

JMS-13 (1979) (67-79)

atteristiche del linguaggio doloroso di *Nirien* e di una parte considerevole di *Kwiekeb ta' qalbi*. Analizzando sotto questo profilo una lirica importante come, ad esempio, *Vangelu ieħor*, si vede come il Vassallo è vicino al Leopardi anche nella scelta lessicale e, ancora di più, nell'uso insistente dei costrutti negativi. Si ha così una conferma dell'intimo rapporto che c'è tra forme espressive e stato d'animo. Mentre in altre liriche si intravede la compresenza di forme vaghe e indefinite e di forme negative (ad esempio, *Dejjem ... qatt, Mysterium mysteriorum*), in *Vangelu ieħor* si accentuano le parole che evocano aridità e privazione e i costrutti di negazione: (a) costrutti negativi, e costrutti positivi che rinviano ad una condizione negativa: *qed imut kuljum, x'sabta t-twelid, xejn ma nsib mitmum, kemm xbajt, x'ibħra, ibedħduni, negħreq, x'jġswieli, ma jaf (...)* ħadd, *ma nisfa' qatt, ma nistax, ma aebret, jaħrabni, ma nistax, id-dinja kieħra, aħjar (...)* *ma twelid t xejn, kollox baħħ u mrar, qatt ma wasalt imkien, ma wasaltx, ma stajt, mingħajr ma rrid, ma tistax iżżomm, ma naqbel ma' ħadd, qatlatni;* (b) aggettivi di privazione: *kerħa, msejken, imsejken, waħdi, waħdi, waħdi, waħedħa, mqita, miħħuda;* (c) nomi di privazione: *saħta, jasar, dmugħ, diqa, dwejjaq, il-marda, marda, x-xeww, jasar, saħta, dlam, ċaħda, firda.*

Sono anche presenti 'le parole che indicano moltitudine, copia, grandezza, lunghezza, larghezza, altezza, vastità, ecc., ecc. sia in estensione, o in forza, intensità,¹²⁴ e altre 'di senso e di significazione indefinita,¹²⁵ ma devono essere poche e, in qualche modo, sempre componenti di un'intera struttura linguistica negativa: *ftit, ħafna, kbar, sikwit, qatt, kollox, kieku, dejjem, kullimkien.*

¹²⁴ *ibid.*, pp. 386-387.

¹²⁵ *ibid.*, pp. 406-407.

THE THREE STOLEN PRINCESSES (AT 301) - A MALTESE MÄRCHEN WITHIN THE MEDITERRANEAN TRADITION AREA¹

by GEORGE MIFSUD CHIRCOP

In undertaking this study I was well aware of the modern current trends in the study of folktales. I hope some day in the near future to adopt its principles of structural analysis, folklore performance and communication to Maltese oral literature.² Maltese folktales have been neglected over the years, only a very few people were interested to read or listen to them. The number of folklorists consisted, and still consists, of a handful of part-timers; people at large, ranging from scholars to school children, hardly ever bother to know that Malta has its stock of folktales. The apparent vacuum is constantly attempted to be filled by a sudden wave of translation of (literary) texts from other countries.³

In this respect, the present situation is similar to that of the last century and the first half of the twentieth when Ġan Anton Vassallo, Annibale Preca and, to a lesser extent, Temi Zammit, literated in metrical form well-known international fables in Maltese, largely Aesopian, with the ethical and moral teaching mostly at the very end of the poems.⁴

¹For a complete index of Maltese folktales, see my *Type-Index of the Maltese Folktale within the Mediterranean Tradition Area*, an unpublished thesis presented to the Old University of Malta in 1978 for the degree of M.A. It will be in the near future supplemented by cross references to *A Motif-Index of the Maltese Folktale* at present being compiled by my wife for her M.A. degree.

²See, amongst others, Maranda, Elli Köngäs and Maranda, Pierre, *Structural Models in Folklore and Transformational Essays* (The Hague - Paris, 1971), Ben-Amos, Dan and Goldstein, Kenneth (eds.), *Folklore Performance and Communication* (The Hague - Paris, 1975), Gatto Trocchi, Cecilia, *La Fiaba Italiana di Magia* (Roma, 1972).

³This may be said of *Sagħtar*, a national students' magazine in Maltese.

⁴For Vassallo and Preca, see their *Hrejjef ovvero Saggio di Favole Morali in Verso scritti in lingua Maltese* (Malta, 1861); for Temi Zammit, see his *Hrejjef u Stejjer u Kitba Oħra*, ed. Ninu Cremona (Malta, 1963), vol. I, 19, 28, 44, 56.

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Nevertheless, in the Preface to the second revision of his type-index, Stith Thompson points out explicitly the prime importance of the Mediterranean in folktale scholarship:

Although some attempt was ... made, in the first revision, to extend the coverage of the index to Southern Europe, it was still true that most of the countries of southern and southeast Europe and of Asia over to India were left practically unnoticed. And this was in spite of the fact that for any comparative studies of folktales the versions from the Mediterranean, the Near East, and India are of prime importance.⁵

Malta falls within this neglected folkloristic area and as a very small island with an interesting complex history since older times, it is undoubtedly one of the best examples for cross fertilization of European (Romance) and Semitic oral narrative literature, where, consequently, oikotypes are hard to find.

With the notable exception of Johannes Bolte⁶ and Felix Karlinger,⁷ the Maltese folktale has hardly ever been scientifically stu-

⁵Thompson, Stith to Aarne/Thompson *The Types of the Folktale* (Helsinki, 1961), 5.

⁶Johannes Bolte (1858-1937) is perhaps the greatest of all students of the folktale in Germany. His principal contribution was five volumes of notes on the Grimms' Tales, *Anmerkungen zu den Kinder - u. Hausmärchen der Brüder Grimm* (Leipzig, 1913-31). These volumes were issued with the cooperation of Georg Polívka of Prague contributing the part on the Slavic lands only.

The following references apply to Bolte/Polívka's analysis of Ilg's *Maltesische Märchen und Schwänke aus dem Volksmunde gesammelt* (Leipzig, 1906) 2 vols: I 66 (Ilg No. 113), I 74 (No. 38), I 98 (Nos. 2, 51), I 112 (No. 89), I 117 (No. 42), I 123 (No. 45), I 157 (No. 32), I 174 (No. 1), I 193 (No. 26), I 197 n. 1 (No. 136), I 294 (No. 47), I 320 (No. 52), I 392 (No. 48), I 523 (Nos. 89, 119), I 539 (No. 28), I 549 (No. 16), I 552 (No. 40), II 24 (No. 36), II 125 n. 2 (No. 15), II 143 (No. 14), II 201 (Nos. 91, 98), II 238 (No. 46), II 243 (No. 41), II 305 (No. 12), II 360 fn. (No. 24), II 379 (No. 78), II 383 (No. 9), II 449 (Nos. 88, 99), II 470 (Nos. 29-31), II 521 (No. 2), III 23 (Nos. 18, 35), III 140 (Nos. 30, 31), III 266 (No. 139), III 296 (No. 54), III 307 (No. 10), III 320 (No. 72), III 334 (No. 39), III 382 (No. 25), III 500 (No. 13), IV 222 n. 1 (No. 3).

For analysis of Stumme's *Maltesische Studien* (Leipzig, 1904), see I 216 (No. 5), I 304 (No. 23), I 317 n. 1 (No. 18), I 438 (Nos. 2, 23), I 506 (No. 12), I 549 (No. 34), II 201 (No. 25), II 228 (No. 4), II 305 (No. 24), II 383 (No. 23), III 347 (No. 33), III 516 (No. 12), IV 257 (No. 26).

⁷See, Karlinger, Felix, *Inselmärchen des Mittelmeeres* (Düsseldorf-Köln,

died as the folktales of other countries. Regarding foreign scholars, the language barrier is obviously the greatest obstacle of all. Bolte himself, though actually making mention of Manwel Magri's folktale collection⁸ in his masterpiece jointly with George Polívka *Anmerkungen zu den Kinder - u. Hausmärchen der Brüder Grimm* (1913-31),⁹ never gives further references to Magri's tales as he does with Hans Stumme's and Bertha Ilg's¹⁰ throughout his five volumes. For the same reason Stith Thompson in his book *The Folktale* (New York, 1946) does not give a satisfactory picture of Malta's oral literature when he says:

We know that even in the early Renaissance a large proportion of the best known of our folktales was current in Italy and that, in spirit and style, they had already taken in those characteristics recognizable in Italian tales in our own days. These distinctly Italian stories are found not only in Italy itself, but in Sicily, Sardinia, and Corsica, and, to a degree, on the island of Malta.¹¹

Malta has an oral tradition of its own, with its oikotypical motifs and its important folkloristic links with Sicily¹² and Italy, as well

1962), 305-309, 325-26. See also his *Märchen griechischer Inseln und Märchen aus Malta* (Düsseldorf-Köln, 1979), 287-89, 293.

Karlinger is the first scholar to classify Maltese folktales according to the Aarne/Thompson index. Regarding *Inselmärchen* ... however, this leaves much to be desired: no reference to AT 923, 671 is made to tales Nos. 23, 36 (Ilg's 10, 19); classifying No. 25 (Ilg's 5) under AT 1620 is incorrect and this has to go under AT 757; tale No. 29 (Ilg 14) is not referred to AT 314, this also applies to Nos. 20 and 41 both falling under AT 1262 and 425C respectively.

⁸See, Cassar-Pullicino, Joseph, *Studies in Maltese Folklore* (Malta, 1976), 67-90; Mifsud Chircop, George, *Ġużè Cassar-Pullicino Folklorista* (Unpublished B.A.(Hons.) Thesis, University of Malta, 1972), 64-67.

⁹Bolte/Polívka, *op. cit.* V 82.

¹⁰See fn. 6.

¹¹Thompson *The Folktale* 19.

¹²The close affinities between Maltese and Sicilian 'märchen' have led Aldo Farini, the compiler of *Fiabe, Leggende e Tradizioni Maltesi* (Malta, 1934-36), to declare in an unscientific preposterous misjudgement that Magri translated his folktales direct from Sicilian texts and not collected them from Maltese oral tradition: 'Affinità tali che, se non legittimano interamente la supposizione che il Magri, più che dalla bocca del popolo, abbia tratto le sue leggende dalla raccolta del Pitrè ...' (I iii).

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as with other Mediterranean countries, such as North Africa and Greece.

Oral tradition literature in Maltese is by no means extensive¹³ and a good deal more of Maltese folktale material has still to be harvested. Magri's¹⁴ and Gužè Cassar-Pullicino's¹⁵ in Maltese script are undeniably the best so far. Ilg's translations, although including a good number of texts lifted from Magri's collection, still have to be read and analysed to make relevant the variety of the subject. This may prove to be more so with the eventual publication of her 'Maltesische Überlieferungen'.¹⁶ One should also state that together with Stumme's, Ilg's work is the only collection of Maltese folktales available to foreign scholars,¹⁷ earning the praise of Friedrich von der Leyen:

Schon vor ihren Ehe, in Malta, hatte sie ihre Liebe und ihre Begabung für das Sammeln und Abhören erprobt, mit bestem Erfolg.¹⁸

Regarding the system adopted in analysing 'The Three Stolen Princesses', or better 'Is-Serp tas-Seba' Rjus' (the Seven-Headed Serpent) in Maltese, I have made use of Eberhard/Boratav's motif classification in their *Typen Türkischer Volksmärchen* (Wiesbaden, 1953) though abiding by the Aarne/Thompson Type number. A similar scientific merger has already proven successful in Sebastiano Lo Nigro's *Racconti popolari siciliani* (Firenze, 1957). In this way, variants are given their full weight in the tale history.

The type is thus subdivided into five sections:

- I. Motifs
- II. Versions
- III. Variants
- IV. Extension
- V. Notes.

¹³See, Mifsud-Chircop, George, *Type-Index*... xviii-xx.

¹⁴Magri, Manwel, S.J., *Hrejjef Misserijietna* (Malta, 1902-04), 4 vols.; *X'Jgħid il-Malti fuq id-Dinja ta' Taht u fuq ir-Rjeh* (Malta, 1905). See also his *X'Jgħid il-Malti jew l-Għerf bla mictub tal Maltin* (Malta, 1925).

¹⁵Cassar-Pullicino, Ġ., *Stejjer ta' Niesna* (Malta, 1967).

¹⁶Id. 'Folk-Narrative Research in Malta since the War', *Maltese Folklore Review* I ii (1963), 145.

¹⁷Cfr. comparative notes to Stumme's and Ilg's publications respectively in *Zeitschrift des Vereins für Volkskunde* 15 461, 16 454, 17 336.

¹⁸'Nachwort' to Kössler-Ilg, Bertha, *Indianer Märchen aus den Cordilleren* (Düsseldorf-Köln, 1956), 301.

In Section V reference is made to folktale collections from Sicily, North Africa, Greece, Spain, Corsica and Turkey, amongst others, thus serving as a groundwork for a comparative study of the type in a Mediterranean tradition area, influenced decisively by the Romance, Greek, Turkish, North African and Berber folkloristic culture.

301. THE THREE STOLEN PRINCESSES

I. MOTIFS

1. During night, youngest prince overcomes monster who steals from king's apple-tree.
2. Hero follows him through a hole into the underworld.
3. He kills him on the advice of three sisters abducted by the monster; he rescues them.
4. He himself is entrapped in a well by his treacherous brothers.
5. But he reaches the upper world through the help of an eagle, to whom he feeds his own flesh.
6. He is recognized when presenting magic dress and token.

II. VERSIONS

(a) Ilg no. 12; (b) BORMLA: Magri no. 5; (c) XAGHRA-GOZO: Magri no. 16 1; (d) VICTORIA-GOZO: Magri no. 16 2; (e) BALZAN: Stumme no. 24.

III. VARIANTS

1. Devastating monster(s): three serpents (e) or one (a, b, d) with seven heads (a, b, e) which magically grow back (a, b) when cut off (a) or ogre under the form of a cow (c) snatches away (a, b, c, d) and gobbles (a), on ripening (a - d), a pure (a) golden apple (a, b), golden pear (c), or seven unseasonable apples (d) from central (a) tree (a - d) in king's garden (a, b, c) or big orchard (d) at midnight (a, b, d).

King, yearly (a - d), sends each of his three (b - d) [successive (c)], or twelve (a) sons in turn, or entrusts only eldest son, whereas second and third themselves ask to be given task (c, d).

King provides them with sword and whistle (a), knife and whistle (b), or sword and rifle (c), or youngest (third) equips himself with fire-arms (d).

King orders sons in turn to place golden apple, on ripening, in napkin (M. 'maktur', lit. 'handkerchief'), lie in wait for serpent

(a); and on latter's turning up, to blow whistle¹⁹ and cut off one of its heads (a, b).

Eldest son tackles task by sleeping by day and watching by night, and second and third by lying on thorn mattress (c) or third son by putting up a narrow thorn hut with stone in centre to sit on so as not to doze off (d).

Unsuccessful eldest brother sees monster approaching and fruit turning pale and disappearing (c); in the morning he wakes up, weeps over his negligence (a) and confesses truth to father (a, b).

Elder sons fail because they fall asleep at eleven o'clock (a) or at half-past eleven (b), or else, give up task and return home, because around midnight they feel bored and cold (d).

Hero, twelfth and youngest prince, is a tiny weakling (a), a remarkably strong (a) blacksmith's apprentice and still young (e). Father discourages him from setting on task owing to his small size and young age, though latter prides himself on his strength (a) or he goes in search of work with two friends and settle in a forest (e).

Hero's words of self-assurance while guarding fruit which has not yet been stolen: 'Nemm ghadha!' ('It isn't gone yet!') (c).

Hero's attack: on monster's approaching tree, hero whistles and stabs him (a, b) with a single thrust (b), monster and hero parry words, latter fires once his double-barrelled gun (c), or fires twenty-one shots at monster (d).

Hero-monster dialogue: 'Gejt inti; dejjem hadtha. Imma llum ma tehodhiex.' 'Dejjem hadtha u llum nehodha wkoll' ('So you've come; you've always taken it. But today you won't.' 'I've always taken it and today I'll take it too.') (c).

Lion pounces on one of hero's friends and they set on its trail (e).

2.-3. Hero and friends follow lion down pit and come to three rooms: gold, silver and copper; only hero has courage to attack (e).

2. In the morning father and son find pool of blood by the tree (d). Monster can be pursued by following trail of blood to his vast lower world (a-d).

Hole: cave (a) or very deep (c, d) pit (b, c-e); hole's entrance:

¹⁹Thus, enchanting serpent. Cfr. Magri's note in *Hrejjeġ Missirijietna III* (*Mogħdija taz-Zmien* 29) p. 15: 'In Book One [*Mogħdija taz-Zmien* 15] we have noted how people used to enchant serpents by whistling.' (trans.)

a rounded mill stone-like rock overturned by strong team of men (d).

On their way, hero, out of sheer eagerness, runs ahead of father and brothers and is the first to find pit, hailing king to it; motif 4 is introduced here (a).

Tackle to let down princes: long cable (a), long rope and signalling bell set beside pulley (b) with bell attached (a) or clock-bell (b), twine threads, cords, ropes, shear-legs (c) or heap of ropes (d).

King's pre-arrangement as to the number of bell-chimes: explorer is to ring bell twice meaning to lengthen rope, twice to stop, once to be pulled up (a, b), or explorer is to ring when wanting rope to be extended (c) or to be pulled up (d).

Jealous brothers are soon hauled up in accordance with plot to murder hero (a); motif 4 is introduced here (b).

Hero is let down towards bottom of the pit and replies in the negative to brothers' questions about his discoveries (c). Rope is not long enough to reach up to hero's requirements; bell finally stops ringing (a).

Exploration of immensely vast cave (a, b). Hero finds dangling ropes gone (c), for brothers had returned home (c, d) having no sign of his whereabouts and feeling no weight tugging at the rope (d).

Hero ties rope to a rock, and on emerging finds himself on a vast plain; he walks till dusk, living on herbs he comes by (d). he perceives a door next to impossible to open because of its thickness (a).

On looking for an iron bar to open door, hero catches sight of very hungry nestlings (a); on feeding them he earns their gratitude (a, b). They chirp merrily, advising him as how to open door: "You must say "Door, oh door! What are you hiding from me?" Then it shall open by itself' (a).

Their grateful mother advises him on how to proceed (b).

3.-6. Missing, but variant develops into Type 314: 'Balmies' (c).

3. One helpful maiden instead of three (a). The Three Helpful Maidens motif-complex missing (a-c) or underdeveloped (e). Hero meets (a) or comes upon (d) very beautiful maiden(s) on nestlings' advice (e) or on spotting dim faraway light on each of the following three nights (d).

Mother-bird (maiden's sentry) is huge and has strong, broad back; chicks keep constant watch on maiden while mother goes out hunting (a).

Old, older, oldest motif-complex within the Three Helpful Maidens motif-complex (d).

Elder sister's (d) or grateful mother-bird's (a) advice to hero in return for his kindness to children (a, b): (1) to open two doors to reach monster (a); (2) to ignore latter's treacherous words, choosing most rusty sword from far interior of cave (a, b) or from behind door of cave (d) to kill him and (3) to accept challenge to fight, giving him no respite when monster wants to rest (d).

Three maidens' greeting to hero: 'Oh! Kif ġejt [hawnhekk]?' ('Ho there! How come you're here?'). Their magic token to him: 1) youngest's, an almond inside which there is a starry dress; elder's, nut inside which there is a fancy dress, embroidered with the sea and its fish; and eldest's, chestnut inside which there is a fancy dress with the earth and its greenery (d; cfr. Type 510B: 'The Dress of Stars, of Sea and of Earth' III 3) or 2) the mantles of each of them as proof of his feat (e).

Serpent's monstrous body: it shines because it eats gold, thus emitting light to spot out at night whereabouts of treasure to be stolen (a).

Fight with serpent: very cursorily treated (e); on hero's opening doors, serpent gets angry (a). Haughty words of address to hero: 'Terh il-bniedem' ('Human offspring') (d; for the same greeting, see AT 1060: 'Squeezing the (supposed) stone').

Challenge to fight monster (a, b, d). On hero's choosing the right sword, serpent realizes abducted eldest maiden's betrayal (d). Latter challenges him into chivalrous agreement to stop for rest until he cuts off each head thrice (a, b); on serpent's crying out for truce, 'Serh' (a, b) or 'Mistrieħ' ('Halt!'; 'Rest!') (d). Hero foolishly obeys and head grows back (a, b) when cut off, or serpent jumps into cistern of magic water and comes out whole (d). Accordingly, it is hit till killed (b, d), or on having the twentieth head cut off, serpent attempts to fool hero by threatening that his might would overreach him, but latter remembers mother-bird's warning, kills monster and chops up his carcass (a).

Hero knocks with heavy iron bar on copper room, kills serpent and rescues one of the abducted princesses, who chooses for him the sword from many other sharp ones behind door; he fights and kills the other serpents in the other rooms, thus freeing her two sisters (e).

Hero returns to bottom of well; king had left guards just in case his youngest son returns (d).

4. Treacherous friends instead of treacherous brothers; hero ignores princess's wish that he should be hauled up first and his friends throw stones at him while trying to climb (e).

Eldest prince wants each maiden in turn as bride, starting from eldest - choice falls on youngest (d).

Hero suspects deception and tests brothers' loyalty: goes down to the bottom of pit (a, b) and asks to be hauled up after tying a stone (a, b) or a quadrangular block of stone (M. 'kantun') (d) instead of his own weight which brothers treacherously drop (a, b, d) half-way through shaft (a), on reaching skirting of well (b), or after a few tugs at the rope (d).

3, 5.-6. Missing motifs (a, b), but grateful mother-bird advises hero to carry abducted maiden (a) or serpent (b) on back; she carries them both as well out of pit to king's palace (a, b). Latter rejoices on hero's return and gives him his crown (a, b) as well as the right to do as he chooses with treacherous brothers; they are boiled in oil, flayed and their skin made into napkins to be hung by the doorstep for people's fingers to be wiped thereon (a).

Failure to return to upper world: helpful shepherd advises hero to throw himself upon white sheep, not a black one; but he is not in time to get a grip and finds himself upon the latter, carrying him to an even lower world (d).

Success in returning to upper world: hero feeds eaglets, who gratefully plead for his life with mother. Latter carries him towards upper world, barrel of water on one wing, barrel of meat on the other, while he rides in the middle; he must receive her enigmatic commands and do the opposite giving her food when asking for water and vice-versa.

When food runs short he feeds her his own calf to keep her going. Eagle, with two feathers from under her wing (d), sets flesh back in its place after regurgitating it so that he suffers no more pain.

6. Hero enters apprenticeship with poor tailor (d) or takes up residence near royal palace (e).

King's eldest son still insists on marrying youngest of maidens; countertasks: to produce uncut and seamless dress (d), or princesses urge king to procure their mantles for them (e).

Hero undertakes task: he breaks magic almond and tailor presents dress to eldest prince (d) or presents mantles to king (e). Identification: youngest maiden thus discovers he has reached upper world (d).

Hero's reward: marriage to youngest maiden (d; second son is given second sister and eldest, eldest sister), or he asks king to be invited to daughter's wedding (e).

IV. EXTENSION

Versions (a) to (d) are obviously homogeneous. Version (e) is remarkably distinct, with elements of AT 300 V-VII, 'The Dragon Slayer'.

1. The golden fruit incorporates human wisdom.²⁰

2. In gratitude for hero's promise to rescue her, abducted maiden asks him to marry her (e).

The three rescued maidens are the sun, the moon and the stars.²¹

4. Impostors steal rescued princesses and make way to king's palace (d, e), taking their hand in marriage as reward (e).

6. Hero intercepts the impostors on the wedding day, when he secures recognition through the presentation of the dragons' tongues (e).

Hero states punishment for them: to be boiled alive in oil (e).

V. NOTES

AT 301, cf. 300; BP II 300ff.; Espinosa nos. 133-135; Anderson *Novelline* no. 57. - French Delarue; Italian (Tuscan 301 c, f, g, n, r, Romagna Toschi/Fabi III no. 2, Calabrian Lombardi-Satriani nos. 4, 17, Rossi-Taibbi no. 38, Sicilian Lo Nigro, Gonzenbach nos. 58, 59, 62, 64); Corsican Massignon nos. 7, 41, 71; Greek: Dawkins *More Greek Folktales* nos. 26, 35b, Dawkins 45 *Stories* no. 14, Megas *Volksmärchen* no. 28, Macedonian Abbott 268ff., Eschker no. 36, (Syros) Karlinger *Inselmärchen* no. 16; Turkish: Eberhard/Boratav no. 72, cf. no. 234 III 1, Boratav *Contes Turcs* no. 22; Arabic and/or Berber: Moroccan (Houwara Stumme no. 14, Tazerwalt Stumme no. 17, Algerian Galley no. 3, Tunisian Stumme no. 1, Syrian Oestrup no. 6); Yugoslavian: Schütz no. 12.

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ABBREVIATIONS

AT = Aarne/Thompson
BP = Bolte/Polívka
M = Maltese

²⁰ Sannat-Gozo: cfr. Magri, *X'Jghid il-Malti fuq id-Dinja ta' Tabt u fuq ir-Rjeh* M. Ž. 44 29.

²¹ Zeitun and Ta' Ċenċ-Gozo: *ibid.*, 28.

MŽ = *Kotba tal-Moghħdija taż-Żmien* (Pastime Books)
Trans. = Translation.

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