

Julian Krzyżanowski

"Polska bajka ludowa w układzie systematycznym", Julian Krzyżanowski, Warszawa 1947 : [recenzja]

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Book Reviews

Comptes rendus de livres

Julian Krzyżanowski, **Polska bajka ludowa w układzie systematycznym** (The Systematic Catalogue of the Polish Folk Tale), Warszawa 1947.

I

The complex of problems from which the present work grew, is so alien to Polish scholarship, and at the same time so vast, that its full appreciation would demand a separate and comprehensive study. And yet despite its strangeness it is not in the least new. More than thirty years ago one of the most industrious ethnographer-collectors, Seweryn Udziela, published an article in the journal "Lud" (Folk) under the title *O potrzebie zestawienia i uporządkowania opowiadań ludowych* (*On the Need for Compiling and Arranging Folk Tales*), in which he stated the necessity on practical grounds for a "Book of Folk Tales," outlined its organization, and stressed in conclusion:

One must still consider the fact that our literature shows more or less 6000 folk tales. The indexing of all of this material, therefore, will demand considerable labor and time. If someone could—in addition to his other professional obligations—analyze and work into such a collection just one tale a day, he would need twenty years' time to put in order and arrange our present collection. But we should not, nor can we wait so long.

Udziela saw a means of surmounting the obstacles in a collective work under "a single direction according to an accurately worked out plan." This appeal remained, however, without echo. Forty years have passed and during this time we have not achieved even a partial realization of this reasonable postulate, although it was recalled on more than one occasion. For this reason the first attempt at a syste-

matics of traditional folk tale still demands today a certain justification which is not evident perhaps only because it is manifold and touches on matters of a theoretical as well as practical nature.

Beginning with the latter, it is not difficult to see that a systematics of the folk tale as well as other types of traditional stories which are repeated and handed down orally—animal tales (fables), legends, edifying and humoristic stories—is absolutely necessary for an ethnographer-collector who notes down or records on phonographic record or magnetic tape the various specimens of a folk narration. There are certainly items among them which merit preservation and items which do not merit it at all. Rare tales, met only exceptionally, must by the very nature of things be considered more valuable than those which are common, appear universally, and are known to every story-teller. When encountering them it is possible to stop at a short summary, fixing the topographic and chronological range of the given type. The tales which are rare, however, and therefore harder to commit to memory, deprived as they are of the means of diffusion represented by frequent repetition, demand special and the most accurate notation.

A review of the development of Polish folklore studies in the course of the last forty years will convince one of the fairness of this position. While the older volumes of folkloristic publications like "Lud" (Folk), "Materiały antropologiczne, archeologiczne i etnograficzne" (Anthropological, Archaeological and Ethnographic Materials), "Materiały i prace językowe" (Linguistic Materials and Studies) and others were too often burdened with an excess of the raw narrative material, this has become a rarity in the newer publications. This may doubtless be attributed to the resolutions of the 1905 Congress of Polish Ethnographers which emphasized the problematic value of gathering materials without their simultaneous analysis. Even earlier, in 1888, Adolf Dygasiński had defended Jan Karłowicz, the editor of *Podania i bajki ludowe zebrane na Litwie* (*Popular Legends and Tales Collected in Lithuania*), from the accusations that "he published the tales without comparative commentaries, that he has arranged them in a geographical order, and that some of them or at least some resembling them have already been printed some time ago." When in the course of time such accusations were accepted in the form of principles binding collectors, then a doubly negative result was ob-

tained: a "scientific" reworking of the folk tale material was not accomplished, and "non-scientific" printing was abandoned.

The present systematics attempts to put an end to the anomalous conditions which have prevailed for many years in the field of work on the folk tale. It summarizes the century's work of Polish ethnographer-collectors beginning with Wójcicki, Baliński and Siemieński, and inventories, perhaps exhaustingly, all previously published materials. This automatically opens the way to further study by facilitating an immediate orientation of the territorial extension of a given subject—what districts it is known in and to what extent—and by sparing the collector the time and energy that would be wasted on the acquisition of unnecessary items, common items which are well known. He would thus be able to direct his attention to phenomena which are worth preserving as unknown or at least insufficiently known.

This affects also another very meritorious category of folk tale collectors who gathered their texts for linguistic and not folkloristic purposes. Reviewing the résumé of their many years' work which K. Nitsch published in his *Wybór polskich tekstów gwarowych* (*Selected Polish Dialect Texts*, 1929, 2nd ed. 1960), it is not difficult to observe a host of items of very doubtful value, recorded from the mouth of school children who by their memory or imagination could not manage to master the complicated narrative material. This defect undoubtedly does not diminish the usefulness of the given texts for a knowledge of the dialect in which they were recorded. It is, however, difficult to understand why the peculiarities of the dialect have to be demonstrated by obviously inadequate examples, since it is possible to do the same thing with material possessing the same authenticity plus some aesthetic values. The Silesian texts of L. Malinowski, or the Kashubian texts of Lorentz, recorded with pedantic linguistic accuracy, prove that linguistic demands may be perfectly reconciled with those of folklorists. There is no need however, to dwell on the subject of the advantage of cooperation over its lack in two scientific fields which operate with common material.

Passing from a consideration of the ethnographer-collector to other matters, equally practical, it is impossible to overlook the significance of a systematics of the folk tale for purposes of oral and literary popularization, for radio and stage recitations, for publications which aim to make accessible to children the "treasures" of the imagina-

tion of the folk etc. To the present time we still have no exemplary collection of our folk tales similar to the collection of the Grimm Brothers in Germany, Afanasev in Russia or Sébillot (*Contes des provinces de France*, 1920) in France. For this reason we still have recourse to the poor *Bajarz polski (Polish Story Teller)* of Gliński and are unable to appreciate the real scope of the Polish folk tale. It is sufficient to indicate such drastic facts as the summary of Pushkin's poem *Ruslan and Ludmila* included in the collection of Gliński and also published independently, or the Latvian tale in the now forgotten children's collection of Gawrońska from the end of the last century. Such misunderstandings are not surprising when we consider the great amount of material scattered in inaccessible journals or in long out of print collections. The time has come, however, to demonstrate the authentic specimens of Polish folklore.

The range of applicability of a systematics of the folk tale appears very extensive in the theoretical field for scientific purposes of a general nature, and for those which are more specialized, associated particularly with studies of the folk tale.

I shall begin with the first, demonstrating some considerations by means of examples drawn from our newer folkloristic studies, not of course to depreciate them by pointing out various inadequacies, but to show that studies of the spiritual culture of the Polish village are impossible without due reference to folk tale material. The last few years and the noteworthy growth of regional interests have called forth a whole series of scientific studies devoted to research into the culture of one district or another. In the picture of spiritual or intellectual culture it is obviously impossible to overlook prose narrations, but their characteristics rest on rather casual observations which fail to capture the essence of things. Since significant observations demand a systematic review of the broadest possible material, the preparation of such a review must transcend the strength of a synthesist attempting to define the total general picture, despite his good intentions. This is well illustrated by the otherwise excellently conceived publication *Kaszubi. Kultura ludowa i język (The Kashubians. Their Folk Culture and Language, 1934)*, a collective work of such specialists as F. Lorentz, A. Fischer, and T. Lehr-Spławiński. The characteristics of the Kashubian tales were described by their best student Lorentz, while their relation to general Polish material was

determined by Fischer. The first gave a series of remarks which were far from capturing the basic features of the characterized material, while the second, falling back on the compendium of Bolte and Polívka, states time and again that the Kashubian tales are common in other districts of Poland, that the tale of the Magic Gifts (about the self-covering tablecloth and the self-beating sticks), "so widespread in all of Poland, is also known among the Kashubians," that "the Kashubian joke of the stupid fellow who never knew a ghost and wanted to meet one possesses numerous analogues in the Cracow area around Wadowice and Nowy Sącz" etc., etc. All these assertions are undoubtedly fair, but they could also be made with similar success with German, Russian, Belorussian or Czech material extracted from the same compendium and achieving the same results. Inferences of real consequence for Kashubian folklore can be gained only against the background of systematically collected, possibly complete or at least abundant, Polish material. In this approach we are struck by the significant absence among the Kashubians of the tale of the dragon slayer, and the richness, on the other hand, of the tale of the three spinners. In the first case (T 300) there are only 4 Kashubian variants for 30 Polish, while in the second (T 501) we have 13 Kashubian variants to only one Polish. Considerably more such examples could be cited and the task of the researcher of the folk tale would be then to explain the extent to which the popularity or unpopularity of certain subjects can be attributed to some special peculiarities of Kashubian folk culture. It is possible to explain certain cases with little effort. The fact surprises no one that of 10 variants of the tale of the fisherman and his greedy wife, 7 are of Kashubian origin, in addition to which some of them are distinguished by an unusual artistry flowing from a love of and familiarity with the sea. It would likewise be easy to understand the richness of mill folklore against the background of Kashubian economic conditions. This is represented both by specifically Kashubian tales about the miller's boy who wins a princess, or the miller's boy who seats the devil on a revolving mill stone, as well as by individual variants of general Polish types. This applies particularly to the amusing story of *Belfagor* (T. 1164), the chief motif of which, the flight of a devil from quarrelsome wife, was popularized by Mickiewicz's ballad *Pani Twardowska*. In Polish and non-Polish variants the devil repays the peasant whc

helps him get away from the shrew by directing him to heal girls possessed by him. Kashubian variants have something else here. The devil spoils the wind mills, the peasant puts them back in working order and thanks to this acquires a fortune. Briefly, only against the background of complete folk material, gathered systematically, can there appear in all their fullness the particularities of the folklore of given territories and its connections with the material and social culture of the milieu in which it blossoms.

The same thing, *mutatis mutandis*, one can likewise discern in the attempts to grasp the totality of our folk prose tradition even from the bibliographic point of view. It is characteristic, although understandable, that such attempts are usually incomplete since they overlook supposedly non-Polish items. I have in mind specifically so-called Ukrainian and Belorussian collections like those of Sadok Barącz and Michał Federowski, for example. None of them found a way into the *Bibliografia ludoznawstwa polskiego* (*Bibliography of Polish Folklore*) of Gawełek, while in foreign books, such as those of Savchenko and Polívka, both figure as works of Ukrainian and Belorussian folklore. Basically, the matter looks quite different. Father Barącz, a representative of Romantic syncretism in the field of folklore, did not differentiate Polish things from Ukrainian and brought together under a common title gentry anecdotes from the manor or monastery, students' anecdotes, Ukrainian and Armenian tales and Jewish stories. Federowski also published in his *Lud białoruski* (*Belorussian Folk*) a host of tales collected among the country gentry from the districts of Grodno, Vilna and Minsk, tales in the Polish language, Polish-Belorussian tales in which non-peasant characters speak in Polish, and finally Belorussian tales of Polish origin so strongly bound up with Polish folklore that it is impossible to slight them in any general picture of Polish folklore. The same situation holds true for other collections from the border regions, like the Chelm collection of Kolberg or the same author's Przemyśl collection containing Polish variants mixed with Ukrainian.

From the time of Udziela, and even more so of Karłowicz, we are separated by years of a very rich development of European folklores studies in which studies of the folk tale have advanced so far that today they are beginning to claim to be worthy of representation as an independent science. Such studies, documented by work of the scope of the five-volume commentary of Bolte and Polívka

to the collection of the Grimm Brothers and the nearly 200 volumes of the FFC series (Folklore Fellows Communications), published by the Finnish Academy, have not passed without echo also in Polish scholarship. Studies undertaken once by Jan Karłowicz and S. Ciszewski have been continued by W. Klinger, A. Fischer, J. Janów, and the author of the present book. Both the old and the new studies, however, continuously stopped and stop short, since the authors never succeeded in mastering all the material. The result was that lacunae, often very serious ones, appeared after the publication of their works. Without having to search far, I can mention my own sketch *Dwa żarty Gonelli w "Dworzaninie polskim"* (*Two Jokes of Gonella in "The Polish Courtier"*) where I took up the matter of the rare humoresques about the breaking of the pots, in one case after the affair of the sorcerer (T 616), in the other thanks to the joke of the jester who puts a tinder in the mare's ear (T 1679). For the first, I cited variants from a Byzantine chronicle and a Russian *bylina*, for the second two variants from the Podhale and Olkusz districts, without knowing that the second anecdote is known in the Kashubian region among the Slovincians, and that the Polish version of the first story was published as early as over a hundred years ago by Wójcicki. Needless to say that these addenda considerably change the view of the territorial span of both tales and must be taken into account in further studies of them.

In this very situation were found and are found those representatives of European folkloristics who, undertaking studies of folk tales, necessarily embraced Polish terrain as well. Even in such very precise studies as, for example, the monographs of W. Anderson about the anecdote of *The King and the Abbot* (T. 922) or N. Andreev about the *Robber Madey* (T. 756 B), time and again lacunae and uncertainties confirm themselves as a result of the inaccessibility of the Polish material. The most authoritative work of present-day scholarship, the above-mentioned compendium of Bolte and Polívka, in which Polívka conscientiously worked over the Polish material, gives more than once only half (e.g. T 670) of the Polish variants known today. The present systematics, apart from inevitable lacunae, renders the Polish folk tale accessible to international studies, thus making up for the lack of a central Polish Folkloristic archive. At the same time, it lays the foundation for studies of this type in Poland where they are beginning to arouse increasingly greater interest.

And finally, a systematic inventory of folkloristic prose is not without significance for historio-literary studies from the border region of literature and folklore. For some time in Poland there has been a more or less casual interest in such problems. Attention, for example, has been directed to the folk elements in Romantic poetry beginning with Mickiewicz. There appeared even a premature and therefore abortive attempt at a synthetic demonstration of *Pierwiastek ludowy w poezji polskiej* (*The Folk Element in Polish Poetry*, 1901) by S. Zdziarski. I say abortive not only because it did not solve the problem, but because it did not even present it as it should have, becoming entangled in massive and unmastered material. The works of A. Brückner, I. Chrzanowski and my own on the older literature, especially on medieval sermons and Renaissance and Baroque anecdotes, threw light on the many connections between written and oral literature, but even here we are still very far from satisfactory conclusions since these studies all lacked the kind of a basis which a systematic arrangement of the material affords.

I tried to take advantage of the results of foreign as well as my own researches, indicating where possible the connections of both spheres. Thus I pointed out old allusions to these or other tales (e.g. T. 1030, 1228) which permit us to confirm a knowledge of them in Poland in the 16th and 17th centuries, as well as the penetration of folk tale motifs into literary works and, conversely, literary echoes in the folk tradition. Such observations necessarily have a casual and marginal character, but so many were gathered that on their basis it is now permitted to dismiss the incorrect formula of Polívka that "it is very doubtful that the old aristocratic literature of Poland exercised any influence on the real folk tradition." Numerous items I included in the present book confirm—especially in the area of traditional humoristics—a phenomenon well known from our folk poetry in which connections have been found between the "gentry" past and the "peasant" present, connections which the author of *Pan Tadeusz* captured with superb intuition when he closed his "gentry tale" with a distich taken over from the folk tale:

I ja tam z gośćmi byłem, miód i wino pilem,

A com widział i słyszał, w księgi umieściłem.

[And I was there among the guests, and there drank wine and mead;

And what I saw and heard I wrote, that all of you might read.]

2

Approaching a systematics of folk tale materials in Poland, I had to consider the arrangement which would provide the greatest possibility of accuracy and clarity. There were many possibilities. It was possible, for example, to create my own system, or to modernize the "philosophical" system of Karłowicz or, finally, to follow one of the systems in use in contemporary European folklore studies. I chose the last alternative both because of the obvious necessity for maintaining contact with European study in the field and to preserve the high level already reached by it. But here I encountered difficulties. Contemporary folklore study has apart from methodic systems also systems which are casual, adopted on different grounds by leading specialists of traditional literature. Thus Bolte and Polívka in the previously cited compendium preserved the casual order of tales in the *Kinder- und Hausmärchen* of the Grimm Brothers, which Bolte transferred to the gigantic collection of Pauli's humanistic anecdotes, and Penzer to Basile's classic of Italian Baroque tales. The easy and convenient system of commentary is distinguished inevitably by a twofold defect. First of all, it is casual, and because of this unclear. Then it illuminates only a certain quantity of material included in the collection commented on, while it considers other material, however, only in a fragmentary manner and on the least expected occasions. I did not follow then the road taken by the above-mentioned researches of the folk tale, nor did I follow the Czech system of V. Tille who, somewhat in a manner reminiscent of Karłowicz, grouped the folk tale material under many headings. The fact remains that there is only a relatively small number of folk tales whose essence it would be possible to capture under a single heading. Furthermore, we cannot always be certain that the heading chosen would be the most suitable. It suffices to consider the arrangement of any type noted down by a dozen or so collectors in order to be convinced of the significance of the divergence between the titles of the variants which take place of the headings or at least constitute their surrogate.

Similar reasons did not permit me to adopt the system of the eminent American scholar S. Thompson, who prepared a huge register of folk tale motifs, operating with alphabetical and numerical signs. The registration of motifs does not give an idea, however,

of their mutual relations in the larger entities of which they are only components, that is in the folk tale units, in what German scholarship designates by the term *Märchen-Typus* (Mt) and the English by the term Type (T). What this means I shall try to indicate by a simple example. In the *Pentameron* of Basile, one of the fundamental collections of European folk tales, we meet the humoresque about the adventures of stupid Vardiello who spoiled a whole supply of his mother's dishes because he was unable to keep house (A), was sent to the market with cloth, sold it to some roadside holy image, demanded money from it, and when he received none, beat it with a stick, turned it over, and found a pitcher of golden coins (B); the simpleton's mother, out of fear that her son would talk about his find, strewed him with a rain of figs and raisins, and when Vardiello in fact blurted out the secret, explaining that he found the money during rainstorm, his story was not believed and his mother could keep the money peacefully (C). The contents of Vardiello can be expressed by means of the headings: "The Peasant Keeping House Instead of His Wife"—"The Simpleton and the Image"—"The Talkative Wife and the Treasure," according to which each title indicates here an independent folk tale Type appearing in Basile in the function of motif-component. Using Thompson's system of signs, the following formula would be obtained: "Vardiello = J.2442 + J.1853 + N.521 + J.2351." Since three independent themes appear in the function of components of the Basile variant, as it has been said, the desired formula could be expressed still more simply as the sum of the types T 1408+1643+1381, where the numbers indicate the titles cited above. Thus "The Peasant Keeping House Instead of his Wife" = T 1408, "The Simpleton and the Image" = T 1643, "The Talkative Wife and the Treasure" = T 1391. In a moment it will be necessary to state why the system based on notation of types for still other reasons is more useful than the system of notation of motifs. For the present it suffices to indicate that the first of these systems, already widely adopted, is known as the so-called "Finnish system."

It was invented by Antti Aarne, one of the creators of the "Finnish school" which, thanks to its publications, especially the FFC series embracing the work of the most eminent European and American folklorists, has advanced to a leading place in the present-day study of the history and nature of the folk tale. Aarne embraced

the totality of folk tale material in a framework numbering up to 2500 items and divided into three basic groups: I—animal tales (*fabula*, fable, *Tiermärchen*); II—genuine tales, otherwise known as fairy-tales (*conte de fées*, *Märchen*, *skazka*), to which he added also legends, novellae, edifying stories and humoresques about the deceived ogre; finally III—various jokes and anecdotes. The first group received the numeration T 1—229, the second T 300—1199, the third T 2000—2400. Aarne himself filled out only a part of the frame of the system. Further augmentations were made by his American translator, Stith Thompson. The arrangement of Aarne—Thompson (=AT) has serious faults and significant virtues. On the credit side the system has made possible a rapid acquisition of an international key and has provided the model for inventories of Finnish, Estonian, Norwegian, Finno-Swedish, Flemish, and Livonian folk tales published in the FFC series as well as the *Ukazatel skazochnykh syuzhetov po sisteme Aarne* (index of Russian fairy-tale types) compiled by Andreev, and such impressive collections of folk tales as the work of the Latvian P. Šmits. Thanks to these studies a vast quantity of material in many languages has been arranged, reduced to a common denominator, and made available to comparative studies. The Finnish system likewise is being adapted more and more frequently in monographic studies, such as the above-mentioned edition of the *Pentameron*, Fischer's studies of the Kashubian folk tale, Bystron's work on the jokes about stupid neighbours, and my own *Parallels*. The greatest virtues of the Finnish system remain its universality and relative clarity, relative because it stumbles on the difficulties known from the arrangement of headings. As an example, I should like to cite once more Basile's tale about Vardiello. Thompson designated it as T 1642, which is probably an error in printing and should read T 1643. Accepting the correction, it is still impossible to regard the notation as correct, for it touches only one of the components of the Italian variant, thus overlooking two others which are of equal importance. This means that there is the implication of a single structure, when there are really three. The improper application of the system does not mean, however, that the system is worthless. The above-composed formula indicates simply that the totality of the Vardiello story must be expressed more precisely and in keeping with its true nature.

The weakness of the Finnish system lies elsewhere. Its makers,

perfectly well oriented in Anglo-German and Ugro-Finnic folklore, were less familiar with the material of the Slavic and Roman people. This is the reason why too little space was accorded to certain groups of themes. For the anecdotes numbered T 1200–1999, for example, embracing 800 entries, Andreev in the Ukraine reckoned 1350 anecdote subjects. Humoresques about the deceived ogre have 200 entries (T 1000–1199) in the AT system; it is impossible to fill out this quantity any more even by adopting the system of AT, i.e. breaking the types into constituent motifs which are then treated as autonomous unities. On the other hand, the systematics of legends and edifying stories of the folklore of the Catholic and Orthodox countries cannot be enclosed in only 100 entries (T 750–849), designated for this purpose by Aarne. According to the enumerations of Andreev, Ukrainian folklore reveals 196 subjects in this same group. What is no less disturbing is that the makers of the Finnish system lightly treated certain fabular subjects of quite extensive range and rather old age. For example: the tale of the *Treacherous Wife*, designated by me as T 568. It tells the adventures of the husband whose wife tries to dispose of him three times and who, thanks to his metamorphoses into an apple tree, an animal or a bird, recovers and eventually triumphs. This tale belongs to the oldest; its motifs appear as far back as the ancient Egyptian tale of the *Two Brothers*. Similarly, with the tale about the devil fleeing the shrewish wife, entering as a makeshift T 1164, it is difficult to realize that we are dealing with *Belfagor*, an item appearing not only in Estonian, Finnish, Lapp and Russian folklore, but also equally known in the literature of all of Europe and from the time of the writer who gave it the form of an excellent novella, Machiavelli. One can find many more such shortcomings in the system of AT, resulting from an inadequate orientation in general European popular literature as well as a lack of studies on the majority of the traditional subjects. The most disturbing of the shortcomings is the previously mentioned treatment of constituent motifs as independent types. Despite this, the practice of the last twenty years has eloquently demonstrated the great usefulness of the Finnish system and has exhibited its doubtless more flexible framework. It is especially this latter circumstance that inclined me to choose the AT system for the arrangement of our traditional prose.

From the system of Aarne–Thompson I take the enumeration

of the types, departing from this only where the above-mentioned weaknesses make it necessary to do so. The greatest departure affects the group of aitiological stories explaining the creation of the world, man, animals, plants, etc. This group, in general very homogeneous, which can be explained by its origin in medieval apocryphs, is almost entirely passed over in the Finnish system. It stands at the beginning of the classification in Thompson's *Index of Motifs*, and in the Polish arrangement goes at the end (T 2441a). Another departure touches motifs or their smaller units appearing in independent form apart from the types of which they normally represent constituent parts. Thus the motifs of theme T 400 such as the freeing of the enchanted princess for the price of three-nights suffering, or the fairy-tale of the princess-swan who flies away from her husband after acquiring wings, I group separately, the first as T 400C, the second as T 400A. The same applies to the motif of the journey through hell after a compact with the devil, representing usually the prologue of the *Robber Madey* or the legends about Twardowski. Since the "Madey" is distinguished as T 756B, the trip through hell receives the designation T 756B*. Differently, finally, from the Finnish system I consider in the Polish arrangement a certain number of stories based on superstition, popular beliefs about brownies, witches lamias, water spirits, demons inhabiting rain and hail clouds, and kelpies, simply because of the fact that in the texts they frequently have a decidedly fabular character and because as a result of the obliteration of their original character they do not demand a separate commentary extending into the sphere of superstition and beliefs.

For these same considerations I was unable in my arrangement to pass over certain legends, namely those which manifest a decisive admixture of fabular element. I have in mind the *Sleeping Knights*, *Bandit Janosik*, *Twardowski*, and the legends about the unsuccessful deliverance of the enchanted princess (T 464). The last is the easiest to justify. Among the Kashubians, where a host of variants of T 464 have been recorded, the theme appears completely clearly in both forms, the fabular and the legendary. A simpleton meets the princess either in some fixed place, by the ruins of a known church or castle, or in some undetermined place, in the non-localized world of the folk tale. The adventures also of Janosik and Twardowski appear more than once as the adventures of some unde-

terminated robber or sorcerer. Conversely, known fabular themes are met among the legends, torn from their normal environment, thanks to the transformation of the anonymous heroes into personages bearing legendary names.

From the system of Aarne—Thompson I accepted further the structural schemes of types sometimes in their original form, sometimes correspondingly modified. This is especially true where the approach of Thompson does not suffice because it does not exhaust the common alternatives of motifs clustering in a given type. For example, in the *Ghost Searcher* (T 326) Thompson knows only the ghost's falling down the chimney or the game of ninepins, while in Polish variants much more common is the greeting of the ghost with a dish which he first refuses and later demands in vain, a motif by the way very old and doubtlessly more original than the one chosen by the American systematizer. Likewise, in the humoresque *The Thief of Thieves* (T 1525) I add the trickster's maneuver based on the thrusting of the stolen ox's head and tail into a marsh, etc., etc. The matter of the application of the structural schemes of Aarne-Thompson is more complicated and explains why I prefer the type arrangement to the motif arrangement, in other words why I chose the system of Aarne—Thompson and not the system of Thompson alone. The structural system accepted by the Finnish school reflects the ideal, normal form of the fabular type, rarely met in a pure state. The structural scheme embraces as much as possible all the alternatives which may figure in this type, although these enter usually only in a limited number. Departures of normal variants from the normal ideal form usually follow three courses, i.e. variants show 1) a lack of certain motifs, 2) a change of their order, and 3) an excesses of motifs resulting from the crossing of motifs and whole types. I pass over the first case because it is important only where there is a loss of certain motifs and the preservation of their sequences causes the variants to be unintelligible, mutilated. The second case, the transposing of order, can be grasped only by the application of thematic structures. It cannot be grasped, however, by use of a system of motifs. The above-mentioned humoresque, *The Thief of Thieves* (T 1525A), ends usually with the transfer to the manor and the putting into a roost of the priest ingeniously lured into a bag. In this way the master avenges himself for the taunts that he allowed himself to be deceived a few times

by a clever thief whose practices the earliest structures establish as a stage. Variants are met, however, in which the thief begins his stunts by snatching the parson and only later stealing the master's horse, sheet, etc. In other words: instead of the order Iabc—II ab, we meet here the reverse: IIab—Iabc. If we were to designate the structure by signs of motifs as independent unities, as Thompson does, and not by signs indicating their role as components of types, it would be difficult to determine whether they constitute an integral part of a type constructed in a certain consistent manner, or whether they are an accidental element, shifting and changeable. Using Thompson's sign K 841 for the incident of the priest I indicate that the incident is known in the world of the folk tale and that it can enter either independently or as a component of these or other types. Designating the given incident as T 1525 A IV, I automatically assert that it is an integral component of the humoresque *The Thief of Thieves*, and introducing the same symbol into the structure of some other type, I indicate that the type is an illustration of the third of the above-mentioned cases, i.e. the crossing of types, a phenomenon quite normal in the world of traditional prose.

The symbolics of this crossing presents perhaps the greatest difficulties. It so happens that the crossing rests on a mechanical summing up of the incidents associated with the figure of the hero. Common, for example, are the tales of the adventures of the fox who steals fish from a cart (T 1), convinces a wolf to freeze his tail in a hole in the ice (T 2), invites him to a wedding (T 3), and orders him to take him home after he has been beaten (T 4). The formula for such a tale would be the simple equation: $T 1 + 2 + 3 + 4$. Similarly, the Kashubian tale about Maciek who saves people transformed into sheep, receives as a reward a magic shirt (T 471) and with its help releases the princess who tears her shoes while dancing (T 306) can be expressed as $T 471 + 306$. The difficulties begin when we meet the most varied interpolations of one origin or another. The formula of the story *The Ghost Searcher* in the form $T 321ab - IIc^* + T 818 + 326 IIIhi$ means that the hero of the given variant encounters the ghost in the castle and reacts to his sneeze with a greeting, since T 818 is the edifying tale of the sneezing apparition. In this formula the unit IIc^* I set off with an asterisk in order to indicate that it deviates from the normal form, the difference being

so slight, however, that a detailed description of it would belong rather to a separate study, to a monograph on the given tale. In an inventory which aims at capturing the basic features it is possible to omit it. The interesting tale from the district of Sieradz, for example, beginning like the medieval *Vaticinium* (T 671) with the antagonism of the father for the son who understands the speech of birds, adroitly interweaves motifs of the theme of "The Simpleton Pasturing Hares" (T 570) with the adventures of "Golden Hair" who helps the king in war (T 314), and ends with an epilogue from the humoresque about the prodigial son who pastures swine and marries a princess (T 395). To express this complicated contents in a formula, it is necessary to use a series of signs: T671+570+314 VIac+570 IIIa+314 VIIa+395 IIIe.

This case is a good illustration of the difficulty connected with the classification of types, and raises then the question which of them must be recognized as primary and where, under which number must one look for the Sieradz variant. Consideration of the mutual relations of the components compels us to recognize T 570 as the chief one among them and it is precisely here that I place the Sieradz variant. In other cases, as in the above-quoted Kashubian component T 884 + 306, the situation is more difficult because both members could claim chief place with equal fairness. The same situation obtains for the tales of the fox and the wolf. One thing decides the basis of the classification—a subjective factor, unfortunately—the author's intuition, which is the result of many years' familiarity with the world of the folk tale. It is on this familiarity that the gradation of the components is based. In order to limit subjectivity to a minimum, however, I took recourse to a whole net of cross references, thus entering the Kashubian variant as T 306, the Sieradz one as T 570, while in all other types I include cross references. For T 884, for example, I give "cf. T 306," for T 671, 314, and 935—"cf. T 570." Thanks to this method there appears after the variants for each type an enumeration of the types which cross it in the most varied manner and attest to its vitality. Their enumeration is given on pp. 266–277.

I am well aware, however, that in the analysis of structures and crossing of types I doubtless overlooked more than one detail, perhaps even an important one. Thus, for example, in the epilogue

T 554 I do not isolate the different ways of discovering the girl hidden among her doubles; in T 461 and 756 B I do not give the motif of the ogre's sensing the presence of a living person; and finally in the variants concerning the differences in the manner in which a man is hidden under the bed or transformed into the head of a pin or an insect (T 461) I indicate only with an asterisk the fact that they depart from the motif of the normal form without going into any more precise definition. Systematics is only an introduction to a study of the folk tale and cannot take the place of a direct knowledge of the texts themselves.

Due to the application of this method, met usually in special and detailed monographs, the review of our tales has assumed the proportions of a fairly large book. For a justification of its size, one must say that it gives not only the bare assertion that a given type exists in our tradition, but also its not always accurate description. Finally, through an analysis of each variant the attempt is made to place it against the comparative background of bordering tales and against the background of an all Polish system. In other words, instead of a generalizing summary I give the morphological characteristics of our fabular types and point out their mutual relations and connections.

3

A few remarks now about the technical side of the arrangement of the book. After the structural scheme I give a bibliography of studies on a given subject; thus, the volumes and pages of Bolte Polivka (= BP), monographs and special studies etc. The poverty of the bibliography is explained by the fact that even basic publications on the folk tale are rarely encountered in our public libraries and the author's rich private collection was destroyed during the bombardment of Warsaw in September 1939. After the bibliography come the "literary" variants of the type, especially the old ones which permit us to see how long we know them on a Polish foundation. Finally, I give the folk variants in a geographic order, from north to south and from west to east. At the head I include the variants of the oldest collectors, Wójcicki, Siemiński, Baliński, Barącz and others, as a rule not designated topographically. For Gliński I give

just the general Belorussia, for Barącz Lvov, although it would be possible here to speak also of Stanisławów or Tarnopol. The first name designates the region or district where the record was made, the second the place. In cases where only one name is given (Kashubia, Warsaw, Dobrzyńskie) this means the region of origin of the variant. The name of the collector and the title assigned by him I put in parentheses, after which appears the source in which the text was published. In cases of reprinting I use the sign =, for example (Lorentz) TP = (Nitsch) WPTG means that the item of Nitsch is a reprint from the collection of Lorentz.

After the popular variants I give translations of given items in foreign languages, and finally the foreign variants recorded by Polish collectors and printed in our scientific publications. The exception is represented only by the older collections of Wójcicki, Gliński, or Barącz. Here it is frequently impossible to determine the origin of the variants which years ago became the common property of the readers and which exercised more than once a considerable influence on later storytellers and collectors. In connection with this one must mention the relation of the material gathered here to that published in the compendium of Bolte—Polívka. For all the astonishing erudition of Polívka, who worked over the Slavic group, the material from the territory of Poland was presented only in a fragmentary manner. This holds true for Polish as well as Belorussian and Ukrainian material which had been collected by Poles. For T 590, for example, represented here by 14 Polish variants and as many Ukrainian, Polívka has only 3 Polish items and one Ukrainian. Similarly, T 403, in which the Polish side is presented richly, but confusingly, and where indispensable variants from *Lud białoruski* are overlooked. Other examples could be cited. Non-Polish variants I note only in passing; I do not give their morphological analysis, apart from certain cases which for various reasons merit special attention.

In the selection of the material I used only printed collections and did not take manuscripts into account, with the single exception of the collections of Lompa known until now usually from descriptions and summaries. These collections were, however, prepared for press and were supposed to appear before the printing of the systematics. I tried, furthermore, to make my way to all the items noted in the

Bibliography of Gawelek, to sources not exhausted by him, and to later publications. A considerable number of items mentioned by him I was forced to exclude because it appeared that they had only an indirect connection with the Polish tale. I did the same with the reworkings of the folk tales for children, since it seemed to me that they are not always of popular origin and in some cases not even Polish.

Special attention is merited by such cases as, for example, the tale *Brunhilda* (T 519) noted down by us on only a single occasion, in Iwonicz, and representing undoubtedly a product of Russian infiltration, which is hard to understand since the variant comes from a district where it would be impossible to find any immediate connections with Russian folklore. The presence of T 519 in a Polish systematic, and this is by no means the only case, although exceptionally interesting, underlines the mutual relations and kinship of our folk tradition with the traditions of the neighbouring peoples. Furthermore, it accentuates the necessity of studies which for some time have represented an obvious scientific postulate but which until now only scantily kept pace with the general European progress in this field.

I must add that from the collections of non-Polish folk tales which, however, arose in Poland, I introduced into the systematics, apart from above-mentioned variants recited in the Polish language, a certain number also of Belorussian and Ukrainian variants and even one Latvian (T 975) in so far as they touch on Poland or Poles (the anecdotes about Radziwiłł Panie Kochanku) or where they reveal features attesting to a Polish origin, especially those which have distinct equivalents in old Polish literature. This course developed from the conviction that once the tale of "Guido and Tyrius" (T 975) from the *Gesta Romanorum* reached Latgalia in a Polish version, it is more than probable that its Polish variant sooner or later would appear in some printed publication which I had not succeeded in examining, or in some as yet unprinted manuscript collection. I have no doubts then—especially as a result of the conditions in which I was forced to compile my work—that the materials which I succeeded in gathering will reveal many lacunae and oversights and that in the course of time it will be necessary to correct them one way or another. If, despite this confession, I consider the book finished, it is only because I treat it as an introductory work,

rendering accessible a field rarely visited, showing all its richness, and pointing the way to further studies: to studies on collection which should be located in a central folkloristic archive (an institution which we should develop and which would gather together material scattered in provincial ethnographic museums), to bibliographic studies which would correct the inadequacies of the present systematics, and finally to monographic studies on individual themes and their mutual relations. If only some of these desiderata are accomplished, the goal of many years' work on the systematics of the Polish tale will be achieved.

* * *

In conclusion, a few words of a personal nature, prompted in a sense by the programmatic withdrawal of S. Udziela. Indicating the need for a systematics of the folk tale, he feared the difficulties associated with its realization:

We do not forget that in order to accomplish the work about which we are talking, much self denial is necessary, much dedication. A man who fervently desires to think independently, to broaden his horizons, who wants to announce to the world the fruit of his creative work—such a person must renounce all of this in order to arrange someone else's collections and someone else's thoughts year in and year out for many long years.

In such a conception of the matter I see a great deal of exaggeration. Above everything else, in a well ordered science there must be a division of labor; then, an indispensable condition of studies in which it is possible "to think independently" are preparatory studies, observative, bibliographic, editorial, and others, doubtless less spectacular than the first, but usually more lasting. Finally, I must confess that in the course of ten years' work on a systematics for our folk tales, work conducted in fits and snatches on the margin of other labors, the thought of dedication was entirely alien to me. In my studies on the old and new literature I happened on many occasions to reach into folklore and to regret accordingly the lack of a systematic guide. The composition of this book had nothing of the character of force about it. On the contrary, there occurred at each step a host of problems, large and small, which demanded solution and the most varied researches. These led me either into

areas new and unknown or into contact with folk narratives which captivated me with their charm. In this way there arose new experiments, the expression of which would fill two more books, namely the selection of exemplary folk tales of Poland as well as the synthetic characteristics of our folk tale. Finally, the realization of this book was possible only because of the lively association with it of a score of people who did not spare the author assistance of any shape or form. If it were not for this many-handed work, the realization of problems formulated years ago would have been delayed for decades.

Sum. by *Julian Krzyżanowski*

Jerzy Bartmiński: O języku folkloru (On the Language of Folklore), Ossolineum, Wrocław 1973, pp. 286.

Jerzy Bartmiński's book is not the kind you can put back on the shelf once you have finished reading it. This is not only due to the fact that it is the first attempt in Polish folklore studies at describing particular elements of the language of folklore. Nor is it because the book contains valuable linguistic materials which will be of use in future comparative studies on the language of folklore of other regions, but above all because its bold, provocative statements lead to the discovery of new fields of research. Jerzy Bartmiński's book has been reviewed a great many times¹ and has provoked a lively discussion centred round finding a definition of the language of folklore.² This goes to show that the problems examined by the author are of considerable importance. The present review is a continuation of that discussion; it develops some of the ideas put for-

¹ See W. J. Rzepka, *Istota języka folkloru (The Essence of the Language of Folklore)*, "Nurt", 1974, no 9; K. Pisarkowa, rev. in: "Język Polski," 1974, no 4; H. Walińska, *O języku folkloru – folklorystycznie (Specific Qualities of the Language of Folklore)*, "Literatura Ludowa," 1974, no. 4/5; O. Sirovátka, *O jazyku lidove slovesnosti*, "Narodopisné Aktuality," 1974, no 2; M. Lesiv, *Mova folkloru na polsko-ukraïnskomu pogranychy*, "Nasha Kultura," 1974, no 4.

² Bartmiński's book was discussed at a national seminar "What is the language of folklore?" (Symposium on folklore in Słupsk, 1974, presided by Prof. Cz. Hernas).