

Lithuanian Folk Narratives: Tales of Magic (Vol. 1)

Summary

Introduction

Lithuanian folk narrative tradition exists for many centuries. Gifted storytellers keep passing tales, legends, various stories, anecdotes and orations from generation to generation. The biggest repository of folklore – the Lithuanian Folklore Archives of the Institute of Lithuanian Literature and Folklore, currently houses over 2 million recorded texts. Over 100 000 of them are folk narratives. The card file catalogue compiled by Bronislava Kerbelytė comprises about 85 000 systematized texts of folk narratives recorded from 1835 until 1982. When subsequently recorded materials are systematized as well, this number is going to increase. The card file catalogue represents the Lithuanian folk narrative tradition as a whole: the structure and variety of its branches and genres, variation in plots, the number of recorded texts and their geographic distribution. The card file catalogue includes over 30 000 folktales (12 000 of which are tales of magic), 3 000 etiological and 25 000 mythological legends, 10 000 anecdotes, 4 000 local legends and numerous other narratives. However, the major part of these collections have until now been accessible only to a relatively small number of specialists. In view of the necessity to make folklore heritage readily available to both academe and society in general, the Institute of Lithuanian Literature and Folklore launches series of fundamental source edition of the “Lithuanian Folk Narratives”, which will introduce various genres of traditional folk narratives. The series starts with folktales, as the most numerous and popular kind of verbal lore.

This edition aims at presenting the most authentic rendering of folktales, in order to introduce their archaic features, ancient realities and imagery. The publication should serve the needs of specialists (ethnologists, linguists, educators, etc.) as well as attract everyone interested in rich and varied tradition of the Lithuanian folktales and looking for a trustworthy source edited in accordance with

scientific principles of publication. This book should also be useful for comparative research on folktales both in Lithuania and abroad.

The series starts with publication of the Lithuanian tales of magic. Typologically, the tales of magic are perhaps the most numerous kind of folktales: in Lithuanian folk narrative tradition, about 175 types of these tales can be discerned. This publication comprises part of the Lithuanian tales of magic attributed to the group ATU 300–749 according to the international classification. The publication starts with a subgroup “Supernatural Adversaries” (Nos. 300–365). The narratives comprising this volume belong to eleven types of the classification (300, 300A, 301A, 301B, 301D*, 302, 303, 304, 306, 307, 310) and represent about one third of this subgroup. Some contaminations, i.e. tales made of several plots, are also purposefully included, since contaminations are as a rule perceived as coherent pieces of oral tradition and are mostly regular, i.e. occurring in numerous variants.

The majority of the folktales comprising the first volume are selected from about 1250 manuscript recordings attributed to the eleven types mentioned above and preserved at the Lithuanian Folklore Archives. Altogether, this volume comprises 140 tales that best represent the generic character of the tales of magic. Thus, about 10 percent of the available manuscript variants have been selected for publication. Notably, all the sound recordings of these tales, if preserved in the Archives, have been re-checked in order to correct any mistakes and inaccuracies occurring as result of previous deciphering.

When selecting actual folktales to represent each type, such aspects as authenticity, artistry and originality, coherence of narration, dialectological features and moments of improvisation were considered. Time and place of recording and geographical distribution of the tale type were taken into account as well. Still, the number of the recorded variants is hardly the most decisive indicator of the tale’s popularity, since it may be affected by a whole variety of factors. Along with the most valuable recordings of folklore, the publication also includes samples collected by the interwar Lithuanian school pupils and other enthusiasts that are hardly standard or authentic. However, as these recordings also make part of our culture, some of them are represented in

the volume supplied with adequate commentaries. Besides, a considerable number of folktales collected especially towards the middle of the 20th century are heavily influenced by the written culture, since spreading literacy and increasing availability of printed folklore collections have made significant impact onto the verbal tradition. Therefore, it is rather difficult to establish whether a particular tale stems from authentic verbal tradition or simply comes from a book.

The arrangement and description of tales in this publication rests on their typology. The tale type is an arbitrary element of classification, devised by scholars to facilitate dealing with great variety of folklore pieces. The “tale type” refers to a stable narrative core consisting of components such as motifs that are organized in a specific logical and chronological order (GEFF 3: 938). Stith Thompson defined the type as a complete narrative that does not depend for its meaning on any other tale and may consist of one motif or of many (Thompson 1946: 415). In this publication, the tale type is perceived as a totality of variants of the same piece, joined together by the same general storyline, i.e. common motifs, similar relationship between the characters, and an integral plot. Tales belonging to the same type are not only identical or similar in terms of content, but as a rule also related genetically. Admittedly, a tale type is not itself a tale but instead merely an ideal construction that is common to and abstracted from different versions of a narrative. In other words, tale types are descriptive inventories, which are arranged according to certain aspects but lack a rigorous theoretical structure (GEFF 3: 937–938). Therefore, attribution of a tale to a certain type tends to be conventional – the tale does not have to correspond precisely to the standard type description. True, the storytellers exercise a certain degree of freedom as well, and being capable to improvise they are likely to turn the tales into peculiar personalized narratives. Thus in some cases, the type description only gives approximate information. Still, typological distribution of tales is very helpful when dealing with large numbers of tales or when seeking to establish similarities and differences in the plots belonging to various national verbal traditions.

In this book, the tale types are introduced by general annotations of their variants, following the recent edition of the inter-

national tale type catalogue by Hans-Jörg Uther (ATU), or, if necessary, according to the earlier version of classification by Antti Aarne and Stith Thompson (AT). The descriptions of the types have been edited in conformity with type descriptions presented by Kerbelytė in her “The Repertoire of the Lithuanian Folktales” (KbLLPR), with references also to “The Catalogue of Lithuanian Narrative Folklore” (KbLPTK). The total number of available Lithuanian variants belonging to each tale type is indicated, along with the map illustrating the geographical spread of these variants. Basic information regarding the type’s equivalents in other national traditions, the period of its recording, the most important publications and research studies dealing with this tale type is also presented. Further, the general annotation of the tale type’s structure follows, showing the basic motifs and episodes comprising its story line and their most essential variations. The episodes in these annotations are indicated by Roman numerals (I, II, III...), while their titles are printed in bold. The motifs comprising each episode and their combinations are indicated by letters and numbers in subscript: (a), (a₁); (b), (b₁); (c), (c₁)... The most notably varying characters, objects and actions are given in brackets.

The structural variation, as well as other significant aspects of the tales are discussed in more detail in the subsequent broader type descriptions, which also elucidate mythical information preserved in the tales, reflections of rituals, various social and cultural realities, moments of historic authenticity and fantasy.

Further, actual texts of the tales are presented, following continuous numbering in the whole volume. The titles of the tales are presented such as have been given by their collectors or, if not found in the manuscript, supplied by the editor of the current volume – in that case, they are printed in angle brackets. Each text is also supplied with all available information regarding the place and year of its recording, the informant, the collector, the archival signature, most important publications, linguistic or folkloristic commentaries.

The current volume represents but a small part of the treasury of the Lithuanian tales of magic. The whole corpus of folktales should be published in further series of publications.

Collection, Publishing and Systematization of Lithuanian Folktales

If compared to some other European countries, the history of recording and research of the Lithuanian folktales is not very long. However, our culture having been always tightly related to the international cultural processes, historically the increasing activity of recording of the Lithuanian folktales used to be as a rule affected by the European social or cultural movements.

The earliest fragments of the Lithuanian folktales reached us from the beginning of the 18th century (or even from the end of the 17th century). They came from the Eastern Prussia, or Lithuania Minor (a historical ethnographic region inhabited by Prussian Lithuanians), where interest in Lithuanian verbal folklore, customs and beliefs had increased at the time. However, verbal folklore was hardly discerned then as a separate subject of interest, being used instead as a subsidiary source in the linguistic and ethnographic works aiming to shape and strengthen the literary Lithuanian language. The dictionary by Jokūbas Brodovskis, compiled in the first half of the 18th century, contains numerous examples of the small forms of folklore, among which one tale is found. The dictionary includes fragments translated into German of the Lithuanian realistic tale “The Clever Farmgirl” (ATU 875), but questions and instructions in this tale are presented in Lithuanian.

However, the true history of recording of the Lithuanian folktales started about two centuries ago. The beginning of the 19th century was the time when interest in folk culture spreading across Europe reached the Lithuanian cultural leaders as well. The Lithuanian historian Simonas Daukantas edited the first collection of folktales (*Pasakas Massiu*) in 1835. Still, because of unfavorable historical circumstances the collection was published almost a century later, in 1932 (DPM) – in the interwar independent Lithuania, when study of folklore was rapidly gaining momentum. The editor of the said collection Daukantas earned greater merit during his lifetime as an organizer of the folklore collection rather than as a collector himself. Possibly, Daukantas was encouraged to undertake this kind of activity by professors from Vilnius University, who kept emphasizing the importance of folklore. The folk narratives

comprising his collection seem to have been amassed in 1834–1835, although many of them reach back further than the 18th century and contain numerous archaic images. Significant part of this rather numerous collection consists of the tales of magic – 44 texts. Daukantas is important in the history of Lithuanian folklore not only as the editor of the first collection of the Lithuanian folktales, but also as the first author supplying scholarly comments to the tales. Such activities by Daukantas must have influenced others as well. For instance, his close associate Mikalojus Akelaitis – an important figure of the Lithuanian culture and one of the leaders of the uprising of the 1863 – took active interest in the Lithuanian language and recorded miscellaneous folklore including folktales.

The prohibition of Lithuanian press in Latin alphabet introduced by the Tsarist regime in 1864 after the suppressed uprising of the 1863 and lasting for forty years – until 1904, not only hindered, but also in some ways even enhanced the spread of such press, as well as encouraging the growing interest in the national verbal lore. Laurynas Ivinskis, the famous publisher of the Lithuanian calendars, also took upon himself collection and popularization of this lore. The surviving calendars that he published contain folktales, which he as a rule included in literary form.

However, towards the end of the 19th century collection of Lithuanian folktales grew more active in Eastern Prussia, although situation of the local Lithuanians was complicated there as well. With the German language establishing itself in various spheres of public life, there was increasing concern to record the vanishing Lithuanian heritage in order to preserve it for future generations. German linguists, who purported collecting the alleged “remnants” of the Lithuanian language and particularly the local lore, were the first to tackle this task. Inspired by this idea, the famous German linguist August Schleicher recorded a number of Lithuanian folktales and published them (SchLG). The German linguists August Leskien and Karl Brugmann also published a collection of Lithuanian folklore containing folktales (LBr). The folklore of the indigenous inhabitants of the Lithuania Minor attracted attention of the cultural activists working there, who had closer connections with the local storytellers. The Lutheran priest Kristupas Jurkšaitis also recorded folktales. He published his collection with parallel translations into German,

thus supplying the German-speaking audience with means of learning more about the Lithuanian culture (JrkLM). Subsequently, collection of folktales was continued by the prominent figure of the cultural and social life of the Šilutė region Hugo Scheu, who published folktales collected in Šilutė and Telšiai regions together with linguist Alexander Kurschat (SchPP). Folklore of the Lithuania Minor was the special interest of Vilius Kalvaitis; subsequently, Jonas Basanavičius published his collections (BsV). Interest in Lithuanian culture was very much alive in Eastern Prussia at the end of the 19th century. At this time, members of the Lithuanian Literary Society (*Litauische Literarische Gesellschaft*) founded in Tilsit were especially active collecting and publishing Lithuanian folklore. The periodical of this society, *Mitteilungen der Litauischen Literarischen Gesellschaft* published folktales as well (MtG).

In Lithuania during the period of prohibition of the Lithuanian press, folktales were recorded too, although frequently not by the Lithuanians themselves. If in Eastern Prussia this was promoted by the German linguists, in the mainland Lithuania, which at the time was part of the Russian empire, this task was undertaken by the Russian and international researchers, members of the Russian Geographic Society. Thus, the Russian linguist and historian Aleksandr Pogodin visited Samogitia in the summer of 1893 and recorded folktales and legends. A scientist and cultural figure of Latvian origin Eduard Volter in 1884–1887 undertook several fieldwork trips in Vilnius and Švenčionys districts, as well as in Samogitia and Užnemunė, recording folktales among other things. The Polish ethnographer and linguist Jan Karłowicz recorded numerous folktales in Eastern Lithuania and Samogitia, subsequently publishing them in Polish (KrPBL).

For various reasons, Lithuanians grew increasingly involved in folklore collection too. A renowned poet, linguist and priest Antanas Baranauskas, while being a professor of the Kaunas Seminary, developed strong interest in Lithuanian dialects and started researching them. Perhaps for linguistic considerations he encouraged his students to collect folktales, amassing quite a number of them. Later, Baranauskas abandoned linguistics, and his folklore manuscript ended in possession of the German linguist Franz Specht, who published it as a separate publication (BaLM),

considering this an important source of dialectological data. The cultural activist Mečislovas Davainis-Silvestraitis collected a number of folktales and legends in Samogitia and in other Lithuanian regions. The majority of his recordings came from Raseiniai district and Valkininkai locality. Part of these materials saw publication in Warsaw, in Polish (DSPŽ). Among other kinds of folklore, Davainis-Silvestraitis recorded over two hundred of tales of magic.

The leader of the Lithuanian national revival, the patriarch figure of the Lithuanian nation Jonas Basanavičius, however, played the crucial role in the history of collection and publication of Lithuanian folktales. Upon his encouragement, various people from Lithuanian provinces and a number of cultural activists started recording folktales and sending the materials to him. The following people, among others, became active members of this recording campaign: priest and writer Juozas Tumas-Vaižgantas, writer and educator Gabrielė Petkevičaitė-Bitė, biologist Pranas Šivickis, linguist and historian Juozas Žiugžda, etc. Among them, the village tailor Matas Slančiauskas deserves special attention: this self-educated man tirelessly collected folklore during his whole life, encouraging others to follow his example. That way accumulating a bulky collection, Basanavičius subsequently published folklore sent to him by his co-workers in the USA – his publications comprised as many as seven volumes (BsLP 1–2; BsLPY 1–4; BsV). These publications include over four hundred of tales of magic, collected almost everywhere in Lithuania. Among them, about 120 types of these tales can be discerned. These seven volumes edited by Basanavičius practically cover the whole variety of Lithuanian tales of magic.

After the ban for the Lithuanian press was lifted, the Lithuanian Science Society was established in Vilnius in 1907. In the course of the 33 years of its existence, this Society accumulated a significant amount of folklore manuscripts (LMD). This cultural heritage is currently available online to everyone interested in Lithuanian folklore: www.tautosakos-rankrastynas.lt

After Poland occupied the Vilnius region in 1920, the Lithuanian Science Society was cut off from the mainland Lithuania, and its ties with the Lithuanian academe were almost completely severed. Therefore, in Kaunas, in the Faculty of Humanities of the Vytautas

Magnus University, the Folklore Commission was established in 1930, becoming responsible for collection, management and publication of the verbal folk heritage. Afterwards, its collections formed part of the national Lithuanian Folklore Archives, established in Kaunas in 1935. In the same year, the director of the Archives Jonas Balys launched publication of the journal *Tautosakos darbai* ('Folklore Studies'), which, among other things, published a number of folktales. According to the classification system devised by Aarne and Thompson, Balys classified 16 thousands of folk narrative texts preserved in the Archives at that time and introduced this classification in the "Motif-Index of Lithuanian Narrative Folklore" (BLPTMK) that he edited. The tales of magic then comprised about one quarter of the materials – nearly four thousands.

In 1939, after Vilnius fell back to Lithuania, the Institute of Lithuanian Studies was established, inheriting both the Lithuanian Folklore Archives and the folklore collections from the Lithuanian Science Society. These manuscripts are now preserved at the Lithuanian Folklore Archives of the Institute of the Lithuanian Literature and Folklore (LTR).

In Soviet times, folklore-related activities started gaining momentum only in the late 1950s, when fieldwork trips organized by folklorists to various regions yielded good results, enriching the Archives with considerable amount of folktales. A number of folktales was included into the third and fourth volumes of the multi-volume publication "Lithuanian Folklore" (LTt). Attention was also turned to the old manuscripts of folklore, collected by the Lithuanian cultural activists in the end of the 19th – beginning of the 20th century. Professional folklorists like Bronislava Kerbelytė, Norbertas Vėlius, Leonardas Sauka, Adelė Seselskytė, Klimas Viščinis and others undertook scientific research of these collections. Gradually, various collections of folk narratives saw publication in 1970s and 1980s. Materials collected by the best-known activists of the folklore movement, including Davainis-Silvestraitis (DSPSO), Slančiauskas (SIŠLP, SIŠLSA) and his associates (ŠLSP), by poet Julius Janonis and his mother Marija Janonienė (BKrT), as well as other Lithuanian writers (LRš) were edited and made ready for publication. Folktales found their way into the so-called local monographs published from the 1960s onwards and representing culture of various Lithuanian

localities (Dbč, Dbn, Dvn, GRA, IK, Mrk, etc.), as well as into the monographs introducing the outstanding individual folklore performers and collectors (AED, ČUS, VTK).

After regaining of the Lithuanian independence, publication of the 15 volumes of “Jonas Basanavičius’ Folklore Library” series was launched in 1993. Kostas Aleksynas and Sauka edited its volumes of folktales (BsTB 1–8, 11–13) adding four new books comprising previously unpublished materials from the archives. In the meantime, Seselskytė edited the collection of folktales from Gervėčiai parish (GrvP). Folktales were included into the anthology of Lithuanian folklore (LFCH) and into the selected writings by Balys (BRš 1, 4, 5). As many as four volumes of the bulky research study by Sauka are devoted to a single tale type – “Eglė, the Queen of Serpents” (“The Snake as Bridegroom” in ATU 425M): the first volume comprises its Lithuanian variants, the second one – Latvian, the third one – international samples, the fourth volume introduces international research of this tale type (EŽK). Folktales keep being published in the local monographs, editing of which is now undertaken by the Versmė Publishers, recruiting researchers from various spheres and folklore enthusiasts, organizing fieldwork sessions in different places and publicizing the local lore.

Along with folklore collection and publishing, active systematization of folktales took place as well. The indexing of tales was started by Balys and carried further by Kerbelytė, who introduced new principles of systematization. At first trying to follow the international classification by Aarne and Thompson (AT) and discovering numerous shortcomings of this system, she undertook new kind of folktale research and introduced an original classification. Based on the Lithuanian tales of magic, she devised the method of structural semantic analysis, which enabled her penetrating deeper into the structure, semantics and purpose of the folktales. She grouped, structurally analyzed and semantically interpreted the folktale variants accumulated in the card file catalogue of the Lithuanian folk narratives. On the grounds of her system, Kerbelytė edited the four volumes of “The Catalogue of Lithuanian Narrative Folklore” (KBLPTK), the first volume of which comprised the tales of magic, grouped and described according to the structural semantic analysis.

Editing of the fundamental publication of folktales is a complicated task; it took several decades of preparation. The pioneer of this work was Balys; however, he managed to publish just one volume of the planned edition in 1940, which included folk belief legends (see BRš 1: 259–532). After the WWII, Margarita Vymerytė was the first to launch editing of the volume of animal tales (*The Lithuanian Folktales, Vol. 1: Animal Tales*). She laboriously edited the volume in the course of two years (1947–1948), writing an introduction, selecting and grouping the texts, and compiling the bibliography. Unfortunately, because of unfavorable circumstances the book remained unpublished. Scrutiny of the surviving manuscript (VPG) reveals the Soviet ideology making the basis for the classification of the folklore material: numerous chapters reflect the idea of the class struggle and seem rather naïve from the modern perspective. Nevertheless, the skillfully selected materials and scholarly commentaries should have rendered value to this book.

Folklorist Seselskytė in turn started editing the volume of the tales of magic. She selected folktales belonging to six types (AT 300, 300A, 301A, 301B, 301D*, 302), grouped them according to the versions and presented exhaustive descriptions.

With the current editor undertaking the task, the principles of editing grew simpler, the type descriptions became more reader-oriented, and the volume was rearranged to comprise more tale types. However, the essential scientific characteristics of the type description are preserved, although the relevant information is now presented in a more compact and comprehensible way.

Type Annotations of the Lithuanian Tales of Magic: ATU 300-310

THE DRAGON-SLAYER

ATU 300
309 variants

I. Birth (gaining strength) of the youth and leaving home

(a) The mother, mare, and she-dog (cat) eat a fish; the mother gives birth to the son, the mare, the she-dog (cat) also have male offspring. (a₁) The baby is carved from wood (appears while baby owl is cradled). (a₂) The youth gains strength (becomes invincible). (b) He leaves home. (b₁) Brothers separate at a crossroads, leaving life tokens. (c) The youth (brothers) acquires magic things, helpers (animals).

II. Slaying of the dragon, killing of the youth

(a) The king has to offer his daughter for the dragon to eat. (b) A reward is promised for rescuing the princess. (c) The youth overcomes the dragon, strikes off its heads, cuts out the tongues and takes them. The princess gives him a ring (ties his wound with her scarf). (d) The youth leaves. (d₁) He lies down to rest after the battle, and his servant kills him. (e) The servant takes the dragon's heads and makes the princess to name him as her rescuer.

III. Resuscitation of the youth, his recognition and reward

(a) The animals slush the youth with the water of life and revive him. (b) The youth comes to the wedding, says that the dragon's heads presented by the servant have no tongues and shows the tongues. (b₁) He sends the animals to the princess, who recognizes them. (b₂) He comes to the court and shows everyone the princess's ring (scarf that his wound is tied with). The princess recognizes her rescuer. (c) The impostor is punished. (d) The youth marries the princess and receives his reward.

Recorded in 1836–1979, popular all over Lithuania.

Combinations: 303+ (67 var.), 315+ (54 var.), 532+ (23 var.), 567+303+300 (11 var.), 314+ (11 var.), 502+ (8 var.), 530+; 437+ (7 var.), +318; 551+ (5 var.), 314A+ ; 401A+ ; 652+ (4 var.), 650C+ (3 var.), 475+ ; 592+ (2 var.).

Translations: [300] DSPŽ 2: 377–384 (Polish), [303+300] KblNS 148, 149 (Russian), [303+300+516] SpLM 12 (German), [ATU 315+300] SchM: 54–62 = SchLG: 163–171 (German), [ATU 551+300] KrPBL 5 (Polish), [ATU 652+300] DSPŽ 2: 336–343 (Polish).

THE FIGHT ON THE BRIDGE

ATU 300A

51 variant

I. Magic birth (raising) of the youth and his leaving home

(a) The mistress (the kitchen maid, she-dog, and mare) eats fish (an apple) and has sons. (a₁) The mother nurses her baby for three years – he grows up very strong. (a₂) The youth claims knowing about a horse with two heads (knowing where the horse is gone), and the king orders him to bring the horse. (b) The grown-up sons leave home. (b₁) The youth has a very heavy club made for him, tries it and sets out.

II. Slaying of the dragon

(a) The youth fills up a glass of water and asks his brothers (friends) to watch over it: if the water starts boiling (turns into blood), they have to hurry to assist him. (b) He fights the dragon on the bridge, but cannot overcome it. (c) The brothers oversleep (see the water boiling, but are afraid to assist him). The youth throws a shoe to the house where the brothers are sleeping, wakes them up, and they help him to slay the dragon (the horse comes and helps to overcome the dragon).

III. Escape from the witches and the iron sow, return home and reward

(a) The youth is awake and overhears the witches talking about turning into an apple tree, clover, wine, and killing the men who touch them. (a₁) The youth turns into a tomcat (dog, sparrow, mosquito), listens under the witches' windows and overhears them plotting to turn into an apple tree, a stream, a table with food and afterwards to kill the strongman who touches these things. (b) The youth cuts the apple tree, the stream, the table with his sword – the things vanish, the servants pluck some apples and disappear (the iron sow catches up with them and devours them). (c) The iron sow is after the youth, but he takes shelter in the forge. The smith throws the hot iron into the sow's throat, catches it by the tongue and strikes at it, forcing it to spit out the servants and the horse. (d) The youth returns home, marries the princess and receives his reward.

Recorded in 1887–1977 in various regions, mostly in central and northern Lithuania.

Combinations: +513A (6 var.), 301B+ (4 var.), +531; 1640+ (2 var.)

Translations: KbLV 22 (German).

THE THREE STOLEN PRINCESSESAT 301A ~ ATU 301
95 variants**I. Vanishing of the princesses**

(a) The princesses (the queen) take a walk in the garden and are abducted. (a,) The mother curses her daughters, and they disappear. (b) The king promises reward for returning his missing daughters.

II. Searching for the princesses

(a) The brother (brothers) sets out to search for the missing sisters (mother). (a,) The brother promises to find the girl, asks to make him a sword and to give him a horse, then leaves. (b) He learns from the horse (from an old man, a girl, or a bird) the whereabouts of the missing sisters (mother). (b,) The brothers take shelter in a hut and stay in turns to make dinner. An old man with a long beard (the devil) comes, beats up two of them and eats their dinner. The third one resists beating. He squeezes the old man's beard into a stump, but the old man escapes into the underworld nevertheless, carrying the stump with him. The brother (brothers) follows his tracks to a deep hole. (c) One brother climbs into a basket and is lowered down. (c,) The brother gets into the mare's bones. Along with those bones, the dragon carries him up the mountain (he throws a stone overarm, making a road; he climbs up using animal's nails (rope, ladder); overturns a stone, discovering entrance into the underworld; follows a ball he had been given).

III. Rescuing of the princesses

(a) The youth finds the girls (mother) in the underworld. (b) He switches the barrels with the strong and the weak water. The devil (dragon) drinks the weak water and loses strength. The youth drinks the strong water, gains strength, kills his adversary and rescues the girls (mother). (c) He puts the rescued girls into the basket; his brothers pull them up and take away, leaving him below. (d) The youth covers the bird's nest from the rain; the grateful bird promises to carry him up from the underworld. Along the way the youth feeds the bird with pieces of meat, when the meat runs out, he feeds some flesh cut from his own thigh; the bird carries him to the upper world. (d,) The horse (the old man, the devil) brings the youth home.

IV. Return and recognition

(a) The youth puts the princesses' courts inside some eggs (apples), carries them home and puts away. (b) The rescuer shows the ring that the princess has given him (half of the handkerchief, the dragon's tongues). (b,) The princesses ask for the dresses that they used to wear at their

courts. Their rescuer takes the dresses from the courts hidden in the eggs (apples) and brings them to the princesses. (c) The princesses recognize their rescuer; the impostors are punished. (d) The youth marries a princess.

Recorded in 1835–1977, popular all over Lithuania.

Combinations: +302 (2 var.), +811, +560, +566, +556F* (1 var.).

Translations: DSPŽ 2: 284–286, 289–291 (Polish).

THE STRONG MAN AND HIS COMPANIONS

AT 301B ~ ATU 301

241 variant

I. The unusual origins (strength) of the hero

(a) A bear has a son with a woman (a man has a son with a she-bear). (The bear raises up a stolen baby). (a₁) The mother nurses her son for a long time. (a₂) A woman eats a pea (a pepper, a fish) and has a son. (a₃) A son is born from the cut-off finger of a man. (a₄) The man carves the son from the wood (linden, alder). (b) The son is very strong.

II. The hero's companions

(a) The strong man has an iron club made for him and sets out. (b) He meets other strong men: one can upturn mountains, another one can uproot oaks, and a third one can split stones. The hero asks them to join him. (c) All of them find shelter in a hut and stay in turns to make dinner. An old man with a long beard (the devil, a witch) appears, beats up the mountain-turner, the oak-rooter, and the stone-splitter, and eats the food. (d) The bear's son resists beating. He squeezes the old man's beard into a stump and wants to show this to his friends, but the old man vanishes, escaping to the underworld along with the stump.

III. Rescuing of the princesses

(a) The strong man is lowered down to the underworld and finds a princess (three princesses) there. (b) The girl (girls) show him the strong and the weak water. The strong man drinks the strong water and switches the barrels. The dragons (the old man) drink the weak water, and the strong man kills them (him). (c) He puts the rescued princesses into the basket; his friends pull them up, leaving the strong man below. (c₁) The strong man loads the basket with stones, but does not get into it himself. His companions let the basket fall down; the strong man survives. (d) The companions take the princesses away and force to name them as the rescuers. (e) The strong man covers the hatch of the vulture (eagle) from the rain. The thankful bird promises to carry the strong man up, but asks

him to prepare some food and feed it whenever it turns the beak back. With a short distance remaining to fly, the food runs out, and the strong man cuts a piece out of his thigh. Having carried the strong man up from the underworld, the bird spits the meat out, puts it back to the wound and it heals.

IV. Return and recognition

(a) The apples (balls, eggs) carried up from the underworld turn into manors. (b) The princess sees her ring (other things), the strong man shows the dragon's heads (tongues) and is recognized as the rescuer; the impostors are punished. (c) The strong man marries the princess (the girl) and receives his reward.

Recorded in 1852–1982, popular all over Lithuania.

Combinations: +302 (13 var.), 650A1+ (5 var.), 312D+ (4 var.), 300A+ (3 var.), +401A, 301B+300A+513A, 301B+302+554 (2 var.).

Translations: DSPŽ 1: 138–141, 353–363 (Polish), DSPŽ 2: 73–76 (Polish), [301B+302] DSPŽ 1: 4–23 (Polish).

THE PRINCESS'S RING

ATU 301D*
62 variants

I. Ravishing (disappearance) of the princess

(a) A princess (nobleman's daughter) is raised secluded in a tower. Once she goes out for a walk by the water, and is ravished and taken away in a ship (carried away by a whirlwind). (a,) The princess refuses to marry her father, and prays in a larder for the earth to part. The earth parts and swallows the princess. (b) The king promises his daughter to whoever finds her.

II. Rescuing of the princess, betrayal of the companions

(a) A soldier (ploughman, servant) sets out to search for the princess. He encounters a giant (wizard), asks him to dinner, offers him liquor, gets him drunk, and while he sleeps, kills him and rescues the princess. (a,) The members of the rescue party stay in turns to make dinner, an old man comes and beats them. When it is the hero's turn to make dinner, he gets the old man drunk and kills him. He finds the old man's keys, opens the box room in which the princess is hidden, and rescues her. (b) The soldier takes the princess to the ship, but remembers having forgotten her ring (clothes) and returns to fetch it (or the things are stolen). In the meantime, the ship sails away. The captain assures the king of having rescued the princess.

III. The soldier's return and recognition

(a) The soldier is left in charge of the devil's (lord's, witch's) manor. (b) He is forbidden to look into some rooms, but disregards this order. Because of that, he is driven out, but gets a horse (a magic thing) that helps him to return home. (c) The rescuer arrives to the princess's wedding, presents himself to her and is recognized. (c₁) The soldier shows the princess's ring and tells how he got it. (c₂) He orders a fancy dinner in a tavern; asks the royal family out and tells them everything (shows the ring). (d) He marries the princess.

Recorded in 1900–1979, popular all over Lithuania.

Combinations: +318 (27 var.).

Translations: KbLV 23 (German)

THE OGRE'S (DEVIL'S) HEART IN THE EGG

ATU 302
153 variants

I. Ravishing (disappearance) of the princess

(a) The princess is ravished. (b) The youth sets out to search for her. (c) He aims to shoot some animals, who beg him to spare their lives and promise their help (he helps the animals to divide their catch).

II. The youth learns of the way to rescue the princess (town)

(a) Fairies (pigeon, girls) advise of the way to kill the immortal man (wizard) (to rescue the town). (a₁) The youth secretly overhears that death of the dragon (wizard) is hidden in an egg. (b) He finds the rock (tree) where the death of the dragon (wizard) is hidden.

III. The youth rescues the princess (town)

(a) The youth kills the animals in which the death of the dragon (wizard) is hidden. (b) His animals (sorcerer, friends) assist him. (c) After the egg is broken (the candle is extinguished), the dragon (wizard) dies. (c₁) The egg is broken, and the town (manor) rises up. (d) The youth receives his reward and marries the princess. (d₁) He returns home with his rescued wife (sister).

Recorded in 1835–1982, popular all over Lithuania.

Combinations: 552A+518+ (36 var.), 552A+ (24 var.), 401A+ (15 var.), 301B+ (13 var.), 400*+ (11 var.), 402+ (5 var.), 552A+554+(556F*)+ (5 var.), 425A+ (4 var.), 550+302+518 (4 var.), 301A+ (2 var.), +516 (2 var.), 552A+302+556F* (2 var.), 556F*+ (2 var.).

Translations: DSPŽ 1: 306–317 (Polish), DSPŽ 2: 355–359 (Polish), KbLNS 132 (Russian), RLV 42 (German), [302+316] KrPBL 66 (Polish).

THE TWINS OR BLOOD-BROTHERSATU 303
108 variants**I. The brothers set out**

(a) After having eaten a fish, a woman gives birth to twin boys; a mare has two colts and a she-dog has two whelps. (a.) A couple has two sons (finds two boys). (b) The grown up brothers set out. (c) They encounter a hare, a fox, a wolf and aim to shoot them, but the animals offer to follow the brothers instead (the animals give them their young ones). (d) At a crossroads, the brothers stick swords (knives) into a tree, (bury glasses, bullets, bottles of water in the ground) and agree that whoever's sword (knife) grows rusty (drips blood, the glass or bullet is overturned, the water becomes cloudy, turns into blood or the bottle is empty), that one has been killed (in trouble).

II. One brother is turned into stone

(a) One brother comes to town, kills the dragon and marries the princess (cf. ATU 300). (b) He goes to the forest and allows an old woman (witch) to rest at the fire. (c) At the witch's request, he strikes his animals with a rod (allows the witch to hit his animals and him). (d) The brother and his animals turn into stones.

III. The brother is rescued

(a) The twin brother is warned by the token that his twin (brothers) is dead and sets out to find him. (b) The second brother comes to the first brother's wife, who mistakes him for her husband. (c) The second brother goes to the forest, but disobeys the witch and does not strike his animals with a rod (does not allow the witch to touch his animals). (d) The second brother beats up the witch (sets his animals on her) and makes her to revive his twin. The first brother is resuscitated. The animals tear the witch apart (the brother kills the witch). (e) The second brother admits having slept with the first one's wife. The first one cuts his head off. However, after learning the truth, the brother, aided by the animals, gets the water of life and resuscitates his twin. (e.) The princess cannot tell which of the twins is her husband. She hangs a bladder with blood upon her neck and pierces it. Seeing the blood, her husband jumps to her side. (f) The brothers return home.

Recorded in 1835–1979, popular all over Lithuania.

Combinations: 303+300 (65 var.), 567+300+ (13 var.), 555+300+ (2 var.).

Translations: KblNS 147 (Russian), [303+300] KblNS 148, 149 (Russian), [303+300+516] SpLM 12 (German).

THE DANGEROUS NIGHT-WATCHATU 304
10 variants**I. The brothers set out**

(a) One brother has a magic weapon – a sword (a bow, a gun). He sets out together with his brothers. (a₁) Following his father's last wish, he goes to Rome to pray. (b) At night, while his brothers are sleeping, the hunter brother keeps watch (goes to get fire). He sees robbers sitting at the fire and drinking. The robbers ask the hunter to shoot the rooster (dog) that guards the castle because they want to ravish the princess (steal the lord's money).

II. The hunter kills the robbers

(a) The hunter goes to the princess together with the robbers, but as they climb through the window, he cuts off their heads one at a time. He takes something off the sleeping princess (a ring, a handkerchief) (cuts out the robbers' tongues). (b) The princess's servant claims to have rescued her and wishes to marry her. The hunter comes and shows the things that he has taken (tells the truth). The impostor is punished. (c) The hunter marries the princess.

Recorded in 1885–1966, sparsely known in all the regions of Lithuania.

Combinations: 567+303+300+304.

THE DANCED-OUT SHOESATU 306
44 variants**I. The girl is cursed and disappears at night**

(a) The mother curses (the dead mother lets the devils to dance with) her daughters. (b) The princess (princesses) disappears from home at night, and in the morning appears again wearing worn-out shoes. (c) A reward is promised for learning where the princess (princesses) disappears and how she (they) wears-out the shoes.

II. Aided by magic objects, the youth learns about wearing-out the shoes

(a) The youth keeps vigil by his father's grave and acquires magic objects: an invisible cap, magic shoes and a bag. (a₁) He takes the magic objects from a snake, an old man, a witch, or acquires them by outwitting some quarrelling men. (b) In the evening the princess (princesses) waits for the youth to fall asleep or gives him sleeping-draught, but he does not take it and, becoming invisible, follows her (them) to the underworld, where he sees her (them) dancing with the devils.

III. The girl (girls) is disenchant(ed) (punished)

(a) The youth tells the king what he saw and presents the objects from the underworld: branches, apples, ring, and shoes. (b) An old man cuts the girl to pieces, washes them, puts together, and the princess is resuscitated. (b₁) The wizards disenchant the princess. (b₂) The guilty princess is hanged (hangs herself, is burned, banished from home). (c) The youth marries the princess and (or) receives his reward.

Recorded in 1884–1976, popular all over Lithuania.

Combinations: 318+ (2 var.), +566 (2 var.), 569+ (2 var.).

Translations: KblNS 119–123 (Russian).

THE PRINCESS IN THE COFFIN

ATU 307

222 variants

I. The girl is cursed (born in a demonic shape)

(a) A witch (father) curses the princess and she dies. (a₁) The princess is born in a cat's shape (the devil gives daughter to the parents). (b) The girl is laid down in the church's cellar, but she rises up every night from her coffin and devours her guard. (c) The king orders to take the visitors to spend the night at the princess's coffin.

II. The youth acquires a helper

(a) The youth's father dies, and an encountered old man (angel) agrees to take his place. (a₁) The son pays the deceased father's debts (buys out the hit picture of a saint, releases a man from gallows, takes care of an old man, a beggar). (b) The helper (the angel, the old man, the saint) advises him how to spend the night in the church.

III. The youth spends the night in the church rescuing the cursed princess

(a) For two nights, the youth hides in various places inside the church (prays inside a drawn out circle) – the princess cannot reach him until the rooster crows. On the third night, the youth takes the place of the awakened dead princess in the coffin and does not allow her to lie back until the rooster crows, orders her to pray. Thus, he frees her from the curse. (b) The old man cuts the princess in two parts and removes the snakes from inside her. (c) The youth marries the princess and receives his reward.

Recorded in 1835–1979, popular all over Lithuania.

Combinations: 326+ (2 var.), 326B*+307+1137 (2 var.), 471+ (2 var.), +516 (2 var.), 552A+ (2 var.), 1653B+ (2 var.).

Translations: KrPBL 19, 53 (Polish), DSPŽ 2: 129–136 (Polish).

THE MAIDEN IN THE TOWER

ATU 310

7 variants

I. The magic birth of the maiden and consigning her to a witch

(a) A woman craves fruit from the witch's garden. Having caught the human in her garden, the witch elicits a promise to deliver her something that has not been left at home. The woman eats apples and gives birth to a daughter. (b) The witch takes the girl and locks her up in a tower (chimney).

II. The maiden meets a prince

(a) The maiden has a long plait and uses it to raise the witch up to the tower. The prince starts visiting the maiden. (b) The witch finds out about these visits, cuts off the maiden's hair and drives her out. The witch ambushes the prince, pierces out his eyes and sets him wander in the dark.

III. The prince regains vision

(a) After long wanderings, the prince meets the maiden again. She sheds her tears on his face, and the prince regains his vision. (b) The prince marries the maiden.

Recorded in 1905–1980, but infrequent in Lithuania.