his is an encyclopedic presentation and discussion of the most basic thematic elements universally found in folklore and literature, namely archetypes and motifs. The work provides an in-depth analysis of approximately 175 of the most common archetypes and motifs found in the folklore of selected communities around the world. Each entry is written by a noted authority in the field and includes reference citations. Entries are keyed to the six-volume Motif Index of Folk Literature by Stith Thompson and grouped according to the Index’s scheme. Included in the Introduction is a discussion of the concepts of archetypes and motifs, as well as an overview of the holarship in folklore and literature that has treated these topics, and the history of a study of folklore in general.

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Archetypes and Motifs
in Folklore and Literature
Archetypes and Motifs in Folklore and Literature
A Handbook

Jane Garry and Hasan El-Shamy, Editors

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Preface

This book was conceived with two goals in mind: to serve as an introduction for those who may not be familiar with Stith Thompson’s great Motif-Index of Folk Literature, and to present in-depth essays on a few of the many thousands of motifs that his work classifies. Although we have had to limit our selection we have striven to include those we judged to be of primary significance.

Thompson’s Motif-Index is one of the most important works in folklore studies produced in the twentieth century. Some may view it merely as a taxonomic endeavor, but as Thompson stated, “Before it can become an object of serious and well-considered study, every branch of knowledge needs to be classified. There was a time when geology and botany consisted of random collections of facts and hastily constructed theories. It was only when this anecdotal stage gave way to systematic classification that real progress was made toward a thorough method of study” (1977, 413). Although others before Thompson had noted the need to classify narrative elements of folklore (see Introduction on page 15), his work was unique in that it was the first to go beyond mere alphabetical listings of terms, and it differentiated between motifs and folktale types. The Motif-Index and its companion, The Types of the Folktale by Antti Aarne, which Thompson translated and enlarged, have greatly facilitated comparative work in folklore that is ongoing today.

We present in this work sixty-six essays covering numerous motifs and archetypes. Although Thompson eschewed classification based on psychological principles, Jungian approaches to folklore study are found in many of the essays here, and we have chosen to elaborate upon the concept of the archetype. We hope that in addition to serving as an introduction to the Motif-Index and the endlessly fascinating subject of folklore, this collection may also provide a few hours of pleasurable reading and evoke some of the wonder and delight felt on first hearing the old stories.
Introduction

This book contains essays on some of the most important motifs and archetypes found in folklore and literature throughout the world. The book is keyed to Stith Thompson’s *Motif-Index of Folk Literature* (1932–1936; second edition 1955–1958).

Simply defined, a motif is a small narrative unit recurrent in folk literature. In his introduction, Thompson writes, “Certain items in narrative keep on being used by storytellers; they are the stuff of which tales are made . . . there must be something of particular interest to make an item important enough to be remembered, something not quite commonplace.”

In a later essay, Thompson famously defines a motif by saying:

A mother as such is not a motif. A cruel mother becomes one because she is at least thought to be unusual. The ordinary processes of life are not motifs. To say that “John dressed and walked to town” is not to give a single motif worth remembering; but to say that the hero put on his cap of invisibility, mounted his magic carpet, and went to the land east of the sun and west of the moon is to include at least four motifs—the cap, the carpet, the magic air journey, and the marvelous land. (1972, 753)

Although a mother “as such” may not be a motif, mother is such a basic experience of human existence that it may be considered an archetype. What is the difference between a motif and an archetype? While a motif is a unit of interest in a tale or some other genre such as a proverb, joke, ballad, or riddle, an archetype is a pattern of primary significance with deep psychic resonance that also occurs in various literary genres.

MOTIFS AND ARCHETYPES IN LITERATURE

Mircea Eliade observes that the nineteenth-century novel is “the great repository of degraded myths,” and, amplifying this statement, Harry Levin remarks,
“thus the novels of Dickens could be regarded as fairy tales about the babes in the wood encountering wicked witches in protein disguises, while the focal point of Balzac’s work would be the motif of the youngest son who sets out to seek his worldly fortune” (Levin 1974, 242). In fact, we know that Dickens was very aware of fairy tales as he wrote his novels and that he consciously employed fairy tale motifs in his work (Grob 1966, 246). Many writers have mined the troves of traditional myth and tales: Homer’s Odyssey and the works of Chaucer, Shakespeare, Cervantes, Milton, and Hardy are just a few examples of literary masterpieces that contain elements from folklore. The profound resonance that these works have for us can be at least partially explained by the presence of the ancient motifs they contain. As Gilbert Murray writes: “The things that thrill and amaze us in Hamlet . . . are not any historical particulars about medieval Elsinore . . . but things belonging to the old stories and the old magic rites, which stirred and thrilled our forefathers five and six thousand years ago” (1927, 236). When the ghost of Hamlet’s father appears on the battlefields of Elsinore castle to urge Hamlet to avenge his murder, that is the old story of the “Return from the dead to reveal murder” (Motif E231). The motifs in the Odyssey include Polyphemus (G100; AT 1137), the harpies (B52), the sirens (B53), the enchantress Circe, who transforms men (G263.1), the journey to the world of the dead (F81), the successive transformations of Proteus (G311), and the lotus flower that causes Odysseus’s companions to forget the homeward way (D1365.1.1) (Thompson 1977, 278–279).

The concept of the archetype was appropriated from the work of the Swiss psychoanalyst C.G. Jung and applied to literary theory in two related fields, archetypal theory and mythological theory. The idea of the archetype is linked with Jung’s concept of the collective unconscious, in which dwell “archaic or—I would say—primordial types, that is, with universal images that have existed since the remotest times” (Jung 1981, 5). Although his primary focus was psychological, specifically dreams, Jung was interested in manifestations of the archetype in myth and fairy tale, believing that “myths are first and foremost psychic phenomena that reveal the nature of the soul” (1981, 6).

While many scholars disagree with Jung’s premises and conclusions regarding archetypes, especially that there is a biological basis for them in the human psyche, there is no doubt that some of the figures he identifies are common characters in mythology, folklore, and literature. Some of the chief archetypes with which Jung is concerned are “the shadow, the wise old man, the child (including the child hero), the mother . . . and her counterpart the maiden, and lastly the anima in man and the animus in woman” (Jung 1969, 4). Additional archetypes identified by Jung include the trickster and the hero.

Maud Bodkin, one of the first scholars to apply Jung’s ideas to literature, rejects the notion that archetypes are “stamped upon the physical organism” or “inherited in the structure of the brain,” but interprets them instead as persistent cultural symbols that are passed down through generations via folklore and literature. She states, “I shall use the term ‘archetypal pattern’ to refer to that within us which, in Gilbert Murray’s phrase, ‘leaps in response’ to the effective presentation . . . of an ancient theme” (Bodkin 1934, 4).

The critic Northrup Frye did much to apply Jung’s ideas of the archetype to literature, although he dissociated the concept of the archetype from depth psychology. Numerous scholars—including James Hillman, Bettina Knapp, and Martin Bickman—have worked with archetypes, with varying degrees of emphasis on the original psychological nature of Jung’s work. In 1997, Carol Ruppert mentioned archetypal theory “a fledgling and much misconstrued field of inquiry with significant but still unrealized potential for the study of literature and of aesthetics in general” (122). Similarly, mythological theory retains a powerful appeal.

CROSS-CULTURAL STUDIES OF MOTIFS

In studying the distributions of motifs, one finds that the same object in different cultures may hold vastly different meanings. For example, snakes are found in the mythology and folktales of many cultures. While in Judeo-Christian tradition the snake usually symbolizes evil, in India it is a sacred creature that plays “a major role in folklore and in many Buddhist, Jain, and Hindu legends. . . . In southern India, especially on the west coast, many houses have a snake shrine or a snake grove in a corner of the garden, where offerings, especially of milk, are made to the snakes” (Dallapioccola 2002, 139–140). In European folklore the dragon is a guardian of remote, dark regions and often a beast to whom humans must be sacrificed, but in many Asian cultures dragons are helpers of human beings and bring good luck.

The enthusiasm for folklore that blossomed in Europe in the eighteenth century has been called “a predictable preoccupation of romantic scholarship” (Feldman and Richardson 1972, 443). Initially restricted to curiosities of European “peasant” cultures, folklore gained a cross-cultural dimension after ethnology revealed the existence of what were perceived to be analogous materials among non-Europeans. It was through the study of folklore that philosophical issues and questions were initially raised in anthropology that are still debated by anthropologists. For example, what are cultural universals, and do they exist at all? Although later scholars have been more cautious regarding universals, nineteenth-century folklore was predicated upon their existence, and scholars such as Thomas Keightley, Edward B. Tyler, Adolf Bastian, Andrew Lang, Robert R. Mares, and James G. Frazer pointed to the psychic unity of man to explain them (although some scholars, notably
Lang, expressed a belief in the role of diffusion as well). The error of the nineteenth-century folklorists was not that they focused on similarities, but that their methods for alleging such similarities were not always sound. Much of what they did involved picking and choosing arbitrarily among inadequate ethnological data and inferring similarity where in many cases it did not exist.

But with over a century of subsequent fieldwork to draw on, today both anthropologists and folklorists are in a better position to make cross-cultural comparisons than were the early folklorists. According to Dundes, studies in the distribution of myths reveal that while there is no myth that is truly universal, so is there no myth that has ever been found to be limited to a single culture (1984, 270). Elsewhere he concludes: “Mythology must be studied in cultural context in order to determine which individual mythological elements reflect and which refract the culture. But, more than this, the cultural relative approach must not preclude the recognition and identification of transcultural similarities and potential universalities” (1962, 1048).

With regard to the Motif-Index, certain limitations must be addressed. For example, it has been well documented (and acknowledged by Thompson himself) that his coverage of motifs for areas such as Central Africa, North American, and Oceania is inadequate. This was in large part because published sources for materials from these areas were inadequate. As just one example of the differences encountered in cross-cultural analysis, African tales differ from European in one noteworthy sense: they are heavily dominated by animal protagonists. Thompson assigns only 299 numbers for animal tales. Moreover, a universal feature of the animals in African tales is their ability to speak, which they do in almost every story. Therefore, Thompson’s list of motifs for talking animals is virtually meaningless for African stories. Also, Thompson’s treatment of trickster tales, another prominent type of African tale, is insufficient (Pierson 1971, 210). What little coverage Thompson gives to trickster figures is focused on human tricksters rather than animal tricksters.

THE HISTORY OF THE CLASSIFICATION OF TALES AND MOTIFS

Thompson was not the first scholar to work on identifying and listing motifs; the need for classifying narrative elements was seen in the nineteenth century. The first system was an attempt at ordering folktales, done by Johann Georg von Hahn in 1864, in the notes to his Griechische und Albanische Märchen. In 1908, R.H. Lowie published a brief article in the Journal of American Folklore called “Catch-words for Mythological Motives,” which built on two recent articles in German by Paul Ehrenreich. Lowie says, “The advantages of a uniform terminology—of brief, unequivocal designations for widespread elements which are constantly referred to in mythological discussions—are obvious” (1908, 24). These and other early endeavors were flawed in several respects, but the biggest problem was that they were alphabetical lists and they did not distinguish between the tale type and the separate motifs of which the tale type is composed.

Finnish Folklore and the Historical-Geographical Method

Folklore had been collected in Europe before the eighteenth century, but its study gathered momentum in the latter half of that century from the currents of nationalism and romanticism that were predominant in the British Isles and on the Continent. The work on classification that led directly to the Motif-Index was carried out in Finland at the end of the nineteenth century, although there had been a number of tale type indexes published elsewhere, including, for example, von Hahn’s Griechische und Albanische Märchen (Leipzig 1864), and Joseph Jacobs’s “The Science of Folktales and the Problems of Diffusion” in Papers and Transactions of the International Folklore Congress, 1891 (Azzolino 1987, xxvi–xxvii). The first collections of folklore in Finland consisted of magic songs (runes) and proverbs. The popularity that these publications generated rapidly developed into a national movement to document other literary aspects of folklore. From this campaign came a vast collection of folk songs, runes, epic poetry, myths, legends, folktales, proverbs, and riddles, and the scope and visibility this gave to the country’s cultural heritage ultimately led to folklore becoming the focus of Finnish national identity.

Among the Finnish folklorists who were instrumental in bringing order to the national collection was Julius Krohn (1835–1888), who developed the historical-geographical method to compare versions of the epic songs of the Kalevala. He broke the songs down into small units and studied their distributions, attempting to determine the place of origin and the geographical distribution of each song. Refining and expanding the concept of his father’s historical-geographical method, Kaarle Krohn (1863–1933) applied the method to folktales. Starting with tales in the Finnish tradition, he was instrumental in encouraging scholars to collect tales all over the world for comparative and historical study.

Tale Types and the Tale Type Index

Krohn’s student, Antti Aarne (1867–1925), adopted the historical-geographical method in his study of tales and devised a system to catalog and sort them by type, publishing his Verzeichnis der Märchentypen (Tale Type Index) in 1910. In his introduction, Aarne anticipated that an index of motifs might be created, and Thompson undertook that monumental task while he translated and expanded Aarne’s tale type index, which appeared in English as The Types of
the Folktales (first revision 1928 and second revision 1961. As the present work goes to press, the third revision (by Hans-Jörg Uther) is forthcoming).

While the type-index implies that all versions of a type have a genetic relationship, the motif-index makes no such assumption (Thompson 1977, 416). The Motif-Index was a more ambitious work than The Types of the Folk Tale because it endeavored to cover not only folktales, but "ballads, myths, fables, medieval romances, exempla, fabliaux, jest-books, and local legends." Although the scope of coverage was greater, Thompson was working with a smaller unit of study, the most basic thematic elements of folklore. Most oral tales incorporate a single or a limited number of tale types; however, a tale may contain dozens of motifs.

Tale types are prefaced by "AT" for Aarne-Thompson, or simply "Type"; for example, AT 310 or Type 310. A tale type may end with an alphabetical letter to indicate that it is a subtype or a variation on a cardinal tale type (e.g., AT 510A). A number of tale types have been the subject of monographs, most written in German, and many written by Antti Aarne.

STRUCTURE OF THE MOTIF-INDEX

The classification system of the Motif-Index has been likened to the Dewey decimal system of library classification, in that the numbering scheme uses decimal points for virtually unlimited expansion, and these numbers are arranged under broad subject headings which are assigned letters, as follows: A: Mythological Motifs; B: Mythical Animals; C: Tabu; D: Magic; E: The Dead; F: Marvels; G: Ogres; H: Tests; J: The Wise and the Foolish; K: Deceptions; L: Reversal of Fortune, M: Ordaining the Future; N: Chance and Fate; P: Society; Q: Rewards and Punishments; R: Captives and Fugitives; S: Unnatural Cruelty; T: Sex; U: Nature of Life; V: Religion; X: Humor; Z: Miscellaneous. Therefore, a motif is designated by an alphabetical letter indicating its general nature within Thompson’s schema followed by a digital number, for example, E324, "Dead mother’s return to aid perished children." In this example, the organization is as follows: (the numerous motifs that fall under all these headings are not included because of space considerations):

E. THE DEAD
E0–E199. Resuscitation
E200–E599. Ghosts and other revenants
E600–E899. Malevolent return from the dead
E900–E999. Friendly return from the dead
E324. Dead child’s friendly return to parents, frequently to stop weeping.

The Motif-Index also contains a bibliographic list giving citations where examples of this motif may be found from Irish, English, American, Lithuanian, Spanish, Chinese, North American Indian (Pawnee), and Eskimo (Greenland) sources.

Thompson states that the classification system “makes no assumption that items listed next to each other have any genetic relationship, but only that they belong in neighboring logical categories. The classification is for the practical purpose of arranging and assorting narrative material so that it can be easily found” (1977, 423–424).

CRITICISM OF THE MOTIF-INDEX

In a work of such scope and detail, it is not surprising to find some problems and omissions. In addition to its concentration on European material, Thompson chose not to consider psychological aspects of motifs, claiming that they “are not, I think, of much practical help toward the orderly arrangement of stories and myths of a people.” One of us (El-Shamy 1997) argues that psychological principles can and should be used as indexing devices, Thompson’s definition of motif has been criticized for being both vague and ambiguous since “it variously refers to theme, plot (tale type), actor, item (object), or descriptive element. A precise application of the term requires that it refers to only one kind of unit” (Apo 1997).

Summarizing and addressing criticisms of both the Motif-Index and the Tale Type Index, the late Alan Dundes affirmed that the Motif-Index remains a monumental work of scholarship and a central tool in folklore and literary studies (1997, 195).

New Motifs and Tale Types

The symbol “$” at the end of a motif number designates a new motif, for example W251$, “Beliefs (theories) about composition of character (personality)”; W256$, “Stereotyping: generalization of a trait of character, from person to group (and vice versa)” (El-Shamy 1995, xv). Like motifs, new tale types are also indicated with the symbol “$.” These new motifs and types have been developed by later scholars, and no attempt has been made to collate them within the existing classifications. El-Shamy gives 8,700 newly developed motifs in Types of the Folktales in the Arab World: A Demographically Oriented Approach (2004).

New Work

As mentioned above, a number of scholars have augmented Thompson’s work by publishing lists of supplementary motifs and types, which are distinguished with the addition of the symbol “$.” Numerous indexes devoted to areas of the world that Thompson did not adequately cover may be found in a refer-
ence book devoted to them (Azzolina 1987). In 1992, Alan Dundes wrote, “Some day when (and if) comprehensive tale type indices have been completed for the entire world, there can then be an attempt to put together one master tale type index for all the world’s folktales” (xxi).

REFERENCES


How to Use This Book

The organization of this book follows that of the Motif-Index. Specific topics are found under the broad subject heading letters. Most of the entries included here are for “umbrella” motifs; more specific motifs are discussed within these entries and listed alphabetically in the index.

Following are the broad subject headings, with Thompson’s descriptions, taken from the introduction to the Motif-Index, which we have amplified (he did not provide descriptions for Q, R, S; we have added these, as well as elaborated on some of his descriptions).

A. Mythological Motifs [and related beliefs]

Motifs having to do with creation and with the nature of the world: creators, gods, and demigods; the creation and nature of the universe, and especially of the earth; the beginnings of life; the creation and establishment of the animal and vegetable world.

B. Mythical Animals

Not all tales in which animals figure are placed here, for most frequently it is the action and not the particular actor that is significant in such stories. Here appear, on the contrary, animals that are in some way remarkable as such: mythical animals like the dragon, magic animals like the truth-telling bird, animals with human traits, animal kingdoms, weddings, and the like. Then there are the many helpful or grateful beasts, marriages of animals to human beings, and other fanciful ideas about animals.

C. Tabu

Motifs here are based upon the primitive idea of tabu. Forbidden things of all kinds are listed here, as well as the opposite of that concept, the unique
compulsion. Thus, the chapter consists largely of incidents based on certain principles of conduct that are rooted in archaic fears of the supernatural.

**D. Magic [and similar supernatural occurrences]**

This is the most extensive group, and truly constitutes the stuff of folk and fairy tales, with divisions for all kinds of magical transformation (such as from a person to a different person, an animal, or object) and disenchantment; magic objects (such as food, clothing, weapons, conveyances, and instruments); magic powers (strength, knowledge, love induced by magic, immortality, forgetfulness, bewitching) and other manifestations.

**E. The Dead**

These motifs concern ideas about the dead—resuscitation, ghosts, and reincarnation—as well as ideas concerning the nature of the soul. There is a tremendous amount of material on “Ghosts and other revenants,” E200–E599, indicative of just how powerful the idea of some kind of visitation from the dead, both malevolent and friendly, has been in cultures around the world.

**F. Marvels**

Motifs here include journeys to other worlds; extraordinary creatures such as fairies, spirits, and demons; wondrous places, such as castles in the sea; and marvelous persons and events. Heroes in myth, legend, and folklore throughout the world have journeyed to three main types of otherworld: the upper world (F10), lower world (F80), and earthly paradise (F111).

**G. Ogres [and Satan]**

Dreadful beings such as ogres, witches, and the like are contained here. It will be seen that there is naturally much relation between E, F, and G; for example, between ogres and evil spirits, or between fairies and witches or ghosts. These relationships are noted by means of cross-references.

**H. Tests**

All motifs here are comprehended under the term “Tests,” although they were originally broken down into three sections—Recognition, Riddles, and Tasks and Quests. However, tales of recognition are really tests of identity; riddles and the like, tests of cleverness; and tasks and quests, tests of prowess. In addition are to be found sundry tests of character and other qualities.

**J. The Wise and the Foolish**

This section was likewise originally three chapters—Wisdom, Cleverness, Foolishness. Their fundamental unity is apparent: the motivation is always mental. The first part (wisdom) consists in large part of fable material. The tales of cleverness and stupidity come in large measure from jest-books.

**K. Deceptions**

In the motifs of the previous section the attention is directed primarily to the mental quality of the character. In K, on the contrary, primary importance is given to action. A very large part of narrative literature deals with deceptions. The work of thieves and rascals, deceptive captures and escapes, seductions, adultery, disguises, and illusions constitute one of the most extensive chapters in the classification.

**L. Reversal of Fortune**

Here appear reversals of fortune including motifs commonly associated with rags-to-riches stories, such as L50, “Victorious youngest daughter,” also the basis of tale types 361, 425, 431, 440, 480, 510, 511, 707, 901, and 923, which are variants of the Cinderella tale. Other reversals of fortune include the sections L200–L299, “Modesty rewarded”; L300–L399, “Triumph of the weak”; and L400–L499, “Pride brought low.”

**M. Ordaining the Future**

Deals with such definite ordaining of the future as irrevocable judgments, bargains, promises, and oaths.

**N. Chance and Fate**

The large part that luck plays in narrative (and life) is shown. The capriciousness of luck and the personifications of fate are covered. Included are tales of gambling as well as lucky and unlucky accidents and encounters.

**P. Society**

Here are motifs concerned with the social system. Not all tales about kings and princes belong here, but only such motifs as rest upon some feature of the social order: customs concerning kings, or the relation of the social ranks and
the professions, or anything noteworthy in the administration of such activities as law or war. A great number of cross-references appear in this chapter. This chapter is the least developed area of the Motif-Index.

Q. Rewards and Punishments
Stories illustrating consequences of different actions and behaviors, for example “Murder punished,” Q211; “Killing an animal avenged,” Q211.6; “Piety rewarded,” Q20. Also, “The nature of rewards,” Q160, and “Kinds of punishment,” Q400, are elaborated.

R. Captives and Fugitives
Here are stories dealing with abductions, captivity, and chases (often by supernatural creatures such as monsters).

S. Unnatural Cruelty
Here are found motifs dealing with various methods of murder and mutilation, some quite grisly (“Murder by tearing out heart,” S139.6). Many of the stories deal with cruel relatives (“Cruel father,” S11; “Cruel mother,” S12; “Cruel children and grandchildren,” S20), with themes involving the “Cruel stepmother,” S31, particularly common. Also prominent is the motif of “Abandoned or murdered children,” S300.

T. Sex
Here are motifs dealing with sex, although there are, of course, many other parts of the index where such motifs are also of interest. Here particularly come wooing, marriage, married life, and the birth of children, as well as sundry types of sexual relations.

U. The Nature of Life
Here are gathered a small number of motifs, mostly from fable literature, of a homiletic tendency. A tale is told with the sole purpose of showing the nature of life. “Thus goes the world” is the text of such tales.

V. Religion [and religious services]
Motifs making up incidents depending upon religious differences or upon certain objects of religious worship are found here.

W. Traits of Character
Stories designed to illustrate traits of character, both favorable (“Man speaks no evil,” W24; “Patience,” W26) and unfavorable (“Greed,” W151; “Stinginess,” W152; “Jealousy,” W181).

X. Humor
This category contains incidents whose purpose is entirely humorous. Many cross-references to merry tales listed elsewhere are given.

Z. Miscellaneous Groups of Motifs [and symbolism]
Topics that do not have a formal entry in the Motif-Index are listed here. Of particular importance for our present treatment of archetypes and motifs is the subdivision of Symbolism (Z100–Z199). Yet this is another underdeveloped area of the Motif-Index.

ABBREVIATIONS AND STYLE EMPLOYED IN THIS VOLUME

AT Designates a tale type found in Aarne-Thompson, The Types of the Folktale. It is followed by a number and an italicized title, for example, AT 425A, The Search for the Lost Husband. A type number may be followed by a letter indicating a standard variation on the general narrative theme. For example AT 425A, The Monster (Animal) as Bridegroom; AT 425B, The Disenchanted Husband: The Witch’s Task; AT 425C, Beauty and the Beast, and so on constitute subtypes of the main tale type.

Tale types may also be prefaced merely by the word “Type,” for example Type 425B.

When Thompson expanded Aarne’s original work in 1928 he indicated new types by the use of asterisks. These types were listed in a separate appendix. Many had been found rarely or only in a single country. In the 1961 revision of the Type Index they were integrated into the main body of the work, but set in smaller type and with an asterisk or asterisks appended. In a few cases where fieldwork revealed more ubiquity of a type it was changed to a regular type, and so noted.

KHM Designates a story from Grimms’s Kinder- und Hausmärchen (Children’s and Household Tales). It is followed by a title in quotation marks.
For example, KHM 14, “The Three Spinning Women.” In some cases, titles of stories from KHM are the same or similar to the titles of the tale type of which they are a version; for example, KHM 44, “Godfather Death” (“Der Herr Gevatter” in the original), is also known as AT 332, Godfather Death. However, KHM 49, “The Six Swans,” is known by a different tale type name: AT 451, The Maiden Who Seeks Her Brothers.

**Motif** Designates an entry in Thompson’s Motif-Index. Motifs are classified by a letter and number, and titles are enclosed by quotation marks. For example, Motif B122, “Bird with magic wisdom.” Sometimes the number includes a decimal, for example, D861.7, “Magic object carried off by bird.”

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