

Hysbysiad Hawlfraint

Dyma atgoffa staff a myfyrwyr y Brifysgol hwn fod hawlfraint yn gymwys ar y darn hwn ac ar y gwaith y mae'n dod ohono. Gwnaed y Copi Digidol hwn yn unol â thelerau Trwydded yr Asiantaeth Trwyddedu Hawlfraint, sy'n golygu eich bod yn cael:

- Gweld a lawr lwytho copi
- Argraffu copi

Mae'r Copi Digidol hwn ac unrhyw gopi digidol neu argraffedig a roddir ichi neu a wnaed gennych yn ôl telerau'r Drwydded hon i'w ddefnyddio yng nghyd-destun y modiwl hwn neu'r cwrs astudio hwn. Cewch gadw'r copïau hyn ar ddiwedd y cwrs, ond dim ond at eich defnydd eich hun.

Rhaid i bob copi (gan gynnwys copïau electronig) gynnwys yr Hysbysiad Hawlfraint hwn a rhaid iddynt gael eu dinistrio neu eu dileu os bydd y Brifysgol yn gofyn ichi wneud hynny.

Ac eithrio'r hyn sy'n dderbyniol yn ôl darpariaethau cyfraith hawlfraint, ni cheir copïo, cadw na dosbarthu (gan gynnwys dosbarthu drwy e-bost) heb ganiatâd y sawl sy'n dal yr hawlfraint.

Mae gan yr awdur (ymadrodd sy'n cynnwys arlunydd a'r sawl sy'n creu gweithiau gweledol eraill) hawliau moesol ar y gwaith ac ni chaiff staff na myfyrwyr achosi na chaniatáu i'r gwaith gael ei anffurfio, ei lurgunio na'i addasu fel arall, na'i drin mewn unrhyw fodd difriol arall, a fyddai'n gwneud cam ag anrhydedd neu enw da'r awdur.

Teitl y darn: **The Traditional Narrative Motifs of the Four Branches of the Mabinogi**

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The Traditional Narrative Motifs of *The Four Branches of the Mabinogi*

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FROM the time that serious scholarly study of *The Four Branches of the Mabinogi* began, about a century ago, it has been recognized that at least some of the elements of that important work of Middle Welsh prose fiction belong to the large and ancient stock of migrating story-elements of traditional storytelling, the 'motifs' of folk and popular tales. At the turn of the century, for example, Edward Anwyl pointed out that the story of the marriage of Pwyll and Rhiannon in the First Branch, *Pwyll Pendeuic Dyuet*, is a Fairy Mistress tale—though he thought of that tale as primarily an Irish story and did not realise the wide extent of its international distribution.¹ A decade later John MacCulloch noted a number of other traditional motifs: the episode in the first section of *Pwyll* in which a mortal helps a king from the otherworld, which is known elsewhere in Celtic story; the popular motifs of the Calumniated Wife, Demon Hand, and Congenital Animal, which appear in the third section of *Pwyll*; and the old story of the treacherous wife who betrays the secret of her husband's life to her lover, used in the Fourth Branch's story of Blodeuwedd.² In the next generation W. J. Gruffydd, in extensive analyses of *The Four Branches*, discussed those motifs and added several others, such as the Fourth Branch's episode of a woman tricked into coming aboard a ship (traditionally for the purpose of abducting her), and the Impossible Tasks, or riddle-tests, which underlie the unique conditions necessary to bring about the

¹'The Four Branches of the Mabinogi', *Zeitschrift für celtische Philologie*, 1 (1896–97), 277–93; 2 (1898–99), 124–33; 3 (1900–1), 123–34 (at 1, p. 289). ²*The Religion of the Ancient Celts* (Edinburgh, 1911), pp. 95–113; *The Mythology of All Races*, III, *Celtic, Slavic*, by John Arnott MacCulloch and Jan Máchal (Boston, 1918), pp. 92–106. G. L. Kittredge had also discussed the Fairy Mistress, Calumniated Wife, Demon Hand, and Congenital Animal motifs in *Pwyll*, in a study primarily concerned not with *The Four Branches* but with 'The Werewolf's Tale', which he suggested was a 'lost' branch of the Welsh tales; see 'Arthur and Gorlagon', [Harvard] *Studies and Notes in Philology and Literature*, 8 (1903), 149–275 (at pp. 208 and 264).

death of Lleu Llaw Gyffes.³ In the First Branch, he said, the incident of someone visiting a woman in the guise of her husband goes back to classical literature, and the motif of the hero disguised as a beggar at the heroine's wedding feast is known all over Europe.⁴

But those scholars were interested in matters other than traditional tale motifs. All were more or less followers, even in disagreement, of John Rhys and his attempts to reconstruct from what he felt were its fragmentary remains in *The Four Branches* some larger, and presumably 'nobler', body of Celtic mythology—first a lost solar mythology, and then a lost mythology about the 'pre-Celtic and non-Aryan' Picts, created (he surmised) by Goidelic Celts living in Britain.⁵ Anwyl hoped to recover a corpus of family sagas—a 'Rhiannon-cycle', a 'Dôn-cycle', and a 'Llŷr-cycle'—based on those three legendary families mentioned in *The Four Branches*. MacCulloch looked for the Celtic gods who he believed appeared in euhemerized forms in the characters of *The Four Branches*. Gruffydd was engaged in reconstructing from *The Four Branches* a 'prose epic' which told the life story of the hero Pryderi, itself based in turn on Celtic mythology. To such efforts the recognizable motifs from traditional storytelling were only nuisances, dismissed as 'late contaminations' of an earlier, native body of material: 'mere Märchen formulae', in MacCulloch's words, of 'no mythical significance'.⁶

Kenneth Hurlstone Jackson's *The International Popular Tale and Early Welsh Tradition* considered those traditional motifs for their own sake and in their own contexts.⁷ Jackson discussed and documented twenty-six international narrative motifs in *The Four Branches*, fifteen in the First Branch alone (which received his closest attention). A few years later he added to that list half a dozen 'Celtic' motifs: that is, motifs known in other Celtic (mainly Irish) narratives, medieval and modern.⁸ Jackson was clear about what the presence of that number of international motifs in *The Four Branches* implied: 'no theory involving the supposition of a myth should even be advanced until one has made sure that the motif one is studying is not an international one'.⁹ The assumption here is that a narrative episode such as the Fairy Mistress, which is known in traditional literature from Classical Greece to Iceland and Lapland, and also in

³*Math vab Mathonwy: An Inquiry into the Origins and Development of the Fourth Branch of the Mabinogi* (Cardiff, 1928), pp. 243–44 and 306–9. ⁴*Rhiannon: An Inquiry into the Origins of the First and Third Branches of the Mabinogi* (Cardiff, 1953), pp. 43–44 and 50–53. ⁵*Lectures on the Origin and Growth of Religion as Illustrated by Celtic Heathendom*, The Hibbert Lectures, 1886, third edition (London, 1898); *Celtic Folklore: Welsh and Manx*, 2 vols (Oxford, 1901). ⁶*Religion of the Ancient Celts*, pp. 95 and 108. ⁷(Cardiff, 1961). ⁸'Some Popular Motifs in Early Welsh Tradition', *Études celtiques*, 11 (1964–65), 83–99. ⁹*International Popular Tale*, p. 129.

storytelling traditions as distant as those of Hawaii, Indonesia, and India, is not likely to have its origin in a lost Celtic mythology.

The basis of Jackson's argument are the collections and classifications by folklorists, particularly Stith Thompson's definitive *Motif-Index of Folk-Literature*, a world-wide classification of narrative motifs.¹⁰ After the first edition of the *Motif-Index* appeared in 1932–36, specialized indexes were published which applied the same system for classifying motifs. Those of particular importance here are Tom Peete Cross's *Motif-Index of Early Irish Literature*, Inger M. Boberg's *Motif-Index of Early Icelandic Literature*, and Ernest W. Baughman's *Type and Motif-Index of the Folktales of England and North America*.¹¹ All three indexes (Boberg and Baughman in earlier versions), as well as others, were incorporated into the revised edition of Thompson's *Motif-Index*, which was greatly augmented as a result.

The revised edition is an immensely useful tool for identifying traditional narrative elements in *The Four Branches*. It is important to recognize, however, that by itself it provides no information about the origins of those elements. A motif which appears both in *The Four Branches* and in a medieval Icelandic saga, for example, or in a modern Norwegian folktale, may have originated independently in Scandinavia, may have travelled there from Wales or Ireland (or vice versa), or may have reached both Scandinavia and the British Isles from Byzantium, Persia, or India. Furthermore, it cannot be assumed that the oral or 'folk' form of a motif is somehow more fundamental—more archaic or 'original'—than its literary form. The source of an oral tale collected in the nineteenth or twentieth century could be a literary tale composed in the sixteenth, as Alan Bruford has shown often to be the case with the romantic hero-tales of Irish and Scottish Gaelic oral tradition.¹² A motif-index is not like an index of tale-types, which classifies the more complex plots of entire tales, and which does imply, as Stith Thompson wrote, 'that all versions of a type have a genetic relationship'.¹³ A motif-index makes no claims about origins or transmission, only about distribution.

Kenneth Jackson's study was done more than twenty-five years ago, and it may be time for another look at the traditional materials of *The Four Branches*. The following list of motifs can serve as a preliminary stage for such investigations. Although the sources of

¹⁰Revised edition, 6 vols (Bloomington, Indiana, 1955–58). ¹¹*Motif-Index of Early Irish Literature*, Indiana University Folklore Series, 7 (Bloomington, Indiana, 1952); *Motif-Index of Early Icelandic Literature*, Bibliotheca Arnarnagana, 27 (Copenhagen, 1966); *Type and Motif-Index of the Folktales of England and North America*, IUFS, 20 (The Hague, 1966). ¹²*Gaelic Folk-Tales and Mediaeval Romances: A Study of the Early Modern Irish 'Romantic Tales' and their Oral Derivatives* (Dublin, 1969). ¹³*The Folktale* (New York, 1946), p. 416.

the tales and the final shape of their meaning lie beyond its compass, such a list does identify the elements from which the tales are made and provide a foundation for comparative study of them. In this list the number of occurrences of international motifs in the narrative is increased by a factor of seven, to a total of roughly 190—though some are repetitions and others are necessarily less distinctive elements of storytelling (for example, the ‘year and a day’ formula, the ‘giant’ and ‘cruel uncle’ figures, the condition of ‘love-sickness’) than those pointed out by Jackson. About five of Jackson’s motifs, moreover, have been changed to others which seem more appropriate. The half a dozen ‘Celtic’ motifs discussed by Jackson are increased to a total of about forty; here none of his original suggestions has been changed, though it is now possible to identify and classify them more specifically. The following list, then, presents about 230 instances of traditional motifs in the narrative of *The Four Branches*, more than 80% of which are classified as ‘international’ and slightly under 20% as ‘Celtic’.

The motifs are listed in narrative order, following the practice of tale-analysis in the Aarne–Thompson *Types of the Folktale*.¹⁴ Roman type signifies an ‘international’ motif. Only motifs indexed in Thompson’s revised *Motif-Index* appear in the list, with the single exception of P535.0.1 *Honour-price*, which is taken from Cross’s index of Irish motifs and is used here to distinguish payment for insult or disgrace (*sarhaed* and *wynebwerth*) from compensation for murder or physical injury (*galanas*, or Irish *éric*), which is indexed as P535 in the *Motif-Index*. Although many of the motifs listed are identical with those of *The Four Branches*, others are more general or approximate. It is not the youngest of three brothers who successfully watches through the night for a ‘devastating monster’ in the First and Third Branches, but those episodes clearly use that traditional motif. Similarly, the fort that traps Pryderi and Rhiannon in the Third Branch disappears at nightfall, yet belongs in the same class of structures as the fairy houses of folk legends, which disappear at dawn. Perhaps the most tentative identification in the list is the Celtic

¹⁴Antti Aarne and Stith Thompson, *The Types of the Folktale: A Classification and Bibliography*, second revision, Folklore Fellows Communications, 184 (Helsinki, 1961). The standard edition of *The Four Branches* (critical apparatus in Welsh) is *Pedeir Keinc y Mabinogi*, edited by Ifor Williams, second edition (Cardiff, 1951). Other modern editions of the first two Branches (apparatus in English) are *Pwyll Penddeic Dyuet*, edited by R. L. Thomson, Mediaeval and Modern Welsh Series, 1 (Dublin, 1957), and *Branwen Uerch Lyr*, edited by Derick S. Thomson, MMWS, 2 (Dublin, 1976). English translations of *The Four Branches* are included in *The Mabinogion*, translated by Gwyn Jones and Thomas Jones, Everyman’s Library, 97 (London, 1949), and *The Mabinogi and Other Medieval Welsh Tales*, translated by Patrick K. Ford (Berkeley, 1977).

motif of an army drowned by the unnoticed incoming tide, which is used in desperation as an analogue of Blodeuwedd’s maidens who drowned by walking backwards into a lake they did not see. In some cases an incident in *The Four Branches* is identified by ‘surrounding’ it with related motifs, as the ‘Ali Baba’ motifs of men hidden in containers of oil or food are used for the incident in *Branwen* of the Irish warriors in the flour-bags. In a few other instances motifs are included which are not explicit but whose presence is strongly suggested in the text and generally accepted in scholarly commentary: in the First Branch, Rhiannon accused of devouring as well as murdering her child, and the colt recovered with Pryderi as a ‘congenital animal’; in the Fourth Branch, the various ‘paradoxical tasks’ behind the unique conditions of Lleu Llaw Gyffes’s vulnerability. For the most part, the list is conservative about including such items. The sleep that falls upon the six women set to watch Rhiannon’s newborn child in the First Branch is probably a ‘magic sleep’ (specifically, D1964.3 *Magic sleep induced by abductor*), as other versions of this incident in traditional tales suggest, but the text is silent on this point, and so the motif is excluded from the list. Both Thompson and Cross indexed a number of motifs from *The Four Branches*, depending mainly on a summary of the tales by John MacCulloch in *The Mythology of All Races* (III, 92–106), and it has been possible to refine some of them. Among the international motifs, the ‘Forbidden chamber’ motif, referring to the otherworld prohibition in *Branwen*, is here changed to the more accurate ‘Forbidden door’, and Lleu’s ‘Unique vulnerability’ in *Math* changed from ‘Achilles heel’ to the combination of ‘Paradoxical tasks’ and ‘Unique deadly weapon’.

Italics designate a ‘Celtic’ motif, that is, one listed in Cross’s index, and then in the revised Thompson *Motif-Index* with no non-Celtic occurrences added. There are, however, thirteen exceptions, for general motifs or those that can be verified in at least one non-Celtic context and which are not designated ‘Celtic’ here: T350 Chaste sleeping together, H1561.2.3 Combats at fords, G442 Child-stealing demon, G369.5 Demon hand, G512.6.1 Giant’s (ogre’s) arm pulled (cut) off by defender of castle (house), K811.4 Iron house, J1661.3 Person describes approaching bands of warriors without recognizing them, P553.1 Poisoned weapons, R112.3 Rescue of prisoners from fairy stronghold, D2060 Death or bodily injury by magic, D695 Man transformed to woman has children, T617.2 Hero learns his name at time of first adventure, K1883 Illusory enemies.

{Curved brackets} indicate a ‘Four Branches’ motif, nine in all. These are motifs listed in Cross and/or Thompson, but the only citations refer to the particular incident in *The Four Branches* (even when what appear to be two or three different citations are given).

These, of course, have no significance for the traditional nature of the narrative materials in *The Four Branches*, other than indicating that the incidents looked like traditional motifs to folklorists, and suggesting with what class of traditional motifs they would be associated.

List of Motifs

PWYLL PENDEUIC DYUET

Pwyll (1)

[i. Pwyll Meets Arawn]

N771 King (prince) lost on hunt has adventures. N774.3 Adventures from pursuing animal (not magic).

F241.6 Fairy dogs. F178 Colours of the otherworld. F178.1 Red as otherworld colour. D1293.1 Red as magic colour. D1293.3 White as magic colour.

F184 Otherworld king. F252.1 Fairy king.

F241.1 Fairies' horses. F241.1.1.2 Fairies ride dapple-gray horses.

[ii. The Bargain]

M237 Bargain to save face. P535.0.1 Honour-price. F394.2 Mortals aid fairies in war.

D45 Persons exchange forms. {D45.1 Kings exchange forms and kingdoms for a year [and a day].}

Z72.1 A year and a day.

[iii. Pwyll in the Otherworld]

F110 Journey to terrestrial otherworlds.

F163.1 Castle in otherworld. F177.1 Court in otherworld.

K1311.1 Husband's twin brother mistaken by woman for her husband.

T350 Chaste sleeping together.

H1556.2 Test of fidelity through submitting hero to temptations.

[iv. The Fight with Hafgan]

H1561.2.3 Combats at fords.

C742 Tabu: striking monster twice. (Though monster begs that hero strike him again, hero refuses. Monster would otherwise revive.) C742.1 Man must be killed with first blow: others will not harm him.

F176 Hero fights in otherworld and overcomes king (queen), or fairy. F389.4 Fairy killed by mortal.

[v. The Return to Dyfed]

F234.2.4 Fairy in likeness of another.

M246 Covenant of friendship.

Z183 Symbolic names. ['Pwyll Head of Annwn']

Pwyll (2)

[i. Pwyll Meets Rhiannon]

F750 Extraordinary mountains and other land features. D932.2 Magic hill.

F241.1 Fairies' horses. F241.1.1.1 Fairies ride white horses. B184.1 Magic horse.

T15 Love at first sight.

T131.1.2.1 Girl must marry father's choice.

[ii. First Marriage Feast]

T92.11 Rivals contesting for the same girl.

M223 Blind promise (rash boon). (Person grants wish before hearing it.)

T151 Year's respite from unwelcome marriage.

[iii. Second Marriage Feast]

K1816.0.3.1 Hero in menial disguise at heroine's wedding.

D1193 Magic bag (sack). K711 Deception into entering bag. {K711.1 Deception into magic bag which closes on prisoner.}

M168 Vow not to devastate country or take revenge after release.

F302 Fairy mistress. (Mortal man marries or lives with fairy woman.) F302.2

Man marries fairy and takes her to his home.

Pwyll (3)

[i. Birth of Pryderi]

N681.2 Ruler makes ready to abandon barren wife and marry another. (He remains with her when he learns that she is with child.) T64 King seeks bride only because counsellors insist.

F321 Fairy steals child from cradle. G261 Witch steals children. G442 Child-stealing demon.

[ii. Rhiannon Accused]

K2110.1 Calumniated wife. K2116.1.1 Innocent woman accused of killing her newborn children. K2155.1 Blood smeared on innocent person brings accusation of murder. K2116.1.1.1 Innocent woman accused of eating her newborn children. {K2116.1.1.1.1 Bones of puppies as false evidence of wife's having eaten her newborn child.}

S430 Disposal of cast-off wife. Q482 Punishment: noble person must do menial service. {Q482.4 Cast-forth wife must sit at horse-block of palace and tell story to each newcomer and offer to carry him inside.} Q493 Punishment: being saddled and ridden as horse.

[iii. Second Birth of Pryderi]

G369.5 Ogre (demon) with long arm (demon hand) which is thrust down chimney (through door, etc.).

H1471 Watch for devastating monster. (Youngest alone successful.)

G512.6.1 Giant's (ogre's) arm pulled (cut) off by defender of castle (house).

B311 Congenital helpful animal. Born at same time as master and (usually) by same magic means. T589.7.1 Simultaneous birth of (domestic) animal and child.

N825.1 Childless old couple adopt hero.

T596 Naming of children. ['Gwri Golden-Hair']

T615 Supernatural growth.

[iv. The Restorations]

S451 Outcast wife at last united with husband and children.

Z183 Symbolic names. ['Pryderi']

BRANWEN UERCH LYR

Branwen (1)

[i. Marriage]

F531 Giant. A person of enormous size.

- P14.10 Kings have seat on hills.
 M201.5 Covenant confirmed by marriage.
 Z71.1.0.1 Triads. ['Three Matriarchs in this Island']
[ii. Insult]
 T131.1.1 Brother's consent for sister's marriage needed.
 S175 Horses mutilated: tails cut off and manes torn off with the skin in order to humiliate their owner.
[iii. Payment for Insult]
 P535.0.1 *Honour-price*.
 D1171.2 Magic cauldron.
[iv. Story of the Cauldron]
 F531.6.2.2.2 *Giant lives under lake*.
 T615 Supernatural growth. [Llassar's son]
 J1563 Treatment of difficult guests. J1563.6 When hints do not get rid of unwelcome guests, force must be used. (Thus man treats his sons-in-law.)
 Q292.3 *Abuse of hospitality punished*.
 K811.1 Enemies invited to banquet and killed. K811.4 Hostile visitors lured into iron house concealed by wooden walls. (Hosts set fire to house.)
 S112.6 Murder by roasting alive in oven (furnace).

Branwen (2)

- [i. Branwen Persecuted]**
 S410 Persecuted wife.
 Q482 Punishment: noble person must do menial service. {Q482.2 Queen placed in kitchen and abused by butcher.}
 C617 Forbidden country.
 B291.1 Bird as messenger. B291.1.0.1 Bird as letter-carrier.
[ii. Bran Invades Ireland]
 F531.3.1 Giant wades the ocean. F531.3.13 Giant (giantess) carries prodigious burden. *F1057 Hero (giant) wades across sea*.
 J1661.3 Person describes approaching bands of warriors without recognizing them. Another (interlocutor) identifies them.
 J1769.1 Giant thought to be hill.
 F754 Magnetic mountain. (Pulls nails out of ships that approach it.) F806.1 Lodestone draws ship to it.
 P535 *Eric fines (imposed for personal injury, etc.)*. P535.0.1 *Honour-price*.
[iii. Battle of the Flour-Bag Hall]
 K811.1 Enemies invited to banquet and killed.
 K312 Thieves hidden in oil casks. (In one cask is oil; in the others the robbers are hidden. The girl kills them.) K753 Capture by hiding in disguised objects. K2357.15 Capture by hiding warriors in baskets on back of oxen driven into enemy's camp on pretence that food is being brought.
 S71 Cruel uncle.
 E64 Resuscitation by magic object. {E64.2 Resuscitation by magic cauldron.} E155.1 Slain warriors revive nightly. (Continue fighting the next day.) E545.0.2 *The dead are silent*.
 K1863 Death feigned to learn how soldiers are resuscitated.
 P553.1 Poisoned weapons.

Branwen (3)

- [i. Return to Wales]**
 F1041.1.3.6 Heart breaks when girl learns men are slain in battle on her account.
 D1361.12 Magic cloak of invisibility.
 F1041.1.3 Death from sorrow or chagrin. [Caradawg]
 Z71.1.0.1 Triads. ['Three Men who Broke their Hearts with Consternation']
[ii. Feasting at Harlech]
 F111 Journey to earthly paradise. (Land of happiness)
 F165.4 Table always set in otherworld dwellings. *F166.11 Abundant food in otherworld*. *F173.3 Perpetual feasts in otherworld*.
 F167.1.2 *Birds in otherworld*. B172.2 Magic bird's song. (Brings joy and oblivion for many years. Wakes the dead.) *B172.2.2 Magic bird's song dispels grief*.
[iii. Feasting on Gwales]
 F134 Otherworld on island. *F135 Bruidhen (banqueting-hall) as otherworld*.
 F165.6 *Only joy felt in otherworld dwelling*. F172.1 No gloom, no envy, etc., in otherworld. *F173 Otherworld land of happiness*.
 F377 Supernatural lapse of time in fairyland. (Years seem days.)
 F172 No time, no birth, no death in otherworld.
 E783 Vital head. (Retains life after being cut off.)
[iv. The Spell Broken]
 C611.1 Forbidden door. (All doors may be entered but one.)
 V61.4 Head buried in one place, body another. D992 Magic head. {D1380.3 Head of divinity (warrior) as protection of land. Buried.}
 Z71.1.0.1 Triads. ['Three Happy Concealments' and 'Three Unhappy Disclosures']
 A1005 Preservation of life during world calamity. *A1005.1 Preservation of life of certain persons in Ireland during Flood*. A1006.1 New race from single pair (or several) after world calamity.
 Z71.1.0.1 Triads. ['Three Unhappy Blows']

MANAWYDAN UAB LLYR

- [i. Land under a Spell]**
 Z71.1.0.1 Triads. ['Three Ungrasping Chieftains']
 F750 Extraordinary mountains and other land features. D932.2 Magic hill.
 D902.1 Magic mist.
 D2081 Land made magically sterile. M474 Curse on land. F766 Deserted city. (Inhabitants have been devoured.)
[ii. First Exile]
 Z71.1.0.1 Triads. ['Three Gold Shoemakers']
[iii. Magical Imprisonment]
 N774 Adventures from pursuing enchanted animal (hind, boar, bird). (Guiding Beast)
 F178 *Colours of the otherworld*. D1293.3 *White as magic colour*. [white boar]
 D1131.1 Castle produced by magic.
 F771.4.3 Abandoned castle. (Has no inhabitants when hero enters.)

- D925 Magic fountain. D1413.7 Basin to which one sticks. D2072 Magic paralysis. (Person or thing rendered helpless.) D2171 Magic adhesion. D902.1 Magic mist.
- F771.6 Phantom house: disappears at dawn. *F221.1 Fairy house disappears at dawn.*
- F375 Mortals as captives in fairyland. F165.6.1 Otherworld (fairyland) as place of sorrowful captivity.*
- [iv. **Second Exile**]
- A1441 Acquisition of agriculture. A1423 Acquisition of vegetables and cereals.
- [v. **The Mice in the Corn**]
- G346 Devastating monster. (Lays waste to the land.) B16 Devastating animals. *F369.5 Fairies destroy crops. F369.5.1 Fairies snip corn from stalks.*
- H1471 Watch for devastating monster. (Youngest alone successful.) D117.1 Transformation: man to mouse.
- [vi. **Disenchantment**]
- F750 Extraordinary mountains and other land features. D932.2 Magic hill. Q413.1 Hanging as punishment for theft.
- D25.2 Transformation into a cleric (monk). K1826 Disguise as churchman (cleric).*
- M168 Vow not to devastate country or take revenge after release. D1254.1 Magic wand. Q470 Humiliating punishments. R112.3 Rescue of prisoners from fairy stronghold.

MATH UAB MATHONWY

Math (1)

[i. **Math and Gilfaethwy**]

C650 The one compulsory thing. Unless one does this one thing, misfortune comes. (Sometimes one is under magic compulsion.) E765 Life dependent on external object or event. (Person's life is mystically connected with something else and comes to an end when that thing is destroyed.)

T24.1 Love-sickness.

F641 Person of remarkable hearing.

[ii. **Gwydion's Fraud**]

K1817.3.1 Disguise as poet.

D2031 Magic illusion. D451 Transformation of vegetable form. [mushrooms] F342.1 Fairy gold. Fairies give coals (wood, earth) that turn to gold [and back again in the wrong hands]. {K139.1 Animals made by magic exchanged for real ones. The magic animals disappear.}

T471 Rape.

[iii. **Gwydion and Pryderi**]

H217.1 Decision of victory by single combat between army leaders. K1 Contest won by magic. D2060 Death or bodily injury by magic.

[iv. **Transformations of Gwydion and Gilfaethwy**]

D661 Transformation as punishment. Q584.2 Transformation of a man to animal as fitting punishment.

D565.2 Transformation by touching with rod.

D114.1.1 Transformation: man to deer.

D114.3.2 Transformation: man to boar.

D113.1 Transformation: man to wolf.

D10 Transformation to person of different sex. *D624.3 Yearly transformation to person of different sex.* D695 Man transformed to woman has children.

T410 Incest.

D791.1 Disenchantment at end of specified time.

Z71.1.0.1 Triads. ['The Three Sons of False Gilfaethwy']

Math (2)

[i. **Aranrhod is a Mother**]

H412 Chastity tested by ordeal. {H412.1 Chastity ordeal: passing under [actually 'over', *dros*] magic rod. Unchaste woman bears twins.}

T415 Brother-sister incest.

T587 Birth of twins.

[ii. **Dylan Eil Ton**]

D587 Transformation by baptism.

D127.1 Transformation: man to seal. *B80.1 Seal-man.*

Z71.1.0.1 Triads. ['Three Unhappy Blows']

[iii. **Lleu Llaw Gyffes**]

S351.1 Abandoned child cared for by grandmother (aunt, foster mother). [uncle/father]

T615 Supernatural growth.

Z252 *Hero at first nameless.*

[iv. **A Name for Lleu**]

M411.1 Curse by parent.

D1121.0.1 Boat made by magic.

D451 Transformation of vegetable form. [seaweed and dulse into Cordovan leather]

D23 Transformation to artisan. K1816.10 Disguise as cobbler (shoemaker).

K1332 Seduction by taking aboard ship to inspect wares.

T617.2 Hero learns his name at time of first adventure.

Z71.1.0.1 Triads. ['Three Gold Shoemakers']

[v. **Arms for Lleu**]

M411.1 Curse by parent.

D641.2 Transformation to gain access to enemy's camp (fortress). K1817.3 Disguise as harper (minstrel).

K1883 Illusory enemies. *F585.2 Magic phantom army. Created out of puff-balls and withered leaves.*

[vi. **A Wife for Lleu**]

M411.1 Curse by parent.

D431.1 Transformation: flower to person.

Math (3)

[i. **Lleu's Secret Vulnerability**]

Z312 Unique vulnerability. Z312 Unique deadly weapon. (Only one thing will kill a certain man.)

H1050 Paradoxical tasks. H1052 Task: standing neither inside nor outside of gate. (Forefeet of horse inside, hind feet outside.) H1053.1 Task:

coming neither on horse nor on foot. (Comes on another animal.) H1053.3 Task: coming neither on horse nor on foot. (Comes with one leg on animal's back, one on ground.) H1054.3 Task: coming neither naked nor clad. (Comes with part of body clothed.) H1062 Task: coming neither washed nor unwashed. (Comes partly washed.)

K2213.4.1 Secret of vulnerability disclosed by hero's wife.

[ii. Gwydion's Quest]

D152.2 Transformation: man to eagle.

F151 Road to otherworld. *F151.0.1 Hospitable host entertains (guides, advises) adventurer on way to otherworld.*

B414 Helpful hog.

F81.1 Orpheus. (Journey to land of dead to bring back person from the dead.)

F162.3 Tree in otherworld.

D786.1 Disenchantment by song. D772 Disenchantment by naming. D771.4 Disenchantment by using wand.

[iii. Blodeuwedd's Last Transformation]

N339.7 Army drowned by unnoticed incoming tide.

Q261.2 Treacherous wife punished. Q551.3.2.2 Punishment: woman transformed into bird. D153.2 Transformation: man to owl.

A1958 Creation of owl. A2491.2 Why owl avoids daylight. A2494 Why certain animals are enemies. A2571 How animals received their names.

[iv. Gronw Pebyr]

Q581 Villain nemesis. (Person condemned to punishment he has suggested for others.)

H1556 Tests of fidelity. H1556.0.2 Test of fidelity (loyalty) of guard. (Faithful unto death)

Z71.1.0.1 Triads. ['Three Disloyal War-Bands']

P517 Crime less serious if committed at request of a lady.

A972 Indentations on rocks from prints left by man (beast). *A972.5.6 Hole in stone caused by weapon of warrior. F1084.0.4 Marks of furious battle left in rock.*