

Emili Samper

Variations on witches: a proposal for catalogation

Abstract: Stories of witches are difficult to catalogue because they tend to fall somewhere between folktales and legends. In the context of the RondCat project on Catalan folktales and the classification of tale types that do not correspond with the Aarne/Thompson/Uther (ATU) international index, this paper makes a proposal for cataloguing legends of witches collected by the Catalan folklorist Cels Gomis i Mestre (1841–1915) and published posthumously in 1987 under the title *La bruixa catalana*.

Résumé: Les histoires de sorcières présentent des difficultés de catalogage car elles se situent souvent quelque part entre le conte et la légende. Dans le projet *RondCat* : *contes populaires catalans* et dans la classification de contes-types sans correspondance dans le catalogue international d’Aarne/Thompson/Uther (ATU), nous proposons une classification des légendes de sorcières à partir du corpus recueilli par le folkloriste catalan Cels Gomis i Mestre (1841–1915) et publié longtemps après se mort dans le livre *La bruixa catalana* (1987).

Zusammenfassung: Geschichten, in denen Hexen eine Hauptrolle spielen, sind oft schwer zu katalogisieren, da sie vielfach irgendwo zwischen Volksmärchen und Sage angesiedelt sind. Im Rahmen des Projekts RondCat zum katalanischen Märchen und der Klassifikation von Erzähltypen, die keine Entsprechung im internationalen Aarne/Thompson/Uther (ATU)-Index haben, wird hier ein Vorschlag zur Katalogisierung von Hexensagen gemacht. Als Basis dient das Textkorpus, das der katalanische Volkskundler Cels Gomis i Mestre (1841–1915) gesammelt hat und das posthum unter dem Titel *La bruixa catalana* (1987) veröffentlicht wurde.



Dr. Emili Samper: Arxiu de Folklore, Departament de Filologia Catalana, Universitat Rovira i Virgili, Tarragona, email: emili.samper@urv.cat.

1. *La bruixa catalana* (The Catalan witch) by Cels Gomis i Mestre and the witch legends¹

In 1987 Cels Gomis i Serdañons, grandson of folklorist Cels Gomis i Mestre (*Reus 1841, † Barcelona 1915)², discovered a book (*La bruixa catalana*) that had remained unpublished since the author's death. The book comprises a collection of statements of belief, superstitions and legends, plus folk prayers and other documents, compiled by Gomis i Mestre in Catalonia between 1864 and 1915. *La bruixa catalana* is doubly interesting since, besides the compilation itself it reveals the author's interest in a kind of tale which differs from the more traditional and religious themes of the era³. By analysing the witch narratives in this compilation, I propose to catalogue legends in a way that can be extended to versions collected by other authors.

Stories of witches are interesting for numerous reasons. The nature of the stories makes them difficult to classify, which is why the Aarne/Thompson/Uther (ATU) international tale-type index only includes them in specific cases. Jacqueline Simpson has highlighted the importance of studying and classifying these stories:

“I am convinced that there are areas which we could and should examine, using our expertise at detecting recurrent story patterns and our understanding of the way legends are formed and spread. Using our customary tools of Tale and Motif Indexes, we should be able to pinpoint the folk elements in that ‘common store of myth and fantasy’ of which Larner wrote” (Simpson 1996, 15).

The stories of witches compiled by Cels Gomis i Mestre are mainly legends. In terms of theoretical framework, I include them in the magic mode, in accordance with the definition by Heda Jason (2000, 140), which may either correspond to a sacred manifestation (white magic) or a satanic one (black magic). The tales compiled by Gomis i Mestre, which we mainly assign to the second group, belong to Jason's legends of magic (2000, 146)⁴.



1 This article is a product of a line of research on Catalan popular literature funded by the Spanish Ministry of Economy and Competitiveness (research and development project FFI2012-31808). It is part of the research activity of the Grup de Recerca Identitats en la Literatura Catalana (GRILC), recognised by the Autonomous government of Catalonia (2014 SGR 755). I am grateful to Christine Shojaei Kawan and Mirjam Mencej for their notes and some bibliographical references.

2 For information on this Catalan folklorist, see Samper 2013b.

3 For characteristics and details of publication of this book, see Samper 2013b, 136–141.

4 Terminology used by Oriol (1997, 74) for the Andorran legends of witches because: ‘In Andorra the practice of witchcraft is known as “magic” and is based on the belief that certain people possess evil powers that can cause harm to others.’

2. ATU 503: *The Gifts of the Little People*

Type ATU 503 is one example of a witch story included in the international catalogue of folktale types. In fact, according to Uther (1987), it represents a folktale with elements of the legend and a transitory form between both genres.

This tale deals with two hunchbacks and the reward or punishment they receive, respectively, depending on their behaviour. The version of the witches and the two hunchbacks collected by Gomis in Barcelona matches this type perfectly⁵. This version contains the following elements corresponding to the description of the tale type by Delarue/Tenèze (2002 [II], 229f.): I: B, B3, C, C2, C3, D; II: A, A1, B, B2, C.

In a note, Gomis refers to a version published by Maspons i Labrós in the third volume of *Lo rondallaire*, entitled *Los dos geperuts* (Maspons 1874, 108–114). In the Maspons version the same refrain, also in Spanish, is repeated. This tale type is found throughout most of the Catalan region. Oriol/Pujol (2008) found twelve versions of this tale: four in Catalonia (including the Maspons version but not the Gomis one), two in the Fringe of Aragon, one in Majorca, one in Ibiza, and four in the autonomous community of Valencia. Most of these versions feature witches who reward or punish the protagonists, though their role can also be assumed by an enchantress.

Four more versions should be added to those documented by Oriol/Pujol: two by Amades, one in a collection entitled *Bruixes i bruixots* (1934, 76–78) and the other in *Noves rondalles populars* (1985, 292–296); one by Guillamet (1976, 146f.) in his study *Bruixeria a Catalunya*, which includes oral versions; and one by Violant (1981, 104f.), collected from Casimir Torrobella⁶. With regard to Spanish versions, we should add to those compiled by Camarena/Chevalier (1995, 382–384), the variants collected in the autonomous community of Aragon by Adell/García (2009, 111–113) and González Sanz (1996b, 84f.; 2010, vol. 1, 216f.), in Burgos by Rubio/Pedrosa/Palacios (2002, 56–59, 125–127), in Galicia by Noia (2002, 183f.; 2003, 93f.; 2010, 226–228) and in Portugal by Cardigos (2006, 118f.)

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For each version cited, I will indicate, in a note, title, reference to the published text (in Samper 2013a) and motifs according to Thompson's (1955–58) catalogue. In the case of ATU 503, *Els dos geperuts i les bruixes* (Samper 2013a, 203f.): Mot. F331.1: Mortal wins fairies' gratitude by joining in their dance; F331.3: Mortal wins fairies' gratitude by joining in their song and completing it by adding the names of the days of the week; F344.1: Fairies remove hunchback's hump (or replace it); J2415: Foolish imitation of lucky man. Because one man has had good luck a numskull imitates and thinks he will have equal luck. He is disappointed.

⁶ A 57-year-old baker, resident of Barcelona, born in Sarroca de Bellera (Violant 1981, 96, note 3). Violant i Simorra first read his text on March 11, 1936 at the Centre Excursionista de Catalunya (Violant 1981, 91, initial note).

3. The RondCat project and types not included in the ATU tale-type catalogue

RondCat (Catalan folktales) is a project created and directed by Carme Oriol and Josep M. Pujol of the Department of Catalan Philology at the Rovira i Virgili University in Tarragona, Catalonia. It has the triple aim of cataloguing, studying, and spreading Catalan-language folktales of oral tradition collected throughout the Catalan linguistic area. One result of the project is the online RondCat database, a Catalan folktale search engine that includes bibliographic and catalographic information on the corpus studied⁷. At the moment we are classifying folktales that do not correspond with the ATU international tale-type catalogue, using our own system of classification. These folktales appear in the RondCat search engine under the letter C, to indicate that the tale type is documented in the Catalan language area. This letter C is followed by a number given to folktales documented in more than one version and is strictly correlative. Among these tale types in RondCat are three stories about witches (C-063, C-064, and C-065) that appear as documented by Cels Gomis. For each RondCat type, I will indicate the equivalent classifications in other catalogues and provide a general summary. I will then comment on other Catalan versions related to those by Cels Gomis some of which are already referenced in RondCat; there are others which I have added myself. Finally, I will reference versions included in non-Catalan language corpuses.

3.1. C-063: *L'aprenent de bruixot* (The novice wizard)

Classification: RondCat C-063: *L'aprenent de bruixot*; Boggs 746–749 Witch; Amores [*Cuento de brujas*]; González Sanz [746A] *La oración espanta a las brujas*; González Sanz [746B] *Por encima de rama y hoja*; Christiansen 3045: *Following the Witch*; Christiansen 3050: *At the Witches' Sabbath*; Briggs 5006*: *The Ride With the Fairies*⁸; Klintberg N. *Witches*.

Summary: A man pretends to be sleeping as he hears his wife get up. He follows her and watches her getting undressed and putting an ointment on her body, saying, 'I believe in neither God nor Saint Mary.' She then goes up the chimney. The man tries



⁷ For information on this project, see Oriol/Pujol (2008) and the RondCat database.

⁸ Blécourt (1999, 171f.) classifies this "tale about the journey to the wine cellar" as 5006*, according to Briggs (1971). Briggs includes this type in the Fairies section (number V), but she says that "similar tales are told of witches" (1971, 338) and "similar tales are told of following witches, though generally the traveller is left in the place to which he has been transported" (1971, 180).

to do the same, but has not understood the words properly. He takes the donkey's pack saddle, spreads the ointment on it, saying, 'I believe in God and Saint Mary' and the packsaddle starts to bounce around the house. The wife gets up another day and, when she is about to leave, he says that he wants to go, too. He covers himself with the liquid, holds on to his wife and they leave. They arrive at a house where some women are preparing dinner, but one who has gone to fetch the salt is missing. When she arrives, the man says, 'Thank God' and all the others flee. They leave him on his own and the owner of the house gives him a thrashing.

Commentary: The two versions gathered by Gomis, one collected in Espinavessa (Cabanelles in the Alt Empordà) in 1883⁹ and another from Joan Bru¹⁰, match the C-063 characterisation, though with several distinguishing traits.

González Sanz (1996b, 1998, 2005), following Boggs (1930, 84), proposes three types for folktales of witches, the first of which is divided into three subtypes. This proposal, which has not been included into the ATU international index nor the Camarena/Chevalier catalogue for Spanish tales, has been followed by researchers such as Beltran (2007, 621f.) for Valencian, Cardigos (2006, 168f.) for Portuguese, and Noia (2002, 210–216; 2010, 328–332) for Galician folktales. For Catalan folktales, the C-063 type content coincides with González Sanz's [746A] and [746B] types as well as Boggs's *746 type.

Gomis's first version belongs to González Sanz's [746A] and [746B] types (1996b, 94f.), Boggs's *746 type (1930, 84), Christiansen's 3045 type (1958, 46) with A2, B1, B2, B3, C1, C2, C3, D2, D3 elements, Klintberg's N2: *Bump against everything* type (2010, 276), and Espinosa's type II (2009, 581) with A, B, C, D, D3, E, F elements. The formula employed erroneously by the protagonist is similar to those that appear in the Aragonese versions used by González Sanz to characterise the tale type: *Por debajo de rama y hoja/Por debajo de zarza y matas* (Under branches and leaves/Under bramble and shrub)¹¹.

The other version belongs to González Sanz's type [746A] and, partially, type [746C], Christiansen's type 3045 (1958, 46) with A2, B1, B2, B3, C1, C2, C3, and F

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El mosso tafaner (Samper 2013a, 285f.): Mot. G249.3: Witch enters and leaves house by chimney; G242.7: Person flying with witches makes mistake and falls; G243: Witch's sabbath. A meeting of witches in which church services are burlesqued; G247: Witches dance.

¹⁰ La meva dona és bruixa (Samper 2013a, 286): Mot. G249.3: Witch enters and leaves house by chimney; G242.1: Witch flies through air on broomstick; G242.7: Person flying with witches makes mistake and falls; G243: Witch's sabbath. A meeting of witches in which church services are burlesqued; G247: Witches dance; G243.1: Obeisance to devil at witch's sabbath; G243.1.1: Witches kiss devil's tail.

¹¹ For information on the formula used in these tales of witches, see Espinosa (2009, 581f.), Scobie (1978, 81, 86f., 99) and Caro Baroja (1966, 294f.).

elements, Klintberg's type N7: *Sleeping with open eyes* (2010, 277), and Espinosa's type I (2009, 581) with A, B, C, D, D1 elements. In this version there is no error in the formula. The partial correspondence with type [746C] resides only in the fact that the protagonist (who is not a shoemaker) has to kiss the private parts of the devil, as happens in this type¹². In both versions, the dance performed by the witches in honour of the devil is a *sardana*. This Catalan dance also appears in the version by Gomis catalogued as ATU 503 in the international index. RondCat contains two versions documented as C-063. One is by Francesc Martínez i Martínez (1912, 152–156) entitled *Un aprenent de bruixot* and one by Amades (1950, 529f.; 1974, 738–740) entitled *L'aprenent de bruixot*, which is based on Martínez i Martínez's version and also appears in *Bruixes i bruixots* (Amades 1934, 78f.). Maspons i Labrós's study of witches (1880, 236) includes a description of the formula the witches use to fly and the prayer that scares them away (González Sanz's types [746A] and [746B]).

Other non-Catalan versions of this tale type from other parts of the Iberian Peninsula (combined with one or more of González Sanz's subtypes) are found in collections by Adell/García (2009, 106–108), Amores (1997, 129f.)¹³, Asensio (2002, 114–119), Araguás/Muñoz/Puyuelo (2006, 184f.; 186; 193), nos. 302, 303, 310, Asiáin (2006, 136f.), no. 27, González/Gracia/Lacasta (1998, 212f.), no. 211, González Sanz (1998, 26; 2010, vol. 1, 279–281), Espinosa (son) (1996, 357–360), nos. 150, 151, 152, 153, Espinosa (2009, 454) nos. 161, 162, Rubio/Pedrosa/Palacios (2002, 307f.), no. 206, and Puerto (2011, 856), no. 1697.

3.2. C-064: *El ferrer ferra la seva dona* (The blacksmith shoes his wife)

Classification: RondCat C-064: *El ferrer ferra la seva dona*.

Summary: A blacksmith does not know that his wife is a witch. Every Saturday, she goes off with the apprentice, throws a magic harness over him and turns him into a donkey. One day, tired of these transformations, the apprentice in turn throws the harness over the witch and changes her into a donkey. He takes the animal to the blacksmith and together they shoe it. The following day the blacksmith's wife does not



¹² In González Sanz [746C], the shoemaker stabs the devil with an awl. The devil then forbids the shoemaker to return because he thinks he has pricked him with his moustache (González Sanz 1996b, 95).

¹³ Amores (1997) speaks of a generic 'witch tale' that corresponds to Espinosa's (2009) types I and II and of 'other witch tales' corresponding to González Sanz's type [746C].

get up. The blacksmith finds her in bed with her hands and feet shod and she confesses the truth to him.

Commentary: This version of C-064 by Cels Gomis, also collected in Espinavessa (Cabanelles, Alt Empordà) in 1883¹⁴, displays the characteristic features of the tale type, such as the blacksmith being unaware that his wife is a witch, the witch's use of her powers of transformation to obtain a means of transport, the instructive ending, including the revelation of the witch and her physical punishment. In Gomis's version, however, the protagonist (a peasant) does not shoe his wife which is one of the characteristics of type C-064.

According to Shojaei Kawan (2004, 404), 'witch bridle' legends "are widespread in Eastern and Central Europe, in England and the United States and [...] in turn might be seen as an inversion of the legends about women as the devil's riding horse"¹⁵.

RondCat contains two versions of this folktale: one by Maspons (1871, 101–103; 1930, 138–140; 2010, 137f.), *La bruixa del ferrer*, and one by Amades (1950, 531f.; 1974, 741), *La bruixa i l'aprenent*, which is based on the former. Three other versions can be added: *Una bruixa que van ferrar-la* by Vilarrasa (1928, 9f.), *La mare de sant Vicenç Ferrer* by Bertran i Bros (1989, 152f.), which is particularly interesting since its protagonist is a fourteenth-century saint, and *Una bruixa a qui van ferrar* by Cutrina (1981, 186–188). Amades also highlights this point in *Bruixes i bruixots*, the precursor to *Rondallística*. Firstly, he reproduces the above-mentioned version based on Maspons (Amades 1934, 79f.) and secondly, he includes references to the versions by Vilarrasa and Bertran when providing a more general explanation of the tale (Amades 1934, 63).

3.3. C-065: *L'home convertit en ruc* (The man who turned into a donkey)

Classification: RondCat C-065: *L'home convertit en ruc*; Christiansen 3045: *Following the Witch*; Christiansen 3050: *At The Witches' Sabbath*; Klintberg N. *Witches*.

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14 El pagès posa la brida a la seva dona (Samper 2013a, 289): Mot. D683.2: Transformation by witch (sorceress); G241.2.1: Witch transforms man to horse and rides him; G241.2.1.1: Witch transforms person by means of magic bridle; D696: Transformation during sleep; G241.2.2: Person enchanted by witch's salve so as to be ridden by witch; G250.1: Man discovers his wife is a witch; G211.1.2: Witch in form of mule.

15 Shojaei Kawan (2004, 411, note 2) uses the term witch bridle legend "as an equivalent for the German 'Sage vom Hexenzaum' or 'Hexenhalfter'". For more information and variants, see *ibid.*, note 3 and Hand (1980, 231–233) who collected four examples that we can consider to belong to C-064.

Summary: Two witches, a mother and a daughter, prepare ointments in two pans. They take one of the ointments, spread it on their arms and fly up the chimney. The boy of the house pretends to be sleeping so he can watch them. When they leave, he also smears his arms with ointment, but he picks the wrong pan and turns into a donkey. The witches thrash him as a punishment. After a while, the younger witch takes pity on the lad and tells him to eat a rose taken from the altar devoted to Our Lady of the Rose in order to turn back into his original form. The man does so and becomes a man again.

Commentary: As Gomis indicates in a note in the second version, the transformation of the protagonist into a donkey has a clear precedent in *The Golden Ass* by Apuleius (2nd century)¹⁶. Unlike this Latin version and type C-065, however, in the two versions by Gomis the servant is not transformed into an ass by the servant himself who acts in error but, as happens in type C-063, rather deliberately by the witch in order to use him for riding. I assign these versions to type C-065 because of the historical importance of the transformation, though some elements (especially in version I) would place it closer to type C-063.

In this way, version I¹⁷, collected in Les Planes d'Hostoles in 1892, belongs to Klintberg's type N7: *Sleeping with open eyes* (2010, 277) and Christiansen's type 3045 (1958, 46) with A2, B1, B2, B3, C1, C2, C3, E1, E2, and F elements. There is also a partial, rather anecdotal coincidence with González Sanz's type [746C] because again there is a meeting with the devil and the kissing of the devil's private parts.

Version II¹⁸ is simpler. It focuses on the transformation of the servant into an ass and his subsequent back-transformation into a man, which in this case is produced with the same ointment rather than by eating a rose of Our Lady of the Rosary, as occurs in the description for type C-065.

Two versions of type C-065 are documented in RondCat: *El ruc de les bruixes* by Bertran i Bros (1989, 25f.) and *L'home tornat ruc* by Amades (1950, 532; 1974, 741–743), again based on the previous version and summarised in *Bruixes i bruixots* (Amades 1934, 65). Four other versions can be added, the first one of which is cited by Gomis in type C-063 version I. This is *Altafulla* by Maspons i Labrós (1874, 63–66),



16 For the relationship between Apuleius and the evolution of the figure of the witch, see Scobie (1978) and Caro Baroja (1965, 58–63).

17 *El marit convertit en ruc* (Samper 2013a, 291f.): Mot. D683.2: Transformation by witch (sorceress); D696: Transformation during sleep; G241.2.1: Witch transforms man to horse and rides him; G250.1: Man discovers his wife is a witch; G211.1.2: Witch in form of mule; G241.2.2: Person enchanted by witch's salve so as to be ridden by witch; G243: Witch's sabbath. A meeting of witches in which church services are burlesqued.

18 *Convertit en burro* (Samper 2013a, 292f.): Mot. D683.2: Transformation by witch (sorceress); G241.2.1: Witch transforms man to horse and rides him.

which contains a deliberate modification by the protagonist of the formula used by the witches, with disastrous results (his transformation into an ass). Similarly, the protagonist's recovery of the human form is produced in a much more painful fashion — by being beating with a stick. Amades (1934, 64f.) summarises this version and cites its origin. The second version, also by Maspons, appears in his study on witches (1880, 273) and has as its protagonist a carter from Tarragona. Amades (1934, 65f.) also reproduces this version and adds a note citing its origin. The third version, entitled *Peau d'Ane*, is by Chauvet (1899, 53–55)¹⁹ and the fourth version appears in the collection by Rangil (2008, 144) with the significant title of *Carregat com un burro* (Loaded like a donkey).

4. Proposal of new types

In addition to the RondCat type classifications for stories of witches, below I propose a series of new C [Catalan] types for cases where, besides the Cels Gomis version, I have identified versions from other Catalan collections whose sequence of episodes and motifs justify the creation of this new series. They are assigned a type number and a generic title, adding equivalent classifications from other catalogues, a representative summary, and the list of Catalan versions I have identified to support the creation of the new type. For these new types, I follow the criterion of González Sanz, who only typifies narratives that 'are especially widespread and present a constantly identical sequence of episodes and motifs' (González Sanz 1996b, 94)²⁰. The versions that make up these new types are not only folktales. Bearing in mind the nature of the folkloric narrative corpus of Gomis²¹, the new C types also include legends such as the one described below. This is also in agreement with the criterion of the RondCat Catalan folktales project, which envisages grouping the new C types by narrative genres.

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19 Chauvet says that he translated the version that appears in Maspons's *Lo rondallaire* « parce qu'elle est connue en Roussillon tout comme dans la Catalogne ». However, there must be some mistake since the version that Maspons collects in the second series of *Lo rondallaire* under the title *La pell d'ase* (Maspons 1872, 72–75; 2010, 195–197) coincides not with the legend of witches reproduced by Chauvet but with ATU 510B.

20 For a more detailed analysis of the criteria put forward for the classification of tales of witches, see González Sanz (2005, 165–167); on the structure of tales of witches, also see Martín (1984).

21 Analysed in detail in Samper (2013a, 169–452).

Initially I only had in mind the corpus included in Oriol/Pujol and RondCat²². Following the model of Pujol (1994, 46f.), I have extended this corpus through a search of legend collections (of the kind of the Cels Gomis corpus) and texts from journals and manuscripts²³. Occasionally I also indicate literary reconstructions (such as those by Mestres) if their plots coincide with the types proposed or with specific versions by Gomis.

4.1. C-097: *El vestit robat a la bruixa* (The dress stolen from the witch)

Classification: RondCat C-097: *El vestit robat a la bruixa*

Summary: A man sees how a witch gets undressed and takes on the form of an animal to go and do misdeeds. He hides her clothes and when the witch returns and becomes human once again, he forces her to tell him what misdeeds she has done before he will return her clothes.

Versions: Amades (1950, 527; 1974, 734f.) no. 224 *La bruixa que es tornava guilla*; Batista i Roca (Roma 2007, 176) file no. 176; Coll (1989, 80) *La bruixa descoberta*; Coll (1993, 123–125) *La vella del Jepín*; Coll (1996, 49) *La font de la bruixa*; GRFO (1984, 103f.) no. 64 *La bruixa guilla*; Mestres (1933, 30; 2004, 44f.) *La bruixa que es tornava guilla*; Mestres (1933, 37) VIII; Rangil (2008, 121) *La bruixa marinera*; Roviró (2000, 16–18) no. 6 *La bruixa de la Sala*; Violant (1981, 112) *El rapte dels infants*.

Commentary: To characterise this new type (C-097), my starting point was ATU 413: *The Stolen Clothing* though in this case we are dealing with a legend²⁴ which has certain peculiarities: the clothing is stolen from a witch who has turned into an animal

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²² On the selection of these collections, see Oriol/Pujol (2008, 1517, 304–313) and the RondCat database.

²³ This is the case of the manuscript of the Milà i Fontanals collection in Santander on superstitions and popular customs edited by Joan-Antoni Paloma (1976) and some of the handwritten files of Batista i Roca published by Josefina Roma (2007).

²⁴ On the idea of an ATU-style catalogue for legends, Dégh (2001, 102) says: “All forms of the legend need to be assembled and pieced together to see the extent of the type and its ramifications in the context of other narratives and folklore in general. If a usable national or international catalogue ever materialized, it would need all the available ingredients to show the relationship between the parts and the whole, the logic of structure and meaning, the way legends are transmitted and repeated, and, above all, the identification of their constants and variables”. It should also be borne in mind that: “The task of setting up an index of legend-types has been fraught with difficulties because of the range of narrative forms included in the genre legend” (Woods 1959, 8f.). On this point, also see Thompson (1977, 271).

and the intention of the protagonist is to make amends for the misdeeds she has committed.

Version I²⁵, reproduced almost in its entirety by Coll Monteagudo in *La bruixa i el bressol* (2012, 73), was collected in Dosrius (Maresme) in 1882. It includes the motif of the stolen clothing (Thompson's K1335, 1955–58) but, unlike in the tale of magic ATU 413, the protagonist does not steal the witch's clothing in order to marry her but to force her to confess and rectify her misdeed. Gomis provides a second version of this tale (version III)²⁶. The plot is the same as above but includes the following details: the witch is not an old woman but a young and rich country girl who turns into a fox. The tale develops as before and the protagonist, who has a name (Pere Vilà, from Borrassà in the Alt Empordà) does not return the clothing until the witch confesses that she has wounded an ox by stabbing it with a needle in the back of the neck. Both versions of the tale develop in the same way and in both cases the protagonist's intention when stealing the witch's clothes after she turns into an animal is the same: to force her to confess the misdeed she has committed and make amends for it.

Version II²⁷, which Coll Monteagudo uses as his source for *L'àvia Guinarda de Dosrius* (2012, 73f.) shares the tale's development but not the protagonist's intention. In this version the protagonist, Pau Fontseca, hides the clothes of the witch, grandmother Guinarda, when she turns into a fox. The difference is that the witch promises to make Pau Fontseca happy while she is alive if he returns her clothes to her. Fontseca agrees and reaps good harvests until grandmother Guinarda dies and all the good harvests die with her. In this version, the protagonist tries to take advantage of the situation for his own benefit (as in ATU 413) and is not concerned with helping the victims of the witch. Consequently, he obtains a short-term reward but in the long run he becomes a victim for having accepted the witch's favour.

The creation of the type is justified because eleven Catalan versions have been identified, to which the three by Gomis must also be added. Amades (1950, 527; 1974, 734f.), who cites Apel·les Mestres as a bibliographic reference, presents a version where the protagonist who hides the witch's clothes does not benefit from doing so but instead is chased away by a wolf. In both versions by Coll (1993, 123–125; 1996, 49) a rosary is used against the witch. This requisite is also found in Rangil (2008, 121) and in Violant (1981, 112). In Coll (1989, 80) it is replaced by a crucifix. In GRFO (1984, 103–104) the witch is forced to remain undressed in order to teach her a lesson. In

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La roba de la vella (Samper 2013a, 300): Mot. D142.0.1: Transformation: woman to cat; K1335: Seduction (or wooing) by stealing clothes of bathing girl (swan maiden).

26 La bruixa convertida en guilla (Samper 2013a, 301f.): Mot. D113.3: Transformation man to fox; K1335: Seduction (or wooing) by stealing clothes of bathing girl (swan maiden).

27 En Fontseca i l'àvia Guinarda (Samper 2013a, 300f.): Mot. D113.3: Transformation man to fox; K1335: Seduction (or wooing) by stealing clothes of bathing girl (swan maiden).

the version by Roviró (2000, 16–18), the protagonist courts the witch but turns his back on her when he discovers what she does.

The version that appears in Josep M. Batista i Roca's (1895–1978) collection of handwritten files under the no. 176 was collected in Dosrius, like Gomis's versions I and II. Regarding the plot, Josefina Roma (2007, 176) says:

'In the third story, a man — never a woman — observes how a witch turns into an animal, sometimes after applying the contents of a small pot, but almost always doing somersaults, completely naked, on the ground. This is an old belief in how lycanthropes (beings with two physical appearances, like witches) can regain the human form by tumbling on wet grass or passing through a stream.'

Apel·les Mestres presents two literary reconstructions. In one of these (Mestres 1933, 37), the protagonist manages to save the two creatures the witch attacked when she turned into a fox. The plot of the other version, *La bruixa que es tornava guilla* (Mestres 1933, 30; 2004, 44–45), coincides with the plot of the version by Amades.

As far as other parts of the Iberian Peninsula are concerned, Espinosa (son) (1996, 377f.) collected, in Astudillo (Palencia), folktale no. 173 *La bruja en forma de galga* and Araguás/Muñoz/Puyuelo (2006, 187f.) collected *Los ropajes y la cuaderna*, which coincide with the proposed type.

4.2. C-098: *La bruixa ferida* (The witch that was hurt)

Classification: RondCat C-098: *La bruixa ferida*; Christiansen 3055: *The Witch that was Hurt*; Almqvist 3056: *The Old Woman as Hare*; González Sanz [747] *La abuela mata la mejor mula durante la misa del gallo*; Klintberg N31–N40 *Easter witch disclosed or hurt*; Woods 270: *Devil's ally wounded in animal form; person shows wound in human form*.

Summary: A witch transforms into an animal in order to do misdeeds but gets wounded. The next day, when she has turned back into human form, her wounds reveal her identity.

Versions: Amades (1950, 526–527; 1974, 733f.) no. 223 *El moixonet negre*; Batista i Roca (Roma 2007, 168) file no. 168; Coll (1989, 78) *El gat escaldat*; Coll (1989, 79) *L'àliga ferida*; Coll (1989, 89) *El capellà de Ribera*; Coll (1993, 122f.) *El gat escoixat*; Coll (1993, 126–128) *L'untet de la bruixa*; González i Caturla (1993, 41–44) *Les bruixes de Tabarca [I]*; González Sanz (1996a, 194f.) no. 91 *Una bruixa done mal a una casa*; González Sanz (1996a, 195–197) no. 92 *Lo mosso i les mules*; GRFO (1984, 104–107) no. 65 *La bruixa i el cap de bestiar mort*; GRFO (1984, 107f.) no. 66 *El cap de bestiar mort*; GRFO (1984, 108–112) no. 67 *La bruixa, el gos aparegut, i els caps de bestiar morts*; GRFO (1984, 112) no. 68 *El cap de bestiar mort*; GRFO (1984, 113) no. 69 *El cap*

de bestiar mort; Mestres (1933, 40) *L'aucellot*; Mestres (1933, 41) *L'estola*; Mestres (1933, 43) *Gat negre*; Milà i Fontanals (Paloma 1976, 33) *El monacillo y la gallina*; Rangil (2008, 125) *De gent sàvia*; Rangil (2008, 127) *El gat i la vaca*; Rangil (2008, 128) *El ferrer de ca la Quela*; Rangil (2008, 131) *La cabra de can Malaire*; Roviró (2000, 15f.; 2010, 103; GRFO's Archive file 424B-2, fragment 3) no. 5 *La bruixa de Vilageliu*; Torres (2002, 31f.) *El gall que espantava les ovelles*; Torres (2002, 38–41) *L'àvia de cal Perot o del Pla de la Serra matava el bestiar per la festa major*; Torres (2003, 83f.) *La llebre que no es deixava caçar*; Violant (1981, 108–109) *La metamorfosi*.

Commentary: With type C-098 I develop Christiansen's (1958, 48) type 3055²⁸ and for the Catalan versions I adopt González Sanz's type [747], based especially on the final episode when the witch is recognised through her wounds²⁹. This plot also coincides with type 270 in Woods's index (1959, 97f.) and generically with section N31–40 of Klintberg's catalogue (2010, 282f.)³⁰ and with the Irish Legend known as *The Old Woman as Hare*, proposed by Almqvist (1990) and studied by Ní Dhuibhne (1993)³¹.

The structure typified in the proposed summary permits a wide range of detail variations, for example, the animal form adopted by the witch, her injury, or how her identity is revealed (and before whom). For instance, in the versions by Gomis the witch takes the form of a cat in versions II³², III³³ and IV³⁴, the form of a rat in version

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28 Though he does not define it because it “could hardly be said to follow any definitive epic pattern, but [is], as a rule told as personal experiences of same definite person” (Christiansen 1958, 48).

29 The episode that leads González Sanz's type [747], with the grandmother who turns into a cat and every year kills the best mule during midnight mass, does not appear in the versions by Gomis. In the other Catalan versions I have identified, it appears in those collected in Rupit i Pruitt by GRFO and in the versions by Roviró (2000, 15f.), Batista i Roca (Roma 2007, 174), Rangil (2008, 127) and Torres (2002, 38–41).

30 Between types N31 and N40, Klintberg includes several modalities for witches who are wounded and later recognised, but there is no type to which I can specifically assign the versions I have identified.

31 This is a specific Irish form of Christiansen 3055 that “has been recorded in Ireland mainly during the nineteenth and twentieth centuries” (Ní Dhuibhne 1993, 77). Nuttall (1998, 39, note 3) proposes to expand this type “because this discussion is not restricted to Irish material and to allow for the inclusion of versions featuring animals other than hares”.

32 *El gat amb la pota trencada* (Samper 2013a, 306f.): Mot. G211.1: Witch in form of domestic beast; G211.1.7: Witch in form of cat; G252: Witch in form of cat has hand cut off: recognized next morning by missing hand; H56: Recognition by wound.

33 *El gat negre* (Samper 2013a, 307f.): Mot. G211.1: Witch in form of domestic beast; G211.1.7: Witch in form of cat; G263: Witch injures, enchants or transforms.

34 *Oli bullent per al gat* (Samper 2013a, 308f.): Mot. G211.1: Witch in form of domestic beast; G211.1.7: Witch in form of cat; G252: Witch in form of cat has hand cut off: recognized next morning by missing hand; H56: Recognition by wound.

I³⁵, and the form of a bird in version V³⁶; and her identity is revealed before a family member in versions I and V.

This type has similarities with type C-064 in RondCat where the witch is also wounded. In this case, however, she is not shoed and the transformation is not typified, as I have mentioned³⁷. To justify the creation of this type for Catalan folktales, I base my reasoning on the twenty-eight versions identified, to which those by Gomis must be added. In his literary reconstruction entitled *La mort de l'àvia Guinarda*, Coll Monteagudo (2012, 74) bases his justification on Gomis's version I, among others.

In a study of this witch tale, Correia (2012, 142f.) emphasised the symbolic meaning of the transformation and the social function of the legend and listed nine versions from the Arquivo Português de Lendas (APL)³⁸.

Roviró (2010) reported that of the legends from the Plana de Vic in the archive of the GRFO, the second most numerous group of legends is made up of 694 tales of witches identified by code 240, among which at least one version of this new type is found.

With respect to the typification of stories that include the transformation of a protagonist into an animal and the subsequent revelation of their identity, Woods (1959, 92) states:

“Tales about the recognition of the devil’s allies in animal form are in general fairly well-structured narratives. They focus on a specific narrative motif of sufficient complexity to be readily identifiable. Legends of this kind, therefore, fall into categories that may be as clearly defined as the standard folktale types of the Aarne-Thompson Index.”

And more specifically on the presence of witches in these tales, Woods (1959, 92f.) continues:

“In most of its variants the well-known story of the witch who is wounded in animal form and then the next day shows the marks in human form deals with the witch as a cat (G 252). The texts



35 La padrina transformada en rata (Samper 2013a, 306): Mot. G211.2.6: Witch in form of rat; G262.3: Witch in animal form kills; G265.4: Witches cause disease or death of animals; G265.4.1: Witch causes death of animals; H56: Recognition by wound.

36 L'àvia ferida (Samper 2013a, 309): Mot. G211.4: Witch in form of wild bird; H56: Recognition by wound.

37 In fact, both types (C-064 and C-098) could be considered subtypes of a single type at the core of which is the revelation (or confirmation) of the witch's identity. I maintain the distinction because of the characteristics of each type and in order to help identify more versions.

38 APL 26, APL 763, APL 1162, APL 1163, APL 1913, APL 1943, APL 1952, APL 3105 and APL 3175. Correia (2012, 142) analyses the text of version APL 1943 (A bruxa galinha) and adds that there are eighteen more versions with the first part of this story that are 'simply tales of sightings of animals (goat, turkey, pigeon, pig, or cat) and the belief that these animals are witches' (Correia 2012, 145).

listed here nevertheless belong to the same legend-type: a person shoots or beats a dog who was bothering him in some way; the next day somebody in the village turns out to have a corresponding wound”.

Ní Dhuibhne (1993, 79f.) relates this tale with a contemporary legend:

“The wound on the old woman’s leg is (like the scarf which the vanishing hitchhiker, in the modern legend of that title, leaves with the driver) proof that they have been in the abnormal zone, outside everyday reality. The man’s knowledge of this will prevent the hag violating his property again. His discovery of her secret — coupled, it must be pointed out, with the threat of violence which now hangs over her — disempowers her.”³⁹

Like Gomis’s version I, the Batista i Roca version reproduced by Roma (2007, 174) was collected in Dosrius and coincides in date and source with the version by the same author classified as C-097.

Coll’s (1989, 89) version entitled *El capellà de Ribera* is unusual. It shares the plot described by the new type but also contains a series of singularities: the protagonist is not a witch but a chaplain who turns into a black cat and visits the farmyard of a rich countryman (who never attends mass) to scare the animals. The fellow spears him with an iron pitchfork and the next day when he decides to go to mass he realises that the chaplain has four head wounds ‘as if from an iron pitchfork’. In this version, the chaplain adopts the role of the witch (and the form of an animal) and also performs misdeeds, but with the intention of scaring the man who never attends mass⁴⁰. Rangil (2008, 131–136) dedicates a whole section to *capellans bruixots* (sorcerer chaplains), explaining that such chaplains know ‘tricks and ruses for scaring undevout villagers’ (Rangil 2008, 131).

The plot of the proposed type C-098 is also widespread outside Catalonia, as is demonstrated not only by the Portuguese versions but also by Spanish and Latin American versions cited by Pedrosa/Palacios/Rubio (2001, 252–256) and the Spanish versions by Asiáin (2006, 287), no. 255, Espinosa (son) (1996, 374–376), nos. 168, 169, 170, 171, González/Gracia/Lacasta (1998, 201), no. 189, and Puerto (2001, 853), no. 1688.

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See also Simpson (1981) and ‘The Robber who was Hurt’.

⁴⁰ in this respect, the comment by Coll (1989, 76) in the introduction to this chapter in his book on witches is interesting: assuming the voice of the priest Serafi, the presumed author of the epistle, he states: ‘In the last legend, the chaplain of Ribera de Cardó behaves like a common witch because he wants to teach a nonbeliever a lesson and make him go to mass as God wishes. Though the chaplain gets his own way in the end it is at the expense of a sore head. However, to do a great miracle, like succeeding in making a nonbeliever go to mass, a great sacrifice was indeed needed.’

4.3. C-099: ‘Portes barba i files?’ (You have a beard and you spin?)

Classification: RondCat C-099: ‘Portes barba i files?’; González Sanz [748] *La mujer hila fino, el hombre hila basto*; Boggs 746–749.

Summary: A witch turns into a cat. Every day, she scares a woman who spins. Her husband, to teach the witch a lesson, dresses up as a woman and takes his wife’s place. The cat stares at her and asks: ‘You have a beard and you spin?’ To which the husband responds: ‘You’re a cat and you can talk?’ And with that he throws boiling oil on the cat.

Versions: Amades (1934, 62f.; 1950, 529; 1974, 737f.) no. 227 *La sogra i la nora*; Martínez (1999, 16) *El gat i la filadora*; Mestres (1933, 47–49; 2004, 60–62) *El gatàs negre*.

Commentary: Creating type C-099, I adopt González Sanz’s type [748] (1996b, 96; 2005, 169f.) for folktales from Catalonia. In Gomis’s version this combines with type C-098, with the final punishment and subsequent revelation of the sorcerer’s identity⁴¹. The plot corresponds to section V described by Caro Baroja (1966, 288f.).

Beltran (2007, 622) classifies Martínez version *El gat i la filadora* (1999, 16) as type [748] and reproduces the text (Beltran 2007, 274). To this Valencian version of type C-099 we need to add two others: one by Apel·les Mestres (1933, 47; 2004, 60–62) and one by Amades (1950, 529; 1974, 737–738), who cites Mestres in his bibliography and includes it in *Bruixes i bruixots* (Amades 1934, 62f.).

The tale by Coll (1989, 78) that I have classified as type C-098 (*El gat escaldat*) shares some elements of type C-099, such as the nightly presence of a black cat by the fireside and the boiling oil the witch receives as punishment. However, I have not included this tale in type C-099 because it lacks a motif that I consider fundamental: the husband adopting the role of the wife and the dialogue between him and the witch (in the form of a cat).

In addition to the variants of this tale by González Sanz mentioned earlier, other versions from the rest of the Iberian Peninsula that reproduce this plot are found in the collections by Asiáin (2006, 132), Pedrosa/Palacios/Rubio (2001, 256f.), and again González Sanz (2010 [I], 284).

4.4. C-100: *El viatge prodigiós* (The prodigious journey)

Classification: RondCat C-100: *El viatge prodigiós*

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⁴¹ *El gat escaldat* (Samper 2013a, 314): Mot. G211.1: Witch in form of domestic beast; G211.1.7: Witch in form of cat; G263: Witch injures, enchants or transforms; H56: Recognition by wound.

Summary: A fisherman who suspects that some stranger is using his boat at night hides to find out if this is true. He sees how three witches climb aboard, reciting the formula: 'Vara per tres! (On the count of three!)' but the boat does not move. Thinking that one of them must be pregnant, they change the formula to: 'Vara per quatre! (On the count of four!).' The boat takes off and they travel prodigiously to an exotic place. The fisherman grabs the branch of a plant, which is later identified as being autochthonous to the place they had visited and helps to prove that he had really been there.

Versions: Amades (1934, 80f.); Amades (1954) *La navegació prodigiosa*; Batista i Roca (Roma 2007, 176) file no. 159; Chauvet (1899, 47–50) *La barque enchantée*; Chauvet (1899, 51f.) *La Grisette de Collioure*; Gelabert (1971, 41–53) *Vara per tres, vara per quatre*; González i Caturla (1993, 41–44) *Les bruixes de Tabarca [II]*; Guillamet (1976, 93–97; 143f.) *Una rondalla de pescadors. El llagut transatlàntic. Una variant del llagut embreixat en versió oral*; Martín (2012, 226–230) *El pescador transportat*; Martínez i Martínez (1912, 146–148) *Viatge prodigiós*; Mestres [1929–33, 183] *Les bruixes d'Altafulla*.

Commentary: This new type C-100 groups tales that describe the prodigious travels of a fisherman whose boat is borrowed by witches. The three versions by Gomis⁴² contain, with variations, the formula the witches use to set the boat in motion and that needs to be adapted depending on how many people are aboard. Version III presents several singularities: the protagonist is not a fisherman whose boat is being used but a woman who, in order to cure her husband, needs a cane that can only be found in Havana. The formula for setting the boat in motion has to be said up to three times to get the number of travellers right: it seems that two of the women are really pregnant because no fisherman is hiding aboard. Finally, unlike what is usually the case, the role played by the witch is benevolent because she acts in order to cure her husband and not to commit any misdeed. As Gomis indicates, the collector and source of this version is Joan Bru, also mentioned by Gomis as the source for stories of witches in version II type C-063.

In addition to the three versions by Gomis, I have identified up to twelve Catalan variants to justify the creation of this new type. The versions by Martínez i Martínez, Mestres and Chauvet appear among those cited by Amades (1934, 80f.; 1954), who treats this plot extensively in an article published in the *Diario de Barcelona*. The

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42 Enlaire per tres (Samper 2013a, 316f.): Mot. D1532.11: Magic journey in flying boat; H84.1: Branches broken from tree to prove journey; Vara per tres (Samper 2013a, 317f.): Mot. D2125: Magic journey over water; La canya que es cria a l'Havana (Samper 2013a, 318f.): Mot. D2125: Magic journey over water; H84.1: Branches broken from tree to prove journey.

protagonists in Chauvet's version are Vicens lo Roure (1899, 47–50) and the witch Grisette (1899, 51f.).

According to Roma (2007, 176) 'Batista i Roca collected many testimonies on these journeys and the means of transport used for them. Some are of the seafaring tradition and the travels are to many different places, as Batista i Roca points out, but they have variations especially in the ending.' The version reproduced by Roma, which dates from October 15, 1915, has been collected in Cadaqués⁴³.

Martín (2012, 229) also locates the origin of his version, collected from oral and written sources, in Cadaqués and says: 'This legend of witches is told in many seaside towns, with slight variations.' He refers to some of these versions, including those by Amades and Guillamet.

4.5. C-101: *El cubell màgic* (The magic pail)

Classification: RondCat C-101: *El cubell màgic*

Summary: A witch uses a pail of water to show a girl where her fiancé is at that precise moment. The girl brings back a garment worn by the fiancé as proof.

Versions: Alcover (1936–72), vol. 5: *Una bruixa destapa ses manganrufes d'un enamorat*; Amades (1934, 70).

Commentary: I propose the creation of type C-101 to group Gomis's version of this tale with two others⁴⁴, one collected and developed by Alcover and one referenced by Amades that summarises Alcover's version and cites it in a note. The story centres on the witch's use of a pail of water to show the protagonist where her fiancé (or husband) is and the revelation of truth by means of a garment belonging to the fiancé.

The versions by Alcover and Amades are identical: the reason for visiting the witch is to find out whether the fiancé is being unfaithful (which is demonstrated when the fiancé visits a brothel). The proof she obtains from the visit is a piece of the fiancé's sleeve that she cuts off while he commits the infidelity. In Gomis's version, on the other hand, the woman is worried because her husband is travelling and takes a long time to return. The witch uses the pail of water to show the woman that her husband is still on the way and takes his cap as proof. This version of the tale has a happy ending as the couple reunite. Despite the clear differences between the three versions, I

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⁴³ 'Frederic Rahola, from Cadaqués, told this to Miss Assumpció Bartomeus, who told it to me' (Roma 2007, 176).

⁴⁴ La gorra del marit (Samper 2013a, 322f.): Mot. D1171.10: Magic bucket; G259.1: Witch recognized by looking in or through magic object; D1323.12: Clairvoyance by looking at object filled with water.

assign all three of them to the same type because they share the central theme of a benevolent witch who helps the fiancée or wife and because of the final recognition by means of a piece of clothing. I consider these elements as strong enough to justify new classification.

The same plot appears by García Barbuzanos collection on witchcraft in the Canary Islands, under the title *El viaje a Cuba* (2001, 121f.).

5. Concluding remarks

The idiosyncrasy of witch stories and the variety of forms they can take — folktales, legends, or beliefs (without narrative form in most cases) — makes them difficult to study. Despite the variations in these stories, common elements can be found in certain plots that make it possible to classify these variants. This is the case, for example, of type C-063 (*L'aprenent de bruixot/The novice wizard*), type C-064 (*El ferrer ferra la seva dona/The blacksmith shoes his wife*) and type C-065 (*L'home convertit en ruc/The man who turned into a donkey*), which had already been included in RondCat, but whose equivalence with other catalogues has been identified, increasing the number of Catalan versions. The proposal of the five new types — C-097 (*El vestit robat a la bruixa/The dress stolen from the witch*), C-098 (*La bruixa ferida/The witch that was hurt*), C-099 (*'Portes barba i files?'/You have a beard and you spin?*), C-100 (*El viatge prodigiós/The prodigious journey*) and C-101 (*El cubell magic/The magic pail*) advances the study and classification of witchtales (via the versions collected by the folklorist Cels Gomis i Mestre) and helps us to locate new Catalan versions of these stories.

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