 299; cf. *Armenian Folk-Tales and Fables* 86; W. N. Brown, 'Change in Sex as a Hindu Story Motif', JAOS vol. xlvii; *The Ocean of Story* 7.224, note; *Arabian Nights* 6.148, caused by 'the Women's Spring'; *Supplemental Nights* 7.135; 'The Character and Adventures of Muladeva' 623, by magic globule; *Cinq Cents Contes* 129, 'L'homme change en femme'; *Literature of Java* 318, cf. 384; *Motifs in Indian Mythology* 203; *Folktales of Egypt* 37; Stith Thompson D 10, 'Transformation to person of different sex'.

S 9
shaven head – on which message is tattooed: Herodotus 5.35.

S 10
ship:
(1)
– of bronze/magic: *Indian Myths* 461, 'He had a canoe which would move without paddles, obedient to his will'; *Cristal und Clarie* 1627, 'Quatre bestes dedens gisoient'; cf. *Merlin* 2.175; *Two Irish Arthurian Romances* 141, 'canoe' goes to all destinations; *Gods of the Ancient Northmen* 77, Frey's boat; *Sigrgards Saga Froekna* 87, stone boat; cf. *Valdimars Saga* 65; *Hikayat Indraputra* 260, magic boat, containing palace with garden; Stith Thompson D 1123, 'Magic ship'; *The Kalevala* 1.73, Wainamoinen's boat of copper, 212, 258; *Arabian Nights* 1. 143, 'I saw therein a man of brass with a tablet of lead on his breast'; (Sanskrit's *drishan-nau* ('boat of stone') refers to an impossibility.) v. SAINT.

(3)
golden galleon, etc.: *Anseis von Karthago* 1641, ship built of silver, ivory etc; Littmann 174; *Hikayat Indraputra* 221, boats of gold, silver and copper; cf. *Perlesvaus* 4097, arrival of mysterious 'nef' at Arthur's castle (*Math vab Mathonwy* 246, ref. to type: 'The arrival of a strange ship in the harbour').

(4)
holes bored through planks: *Sigurdar Saga Turnara* 218.

S 11
shipbuilding: the size, splendour or number of ships serve as occasional motifs in the Arabic cycles; cf. Ṭabarī 1.181, Noah's Ark 300 x 50 cubits – later 1,200 x 600– three decks; cf. also *Les Enfances Guillaume* 222, description of 'La neif Thiebaut'; *Folque de Candie* 14148, arrival of 'dromont grant et large/Dedens avoit .x. m de la gent Apolin'; *Saladin* 39, Saladin's ship can take 10,000 men; *Huon de Bordeaux* 177, 'Geriaumes garde tot contreval la mer/Et vit venir une moult grande nef'; *La Chançun de Guillelme* 153, 'vint mil nes'; *Le Siège de Barbastre* 1649, ship 'avoit de lonc le tret a un archier'; *Heimskringla: The Olaf Sagas* 76, 'he had a great vessel built . . . which was larger than any ship in the country'; *Macedonian Folklore* 285, 'each galley to hold 1,000 armed men and their provisions'; cf. Radlov 3.61; *Babylonian and Assyrian Literature: The Epic of Ishtar and Izdubar* 142, Ur-Hea's

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boat; *Malayan Literature: Sedjaret Malayou* 102, difficulties with launching.

S 12
shipwreck: a number of narrative conventions are observed in the treatment of this motif, including the plank, etc., to which the survivor clings, the separation of two survivors and the princess/girl who aids the castaways; cf. *Odyssey* 5.371, three-day storm – raft wrecked, ἀμφ' ἑνὶ δούρατι βαῖνε, κέληθ' ὡς ἵππον ἐλαύνων, 14.314, nine days spent clinging to mast; *Florence de Rome* 5427, two survivors; *Huon de Bordeaux* 203, plank; *Carmina Graeca Medii Aevi* 137, one survivor; *More Greek Folk Tales* 19, two; *Sicilianische Märchen* 1.106, shipwrecked man welcomed by girl – 'so brachten ihn durch der Felsen in einen wunderschönen Garten'; *Folk-Tales of Kashmir* 359, survivors, prince and wife, parted; *Buddhist Legends* 2.222, sailor saved by plank; *The Ocean of Story* 4.191, wrecked by sea monster; *Arabian Nights* 1.172; 7.362, rescue by passing boat followed by shipwreck – hero clings to plank, cf. 6.35; *Supplemental Nights* 1.108, 255, man picked out of sea by ship which then leaves him at 'an inhabited country', 3.286, sole survivor clings to plank, 5.125, third day gale and shipwreck; *Swahili Tales* 61, prince shipwrecked.

As is seen in the *Odyssey* (v. sup.), storms are so obviously associated with this motif that the darkening of the sky may be enough to indicate the shape of the episode that is to follow; *Apollonius of Tyre* 17, 'ventis mugit mare'; Quintus Smyrnaeus 14.502; *La Fille du Comte de Pontieu* 26, 'quant il furent en haute mer, si les surprist uns vens durs et oribles'; *Der Festländische Bueve* 3254, 8641 sq., 11571, 14002; *Aucassin et Nicolette* 29; *Gui de Warewic* 9346; *Gui de Bourgogne* 128; *Fouke Fitz Warin* 63, fifteen-day tempest, 74, 'un hydous vent'; *Enfances Renier* 2380, 5020, 14220; *Le Roman d'Auberi* 25; *Gaufrey* 185, 236; *Eneas* 1.198; *Li Roman de Bauduin de Sebourc* 10.1081, 15.7; *Le Roman de Troie* 3561, 'Bien treis jorz entiers'; *Florimont* 433; *Anseis von Karthago* 1195; *Sone von Nausay* 5869; *Huon de Bordeaux* 205; *La Chanson du Chevalier au Cygne* 1.96; *Doon de Maience* 42; *Robert le Diable* 3385, 'uns oribles vent'; *L'Entrée d'Espagne* 14335; *Prothesilaus* 378, 1451; *Herzog Ernst* 2132, 'do ez kam über den fünften tac/daz si wären üf dem höhen sê/dô huop sich jâmer unde wê'; Boiardo 2.6.12, 'Il mar cominciò nigro ad apparire', 30 'Tre giorni con le notte tutte intiere', cf. 2.27.40, 3.3.59; *Amadis de Gaula* 257; Radlov 3.622.

S 14
simultaneous births: the three hundred boys born at the same time as Ḥamza are outmatched by 'the 600,000 men children of the Hebrews begotten in the same night with him [Moses]', Ginzberg 2.269, cf. 2.170; *Vessantara* 10, 'the sixty thousand boys born at the same time'; cf. also Sesostris, 'His father ordered all the children in his dominions who were born on the same day with him to be publicly educated' (Classical Mythology); *Iliad* 18.251, Polydamas Ἕκτορι δ' ἦεν ἑταῖρος, ἰῇ δ' ἐν νυκτὶ γένοντο; *Florios* 122, boy and girl; *Li Romans d'Alixandre* 6.7, 'quant li rois Alixandres fu nés en icel jour, /avoec lui furent né .xxx. fil de contor'; *Floris et Liriope* 338, 'Cele Florie et cil Floris/Cil duj enfant et Liriopei/Furent tuit troi en .i. jor nei'; *Ami et Amile* 22, 'En une nuit furent il engendré'; *Arabian Nights* 7. 326, king's son and vizier's son; *Tibetan Tales* 247, 'the five hundred ministers' sons who were his playfellows, having all been born at the same time'; *The Jātaka* 3.20, 4. 24, 'The great merchant sent for these two children as having been born on Master Bayan's birthday and brought them up with him', 6.158, 'My son possesses great merit; he will not be born alone; many other children will be born at the same time'; *Gypsy Folk Tales* 86, 'The wife bore twin sons, the bitch twin puppies, and the mare twin foals'; *The Legend of Perseus* 62, three brothers, each with horse and dog, 'which came into the world at the same time'; *Modern Greek Folktales* 245, queen gives birth to two boys and mare to two foals; *Oral Epics in India* 206, 'The triplets, the horses, and Campuka were all born on the same day'; *Folk-Songs of Chattisgarh* 258, son, foal, daughter; *The Shāhnāma* 6.26, hero and foal; *Joseph et Asénath* 135, seven girls 'neés la même nuit qu' Asénath'.

S 15
sinking into earth, etc.: Lichtheim 3.133, on losing games of draughts; cf. Ṭabarī 1.447; *Contes Populaires Grecs* 88; *Modern Greek*

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Folktales 172; *The Early English Versions of the Gesta Romanorum* 3, shooting at image, 'if I fayle the third time, I am but ded my selfe'; cf. *Motiv Index of the Italian Novella* 90; *The Kalevala* 1.38, 'And alas! for Youkahainen, /Sings him into deeps of quick-sand/Ever deeper, deeper, deeper'; *Buddhist Legends* 1.240, 'By degrees he sank into the earth'; cf. *Folk-Tales of Malakoshal* 207, petrifaction by degrees; *Romans de Scythie* 65, 'Ajsama se pétrifia des pieds aux genoux. Il cria une seconde fois ... mais la jeune fille n'entendait pas son cri et il se pétrifia jusqu' à la ceinture'; *Mongolische Epen* 166, 'bis zu den Hüften ... bis zum Halse'; *Kaukasische Märchen* 234, 'wenn die erste Kugel es nicht reicht'; *The Jātaka* 3. 274, because of lies; cf. *Myths and Legends of the Congo* 30.

S 16
sister (formidable/ugly) of dead king: *Ortneit und Wolfdietrich* 136.

S 18
sky of crystal etc.: the onomastical myth in the *Sīrat Saif b. Dhī Yazan* in which the Egyptian town of Sammanud is explained as 'the sky of Nut' can be derived, at least in part, from conventional illustrations of Nut, the Egyptian sky-goddess, and perhaps from the painted heavens found on such ceilings as that of Qusair 'Amra in Jordan; cf. also *Les Enfances Guillaume* 1714; Ginzberg 4.335; cf. 100; *Fierabras* 66.

S 19
snake/dragon: while dragons are almost unheard of in the cycles, snakes, and in particular jinn snakes, are common, cf.:

(1)
– assumes human form: Ariosto 43.98, Adonio has rescued sorceress in form of snake; Boiardo 2.25.32, 'Ma quel serpente fece capo umano', cf. 2.26.14, snake turns into fata Febrosilla; *Sicilianische Märchen* 1.296, snake turns into handsome man; *Arabian Nights* 5.303, the Queen of the Serpents; *The Ocean of Story* 1.203, Appendix, 'The Nagas are snake-gods', 6.70, 'I am the daughter of a king of the snakes'; *Ancient History of Western Asia* 233, ref. to the Cretan Chthonic Goddess with Snakes; *Kojiki* 223, 'When he stole a glance at the maiden, she was a snake'; cf. *A Collection of Tales from Uji* 225, snake-girl; *The Mythology of All Races: Indo-Chinese* 271, 'There is scarcely a legend in which a Naga does not appear in some form or other, most commonly in female guise'; *Die Fahrten des Sajjid Batthal* 2.90, snake queen talks; *Bantu Myths* 89, snake children; cf. Lurker, ref. Chensit, 'Goddess of the twentieth nome of Lower Egypt, who took the form of the uraeus snake' (for the reverse change, v. *Metamorphoses* 15.390) (v. M 22.3).

(3)
combatant/grateful: *The Ocean of Story* 1.101, note 'Eastern fiction abounds in stories of grateful and ungrateful snakes ... They are usually of Buddhist origin' (ref. Burton, *Arabian Nights* 1.173, 9. 330); *Typen Türkischer Volksmärchen* 62, 'Motivreihe: Ein Mann behandelt eine Schlange gut', cf. 88, white snake saved from black, 192, 259; Radlov 1.89, 'Kämpften zwei Schlanger mit einander', cf. 1323, 4.161, battle between white and black; *The History of the Forty Vezirs* 246, white snake turns into 'the king's daughter of the jinn'; *Arabian Nights* 1.173, heroine saves 'Jinnah', in form of snake, from 'the Dragon', cf. 9. 315, white snake (princess) and black dragon, 4. 173, white snake rescued; *Persian Tales* 225, hunter misses and hits tail of white snake; *Cinq Cents Contes* 112, 'Un roi, qui a délivré la fille d'un naga ...'; *Swahili Tales* 77, white and black snakes; *The Early English Versions of the Gesta Romanorum* 5, knight saves 'serpent' from toad, cf. 17; *A Dictionary of Chinese Mythology* 587, grateful snake; *The Childhood of Fiction* 256, Estonian tale – 'A herd-boy made friends with a white snake, which used to play with him'; *Kaukasische Märchen* 111, rescue of snakes; *Folk-Tales of Malakoshal* 396, snake rescued by hero; *Legends of the Bait al-Kretliya* 59, benevolent snake; *Muḥammad im Volksepos* 87, 'Doch die Schlange schrie: "Schütze mich" ... Das war ja ein Dämon von den Geisterkönigen, der verwandelt war'; cf. Stith Thompson A 132.1, 'Snake-god'; Chauvin 5.256, serpent-queen.

S 20
sole survivor: Dr Brydon at Jalalabad represents a long tradition, of interest both to myth-historians, such as Gilbert Pillot in *The Secret Code of the Odyssey*, and

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historians of myths, such as Ettore Pais, the author of *Ancient Legends of Roman History*, in his discussion of the Fabii (Livy 1.65). The motif can have an obvious connection with that of Shipwreck; cf. Lichtheim 1.211 sq., 'The Tale of the Shipwrecked Sailor'; *Odyssey* 5.130, Calypso saves Odysseus, the only survivor of shipwreck; *Erotica de Apollonio Tyrio* 11, 'Apollonius solus, tabulae beneficio, in Pentapolitanorum littora pulsus est'; *La Mort Aymeri* 1940, 'N'en est des lor que .1. sols eschapez'; *Cristal und Clarie* 4877, 'Et un en a laisie a vie'; *Bérinus* 236; *Fierabras* 74; *Les Enfances Vivien* p. 2; *La Vie de Saint Auban* 1348; *Roland à Saragosse* 492; *Enfances Renier* 7602, 9355 sq.; *Li Romans de Durmart* 5693; *Hervis von Metz* 1698; *Aye d'Avignon* 27; *Le Roman de Thèbes* 1817; *Le Siège de Barbastre* 4288 sq.; *La Chanson du Chevalier au Cygne* 2.273; *La Chevalerie Ogier* 8652; Boiardo 2.19.22, sole survivor of robber band; *Armenian Folk-Tales and Fables* 106, 'All were slaughtered, but for one', 109; *Orendel* 544, 'mine gesellen erdrunken'; *Herzog Ernst* 3450; Strickland 3.64; Ginzberg 2.233, Lilith attacks Job's servants, 3.29, only Pharaoh escapes; *David de Sassoum* 270; *Contes, Légendes et Epopées Populaires d'Arménie* 2.52; *Dede Korkut* 60; *Folk-Tales of Kashmir* 81; *Zande Trickster* 103; *Hero and Chief* 250, 'The whole herd of wild pigs died, but one wild pig escaped; Ṭabarī 2.123; *Arabian Nights* 7.295, of shipwreck; 343 (on plank); *Supplemental Nights* 3.286, of shipwreck (plank); *'Arūs al-'Arā'is* 31, shipwreck (plank); *The Jātaka* 5.42, 'all save one became food for fishes'; *Cinq Cents Contes* 39; *The Rāmāyaṇa* 250.

S 21
solid (rib-cage, etc.): Pausanias 1.35.6, 'his ribs were not separated as is usual, but he was all bone from his shoulders to the lowest ribs'; Radlov 3.303.

S 22
solitary hunt: this motif, which is closely connected with that of the Gazelle, introduces adventure by isolating the hero from his companions; cf. *Merlin* 1.149, 'Ensi fu li rois eslongiés de ses houmes et keurt après son chierf', 2.77, white stag; *The Jātaka* 4.168, prelude – 'Whoever lets the deer go by him, such and such shall be his punishment'. It is brought up to date in North America in the story of David Crockett, *American Folk Legend* 122: 'During a wolf hunt he became lost, succored a young girl, and married her.'

Cf. Pausanias 8.22.9; *Gesta Karoli Magni* 322, 'Et cervi venerunt usque ad heremitaculum et ... ṣecuritate maxima gavisi fuerunt'; *Escanor* 1987; *Die Geschichte Thidriks* 459, hero vanishes on mysterious horse – 'Dies muss ein Teufel sein' – pursuing a stag; *Ortneit und Wolfdietrich* 126, 'Daz waz ain hirsch so schone'; *Karlamagnus Saga* 112; *Sigrgards Saga ok Valbrands* 123, prince pursues lady in shape of hind; cf. *Mabinogion* 46; Malory 8.1; Boiardo 1.22.58, stag sent by Fata Morgana, 1.25.9 'branco il pele e d'oro ambe le corne'; *Sicilianische Märchen* 1.1, 12 king led to sleeping beauty, 17, 308, 353; *Märchen des Mittelalters* 156; cf. Ginzberg 4.293, 'God sent a deer into the camp of the Chaldeans'; *Vikrama's Adventures* 162, boar leads king to cave, from where he reaches the city of the king of the Underworld; *Grimm's Fairy Tales* 232, 307 (white hind), 392, 515; Strickland 1.1, 3.57, stag leads to princess; *Russian Folk-Tales* 155, 208; *Romans de Scythie* 126, 'Bientöt il apercut la plus merveilleux des jeunes filles'; *Typen Türkischer Volksmärchen* 131, hero pursues gazelle – 'Diese ist die Tochter des Peri-Fürsten', cf. 194, 259 'Eine Gazelle macht ihn auf das Mädchen aufmerksam' (207 note: der Hirsch als heiliges Tier); *The History of the Forty Vezirs* 183; *Die Fahrten des Sajjid Batthal* 1.8, stag with silk covering on its back leads to cave, 11; *Persian Tales* 216, pursuit of lady in shape of gazelle, to cave; *Amiran-Darejaniani* 2; *Wisdom from the Nile* 152, 'The boy pursued the gazelle until he reached the place of its owner. The girl came out'; *The Ocean of Story* 7.88, leads to hermit's daughter; *Arabian Nights* 1.51, 54, leads prince to ogress, cf. 6.140 (repeated); *Aghānī* 6.272, Walīd b. Yazīd; Chauvin 6.181, 'Ruzvanschad, roi de Chine, poursuit à la chasse une merveilleuse biche blanche, qui disparait en plongeant dans une fontaine'; *Malayan Literature: The Epic of Bidasari* 79.

S 23
son:

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(3)
– /daughter brought up in ignorance of parent(s): a motif familiar both in outline and in detail in numerous literatures, cf. Lichtheim 2. 212, 'They reviled him and mocked him: "Hey, you don't have a father?" Then the youth said to his mother: "What is the name of my father?"'; *Erotica de Apollonio Tyrio* 27, daughter; *Enfances Renier* 1743, 'qui est mon pere et quiex sont mi parent?', cf. 4072 sq. (proposal that he should marry a girl who turns out to be his sister); cf. *Richars li Biaus* p. 21 (variant – only when Count wants Richard to marry his daughter does he reveal that he is not his father); *Maugis* 7310; *Merlin* 1.133; *La Chanson du Chevalier au Cygne* 1.22, 'Il ne connurent onques lor pere ne lor mere'; *La Leyenda de los Infantes de Lara* 33 (with references to the motif added in a note); Tasso 12.20 sq., Clorinda; *Two Irish Arthurian Romances* 125; *Math vab Mathonwy* 118, Conall to his mother: 'I will cut off thy head', said he, 'unless thou tell me who I am'; *Grimm's Fairy Tales* 689; *Die Volksepik der Albaner* 25, 'Eines Tages sagte Omeri zu seiner Muttere: "Bei Gott, liebe Mutter, habe ich nicht einen Vater?"'; cf. *Sohrab and Rustem* 34; *David de Sassoum* 359, 'Maman, où est mon père ?'; *Dede Korkut* 176, 177, 208 note 116; *Contes, Légendes et Epopées Populaires d'Arménie* 2.131, 188 'Mère, où est mon père?'; *Kurdische Sammlungen* 38, son later kills father; *Kaukasische Märchen* 24; *Tunisische Märchen* 74; *The Queen of Sheba*, Introduction lvi; *The Ocean of Story* 9.83, accusation of bastardy – 'When this was said to the boy, he was put to shame. So he went and said to his mother: "Mother, who and where is my father?"'; *The Jātaka* 3.251; 4. 188, 'Mother, who is my father?', 6. 21; *Arabian Nights* 1.232, 'And who, O my mother, is my father?', 3.97; 4.79; 7.87; Ṭabarī 2.143, cf. *Aghānī* 4.294 (variant); *Türkische Volksmärchen aus Stambul* 116; *Folk-Tales of Malakoshal* 38; *Malayan Literature: The Epic of Bidasari* 63; *The Ozidi Saga* 34, 'how is it since I was born I have not set eyes on my father?'; *Folktales of Japan* 174; *Folk Legends of Japan* 151, 'his friends mocked at him, saying that he was fatherless', 152, 'Mother, have I no father?'; *Myths and Legends of Maoriland* 45, 'Only one thing ever made him unhappy. He had never seen his father'; cf. *The Shāhnāma* 1.152, Faridun, 2.126, 5.300; *Tales of the Cochiti Indians* 24, cf. 26, 'Who is our father ... We ask because people say that we have no father'; *Die Volksdichtung der Grossrussen* 339, 'Habe ich einen Vater?', cf. 437.

(5)
– plans to kill father: *Li Bastars de Buillon* 4345.

(7)
– rescues father: Radlov 3.299 (and refuses to return).

S 24
sorcerer: for Moroccan sorcerers, cf. *Upper Egypt – Its People and Products* 322, 'many of the Moghribins make something by conjuring, writing curative mottoes and talismans, prophesying, astrology, and other mystic arts'.

S 25
sorceress:

(3)
– fails to seduce hero: the old and ugly sorceress is a familiar peril for the hero; cf. Pulci 21.26, 'E la lor madre, chiamata Creonta, /come un dragon gli unghioni avea affilati;/barbuta e guercia e maliziosa e pronta, /e sempre aveva spiriti incantati/ ... pilosa e nera, arricciata e crinuta, /gli occhi di fuoco'; *La Chanson d'Antioche* 2.59, old sorceress, 'la mère Corbarant/Vielle fu et mousue et des ars bien sachant'; *Eneas* 1908, 'molt forz chose li est legiere/al resuscite homes morz/et devine et giete sorz'; *The Rāmāyaṇa* 241, an old and ugly rakshashi, Sharpanakha, falls in love with Rama; *Motifs in Indian Mythology* 202, 'The Seducer-Ogress', Hidimba; cf. *The Shāhnāma* 5.130.

(5)
– killed (by magic arrow): *Die Fahrten des Sajjid Batthal* 2. 138.

S 26
spear-point removed: *Murūj* 2. 338; cf. *Gaufrey* 189, reversed.

S 27
spyglass: *Supplemental Nights* 4.432, 'the

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Spying Tube'; *Early Prose Romances*, Historie of Freyer Bacon 325; *Mongolische Volksdichtung* 227, 'Fernrohr'; *Die Volksdichtung der Grossrussen* 177, 'nimm dein Fernglass mit', cf. 357.

S 28
spy brings word of plans: *Adonias Saga* 172, 209, tells of arrival of reinforcements; Pulci 18.40 'Al re Costango va tosto una spia/e dice ciò che ordina il Soldano'; *Li Bastars de Buillon* 5297; *La Chanson du Chevalier au Cygne* 1.157; *Les Enfances Guillaume* 197; *Enfances Renier* 14109; *L'Entrée d'Espagne* 375, 4740, 7501, 12642; *Escanor* 11503; *Fierabras* 156; *Florence de Rome* 1014; *Florimont* 6466, 6939, 9848; *La Mort Garin* 148; *La Prise de Cordres* 43; *La Chanson des Quatre Fils Aymon* 5243; *Le Roman de Thèbes* 7059; *Folque de Candie* 4437, cf. 5994; *Li Romans de Garins* 1.269; *Gilles de Chin* 3039; *Gui de Warewic* 3205; *Le Roman de Helcanus* 41; *Hervis von Metz* 7604; *Hugues Capet* 130; *Maugis d'Aigremont* 7142; *La Mort Aymeri* 246; *Les Narbonnais* 5244; *Prothesilaus* 11626; *Saladin* 156, 264; *The Alexiad* 486.

S 29
stampede: *Tirant Lo Blanc* 221, Turkish stallions stampeded by Tirant's mares; *Arabian Nights* 7.21, of cattle, etc., as military device.

S 30
standard:

(1)
royal: for the importance attached in the *Sīrat Ḥamza* to the Persian royal standard, cf. *Murūj* 2.318, Persian standard; cf. also Ṭabarī 3.454; *Florence de Rome* 1257; *La Conquête de Jérusalem* 7450, standard of 'Apollins'; *Claris et Laris* 6624; *Richars li Biaus* 2667; *La Chevalerie Ogier* 5141, 12941; *Sigrgards Saga Froekna* 51, 'the staff is 90 ells high'; *The Shāhnāma* 1.157.

(2)
– bearer attacked: as is noted in the *Sīrat Dhāt al-Himma*, this is a traditional and effective military tactic; cf. *La Chanson de Roland* 3545, note; *La Chanson d'Aspremont* 3333, 10292, 'Et le dragon contre tere abatu'; *Li Bastars de Buillon* 4698, 4886; *La Chevalerie Ogier* 490; *Doon de Maience* 32; *Sigrgards Saga ok Valbrands* 179, standard-bearer killed; cf. *Ectors Saga* 181; *Adonias Saga* 212; *Vilhjalms Saga* 109; *Ortneit und Wolfdietrich* 168, 'All di dez paners pflagen schlug er mit siner hant'; *Parzifal* 113; *Beowulf* 130, 'he was slain in the struggle, the standard-bearer'; *Supplemental Nights* 6.16, amazonian princess kills standard-bearer; *The Shāhnāma* 3.92.

S 33
Stentorian voice: the tactical importance of the loud cry has been recorded in literature since Homeric times, cf. *Iliad* 2.567, Diomedes, 5.785 *Στέντορι εἰσαμένη μεγαλήτορι χαλκεοφώνῳ/ὃς τόσον αὐδήασχ' ὅσον ἄλλοι πεντήκοντα*; *Odyssey* 4.307, *βοὴν ἀγαθὸς Μενέλαος*; Quintus Smyrnaeus 8.250 *θεσπεσίην ὄπα*, of Ares; Psellus 31, 'Whole armies trembled even when he shouted from afar'; *The Alexiad* 54, cf. 156; *The Pursuit after Diarmaid* 65; *Ectors Saga* 166, giant shouts – 'those near him are nearly driven insane'; *David de Sassoum* 262; Ginzberg 2.16, 106, 3.273, 4.35; *Supplemental Nights* 6. 389, 'he cried a warcry which caused each and every of us to turn and flee'; *San Kuo* 1.154, hero 'turned and shouted so thunderously loud that Fan Neng fell out of his saddle from mere fright'.

S 36
stone:

(1)
– rolled down, etc.: unlike Homeric champions, Arab heroes rarely use stones themselves, but have to avoid those dropped or rolled down on them by their less powerful opponents; cf. Judges 9.53, 'a certain woman cast an upper millstone upon Abimelek's head'; Quintus Curtius 5.3.18, 'ingentis magnitudinis saxa per montium prona devolvunt'; Pausanias 1.13.8, death of Pyrrhus; Diodorus Siculus 13.56, missiles from roofs; *Parise la Duchesse* 71, townspeople keep Raymond from the city; *L'Entrée d'Espagne* 9949; *Herzog Ernst* 3686, 'sie wurfen von den zinnen/mit steinen'; *The Heroic Edda* 1.174 'a ceaseless rain of stones' – expanded with ref. to the supernatural 202 sq.; *Die Fahrten des Sajjid Batthal* 1.65, rolled down mountain; *Muḥammad im*

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Volksepos 53, 'Dann wirf den Stein auf ihn'; cf. *The Shāhnāma* 1.160, 5.184; *Joseph et Asénath* 215.

(2)
– used in duel, etc.: *Iliad* 5.302, ὁ δὲ χερμάδιον λάβε χειρὶ/Τυδείδης, μέγα ἔργον, ὃ οὐ δύο γ'ἄνδρε φέροιεν, cf. 7.264, 12.380; Quintus Smyrnaeus 2.251, ὁ δ' εὐρέι μιν βάλε πέτρῳ, 2.401; Nonnos 21.6, 32.200, τυπεὶς ῥηξήνορι πέτρῳ; Virgil 12.897; *Moniage Guillaume* 2731; *Le Roman du Roi Flore* 53.

S 39
strength:

(3)
hero/giant can lift horse: *Ancient History of Western Asia* 96, ref. Gilgamesh portrayed on lyre from the King's Tomb at Ur as holding a bull in each hand; Pausanias 2.19.5, 'Biton, the man who carried a bull on his shoulders'; *Die Enfances Garin* 1.117.

(4)
man tears off camel's tail, etc.: cf. *Gaufrey* 81, Robastre holds back two horses by their tails.

(5)
– secret of heroic: cf. Antaeus (Classical Mythology); *Merlin* 2.239, Gawain's strength doubles 'entour heure de miedi'; cf. *L'Atre Périlleux* 1560; *Escanor* 2827, Gawain 'quant a cele eure que je di/que l'en apele miedi/vit sa force doubler en deuz; Malory 20.21; *Enfances Renier* 13624, 'que la moitie du jour fu trespassee/dont est la force au roy Butor doublee; *La Conquête de Jérusalem* 3722, 'Quant li rois voit son sanc à la terre caü/Sa costume estoit tele qu'il doblait sa vertu'; *Fierabras* 27; *Two Irish Arthurian Romances* 51, 'as long as the lantern should be lighted in his possession'; *Egils Saga* 94, more powerful after sunset; *Laurin und der Kleine Rosengarten* 191, 'darumbe lac ein gürtelîn/ . . . dâvon het ez zwelf manne kraft', cf. 1162, 'ein guldîn vingerlîn'; *Tendi* 295, ' secret spell', the name of Muḥammad; *Myths and Songs of the South Pacific* 284, 'as the shadow of morning shortens, Tukaitaua's strength wanes'.

(6)
queen can lift camel, etc.: cf. *Buddhist Legends* 2.77, strong heroine drives back elephant; cf. *The Lay of Alha* 182, girls pull back bulls.

S 40
strong man – stronger wife: cf. *Fierabras* 153, Agolafre's wife attacks Franks, and is killed; *Branwen* 38, 'He was a monstrous and evil-looking man, with a woman following who was even twice as big as he'; *Valdimars Saga* 63, giant's mother 'head and shoulders taller than the giant'.

S 42
substitute:

(1)
– corpse: *The Ocean of Story* 1.50, 2.122; *Die Fahrten des Sajjid Batthal* 1.164, 2.133; bones substituted: *The Jātaka* 6. 243, 'Queen Talata, shewing him the goat's bones as prince Culani's, had them burnt.'

(3)
– executed/killed: Polymnestor, kills own son (Classical Mythology); Ginzberg 2.282, hangman in place of Moses; *Arabian Nights* 4.75, substitute executed; cf. *Supplemental Nights* 7, 17; *The Story of Ahikar* 143, executioner agrees to kill substitute; cf. *Le Roman d'Auberi* 118; *Trubert* 1766 sq., the Duke's nephew hanged in mistake for Trubert; *Index of Spanish Folktales* 48; *Grimm's Fairy Tales* 268, own child killed by mistake; *Russian Folk-Tales* 51, Baba Yaga has her own daughters killed by mistake; *La Littérature des Berbères* 135, 'La substitution des enfants de l'ogresse'; *The Pursuit after Diarmaid* 149; *La Russie Epique* 93, 382; *The Childhood of Fiction* 354, giant led to kill his daughters; *Cinq Cents Contes* 45, son killed by mistake; *Gypsy Folk Tales* 39, witch tricked into killing daughter; *Tyll Owlglass* 314; Campbell 1.260, 263, giant's daughters; *Modern Greek Folktales* 17; *Wisdom from the Nile* 109; *The History of the Forty Vezirs* 134; cf. *The Loves of Krishna* 31; *Folk-Tales of Malakoshal* 351; *The Jātaka* 2.87, 3.41, 304; *Zande Trickster 93; American Folk Legend* 76; *The Types of the Folktale* 1119, 'The Ogre Kills his Own Children'; *Tales of the Cochiti Indians* 179, giant's daughter; *Myths and Legends of the Congo* 56, mother kills daughter by mistake.

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(4)
– killed in opponent's bed: *La Chevalerie Ogier* 8982, Ogier kills what he takes to be Charlot on a bed in his tent.

S 43

(2)
suicide threat: Heliodorus 1.4, girl, cf. 2.1; *Arabian Nights* 3.12, princess, cf. *Supplemental Nights* 2.124; *The Lay of Alha* 245.

S 44
suitor: for problems caused by unwelcome suitors, cf. Herodotus 3.1, Cambyses asks for daughter of Amasis, who sends a substitute; Idanthyrsus, 'a powerful king of Scythia, who refused to give his daughter in marriage to Darius I, king of Persia. This refusal was the cause of a war between the two nations.' (Classical Mythology).

(3)
– attacks/threatens: Chariton 1.2, threats; *Florence de Rome* 212, 'sanz nul retenement/ Li envoiez Florence', 267 threats; *Florimont* 1428, 6307, 'Homaige me quiert et ma fille'; *Die Enfances Garin* 1.116; *Perlesvaus* 9719, threats; *Doon de Maience* 226; *Richars li Biaus* 1870, threats; cf. *Ille und Galeron* 1498; *Le Roman de Laurin* 1014 sq.; *Cléomadès* 4209, 'Par amours la pucele aurons/Ou par force la conquerrons'; *Elie de Saint Gille* 1506; *Gaufrey* 218; *Saulus Saga* 28, threats; *Sigurdar Saga* 252, threats; *Vilmundar Saga* 172, threats; *Jarlmanns Saga* 19, attacks; *Salman und Morolf* 41, messenger: 'Ez stê kurz oder lanc, /mîn here wil ân uwern danc/nemen ûwer schônez wîp'; *David de Sassoum* 57, 'Si je n'accepte pas comme mari ce roi idolâtre/Il tuera tout le monde'; *Contes, Légendes et Epopées Populaires d'Arménie* 2.5, threats; *Russian Folk-Tales* 239; *Gesar of Ling* 232, 'if he' (the father) 'refuses to give her, things will turn out badly for him'; *The Jātaka* 5.157, father says 'If I should send Pabhavati to any of them, the rest will join battle with me'; *Oral Epics in India* 229, threatens; *Die Volksdichtung der Grossrussen* 392; *Gregorius* 899 sq.

(5)
– killed, etc.: *Mabinogion* 150; cf. *Arabian Nights* 7.286, father tries to kill suitor's envoy; cf. Gillespie 61, 'der wilde Hagene'; *Dede Korkut* 65; *Limba Stories* 127; *Moorish Literature: Popular Tales of the Kabyles* 279, ninety-nine suitors killed.

(7)
– rejected: *Die Festländische Bueve* 9952; *Nitida Saga* 11; cf. *Ectors Saga* 100, 164, unwelcome; Boiardo 2.18.8, rejected – 'Onde l'amore avea, in odio rivolto'; *Waŋbaŋ Wideya* 115, lascivious king.

(9)
– rejected (girl too young): *Robert le Diable* 1000, 'Trop est jovene por estre espouse'; *Florimont* 1554; *El Poema de Mio Cid* 2082, 'Non abría fijas de casar', rrespuso el Campeador, /ca non han grant edad e de días pequenas son'; cf. *Méliador* 1623, 'Trop sui jonete'.

(10)
– rejected – 'I have no marriageable daughters': Radlov 2.238, 'Ich habe keine Tochter für dich'; *Supplemental Nights* 1. 219, 'I have no daughter befitting this man.'

(11)
– too old: Hervis von Metz 862, 'Li roys mes peres certes a fol penser/Qu'au roy d'Espangne me cuide marier/Vix est et frailles'; *The Pursuit after Diarmaid* 55.

S 45
supply convoy intercepted: *Maugis* 4559 sq.; *Roland à Saragosse* 1215; *Orson de Beauvais* 2854, 'Trente sommiers'; *Les Enfances Guillaume* 2060, 'Trois cens chamois . . . Tuit sont chargié de pain et de farine'; *La Conquête de Jérusalem* 2203, 'Quatre mile somiers'; *Anseis von Karthago* 5637, 8727, 9909; *Claris et Laris* 1163; *Guibert d'Andrenas* 1279; *Le Siège de Barbastre* 4243; *Fierabras* 100, 111; *Adonias Saga* 105, ambushed by besieged garrison.

S 46
sword:

(2)
– breaks: *Aiol* 8501; *Cléomadès* 1055; *Li Romans de Garins* 2.38; *Guibert d'Andrenas* 1938 sq.; *Otinel* 42; cf. *La Chanson de Roland* 2338, for Roland's attempt to break Durendal.

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(4)
– of invisibility, etc.: *Merlin* 1.278, lance wielded by invisible hand; *Gesar of Ling* 59, weapons hidden 'together with a talisman that renders invisible the one who wears it'; *Arabian Nights* 4.176; *The Ocean of Story* 1.28; Chauvin 6.108, 'un poignard qui rend invisible le porteur'.

(6)
– in bed: *Supplemental Nights* 3.128, note: 'For the old knightly practice of sleeping with a drawn sword separating man and maid, see vol. vii, 353, and Mr Clouston's "Popular Tales and Fictions", vol. 1.316. In Poland the intermediary who married by procuration slept alongside the bride in all his armour'; *Motiv Index of the Italian Novella* 197, the sword of chastity; *Modern Greek Folktales* 244, note on the Separating Sword, 299; Chauvin 5.62, 'épée qui sépare'; cf. *Der Festländische Bueve* 11143; *Ami et Amile* 1195; *Grimm's Fairy Tales* 308; *Sicilianische Märchen* 1.272, 277; *The Saga of the Volsungs* 50; *Orendel* 1846; Gillespie 15, of Sigurd and Brunhildr, 'they sleep on the mountain for three nights with a drawn sword between them'; *Dede Korkut* 164; *Türkische Volksmärchen aus Stambul* 202; *Typen Türkischer Volksmärchen* 256; *David de Sassoum* 387; Ginzberg 6.273; *Wisdom from the Nile* 180; *Persian Tales* 218; *Folk-Tales of Malakoshal* 35; *Folk-Songs of Chattisgarh* 263, 264, 267, 268, 270; *Kaukasische Märchen* 63; *Kurdische Sammlungen* 101.

(7)
magic: *The Romance of Horn* 3181, sacred names; *Merlin* 1.197, Excalibur's lake: 'Nus n'i enterroit sans le congiet as fees qui ne fust mors erramment'; *Le Roman de Thèbes* 1583, Theseus' sword kills whatever it strikes, 6221, sword 'trouvee fu em Babiloine/dedenz un sarqeul de sardoine'; *Le Chevalier à l'Epée* 567, 'Et sachiez de voir que l'espee/Est en tel maniere faee/Qu'ele me garde toz jorz si'; *Les Mervelles de Rigomer* 12911, sacred names; *Claris et Laris* 8805; cf. *Perlesvaus* 2012, ref. to the jewelled sword with which John the Baptist was killed; *Amadis de Gaula* 314, 'aquella encantada espada que fuerza tiene de desatar e disolver todos los otros encantamentos'; *Sicilianische Märchen* 1.112, 'ein zauberschwert', cf. 1.271, 2.8, 46; *The Kalevala* 2.710, Wainamoinen's magic sword; *Arabian Nights* 7.75, 'the enchanted sword of Japhet'; *Supplemental Nights* 6.426; Ginzberg 1.141, Methuselah, 'God gave him permission to write the Ineffable Name upon his sword, wherewith he slew 94 myriads of the demons in a minute'; 4.3 'a heavenly sword picked them out for extermination'; *La Littérature des Berbères* 289, 'un sabre ayant grand pouvoir sur les génies'; *The Ocean of Story* 4.152, cf. 8.154, 'this sword named Invincible, by means of which thou shalt hold sovereign sway'; *The Legend of Perseus* 188; *The Childhood of Fiction* 202, reference to 'amulet, talisman or charm' . . . 'The magic swords of the Märchen and sagas are fetiches of this class'; cf. *La Mort Aymeri* 2824, Pepin's sword with relics in hilt; *Swahili Tales* 80; *The Hsi-yu Chi* 124, 'a magic sword for exterminating demons'; *Folktales of Japan* 178; *Kojiki* 139, note, 'The beads, the mirror, and the sword are the famous "Three Sacred Articles" regarded as the Japanese regalia'; Stith Thompson D 1081, 'Magic sword'.

(8)
meteorite: *David de Sassoum* 94, 'l'épée Fulgurante'; *Contes, Légendes et Epopées Populaires d'Arménie* 1.9, 'une épée foudroyante'; cf. *Oral Epics in India* 45, 'lightning sword'.

(9)
– named/splendid etc.: of named swords, apart from Excalibur, Durendal is perhaps the most famous but cf. also Quintus Smyrnaeus 5.114, Achilles' sword; cf. *Folque de Candie* 2424; *Les Narbonnais* 185; *La Chanson d'Aspremont* 4205, Joyeuse; *Huon de Bordeaux* 226, Huon given sword 'Qu'ele fu suer Durendal'; *Doon de Maience* 209, 264; *La Chanson des Quatre Fils Aymon* 7259; *La Chevalerie Ogier* 2701, 'Cortain la bone'; *Gaufrey* 8, Doon's sword, Merveilleuse; *Fierabras* 20, ref. to three brothers, swordsmiths, and their nine swords; *Cristal und Clarie* 2673, 'l'espi d'or'; *Ortneit und Wolfdietrich* 240, Rose – 'Sin knopff waz ain karfunckel'; *Egil's Saga* 170, 'the sword Adder was at his waist and the sword Dragvendil in his hand'; cf. Boiardo 1.28.24, 'Vidde un petron di marmore in quel loco;/ Quasi per mezo lo parti col brando'; *Poema*

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de Mio Cid 1010, 2425, 'Mató a Bucar, al rey de allén mar/e ganó a Tizón que mill marcos d'oro val', 3175; *Russian Folk-Tales* 126, Ilya of Murom given the sword Svyatogór, which, to start with, he cannot lift; *Orendel* 1625, Bride gives Orendel 'mines vader Davides swert'; cf. Campbell 3.402.

(10)
– (the only) sword: cf. *Gui de Warewic* 12439; *La Vengeance Raquidel* 5138; *Mabinogion* 161; *Seven Viking Romances*, Egil and Asmund 252; *Modern Greek Folktales* 129, 'The only sword that can kill him is one tempered by the milk of lion' (cf. M 16.16); *Kurdische Sammlungen* 143, daughter gives hero her father's own sword as the only means of killing him; *Njals Saga* 70, Hallgrim's halberd; *Sigurdar Saga Turnara* 216, with his own sword; cf. *Jarlmanns Saga* 62; *Das Lied vom Hürnen Seyfrid* 107, only sword that can kill dragon; *Sicilianische Märchen* 1.301; *Tunisische Märchen* 50; *Dede Korkut* 147; cf. *Beowulf* 100, Beowulf kills Grendel's mother with sword taken from her hall.

(11)
size/weight: *La Mort Aymeri* 3303, 'Aigredure . . . Toise ot de lonc, plaine palme fu lée'; *Perlesvaus* 5457, 's'espee est graindre trois tanz que nule espee a chevalier'; *L'Entrée d'Espagne* 2528, 'De long avoit une stragrant toisee'; *Les Narbonnais* 6860, 'l'alumele ot un espan de lé'; *The Epic of Cuchullin* 11, Fergus – 'his sword would stretch to the length of a rainbow when he wielded it'; *Arabian Nights* 7.39, jinn swords twelve cubits long; *San Kuo* 1.6, sword blade weighing 'a full hundredweight'; *The Ozidi Saga* 66, 'for two people to carry his sword was a great load'.

(12)
treasure trove: *Kallimachos* 593, *τοῦ δράκοντος τὴν σπάθην εὑρήσεις*; *Doon de Maience* 176; *Gui de Warewic* 9816, finding of treasure and sword; *La Chevalerie Ogier* 9883; *Sigenot* 211, sword found in cave; *The Ocean of Story* 4.235, in cave; *Arabian Nights* 7.361, found 'in yonder niche' in cave.

(14)
wooden: for the magical significance attached to this in Arabic, cf. *Murūj* 3.172 variant, ; cf. also Boiardo 1.5.35, 'Proprio parea di Persia uno almansore/Con la spada di legno'; cf. *Die Fahrten des Sajjid Batthal* 2.17, 'Is it wood or steel?'; cf. *The Epic of Palnāḍu* 148, wooden axe used to chop steel pillar; cf. *Folk-Tales of Kashmir* 5, 'an immense block of iron, which must be broken by a wooden axe'; Chauvin 5.173, 'Il déclare alors que son glaive est enchanté et qu'il se change en bois quand son maître à affaire à un innocent'; *Polynesian Mythology* 81, the wooden sword of Matukutakotako, 140, 141; cf. *The Types of the Folktale* 1736 A, 'Sword turns to Wood'; *Folk-Tales of Chattisgarh* 282, 'O sword, if you want to break, break now and I'll get another made of wood.'

T 1
taboo – man must not say where he has been: Littmann 24; *Myths and Legends of the Bantu* 34, 'the hunter who wandered into the presence of Death, but was allowed to depart with a warning never to speak of what he had seen', cf. 238; *Myths and Legends of the Congo* 3, 4; (cf. James Hogg, Kilmeny, 'Kilmeny had seen what she could not declare').

T 2
talisman: as can be seen throughout Arabic literature, statues, particularly if accompanied by inscriptions, were often thought of as being talismans. Elsewhere the functions of the talisman may be subsumed under the general heading of Magic. From the texts covered in this study the large number of talismanic references in Arabic sources, such as *The Arabian Nights*, have not been included. For other references, cf. *Cléomadès* 1694 sq. for a talisman made by Virgil to keep flies from Naples; *Wars of Charlemagne* 11 for a key talisman, made 'of very pure gold'.

T 4
talking:

(1)
bird: Apollonius of Rhodes 3.939, crow; *Les Mervelles de Rigomer* 11689, 'Jou sui li oisiaus Willeris'; *Les Voyages Merveilleux de Saint Brandan* 26, The Island of the Birds, 'L'oiseil respunt: Angele sumes'; *La Chanson du Chevalier au Cygne* 1.201; *Folk-Tales of*

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Kashmir 91, reveals cure; *Folk-Songs of Chattisgarh* 266, 272, parrot; *Malayan Literature: The Epic of Bidasari* 38; *Moorish Literature: Popular Tales of the Kabyles* 262, 279, cf. 270, 274 cure for blindness; cf. *The Types of the Folktale* 517, ref. N 451; *Myths and Legends of the Congo* 6, 36, 127.

(2)
two birds: a characteristic development of the talking bird motif introduces two birds, whose conversation is overheard, and frequently leads to the discovery of cures; Callimachus, *Iambi* 4.61, ἀλλά μοι δύ' ὄρνιθες/ ἐν τοῖσι φύλλοις ταῦτα τινθυρίζουσαι; cf. *Heimskringla: The Norse King Sagas* 12, Odin's two ravens, 'to whom he had taught the speech of men'; cf. Virgil 6.193, Aeneas guided by pair of doves; *Sicilianische Märchen* 1.349; Gillespie 121, Sigurd 'is able to understand two birds talking of Mimir's intention to kill him'; *Arabian Nights* 7.35, two jinn in the form of birds, cf. 8.140, two saints; *Supplemental Nights* 6.325, two jinn overheard – cure for blindness; cf. *Murūj* 1. 252, speech of two owls; *Aghānī* 3.361, 363; *Persian Tales* 208; *Türkische Volksmärchen aus Stambul* 242; *Türkische Volksbücher* 74, three birds – talk of cure for blindness; *Folk-Tales of Kashmir* 91; *The Ocean of Story* 1.48, reference to Danish story in Thorpe's *Yule-tide Stories*, 2.219, note on 'overhearing' motif, of birds; 3.29, note on two owls overheard – 'The incident occurs again in Day's *Folk-Tales of Bengal*, p. 40 et seq., where the conversation between the two immortal birds, Bihangama and Bihangami, is overheard', 3.60 note on the 'Overhearing' motif; *Folk-Tales of Malakoshal* 67, the 'Overhearing' motif, 'Most commonly it is a bird which is overheard'; *Prabandhacintamāṇi* 199, 'then those two . . . took the form of a pair of blue birds'; *Hikayat Indraputra* 226, parrot and mynah; cf. *Bantu Myths* 56, two talking feathers, 135, two birds help hero cure princess; *The Legend of Perseus* 97, Zulu story of two speaking pigeons; cf. Stith Thompson B 122.1.1, 'Birds tell a secret'; *Myths and Legends of the Bantu* 89, 'Now his dead parents had both been turned into birds. They came and perched on the tree above him', cf. 45; *The Childhood of Fiction* 69, 159; cf. *Tales and Traditions of the Eskimo* 101, sight restored by birds, who have talked to hero; *Myths and Stories of the Mandan and Hidatsa Sioux* 92; *Folk Tales of Japan* 136, sparrows overheard, 141, cure for sick princess; for variants, cf. *Folktales of China* 128, monkey 228 ref. Motif N 452, secret remedy overheard in conversation of animals; cf. *Märchen des Mittelalters* 44, cure for blindness – conversation of devils overheard: 'Unter diese Baüme . . . wachst ein Krautlein'; cf. *Contes, Légendes et Epopées Populaires d'Arménie* 1.51, animals overheard talking of cure for leprous princess.

T 5
tax – illegal: *The Lives of the Saints* 71, Charles Martel's tax opposed by St Eucherius.

T 6
teeth like tusks: Lurker ref. Bhairava (Indian god), 'a fierce visage with protruding canine teeth', Candarosana (Buddhist), 'he has a big mouth with bared tusks'; *Sigurdar Saga* 219, 'A tooth that is two ells long projects from his mouth'; *Parzifal* 163, Cundrie the sorceress, 'a pair of tusks jutted from her jaws', cf. 263; Boiardo 1.7.6 'Quel negro de India, re di Lucinorco /Ch'ha for di boca il dente come porco'; *Enfances Renier* 8130; *Moniage Guillaume* 2622; *Arabian Nights* 7. 339, tusked men/ghouls; *Supplemental Nights* 2.101, 'projecting canines as they were grapnels'; *Cinq Cents Contes* 30, ref. in note to charter of Athelstan, 'I bite this wax with my gang tooth.'

At times nature is replaced by artifice, as can be seen in the boar's tusk helmet of *Iliad* 10.263 (cf. HORSE – UNICORN); cf. also *Beowulf* 60, 'over the cheek-pieces/boar-shapes shone out'. For the substitution of horns for tusks cf. *Sigrgards Saga Froekna* 70, man with horn on each cheek; *Metamorphoses* 15.580; *Enfances Renier* 2075, 's'est cornuz com un buef'; cf. *La Conquête de Jérusalem* 7594 (Pulci 21.26, sorceress).

T 7
test of child's responsibility: *The Epic of Palnāḍu* 245, child looks at weapons rather than 'grain, money and fruit'; *David de*

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Sassoum 212, gold and coals; *Contes, Légendes et Epopées Populaires d'Arménie* 2.37; Ṭabarī 1.390, emerald and coral; Ginzberg 2.274, onyx and coal.

T 8
(3)
theft of lamp: the importance of the lamp stolen from Constantinople in the *Sīrat Dhāt al-Himma* and sent to Mecca can be paralleled in a number of references in the Chansons de Geste; cf. *Folque de Candie* 14461, 'les .ii. candelabres qui sont en Bellean/seront mis el sepulcre dedenz Jerusalem'; cf. *Li Bastars de Buillon* 1369, of Mecca, 'Là est li candelabres, ch'est le chierge loée', 2757 'devant le candelabre estoit Mahons posés'; *La Chanson d'Antioche* 2.33, 'Dusc' à Meque . . . Et les deus candelabres qui la sont alumé/En Jhursalem seront au sepulcre posé.'

T 9
thief: the importance of the master thief is to be seen in the references quoted under the Man of Wiles. Other points may be covered as follows:

(5)
thieves fight/kill one another: *Supplemental Nights* 1.250, note: 'Mr Clouston refers for analogies to this tale to his "Oriental Sources of some of Chaucer's Tales" ("Notes and Queries", 1885–6), and he finds the original of the Pardoner's Tale [563] in one of the *Jātakas* or Buddhist Birth-stories entitled Vedabbha Jātaka' – references to European and Eastern analogies cover Persia (Farīd al-Dīn 'Aṭṭār), Tibet, Kashmir etc.; cf. also Apollonius of Rhodes 3.1057, giants will kill one another; *Aiol* 9869; *Motiv Index of the Italian Novella* 120, treasure finders; *Sūl und Schumul* 17; *Contes Populaires Berbères* 107, poison used, 202, reference to Arab parallels; *Cinq Cents Contes* 115, 'Trois hommes s'entretuent pour la possession d'un monceau d'or'; *Tyll Owlglass* 54; cf. Spenser 6.11.15; *Myths and Legends of the Bantu* 312.

(6)
king of thieves/robber chief: *Richars li Biaus* 3341; *Gaufrey* 164, tower of thieves, '.i. larron i manoit qui moult estoit puissant/ .xxx. larrons avoit dessous li apendant'.

(8)
– steals something every night: *Volkserzählungen aus Palästina* 45, 'er hatte sein Lebtag nicht geschlafen ohne gestohlen zu haben'.

T 11
three:

(1)
– blows: a motif connected with that of an exchange of blows, which, in turn, can be linked to the Beheading Motif and which, at its most formalised in Arabic, involves blows with different weapons. Elsewhere, at times it is found in mythological contexts; cf. *The Mythology of All Races: Celtic* 55, 'Searbhan Lochlannach, who could not be slain until struck with three blows of his iron club'; cf. *The Anatomy of Puck* 197, water-maiden warns husband 'if he struck her three times she must leave him'; cf. also *La Chevalerie Ogier* 7121, 'trois cops féri Guion ichi'; *Poema de Mio Cid* 1725, 'Al rey Yúcef tres colpes le ovo dados'; *Táin Bó Cúalnge* 267, three blows; *The Lad of the Ferule* 41, 'three blows upon the Pole of Combat'; *The Kalevala* 2.448, 'Struck a heavy blow in anger/Struck a second, then a third time'; *David de Sassoum* 313, 'Que l'un de nous frappe trois coups/Et qu'ensuite, l'autre frappe trois coups à son tour'; *Contes, Légendes et Epopées Populaires d'Arménie* 66/7, 'je me tiendrai debout et toi, tu frapperas trois fois'; *The Lay of Alha* 108, 'Three blows have I tholed of thine well told/ Now bear thou one from me' (arrow – javelin – sword), cf. 112, 136, 169, 180; *Epic of Palnāḍu* 269, 'As he called on his God, Gangādhara delivered three blows'; *A Selection of Hausa Stories* 3, ostrich 'you hit me three times and then I'll hit you three times'; *Tales and Traditions of the Eskimos* 142, three blows each; cf. also Boiardo 1.10.33, Astolfo struck simultaneously by three opponents; *Saladin* 138, two blows.

(2)
– princes: *Sicilianische Märchen* 1.330; *The History of the Forty Vezirs* 42, kingship test – 'for nine days let these thy three sons enjoy the throne and sovereignty'; *Russian Folk-Tales* 78, three princes asked to fetch the

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Bird of Light; *Literature of Java* 161, quest for bird; cf. *Persian Tales* 38, three youths in quest of a bird; *The Childhood of Fiction* 61, 'sometimes it is a marvellous bird which is sought for'; Littmann 1, 57 quest for bird, 117.

T 12
time limit – for cure: *Hikayat Indraputra* 208

T 13

(1)
token left with bride: Heliodorus 4.10; Parthenius 1; *Les Mervelles de Rigomer* 7934; *Gui de Warewic* 7721; cf. *Parzifal* 39, hero leaves/abandons his pregnant wife; *David de Sassoum* 356; *The Shāhnāma* 2.125; *Cinq Cents Contes* 499, 'le roi Brahmadatta remet son anneau à une jeune fille qu'il a rendue enceinte'; *Typen Türkischer Volksmärchen* 223, 'Er schenkt ihn eine Uhr als Andenken'; *Contes, Légendes et Epopées Populaires d'Arménie* 2.83, 'brassard magique' left as token with pregnant wife; *La Leyenda de los Infantes de Lara* 10, half a ring as a token; *Math vab Mathonwy* 131, mother passes on 'some trinket' left by father; *Tibetan Tales* 91 'he gave her a signet ring and a motley robe'; *Modern Greek Folktales* 183.

T 14
tortoise: the solitary reference to a tortoise in the cycles is presumably linked to its supernatural status, cf. *Hindu Myths* 275, 'the supreme tortoise'; *Indian Myths* 120, ref. India and China, 'one of the four supernatural animals'; *The Mahbharata*, Ādi Parva 29.13; *The Mythology of All Races: Indo-Chinese* 308; *Mongolische Epen* 72, 'eine gelbgeflechte Schildkröte', 98, 'die so gross wie der graue Hügel des Abkommens war'; *Arabian Nights* 6.33, 'tortoises twenty cubits wide'; *The Ocean of Story* 1.55, reference to Vishnu's 'tortoise incarnation'; cf. Lurker, ref. Kasyapa; *A Dictionary of Chinese Mythology* 85, 178, 217, 289; *Kojiki* 164, 'a person riding on tortoise back'; *Myths and Legends of the Bantu* 287, 'The Great Tortoise of the Zulus'; cf. Stith Thompson A 36, 'Creator's companions: unicorn, phoenix, tortoise and dragon'.

T 16
(2)
tower as refuge: *La Prise de Cordres* 1333; *Fierabras* 95; *Elie de Saint Gille* 2374 sq., Rosamunde's tower; *Maugis* 2398 it is mined.

T 19
travel by shutting eyes: *Contes, Légendes et Epopées Populaires d'Arménie* 2.15, 'Le cheval lui dit: Ferme tes yeux et rouvre-les'; *Akamba Stories* 52, 59, 209; *Tunisische Märchen* 51; *Folktales of China* 30, 'Just shut your eyes, and when I tell you to open them, we will be there'; *Hsi-yu Chi* 33; *Arabian Nights* 5.384, cf. 6.149; *The History of the Forty Vezirs* 247; *Türkische Volksbücher* 108, 113; *Türkische Volksmärchen aus Stambul* 169, 350; *Folktales of Japan* 59; Stith Thompson D 2121.2, 'Magic journey with closed eyes'; *Tales of the Cochiti Indians* 23, 'shut your eyes tight and don't open them', cf. 45, 47, 90.

T 22
treasure:

(5)
– buried as trick: *Metamorphoses* 13.60; *Early Prose Romances*, Virgilius 222; *Murūj* 1.373.

(6)
– kept/left for hero: *The Epic Songs of Russia* 252, 'on the vault was an inscription: "This treasure shall fall to Ilyá of Múrom"'; *The Ocean of Story* 3.133, note on 'treasures and their guardians'; *Folktales of China* 108, 'This money belongs to Li Wu. Today you have come, and I, humble spirit, can give up my post'; *Gesar of Ling* 59, 'As to the weapons, the helmet, and cuirass, they exist, just as you desire them, in a place . . . . where long ago I hid them'; *The Types of the Folktale* 745 A, The Predestined Treasure.

(7)
recitation of lineage: *Arabian Nights* 4.296, 'none but thou can open the treasure, for it is enchanted in thy name'; *Supplemental Nights* 3.70, 'cease not to pronounce thy name and the names of thy father and mother'.

(14)
– recovered by cat, mouse etc.: *Modern*

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Greek Folktales 41; *The Childhood of Fiction* 237, 'Greek, Italian, Albanian, Breton and Russian examples . . . as well as Arab and Hindu'; *Le Folklore Russe* 235 ('un chat, un chien'): *Supplemental Nights* 5.325, dog, cat and mouse; *Volkserzählungen aus Palästina* 211; *Persian Tales* 279; *The History of the Forty Vezirs* 251, variant; *Gypsy Folk Tales* 178, mouse, frog, and eagle; cf. Strickland 3.90; cf. Stith Thompson D 882, 'Stolen magic object stolen back by helpful cat and dog'.

(15)
– taken from body of saint/*ḥakīm*: cf. Gyges (Classical Mythology); *Sone von Nausay* 4657; cf. *The Paradise of the Fathers* 236; cf. *The Apocryphal Gospels*, History of Joseph the Carpenter 120; *Arabian Nights* 5.311, 'they saw lying at full length upon the throne our lord Solomon', 6.229; *Aghānī* 4.67; *The History of the Forty Vezirs* 78, 157; *The Ocean of Story* 4.25; cf. *Legends of the Bait al-Kretliya* 90.

(18)
– thrown away: *Orendel* 87, the 'grawer roc' thrown into sea; *The Kalevala* 2.636, dropped into sea; *The Ocean of Story* 3.161, the philosopher's stone thrown into river; *The Lay of Alha* 172, magic drum destroyed.

(19)
– trove: *Gui de Warewic* 9816, treasure and sword; *Fouke Fitz Warin* 5, the treasure of Gog; *La Vie des Set Dormans* 1155, 'E dient bien: Par verite/Cist vaslet ad tresor truve'; *Arabian Nights* 3.295, in underground vault; *Murūj* 1.366; *David de Sassoum* 245, robbers' cave 'archi-pleine'; Chauvin 6.90, 'Le trésor de Tolède'; *Legends of the Bait al-Kretliya* 48, 'At the time of its building a fabulous treasure was revealed to sultan Ibn Tulun by a benificent jinn and this gold he set aside for no other purpose than his building', 55, 83, 85; *The Shāhnāma* 7.36.

T 23
tree:

(1)
– spirit: cf. *Metamorphoses* 8.743; Nonnos 16.230; Pausanias 2.2.7; *Li Romans d'Alixandre* 353; *The Ocean of Story* 2.96, note on 'worship of trees and tree-spirits', with a reference to Grimm, cf. 5.179; Lurker refers to tree worship amongst Hittites and Sumerians, as well as in West Africa and Timor; in particular he notes that the Arabian al-'Uzza 'dwells in an acacia-like tree'; *The Childhood of Fiction* 115; cf. Tasso 13.5, 'ed abitante alcuno/dal fero bosco mai ramo non svelsi'; *Le Culte des Saints Musulmans dans l'Afrique du Nord* 21, proverb: 'Dans le Gheris, tout palmier nain a un saint; toute branche de palmier a un saint'; *Malay Magic* 64, 'objectionable hantus (spirits of evil) had settled down in a kerayong tree', cf. 215; *The Rāmāyaṇa* 159, 'a Nyagrodha tree. This tree is a sacred tree'; *Folk-Songs of Chattisgarh* 386, 'the Jugti of the tree'; *The Legend of King Asoka* 245, 'the divine maiden who resides in this asoka tree'; *Cinq Cents Contes* 5, 'le dieu de l'arbre'; *Myths and Songs of the South Pacific* 84, 'the malicious demon of the iron-wood tree'; *The Shāhnāma* 6.168; *Myths and Legends of the Bantu* 86, 'there was once a hollow tree haunted by a kinyamkela'; cf. Stith Thompson D 950, 'Magic tree'.

(5)
-piercing: *Tibetan Tales* 72, 'He shot an arrow uninjured through the seven palm trees' (cf. *Mabinogion* 117, spear thrown through stone); *The Rāmāyaṇa* 326, 'Once, my brother pierced these seven Sala trees with seven arrows, one by one'; *Motifs in Indian Mythology* 208, shooting an arrow through seven tree stems; cf. *The Shāhnāma* 1.312, 3.182, 5.272, death of Rustam.

(6)
description, etc.: *Enfances Renier* 10160, shades four thousand; *Virginal* 37, 'dar ûfe stoont ein linde/geleitet umbe ubd umber dran/schate gap sî tûsent man/und doste von dem winde'; *Die Volksepik der Albaner* 43, 'Neunhundert Personen vermochte der Baum Schatten zu bieten'; *The Ocean of Story* 2.42, note on Ficus Indica, 'Such a tree is said to have sheltered an army.'

(7)
– torn up by roots: cf. Nonnos 2.384, δένδρεα ἐπτύσσοντο Τυφαονίων ἀπὸ χειρῶν, 46.185; Apollonius of Rhodes 1.1199 sq.; *Jaufré* 5708, of a giant, 'l'arbre s'aranca'; *Das Lied vom Hürnen Seyfrid* 4; *Count Lucanor* 17,

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note (historical) ref. to use of oak trunk/ branch as weapon; Pulci 1.26, giant uproots 'e' pini, e' faggi'; *Modern Greek Folktales* 15, 'He tore up the poplar by the roots'; cf. *Gypsy Folk Tales* 19, 'another man carrying a huge tree upon his shoulder'; *Arabian Nights* 268, giant uproots trees, 273; *The Shāhnāma* 2.66; *The Anatomy of Puck* 154, quotation from Drayton: 'Great Gogmagog, an Oake that by the roots could teare'; *David de Sassoum* 379, 'Ils arrachèrent chacun un peuplier avec ses racines'; *Malayan Literature: Sedjeret Malayou* 101; *Dede Korkut* 49, 142; *Folktales of Japan* 45; *Jonathan Draws the Long Bow* 115, 'A Vermont hunter, who . . . . will tear up a live oak tree with one hand'.

T 24
tribute:

(1)
general: Nicetas Eugenianus 5. 290, *ὁ τρισμέγιστος Χάγος, Ἀράβων ἄναξ/φόρους ἀπαιτῶ*; *Aye d'Avignon* 102, Ganor demands tribute; *Huon de Bordeaux* 71, demand for tribute from Babylon; *Vilhjalms Saga* 91, demand for tribute, and for princess; *Ortneit und Wolfdietrich* 94; *Virginal* 6, Orkise's yearly tribute from Virginal, 'muoz si ein maget geben'; Pulci 17.91, tribute, including girl – 'Tu déi saper che'l tempo èpur venuto/ ch'al mio signor tu manda il suo tributo'; *Marko the Prince* 13, 149, demand for seven years' tribute; *David de Sassoum* 272, officer ordered to bring in seven years' worth of tribute; *The Lay of Alha* 220, volunteer sought to collect tribute – Udan accepts the mission; *Die Volksdichtung der Grossrussen* 313, collection as heroic task.

(4)
conditional: *The History of the Forty Vezirs* 116, depends on the interpreting of cryptic gestures; *Folktales of China* 86, 'If you can feed this bird, our country will send tribute to yours every year; if you fail, we will invade your land'; *Ballads and Songs from Tun-Huang* 84, payment of tribute depends on shooting match; *The Shāhnāma* 7.385, depends on solution of problem connected with chess.

(7)
objection to its payment/attack on collectors: cf. Erginus, king of Orchomenos – 'Hercules attacked his servants, who came to raise the tribute, and mutilated them' (Classical Mythology); *Li Romans d'Alixandre* 15.5; *Florimont* 3013, hero tells his father that he objects; *Merlin* 1.180, Arthur refuses tribute to Rome; Malory 1.23, 5.1; *The Saga of King Heidrek* 23, 'Heidrek said that it was a shameful thing'; *David de Sassoum* 176, 'Pourquoi ne payez-vous pas votre tribut?' cf. 278, David mutilates the tribute collectors; *Contes, Légendes et Epopées Populaires d'Arménie* 2.52, young hero forbids the payment of tribute and kills all but one of the collectors, cf. 2.129; cf. Radlov 2.149; *The Shāhnāma* 5.36, 6.36.

T 27
Trojan horse motif – men in chests, etc.: *Popular Stories of Ancient Egypt* 113, 'He had the five hundred jars brought that he had caused to be made; he put two hundred soldiers into them'; *Le Charroi de Nimes* 918 sq., suggested by a meeting with a Muslim peasant driving an ox cart, 1401 'Quant li vassal furent des tonneaus hors/Par mi les rues s'en vienent a esforz'; *Supplemental Nights* 4.387, 'the thirty-seven vessels in each of which lay a robber armed and accoutred', 390 note, 'So in the old Arabian history "Kasir" (the Little One), the Arab Zopyrus, stores away in huge camel-bags the 2000 warriors intended to surprise the masterful Queen Zebba, *Chronique de Ṭabarī*, vol. ii.26. Also the armed men in boxes by which Shamar, King of Al-Yaman, took Shamar-kand . . . (Ibid. ii.158)'; *The Shāhnāma* 1.320, 5.144 (in chests); *The Ocean of Story* 1.133, wooden elephant, filled 'with concealed warriors'; Ṭabarī 1.624; Littmann 170; *Malayan Literature: Sedjaret Malayou* 108.

T 28
truce: a truce must normally be associated with treachery, or a change of subject, before it is of significance in the Arabic cycles. For parallels, cf. Procopius 2.3.50 *λύουσι γὰρ τὴν εἰρήνην οὐχ οἵ ἂν ἐν ὅπλοις γένοιντο πρῶτοι, ἀλλ' οἵ ἂν ἐπιβουλεύοντες ἐν σπονδαῖς τοῖς πέλας ἁλοῖεν*; *L'Escoufle* 1314, 'Il destruisit si les Turs par guerre/ . . . K'il lor fist doner bone truve/A .iii. ans'; *La Chanson d'Antioche* 2.9; *Eneas* 6004, fifteen days; *Raul de Cambrai* 126, to bury dead; *The Adventures of Suibhne*

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Geilt 9, 'every peace and truce which Roman would make, Suibhne would break'; *Adonias Saga* 169, to allow time for reinforcements to arrive; Pulci 24.145, 'Chiese Antea triegua la sera a Orlando/per venti dì, per seppellire i morti'; cf. *Salman und Morolf* 63, Morolf to enemy envoy: ' Eliân, dû solt dînen hêren sagen, /wir sîn zu strîte bereit uber vierzehen tage'; *La Bataille de Varna* 57, ref. to truce broken by king of Hungary on prompting of Cardinal Gondolmieri.

T 30
turbans thrown down: Quintus Curtius 7.4.33, Satibarganes, 'demptaque galea provocavit ad pugnam'; *Florimont* 10597, 'Son chief veloit tot descovrir/Por ce que tost peüst morir'; *Dede Korkut* 73, in grief.

T 31
twelve: a significant group number in the cycles – v. SEVEN; *Li Romans d'Alixandre* 17.4; *Doon de Maience* 342, Doon's twelve children; *Karls der Grossen Reise nach Jerusalem* 139, a Jew, having seen Charlemagne and his peers, says 'Ço est meismes Deus/Il e li duze apostle vus vienent visiter'; cf. *Ortneit und Wolfdietrich* 272, twelve companions; *König Rother* 128, 'eilf riche grauin'; *Die Volksepik der Albaner* 85, Arnaut Osmani, 'Zwölf Gefährten sammelte es; *Virginal* 67, 'er hat zwelf risen'; *Die Gedichte vom Rosengarten zu Worms* 3, 'daz sint zwelf küene man'; *Heimskringla: The Norse King Sagas* 8, twelve priests; *Beowulf* 127, 'The Lord of the Geats went with eleven companions'; Pulci 1.8, 'Dodici paladini aveva in corte Carlo'; *Karlamagnus Saga* 242 'les douze sièges qu'occupèrent les apôtres du Seignieur'; *Fianaigecht* 79, 'the 12 men that used to be with Finn in his house'; *The Heroic Legends of Denmark* 198, 'Scarcely any feature is so closely associated with Hrolf's name in the general consciousness as this circle of twelve chosen warriors'; cf. *Die Geschichte Thidriks* 101; *The Chronicle of Morea* lxxxviii, 'William I and his twelve companions in arms recall Charlemagne and his twelve peers'; Ginzberg 2.31, 'All the works of God were made to correspond to the number of the tribes'; *The Shāhnāma* 1.103, 'The seven planets then began their sway/In yon Twelve Houses'; Stith Thompson D 1273.1.4.

U 1
ugliness: a conventional externalisation of villainy or inferiority, cf. *Iliad* 2.216, Thersites αἴσχιστος δὲ ἀνὴρ ὑπὸ Ἴλιον ἦλθε; *Octavian* 1721, 'Molt par fu li soudans hideus'; *Les Narbonnais* 4591; cf. *Aiol* 3981, 'li rois de Nubie . . . Onques plus hideus home nus hom ne vit/ . . . . N'avoit nul drap sor lui'; Tasso 4.46, 'Sotto deforme aspetto animo vile'; *Arabian Nights* 2. 223, Christian champion, 'he was foul of favour for his face was as the face of an ass', 5.3, ugly king.

U 2
umpire steals prize: the mechanism of this motif is self-evident and thus easily duplicated. What is more difficult to explain is why it should so frequently be connected with invisibility, a feature with which it appears to have no necessary narrative connection; cf. *The Ocean of Story* 1.25, note to *Grimm's Fairy Tales*, Wilson, *Collected Works* (iii.169 note), cf. 1.27; *Grimm's Fairy Tales* 436, var. – prize includes mantle of invisibility, 784, 799, wishing cap; cf. *Türkische Volksmärchen aus Stambul* 108, flying carpet from three brothers; *Typen Türkischer Volksmärchen* 241, 'Tarnkappe'; *Modern Greek Folktales* 110, hat of invisibility; *Tunisische Märchen und Gedichte* 33, invisibility; *Contes Arabes Modernes* 118; *The Jātaka* 3.206; *Gypsy Folk Tales* 122, wand, shoes for walking on water and cap of invisibility; *Russian Folk-Tales* 57, barrel, flying carpet, magic whip; *Folk-Tales of Kashmir* 87, collyrium of invisibility; *Armenian Folk-Tales and Fables* 181, bonnet of invisibility; *Arabian Nights* 8.121, cap of invisibility and rod giving power over jinn; *Folktales of Egypt* 5, cap of invisibility; *The Childhood of Fiction* 218, Kalmuk story; *Cinq Cents Contes* 277, 'coffre inépuisable, baton, soulier', 390, ref. to Garcin de Tassy, *Revue Orientale et Americaine*, 1865, p.149.

For an early historical parallel, cf. Livy 3.72, of arbitration in the dispute between Ardea and Aricia; cf. *Niebelunglied* 27, Siegfried in division of Niebelung treasure; Stith Thompson D 832, 'Magic object acquired by acting as umpire for fighting heirs'.

U 3
uncle:

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(3)
– wicked: cf. *Metamorphoses* 8.250; cf. *La Conquête de Constantinople* 29; *Le Roman d'Auberi* 6; cf. *Li Romans de Bauduin de Sebourc* 24.305, uncle kills nephew who advises him to confess his sins before fighting; *Li Romans d'Alixandre* 18.18; *Huon de Bordeaux* 116; *Early Prose Romances*, The History of Hamlet 280 sq.; Gillespie 37, Ermenrich, uncle of Dietrich von Berne; *Sohrab and Rustem* 101; *Cinq Cents Contes* 385, 'L'oncle qui détrône le neveu'; *Die Fahrten des Sajjid Batthal* 1.105, 2.160; Lurker, ref. Krishna, 'The Puranas tell how he grew up among herdsmen in order to escape the persecution of his uncle'.

U 5
unpropitious time: cf. *Adonias Saga* 85, for conception; cf. *The Lay of Alha* 53, 155, for fighting.

U 6
upside-down behaviour: a motif with magical connotations; cf. *Bantu Myths* 46, note: 'He senses that his other brother is a sorcerer and that he therefore has to do the exact opposite of what he is told by this sorcerer'; cf. also *The Cheyenne Indians* 2.79, 'Among the Cheyennes there were certain men known as Hohnukhée, a word which conveys the idea of doing precisely the reverse of what is said. They were called Contraries . . . . [A Contrary] carried a peculiar lance which was the especial property of the Thunder, and a Contrary had no fear of being struck by lightning'; *The Assiniboine* 65, 'Begining from the time the dance-lodge is left, the performers are supposed to "talk backward"', cf. 91, 95; for a more prosaic parallel, cf. *Count Lucanor* 33, wife 'all his desires she opposed by doing exactly the contrary'; cf. *Ille und Galeron* 6230, 'Mais costume est de gent perverse/Tos jors encontre poil aler.'

U 7
urine: *Táin Bó Cúalnge* 269, 'Medb passed her water and it made three great trenches'; *Aghānī* 9.20, cf. 13, 254, urine splits rock.

V 1
veiled men: *Dede Korkut* 200, note 38; Ṭabarī 1.423, of Moses; cf. Campbell 3.49, 'Diarmaid . . . used to keep his cap always down on the beauty spot; for any woman that might chance to see the *ball seirce* [love spot], she would be in love with him.'

V 2
villain: unsurprisingly, throughout literature villains are tarred with the same brush of unlovely characteristics. As was the case with Juwān, the child of a violated mother, and a descendant of the villain 'Uqba, villains may be marked out by birth and heredity, as well as by their love of evil in all its forms; cf. Ginzberg 2.279, rape of Shelomith, 'the fruit of this illicit relation was the blasphemer of the Name'; *Gaydon* 159, Guinemant, 'Quant il fu jones, moult i ot put anfant'; *Florios* 453, ὁ ψεύστης, ὁ διάβολος, τῆς ἀπιστίας ὁ δοῦλος; *Aiol* 3558, 'Onques en ton vivant ne fesis bien'; *Doon de la Roche* 940, Malingue 'Mais ainc ne porta foi a home desoz ciel'; 1850, of Tomiles, 'Deable l'ont gari, qu'il a toz jors amez'; *Florence de Rome* 2385, Milon 'dist entre ses dents li traites provez'; *Merlin* 2.188, 'il est us et coustume que les desloiaus gens et les mauvaises heent toutdis les prudomes'; *Trubert* 1615, 'Il set plus de mal que Judas'; *Enfances Renier* 14562, Pierrus 'bastart estoit onc ne fist se mal non'; *Marques de Rome* 143, 'ce est costume que li mauves se paine toz jors del preudome honir'; *Li Bastars de Buillon* 1902 sq., 'Onques n'ama prodome, ne Jhesu ne servi'; *Huon de Bordeaux* 53, Amaury 'Chevaliers fu coragous et hardis/Se il ne fust traitres et mentis'; *Gaufrey* 121, Grifon, 'Que ja n'amerai homme qui fache loiautés, /Mez tous jours traïson et fine faussetes'; *Li Romans de Bauduin de Sebourc* 1.633, 'ensi que Judas traï Dieu faussement'; *The Heroic Legends of Denmark* 63, 'Unferth's name represents no historical character but, on the contrary, embodies an idea. He is the personified "unpeace", that is, a "breaker of peace", an inciter to quarrel'; *Beowulf* 66, jealousy of Unferth (Un-Peace/Anti-Peace – killed his own kin); cf. *Gods of the Ancient Northmen* 62, Loki 'the homologue of the instigator of the great evils of the world'.

As in the Arabic cycles, many villains are evil counsellors; cf. *Pontus und Sidonia* 139, 'Genelet der faltsche verreder', 236 'glichen Judas'; *Die Geschichte Thidriks* 323, Sisha, the vengeful/disloyal counsellor, is struck by

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Heine – 'funf Zähne ihm aus dem Kopf rollten und er nichts von sich wuste'; *Herzog Ernst* 652, 'des keisers neve und sîn rât/was der selbe boese zuge'; *La Chanson d'Aspremont* 8984, king complains that vizer has turned away 'gentius omes'; *Gaydon* 286, 'Karlon l'empereor/Qui des traitres fait ses consilleors'; *La Chanson des Quatre Fils Aymon* 6073, Yon's counsellors persuade him to betray Renaud; *Aiol* 47, 'Par le conseil Makaire . . . ./Un mauvais losengier, un de put lin'; *Widsith* 101, evil counsellor; *Tendi* 333, 'This vizier of mine, I cannot bear the sight of him. What he says is not important: it is factious and aimed at you'; *Gui de Bourgogne* 34, Ganelon's treacherous advice, 115.

As followers of the devil, villains rejoice in mischief, destruction, and treachery: cf. *La Chanson du Chevalier au Cygne* 1.88, Matabrune, 'Jo n'amai oncques Deu ne son saintisme non', 136 prayer to devil, 'Hé diable d'infer, com m'avés oublié'; *Ami et Amile* 1623, Hardre's advice, including 'Ardéz les villes, les bors et les maisnils/ Metéz par terre autex et crucefiz'; *Ille und Galeron* 418, 'En sanc espandre est lor solas'; *Parise la Duchesse* 86, Beranger, 'J'ai mort plus de .c. homes à tort et à pechié'; Pulci 1.11, 'Gan per invidia scoppia, il maladetto, /e cominciava un di con Carlo a dire/Abbian noi sempre Orlando a obedire?'; 1.8 sq. having removed Orlando, Rinaldo and other heroes, Ganelon urges the Saracen king to attack France, 17.8, 24.39, 'Quanto mal, quanto guerre, quante risse/son per te seguitate, orrendo mostro, /nimico a Dio ed infamia al secol nostro'; *Branwen* 166, 'Efnisien is, like Bricriu, "no man's man" and always on the alert to seize any opportunity of causing dissension'; *Arabian Nights* 8.16, Bahrām the Magian 'was wont, every year, to take a Muslim and cut his throat'; *Orson de Beauvais* 3192, Hughes falsely tells Charles that Orson planned to murder him; *The Romance of Horn* 1888, false accusation by Wikele; *The Lay of Alha* 223, 'Mahil, the traitor, came to him and told him how, owing to Alha's banishment, Mahoba was denuded of its defenders.'

Hypocrisy and lasciviousness are amongst their minor sins; cf. *Early Prose Romances*, The History of Friar Rush 412, devil in a monastery; Boccaccio 4th Day 2nd Story, 'a man of evil and corrupt life . . . made himself a friar minor . . . highly commending penitence and abstinence'; *Macaire* 12, tries to seduce queen; *Aye d'Avignon* 27, prevented from raping captive .

V 4

virginity: the importance attached to virginity in the Arabic cycles is not merely a social phenomenon, but refects the semi-mystical value associated with it. In relation to the supernatural vigour of the amazon, its loss can involve physical as well as moral consequences, cf. *Niebelunglied* 93, 'At love's coming her vast strength fled so that now she was no stronger than any other woman'; *La Russie Epique* 67, 'la fille de Mikoula . . . eut perdu avec sa virginité sa force titanique'; Ariosto 1.43, 'quanto avea dagli uomini e dal cielo/favor, grazia e bellezza, tutto perde'; *Li Romans de Bauduin de Sebourc* 3.1156, 'Puis que son puchellaige pert la dame jolie/ Jammais n'ara honnour, né ne sera prisie'; *Hervis von Metz* 1330, Hervis to Beatris, 'Se ne vous truis pucelle a mon gesir/Je vous torrai le chief au branc forbi.'

(2)

– retained by captive girls, etc.: for narrative acceptability, prospective wives of heroes must be virgins at the time of their marriage, whatever improbabilities this may involve; cf. *Kallimachos* 692; *Erotica de Apollonio Tyrio* 35, 'tradita lenoni, non sum violata pudore'; Xenophon of Ephesus 3.11; Eumathius 11.18; *The Lives of the Saints* 189, 330; *Enfances Renier* 12058 sq.; *Hervis von Metz* 1184; *Aye d'Avignon* 39; *Orson de Beauvais* 577; *Raoul de Cambrai* 266; *Huon de Bordeaux* 206; cf. *The Early English Versions of the Gesta Romanorum* 160; cf. *The Klephtic Ballads* 18, a woman 'was a sacred object for all the klephts of the land which had captured her'; cf. *Serbo-Croatian Heroic Songs* 1.275, queen of Baghdad, 'I am a virgin'; *David de Sassoum* 171; (cf. *Visramiani* 60, 'Vis had wedded two husbands; by both she remained a maid'; *Der Festländische Bueve* 2674, Josienne, married, uses a herb to foil her husband's advances; *Arabian Nights* 7.349; *Supplemental Nights* 5.88, bride removed by jinni – 'he wrought her no bodily damage'; Ginzberg 4.388,

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doppelgänger sent – 'Esther herself never lived with Ahasuerus as his wife'; *The Mahābhārata*, Ādi Parva 63.77, 105.12, 111.20, Vana Parva 306.16; cf. Sita in the *Rāmāyaṇa;* cf. Ṭabarī 1.347, of Zulaika; Nonnos 47.329, editor's note on Ariadne's claim to virginity, 'A bit of orthodoxy on Nonnos' part; a god's bride must be virgin.' An alternative explanation of the motif of the virgins held captive by supernatural beings is noted in *Crockett at Two Hundred* 177: 'Bernheimr concludes that the abduction motif is not primarily erotic: "When whisking the lady away to his residence beyond the great divide, the wild man acts . . . as a demon of death."'

V 5
vision of Paradise, seen by dying man: cf. Pulci 18.76, 'credo che'l Ciel per grazia se gli aprisse'; Tasso 12.68, 'S'apre il Cielo; io vado in pace.'

V 6
vizier – friendly/hostile: the antithesis of the virtuous and the evil vizier, the former a supporter of the hero and the other his bitter enemy, is of extended importance in the construction of the cycles. For this dichotomy, cf. *Arabian Nights* 2.2, two viziers, good and evil, 8.3, prudent vizier advises against execution; *La Littérature des Berbères* 140, 'Deux sortes de ministres: l'un est un personnage sympathique, l'autre un conseiller perfide'; for the practical need for two viziers, cf. *San Kuo* 2.354, prince 'had two ministers, one for civil, the other for military affairs'. The dichotomy is reproduced as a dramatic stereotype on the Burmese puppet stage, where, as N. F. Singer points out, the puppet vizier with the red face is cast in the role of villain.

Characteristics of the evil vizier are to be found under the heading of Villain; cf. also *Guillaume de Dole* 3163; *Literature of Java* 182, Bakhtak 'vizier of King Nusréwan of Madayin, Amir Hamza's enemy'. For examples of his counterpart, the good/wise/helpful vizier, cf. *La Chanson de Roland* 24, 'Blancandrins fut des plus savies paiens'; *Saladin* 113, Hugh and Jehan, send warning to Richard from Saladin's court; *Huon de Bordeaux* 68, Naimes tells the peers to abandon Charles; *La Chevalerie Ogier* 4791 sq., Naimes/Namles advises Charles to forgive Ogier; cf. *La Chanson d'Aspremont* 4, 'Tel consellier n'orent onques li Franc'; *Gaufrey* 147, of Naimes/Namles 'si het plus traîtres que homme qui soit né'; cf. *Waltharius* 487, when king wants to seize Walther, vizier 'Sed tamen omnimodis Hagano prohibere studebat'; *The Story of Ahikar* 144, king of Egypt asks for 'a wise, clever man' to build 'a castle between the heaven and the earth'.

(2)
– hands over city: cf. *Girart de Roussillon* 952, castle betrayed by seneschal; *La Destruction de Rome* 1189, 'Uns traitre del cit, que del porte aut les cles'; cf. *Le Siège de Barbastre* 579, helps prisoners to take tower; cf. *La Chanson d'Antioche* 2.104, a Turk and his wife hand over Antioch.

V 7
voice:

(1)
angelic: *Gaydon* 321, from Paradise; cf. Livy 5.32, 'vocem noctis silentio audisse clariorem humana'; *Märchen des Mittelalters* 20, in dream.

(3)
mysterious: *Supplemental Nights* 7.4, 225, 227, 234, 249; *Li Romans de Bauduin de Sebourc* 12.493; *Perlesvaus* 6282; *Kaïdara* 276; cf. *Het Epos van Heraklios* 1016, 'Alī 'hears the voice of the prophet that is carried toward him in a mysterious way from 1000 miles distance'.

V 8
vow: for parallels to examples of this common motif found in the cycles, cf. *Iliad* 19.209, Achilles *πρὶν δ' οὔ πως ἂν ἔμοιγε φίλον κατὰ λαιμὸν ἰείη/οὐ πόσις οὐδὲ βρῶσις, ἑταίρου τεθνηῶτος*; *Le Roman du Comte d'Anjou* 5246, 'Certes, dist il, je ne beurai/De vin, ne mengerai de char/Et a pié sanz cheval irai'; *La Prise d'Orange* 285, 'Ne mengerai de pain fet de ferine'; *Egil's Saga* 23, never to cut or comb his hair; *Florimont* 582, 'ne doi boire ne maingier'; *Le Roman de Tristan* 3340, 'Ja n'avrai mais bain d'eve chaude'; *Gui de Bourgogne* 13; cf. *Heimskringla: The Olaf Sagas* 36; *The Mahābhārata*, Karṇa Parva 9.52, 'I will not have my feet washed so long

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as I do not slay Falguna'; *Aghānī* 9.302, not to wash head.

W 1
walking on water: cf. Stith Thompson D 1524.1, 'Magic object permits man to walk on water'.

W 2
wall:

(1)
– of brass, etc.: Ṭabarī 1. 507; cf. *Tibetan Tales* 14, gold, silver, beryl and crystal.

(4)
– refusal to fight behind walls: fiction here follows fact, as to stand siege is traditionally interpreted as a confession of inferiority; cf. Quintus Smyrnaeus 10.43, Aeneas rejects advice to fight behind walls; *Richars li Biaus* 2472; *Méliador* 3865, 'Je ne vorroie nullement/Estre trouvés chi enfremés'; *Le Siège de Barbastre* 1936; *The Martial Career of Conghal* 53; *Poema de Mio Cid* 685, 'todos iscamos fuera'; *El Libro del Cavallero Zifar* 55, Zifar wants to fight outside walls; *Amiran-Darejaniani* 137; *Tibetan Tales* 22 'As your father cannot venture to fight with the subordinate kings, he has shut the gates and remains within.'

W 3
war: the main theme of heroic narrative, as being the constant occupation of the heroes; cf. *Enfances Renier* 6913, Bertran has never spent a whole month without fighting Muslims; *Gui de Burgogne* 2, Ogier has not slept for more than four nights without wearing mail during the twenty-seven-year war.

Events, attitudes, and apophthegms find innumerable parallels – cf. *Le Roman de Helcanus* 245, 'il esperonnoit a destre et a senestre. Il ne fu nulz qui ses cops osast atendre'; *Folque de Candie* 754, 'Mauduiz de Raimes estoit de l'ost partiz/vait vers Orange les galopez petiz/fiert un François'; *Robert le Diable* 1900, 'Le premerain a tere porte/Et deus a hurtes asoirne/Trois en abat a boine estrine'; *Enfances Renier* 747, 'Tibaut encontre en mi l'estour pesant', 6061 enemy leader – 'plus de quatorze en fist jus trebuchier'; *La Chanson des Quatre Fils Aymon* 7019, 'Bien en a ocis .x. en .i. randon', cf. 7259, 8864, Turpin 'Plus set Renaus de guerre que nus hom ki soit nés'; *Ricars le Biaus* p. 72, attack from rear on Sarrasin tents; *Ille und Galeron* 2597, Duke of Carthage, having killed 30 men, is killed by Ille; *Otinel* 58, Roland kills a Turk who challenges him; *Fierabras* 117, Roland carries off opponent by collar of his mail shirt; *Eneas* 5633, 'Turnus i est venuz premiers/ocis i a trois chevaliers'; *Bauduin de Sebourc* 4.83, 'Toute nuit ot bataille si grande'; *La Chanson d'Aspremont* 3245, 'La recomence un estor si pesant/Dont orphenin remesent tant enfant'; 3258 'La veissciés les coars esmaris/Et les hardis et fiers et resbaudis'; *Le Livre de Gerchasp* 117, 'il se livra à cent espèces de joute guerrière'; *Saladin* 46, 'quelle douleur eust au coeur Salhadin quant vit ainsi le roy paien morir'; *Anseis von Karthago* 6595, 'Rois Anseis ot mout le cuer dolent/Quant voit ses homes morir si faitement.'

For a difference in the approach to war, reflecting in its turn a difference in the style of civilisations cf. the Chinese emphasis on books and rules; cf. *San Kuo* 2.226 'Though I am young, I am not a little versed in the books of war'; 2.245 'He has committed those very faults which the rules of The Art of War lay down as to be particularly avoided', cf. 2.367; 2.499, 'the lad was always studying books on war and tactics'; 2.586, 'the pa-kua, or "Eight Diagrams" formation'.

(2)
army flees on death of leader: *La Chanson des Saxons* 2.70, 83; cf. *Moniage Guillaume* 6107; *Maugis d'Aigremont* 1768; *Aye d'Avignon* 68, 124; *Gormont et Isembart* 420; *Richars li Biaus* pp. 44, 50; *Ille und Galeron* 3033; *Li Romans de Garins* 1.32, 108; 2.175; *Die Festländische Bueve* 2096; cf. *The Pursuit after Diarmaid* 105, 'it is not usual for defence to be made after the fall of Lords'.

(3)
deceit: *San Kuo* 1.487, 'Deceit is not to be despised in war.'

(5)
– fluctuating: *Iliad* 6.339, *νίκη δ' ἐπαμείβεται ἄνδρας*; *Maugis* 9050, 'Une foix perdre en guerre, autre aler conquerant'; *La Chevalerie Ogier* 1404, 'Car hom i pert et regaainge

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assés'; *Le Roman de Helcanus* 247, 'Ainsi s'en est Dyomarques partis courrouciez et dolans de sa perte, l'autre partie lie de sa victoire'; *Folque de Candie* 2411, 'hom pert et gaaigne'; *Tirant Lo Blanc* 203, 'one day you win and the next you lose'.

(7)
'numbers overcome courage'/vice versa: Diodorus Siculus 10.34, ἀρετῇ γάρ ὁ πόλεμος, οὐ πλήθει βραβεύεται; *Fierabras* 107, 'Signeur, ce dist Rollans, vers moi en entendez/Nous ne sommes que .x. de chevaliers membrés/Et paien ont grant force'; *Tirant Lo Blanc* 27, 'in war, strategy is worth more than strength'.

W 4
warning device:

(1)
statue, etc.: *Eracle* 6504, statue of Eracle, 'vers Paienime tent se destre/et fait sanblant de manecier'; *Cléomadès* 1595, 'un home de fin or . . . Une trompe en sa main tenoit', 1733 '.iiii. grans homes de piere', 2221 'home d'or . . . Que, se nus vers vous pourchaoit/ Trayson, tantost tromperoit'; *Sone von Nausay* 4455, '.x. lupars sur les murs avoit'; *The Early English Versions of the Gesta Romanorum* 27, Virgil makes statue that gives names of law breakers, cf. 531, (with references); *Early Prose Romances*, Virgilius 221, Virgil's 'Salvacio Romae', cf. 224, copper horse and hounds, metal man, cf. 225, 232 metal serpent; *Amadis de Gaula* 190, 'una imagen de hombre de cobre, y tenia una trompa en la boca'; Chauvin 8.191, 'Talismans qui protègent une ville'; Stith Thompson D 1317.9, 'Statue gives warning'; *Gesar of Ling* 214 'This statue is even capable of speaking when the necessity arises to warn the King of the presence of an enemy'; cf. Apollonius of Rhodes 4.1638, Talos (bronze); cf. *Murūj* 1.118.

(2)
magic cock: cf. *David de Sassoum* 133; Radlov 4.276, 'die Krallen dieses Hahnes waren von Kupfer'; Ginzberg 3.353, 'a bird with its feet, trunk and head of gold'; *Arabian Nights* 5.2, statue with golden trumpet, cf. 7.78; *Murūj* 1. 366, jewelled cock crows; cf. *The Epic of Palnāḍu* 241, crowing of stone cock.

(3)
animals guard door: *Florimont* 11641, 'Entre la porte et l'estaige/Ait .ii. lyeons fiers'; *Les Voyages Merveilleux de Saint Brandan* 82, 'Draguns i at qui la guardent'; Radlov 2.520, 'Zu beiden Seiten der zweiten Thür/Stehen zwei Bären'; *The Ocean of Story* 6.110, iron rams; cf. Ginzberg 3.5, two golden dogs guard Joseph's coffin, 5.16 two brazen dogs. [v. A 12 – animals guard gates].

W 5
water of life: cf. *Gilgamesh* 116, 'a plant that grows under the water'; cf. *Babylonian and Assyrian Literature: The Epic of Ishtar and Izdubar* 132; *David De Sassoum* 337; cf. *Huon de Bordeaux* 166; *Motifs in Indian Mythology* 205, 'Immortality through water'; *Modern Greek Folktales* 48; Folktales of *Egypt* 19, 50, 137; *Folk-Songs of Chattisgarh* 285, 'The Bairagarh gods assembled and threw life-water on their army'; *Die Volksdichtung der Grossrussen* 317; *Myths and Legends of the Bantu* 245.

W 6
weapon: the size and splendour of weapons is a favourite illustration of heroic strength, cf. Quintus Smyrnaeus 4.459, Memnon's arms, λίην γὰρ ἔσαν περιμήκεα πάντα; cf. *Iliad* Bk. 18, The Arms of Achilles.

(1)
weapons concealed: a motif with an obvious relationship to reality; cf. Procopius 1.26.8, 'each man hid a sword under his cloak'; *Le Couronnement de Louis* 1582, 'Soz les dras ont les halbers endossez'; *Hugues Capet* 34; *Fierabras* 141, 'L'espée sur la cape'; *La Chevalerie Ogier* 2714; *Die Enfances Garin* 2.71; *Die Geschichte Thidriks* 124, sword under cloak; *El Poema de Mio Cid* 3076 (on coming to court); *Salman und Morolf* 361, armour ('ein güt panzier') under clothes; Ginzberg 3.332; *Polynesian Mythology* 189; Campbell 3.383, 'we will take with us knives, that we may hide under our cloaks'.

(2)
blade, etc.: *Der Festländische Bueve* 3089, 'En sa main tint une hache si grant/Dont l'alemele ot quatre piés de grant.'

(3)
club, etc.: *Iliad* 7.9, club/mace bearer,

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κορυνήτης; *Odyssey* 11.575, Orion's club, ῥόπαλον παγχάλκεον; cf. *The Legend of Perseus* 96, 300-pound sceptre ('I have cited fully the substance of this ballad as given by M. Dragomanov, because that scholar is inclined to trace the influence of Buddhism in the last touch . . . perhaps European students may yet be persuaded to hold that the paladin Roland was a Bodisat.'); *Macaire* 188, 'Un gran baston'; *Folktales of Japan* 44, 800-pound iron stick; cf. *Jonathan Draws the Long Bow* 121, 'Benjamin Tarr of Rockport, Massachusetts, lifted an anchor weighing 800 pounds.'

(10)
lance: *Iliad* 19.388, spear of Achilles, βριθὺ μέγα στιβαρόν · τὸ μὲν οὐ δύνατ' ἄλλος Ἀχαιῶν/ πάλλειν; *Orendel* 1277, 'er furte ein sper vier claftern lanc'; cf. 1 Samuel 17.7, Goliath – 'his spear's head weighed 600 shekels of iron'; *Niebelunglied* 65, lance takes three men to carry; *Le Livre de Gerchasp* 105, 'une lance de fer de trente coudees'; Radlov 2.295; *Dede Korkut* 55, 137 sixty-span lance.

(11).
multiple weapons: Quintus Smyrnaeus 1.158, δοιοὺς εἵλετ' ἄκοντας; *The Lay of Alha* 153, 'But he who yearns for the battle-field/Let him take two swords to wear' – by heroic standards, this represents a minimum of equipment, as is shown later in the same work (254), where the hero carries twelve knives, as well as two swords on each side; cf. also *Galeran de Bretagne* 5647, 'Hardibrans/Qui ne veut aller sans deux brans'; *Li Romans de Garins* 2.30, 'Floberge pent à la sele d'or fin/Cainte a une autre'; Pulci 1.29, 'Quel Passamonte porta in man tre dardi', 23.17 'una fromba e tre dardi suol portare'; *Folque de Candie* 11848, '.ii. maçues de fer au senestre arçon pent/et .ii bons brans d'acier i pendi ensement'; *Maugis* 2729, '.v. acerinz darz por lancier de randon . . . . .iii. cotiauz acerez porta en son giron'; *Enfances Renier* 4317, 'deus brans d'acier trenchanz et afilez', 15729; *Les Mervelles de Rigomer* 5279, 3 hauberks, helmets and swords; *La Chanson du Chevalier au Cygne* 2.179, 225; *Doon de Maience* 148, cf. 199; *Girart de Roussillon* 2311, 2317; *Gui de Warewic* 11123; *Jaufré* 1686; *Waltharius* 336 'Et laevum femur ancipiti precinxerat ense /Atque alio dextrum pro ritu Pannoniarum'; *Orendel* 2025, 'er hatte uber sine bruste/dri brunigen starc und veste'; *Le Couronnement de Louis* 649, 'Quatre darz ot a la sele atachiez/Mace de fer porte a l'arçon derrier . . . . Mais onc de lance ne deigna il baillier/De dobles armes l'on bien apareillié'; *Perlesvaus* 43, javelins; *Heimskringla: The Norse King Sagas* 322, 'two shirts of ring-mail'; *Saulus Saga* 18, triple mail coat; *Fianaigecht* 73, Finn 'had a broad-chested, wadded corslet about him, in which were twenty-seven board-like compact, waxed shirts'; *Poema de Mio Cid* 3634, 'tres dobles de loriga'; *Armenian Folk-Tales and Fables* 120, 'You have seven maces, seven arrows and seven swords'; *Kurdische Sammlungen* 132, 'sieben Panzer und sieben Panzerhelme zog er über einander an', cf. 144.

(12)
shield/breastplate: *Gilgamesh* 80, 'his breastplate, "The Voice of Heroes", of thirty shekels' weight'; *Iliad* 18.478, of Achilles, σάκος μέγα τε στιβαρόν τε; Nonnos 25.387; *La Chançun de Guillelme* 373, 'cele grant targe duble'; *Les Enfances Guillaume* 2704 (shield), 'Rois Alixandres la donait une fee'; *Florimont* 2081.

W 7
wedding feast: the duration of the wedding feast is used as a convenient illustration of its splendour; cf. *Le Roman de Laurin* 96, seven-day, 136, eight-day; *Le Roman de Silence* 253, 'Les noces durent .xii. mois'; *Das Lied vom Hürnen Seyfrid* 172, 'Mer dann viertzehen tag'; *Ortneit und Wolfdietrich* 51, 'bis an den zwelfften tag', cf. 86, 120, 293, 267 (nine-day); *Niebelunglied* 174, seventeen-day; *Sigurdar Saga* 233, twelve-day; *La Leyenda de los Infantes de Lara* 208, 'çinco sedmanos'; *Die Geschichte Thidriks* 269, seven-day; *Türkische Volksmärchen aus Stambul* 174, 'vierzig Tage lang' 348, 357; *Chansons Populaires Bulgares* 292, 'Les noces bulgares, comme celle des Albanais, sont interminables'; *Contes, Légendes et Epopées Populaires d' Arménie* 1.24, eight-day, 2.182; *Armenian Folk-Tales* 5, 'seven days and seven nights', cf. 42, 79, 83, 110, 138, 141, 175; *Aiol* 8325, fifteen-day; *Les Enfances Guillaume* 3397, eight-day; *The Romance of Horn* 5208, fifteen- day; *Doon de la Roche*

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4567, one-month; *L'Escoufle* 8329, fifteen-day; *La Prise d'Orange* 1883; *Athis et Prophilias* 8953, eight-day, 1261, two-month; *Gui de Warewic* 7540, four-day; *Fouke Fitz Warin* 18, fifteen-day; *Prothesilaus* 11456, eight-day; *Durmart le Gallois* 15171, three-day; *Guillaume de Palerne* 8937, one-month; *Macaire* 298, fifteen-day; *Gaydon* 327, eight-day; *Claris et Laris* 14563, eight-day; *La Chanson des Quatre Fils Aymon* 4321, eight-day; *Le Siège de Barbastre* 7287, fifteen-day; *Otinel* 73, fifteen-day; *Fierabras* 182, eight-day; *La Prise d'Orange* 1883, eight-day; *Eneas* 10123, one-month; *El Poema de Mio Cid* 2251, 'Quinze dias'; *David de Sassoum* 60, seven-day; 149, forty-day; 173, seven-day; *Modern Greek Folktales* 76, forty-day; Campbell 1.133, 'a wedding of twenty days and twenty nights'; *Folktales of Egypt* 63, forty-day.

W 9
wells/fountains: a traditional meeting place of the natural and the supernatural; cf. *The Childhood of Fiction* 76, 'there is no race and no country, nor indeed any age of the world's history, which has not its wells innumerable. These, the abode of divinity or spirit . . .', cf. 317; cf. also Pausanias 7.21.12, oracular well; *Li Romans d'Alixandre* 332.33, 'les .iii. en sunt faées', 350.16, 'Li fontaine sordait de l'flum de paradis'; cf. *Aye d'Avignon* 32; *Grimm's Fairy Tales* 364, water-nixie in well seizes children, cf. 738; *Supplemental Nights* 5.253, 340, jinn in well; Murūj 2.261; *Contes Populaires Berbères* 78, 'Il existe un puits au milieu de la colline d'Illa-Illa où vivent beaucoup de djinns'; *The Jātaka* 2.206, 'Now this well was haunted by serpents', cf. also 1.23, 'that pool had been delivered over to a certain water-sprite', 54 'a water-ogre'; Campbell 2.145; *Legends of the Bait al-Kretliya* 53, jinn in well; *Motifs in Indian Mythology* 104; cf. Stith Thompson A 427.1, 'Goddess of springs and wells'.

W 10
whip: the powers attributed to Shīḥa's whip in the *Sīrat Baibars* suggest a connection with the vanquish-spirits whip of Chinese mythology, cf. *A Dictionary of Chinese Mythology* 64, 185, 454, 560; cf. also *The Mythology of All Races: Egyptian* 138, (magic) whip of god Mîn; *The Epic Songs of Russia* 194; *Gesar of Ling* 91, 'in the handle of which a jewelled charm is inset'; *Mongolische Epen* 199, vanquish-spirits whip; *Bantu Myths* 58, life-restoring whip; *The Legend of Perseus* 58, reference to magic whip ('a Lettish tale'); Radlov 1.390, 'Mit dieser Peitsche will ich dich schlagen/Wenn du von dieser Peitsche übrig bleibst/Will ich dir meine Schwester geben'; Stith Thompson D 1208, 'Magic whip'.

W 12
whistling: *Russian Folk-Tales* 262, the Nightingale Robber 'whistled with his powerful robber's whistle . . . and the horse of Ilya Muromets stumbled at the sound'; *Die Volksdichtung der Grossrussen* 292.

W 13
widow told to marry: *Orson de Beauvais* 414, (king) 'Et je le vos commant que vos Hugon prenez'; *Digenes* 8.136.

W 14
wife:

(6)
– refuses to lie with husband: *Huon de Bordeaux* 206; *Eyrbyggja Saga* 124.

(8)
– /girl – wants to kill rival: Aiol 8050, 'Et se vos le prendés, se Dex me beneie/Je vous ferai a honte detranchier et ochiere'.
v. JEALOUSY.

W 15
wives promised: *La Chanson d'Aspremont* 5573, 'Mes oncles Karles donra cascun mollier'; *La Chançun de Guillelme* 1393, 'jo ai uncore cent soisante puceles'.

W 17
wine:

(8)
– refused by disguised hero: *Die Fahrten des Sajjid Batthal* 1.26, cf. 2.125, drunk by apostate.

W 18
woman:
generalisations: *Folque de Candie* 2774, 'Feme est foiblete, tost change son talent'; *Li Romans de Bauduin de Sebourc* 10.965, 'S'une femme ai perdue, Diex le me rendera/Si ceste-ci ne vient, une autre revenra'; *La*

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Manekine 7161, 'Femmes s'entressamblent assés'; *Marques de Rome* 8, 'il set bien que maintes femes sont deable'; *Li Bastars de Buillon* 4251, 'Qui en femme se fie, petis est ses savoirs', cf. 6034; *La Chanson des Quatre Fils Aymon* 487, 'Penses de soie taindre, ce est vostre mestier'; *Visramiani* 88, 'thou sayest truly that women are born for men'; *David de Sassoum* 58, 'Après tout, ce n'est qu'une fille', 188 'L'homme, c'est toujours la tête; La femme, ce n'est jamais qu'un membre'; Ginzberg 1.65, Lilith stays only a short time with Adam 'because she insisted upon enjoying full equality with her husband'.

(1)
anklet taken: *The Ocean of Story* 6.253.

(2)
women flock to look at hero, etc.: Apollonius of Rhodes 4.1182 *ἥρωας δὲ γυναῖκες ἀολλέες ἔκτοθι πύργων/βαῖνον ἐποψόμεναι*; Quintus Smyrnaius 6.130, *ἀπὸ προθύρων δὲ γυναῖκες/θάμβεον ἀνέρα δῖον*; *Aiol* 902, 'Chevalier et borgois l'en esgarderent/Et dames et puceles es tors monterent'; *Der Festländische Bueve* 9770, 10111, 'Toute la gens en est as murs alee/Et mainte dame en haute tour montee'; cf. *L'Escoufle* 540 sq.; *Trubert* 122, 'Aus fenestres en haut estoit/La dame i o lui une pucele'; *Florimont* 5279, 'Les dames et les damoiseles, /Les borjoises et les puceles, /Montent as murs de la cyté'; *La Conquête de Constantinople* 49; *Durmart le Galois* 704; *Gui de Nanteuil* 7; *Guillaume de Palerne* 5552, 8873; *Perlesvaus* 3530; *La Chanson du Chevalier au Cygne* 2.76; *Poema de Mio Cid* 16 b, 'mugieres e varones/burgeses e burgesas'; *The Lay of Alha* 209, 'From every house came the women fain/Upon Udan Singh to look'; *The Kādambarī* 66, 'women eager to see him mounted the roofs hastily throughout the city'.

(4)
– as ruler: *Sone von Nausay* 16764, 'Femme ne set tierre garder'; *Eneas* 1349, 'Ne puet estre longue par fenne/bien maintenu enor ne regne'; cf. Pulci 10.68, 'ché chi governa, per consiglio, il regno, /di femina, non puo durar per certo'; *Supplemental Nights* 1.350, 'there is no Sultanate for women, when men are present'; *Tünisische Märchen* 57, 'Die Religion gestattet es nicht, dass eine Frau über Männer regiere'; *David de Sassoum* 178, widow of the king of Egypt – 'Mon Dieu, il me faut absolument un homme/Pour gouverner le pays'; *The Trickster in West Africa* 105, Burton writing of Dahomey, 'Every title and every administrative office is conferred simultaneously on a woman within the palace and a man outside it.' (v. Baibars and Tāj Bakht)

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wrestling: as representing perhaps the most natural, or primitive, form of conflict, wrestling early acquired supernatural connotations, which may account for its frequent inclusion in the development of the young hero's career; cf. Genesis 32.24, with God; Pausanias 8.2.2, Zeus and Cronos wrestle; Lawson 104, Charon; *Folk Legends of Japan* 67, with a kappa; *Myths and Hunting Stories of the Mandan and Hidatsa Sioux* 4, creation myth – Lone Man wrestles with, and kills, evil spirits; Stith Thompson A 63.3, 'Devil and God wrestle at time of creation.'

(1)
agreement of no blood debt: *Gesar of Ling* 173.

(2)
– to end duel: Quintus Smyrnaeus 4.266, Ajax and Diomedes; *Claris et Laris* 26329; *Li Romans de Bauduin de Sebourc* 24.705, 25.878; *La Chanson du Chevalier au Cygne* 1.139; *Doon de Maience* 281, 286; *Merlin* 1.194, after Arthur's sword has broken; *Gaufrey* 298; *Parzifal* 273; *Les Mervelles de Rigomer* 975, 2207, 5874, 11493; Spenser 2.8.49, 'Upon him lightly leaping without heed, /Twixt his two mighty armes engrasped fast'; *Die Volksepik der Albaner* 57; *Amiran-Darejaniani* 162; *Marko the Prince* 127; *Dede Korkut* 159; *Aghānī* 14. 312; *The Shāhnāma* 2.167, 3.261, 4.175; *Die Volksdichtung der Grossrussen* 329, 384.

(3)
– match: *Russian Heroic Poetry* 258, Peter the Great wrestles with dragoon; *Die Volksepik der Albaner* 49; *Oral Epics of Central Asia* 36, in series of contests; *Mongolische Volksdichtung* 183, as part of Heldenspiele for hand of princess; *Persian*

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Tales 253; *Die Fahrten des Sajjid Batthal* 1.56, wrestling match; *The Mahābhārata*, Sabhā Parva 23.18, 'Both the heroes were greatly accomplished in wrestling', Viraṭa Parva 13.35, Bhima as a wrestler; *The Ocean of Story* 1.107, 'being conquered by him in wrestling and so disgraced'; *Der Altfranzösische Yderroman* 3334, with a bear; *Ortneit und Wolfdietrich* 12, father–son; *Laurin und der Kleine Rosengarten* 517, 'Dô sprach von Berne der küene man; "kaene ich ez mit ringen an, /lôhte gelûnge mir baz"'; *Egil's Saga* 175; *Vilmundar Saga* 166; *The Saga of the Men of Keelness* 127, hero kills king's wrestler, a troll; *West Highlands Tales* 232, six-year-old prince defeats the Bodach in a wrestling match; *The Loves of Krishna* 48, Krishna kills wrestlers; *The Jātaka* 4.52, lady imprisons those whom she defeats; Buddha 'dans une existence antérieure . . . était un lutteur qui brisa l'épine dorsale de son rival'.

(4)
– (with) women: this motif combines opportunities for sexual titillation with an emphasis on the heroic strength of the princess, which makes her a suitable mate for the hero; for a historical background cf. Lycurgus, 'females . . . wrestle in a public assembly promiscuously with boys of equal age with themselves' (Classical Mythology); Nonnos 48.108, ἦν δὲ παλαισμοσύνη νυμφοστόλος; *Russian Heroic Poetry* 130; *Valdimars Saga* 64, with giant's daughter; cf. *Modern Greek Folktales* 235; *Kaukasische Märchen* 135; cf. *Typen Türkischer Volksmärchen* 249, 'Ringkämpfe mit der Braut'; *Dede Korkut* 64; Radlov 1.363; Spenser 2.12.63, 'Two naked damzelles he therein espyde, /Which therein bathing seemed to contend/And wrestle wantonly'; *Body, Boots and Britches* 143, Joe Call – 'his sister suggested that if the stranger would care to wrestle her, they could decide whether he deserved a match with her brother'; *Wisdom from the Nile* 125, with disguised bride, 153, 157; *Persian Tales* 216, lady imprisons those whom she defeats; *Myths and Legends of the Bantu* 121 (v. P 27.30).

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