

King Geirrǫðr (*Grímnismál*) and the Archaic Motif Cluster of Deficient Rulership, Maritime Setting, and Lower-Body Accidents with Familiar Iron Instruments

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Abstract: The *Edda* poem *Grímnismál* appears a one-sided wisdom contest but gains in interest when Óðinn's catalogues of mythological names and his confrontation with King Geirrǫðr are projected against a pan-European motif cluster represented in medieval tales of the removal and replacement of deficient kings and heroes. Óðinn's eminently performable monologue offers a critical vantage point from which to view the relation of Norse myth to rite.

Keywords: *Edda*, catalogues, kingship, motif clusters.

Résumé: Le poème eddique du *Grimnismal* apparaît comme un concours de sagesse à sens unique mais il gagne en intérêt lorsque le catalogue des noms mythologiques d'Odin et sa confrontation avec le roi Gerrodr sont mis en parallèle avec un ensemble de motifs pan-européen apparaissant dans les récits médiévaux de la déchéance et du remplacement de rois et de héros déficients. Le monologue d'Odin, éminemment mis en scène, offre un point de vue critique permettant de voir la relation du mythe scandinave au rite.

Mots clés: *Edda*, catalogues, royauté, groupes de motifs.

The *Edda* poem *Grímnismál* has been the object of relatively little scholarly inquiry in the past century. Attention has focused on its allusions to the Norse creation myth and the foundation of Ásgarðr¹ and, to a lesser degree, to divine functions². The lists of mythological names and attributes, which inform much of the extant poem, have been studied formally under the rubric of the catalogue device³ and for topographical and onomastic content⁴. Some explanation for the modest level of scholarly attention may be found, variously, in the limited action of the poem proper, as distinct from the longish prose introduction in the Codex Regius version, the preponderant position given to paratactic enumeration within the poem, which takes the form of sequences of names and attributes of the gods and their topographical, material, and cultural surroundings, the suppression of dialogue, which is otherwise a prominent structural feature of the *Edda* poems, in favor of Óðinn's monologue, and, fundamentally perhaps, the sense that the encounter between Óðinn and King Geirrǫðr may not qualify as a myth at all.

1. Larrington 2002, Martin 1981, Nordberg 2007.

2. Jón Hnefill Aðalsteinsson 2006, Nordberg 2005, Salberger 1995.

3. Jackson 1995.

4. Egeler 2013, Hale 1983, Liberman 1988, Razdin 1983, de Vries 1952.

Very little in the way of discrete mythological event and meaning seems to be extractable from the poem as a whole, as distinct the often imprecise associational field surrounding individual names of places, objects, animals and persons, which may, in a larger corpus of early belief, have served as pointers to stories not now extant. Thus, the poem has been viewed as largely deictic, gesturing beyond itself to the imagined pantheon and thus to other myths. Furthermore, there has been little effort to explain the odd proportions and parameters of the poem. Despite these novel features, in addition to its presently recognized richness of incidental mythological lore as detailed by Óðinn, the poem gains in interest when set beside a number of western European royal narratives that have been ill-recognized as sharing and exploiting a cohesive cluster of motifs. These provide a more comprehensive understanding of *Grímnismál* as a whole. They also provide a fresh vantage point from which to address the still debated question of the *Edda* poems as intended for, or susceptible to, oral performance, and thus forming a bridge between myth and ritual, or between story and cultic practice⁵.

This motif cluster that will be seen to underlie the story of *Grímnismál* and the declaratory monologue by Óðinn is fully deployed and its narrative potential realized in a story from legendary Irish history as found in Adomnán's *Vita Columbae*.

De quodam plebeio, Goreo nomine, filio Aidani, sancti prophetia viri

Alio itidem in tempore quidam plebeius, omnium illius aetatis in populo Korkureti fortissimus virorum, a sancto percunctatur viro qua morte esset praeveniendus. Cui Sanctus, 'Nec in bello,' ait, 'nec in mari morieris: comes tui itineris, a quo non suspicaris, causa erit tuae mortis.' 'Fortassis,' inquit Goreus, 'aliquis de meis comitantibus amicis me trucidare cogitet, aut marita ob alicujus junioris viri amorem me maleficio mortificare.' Sanctus, 'Non ita,' ait, 'continget.' 'Quare,' Goreus inquit, 'de meo interfectore mihi nunc intimare non vis?' Sanctus, 'Idcirco,' ait, 'nolo tibi de illo tuo comite nocuo nunc manifestius aliquid edicere, ne te ejus crebra recogniti recordatio nimis maestificet, donec illa veniat dies qua ejusdem rei veritatem probabis. Quid immoramur verbis?' Post aliquot annorum excursus, idem supra memoratus Goreus, casu alia die sub navi residens, cultello proprio cristiliam de hastili eradebat; tum deinde alios prope inter se belligerantes audiens, citius surgit ut eos a belligeratione separaret, eodemque cultello illa subitatione negligentius in terra dimisso, ejus genicula offenso graviter vulnerata est. Et tali faciente comite, causa ei mortificationis oborta est; quam ipse continuo, secundum sancti

5. The relationship among religion, myth, and ritual, differing as it seems to do in each cultural instance, is still a much debated matter. Recent studies with a theoretical underpinning are Doty 2000, Goody 2010, Lincoln 2014, Monter 1984, Segal 1998, and Woodard 2013.

vaticinationem viri, mente percussus, recognovit; postque aliquantos menses, eodem aggravatus dolore, moritur.

The saint's prophecy about a layman named Gúaire mac Áedáin

Similarly, at another time, a layman, the most powerful of the men of his time in the tribe of the Corcu Reti, asked the saint how death would overtake him. The saint answered him: 'Neither in battle nor at sea will you die. But a companion of your journey whom you do not suspect will be the cause of your death.' 'Perhaps,' said Gúaire, 'one of my friends in my retinue is thinking about killing me, or else my wife is planning to bring about my death through magic for love of a younger man?' The saint answered: 'This is not the way it will happen.' 'Why,' said Gúaire, 'don't you want to let me know about my killer now?' The saint said: 'The reason I do not want to reveal anything clearer about that fatal companion of yours is to save you from grieving too much each time you remember what you know, until the day comes when you will ascertain the truth of this matter.' Why linger over words? After a lapse of several years, one day Gúaire happened to be sharpening the barbs on the tip of a fishing spear with his own knife, sitting under a boat. Then he heard some men exchanging blows nearby and he got up quickly in order to separate them in their fight. In his great haste he struck against the knife he had carelessly dropped on the ground and his knee was grievously wounded. This was the companion's act out of which the cause of his death arose. And, shaken in his mind, he immediately recognized it as in accordance with the holy man's prophecy. He died some months later, overcome by this injury⁶.

Since Columba is the principal concern of the narrative, the anecdote is given little development. Certain motifs that we shall see associated with the tale-type figure only as the king's speculations on the puzzle (involvement of his enemies? his wife?); others come in a recognizably causal sequence: the contention, the king's sudden rising, and accident⁷.

An even briefer but comparable account is found among the names of Arthur's warriors that Culhwch evokes as part of his coercive request that the king help him in gaining Olwen, daughter of the chief-giant Ysbaddaden, in the Welsh *Culhwch ac Olwen*.

Teithi Hen mab Gwynhan a weryskynnwys mor y kyuoeth, ac y dihengis ynteu o ureid ac y doeth ar Arthur—a chynedyf a oed ar y gyllell; yr pan deuth ymma ny thrigwys carn ar nei uyth, ac vrth hynny y

6. Adapted from Anderson and Anderson 1991, 47, with a slight expansion on their translations of *cristilia*.

7. Credit for recognizing the wider parallels of the Gúaire story goes to Jean-Claude Picard 1989.

tyuwys heint yndaw a nychdawt hyt tra uu uyw, ac o hynny y bu uarw⁸.

Teithi Hen (the Ancient) son of Gwynnan, whose kingdom the sea inundated; he barely escaped and came to Arthur. From the time he came here, his knife had this particularity: no haft would ever remain on it. Because of that he became sick and enfeebled while he was alive, and then died of it⁹.

Like the catalogue of warriors as a whole, this compressed royal destiny seems part of a story-teller's repertory, cast in mnemonically supportive form. The brief account can be amplified from the thirteenth-century *Cronica de Wallia*, a portion of which deals with inundated kingdoms and sunken cities¹⁰.

Other reflexes of this tale-type can be found as far afield in European story-telling as the Icelandic sagas, in the drift-wood-chopping accident to the knee of Grettir the Strong, target of the witch Þúriðr, on the remote basaltic islet of Drangey, and in the Finnish *Kalevala*, in the aged Väinämöinen's efforts to meet the mocking and impossible demands of the Girl of the North Farm he is courting, during which he injures his leg with his own axe, while building a boat from the fragments of her distaff¹¹. Excerpts from the key scenes follow below.

Grettir varð skapfátt við þrælinn og tvíhenti öxina til rótarinnar og eigi geymdi hann hvað tré það var. Og jafnskjótt sem öxin kom við tréið snerist hún flöt og stökk af trénu og á fót Grettis hinn hægri fyrir ofan kné og svo að stóð í beini og var það sár mikið¹².

Grettir was irritated with the thrall; he took his axe with both hands and did not notice which log it was. And as soon as the axe hit the timber, it turned on its side and glanced off the log into Grettir's right leg above the knee, so that it cut it to the bone and this was a grave wound¹³.

He [Väinämöinen] shaped the ship out of bravado, made the wooden vessel arrogantly.

He fashioned one day, fashioned a second, fashioned a third in succession, too;

the ax does not touch the rock, the corner of the bit does not strike the crag.

8. Bromwich and Evans 1992, 87-88.

9. Ford 1977, 127.

10. *Cronica de Wallia*, Exeter Cathedral MS 3514, 522, quoted from Bromwich 2006, lxxv. These tales of flooding and destruction often combine the motifs of female sexual impropriety or transgression, locked and unlocked wells that overflow, and the drowning of retainers or townsfolk, a few of whom survive as marine creatures (mermaids, *mélusines*).

11. For a broader study, with full attention to the Norse material, see Sayers 2007.

12. Einar Ól. Sveinsson 1936, Ch. 79.

13. My translation.

Then on the third day the Demon turned the ax handle,
 the Devil jerked the bit, the Evil one made the shaft slip.
 The ax hit the stone, the corner of the bit struck the crag,
 the ax slid off the stone, the bit slid into the flesh,
 into the knee of the capable fellow, into Väinämöinen's toe.
 The Devil joined it to the flesh, the Demon fitted it into the veins;
 blood started to stream, gore to spurt¹⁴.

A central element here is the knee as a symbol of sexual power, procreation, and legitimate generational transfer. Closely related are the stories of Brân Bendigeidfran (once called *Morddwyd Tyllion* 'Pierced-Thigh') from the Welsh *Mabinogi*, Ysbaddaden *bencawr* (perhaps 'the castrated'), noted above, and Irish death tales such as that of the aged warrior Celtchair mac Ulthechair. Yet another example, well known for quite other reasons, is the Fisher King in Chrétien de Troyes's *Perceval*. This crippled king is first met in a small boat from which he is fishing with a line and iron hook. He would appear to be childless but is plausibly seen as Perceval's cousin. The romance as a whole has procreation and legitimate succession as a major theme. Perceval's name would suggest 'pierced valley' but this is surely a mistranslation from Breton or Welsh, *glin* 'knee' being mistaken for *glyn* 'valley'. The young hero is then rightly seen as 'Pierced-Knee', a name met in the Arthurian tradition subsequent to Chrétien as *Gainglin* (= Welsh *Gwanglin* 'Pierced-Knee')¹⁵.

Despite the relatively rich evidence, we are not authorized to reconstruct a prototypical tale but can instead list the various motifs that have been combined in individual realizations with various causal links (plots), spatial configurations, and temporal sequences. Some of these elements may at times be present in inverted or reversed form, or transferred from the central royal figure to others around him. Fundamental to many of these tales is the continuing peace and fertility of the land, its present misrule by an enfeebled king, and the need for his removal and replacement, ideally by a young hero. A full catalogue of motifs comprises 1) a maritime environment; 2) female sexual transgression or interference; 3) puzzlement, duping, magic, betrayal, curse, or the imposition of tasks; 4) flooding or submersion, possibly with survivors; 5) a dispute, whether among royal retainers or the king and peers, and the king's intervention or other action; 6) a commonplace task associated with the provision or preparation of food incorporating domestic objects of wood or iron that injure their owner or cause some other deprivation, leading to 7) a leg wound or other maiming of the

14. Magoun 1963, 8.45.

15. For capsule information on Gainglin and the also relevant King Pellehan, see Archibald and Putter 2009, *s.n.* On the Celtic symbol of body parts and their articulation as a source for kinship terminology, see Sayers 1985 and, for a broader perspective, Sterckx 1985-1986 and 2005.

lower body, resulting in impaired mobility and (often only in symbolic form) the loss of procreational capacity; 8) sumptuous banquets or rich castle life, while the land may be infertile, fallow, or subject to lawlessness; in conclusion, 9) the humiliation, marginalization, dis- or re-placement of the deficient ruler.

To return now to the Norse poem *Grímnismál*, the prose prologue begins with a maritime setting and two young brothers, Agnar, ten, and Geirrǫðr, eight, who are fishing from a small boat (Neckel and Kuhn 1983). Driven out to sea by an unfavorable wind, they come ashore and find a cottage, where an elderly pair, in reality Óðinn and Frigg, provide food and shelter over the winter, Óðinn favoring the younger sibling, Frigg the elder. Óðinn speaks privately to Geirrǫðr when the boys are about to re-embark for home. When their boat reaches their home settlement, Geirrǫðr jumps ashore and pushes the boat with Agnar back into the sea, wishing that he end up among the trolls. We learn now that the lads were the king's sons, their father having died in their absence. Geirrǫðr assumes the kingship uncontested.

In a fast forward, Óðinn and Frigg compare the outcomes of the fosterlings. Óðinn scorns Agnar for having a troll for wife and mother of his children, Frigg criticizes Geirrǫðr for his meanness and lack of hospitality, an accusation that Óðinn disputes. They make a wager. Frigg anticipates that Óðinn will pay Geirrǫðr a visit and sends her handmaid on ahead to warn King Geirrǫðr against the visit of a wizard (*ffolkunnigr maðr*), who will seek to bewitch him but will be recognizable by the reluctance of the farm's dogs to attack him. Óðinn appears in a fine dyed cloak, identifies himself as *Grímnir* ('the Masked One'), but will provide no further information. As a consequence of the warning from Frigg, Geirrǫðr has him tortured, put between two fires without food and drink for eight nights. Geirrǫðr's son Agnar, curiously named for his exiled uncle, eventually condemns his father's treatment of the guest and gives Óðinn a horn of ale. With the fire now singeing his cloak but prompted by a homologue of the mead of poetry, Óðinn speaks in verse form and the poem proper begins. The prologue, as a résumé of earlier action, does not differ in kind from those of other poems in the *Edda* but may be judged on the long side and its content, covert identities and underhand courses of action, rather more multi-layered than is otherwise usual.

Óðinn's opening tone is ironic; perhaps he recalls the eight nights he hung on the gallows in return for enhanced knowledge of the fate of gods and men¹⁶. Now he is a less willing supplicant and will dispense knowledge. He notes his singed cloak and the host's niggardliness. He proclaims that Agnar, the only one to offer him sustenance, will enjoy luck in the future and will rule in his father's stead. This proves a tacit condemnation of Geirrǫðr but for the moment Óðinn

16. It has been suggested that this ordeal is representative of the shaman's physical suffering that accompanies spirit travel, but Óðinn on this occasion is not seeking knowledge.

shifts topical focus and begins his enumerations, which must surely take the king unawares. As concerns the structure of the poem and its catalogues, both of which are largely extrinsic to the quite flexible motif cluster, scholars have seen a degree of plausibility in Óðinn beginning with divine residences (st. 4-17), since the setting is a king's hall. With the exception of the list of river names (st. 27-29), which might be interpreted in this context as representative of unchecked natural forces, most other topics have clear ties with Óðinn, albeit in his capacity as patron of death in battle: activity in Valhöll, references to the martial slain or *einherjar* (st. 21-23), the names of valkyries who choose the slain, of horses to bear warriors (st. 36, 30). There is mention of cosmic structure and dynamics (st. 38-42): the world-tree Yggdrasil and its animal familiars (st. 31-35)¹⁷. Stanza 44, which summarizes and prepares for a shift in focus, more directly names the best of trees, ships, horses, hawks, and hounds, and also the greatest of the gods, Óðinn himself.

The enumeration of Óðinn's names which then follows spans stanzas 46-50, with a last set of appellations given in the poem's final verses (st. 54; see further below). In their variety the names range from the seemingly innocuous, e.g. All-father, High, Truth, and Truth-getter, to aspects well known from mythological narrative, e.g., Drooping-Hat, Masked One, Seducer, and, more ominously, associations with battle and death, e.g., Corpse-Father, Bale-Worker, Inciter. The litany of names, not all of which have been adequately explained, functions like a mosaic, each name a slightly different tile¹⁸. Near the end of the list of theonyms, Óðinn says that Geirrǫðr has drunk too much but, on the other hand, has forfeited Óðinn's aid. The god has related much but the king has remembered little. Óðinn sees his friend's sword reddened with blood. Your life is done but you can now see Óðinn. Come closer! if you can. This revelation, which is also a condemnation, is followed by a final stanza of names, which will illustrate how the entire list is given cohesiveness by the poetic devices of alliteration, assonance, and rhyme.

Óðinn ec nu heiti, Yggr ec áðan hét,
 hétomc þundr fyrir þat,
 Vacr oc Scilfingr, Váfuðr oc Hroptatýr,
 Gautr oc Íalcr með goðom,
 Ofnir oc Sváfnir, er ec hygg at orðnir sé
 allir af einom mér¹⁹.

17. Orchard 2011 and others judge that some of this matter is extraneous and a late addition. Yet it does serve a function: the overpowering accumulation of information that is poured out to the erring king.

18. We cannot state with certainty which of these names are traditional and which are more occasional formation, i.e., coined in specific literary contexts on the basis of known attributes.

19. Neckel and Kuhn 1983, 68.

Now I'm called Odin; before I was called Dread;
 I was called Thund before that,
 Vigilant and Skilfing, Dangler and Tumult-god,
 Gaut and Gelding among gods,
 Ofnir and Sváfnir: I think they've become
 all of these, one with me²⁰.

Many of the poems of the *Edda* are wisdom contents, usually with a god having the upper hand in terms of knowledge or ability to sustain the contest²¹. But in *Grímnismál* Geirröðr is given no opportunity to compete and dialogue is suppressed in favor of Óðinn's harangue. The poem is all answers, with no questions. The king's original sin of inhospitality is thus magnified by his mute wonderment and failure to recognize his fosterer and the godhead in a crescendo of epithets that has the effect of a juggernaut. The king, battered with nouns and names exemplary of divine power, finally experiences a dark epiphany and in his horror at what he has done rises to free Óðinn from his bonds between the fires. Both Geirröðr accession to the kingship and his fall from it are orchestrated by Óðinn in disguise, who on this count well lives up to his names. The prose epilogue states, *inter alia*:

Geirroðr konungr sat oc hafði sverð um kné sér, oc brugðit til miðs. Enn er hann heyrði, at Óðinn var þar kominn, stóð hann up oc vildi taca Óðin frá eldinom. Sverðit slapp ór hendi hánom, visso hiqltin niðr. Konungr drap fœti oc steyptiz áfram, enn sverðit stóð í gognom hann, oc fecc hann bana²².

King Geirröd was sitting with a sword on his knee, half-drawn. When he heard that it was Odin who had come there, he stood up and wanted to take Odin away from the fires. The sword slipped out of his hand, and turned hilt-down. The king stumbled and tripped and fell forward, and the sword went through him, and he died from that²³.

The formalities surrounding Geirröðr's demise lend it some of the aspects of a three-fold death. The ritualized sacrificial deaths of Kings Yngvi and Domaldi in *Ynglingatal* come to mind²⁴. The basic paradigm for such a royal death entails a fall, fire or weapons, and drowning or interment, affecting, respectively, the head, arms and upper body, and lower body. Since King Geirröðr is not under attack,

20. Orchard 2011, 59.

21. Other examples of wisdom contests or variants on them are *Völuspá*, *Vafþrúðnismál*, *Alvissmál*, even *Lokasenna*, with its catalogue of the gods' sins, rehearsed in their presence.

22. Neckel and Kuhn 1983, 68.

23. Orchard 2011, 59.

24. Bjarni Aðalbjarnarson 1979. For a discussion of the Irish and Norse evidence, see Sayers 1982 and Radner 1983, and Lönnroth 1986.

Grímnismál does not offer a classic instance, and there is some displacement of the motifs, e.g., a man rising rather than a roof-beam falling, the fire affecting not the king but his guest. At the risk of an over-reading, Óðinn can also be situated within the paradigm, although it is not fatal and the sequence is reversed: body bound, burned by fire, but eloquent speech issuing from the divine head. More compelling, however, than this evidence for the threefold death motif is the match between the fate of King Geirrǫðr and the archaic motif cluster of deficient rulership, maritime setting, and lower-body accident with a familiar iron instrument.

The accounts of Gúaire, Teithi Hen, and Fisher King have their center of gravity in the effective (since just) rule of the land, while the motif of territory is more muted in the case of Grettir on his rocky islet and Väinämöinen seeking to marry into the North Farm community. Just rule is also central to the poem about Geirrǫðr and Óðinn. The former has usurped the place of his elder brother Agnar and his niggardliness in the hall is symbolic of the mean quality of his rule. Even Óðinn's early favor cannot forestall the inevitable consequences, although both Óðinn and Geirrǫðr may be seen as the victims of Frigg's deceptions (2; numerical references are to the above enumeration of motifs, 1-9, in the archaic cluster). The maritime environment (1) pervades the story: the boys fishing, the shipwreck and return to their home, the assumed location of the king's hall in a shoreline settlement visited by Óðinn. Flooding (3), seen only in some realizations of the motif cluster, is faintly echoed here in the initial storm at sea. Contention (5) is also pervasive: in the competition and subsequent wager between the foster-parents Óðinn and Frigg, between the brothers, in Geirrǫðr's exile of Agnar, between Geirrǫðr and his son's conception of hospitality, and, above all, in the one-sided wisdom contest between Óðinn and Geirrǫðr. The variously contoured motif of duping, magic, betrayal, etc. (3) takes the forms of Frigg going behind Óðinn's back with the message to Geirrǫðr, Óðinn's disguise as Grímnir, Geirrǫðr's seizing of a guest but his relative invulnerability before fire, and the like. The rich life of the castle and hall seen in the the story of Perceval (8) is here inverted, in the meanness of Geirrǫðr's table (cf. Teithi hen's inability to feed himself; the restricted diet of the hidden nobleman in the Fisher King's castle). The familiar domestic tasks with weapons and tools (6) of dining (Teithi), fishing (Gúaire, the Fisher King), chopping or shaping wood (Grettir, Väinämöinen) are seen in *Grímnismál* only in the king at table, with his iron sword across, significantly, his knees, otherwise the conventional pose of a king sitting in judgment. The poem is explicit: the sword slips, the king does not drop it. The fatal consequence in the form of an injury to the lower body (7) is fully realized in the king's stumbling on rising to his feet and falling on his reversed sword. Deficiencies in royal rule (9), as expressed in the lack of hospitality, so important in Norse culture, the king's enfeebling drunkenness,

even the orientation of his sword, require the replacement of the king. Óðinn has foreseen this and proclaimed that Agnar will rule in Geirrǫðr's stead.

Most of the poems of the *Edda* would lend themselves well to a dramatic rendering, with several parts or a single performer²⁵. Yet the kinds of stories told in them, many with a confrontational or comic tone, seem remote from ritual practice, whether this be executed by a priestly cadre or by worshippers. Little in *Grímnismál* is suggestive of rite, save the staging of the king's death. The overall structure of *Grímnismál* is anomalous, unless we see it as a one-sided wisdom test, otherwise a frequent motif in the *Edda*. Despite the contrast between the wealth of Óðinn's information and the meanness of the king, and the plethora of onomastic and other information that is juxtaposed rather than integrated with the archaic motif cluster, the purpose of the poem is not didactic. Still, by Snorri's time it may also have been viewed as an informational resource. The most salient feature of *Grímnismál* is the onomastic crescendo, Óðinn's auto-litany, and the king's growing terror before the godhead, in a novel sentencing by divine power of yet another failed king. Unreflective of any clear mythological antecedents, the poem is best understood as a recasting of the constituents of a still recognizable pan-European tale type, a Norse realization of one of the many ways to recount the death and replacement of an erring king. Even with its reorganization of conventional elements, *Grímnismál* is articulated by a causality that informs the motif cluster in a fashion idiosyncratic but as telling as in the cognate tales of Gúaire, Teithi *hen*, and the Fisher King)²⁶.

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25. On this topic, see most recently Gunnell 2013.

26. The presence of these motifs in tales associated with various heroes and kings might be presented in tabular form but this would require considerable annotation and would make demands on space. Suffice it to say that, on average, seven of the nine motifs are deployed in each of the tales here discussed here.

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