



EUROPEAN COMMISSION
DIRECTORATE GENERAL FOR EDUCATION AND CULTURE



Education, Culture, Audiovisual & Culture Executive Agency

PROGRAMME CULTURE 2007-2013

THE HERITAGE OF HEROES-GUARDS OF FRONTIERS AND THE DRAGON

RESEARCH REPORT



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Athens, February 2015



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PART 1

RESEARCH ON THE ACRITIC LITERATURE AND LEGENDS – HEROES / GUARDIANS OF BORDERS

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December 2012

1.1 AN INTRODUCTION TO THE EUROPEAN ACRITIC HERITAGE NETWORK“ACRINET”

The European Acritic Heritage Network or“ACRINET”carried out a comprehensive, interdisciplinary study of the acritic tradition and the symbolism conveyed by such notions as: “frontier guard-acritan”, “edge”, “boundary”, “otherness”, “identity” or “diversity”, in older and contemporary societies. The research was co-funded by the European Commission, CULTURE 2000.

The ambition of ACRINET was to demonstrate to the general European public the virtues of peaceful coexistence in a multicultural environment, as well as to emphasise the continuing legacy of the themes to be found in acritic songs and texts. Within this context, the ACRINET partners investigated the evolution, transformation, and surviving documents of the acritic tradition in Europe. Researchers from the participating institutions applied a wide range of methodologies, including historical, literary and ethnographic ones. At the same time, they observed and recorded cultural elements belonging to the acritic tradition that continues to exist in our time in spontaneous collective art forms, rituals and customs.

ACRINET concentrated on that particular trait of Europe’s cultural heritage that attaches value to cooperation, mutual respect, and understanding between different religions, languages and cultures. The acritic tradition teaches us the peaceful coexistence in times of tense international developments. By analysing the past, the ACRINET writings sought to identify and establish the common elements of a European identity, which is so vital to the process of European integration. The research carried out by the ACRINET team concentrated in Greece, Italy, Bulgaria, France, Spain and Germany, without excluding other countries in which the tradition of heroes-guards of frontiers has been important.

The organisations which contributed to the reseach on the Acritic heritage of Europe included

In Greece: the Academy of Athens, Centre for Ethnographic Research, and PRISMA-Centre for Development Studies , in cooperation with the Greek Ministry of Culture

In France and Germany: the University of Europe and the University of Sorbonne, Pantheon

In Spain: the Supreme Council for Scientific Research of Spain, Institute of Philology, Department of Byzantine and Neohellenic Studies

In Italy: the Hellenic Institute of Byzantine and Post-Byzantine Studies of Venice

In Bulgaria: the University of St. Clement of Ohrid in Sofia, Department of Slavic Philology, Ethnology and Byzantine Literature

1.2 THE EUROPEAN HERITAGE OF CROSS-BORDER HEROES

As Hélène Ahrweiler wrote (2004):

“It is a commonplace that no culture is self-contained. Contacts, exchanges and conflicts between elements and bearers of foreign interests, other forms of expression, and different customs are all essential to the development of cultural identity – to the formulation of the specific presence (style, as we would say today) that makes every achievement of a particular culture unique and immediately recognisable and identifiable as its own creation, as an expression of its own spirit. Let us recall that culture is a living intellectual and spiritual achievement. It is never static in time but dynamic, constantly enriched by the contribution of foreign factors capable of inspiring in it new orientations, though without altering its fundamental – one might even say unique – character.”

If one wishes to investigate and trace the experiences which underlie historically this cultural heritage of Europe, one cannot avoid delving into the experiences reflecting the everyday life of peoples of different origins, beliefs, faith and language; peoples and groups which, though separated by real or symbolical boundaries, do share aspects of the traditions of one another, and of the other, the foreigner. This supports also the observation that modern scholars often find it difficult to recognise the parentage of cultural achievements which, in different forms, belong to peoples who live near or across the borders of the states of modern Europe.

The Acrinet writings provide many literary examples which confirm that European culture is the common acceptance of a series of heroes (real or literary), who characterise common European experiences. The type of the hero horseman, either as Saint George or as Digenis Acritas, or as a medieval knight and stradiot, is a pan-European figure with different names, who pervades the history of the continent and who, from one end of it to the other, performs his great deeds, always at the service of the common good and of the general interest.

Crossing borders, cultures and art-forms, the European heroes we inherited from the Middle Ages are to this very day the subject of all kinds of artistic reference and creation. Particularly poetry and music, produce many products that are reminiscent of such heroes: Siegfried, and Tristan and Isolde are perhaps the most representative examples. It is certainly observable in art that heroism (physical, erotic, existential or supernatural) is the main feature of the creations inspired by the middle-ages' heritage: this alone, is sufficient for the collective creation of the conditions for identity, and for a common identity. The elaboration of identity is certainly connected with the fundamental heroic figures of the European heritage and so much the better if these figures are also respected by the neighbour who is transformed from treacherous enemy into friend who, sharing the experiences of life. The quest for complete purity of soul in love and the undefeated victory against evil, appearing in many myths of Saxon-German origin, are no exception: Siegfried, Tristan and Isolde, Graal, Ogier the Terrible, and King Arthur – all of these being works concerned with existence or the blameless Christian life.

An initial geographical distinction between the European North and the European South, dictated by the main themes of the Medieval legends and myths, underlies cultural borders that have nothing to do with political borders, characterising the distinctive historical features of each region. However, a popular object of study has been the geographical dispersal of each heroic and epic figure and narrative that is found on European soil, as well as any variations that may be noted from place to place and from time to time, serving as examples of the smooth evolution of a vital mythical, literary and historical formation. Again, as Hélène Ahrweiler (2004) noted:

"...it is beyond doubt that Europe, even though it began with the economy, must end with culture, that is, with the recognition of common values. These common values, in the form of practical virtues and gallantry, are expressed by common heroes who were elevated from being acritic, border figures to central points of reference, to sources of pride in their noble deeds and intense emotion at their sufferings on behalf of the Europeans of yesterday and today. The study of the acritans is thus a bridge between peoples, and also a connecting link between the periods of historical time in which they are active. Secret memories of primeval rituals (such as dragon-slaying), survivals of traditions (such as those relating to magic), steadfast devotion to values (such as those relating to the gallantry handed down from father to son) make the medieval acritic epics (both popular and literary) always relevant. "

1.3 CODIFICATION OF THE ACRINET LITERATURE

The literature on the heroes-guards of frontiers as was documented by the ACRINET team scans many centuries and many countries across Europe. To make it easier to digest the cultural significance of this heritage, a codification has been undertaken of the characteristic features and the circumstances surrounding the most typical of these heroes. The codification has been based on a number of publications produced by ACRINET, which have been judged to be the most relevant to the present project.

- **Text name.** The publication in which the reference has been based is named
- **Country/ region.** The name of the country or region where the story or hero refers to is indicated
- **Era.** The time span within which the story is unfold is indicated
- **Main heroes.** The principal hero or heroes of the story dealt with by the legend or literary piece reviewed are named.
- **Other characters.** Complementary characters for the plot of the story, with cultural or historical significance are also mentioned
- **Symbolisms.** The main symbolisms behind the story are mentioned
- **Context.** The historical, political and cultural context which provides the background for the story is explained

Text name	Country/region	Era	Main heroes	Other characters	Symbolisms	Context
1. BYZANTIUM AND ITS NEIGHBOURS		Byzantium	Digenis Akritas Konstantine Z' Leon ST'	Geographic: Constantinople Slavic countries	Religious identity Greekness Italo-byzantine identity Relations between the borders and Constantinople	Byzantium's political choices were at times dictated by the problem posed by the existence, the numbers and importance of the neighbouring peoples surrounding the Empire. These peoples used their own traits to paint the lives of the indigenous Byzantine populations, moulding in this way mixed cultures that often secured mutual solidarity for both sides sharing the frontier. This is precisely what is signified by a common folk and artistic tradition, an eloquent example of which is the acritic cycle.
2. THE ACRITIC TRADITION IN CYPRUS	Cyprus		Digenis Akritas Eudokia, his wife Emir Mousour Konstandas	Andronikos Doukas Arab countries Syria Efratis river Epic cycle of Armouri Andronikos Epic cycle of Digenis	Acritic tradition Monastic heritage	Songs of Cypriot Acritic tradition, comparing them with other territories where such traditions exist (Rhodes, Pontus region, Crete, etc). Remote villages, lost languages and traditions. Different epic cycles compared, expressed often through songs, in which Digenis appears with different names (e.g. Konstandas, Armouris etc)
3. "STRADIOTI": THE FRONTIER GUARDSMEN	Italy, Greece	Post Byzantium	Stradioti brothers, John and George Manesi	All Stradioti serving in Venice Tarcaniota, Blessi, Sathas Theodor Palaiologos	Religion, crusades, Greek soldiers defending Venice and the Christian world	Following the death of the Byzantine empire, just as the learned Greeks sought refuge in the West, the Greek stradioti (deriving from the Greek word for soldier) likewise scattered throughout the West, in order to guard the frontiers of the Christian world from invaders.

Text name	Country/region	Era	Main heroes	Other characters	Symbolisms	Context
						Just as the acritans of the Byzantine times guarded the Empire's frontiers, the stradioti of the post-Byzantine times also were charged with protecting frontier regions. Poems whose central heroes are the stradioti, regardless of their limited literary value, constitute the last link of the medieval acritic epic and folk song chain.
4. DIGENIS ACRITAS IN MODERN GREEK DRAMATURGY	Greece	Byzantium	Digenis Acritas	Demotic songs 18 th -19 th century	Anti-authoritarianism The great idea of the Green nation Byzantine ethnicism	The figure of Digenis signifies the quintessential qualities of the Romios (Greek). Digenis, as a symbol, is portrayed as the bearer of the eternal Greek ethos and representing antiauthoritarianism, and even in the dramaturgical incarnation of the notion of the frontier between East and West during the decades 1980-1990.
5. BETWEEN CHRISTIANITY AND ISLAM, THE SPANISH LINK	Spain	11th Century	El Cid	Moslems of Al Andalus	Religious mix National identity Merging of different ethnic identities	Interactions between Christians and Moslems. The Moslems of Al Andalus were mostly Islamised Spaniards and descendants of an African or oriental father and a slave mother from the Iberian peninsula. The interaction between the Moslem and Christian cultures in medieval Spain was very intensive, large and fruitful, because it was based on Spanish-Moslem foundations.
6. BELISARIUS: BYZANTINE GENERAL, EUROPEAN HERO	Constantinople Byzantium	6th Century	Belisarius	Digenis Akritas Justinianos	Leadership Bravery Liberation of homelands	The Byzantine general, whose actual existence has been confirmed, was a great conqueror and lived in Constantinople during the 6th century during the reign of Justinian. Belisarius owes his fame, however, less to his military exploits than

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						to a Greek legend that holds him to be a blind mendicant.
7. THE POETIC MYTH OF KRALI MARKO AS THE PROTECTOR OF FREEDOM BOUNDARIES IN THE WORK OF BULGARIAN POETS OF 19th CENTURY	Bulgaria Neighbouring Slavic countries	19th Century	Krali Marco	Kuzman Kapitan, Haidoukos Sinter Armatolos	Mythical heroism, protecting own country from enemies	Presenting the works of two poets: Grigor Parlicev's poem "Man-at-arms" (O Armatolos) is about Kuzman Kapitan, who along with his men, resists the bandit bands from the Albanian mountains, and finally dies heroically, bringing to mind Homer's heroes and Krali Marko. Nikola Kozlev's poem "Black Darky and Haiduk Sinter" is an imitation of the folk songs about the legendary hero Krali Marko.
8. THE ACRITIC CYCLE IN THE SLAVIC WORLD	Russian regions	Middle ages, 20 th century	Digenis Akrilas	Russian literary writers	Acritic heritage, heroism	Research looking at the legacy of Digenis Akritas in different countries. In Russian literary heritage, the name of Digenis was transformed to Deugenios and carried the title of "Devgenievo de ianie" - "The Geste of Deugenios" or retained the original Digenis or Akritas title. Certain elements from the Digenis epic penetrated Russian folklore; and the songs describing the confrontation with death, greatly resemble the field covered by the acritic heritage.
9. KRALI MARCO: HOSTILITY AND THE LIMIT OF HIS UNIVERSE	Balkans	Middle Ages	Krali Marco	enslaved Balkan peoples	Divide between good and evil	Krali Marko's world is one of absolute chaos, in which the nation, faith, and human life are in utter disarray, without any value. Hope, however, is the last thing that dies; hence, the birth of the figure of Krali Marko. In such a world, the enslaved Balkan peoples, under the leadership of Krali Marko, must once again learn how to live honourably and respect values

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						such as glory. Characteristic traits of the folk song cycle are also examined, such as the symbolism of the blocked road, stolen water supplies, illegitimate marriage, the motif of compassion, honour, fury, sin, change of identity, the u n d e r m i ning of trust, the hidden weapon, etc. The study concludes that the divide between good and evil, between the familiar and the other, does not only separate different nationalities, religious groups, and countries. Divides like these exist in each and every person's heart. These are the precise frontiers that are projected in the South Slav folk songs, through the heroic figure of Krali Marko.
10. GREEK INFLUENCE ON CATALAN EPIC FOLK SONGS	Catalonia Valearides	16 th – 19 th centuries	Lady of Aragon	El Cid Sephardites Jews	Sobriety, temperance and belief in heroic values	Epic song, “The Lady of Aragon” (La dama d' Aragó) As a result of historical changes, the modern version of this song, like many of its Spanish and Catalan folk-song counterparts, has lost the most authentic elements of an epic: sobriety, temperance and belief in heroic values.
11. INFLUENCES ON POPULAR ALBANIAN LITERATURE	Albania, southern Italy	19th Century	Konstantino and Garentina, the Dead Brother	War, love and religious songs	Cultural identity Cultural bridges between Albania and Greece	Text analysing Albanian folk poetry of southern Italy. As with other ethnographic traditions shaped during the 19th century, the case of the Albanian folk traditions of southern Italy is likewise often distorted through the prism of the “national tradition.”
12. OLD SONGS, OLD HEROES - NEW LIMITS	Thrace, Greek Macedonia	Middle Ages	Constantine and Eleni	Anastenaria	The meaning of margins and ends	Part of the problematic under scrutiny involves the manner by which folk songs, especially the

Text name	Country/region	Era	Main heroes	Other characters	Symbolisms	Context
AND MARGINS	Crimea	19 th -20 th c.	Mikro- constatinos		Mysticism Super-natural abilities	Acritic ones that are classified according to a very “charged” ideological category, are engaged and employed by an audience at the geographical and ideological confines of a given country. The term acritic could be used to include songs sung by individuals or groups that live in the confines of society, songs which take on the necessary social meaning in order to diffuse national, social, or psychological pressures.
13. THE ACRITIC SONGS AS INITIATION RITUAL - THE CASE OF THE "SOLDIER" GROOM	Greece	Middle Ages 19 th -20 th c.	Digenis Konstantis	The acritas-groom The acritas-abductor The acritas-lover	Acritic tradition, marital customs Virtual borders	The Acritan hero is studied during a crucial phase, that of marrying and coming of age, which includes a study of the role of the bridegroom and of the framework of the passage to manhood during the ritual of the traditional marriage, as it emerges dialectically in song-verse and wedding activities.
14. ACRITIC POLYPHONY	Byzantium Greater Hellenic Area	Middle Ages Ottoman occupation	Digenis Akritas	Musical instruments playing the acritic songs	Cultural diversity acculturation	The fundamental form of polyphony deals with a type of cultural creation that is inspired by diverse voices and traditions, and proceeds to project its own, novel multidimensional forms of expression. This is precisely the primary characteristic of every cross-border artistic or literary activity that naturally blooms when peoples in the opposite sides of a frontier find themselves in times of peace. The war dances of the Pontus region have a clear connection to the heroic cycle (Pontus and Cappadocia are the cradles of medieval acritic poetry), just as the

Text name	Country/region	Era	Main heroes	Other characters	Symbolisms	Context
						ancient war dances were tied to representations of heroic deeds.
15. EPIRUS, BYZANTIUM'S OUTERMOST FRONTIER	Epirus, Greece	From 1000 onwards	N/A	Geographic: Epirus	Bridging cultural differences	The primary role of Epirus as a communication bridge between Italy and the Balkans becomes obvious for Byzantine policy and diplomacy, especially after the decline of Constantinople's dominance over the western borders, in other words, following the fall of Byzantine Italy (1071). Divisions are most clearly distinguished by the inhabitants' different cultural heritage, followed by their adherence to different religious convictions within the outline of a shared Christian faith.
16. THE PORTRAITS OF THE HEROES OF THE BYZANTINE EPOS IN CAPPADOCIA	Cappadocia	10th Century	Nicephorus	Cappadocian family of Phocas, head of the Asian Corps	Connections between religion and the Byzantine heroes	The campaigns for the re-conquest of Byzantium's easternmost territories reached their peak in the second half of the 10th century. The Asian Corps was headed by the Cappadocian family of Phocas, first by Bardas, and later by his sons Nicephorus, Leon and Constantine. Nicephorus became emperor (963-969) by marrying the widow empress Theophano, mother of the crown princes, Basil and Constantine. During the Syrian Wars, Nicephorus' cousin and successor, John Tsimiskis (969-976) and the emperor Basil II distinguished themselves through their accomplishments.
17. DIGENIS ACRITAS AND BYZANTINE HAGIOLOGY	Byzantine empire	10 th century	Digenis Acritas Various Byzantine	The Dragon Emires, father of Digenis	Drawing parallels between Digenis Acritas and saints	There are several Lives and Legends of Byzantine saints which reveal parallels with the epic of Digenes Acritis or Acritas.

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			saints			
18. PIRACY AND NAVAL AFFAIRS PERTAINING TO KARPATHOS	Island of Karpathos, Greece	Byzantine and meta-byzantine	Pirates, Karpathian sea-farers Constantis	Inhabitants of Karpathos	The sea as a cultural frontier	Karpathos is the last frontier of the Greek naval territory. The isle's history is indissolubly linked to naval affairs including its age-old intimate affair with piracy. A Karpathiote version of the famous acritic song of Constantis contains the only mention of "se" found in acritic songs. The importance of the sea as a cultural frontier is established throughout the history of the island and the role it played in Byzantine and meta-byzantine times
19.THE ACRITIC HERITAGE OF KARPATHOS	Island of Karpathos, Greece	Meta-byzantine	Acrites syrmatologos	Rulers, nobles of the island Constantine the Small Kitsos	Music and dance as a cultural identity	Few places in Greece can boast of such an active relationship between dance and song with the daily affairs of the inhabitants. In fact, music can be said to define the identity of the community, which, has undertaken tremendous efforts to preserve such a unique form of cultural identity.
20.ACRITIC SONGS IN KARPATHOS	Island of Karpathos, Greece	Byzantine and meta-byzantine	Andronikos Digenis Acritas Giannakis	Song-writers	Music and dance as a cultural identity	The island of Karpathos is known to have a rich folk culture with many traditions preserved intact. This study analyses such issues as compilations and specific themes of the demotic songs, the first acritic song along with its various versions, recorded in 1896, the study of which has occupied scholars and researchers, the Karpathian versions of the heroic Byzantine poems and songs, featuring Digenis and other popular acritic heroes.

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21.FROM KARPATOS TO CASTILLE: COMMON MOTIFS IN SPANISH AND GREEK EPIC POETRY	Castile (Spain), Karpatos (Greece)	Byzantine	El Cid Digenis Acritas	Daughters and sons-in-law of El Cid Brave Arab soldiers Horses	The frontier as a zone of both danger and mutual cultural exchange	This study analyses the similarities between the epic tradition of Greece (more specifically, that of Karpatos) and Castile. Hence, the topics of abduction, horses (the “black ones”), weapons and symposia, all of which play such an important role in the lives of the acritans, are shared by the Greek and Spanish medieval tradition. Further similarities which might readily be noted in the focus of our study include the notion of the frontier as a zone of both danger and mutual cultural exchange, the natural death of the Cid and Digenis that are contrasted with the death of Roland in the clang our of battle, and a series of similar military techniques.
22.ALEXANDER THE GREAT IN CATALAN MEDIEVAL LITERATURE	Catalonia	Medieval	Alexander the Great	Catalan king Pierre le Catholique	Lordship, authority, leadership, heroism	In relation to the tradition of Alexander the Great in the Catalan Medieval Literature, the first mention of Alexander in Catalan literature appears in medieval chronicles of the period 1283-1288. These chronicles describe the heroic deeds of the Catalan king Pierre le Catholique, who is compared to Alexander the Great. Until the end of the 15th century, Alexander is cited in many literary pieces, always as an exemplary figure of lordship.
23.“HISTORIA OF ALEXANDER THE GREAT” (ALEXANDRÍA),IN BULGARIAN	Bulgaria	From 10th - very early 20th century	Alexander the Great	Tristan, Lancelot	Acritan heroism connected to glory, dominance and eventually the Christian faith as a	From the 10 th century the story of Alexander the great (known as Alexandria) appears in medieval Slavic literature. In later editions of the 14 th century, Alexander is compared to the Czar in heroism and glory. During the evolution

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LITERATURE AND THE NOTION OF THE DEFENDER					preacher	of the story and its editions, from a sophisticated novel to a work of popular resonance, various motifs were added to the figure of Alexander, including Christian preacher's traits, and also characteristics of the frontier hero. Alexander hence underwent a transformation into an acritan hero.
24.THE SUBJECT OF ALEXANDER IN MEDIEVAL Castilian POETRY	Castile (Spain)	13 th century	Alexander the Great	Fernando III	Lordship, authority, leadership, heroism	This study undertakes an analysis of the content and structure of the Medieval Castilian poem, "Libro di Alexandre". The story's central hero, Alexander, is a perfect king and embodies the traits of a veritable 13th century knight: trained in philosophy, experienced warrior having undertaken important conquests, yet chivalrous towards women, and never resentful towards his enemies. The story of Alexander demonstrates the ideals of glory and power. It is also an illustration of the pessimism that pervades worldly affairs: despite the great accomplishments, the hero must die in the end, and his glory is what keeps his memory alive.
25.THE TCHILOLI: A EUROPEAN MEDIEVAL MYTH IN AFRICA	Sao Thome, a Portuguese colony in the Atlantic Ocean	16th Century	Charlemagne	Marquis de Mantoue Capitaine de Montauban	Frontiers set against invaders, forging of national identity	Imaginary usage of the "frontier", as it relates to a community's identity. the tchiloli, a theatrical ritual dating from the 16th Century AD. The natives, through the ritual, forge their native identity in contrast to that of the Portuguese colonisers.
26.THE EUROPEAN OCCIDENT AND THE SHARING OF MYTHS	Europe		Alexander the Great, Arthur, and	Melouzina	Guarding gates and frontiers - Common legends	Alexander the Great in the East, Charlemagne in the West, and Arthur in England, are all symbolic representations of the "epic dream" in

Text name	Country/region	Era	Main heroes	Other characters	Symbolisms	Context
			Charlemagne		across Europe	the collective unconscious of a given people. Each of these characters brings forward a number of heroic myths of political significance. Throughout these legends, the frontier, whether it is delimited by the sea, by a river or by landmass, appears both as a point of division and as a point of communication. Strange creatures guard not only the gates of hell but of paradise as well, while they also appear in volcanic craters, caves, and various magical places which the imagination assigns to these frontier areas.
27.PARCIFAL IN THE ORIGIN OF A LEGEND	Europe	12th - 13th century	Parsifal and Goven - the ideal knights of the Round Table	King Arthur and the Knights of the Round Table, Holy Grail	Contact between the Christina and the Arab-Hebrew civilisations	Protagonists include Goven, the ideal knight of the Round Table, and Parsifal himself, whose divine task involves retrieving the Holy Grail for the future king. The two knights embody different types of knightly behaviour and successive time-periods (the 12th and 13th centuries). Goven's story conveys to us the religious fanaticism and Christian mythology that pervades the entire thinking, behaviour and social reality of the period of the Crusades. Whereas, Parcifal's story demonstrates great acceptance of cultural expressions that are not Christian. Contact between the Christian and Arabo-Hebrew civilisations can be seen in Parsifal's meeting with his Saracen half-brother. Parcifal's story continues symbolically to challenge creators, to inspire various works of arts, and to touch the general public even today.

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28. TRISTAN AND ISOLDE IN ITALY: THE ROUND TABLE	Italy	12 th - 14 th century	Tristan and Isolde	Knights of the Round Table	The indissoluble bond between love and death	Italian versions of the Knights of the Round Table take us to a world which is undergoing transformations; the historical authenticity not only of this particular version but of acritic literature in general is on trial.
29 THE GRAVITY OF WORDS: APROPOS THE TRANSLATIONS OF DIGENIS ACRITAS	Greece	19 th – 20 th centuries	Constantine Digenis	Komninos, Constantine Porfyrogennitos	The link between acritic and epic	Paper provides detailed definition of Acritans and how they are portrayed in folk songs. The acritan became a vehicle for the illustration of the Byzantine period and for linking it to the culture of modern Greece.
30. THE EPIC HERO IN THE SLAVIC WORLD	Russian empire of Kiev	14 th century	Digenis	Populations in towns and villages, nomads	Cultural frontier, limit, the Other Christian identity of the Slavas	Slavic interpretation of Digenis Acritas. The Slavic Digenis is proud, a natural winner, and is concerned with his own posthumous fame and the renown of those around him. He enjoys all God's help. He is able to overcome evil in all of its manifestations, earthly or divine. Finally, God is glorified through Digenis, who is a Christian. Courage becomes the characteristic of a people which was slow to become Christian, but received God's grace through a totally Christian form of literature. The Russians were the bearers of both an ancient and a Christian culture at the same time.
31. PERSONAGES IN EPIC POETRY	Europe	Medieval and later years	Digenis, Porphyros	Charon (death)	Initiation, bravery, bridge between east and west	The most important characters in the acritic songs contain rich symbolism and heighten the songs' already important function of initiation. Hence, Digenis appears to be Alexander the Great's descendent, whose lineage derives from two different races, and who has been twice-born, or, reborn. Both in the Cypriot and in the

Text name	Country/region	Era	Main heroes	Other characters	Symbolisms	Context
						<p>Black Sea (Pontus) version of the acritic epic, the relationship of Digenis with Charon (Death) is one of both enmity and correspondence. Digenis initially refuses to surrender to Charon and a fight ensues resulting in Digenis' death. The correspondences between the two are so great that Digenis must not be viewed as a morally good version of Charon.</p> <p>Finally, Porphyros, with his particular lineage, emerges as the main representative of heterogeneity and functions as a bridge between East and West: his father is unknown and his mother is either a Jewish or an Armenian nun. A number of legendary elements are concentrated on his figure: he is bulimic and at the same time able to produce food in huge quantities, his bravery is evident from an extremely young age, etc. His position in the development of the plot brings him close to Christ and also to Gargantua. This story is clearly a mixture of symbols, parallels and differences from other stories.</p>
32.THE POEM OF DIGENIS WITHIN THE SONG OF ROLAND AND THE POEM OF CID (REFLECTIONS ON THE RELATIONSHIP BETWEEN GREEK, CASTILIAN AND FRENCH EPIC POETRY, BASED ON	Spain, Greece, France	11 th – 12 centuries	El Cid, Roland, Digenis	Carolinian ballad writers	Epic heroism as a vehicle of national consousness	<p>Comparing the Eastern with the Western medieval epic, we observe a series of changes, principally in the figures of the various heroes, which affects the entire structure of the epic. Digenis fights for himself, while El Cid submits himself to his king. In addition, the Eastern epic is distinguished by doses of sensuality, with affectionate love scenes, while the Western epics have an obvious military character and</p>

Text name	Country/region	Era	Main heroes	Other characters	Symbolisms	Context
AN UNPUBLISHED TEXT BY ALEXIS SOLÁ)						assign less importance to the theme of love. Finally, there are numerous important differentiations between them that can be based on aesthetics.
33.MYTHS AND LEGENDS IN THE ART OF EUROPEAN COUNTRIES	Europe	17 th – 20 th centuries	All heroic protagonists of myths and legends		Allegories of heroism, links with the sacred and with popular culture	The difference between myths and legends are examined. Myth, on the one hand, poses mankind's questions and provides allegorical answers to them, often proposing exemplary acts of heroism during this process. Also, myth explains the inexplicable and that which is unknown, maintains links with the sacred, and can be used as an exemplary case, a point of reference, and a guide. Legend, on the other hand, makes reality enchanting and lends lustre to the existence of a hero who may actually have existed, is recorded in popular culture, and vitalises the sentiment of the community.
34.BETWEEN BYZANTIUM AND BAGHDAD: GAGIC I, KING OF VASPURAKAN (908-938)	Armenia	908-938	Gagic I, King of Vaspurakan	Chronicler Thomas Ardzrouni	Multi-culturality, bridge between war and the arts	Gagik I, sovereign of a prosperous Armenian kingdom in the confines of Mesopotamia is the hero par excellence of the acritic lands. Recognised as king by the Arabs, and titled archon by the Byzantines, he revived a kingdom with a multicultural civilisation. The personality of this prince is warrior and at the same time patron of the arts.
35.INTRODUCTION TO THE EPIC OF FRONTIERS (ROMAN, BYZANTINE-SLAVIC AND ISLAMIC TRADITIONS)	Roman, Byzantine-Slavic and Islamic frontiers				Cooperation between "enemies"	The author attempts to delineate possible interpretations for "the Epic of the Frontier". In brief, the storyline follows this motif: the half-breed hero whose love is abducted and taken to the other side of the frontier is helped by a

Text name	Country/region	Era	Main heroes	Other characters	Symbolisms	Context
						former adversary to face a treacherous friend.
36.SPANISH EPIC AND THE EPOS OF DIGENIS	Medieval Spain and Byzantium	Byzantium	Digenis Acritas			Comparison of Digenis in medieval Spain and Byzantium. Digenis is portrayed as having a sense of adventure, unconstrained, and independent in his thoughts and actions.
37.THE ROMANCES OF THE BORDERS AND THE BORDERS OF THE ROMANCE	Iberian Peninsula				Romance at frontiers/borders	The author investigates two aspects of the Iberian Romance as far as frontiers, or, borders are concerned. First, she studies the existence of romances that describe medieval border battles between Christians and Moslems, the manner in which the romances were preserved, and how they were able finally to reach the modern age. Second, she examines the way in which such romances are transmitted, how they tend to cross geographical and political frontiers and manage to survive in places where the cultural environment may be connected only remotely to the original, Iberian source.
38.EPOS, EPICS AND LEGENDS. LEGENDS OF THE HISTORY AND LEGENDS OF THE CRITIQUE					Analysis of catalan epics	The paper examines the concept of epic literature and expose the contradiction that "epic literature" stems more typically from ideological, anthropological or psychological orientations than from cultural or literary ones.
39.ORAL NARRATION AS AN ARGUMENT FOR RESEARCH: THE CONTEXT OF CATALAN MEDIEVAL EPIC	Catalonia				Analysis of catalan epics	Text examines oral allusions to the Romantic Epics that are contained in Catalan narrative poetry and Catalan Troubadour lyrics.
40.CATALAN EPIC IN THE	Catalonia	Catalan	Gesta		National identity	Narratives in antiquity were principally

Text name	Country/region	Era	Main heroes	Other characters	Symbolisms	Context
LATIN LANGUAGE		Epic up to the modern era	Comitum Barchinonensium, Carmen Campidoctoris			transmitted in the form of epic poetry. The theme and contents found in the epic formed a basis on which the community would forge its identity.
41.THE VERSION OF "LES ENFANCES GODEFROI" THAT RUNS THROUGH "LA GRAN CONQUISTA DE ULTRAMAR"	Castile	1284-1295	Geoffrey of Bouillon		Crusades	Les Enfances Godefroi (originally written ca. 1150-1180) that was altered when translated from French by the Castilian compilers. Important alterations include the insertion of rigorous historical details that were extracted from other sources. In addition, the Castilian compilers corrected a number of inaccuracies concerning the Islamic religion and even developed certain traits of the main character, Geoffrey of Bouillon, into the knightly behaviour characteristic of that age. As a result of these changes, a text that is essentially literary, a chanson de geste, was shaped into a valuable text beneficial to the study of the history of that period.
42.THE GREEK-BASED CATALANS IN GREEK AND CATALAN LITERATURE OF THE 19th CENTURY: A LONG WAY TOWARDS THE CREATION OF A NATIONAL EPIC	Greece and Catalonia	14th & late 19th-early 20th centuries			National identity	Text looking at the use of Almogaver-thematic poetry in Greek and Catalan nationalist epic literature of the late 19th-early 20th centuries and epic Catalan poems describing the Catalan presence in Greece during the 14th Century. These poems acquired importance for the emerging nationalist literature of the time due to the scientific work of Antoni Rubio I Lluch, and to the 1859-1860 African military campaign. Among the poems, attention is concentrated on Roudor de Llobregat by

Text name	Country/region	Era	Main heroes	Other characters	Symbolisms	Context
						Joaquim Rubio I Ors and L'Orientada by Francesco Pelagi Briz.
43. ***THE ECHO OF THE STRUGGLE BETWEEN MOORS AND CHRISTIANS IN SPANISH FOLKLORE	Spain				Religion, conflict	The author seeks to analyse the persistence of the memory of the medieval conflict between Moorish and Christian cultures in today's Spanish folklore customs. Traditional dances performed individually or in a group, as well as satirical performances, form the main focus of this paper. Leitmotifs that can be identified as part of this form of historical satire, include stick and sword fighting; street performances that include beings with imaginary attributes; siege warfare that includes displays with gun powder; reenactment of battles against the Turks; reenactment of pirate attacks aimed at pillaging sacred images; and dialogues performed in a church between a Christian and a Moor concerning the virginity of Our Lady.
44. "STRATHIOTI PALICARI": VENICE, THE DEFENCE OF THE DOMINION AND THE BYZANTINE MILITARY TRADITION	Venice	Renaissance	Stradioti			The military role played by the stradiots is very important in the context of relations between Venice and the Greek world. In the first decades after the fall of Constantinople, Venice recruited the stradiots to defend the eastern extremes of the Venetian mainland, particularly Friuli. Furthermore, the idea of creating a new, highly functional, specialised city on the eastern borders of the mainland, with the features of a permanent castrum to repel the Turks, was being developed. The result was the only new city of the fifteenth century in Venice's stato da

Text name	Country/region	Era	Main heroes	Other characters	Symbolisms	Context
						terra: Hemopolis (modern Gradisca) named after Giovanni Emo, urbis conditor, lieutenant of the Friuli homeland.
45. INTRODUCTION OF GREGHESCO TO THE VENETIAN THEATRE AND ITS LAPSE	Venice	16th century			Multilingualism	Paper examining the use of 'greghesco' in Venetian theatre. Greghesco is a type of Venetian which was spoken by Greek residents in the Republic.
46. LANGUAGE COMEDY ON THE VENETIAN STAGE IN THE LATE 16th CENTURY	Venice	16th century			Multilingualism	Paper looking at the history of multilingual Venetian comedy & use of greghesco
47. GREEK THEATRE PRACTICE AND COMMEDIA DELL'ARTE: A LATE RE-DISCOVERY	Venice					The paper focuses on the extent to which important aspects of the Commedia dell'Arte acting tradition influenced the stage production of eighteenth-century works, leading to an enrichment of contemporary theatre practices in the last quarter of the twentieth century in Greece.
48. "OF ILLIRIC HOMELAND, THE MOST FAMOUS HOMELAND OF THE WORLD", SOME REFLECTIONS UPON GOLDONI'S THEATRE AND DALMATIA	Venice					Commedia dell'Arte
49. COMEDIANS AND JESTERS BETWEEN ITALY AND BAVARIA IN THE 16th CENTURY	Venice					Commedia dell'Arte

Text name	Country/region	Era	Main heroes	Other characters	Symbolisms	Context
50.THE MYTH OF THE COMMEDIA DELL'ARTE IN RUSSIA IN THE EARLY 20th CENTURY	Venice					Text analysing the way two high profile Russians tried to recapture Commedia dell'Arte. Mejerchol'd saw the Commedia dell'Arte as being primarily the theatre of the cabotin, of professionals par excellence. Improvisation, he claimed, was only possible because of the comedians' sophisticated technique. The most precious secret revealed to Mejerchol'd by the Commedia dell'Arte was an understanding that the comedians used only genuinely theatrical subjects, and that in every favourable period the theatre goes back to using them.
51.TRACES OF COMMEDIA DELL'ARTE IN MODERN GREEK THEATRE (18th-19th CENTURIES)	Crete, Greece					This short article tries to examine the slight and delicate basis of evidence for the influence of Commedia dell'arte on the Modern Greek theatre mainly of the 18th century.
52.THE HERO BETWEEN THE “FAMILIAR” AND THE ALIEN	Bulgaria				National identity	Understanding the use of acritan figures to unite communities rather than as border guardians. The function of such tales is to create a common space for the entire community to be able to share a common set of values. This is why such stories are told at social gatherings including weddings, celebrations and funerals.
53.KRALI MARCO - THE EPIC POWER IN MODERN TIMES	Bulgaria	1883	Krali Marco		Challenging stereotypes of heriosim	Ivan Vazov's “Krali Marko and a Rifle” In the epic cycle Krali Marko acts according to the main principles of his legendary role - he is the protector of the community in a world of crisis, the guardian of the weak and oppressed people. He is the bearer of unbelievable

Text name	Country/region	Era	Main heroes	Other characters	Symbolisms	Context
						qualities; his feats are true miracles. The community identifies itself with him and praises him in many songs. It should be stressed that the hero is strong not only because of his superhuman abilities, but also because he is the bearer of ideals.
54. "BALKAN EAGLES AND FALCONS" OR ABOUT THE HEROIC EPIC AS A SHAPING FACTOR IN BULGARIAN AND CZECH SOCIETIES OF 19th CENTURY	Bulgaria	19th Century	Krali Marco		National identity beyond countries' national borders	Depicting the Balkans in a European context and as a symbol of ethno-cultural identity which transcends ethnic borders. In particular, the text examines the reception of Bulgarian epic folklore texts in Czech lands during the 19th century. They assume a symbolical meaning in the Czech social environment and are perceived as emblematic of the Bulgarian spirit, the Bulgarian will for freedom and for everything Bulgarian. Metaphorically speaking, Krali Marko and the rest of the epic heroes are transformed into an image to imitate, a banner for Czech efforts to demonstrate their national identity and achieve national sovereignty.
55. THE BOUNDARIES OF KINSHIP IN BULGARIAN HEROIC EPIC	Bulgaria		Krali Marco		Kinship, national identity	The main character of Bulgarian epic songs, Marko, is construed according to the main parameters of Bulgarian folk culture, in which kinship relationships are the main signifiers of personal and collective identity. The different plots in Bulgarian epic emphasise a set of kinship roles that Marko assumes (son, brother, father, uncle, nephew, ritual brother, etc.), as well as a group of characters with whom Marko relates. In no other epic character can one find

Text name	Country/region	Era	Main heroes	Other characters	Symbolisms	Context
						such a rich variety of kinship roles.
56.THE ARCHETYPE “KRALI MARCO” - “THE HEROGUARDIAN OF BYZANTINE BOUNDARIES” IN BULGARIAN RENNAISANCE LITERATURE	Bulgaria		Krali Marco		Guerilla border guardians	The separate, lesser narratives of the heroic duels faught by Krali Marco gradually build up to the larger narrative dealing with the protection of the frontier (the folklore expression of these stories are the “klepht” songs i.e. guerrilla songs).
57.DJERZELEZ ALIYA: A MUSLIM COUNTERPART OF PRINCE MARKO	Bosnia	second half of the 18th century onwards	Krali Marco, Djerzelez Aliya	Mujo and Halil	Epic romance, religion	In Bosnia, at Novi Pazar, and among the Albanians, particularly in Kosovo, the development of an epic romance may be observed. In this context the character of Djerzelez Aliya is the counterpart of the Slav Christian epic hero Kral Marko for people who - under pressure or persuasion- had given up the Christian faith. A close comparison of epic songs about two heroes confirms that the poetic image of Djerzelez Aliya and that of Marko are modelled on the magical oriental elements to be found in the Balkan and Oriental epics.

1.4 THE TYPICAL HEROES – GUARDIANS OF BORDERS

DIGENIS ACRITAS – the most famous and widely featured acritic hero. Digenis, as a symbol, is often portrayed as the bearer of the eternal Greek ethos and representing antiauthoritarianism. He is also used to depict other acritic cultural traditions and the intercultural interactions in times of both war and peace. The **Greek Digenis** appears to be Alexander the Great's descendent, whose lineage is derived from two different races (his mother was the daughter of a Byzantine general and his father was a Syrian emir), and who has been twice-born, or, reborn. He is portrayed as having a sense of adventure, unconstrained, and independent in his thoughts and actions. In Greek literature and music acritans are often portrayed fighting supernatural monsters, however in Slavic tradition the religious aspect is highlighted and they are usually depicted fighting non-Christian populations. The **Cypriot and in the Black Sea (Pontus) versions** depict the relationship of Digenis with Charon (Death). Digenis initially refuses to surrender to Charon and a fight ensues resulting in Digenis' death. The correspondences between the two are so great that Digenis must not be viewed as a morally good version of Charon. Another type of confrontation found in stories about Digenis is the one between father and son while another is that of the daughter that pretends to be a man in order to fight the Saracens. When her female identity is unveiled she takes shelter in the Church of Saint George, where she is betrayed by the Saint himself – symbolising the betrayal of the Greek nation by the foreign powers. The **Slavic Digenis** is proud, a natural winner, and is concerned with his own posthumous fame and the renown of those around him. He enjoys all God's help. He is able to overcome evil in all of its manifestations, earthly or divine. Finally, God is glorified through Digenis, who is a Christian. Courage becomes the characteristic of a people which was slow to become Christian, but received God's grace through a totally Christian form of literature. The Russians were the bearers of both an ancient and a Christian culture at the same time.

EL CID – a Castilian nobleman, military leader, and diplomat who lived in the very beginning of the 11th century. His story is often used to demonstrate interaction between Christian and Muslim cultures in medieval Spain. There are many similarities between Digenis Acritas and El Cid (and subsequently between Greek and Castilian medieval culture) including military techniques and weapons, the importance of border guardians for both these cultures, and the notion of the frontier as a zone of both danger and mutual cultural exchange. El Cid was known as a great military leader who used unconventional tactics. Several stories also exist about his warhorse, Babieca.

The legend of El Cid is best preserved in *Cantar de mio Cid*, the oldest epic poem in the Spanish language. It tells the tale of a man who was not only a military hero, but also embodied courageous and noble personal characteristics that exemplified the very ideal of chivalry. He loved and protected wife and daughters, and he served his king faithfully in spite of many abuses and opportunities to revolt. He showed great heroism in war, but also magnanimity in victory, and was revered by his Moorish as well as his Christian subjects. In general, El Cid is regarded as an honest and humble man.

BELISARIUS – a Byzantine general, whose actual existence has been confirmed. He was considered a great conqueror who lived in Constantinople during the 6th century, during the reign of Justinian. Although Belisarius is renowned for his military exploits he is better known for a legend that holds him to be a blind mendicant. The Emperor Justinian is said to have

ordered Belisarius' eyes to be put out, and reduced him to the status of homeless beggar near the Pincian Gate of Rome, condemned to asking passers-by to "give an obolus to Belisarius" (date obolum Belisario), before pardoning him. Although scholars are uncertain whether this is a true story it became a popular subject for progressive painters and their patrons in the later 18th century, who saw parallels between the actions of Justinian and the repression imposed by contemporary rulers.

KRALI MARCO – (or “young king” Marco) acritan, often portrayed as the main character in Bulgarian epic songs and poetry. In many stories (such as Ivan Vazov's epic tale “Krali Marko and a Rifle”) Krali Marko is the protector of the community in a world of crisis, the guardian of the weak and oppressed people. He is the bearer of unbelievable qualities; his feats are true miracles. The community identifies itself with him and praises him in many songs. It should be stressed that the hero is strong not only because of his superhuman abilities, but also because he is the bearer of ideals. As the main character of Bulgarian epic songs, Marko is construed according to the main parameters of Bulgarian folk culture, in which kinship relationships are the main signifiers of personal and collective identity. The different plots in Bulgarian epic emphasise a set of kinship roles that Marko assumes (son, brother, father, uncle, nephew, ritual brother, etc.), as well as a group of characters with whom Marko relates. In no other epic character can one find such a rich variety of kinship roles.

Djerzelez Aliya is the counterpart of the Slav Christian epic hero Krali Marko (as portrayed in Albanian/Bosnian epics) for people who -under pressure or persuasion- had given up the Christian faith. A close comparison of epic songs about two heroes confirms that the poetic image of Djerzelez Aliya and that of Marko are modelled on the magical oriental elements to be found in the Balkan and Oriental epics.

ALEXANDER THE GREAT - was a king of Macedonia, a state in northern ancient Greece. By the age of thirty, he had created one of the largest empires of the ancient world, stretching from the Ionian Sea to the Himalayas. As depicted in acritan epics, in particular **Catalan medieval literature**, the story of Alexander demonstrates the ideals of glory and power. He is a perfect king and embodies the traits of a veritable 13th century knight: trained in philosophy, experienced warrior having undertaken important conquests, yet chivalrous towards women, and never resentful towards his enemies. It is also an illustration of the pessimism that pervades worldly affairs: despite the great accomplishments, the hero must die in the end, and his glory is what keeps his memory alive.

Starting from this medieval period and up to the early 20th century, several more epic stories were written (e.g. 1870 in Constantinople, 1905 in Sofia) where emphasis was placed on the fact that during the evolution of the story, from a sophisticated novel to a work of popular resonance, various motifs were added to the figure of Alexander, including Christian traits, and also characteristics of the frontier hero. Alexander hence underwent a transformation into an acritan hero. As with the stories of Charlemagne in the West, and Arthur in England, Alexander the Great (in the East) is a symbolic representation of the “epic dream” in the collective unconscious of a given people. Each of these characters brings forward a number of heroic myths of political significance. Throughout these legends, the frontier, whether it is delimited by the sea, by a river or by landmass, appears both as a point of division and as a point of communication. Strange creatures guard not only the gates of hell but of paradise as

well, while they also appear in volcanic craters, caves, and various magical places which the imagination assigns to these frontier areas.

STRADIOTI - Following the death of the Byzantine empire, just as the learned Greeks sought refuge in the West, the Greek stradioti (deriving from the Greek word for soldier) likewise scattered throughout the West, in order to guard the frontiers of the Christian world from invaders. Just as the acritans of the Byzantine times guarded the Empire's frontiers, the stradioti of the post-Byzantine times also were charged with protecting frontier regions. Poems whose central heroes are the stradioti, regardless of their limited literary value, constitute the last link of the medieval acritic epic and folk song chain.

The military role played by the stradiots is very important in the context of relations between Venice and the Greek world. In the first decades after the fall of Constantinople, Venice recruited the stradiots to defend the eastern extremes of the Venetian mainland, particularly Friuli. Furthermore, the idea of creating a new, highly functional, specialised city on the eastern borders of the mainland, with the features of a permanent castrum to repel the Turks, was being developed. The result was the only new city of the fifteenth century in Venice's stato da terra: Hemopolis (modern Gradisca) named after Giovanni Emo, urbis conditor, lieutenant of the Friuli homeland.

KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE - British king, late 5th and early 6th centuries, who, according to medieval histories and romances, led the defence of Britain against Saxon invaders in the early 6th century. The "Arthurian Legend", as depicted in medieval literature, usually revolves around three interrelated themes: the fellowship of the knights of the Round Table, the quests for the Holy Grail (the Sangreal) and the Arthur/Guinevere/Lancelot love-triangle. The 'Round Table' was a symbol of equality, implying that everyone who sits there has equal status. In Arthurian legend it wasn't just an actual table but represented the highest Order of Chivalry at King Arthur's court. The Knights of the Round Table were the cream of British nobility, who followed a strict code of honour and service.

Medieval knights were usually of noble birth: kings, princes, dukes, earls, and barons, who formed the backbone of any army of the time. They could afford armour and weapons, and the cost of training and maintaining their war-horse: in medieval times, the armoured warrior on horseback was the equivalent to the modern tank. Glory in war spilled over into peacetime, with attitude and status and knightly pursuits like jousting and heraldry, hunting and hawking, and a chivalrous way of life (especially towards the ladies, as the knight became the archetypal hero of high romance). Knights were also formed into religious or other 'Orders of Chivalry' - like the Round Table - and made an oath to protect the distressed, maintain the right, and live a stainless existence.

SIR LANCELOT – one of the Knights of the Round Table and considered King Arthur's most trusted knight. Yet Lancelot is also famous for his affair with Arthur's wife, Guinevere. Texts including Lancelot first emerged in the 12th century. He is known as Lancelot of the Lake (or Lancelot du Lac) because he was raised by Vivien, the Lady of the Lake, in her magical kingdom. The Lady of the Lake eventually sends him to King Arthur's court. His knightly adventures include the rescue of Queen Guinevere from the evil Méléagant, a failed quest for the Holy Grail, and a further rescue of Guinevere after she is condemned to be burned at

the stake for adultery (with him). His long (and turbulent) relationship with the Queen Guinevere ultimately brings about the destruction of King Arthur's realm.

In the French poet Chrétien de Troyes' novel 'Le Chevalier de la Charrette' Lancelot is described as a superb knight-at-arms as well as Queen Guinevere's lover. He saves Queen Guinevere, who has been abducted by Méléagant (the son of King Bagdemagus), by pursuing him in a cart driven by a dwarf. The episode culminates in Lancelot's 'crossing of the Sword Bridge': a bridge consisting from end to end of a sharply honed blade. Ultimately it is Lancelot's character - the epitome of constancy and obedience to love - which is the key to his defeat of Méléagant and the self-love, treachery, and cruelty which he personified.

'Lancelot en Prose' - The Vulgate Cycle - a comprehensive trilogy ('Lancelot Propre', 'La Queste del Saint Graal', and 'La Mort de Roi Artu'), believed to have been compiled by Cistercian monks between 1215 and 1235, describes Lancelot's quest for the Holy Grail. Lancelot fails on this quest but is succeeded by his son, the virgin knight Sir Galahad, who eventually fulfils the quest.

SAINT GEORGE—a popular medieval myth which has often been depicted in paintings on St George, on horseback, slaying the dragon with his sword. The story takes place in 'Silene' (most probably a town in Libya). The town and surrounding countryside was plagued by a mighty dragon which. In order to appease the dragon, the people sacrificed two sheep every day, and when this failed, they sacrificed their children. Eventually it was the King's daughter's turn to be fed to the dragon. However, as news of the terrible dragon spread St George was sent to slay the dragon. He saved the princess by capturing the dragon which he brought back to the town with him. This terrified the people, but he convinced them to turn to Christianity and in return he slew the dragon in front of them. On the site where the dragon died, the king built a church to the Blessed Virgin Mary and Saint George, and from its altar a spring arose whose waters cured all disease. Several variations of this myth exist, but the basic story line (i.e. the sacrifices and that St George slew the dragon and saved the people) can be found in all the versions.

St George was born to a Christian family from Cappadocia (3rd century) – his father was from Cappadocia and his mother was Palestinian. Following his father's death he was raised by his mother in Palestine, and then joined the Roman army when he turned 18, where he quickly climbed the ranks and became a Colonel. St George was arrested when the Roman army turned against Christianity and was subjected to terrible tortures. Thus, St George is not only seen as a hero who saves towns and people in trouble, but as a devout Christian prepared to defend his faith till the end. His story has been retold for centuries and varies slightly from culture to culture.

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PART 2

RESEARCH ON THE CONCEPT OF DRAGON AND THE HERO IN THE 20th CENTURY

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January 2013

2.1 INTRODUCTION

HELIX based its research on the use made of the myth of the dragon and the hero who kills it in the literature of the 20th century. The result of this research was the selection of the novel and play written by Evgeny Shvarts in 1944, which dealt with the myth of the dragon and the hero who comes to the town without any intention to be a hero but is transformed by the circumstances and the moral dilemma he faces, and eventually is forced to kill the dragon. The story underpins a political context, utilising all the symbolisms developed around the evil profile of the dragon to make clear reference to political oppression and deprivation of human liberties. The hero is introduced to the story as an ordinary traveller, an anti-hero who becomes a hero reacting to the inevitable and the high hopes placed on him. The confrontation of the hero with the option to vest himself with power and authority after he kills the dragon, leads to a reconsideration of the effect power can have even on those who possess the highest qualities of sincerity, bravery, kindness and chivalry.

2.2 WHY DO ALL THE EUROPEAN NATIONS HAVE COMMON MYTHS ABOUT KNIGHTS KILLING DRAGONS OR ABOUT “AKRITA” WARRIORS?

To find the common element in the myths of the nations of Europe we must take under consideration some concepts about the collective unconscious. According to Jung the unconscious is the unwritten history of mankind from primal years. The unconscious is older than consciousness, it is the primordial element, which defines our consciousness. It meets our conscience with our responses to external reality but the unconscious reactions of the sector's human experience are consistent with the needs of the most inner life of man. The unconscious is therefore eternal in nature and is divided into individual- personal and collective unconscious which is common to all. The collective unconscious contains some drawings, the archetypes, which are common to all mankind. Jung, as Plato, believed that these archetypes emerge spontaneously in the mind, they are primordial. Originator of Being was accepted directly or indirectly in many disciplines such as ethnology, collective representations, models in history -as repetition of keys for historian facts in a comparative mythology- and ethic issues with similar characteristics. The concept of the archetype was first introduced by Heraclitus, who faced the soul as the first principle, and Pythagoras who believed that the “number” was the archetypal element of the world.

From the Platonic or Aristotelian point of view, the concept of archetype can be considered a category type experience. Jung applied the theory of the collective unconscious and the archetypes in literature. He argued that in a truly symbolic artwork of source, image is not in the personal subconscious, but at the author's unconscious mythology whose primordial contents are the common heritage of mankind.

In appearance the great works of art have the ability through archetypes to create strong emotions. All mankind shares myths unconsciously. The true artist removing the personal touch creates a work that is over personal. Artwork redeems us because it transcends defense mechanisms of selfish consciousness and helps us to understand and assimilate anxieties and fears.

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2.3 THE KNIGHTLY NOVEL IN LATER GREEK AND BYZANTINE PERIOD

In Greece until the Byzantine period there was no significant development of the knightly novel since its standards were absent in ancient Greek literature. With the arrival of Franks in the Greek East Greek writers began writing chivalric novels. "Digenis Akritas" is in heroic proportions similar to the Spanish "El Cid" or the Frank "Rolando" . So we know the stories of Callimachus and Chrysorrhoe (twelfth century) and Velthandros and Chysantza (thirteenth century). Within the second the meeting of the East and the West cultures creates a blending of ideas and customs .The general formula of these novels is the poetic tale of a love that struggles within various adventures until overcoming major obstacles and conclude with the inevitable marriage of the young lovers. The characters are exceptionally strong and the castles full with precious gems. There are dragons and inscriptions provide things to come . We are in a world of magic with the same characteristics as the lives of the Knights of the Round Table. The pattern, however, is still a subject to study its origin.

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2.4 THOUGHTS ON THE LIFE OF BYZANTINE AKRITES

Studying the research report of PRISMA based on the literature for “Akrita” warriors - guarding the borders, it becomes clear how different was then the model of heroism. The Greek “Akritai” became heroes in the eyes of the Greek world because they lived a life of extreme danger. Located on the borders of the Byzantine Empire were fighting constantly against the Arabs who wanted to invade the country. The epic song of “Digenis Akritas” describes the two dominant passions of knighthood, love and war. The hero of the Ancient Times or the Middle Ages had specific characteristics. How easy is it to define a hero in the modern era?

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2.5 THE DRAGON IN DIFFERENT CULTURES

The Classical Dragon is a magnificent mythical monster usually represented as a huge crested snake, with great bat wing- like extensions growing from its back, clawed limbs, or both. The belief in dragons seems to have risen without even the slightest knowledge of dinosaurs... Dragons were a very real terror even as late as 1564 appearing as part of the fauna known to medieval naturalists in the classic "Historia animalium" of Conrad Gesner.

A surprising number of dragon legends exist all over the UK and Ireland. While a large number do not match the traditional 'fire-breathing' archetype, almost all had some form of lethal defence, and could only be defeated by wit or absolute determination. Below is a list of known or rumoured dragon haunts.

Bishop Jocelyn's Wurm

Location: Wells (Somerset) - Area around the cathedral

Type: Dragon

Date / Time: Unknown

Further Comments: Bishop Jocelyn drove away a dragon that had been terrorising locals around seven holy springs - the cathedral was later built in the area.

The Devil's Mount

Location: Wiveliscombe (Somerset) - Area around the church

Type: Dragon

Date / Time: 1827?

Further Comments: When the church in Wiveliscombe was being rebuilt, the devil manifested riding a green dragon and began hurling rocks at the construction. Saint Andrew materialised and used a crucifix to drive both Devil and dragon away.

Guardian

Location: Clevedon (Somerset) - Area between Dolebury Hill (near Clevedon) and Cadbury Camp

Type: Dragon

Date / Time: Unknown

Further Comments: A dragon was (is still?) reported to guard a secret stash of treasure concealed somewhere in this area.



Wormstall

Location: Churchstanton (Somerset) - Area where Stapley Farm now stands

Type: Dragon

Date / Time: Unknown

Further Comments: The dragon which took up residence in this area was killed by a knight; the lashing of the dying dragon's tail is said to have carved out a hollow in a field known as Wormstall.

Skeleton

Location: Walmsgate (Lincolnshire) - Barrow

Type: Dragon

Date / Time: Unknown

Further Comments: A long barrow located here is said to contain the bones of a dragon killed in the area.

Imprints

Location: Bignor (Sussex) - Bignor hill

Type: Dragon

Date / Time: Unknown

Further Comments: A large snake-like creature wrapped itself around Bignor hill and squeezed so tightly that it left imprints of its coils.

Dragon Slaying

Location: Wormingford (Essex) - Bloody Meadow

Type: Dragon

Date / Time: Fifteenth century

Further Comments: The local church gives the account of how a local dragon that was immune to arrows was put to death in a nearby field by Sir George de la Haye. A virtually identical tale exists from nearby Bures.

Fire Breathers

Location: Challacombe (Devon) - Bronze Age burial mounds in the area

Type: Dragon

Date / Time: Unknown

Further Comments: Breathing fire as they travelled, the dragons in this region are said to have an interest in Bronze Age burial mounds scattered around the region.

Curse

Location: Taunton (Somerset) - Castle Neroche

Type: Dragon

Date / Time: Unknown

Further Comments: Treasure believed (by some) to be concealed in the area around the Iron Age hillfort has yet to be fully discovered - death and serious accidents have befallen all those to have tried. Another legend says that the treasure is protected by a dragon.

Slain Beast

Location: Trull (Somerset) - Castleman's hill

Type: Dragon

Date / Time: Unknown

Further Comments: Little is known about the dragon said to have been killed in this area.

Winged Serpent

Location: Cawthorne (Yorkshire) - Cawthorn Park region

Type: Dragon

Date / Time: Unknown

Further Comments: A winged serpent dwelt in Serpent's Well and would between the area and Cawthorn Park.

Dragon's Death

Location: Sockburn (Yorkshire) - Area marked by the Greystone

Type: Dragon

Date / Time: Unknown

Further Comments: Sir John Conyers killed this worm by stabbing it under a wing, marking the spot with a stone and donating the used sword to Durham Cathedral.

Dragon of Aller

Location: Low Ham (Somerset) - Church

Type: Dragon

Date / Time: Unknown

Further Comments: The church is home to a spear that was used to kill a local dragon which lived in Athelney Fens - the creature snacked on the local livestock until a local hero bore arms against the beast.

Dragon Slaying

Location: Bures (Suffolk) - Exact location not known

Type: Dragon

Date / Time: Fifteenth century

Further Comments: The local church gives the account of how a local dragon that was immune to arrows was finally chased into the marshes where it vanished. A virtually identical tale exists from nearby Wormingford.

Latimer the Dragon Slayer

Location: Well (Yorkshire) - Exact location not known

Type: Dragon

Date / Time: Unknown

Further Comments: The dragon of Well was slain by a knight name Latimer who was a local landowner. A dragon is featured in the Latimer coat of arms.

The Dragon of Wantley

Location: Wharnccliffe Crag (Yorkshire) - Exact location not known

Type: Dragon

Date / Time: Unknown

Further Comments: This dragon made a nuisance of itself until the local hero Moore of Moore Hall donned a suit of spiked armour and kicked the creature between the legs. Needless to say, the dragon left the area with tears in its eyes.

Hording Lizard

Location: Bilsdale (Yorkshire) - Exact location not known

Type: Dragon

Date / Time: Unknown

Further Comments: A dragon was said to reside in a tumulus, protecting its hoard.

Slain Dragon

Location: Moston (Cheshire) - Exact location unknown

Type: Dragon

Date / Time: Unknown

Further Comments: A local story tells of how Sir Thomas Venables shot and killed a dragon here by shooting an arrow into the eye, just as it picked up a small child to eat.

Dragon Attack

Location: St Osyth (Essex) - Exact location unknown

Type: Dragon

Date / Time: 9 March 1170

Further Comments: Recorded on old documents, a large dragon attacked a house in St Ostwyth, the air surrounding the creature so hot that it set the area alight.

Smith's Wyrn

Location: Deerhurst (Gloucestershire) - Exact location unknown

Type: Dragon

Date / Time: Unknown

Further Comments: John Smith, a local hero, was rewarded with a large amount of land after killing a dragon that was trying to make a home in the neighbourhood.

Piers the Dragon Killer

Location: Brent Pelham (Hereford & Worcester) - Exact location unknown

Type: Dragon

Date / Time: Unknown

Further Comments: Piers Shonks is a celebrated local dragon slayer, whose tomb in the village church is decorated with his battle. He died after Satan came to seek revenge for the death of his pet.

Hungry Dragon

Location: Unsworth (Lancashire) - Exact location unknown

Type: Dragon

Date / Time: Unknown

Further Comments: A local dragon which feasted on the local women and children was killed by the local landlord who fired a dagger at the creature using his musket.

Self Healing Dragon

Location: Nunnington (Yorkshire) - Exact location unknown - Loschy Hill?

Type: Dragon

Date / Time: Unknown

Further Comments: The dragon which set up home near here possessed the ability to heal itself and spit poison. It was finally defeated by Sir Peter Loschy and his dog; as Sir Peter cut pieces of the monster off, the dog picked the segments up and ran away with them. Alas, the knight also died when his dog jumped up and licked his face in celebration, rubbing some of the dragon's poison on to his master.

Dragon Slayer

Location: West Clandon (Surrey) - Exact location unknown, but woodcarving in local church

Type: Dragon

Date / Time: Unknown

Further Comments: A dragon which was given the locals a hard time was killed by an ex-soldier and his dog - the dog leapt onto the creature's face, while the man decapitated the wyrm.

Dragon of Wormenhert

Location: St Albans (Hertfordshire) - Exact location unknown, said to have been a cave within a gorge in a nearby hill

Type: Dragon

Date / Time: Eleventh century

Further Comments: Abbot Ealdred of St Albans rebuilt his abbey using the ruins of Verulamium, a Roman city located nearby. During the course of the work the Abbot destroyed the lair of the dragon of Wormenhert.

Flying Beast

Location: Dolbury (aka Dolebury) (Devon) - Exe valley between Dolbury Hill & Cadbury Hill

Type: Dragon

Date / Time: Every night (reoccurring)

Further Comments: In order to guard his treasure, buried under both hills, this beast flies between the locations each night.

Basking Dragon

Location: Henham (Essex) - Field near Henham

Type: Dragon

Date / Time: May 1669 (or 1699)

Further Comments: The nine foot long dragon with 'eyes as big as a sheep's' once spent a few days basking in a field in this area, before taking leave (chased away by concerned villagers). It caused no damage, and remained a popular local character until quite recently. Another version of the tale is not so dragon-friendly; the creature lived in a cave and would

venture out at night to eat cattle and sheep - it only stopped when the cave roof collapsed, trapping the creature within.

Terror of Mull

Location: Mull (Argyll and Bute) - General area

Type: Dragon

Date / Time: Unknown

Further Comments: A fearsome dragon terrorised the island until a hero appeared and killed the beast with the inventive use of barrels with big spikes attached to them. This story and the dragon tale told of Mull are strikingly similar.

Cattle Eaters

Location: Runcorn (Cheshire) - General area

Type: Dragon

Date / Time: Pre town's construction

Further Comments: Before the town was built here, legend says the area was home to a huge fire breathing dragon that was slain by a local blacksmith annoyed at the amount of cattle he and his friends were losing.

Wybrant Gwiber

Location: Betws y Coed (Clwyd) - General area

Type: Dragon

Date / Time: Unknown

Further Comments: A bandit from a nearby village tried to kill the Wybrant Gwiber, but failed - his throat was torn out and his body thrown into the river. What happened to the dragon is not known.

Dropper of Fire

Location: Helston (Cornwall) - General area

Type: Dragon

Date / Time: Unknown

Further Comments: A large rock on the outskirts of this town is said to have been dropped by a huge dragon as it passed overhead.

Tamed Dragon

Location: Padstow (Cornwall) - General area

Type: Dragon

Date / Time: Unknown

Further Comments: Saint Petroc is said to have tamed a horrific dragon by placing a girdle about its neck before taking the beast to the beach and setting it free. The dragon swam away and was never seen again.

Brace of Dragons

Location: Winkleigh (Devon) - General area

Type: Dragon

Date / Time: Seventeenth century?

Further Comments: Several dragons were reported to live in the area, though nothing more is known about their activities.

Tricked Dragon

Location: Penmynydd (Gwynedd) - General area

Type: Dragon

Date / Time: Unknown

Further Comments: Paid by a nobleman to rid the area of a dragon, a local lad dug a deep pit and at the bottom he placed a brass mirror. The creature fell into the hole and, believing it had met a rival, fought its own reflection before falling down exhausted. This enabled the boy to decapitate the monster with no further problems.

Banished Wyrms

Location: Berkhamsted (Hertfordshire) - General area

Type: Dragon

Date / Time: Unknown

Further Comments: Whilst visiting Britain, St Paul, was supposed to have banished forever all snakes, dragons, and thunderstorms. One out of three isn't too bad...

One Eyed Dragon

Location: Castle Carlton (Lincolnshire) - General area

Type: Dragon

Date / Time: Unknown

Further Comments: Sir Hugh Bardolfe takes credit for slaying this dragon, noted for having a single eye located in its forehead. Man and beast fought during a storm, and when the dragon was blinded by a flash of lightning, Sir Hugh struck a wart on one of its legs, killing it.

Carantoc's Dragon

Location: Carhampton (Somerset) - General area

Type: Dragon

Date / Time: Unknown

Further Comments: Saint Carantoc, while searching for his alter, met with King Arthur who voiced concerns about a dragon terrorizing the county. Carantoc agreed to help the King (in return for the location of the alter), and tamed the dragon using his stole. Locals wanted to kill the creature, but the saint set it free after making the dragon promise never to hurt anyone again.

Choked to Death

Location: Kingston St Mary (Somerset) - General area

Type: Dragon

Date / Time: Unknown

Further Comments: A brutal fire breathing dragon terrorized this region until a champion came forth to tackle it. The hero rolled a boulder up a hill opposite the dragon's lair and shouted out to it. As the monster emerged jaws agape the champion rolled the boulder down into the dragon's maw, choking the fowl beast.

Winged Snakes

Location: Penmark (South Glamorgan) - General area

Type: Dragon

Date / Time: Nineteenth century

Further Comments: An old woman claimed that her grandfather had fought and killed a winged serpent in this area. The man had skinned the creature, though the evidence had been thrown away after his death.

Hissing Creature

Location: Fittleworth (Sussex) - General area

Type: Dragon

Date / Time: 1867

Further Comments: A worm was reputed to live in this area, rushing out to hiss at anyone who passed its lair.

Gas Breather

Location: Sexhow (Yorkshire) - General area

Type: Dragon

Date / Time: Unknown

Further Comments: A winged fire breathing dragon once terrorised this area. Demanding the milk of nine cows every day, the creature took residence on a hill. As well as breathing fire it grouted poison gas which killed anyone venturing too close. It was finally killed after a long battle by a wandering knight who then went on his way without demanding a reward or revealing his name.

More of More Hall

Location: Wantley (Yorkshire) - General area

Type: Dragon

Date / Time: Unknown

Further Comments: When a fire breathing dragon visited his area, More of More Hall was called upon to slay the creature. As protection, More's armour was covered with fifteen centimetre long spikes. The fight between man and monster dragged on for two days and one night, before More had the opportunity to kick a spiked boot into the dragon's bottom (or mouth), which killed it.

Wealthy Dragon

Location: Gunnarton Fell (Northumberland) - Gunnarton Castle, aka Money Hill

Type: Dragon

Date / Time: Unknown

Further Comments: It is thought that the wyrm which established its home in the hill brought with him a great deal of treasure.

Sheep Eater

Location: Burley (Hampshire) - Hill known as Burley Beacon

Type: Dragon

Date / Time: Unknown

Further Comments: This dragon terrorised the neighbourhood after demanding a sacrifice of sheep - the locals gave him milk instead. Before long, the reliable knight of yore came along, covered his armour with birdlime (a sticky substance made from bark) and powered glass, and the engaged the creature. The knight won the fight, but his two hunting dogs were killed and he later died of his sustained injuries.

Guarded Secret Tunnel

Location: Cissbury (Sussex) - Hillfort

Type: Dragon

Date / Time: Unknown

Further Comments: Leading to an untold amount of wealth, the tunnel hidden in this

hillfort is guarded by a pair of snake-like dragons. The ghost of a druid is reported to haunt the site looking for this treasure, and the sound of phantom galloping horses have also been reported.

Knuckler

Location: Lyminster (Sussex) - Knucker Hole, and Arun valley (hunting ground)

Type: Dragon

Date / Time: Unknown

Further Comments: The dragon, known as Knuckler, which lived here only came out of its hole to eat the local population and their livestock. It was killed by a heroic knight who is now buried in the local church.

Slay Lie

Location: Grouville (Jersey) - La Hougue Bie

Type: Dragon

Date / Time: Unknown

Further Comments: Local lord Seigneur de Hambye killed a dragon in the marshes close to here but was then murdered by his squire. The squire took credit for killing the monster, and claimed the beast had killed de Hambye, but not before his former master requested that the squire marry his widow. Fortunately the squire would sleep talk, and it was not too long before the truth slipped from his lips in the marital bed, and he was hanged for murder. Seigneur de Hambye was buried under La Hougue Bie.

Red Dragon

Location: Nant Gwynant (Gwynedd) - Lake hidden under hillside

Type: Dragon

Date / Time: Not Known

Further Comments: It was at this site that Vortigern, King of the Britons, encountered a red dragon and a white dragon fighting in a deep underground. The white dragon fled, leaving the red dragon victorious - the king took the creature to be his emblem.

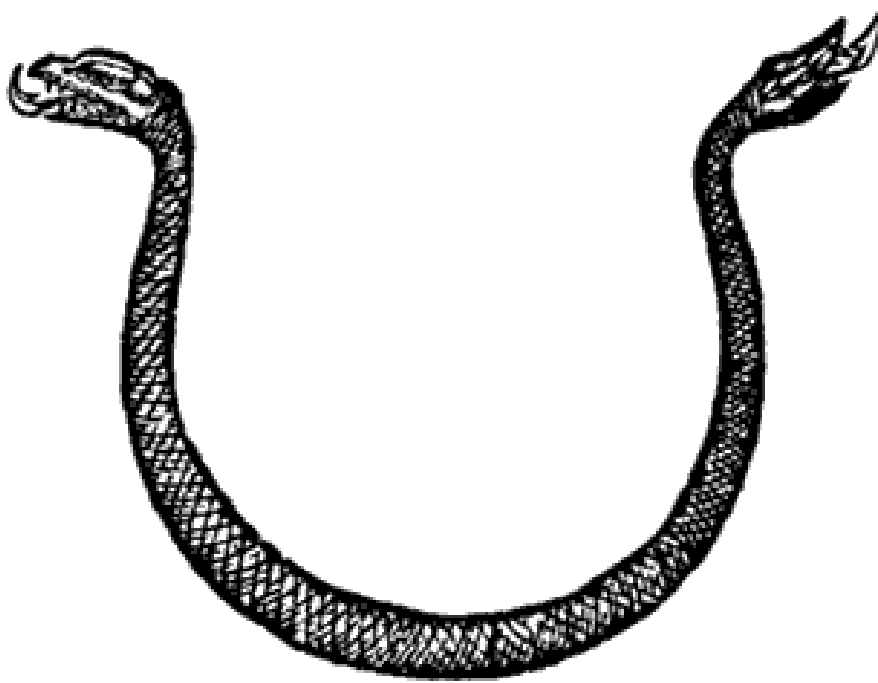
Wyrn

Location: Fatfield (Durham) - Lambton Castle and grounds, Worm Hill

Type: Dragon

Date / Time: 1400s?

Further Comments: The Lambton worm, sounding more like a very large snake, took up residence here and terrorised the locals - on returning from the crusades, a young and noble member of the Lambton fought the creature and won; but only by wearing spiked armour that impaled the creature as it wrapped itself around him.



Linton Wurm

Location: Linton (Borders) - Linton Hill

Type: Dragon

Date / Time: Unknown

Further Comments: This dragon was dispatched by Somerville de Lariston; the brave knight covered his lance with burning pitch, piecing the dragon's armour and cooking it from the inside.

Church Dragon

Location: Llandeilo Graban (Dyfed) - Llandelio Graban church

Type: Dragon

Date / Time: Unknown

Further Comments: This dragon, which made its home in the church tower, was killed by a local lad. The boy made a dummy dragon out of oak and covered it in steel spikes - the real dragon attacked the model, impaling itself on the spikes and dying of its injuries.

Water Monster

Location: Dolgellau (Gwynedd) - Lly Cynwch

Type: Dragon

Date / Time: Unknown

Further Comments: Once home to a strange water creature which could paralyse with its gaze, a legend tells of a brave farmer who took its head off with an axe blow as it rested. The monster was buried on the mountainside.

Dragon Duel

Location: Little Cornard (Suffolk) - Location known locally as Sharpfight Meadow, but now

called Shalford Meadow

Type: Dragon

Date / Time: 26 September 1449

Further Comments: A black dragon from Suffolk and a spotted red dragon from Essex met at this location. After fighting for an hour, the Essex dragon won, and both dragons disappeared back to where they came.

George and the Dragon

Location: Brinsop (Hereford & Worcester) - Lower Stanks and Duck's Pool Meadow near the church

Type: Dragon

Date / Time: Unknown

Further Comments: The village of Brinsop claims to be the location where St George had his famous battle with a dragon. The creature lived in Duck's Pool Meadow, but was finally slain at Lower Stanks meadow. An old stone carving in the church depicts the final battle

Ormroyd

Location: Kellington (Yorkshire) - Marshy forest

Type: Dragon

Date / Time: Unknown

Further Comments: A shepherd called Ormroyd and his faithful dog fought a dragon which lived here; the pair managed to slay the creature, though died soon after.

Dead Dragon

Location: Kirkton of Tealing (Angus) - Martin's Stone

Type: Dragon

Date / Time: Unknown

Further Comments: A stone in the area marks the place where a local man named Martin killed a dragon which had eaten nine sisters who had gone to fetch water for their aging father.

White Worm

Location: Dalry (Ayrshire) - Mote Hill

Type: Dragon

Date / Time: Unknown

Further Comments: A local blacksmith eventually killed this beast by constructing a suit of armour covered with retractable spikes. The creature swallowed the smith whole who then wriggled so violently that the monster's intestines were ripped to shreds.

Fulk's Fire Breather

Location: Norton Fitzwarren (Somerset) - Norton Camp hillfort

Type: Dragon

Date / Time: Thirteenth century

Further Comments: Born from a pile of decaying bodies left in the hillfort, this creature was finally killed by the brave knight Fulk Fitzwartine.

Sea Dragon

Location: Christchurch (Dorset) - Off coast

Type: Dragon

Date / Time: Circa 1113

Further Comments: Locals observed a fire breathing dragon rise from the waters off the coast here.

Crested Dragons

Location: Penllyn (South Glamorgan) - Penllyn Castle, and surrounding woods

Type: Dragon

Date / Time: 1800s

Further Comments: The dragons (or winged snakes, according to other sources) here were once said to be quite common, if not a little shy. They snacked on the local produce, and sparkled and shimmered when escaping farmers; they were eventually all killed.

Hissing Creature

Location: Fittleworth (Sussex) - General area

Type: Dragon

Date / Time: 1867

Further Comments: A worm was reputed to live in this area, rushing out to hiss at anyone who passed its lair.

Crested Dragons

Location: Penllyn (South Glamorgan) - Penllyn Castle, and surrounding woods

Type: Dragon

Date / Time: 1800s

Further Comments: The dragons (or winged snakes, according to other sources) here were once said to be quite common, if not a little shy. They snacked on the local produce, and sparkled and shimmered when escaping farmers; they were eventually all killed.

Self Destructive Dragon

Location: Llanrhaeadr ym Mochnant (Powys) - Post Coch

Type: Dragon

Date / Time: Unknown

Further Comments: A local dragon was finally killed after locals built a large stone pillar, imbedded it with spikes, and covered it with a red cloth. The colour angered the creature to such a degree that it attacked the cloth, impaling itself on the pillar and dying from blood loss.

Guardian

Location: Trelech a'r Betws (also spelt Trellech a'r Betws) (Dyfed) - Prehistoric tumulus

Type: Dragon

Date / Time: Unknown

Further Comments: A gwiber, or large lizard, protects this ancient tumulus.

Blue Ben

Location: Kilve (Somerset) - Putsham Hill

Type: Dragon

Date / Time: Unknown

Further Comments: The dragon known as Blue Ben is said to have built the nearby

causeway in order to reach the sea - this would keep him cool on days he was particularly fiery. He met his end when he slipped on the rocks, and suffocated in the mud below. His skull (actually a fossil ichthyosaur) and is on display in the local museum.

Angry Gwiber

Location: Llanrhaeadr ym Mochnant (Powys) - Red Pillar or Pillar of the Viper

Type: Dragon

Date / Time: Unknown

Further Comments: A dragon killed many local people until they had the idea of covering a large stone with spikes and covering the structure with red cloth. The colour angered the dragon, who attacked the stone until the spikes had mortally wounded it.

Water Dragon

Location: Sudbury (Suffolk) - River Stour

Type: Dragon

Date / Time: Early 1400s

Further Comments: This crested monster came from out of the local river and terrorised Sudbury and the neighbouring villages. Eventually, all the townsfolk gathered together and chased the beast back into the river.

Poisonous Lizard

Location: Slingsby (Yorkshire) - Road from Hovingham to Malton

Type: Dragon

Date / Time: Unknown

Further Comments: A great lizard that lived along this road, feasting on lonely travellers at night, was killed by a local hero and his pet dog. Unfortunately, both the victors died soon after the battle due to the delayed effect of the dragon's poison. One story says that the dragon was over a mile long.

Impenetrable Dragon

Location: Newcastle Emlyn (Dyfed) - Ruined castle in the area (may no longer be standing)

Type: Dragon

Date / Time: Unknown

Further Comments: A dragon whose armoured scales rendered it virtually invincible was killed by a soldier who managed to shoot the creature in its one weak spot - up the bottom. When the dragon's body hit the nearby river venom gushed out, killing all fish.

Dragon's Home

Location: Ludham (Norfolk) - Ruins of St Benet's Abbey

Type: Dragon

Date / Time: Unknown

Further Comments: A local legend says that a dragon once moved to the vault here after local people prevented the creature from entering its former home in a hill.



Dragon's Lair

Location: Handale (Yorkshire) - Scaw Wood

Type: Dragon

Date / Time: Unknown

Further Comments: Living off maidens and the odd monk, the dragon was finally slain when a man wearing heat proof armour stabbed him through the neck. As a reward, he married the surviving maiden discovered in the lair.



Sea Dragon

Location: Orford (Suffolk) - Sea between Orford and Southwold

Type: Dragon

Date / Time: Circa 1749

Further Comments: Several fishermen were attacked by a winged crocodile-like creature which they snagged in their nets while off the coast in this area. The beast killed one man and disabled another before being slain. The creature measured around 1.2 metres in length (though was said to be larger when alive), and possessed two legs with cloven feet.

Multi-headed Dragon

Location: Crowcombe (Somerset) - Shervage Wood

Type: Dragon

Date / Time: Unknown

Further Comments: Two men from the village engaged a double-headed winged lizard that terrorised the area, winning the battle by forcing the creature to eat burning pitch. Carvings on the benches in the Church of the Holy Ghost show some of the battle.

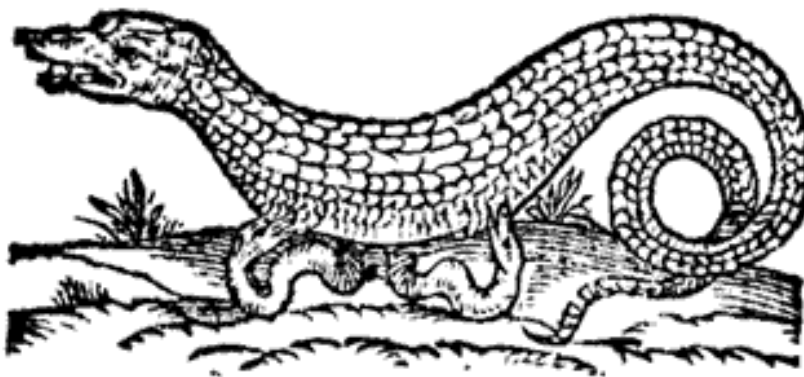
Wyrn

Location: Holford (Somerset) - Shervage Wood

Type: Dragon

Date / Time: Unknown

Further Comments: This wood was once the home of a long dragon, which caused some concern prior to being hacked apart by a forester.



Spit Fire

Location: Leicester (Leicestershire) - Skies over town

Type: Dragon

Date / Time: April 1389

Further Comments: Seen flying and spitting fire, the dragon passed over the town many times during the month.

Poisonous Dragon

Location: Horsham (Sussex) - St Leonard's Forest

Type: Dragon

Date / Time: 1614

Further Comments: This wooded area was home to a nine foot long dragon in the seventeenth century - it killed men with its poison, but didn't eat them, preferring rabbits and smaller creatures. It was coloured black, with a red belly. Even today, there are reports of another unknown creature that travels in the branches of the trees, rarely descending to the forest floor.

Vortigern's Tower

Location: Dinas Emrys (Gwynedd) - Thought to be location where the spring can be found

Type: Dragon

Date / Time: Unknown

Further Comments: Every time construction started on Vortigern's Tower, it collapsed. Vortigern asked the druids why this was, and they recommended sacrificing a boy to settle the earth. A young lad was brought, but he told Vortigern that the tower fell because two mighty dragons fought beneath the ground in a stone chest. This boy was grew up to become Merlin.

Warty Dragon

Location: Longwiton (Northumberland) - Three wells near village

Type: Dragon

Date / Time: Unknown

Further Comments: This wyrm is said to have found the water from the wells so refreshing he set up home here. The creature was described as having a black tongue, long tail, warty skin, and very sharp claws. It was finally killed by Sir Guy of Warwick.

Dragon's Mine

Location: Manaton (Devon) - Unknown tin mine

Type: Dragon

Date / Time: Unknown

Further Comments: A winged lizard set up its lair in an old tin mine; the creature's hissing audible for miles around. The dragon was killed in the pit, but no one appears to take credit.

The Mordiford Dragon

Location: Mordiford (Hereford & Worcester) - Village and surrounding countryside

Type: Dragon

Date / Time: Unknown

Further Comments: Raised in secret by a local lass after she found the creature on the roadside, this dragon grew up and began to eat the locals and their livestock; the beast never touched its surrogate mother. The creature was finally killed, though the stories differ to whom actually carried out the slaying.



Winged Snake

Location: Pistyll Rhaeadr (Powys) - Waterfall

Type: Dragon

Date / Time: Unknown

Further Comments: A flesh eating serpent that lived on top of the waterfall was killed by locals who antagonised the beast until it attacked a scarlet cloth that concealed jagged spears.

Buried Wurm

Location: Drakelow (Derbyshire) - Winlatter Rock

Type: Dragon

Date / Time: Circa 772?

Further Comments: A dragon is mentioned in a document dating to 772 as being buried in a prehistoric tumulus.

Limbless Worm

Location: Bishop Auckland (Durham) - Wooded area

Type: Dragon

Date / Time: Unknown

Further Comments: This long, hostile worm inhabited an oak wood, attacking man and beast. It was slain by a member of the Pollard family.

**Ghostly Dragon**

Location: Faygate (Sussex) - Wooded areas

Type: Dragon

Date / Time: Unknown

Further Comments: Many years ago, before the construction of the road and railway, a large lizard creature was said to reside here. It possessed qualities more like a ghost than a physical creature.

Gold

Location: Salop (Shropshire) - Wormelow (barrow)

Type: Dragon

Date / Time: Unknown

Further Comments: A dragon was said to protect hidden gold in this barrow.





The Red Welsh Dragon

The Welsh Dragon or "the Red Dragon" or "Y Ddraig Goch" in Welsh, is the symbol of Wales and adorns its national flag. This dragon was featured on the legendary battle standards of King Arthur, the heathen Celtic gods and historic chieftains and kings. In the treasured ancient Mabinogion legends the red dragon fights an invading White Dragon. For centuries their castle walls were demolished nightly by these spirit beings. The legendary fight was said to symbolize the struggle between the Welsh and English and prophesied that after years of tyranny the Welsh would drive the English from their homeland.







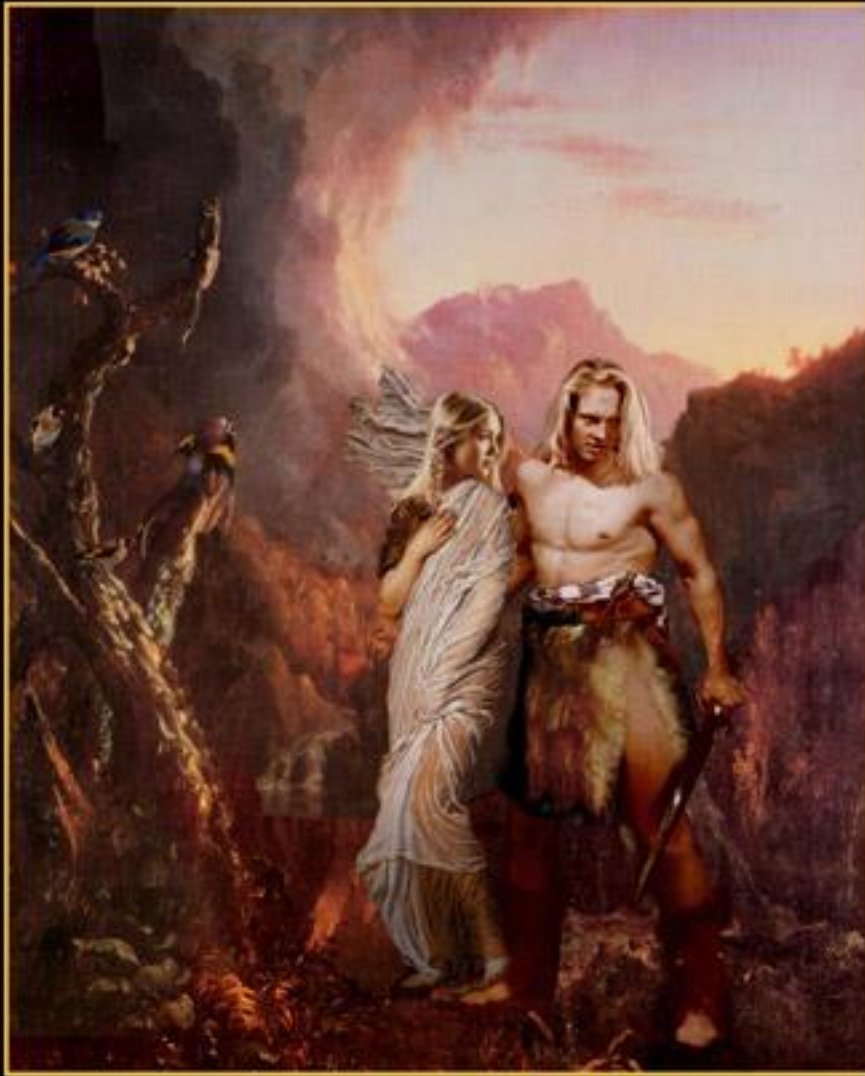




Legend of Susanuo



In English legend, Uther Pendragon, father of King Arthur had a vision of a dragon that was considered a mighty omen. Uther began a tradition of using their war like and terrible effigies as standards, carrying them into battle to "strike fear into the hearts of the heathen."



Siegfried and Brünhilde



The Dragonslayer



The Dragon myths of the east took new forms in the west in the legends of the victories of St. Michael and St. George... The Dragon is a guardian of hoards, a greedy withholder of good things from men; Wiley and keen witted rulers of cavernous underworlds...

They were painted on shields and the Vikings carved Dragons heads onto the prows of their ships. The Great Dragon slayer of Nordic myth, Siegfried, slayed the dragon, Fafnir as a young man, and seized the Ring of the Niebelung. A bath in the dragon's blood made him impervious to injury everywhere save one small spot where a leaf clung to his back. He accidentally tasted Fafnir's blood which gave him the power to understand the forest birds.

PART 3

FEATURES OF THE DRAGON IN THE EUROPEAN CULTURE FROM THE SLAVIC PERSPECTIVE

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November 2012**

3.1 DRAGONS – CHARACTERISTICS

Władysław Kopaliński, *Słownik symboli* [Dictionary of symbols], Wiedza Powszechna, Warszawa 1990, p. 391 – 393.

„A dragon is a symbol of chaos, praoccean, water, clouds, rain, drought; truth, authority, the principle of evil, sin, cruelty, despotism, power, idolatry, ignorance; good eyesight, vigilance, guard; enemy, murder and piracy; (in Christianity:) evil, sin, impurity, paganism, mistake, heresy, Satan, lie. [...]

The legendary beast that usually, like most of the monsters, is a symbol of prachaos, an opposition to the space harmony, new divine order, a fantastic mix of races, species and gender, a compound of different body elements from various dangerous animals, the most popular beast of the myths and folklores of many countries, sometimes not to different form a snake (Greek *drakon* is ‘snake, dragon’, hence in Latin *draco*, French *dragon*, German *Drache*). It is often represented as a snake born asexually from an egg laid by a rooster which has legs, wings, a body covered with fish scales, a head of a bird, front paws of a lion, or ears of an ox, eyes of a demon, neck of a snake and a stomach of a mollusk. In other descriptions we can find organs of lizard, fish, toad, elephant, horse, pig, ram, falcon, octopus or whale. It also might have many heads or other additional organs; not only does it live underground, but also in the air. The most popular image of a dragon is a scaly, breathing fire lizard with enormous bat wings and prickly tail. [...] In many legends and myths, dragon, as aqueous-terrestrial creature, has a head of a long-haired woman; as terrestrial animal, it often drinks blood of its victims killed with its tremendous prickly tail; as air-aqueous being, it swallows humans and animals whole; other times it flies as a winged snake. [...]

Formidable shapes of a dragon turned it into an attribute of military power and royal authority. [...]

Dragon’s blood – a war fetish, lucky talisman; in many myths blades of spears and arrows were immersed in it to lacerate incurably and fatally. [...]

Dragon’s snout – the gates of Hell. [...]

Dragon’s saliva – poison. [...]

Adage: Smok moczydła nie utracą [A dragon never loses a tail] – according to folk tales, Chworz, a Slavic god with the looks of a dragon ruled the land and the water.”

3.2 CHWORZ – SLAVIC DEITY WITH THE APPEARANCE OF A DRAGON

Svetovid (Polish *Światowid* – ‘victorious sun’) was often regarded as the chief god of the Slavs. [...] Chworz was his main opponent. He took the form of a winged dragon. [...] Chworz created seasons of the year by constant chase after Svetovid across the sky. He also evoked the solar eclipse. He was able to influence the human psyche, good and evil deeds. Chworz was probably offered human sacrifice. The Chworz tale was a basis for the legend of the Wawel Dragon living in the cave and Krok, who slew it. Krok was not numbered along the pantheon of gods.

Ewa Sabelanka, *W encyklopediach nie znajdziecie, czyli mini leksykon rzeczy śmiesznych, poważnych i osobliwych*, [You will not find this in encyclopedias: the lexicon of funny, serious and quaint things], Krajowa Agencja Wydawnicza, Poznań 1991, p. 234 – 237.

“A dragon is the most common mythical creature. It is examined by a unique branch of knowledge – dragonology. His lineage goes back to the oldest known tales. Dragons and the fight against them is a motif commonly presenting fairy tales, legends and myths all over the world.

Unlike many other mythical animals, dragon is a type of fantasy character and hence does not have a real counterpart. Its image is composed of morphological characteristics of reptiles-especially snakes and lizards, as well as birds and large feline carnivores. From *The Evolution of the Dragon* we find out that the dragon is a serpent-crocodile covered with fish scales, with the legs and wings of an eagle and the head of a lion. This form of a serpent-crocodile, sometimes winged and often many-headed, is most frequently found in the European iconography. [...]

Water is dragons’ natural environment. They live in lakes, rivers, seas and oceans. Not only can they swim, but also fly. When they soar in the clouds, the rain comes down. When they land on the surface of rivers, they cause floods. When they immerse in the sea-out flow occurs. When they show upon its surface-tide comes. In springtime, dragons leave their aquatic habitats and roll fights against each other among the clouds- hence the thunder and torrential spring rains. When their frolics continue for too long, lands are haunted by floods. If dragons sleep for too long-droughts appear. [...]

200 years ago many representatives of the natural sciences had still placed dragons in books and atlases as a kind of animals that inhabit the Earth. The fifteenth and sixteenth centuries scientists had the belief that dragons had really existed as some bones of giant animals were traced from time to time in the caves. It was not until modern science, which has concluded that these are the remains of mammoths and rhinos, extinct many thousands of years ago. [...]

Poland might also pride itself on couple of dragons. There is a well known legend of the Wawel Dragon and Krak found in the Mierzwycy chronicle, later in Kałubek. The legend of the dragon that fell victim to its own greed is also known among residents of Rembiesz, near Pińczów. Nearby, there is a forest called Smokówka, where a dragon was supposed to reside centuries before. Kolberg wrote the legend while he was wandering around the Kielce region. Also Rzeszów had its own dragon story. In Czudecat the top of Zamkowa Mountain, there was once fortified castle, guarding the road. The legend says that this area had also been inhabited by the dragon in the past centuries. [...]

In mythology, the dragon often lives in a cave in the mountain, it is associated with the forces of darkness and evil, and thus, it is sometimes considered to be the enemy of life and human. Through his relationship with darkness, the dragon devours the Sun in the cosmic plan(in daily cycle) and the Moon in its subsequent phases. The dragon is then associated with emotions such as fear or aggression. It is usually negatively judged. It symbolizes the image of cosmic evil and chaos. An act of laying the cornerstone under initial construction is meant as nailing of the dragon or the annihilation of chaos that prevents the construction and the liberation of human creativity. [...]

The dragon, symbolized as the guardian of treasure and the theme of his fight with the hero struggling to get this treasure, can be understood as a symbol of the negative side of human personality, which becomes an obstacle to achieve his precious spiritual values. A hero should defeat the dragon, that is his evil instincts, and prove the strength and tenacity of purpose. "

Barbara i Adam Podgórcy, *Wielka Księga Demonów Polskich. Leksykon i antologia demonologii ludowej* [The Great Book of Polish Demons. Lexicon and anthology of folk demonology], Wydawnictwo KOS, Katowice 2005, p. 416 – 420.

Dragon (I) - The idea of Satan, popular in European culture especially in the Middle Ages, a symbol of all evil, sin and paganism, thrown into Hell by angels led by Archangel Michael, according to other legends slain by St. George. [...]

Dragon (II) – 1. huge, lizard-like monster, created by the myths of the West, initially treated as an aqueous deity. [...]

2. fantasy or legendary monster of teratomorphic features, usually with a few (three, five, seven, nine) heads, one or several pairs of membranous wings, several pairs of paws, that is haunting certain areas to the harassment of humans and animals. [...]

3. the king of reptiles.

Dragon (III) – Planetnik's midfielder. Probably the idea arose as a result of observation of the atmospheric phenomena such as tornadoes. [...]

Dragon (IV) - Wielkopolska guardian spirit of home, but with a negative character, since it is serving man in exchange for his soul. [...]

Milk dragon – a viper.

Fire dragon - a Silesian demon, taking care of homes (domestic demon), a multiplier of the possessions of the host, with whom he resides. In comparison: Serbian, Croatian and Sorbian demons lay grains called snakes or dragons, which shine like a fire or a burning broom. [...]

Money dragon – a viper.

Air dragon – an atmospheric demon, an ally of evil spirits. [...]

Rye dragon – a viper.

3.3 SLAVIC MYTH OF KEEPING THE WORLD IN ORDER

T. Ławecki i in., *Mitologie świata. Słowianie* [Mythologies of the world. The Slavs], Drukarnia Narodowa sa, Kraków, p. 29.

"In fairy tales folk dragons absorb water and vipers struggle against them, flying through the sky torn by lightning. While the water dragons kidnap women to eat them, fiery vipers start relationships out of which heroes are born - strong and wise sons of the Sun. Dragons devour the sun, the moon and stars, but the heroes cut off their heads, liberating these celestial bodies."

Jorge Luis Borges, *Księga istot zmyślonych* [The book of imaginary beings], Prószyński i S-ka, Warszawa 2000.

"We cannot define the dragon, as we cannot define the universe, but there is something in the image of dragon that corresponds to the human imagination and explains the emergence of the dragon at different latitudes and in different epochs."

p. 5

CHINESE DRAGON

"Chinese dragon, lung, is one of the four magical animals. (Here's the rest: unicorn, phoenix, tortoise). Dragon of the West is, at best – terrifying, at worst - ridiculous. In contrast, traditional Chinese lung is endowed with divinity and is represented as an angel, simultaneously being a lion."

p. 176

"For centuries the dragon was the emblem of the emperor. The throne of the emperor was the throne of the dragon; his face was the face of the dragon. Instead of saying that the emperor died, it was said that he ascended to heaven on a dragon."

p. 177

"The folk fantasy associates dragon with clouds, the rain coveted by farmers and the great rivers."

p. 177

"Chinese dragon has horns, claws, scales, and his back is covered with spikes. He is represented with a pearl, which it sips or spits out. Its power focuses in this pearl. Without the pearl, it would be powerless."

p. 178

EASTERN DRAGON

"The dragon may take various shapes, very difficult to predict. Generally it is depicted as a creature with the horse's head, snake's tail, large wings and four four-clawed paws. It is also said that it is a composition of nine creatures: it has a deer horns, a head of a camel, eyes of a demon, a neck of a snake, a belly of a mollusk, fish scales, claws of an eagle, tiger paws and ears of an ox. Some dragons, lacking ears, hear with the horns. Images usually present a dragon with a pearl around her neck - a symbol of the sun. In this pearl there is the power of the dragon. Dragons deprived of pearls become harmless.

History assigns the fatherhood of the first emperors to the dragon. Its bones, teeth and saliva have healing properties. It may be visible or invisible, depending only on its will. In springtime, dragon escapes into the heavens, in autumn it descends into the water. Some dragons do not have wings and fly by their own power. Science recognizes many species of dragons. A heaven dragon wears the palaces of deities on its back and does not allow them to fall to the ground; a divine dragon brings people necessary wind and rain; an Earth dragon determines the course of streams and rivers; an underground dragon guards hidden treasures. Buddhists say that dragons are as numerous as the fish in concentric seas; in some parts of the universe there is a holy number which gives the exact number of them."

p. 179-180

"A dragon rules the mountains, occurs in geomancy, lives in the neighborhood of graves, combines with the cult of Confucius, it is the Neptune of the seas and appears on the mainland. The kings of the sea dragons live in wonderful underwater palaces where they eat opals and pearls. There are five of these kings: the central one and the others in the four corners of the world. They have six thousand feet long - mountains crash down when they change position. These dragons are covered in armor with yellow scales. They have beards, hairy paws and tails, blazing eyes, thick and small ears, jaws that are always open, broad tongues, pointed teeth. Their breath stinks of boiling fish that fry in the fumes of their bodies. When they emerge on the surface of the oceans, eddies appear and typhoons rage; when they float in the air, they instigate storms, destroy houses and cities and sink fields. They are immortal and they can communicate with each other regardless of the distance and without using words. In the third blue month they give an annual report to the authorities."

p. 180-181

WESTERN DRAGON

"A protruding fat snake with claws and wings is probably the most faithful image of the dragon. It may be black, but it must shine; it must also breathe fire and smoke. This naturally applies to today's dragon. The Greeks were giving this name to every bigger reptile. According to Pliny, the dragon likes drinking the blood of the elephant in the summer, because it is very cold. It suddenly attacks the elephant, wraps around the elephant's neck and sticks its teeth into the elephant's body. A bled to death elephant falls to the ground and dies; and the dragon dies too, overwhelmed by the enemy. We also read that the dragons from Ethiopia pass through the Red Sea into Arabia in search for better food. In order to accomplish this, a few dragons embraced, creating a sort of raft, with only their heads protruded above the water. Another chapter is devoted to natural remedies that come from the dragon. It says that its eyes beaten with honey is a mixture that works effectively against bad dreams. The fat of the heart, wrapped in the skin of a gazelle and attached to the body with deer sinews, gives success in conflict situations; also, the dragon's teeth, worn on the body, make the slaveholders more understanding and kings more merciful. It is said with skepticism about a potion by which man becomes invincible. It is prepared out of lion's hair and bone, mixed with the foam of the horse that has just won the race, claws of a dog and a tail and a head of the dragon.

In the eleventh book of *The Iliad* you can find out that there had been a bore sapphire three-headed dragon on Agamemnon's buckler; many centuries later Scandinavian pirates painted dragons on their bucklers and sculpted their heads on the bows of ships. In Rome, the dragons were the insignia of the cohorts, like eagles were symbols of the legions. Hence the name of the Dragoons. Dragons were also placed on the banners of the Germanic kings of England; they were supposed to sow terror among their enemies."

p. 182-183

"In the West, the dragon has always been considered as evil. The classic feat of heroes (Hercules, Sigurd, the archangel Michael, St. George) was to defeat it and kill it. In Germanic mythology the dragon is the guard of the precious things."

p. 184

"Once, people believed in the existence of a dragon (in the sixteenth century, it is mentioned in the *History Animalum* by Conrad Gesner, the scientific work) [...]."

p. 184

Brunetto Latini, *Skarbiec wiedzy* [The knowledge treasury], Warszawa 1992, p. 164 – 165.

"The dragon is the largest of all snakes, and one of the largest animals in the world; it lives in India and Ethiopia, where there is permanent summer. The dragon leaves its cave and then rises and soars with such force that the air behind it shines as if it was burning. The dragon has a huge head, but its jaws, that is a hole through which it extends its tongue and exhales, are small. The power of the dragon is not situated in the mouth, but in the tail, which is dangerous not because it can hurt, but because of the force with which it strikes. This force is so terrible that even the strongest man will not escape death when a dragon wraps and squeezes him with its tail. The dragon can even kill an elephant; hence elephants truly hate dragons..."

Ewa Kulik, *Tropami wielkiego gada* [On the scent of a great raptile], Oficyna Drukarska, Warszawa 2009.

3.4 DRAGONS – DEFINITION

"Initially dragon is defined as a monster of mythology, legends and folklore of many cultures, known since ancient times, imagined as a kind of a reptile with the bat's wings, eagle or lion claws, and toothed jaws, gaping fire, and a total of a snake."

p. 5

"In many modern languages grown out of the Indo-European family of languages, dragon is etymologically derived from the Greek word *drakon*, meaning "sharp-eyed", which means both the snake and the dragon. From this word are derived also: *dragon*, *dragone*, *Drache*, *drage*, *drake*, *drakon*, *drak*. Nordic and Germanic peoples' terms *Wurm* (*Wyr*m, *Orm*), meaning snake, are also used. [...] In the Polish language there is a different word, not resembling the above-mentioned terms, simply *smok*, derived, according to Bruckner from Indo-Iranian word for "swallowing". The term *całożerca* – holophagus appeared only once and was used by the master Vincent Kadłubek in his chronicle. [...] In the Persian dragon is referred to as *azdaha*, which was also found in the dictionary of Ottoman Turks and the southern Slavs. In different Slavic groups, dragons were bearing different names. Bulgarian group used the word *chata*, *tama* or *lamija*; Serbo-Croatian – *hala*, *ala*, *azdha* or *azdaja*, *azdava*, similar to Persian *azdaha* or Bashkir *azdacha*. In turn, Belarusians used the word *cmok*, which sounds like the Czech *mok*, *zmek* and Polish *smok*. The Hutzuls had their term: *gotycia*. In the language of Eastern Slavs, dragon is defined as *szczek*; *Szczek* was the brother of the legendary Kij and Chowir and the co-founder of Kiev. In contrast, the Hungarians look for the dragon under the word *sarkany*, pronounced as *Szarkań*."

p. 5-6

"In the ancient traditions, the role of the dragon was often played by a huge and monstrous serpent, which was probably the original imagination of its. It is possible to consider these

snake-shaped monsters as the equivalent of a dragon, which is a symbol of the dark and dangerous forces of nature. It seems, therefore, that creatures specified interchangeably as serpents or dragons can be regarded as the same, especially since both were often named with one and the same word."

p. 6

3.5 THE SYMBOLISM OF THE DRAGON

The dragon:

- embodies chaos, danger and dark forces of nature;
- is a deity or demon, a symbol of the original cosmic chaos – winning the fight with it meant the establishment of cosmic order;

"Defeating the dragon as the personification of the old order or chaos allowed to establish new rules and to introduce the order. Often, this could be the foundation of the city as a symbol of civilization dominating over nature, wildlife and the threats they bear."

p. 14

- in coats of chivalry, it symbolizes victory over paganism and the triumph of the Christian religion (in many legends of arms, there appears the motif of the dragon preventing the construction of the church, only beating it allowed to continue);

"The dragon is not only present in the images, but also in the legends of arms, which were of great importance for the creation of a broad culture of chivalry, nobility".

p. 17

- was associated with regular, recurring cycles of nature (sunrises and sunsets, the seasons changes);

In China, people believed in Chu-lung (a dragon with a torch). "Dragon with a torch decided on day and night, the seasons and winds. He was a very important deity to whom they prayed and gave sacrifice. "

p. 18

- was identified with winter and its defeat with the spring solstice, because only after the annihilation of the monster nature could return to life; or with drought, and then winning the fight meant the release of life-giving rain;
- embodied evil, he was a formidable beast, it symbolized Satan (popular motifs of saints and angels fighting the dragon, that is Satan - St. George, Michael the archangel);

"Dragon became the symbol of the Satan in Christian legends, which attribute the defeat of the beast to numerous saints, such as George, Martha, Margaret, Patrick, to name only a few. In many traditions dragons are associated with snakes which resident on earth, a form often perceived as the embodiment of evil. Christian legend opposes dragons, which were symbols of the devil, to the saints."

p. 22

- were attributed to the change in topography (the formation of mountains, islands, ravines);
- its idea was associated with initializing rituals - defeating the dragon symbolized the rebirth of the new character or a change of the social status of the winner;
- was the symbol of kings, emperors, power, power and dignity - appears in coats of arms, on banners, it is a component of many awards, medals, stamps and coins;
- a two-legged dragon called the Wyvern is an alchemical symbol that denotes initial matter; a dragon (serpent) swallowing its own tail, known as Ouroboros, is transformation;
- is associated with the elements, especially land and water; dragons were more often chthonic and aquatic beings;
- also often served as guards, then they were to guard something extremely valuable - in the beliefs of the earliest, it was some kind of power or knowledge, always associated with the sacred sphere; later, information about unimaginable riches appeared in various tales, and then the dragons also became the guardians of virgins.

3.6 THE APPEARANCE OF THE DRAGON

"In different cultures, the image of a dragon depended on local traditions, but the most known and feared or causing misunderstanding animals were the basis: lizards, snakes, alligators."

p. 61

- Dragon is a hybrid, combines the elements of different creatures;
- Because its image was to frighten, the dragon was enormous in size, although small dragons also existed;
- It can have a single- or multi-headed;
- Their body is mostly covered with scales, but can also be covered with fur or feathers;
- It is of many colors - gold, red, green, black, brown, blue, white, but rather single-colored; the color of the dragon is closely related to its symbolic meaning, which it complements;
- Most of the images show the dragons with wings and long, reptilian tails;
- In most of the cases they had a poisonous breath, which was transformed into the idea that they gaped fire in later times.

3.7 WONDERFUL ABILITIES ATTRIBUTED TO DRAGONS

- The use of magic;
- Extraordinary intelligence and great memory;
- Telepathy;
- Parts of their bodies were powerful, magical artifacts that also applied for medicine;

- They were shape-shifting, which means they could turn into a variety of characters;
- They knew human speech and were able to use it.

3.8 THE PRESENCE OF A DRAGON IN HUMAN (POLISH MEDIEVAL) AWARENESS

Czesław Deptuła, *Archanioł i smok* [The archangel and a dragon], Wydawnictwo Werset, Lublin 2003.

- They were considered exotic animals;

Information on these creatures came to Poland "in the form of knowledge, enlarged, on one hand, by scholars and libraries, on the other – by the multiple, endogenous flow of messages about the wonders of the world."

p. 6

- They were the subject of the consciously created and popularized fiction. "They were heroes of adventure tales, morality plays, fairy tales. It could happen, though, that the story invented to the amusement or creation of certain social groups, was considered a true story in other environments."

p. 6

- They functioned as a symbol;

"The dragon, even of the uncertain physical reality, appeared to the people as a symbol of real spiritual power present in the world or within a human. In this role, it performed in various types of visions. "

p. 6

A RELATIONSHIP WITH WATER AND EARTH ELEMENTS

An image of a dragon or dragons [...] was mostly connected to the world of elements. In the European culture, a dragon was primarily perceived as a creature associated with the cosmic bottom - the elements of earth and water. By this relationship, it represented the expressive powers of chaos, darkness and destruction. As a representative of the telluric-aquatic sphere, it took its fundamental shapes of the great snake, lizard or a fish, from it. A dragon emerged from the caves, ravines, marshes, and various water bodies. The connection with the elements of the bottom, and also the reality of chaos, often placed it in the limits of the orderly world. The quality of the beast's power was characterized by the two cosmic levels. The dragon could belong to the great deity of the element or a demon of chaos. In many mythologies the idea of proto-root of all things was combined to it, which opposed to the shaping of the space-world, where the defeated became the material of that space, not entirely subjugated.

p. 9

A RELATIONSHIP WITH FIRE AND AIR ELEMENTS

Dragons also symbolized other dimensions of space. Some of their typical attributes, such as wings and secretion fire, bounded "the dragon world" with the elements of "the above" - air

and fire. The dragon appeared among the stars, too. It could bring havoc and destruction, ie. Chaos, anywhere.

p. 9

NEGATIVE AND POSITIVE SYMBOLISM

In most of the civilizations which are close to us, ideas of dragons were usually accompanied by negative connotations (unlike in China or in pre-Columbian America), and in the cosmogonic myths and legends, the motifs of the heroic battle with the dragon occupied an important place. It was not a rule of exceptions. Dragons, wielding the elements in universal or local scale, could sometimes manifest positive, although unpredictable elements of the cosmos. They were for example associated with the sphere of fertility, abundance or wealth, which was also associated with the sacred symbolism of snakes.

p. 10-11

"The Judeo-Christian tradition presented the image of the dragon and dragon-like beings as a symbol of Satan and demonic powers subordinated to him. [...] A monster snake was a privileged character in the Bible. This is not surprising. In the great dragon traditions, a dragon was often called a winged serpent or it was sometimes referred to simply as the greatest of all snakes".

p. 14

- Basilisk was frequently referred to as the "king of snakes" and considered as one of the dragons;
- In pre-Christian times, the dragon symbolized and embodied the power of chaos, tamed in a mythical prehistory and an era of the characters by deity or hero creating a new order.

3.9 DRAGONS IN ART

Owen S. Rachleff, *Okultyzm w sztuce* [Occultism in art], Wydawnictwo Penta, Warszawa 1993, p. 196 – 201.

"The imagination of artists gave birth to countless monsters in all possible variations. One of the first, which is already met in the Bible, was a dragon called Leviathan, a monster previously unknown in the European tradition. [...]"

The biblical dragon is not associated neither with happiness, or success. This monster, described in the Book of Revelation, is one of the incarnations of Satan. Similarly, in Greek mythology, *drakon* (a dragon) is a fire-breathing creature, with bloodshot eyes, guarding the entrance to Hades. Kadmos, the Greek hero, killed the dragon, planted his teeth in the ground, from which armed knights were born. The Germanic legends, created hundreds of years later, give a *drache*, fought against by Siegfried in The Song of the Nibelungs (Nibelungenlied), on the canvas of which Richard Wagner composed his famous tetralogy.

The dragon appears for the first time in Europe in the Middle Ages, and later in the Renaissance - as a symbol of all the heathen and therefore evil and forbidden practices. It was an evil monster, which a saint struggled against. [...] The constant presence of this

monster in legends and fairy tales of different nations seems to support the theory of Jung, which is about the existence of the collective subconscious memory of the human species that stores certain immutable images and symbols, originally associated with a particular object or event. In the case of the dragon, its archetypes were probably reptiles such as crocodiles, water snakes or large lizards, which, since time immemorial, evoked in humans admiration mixed with fear, because these animals were able to live in two environments – both in the water and on land, at the same time being predators with terrifying appearance. Wherever in the world there are dragons, there appear reptiles, and because they live almost everywhere on earth, the only exceptions are the circumpolar areas - the symbol of the dragon is universal, intercultural. [...]

Primitive sculptors of the Stone Age, shamans and primitive people, by passing orally ancient myths and legends (each of them was in a sense an artist), drew descriptions of dragons and other similar beasts from the observation of poisonous snakes, crocodiles and alligators, occurring in the area of their living. Of course, all became a bit more colorful in order to have more to tell than just ordinary zoological descriptions. For example, the Greek word *drakon* ("fiery", "flashing") used to describe the dragon, gave rise to the claim, later carefully used by the artists, that every true dragon breathes fire. The Greek idea of fire breathing monster had probably derived from the observation of an extremely busy (usually red) tail of the snake, similar to the creeping flame. This image was complemented by the elements with clearly satanic origin, such as horns, terrible, bloodshot eyes, huge fangs and claws and giant sizes. Creepy-looking dragon burned into human consciousness in the times before Christ, as exemplified by the paintings on the interior walls of the Egyptian tombs, in which the image of the fearsome crocodile preparing to devour the sinful soul often appears [...]. In the Renaissance, the general idea of the dragon did not change much, it only got even more devilish. Today, it is still vivid in the minds of the people, which is best understood by the creators of cartoons and comics.

Dragons evoke fear and terror, but at the same time, unlike the demons or satanic goats, are much more colorful and interesting subject for artists. Alchemists presented a dragon in a slightly different, more unusual way [...]. The dragon, called Nagari, was an alchemical symbol of philosophical dualism – the coexistence of elements in nature and of precious and non-precious elements in man. As alchemists claimed, Nagari's head stored a deadly poison, while the antidote was in its tail. Nagari was simultaneously a dragon with the characteristics of a reptile and a demigod, a half-human with the wings at their feet, like Mercury. At the ends of the fleshy tentacles, sprouting from its back, astrological symbols, indicating the compounds of monster with powerful forces of the cosmos, were placed. The beast is devoid of arms, which makes it look ponderous. It was believed that the Nagari can overcome death only by killing itself - a paradox typical of alchemy. Its bite was to be avoided at all costs. When that happened, the only solution was the re-bite. As you can see, various kinds of occult elements are present in alchemy, a graphic reflection of which is a complicated, unusual image of a dragon, contrastingly different from the previous one.

In the history of art, the most famous dragon is a monster fighting against St. George. The medieval legend about the human struggle with the monstrous beast allowed artists to highlight the relation between dragon, magic and pagan practices [...].

This legend was one of the most popular themes in Renaissance painting, because it gave artists a possibility to contrast the heroic element of the demonic, where the witness of the whole incident was a beautiful and innocent princess.

Rosa Giorgi, *Aniołowie i demony* [Angels and demons], Leksykon historia, sztuka, ikonografia, Wydawnictwo Arkady, Warszawa 2005.

A dragon and a basilisk

“Fantastic animals, like dragons and basilisks, appeared in art thanks to the encyclopaedic elaborations developing in early Middle Ages, in which there were descriptions of legendary creatures, next to the real-world phenomena. Symbolism, related to monstrous and fantastic these animals, was always negative, it concerned the evil and the devil, and it originates in the Old Testament. The dragon has been thoroughly described in the Book of Revelation by Saint John, but it was later often portrayed as a tempter that was fought and defeated by all sorts of saints, such as St. George or St. Margaret. The basilisk was originally mentioned while in Psalm 91 (90), 13, but in next translations of the text it has been replaced with a viper. According to Pliny the Elder, this creature could kill by gaze or breath, and its blood had the power to fulfill wishes. The fabulous animal, which, according to Albert the Great, was a half-rooster, half-snake, was considered the king of snakes by Hraban Maur in the ninth century.”

p. 99

The motif of dragon in art

Elżbieta Maria Firlet, *Smocza Jama na Wawelu. Historia, Legenda Smoki* [The Dragon Cave in Wawel: history, legend, dragons], Universitas, Kraków 1996, ed. I.

“The dragon as a constant theme appeared primarily in Romanesque art. It was placed, for example, on the heads of columns, keystones, portals (tympana), on the basis of candlesticks, but it was especially used for decorating the initials of the manuscripts. The animal, enchanted in sculpture or painting, was subdued in this way, the idea of a dragon became important, magical and apotropaic (Greek *Apotropaïos* - reversal of misfortune). The symbolism of church buildings required the images of evil forces being placed on the north and west. The more serious was the presentation of the beast, the greater was its power.

Courtly Art of the Romanesque Europe took the motifs of the fantastic animals from Persia and Byzantium, the areas once occupied by the great ancient kingdom of Babylon and Assyria. Of particular importance were luxurious art crafts: jewelry, ivory, textiles, illuminated manuscripts, coins, stamps - imported into Europe from the Middle East and the Byzantine Empire. Placed in the princely and ecclesiastical vaults, they became the encyclopedia of exotic motifs, animals which were not known in Europe up till then, and also the model of the composition patterns, for example, a pair of winged dragons arranged symmetrically under the Tree of Life, waiting for the doves (symbol of the Holy Spirit), seated in the crown of the tree.

In paintings, sculpture and metalwork, a dragon appeared frequently with Michael the Archangel, St.. George, St. Margaret, with the conception of the Madonna Apocalyptic, in the presentations of the life of Christ, for example at the scene of the crucifixion or the

Lord's baptism. *Draco Diabolicus* is also a favorite homiletic theme, used in the Middle Ages."

p. 113



Paolo Uccello, *Św. Jerzy i smok* [St George and the dragon], Musée Jacquemart-André, Paris,



Paolo Uccello, *Saint Georges terrassant le dragon* (v. 1456),



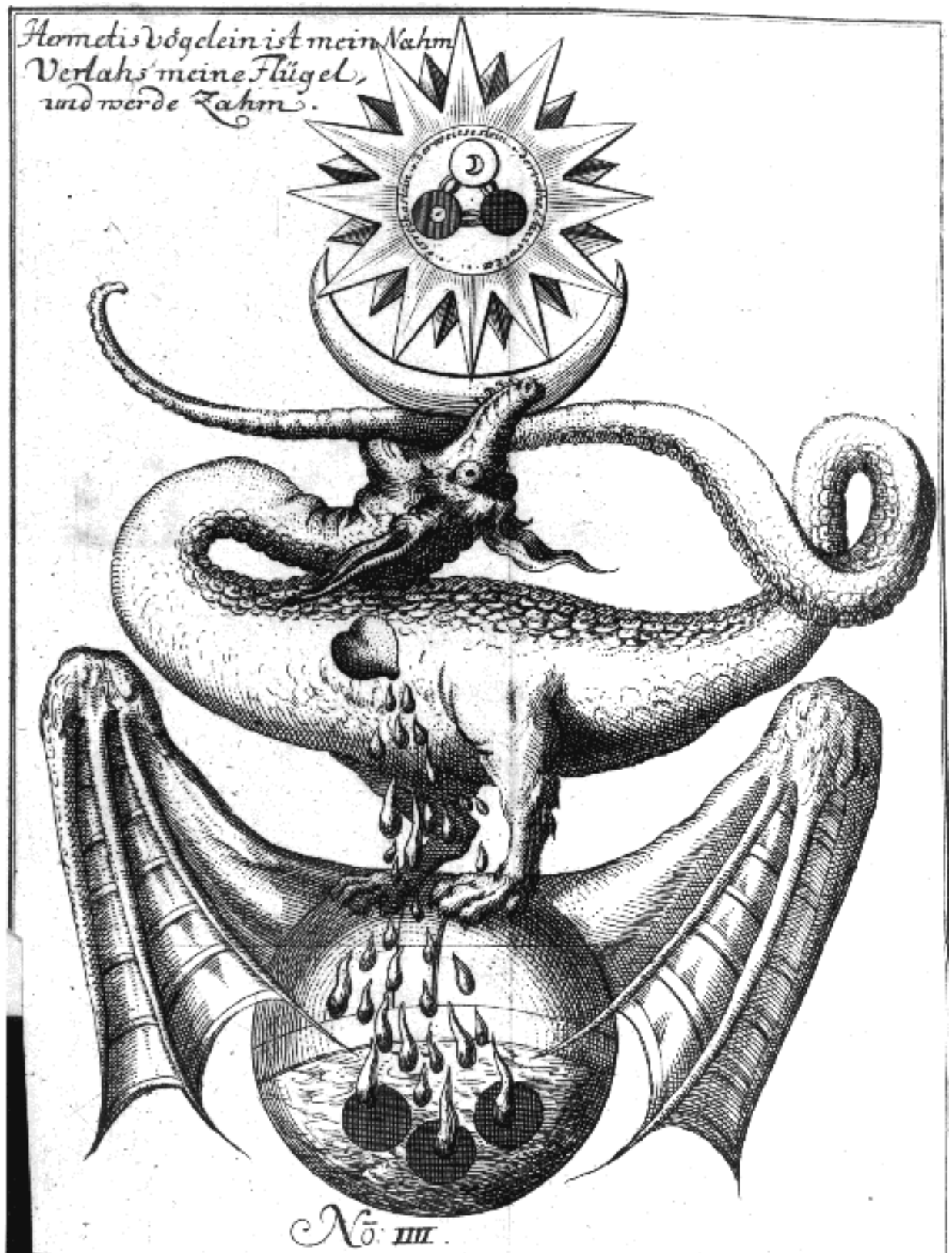
Święty Jerzy [St. George], woodcut of the master FVB (1458-1480),



Albrecht Dürer, *Walka św. Michała ze smakiem* [St. Michael's struggle against the dragon],



Anonim, Smok [Dragon], Collection M. Bessy, Paris,



Manuskryst George'a Ripley'a [George Ripley's manuscript], 15th c.,



Rafael Santi , *Św. Michał Walczący ze Smokiem* [St. Michael fighting the dragon] – circa 1505

3.11 DRAGONS IN POLAND

THE WAWEL DRAGON

The legend of the Wawel Dragon

For there was in the cave a cruelly fierce monster, which some used to call the whole-eater. Its gluttony required a certain number of cattle each week, calculated by days. If the inhabitants did not provide the sacrifice, they would be punished by a monster with the loss of as many human heads as the number of cattle amounts. Grakch [Krak], unable to bear the defeat, for he was more respectful to his homeland than he was a father to his sons, he called the sons secretly and presented his intention to them, submitted a counsel. (...) For this, they said: Indeed, we could be regarded as poisoned with the stepchildren hate, if you would stint us such a glorious task! You have the power to command, we have the need for obeying.

So when they experienced an open men fight and mostly futile challenges so many times back, they finally were forced to resort a subterfuge. Thus, did they plant cowhides in the usual place of cattle and stuffed them with lighted sulfur. And so has the whole-eater swallowed them with great avidity, and suffocated from the flames exploding inside of it.

And suddenly the younger attacked and killed the brother, his partner of victory and kingdom, not as a companion, but as a rival. Lies he, as if the brother was allegedly killed by a monster, but the father happily greets him as the winner. It is thus often, when joy of victory overcomes grief.

So here it is, the younger Grakch takes authorities after his father, the criminal heir! For longer time was he tarnished with fratricide than awarded with authorities. Soon after the fraud came to light, hence the penalty for his crime was a sentence to eternal exile. (...) And yes, the famous city was soon founded on the rock of the whole-eater. It took the name of Grakch named Gracchovia for eternal glory and memory of Grakch. And as funeral rites were to continue and had not stopped until they were closed with the completion (construction) of the city. Some called it Krakow because of croaking ravens that flew there to eat the flesh of the monster.

Mistrz Wincenty zwany Kadłubkiem [Master Vincent, known as Kadłubek]

(*Kronika Polska* [The Polish Chronicle], ed. Brygida Kurbis, Wrocław 1992, p. 13 – 16)

Czesław Deptuła, *Archanioł i smok* [Archangel and dragon], Wydawnictwo Werset, Lublin 2003.

“In Poland, a dragon was first mentioned at the turn of the twelfth and thirteenth century in the chronicle Master Vincent the Kadłubek. "Kadłubek introduces the theme of the Wawel Dragon inside the story of the uprising of Polish monarchy and related to it legal and public order of the fundamental values of civilization and morality – a monarchy that represents indigenous, equivalent to Roman right, and that is simultaneously subjected to this law and the citizens of the Republic who guard it.”

p. 30-31

"Killing a monster, enabled the construction of the oldest Cracow, the capital of the monarchy and the refuge of governance on the Wawel Hill – the rock of the whole-eater. It had been impossible until the mountain and its surroundings were ruled by the dragon."

p.31

Kadłubek's message has evolved at the turn of the centuries. *The chronicle of the Polish princes*, written by the end of the fourteenth century in Silesia, says that the dragon killer was Krak alone - the founder of the monarchy. "He cooperated here with the gathering of his lieges (the technology of slaying the monster has not changed)."

p.33

In the Chronicle of Jan Długosz from the fifteenth century, the revelation of the dragon took place only after the construction of Cracow. "The lord slew the dragon, which gave the development to the city and the freedom to run their own Wawel legislative activity."

p. 35

- Skuba the shoemaker, as a designer and contractor of the plan of the Wawel Dragon's assassination, appears only in the sixteenth century in the chronicle of Marcin Bielski;
- On the reverse of the first Polish coin with a representation of the dragon, Boleslaw the Brave is presented while fighting the dragon.



A figure reflected on handmade paper with hand-carved woodcut copies titled *The Wawel Dragon*, originally found in the chronicle *Cosmographia Universalis* by Sebastian Munster, Basel 1544,

THE DRAGON'S DEN – THE HOUSE OF THE WAWEL DRAGON

Elżbieta Maria Firlet, *Smocza Jama na Wawelu. Historia, Legenda Smoki* [The dragon's den on the Wawel hill: history, legend, dragons], Universitas, Kraków 1996, ed. I.

This dark cavern involuntarily moves us to the past centuries and events before thousands of years, and this legendary dragon, dissatisfied and greedy, causing havoc, similar to the all-devouring time, exposes to us a dark abyss of Krak's historical past, yet strangely serves the poetic beliefs about the beginnings of our nation. In the darkness of his jaws, did there hide the heroic deeds of our ancestors, and only a fantastic spirit can rebuild the whole edifice of this heroic epic, inhabited by the eternal characters of Krakus and Wanda. So our people used to adorn the earliest epoch of history with some physical guard and nourish it with fantasy full of wonders.

Wawel. Katedra. Zamek. Biskupstwo

Władysław Miłkowski, 1881.

"Dragon's Den is the most famous cave in Poland and abroad. Its mysterious charm, associated with the legendary dragon, attracts crowds of tourists who want to explore the great peculiarity of the Wawel Hill in Cracow.

The cave extends up to the western part of the hill near The Thieves Tower. Natural and later extended opening of the cave, with a southern exposure, is visible from the Vistula River. Situated at the height of 205.5 meters above sea level introduces the main sequence of caves with the length of about 60 meters, developing at two levels to the north. The total length of the underground is approximately 270 meters, which gives the Dragon's Cave the tenth place among nearly twelve hundred known caves and shelters of the Cracow-Wielunska Upland. The height of the bottom of the tourist route varies between 201 (at north) and 205.5 meters above sea level."

p. 7

"In the sixteenth and seventeenth centuries, a cave under the Wawel was a well-known peculiarity in Europe. The French chronicler Andre Thevet, who accompanied King Henry Walezy during his stay at the castle of Cracow in 1574, gave some information about it. He must have looked inside the cave, because in his Cosmography published in Paris in 1575 he wrote that there is a Dragon's Den with many rooms and halls in Cracow. "

p. 36

THE DRAGON'S DEN'S INN

"From the seventeenth century, the history of Dragon's Den has linked to the functioning of the inn at Podzamcze - at the entrance to the cave. [...]

The first news of the inn dates from 1616 and is possibly the date of its opening. [...] The fame of the inn merged with the dragon legend, and the name of the cave was identified with preparing the beer (and later wine) and at the same time it was a place of the residence of terrible monsters. [...]

The innkeeper ran a public house there, called the brothel at the time. Prostitution was favored by the area inhabited by fishermen and courtly service. [...]

The inn in the Dragon's Cave was mentioned by foreigners traveling to Poland. [...]

The inn at the Dragon's Cave prospered with interruptions to the seventies of the eighteenth century. Gabriel Rączyński wrote about it in his work, published in 1721 in Sandomierz, titled *Historia naturalis curiosa Magni et Regni Poloniae Ducatus Lithuaniae* [...].

In the chapter *About the dragons, basilisks and snakes...* of this original manual, Rączyński says that the dragon is a snake, which reaches a huge size and membranous wings when it gets older. After citing the passage of the Wawel Dragon, he says that a similar animal was killed in Red Ruthenia in times of Jan III Sobieski and that there is a cave full of dragon bones in Spiš.

The last time the inn is mentioned in the *New Athens* by Father Benedict Chmielowski (in 1754.). [...] Customers of the basement must have had good drink in a merry company in here and even then this saying might have been already known: "drunk like a dragon, I think I'll burst" – as it happened with the Wawel whole-eater, which burst with too much water drunk from the river.

p. 44-45

The portraits of the Wawel Dragon in Polish paintings and sculpture:

- Aleksander Lesser
- Walery Elias Radzikowski
- Witold Pruszkowski
- Fryderyk Pautsch
- The sculpture of Krak fighting the dragon by Franciszek Kalfas, the main hall of the National Archives in Cracow, 16 Sienna Street. Since 1929.
- K. Górski – *Krak fighting against the dragon*



Bronisław Chromy, „Smok Wawelski” [The Wawel Dragon], 1972 → a statue in Cracow,

3.12 INTERESTING FACTS

- "Dragon" is the name of one of the glaciers on the Antarctic island of King George on the Southern Shetland Islands - the name was given by the Polish geologist, Professor Krzysztof Birkenmajer, who has been conducting the research on the island since 1977 (Henryk Arctowski's polar station PAN).
- Statues of the Wawel Dragon (gold, silver, bronze) are awarded annually as the main prize at the International Short Film Festival in Cracow
- Beautiful, big dragon's head was situated on the bow of a galleon built in the years 1570 - 1572 in the port of Elblag. This magnificent sailing ship, called the "Dragon", was created under the supervision of the Venetian masters, initiated by Sigismund Augustus, and was

to become the beginning of the Royal Navy. But he had no luck, because it never went out to sea and was eventually demolished in 1587.

- A plaque sponsored by Prince Stanisław Jabłonowski, the Wawel Castle ramparts, near the Dragon's Den, the inscription reads:

KRAKUS THE POLISH PRINCE

RULED 730 - 750

(Crown Register, FASC. 2, PAG. 40)

HERE IS THE DEN

WHERE HE HAD SLAIN THE WILD DRAGON

SETTLED IN WAWEL AND FOUNDED THE CITY OF

CRACOW

3.13 THE WAWEL DRAGON IN LITERATURE:

- Marek Sikorski, *Smok Wawelski. W kręgu mitu i historii*, Sativa Studio Katarzyna Malkusz, 2012.
- Józef Ignacy Kraszewski *O Kraku, smoku wawelskim i królownie Wandzie* [w:] *Baśnie i legendy polskie*, p. 187-190.
- Józef Ignacy Kraszewski, *Stara baśń*, p. 54 – 56.
- Cyprian Kamil Norwid.
- Stanisław Wyspiański.
- Kornel Makuszyński, *O wawelskim smoku* (wersja komiksowa z rys. Mariana Walentynowicza).
- Stanisław Pagaczewski, *Gąbka i latające talerze*.
- Czesław Janczarski, *O smoku wawelskim*.
- Hanna Januszevska, *O smoku wawelskim*.

"There is a theme of triumph related to the Wawel dragon, which is kept in mind by giant bones that hang on the wall of the Wawel Cathedral, next to the entrance. Centuries ago, they were believed to be authentic remains of the Wawel Dragon. Nobody objected to that they hang in such an honorable place, and they have been there for centuries. [...]

Decades ago, the bones were scientifically examined and without a doubt it was considered as prehistoric remains of a whale, rhino and mammoth. [...]

It is surprising that these bones were placed in such an honorable place as the royal house of prayer and worship, which the Wawel Cathedral was back then. Perhaps we are dealing here with the idea of a trophy space, with the sign and the object commemorating the victory over the dragon. It is the coexistence of two parallel values: a temple as a place where the power of the sacrament overcomes evil, and the bones, considered as remnants of the dragon, which in religion is identified with defeated evil. [...]

It is not a coincidence that centuries ago the bones were hanged in such an honourable place. They have become relics by virtue of their history-souvenirs of the victory over the dragon, monster, or worse, embodying all evil, the Wawel Dragon was evil in the end."

p. 13-15

THE WAWEL DRAGON By Stanisław Pagaczewski

Stanisław Pagaczewski, *Porwanie Baltazara Gąbki* [The kidnapping of Baltazar Gąbka], Wydawnictwo Literackie, Kraków 1983, p. 16 – 19.

The Wawel Dragon in Stanisław Pagaczewski's work is a creature very cultural and witty. It is fond of goose and knows how to drive a car. The dragon's cave, where he lives, is decorated tastefully and functionally.

"And here in the hurricane of applause opens the door, and the expected people get out of the Dragon's Den.

The dragon is wearing waterproof cream-colored overalls. It also has high fishing boots, reaching high above the knee. There are bottles with compressed oxygen on its back. Prince Krak walks right beside him. A crown set with rubies lies on the Prince's head. The crowd is cheering. Hats and bouquets of flowers are thrown in the air. Children come up to the Dragon and Krak to give them bouquets of roses. The dragon raises one of the little girls and heartily kisses her on the head. The murmur of television and film cameras is heard. A radio reporter approaches the Dragon with a microphone in his hand. He probably wants a few words.

[...]

Here is faithful text of the interview:

Editor Tranzystorek: Dear Dragon, I beg a few words to the radio "Krak".

Dragon: Yes, please.

Editor: What do you want to say to the people gathered here, as well as to our listeners?

Dragon: I greet them warmly and promise to bring Professor Baltazar Gąbka to the country.

Editor: How long will it take to travel to the Land of Rains?

Dragon: I calculate it as a few weeks if unforeseen difficulties will not appear.

Editor: Just two words about the equipment.

Dragon: With pleasure. We are all provided with waterproof overalls. Furthermore, we have devices for free diving, clothes from the so-called foam rubber, rubber boots, umbrellas and a large supply of handkerchiefs. I am taking with me the film camera of my own production (type "Dragon-2b"), adapted for underwater shooting- and a wide supply of colored films. Dr. Koyot will be recording on a portable tape recorder, and dear Master Bartolini will hold custody over the rubber bath.

Editor: What are you taking the rubber bath for?

Dragon: We expect some difficulties in the transport of Professor Baltazar Gąbka into the country. We take into account that he might be willing to travel in a tub filled with rainwater, so we want to avoid any surprises.

Editor: And how will you be maintaining contact with the country?

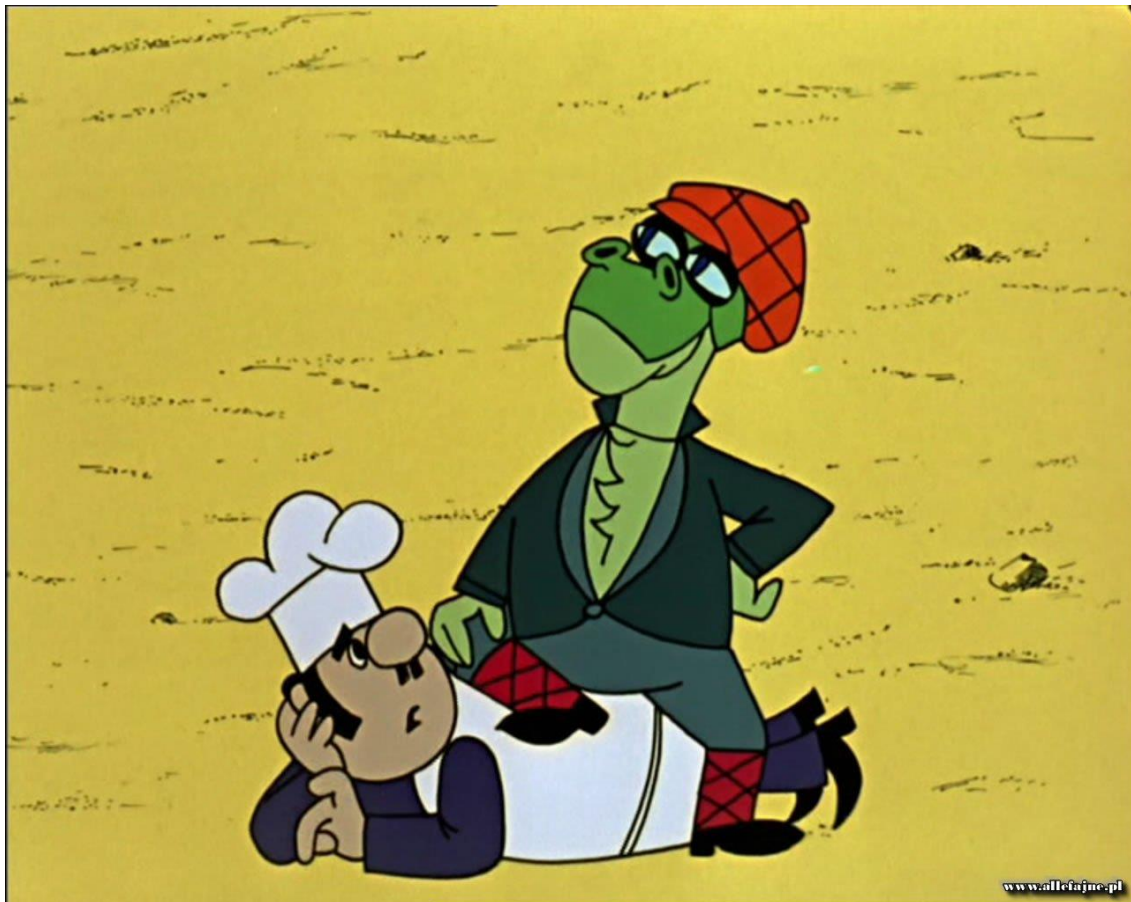
Dragon: With the transmitter of short waves, which I improved last year.

Editor: I see that the expedition was prepared very carefully.

Dragon: This is primarily thanks to my friend, Prince Krak.

Editor: So we wish you, gentlemen, a nice journey. See you soon.

After these words, an audio tape recorded an explosion of enthusiasm among the gathered crowds. You can hear the cries of *Long live*. After a while, the crowd begins to sing *Happy birthday*. "



The Wawel Dragon, cartoon.

3.14 OTHER POLISH DRAGONS

THE VIPER

The Wawel Dragon is not the only representative of its kind at the Slavic ground. I have already mentioned Weles that often turns into dragon shapes. In folk fairytales, a theme of dragons fighting vipers appear – dragons devour water, which leads to draughts, and kidnap women in order to eat them, vipers however – related to the fire element – fight against dragons by flying across the thunderous sky and start relationships with women to give birth to heroes. Dragons eat the stars, the Moon and the Sun. that is when heroes get involved and cut the dragons' heads off to liberate the heavenly bodies.

Notwithstanding, the case is not clear and obvious. Both the fairytale and the book of Slavic mythology (31) make divisions between the dragon and the viper. Strzelczyk writes about the viper as "a winged mythical creature, known in nearly all Slavic lands, with its non-precise goals or functions". In the Balkan area, it was a helpful creature that defended their fields and waters against the fire dragons. The Slavic marked vipers and St. George or St. Elias as equal. Contrary to dragons, it was supposed to be identified with the "good forces". Eastern Slavic people changed the name associated with the viper or a dragon into a monster that challenges the hero. Strzelczyk underlines that these changes have not happened consequently.

Blurring of the boundary between the dragon and the viper is seen in Polish translations of Old Russian perennials. I'll show an example song *Dobrynia Nikitich and Dragon*. A Russian hero, Dobrynia, is struggling with a huge dragon Zmiej Gorynicz of the twelve tails. The dragon surprised him during the bath, but the hero easily defeated him and stripped its tails. Zmiej promises not to kidnap more people, but it does not keep its word and kidnaps Princess Zabawa (or Zapawa, in another translation) Putiatówna (Putiatyczna). Dobrynia chases them on a horse. They roll a three-day battle in which the hero slays the dragon. The beast's blood soaks into the ground, and the passage to the underworld opens. Dobrynia frees the princess and forty tsars, kings and their sons and other people. In Czesław Jastrzębiec-Kozłowski's translation, Zmiej was shown definitely as the dragon:

...the young Dobrynia is surprised from above

By a cruel flame-breathing flying dragon;

and this dragon has three huge heads

and this dragon has twelve soldered trumpets...

(ww. 114-117)(32)

Meanwhile, Tadeusz Mongird chooses a viper translation:

...what a viper, so horrible,

And three heads it has,

And twelve tails it has... (33)

MILK-DRINKING DRAGON

Stanisław Pagaczewski, *Porwanie Baltazara Gąbki* [The kidnapping of Baltazar Gąbka], Wydawnictwo Literackie, Kraków 1983, p. 108 – 113.

- Sorry to interrupt - said Don Pedro – but I am extremely interested if there are different dragons than you in this world.

- I only know of two - said the Wawel Dragon. - That is about two besides me. One supposedly lives in the land called Dactilia, in which the great heat continues throughout the year, and the other is staying here on the land of the Dogheads, I just do not know exactly where that is.

- It's not far from here. The province, in which this dragon lives, lies on the route of your trip. We could bring you to him.

The dragon sat down and clapped his hands with great joy.

- Great. I am happy to visit my cousin. Oh, how happy I am. [...]

- Well, well - said Dr. Koyot - I would like to know if it is a civilized dragon? Is seeing him safe? Of course I am directed only by the care of our dear friend and the head of the expedition.

The question amused the Dogheads.

- He? Dangerous? He may put your head into his mouth, and he will not do any harm.

- I would do it - said the doctor seriously – if I was sure that this monster cleans his teeth with paste or powder every day. Otherwise - never!

- Unfortunately, he can not clean his teeth.

- Why?

- Because he has not got one. They fell out with age, and therefore milk is his only food.

Having heard this, the dragon jumped with joy:

- I like milk, too. We should visit him as soon as possible.

- Every day, another Doghead-mountaineer carries a tub with fifty liters of goat's milk to his cave.

- I like this Milk-drinking dragon- said the Dragon. - I should get to know him. [...]

The entrance to the cave was located on a hillside full of boulders. [...] After a few steps, he noticed a stick stuck in the ground, with some paper attached to it. He approached it and read the information:

Between 12 and 2 p.m.

Do not wake me, I am asleep.

There was another information nearby:

Bores, screamers and tax collectors

are not allowed here.

[...] - This is a very cheerful guy, this Milk-drinking Dragon. I can see that he has a great sense of humor.

- What usually goes along with the gentleness of character – added the Dragon.

On the third table, our travelers read the following text, written out in large block letters:

CASUAL PASSER-BY!

IF YOU THINK I WILL GIVE YOU WINE,

YOU ARE BADLY MISTAKEN.

FOR MY GUESTS AND FOR YOU I ONLY HAVE MILK.

MIGHT BE SOUR.

[...] After a while, a giant head appeared in the hole of the cave, with a pair of blue, fast blinking eyes and jaws snapping menacingly. This would not be so terrible, as it is generally known that the dragons have huge jaws and are very fond of snapping. However, two more heads sticking out from both sides of the neck were a surprise. These heads were moving independently from one another. Next, a body of the dragon appeared, covered with a shiny, lemon-colored skin. "



A Milk-drinking Dragon, <http://allefajne.pl/albums/userpics/10002/baltazar42.jpg>

BORCH THE THREE JACKDAWS

Text source: <http://www.witchersite.pl/postacie-z-universum-wiedzmina/borch-trzy-kawki.html>

Borch the Three Jackdaws (Villentretenmerth) – a leading hero of the story *Granica możliwości* [The limit of possibilities]. He was a golden dragon and had an extraordinary ability - he could turn into any form. A character that appears only in the short story *Granica możliwości* [The limit of possibilities] from the set of *Miecz przeznaczenia* [The Sword of Doom].

History

We meet Borch at the beginning of the story, when some thugs are trying to rob Geralt, while he is hunting a basilisk. Borch helps the witcher and does not allow for the theft to happen. When Geralt came out of the dungeons with his trophy, he became friends with Borch after a short conversation. To consolidate their friendship, they went to the tavern "Under the thoughtful dragon". There, while drinking beer, they discussed their views and after dinner went to Zerrikankas to frolic.

Then, they join the dragon expedition with king Niedamir as a leader. Villentretenmerth in a form of a dragon slows people hurling stones at them and challenging them in the clearing, at the same time giving the female dragon enough time to escape.

Characteristics

Borch's main goal is the survival of its unique species. And he manages to it – the female dragon Myrgtabrakke laid an egg. His daughter is the heroine of the game *The Witcher 2: Assassins of Kings* - Saskia. He considers people are nice, although when they cross the gorge he does not wait a moment to knock boulders to slow them down. The text shows that he likes to eat well and drink.

Appearance

Borch in his human form has curly hair of chestnut color. He wears in shirt with three black birds sitting in the middle row of uniformly equal golden field on it. He does not carry a gun since he was followed by two Zerrikankas - Tea and Veal (real name - Alveaenerle). In the form of a dragon, he is beautiful - his body is covered with golden scales. He has a long snout and a slender neck dotted with triangular toothy appendages. He is not too big for a dragon, but he makes up with an incredible agility of his cat clawed paws.

Quotes from the story:

"I don't know, Geralt, in what circumstances encountered for the first time the remote ancestors of our race. But the fact is that there is nothing more disgusting than a man for dragons. A man awakens instinctive and irrational loath. With me it's different. For me. ..you are friendly. Goodbye "

"Dragon escaped the thrust in a delicate, agile, graceful turnover and, writhing like a living, gold ribbon, swiftly, but softly, truly cat-like, he reached his paw into the belly of the horse. The horse squeaked, threw its bottom high, the knight swung in the saddle, but he did not let the copy out. When the horse almost pushed the nostrils to the ground, the dragon

acutely swept Eyck out of the saddle. Everybody saw flying, rotating plates of armor, they all heard the clatter and roar of the knight falling to the ground.

The dragon crushed the horse with his paw while sitting down and lowered the toothy jaws. The horse squeaked horribly, struggled and stopped.

In the silence, they all heard the deep voice of the dragon Villentretenmerth.

- The brave Eyck of Denesle can be taken from the field, he is unable to continue the fight. Next, please.
- Oh, fuck - said Yarpén Zigrin."

A quote from: http://wiedzmin.wikia.com/wiki/Borch_Trzy_Kawki, 25.04. r.

A creature sat on a slight hill. It was sitting there, with its long, slender neck bending in a regular bow. He bowed his head towards a narrow arched chest, wrapping its tail around the front, straight legs. There was something in the creature, in the position in which it sat, something full of effortless grace, something feline, something that clearly contradicted his reptilian origin. Undeniably reptilian. The creature was in fact covered with scales of shiny eyes-glaring bright glow of yellow gold. As it was golden - golden from the tips of the claws nailed in the ground to the end of a long tail, moving slowly among thistles growing on the hill. Looking at them with its big, golden eyes, the creature spread its broad, golden, bat wings and so it stayed still to be admired.



Borch the Three Jackdaws,

http://img4.wikia.nocookie.net/_cb20100523180146/wiedzmin/images/e/e7/Villentretenmerth.jpg

DRAGON ANTONI, DRAGON VINCENT

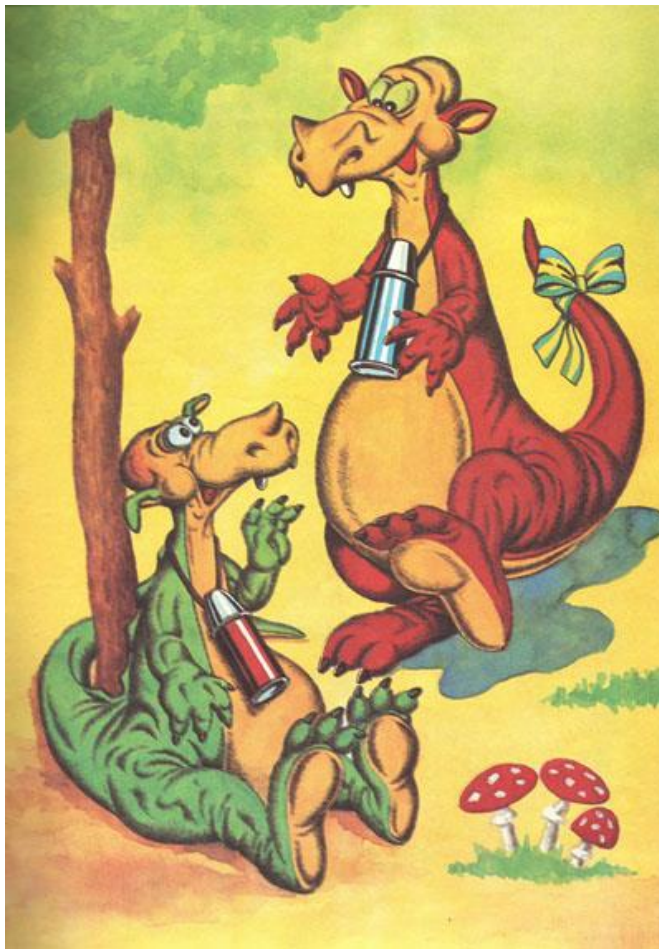
Beata Krupska, *Sceny z życia Smoków* [Scenes from dragon life], Wydawnictwa Radia i Telewizji, Warszawa 1987, p. 3 – 34.

"Vincent scratched his head. His head was small and quite bald. Both dragons were fat, with big bellies and here and there grew the lint green hair on them, and they had warts on beards. Each of them had a thermos full of cucumber soup hanging around their neck ".

p. 3

"Dragons like toadstools and various other abominations. These are their specialties, causing their rapid growing and the greater fire breath. "

p. 6



Dragon Antoni, Dragon Vincent,

<http://mojeksiazeczki2.blox.pl/resource/ScenyZZyciaSmokow003m.jpg>

DRAGON'S BIRTHDAY CAKE

"From the bushes came out a dragon. But what a dragon it was! Great, downy pink from head to tail, with a lovely bright orange eyes and blue fangs. It had a very long and thick, and very soft fur. It looked like a fluffy ball of wool. Except that this bundle was monstrous. [...]"

Dragon's Birthday Cake was standing, shifting from foot to foot, and it was apparently very embarrassed. It had a thermos in velvet, yellow bag tied with a black velvet ribbon on its neck. Next to a thermos, it had a gold chain with a teat. "

p. 34



Drgon's Birthday Cake, <http://mojeksiazeczki2.blox.pl/resource/ScenyZZyciaSmokow006m.jpg>, 25.04.

TELESFOR AND THEODORE

Time for Telesfor – a Friday, 35-minute television show for children. broadcast in Channel One of Polish Television in the 70s of the twentieth century at 16:40. Telesfor, and in later episodes also his younger colleague Theodore, were puppet dragons.

The program, run initially by Maciej Damiński and Zygmunt Kęstowicz, contained a large dose of humor and baby wit, with a rich musical background. They were mostly carefree, children's songs, which nevertheless contained in their texts, many educational and learning content. Telesfor's voice was dubbed by Hubert Antoszewski and Stefan Theodore Pułtorak.

http://pl.wikipedia.org/wiki/Pora_na_Telesfora, 25.04.

Now a hero - or actually heroes – were the two dragons. The title Telesfor and slightly younger (could it be a younger brother?) Theodore. These dragons with "their master", performed by the famous "Friday with Pankracy" Zygmunt Kęstowicz, had different dilemmas in each episode. Mr. Zygmunt came with help and merry songs.

Telesfor was a mature, elder dragon that loved sweets. In contrast, Theodore was a young kid that had to have everything explained.

<http://www.poranatelesfora.nostalgia.pl/>, 25.04.

The program was one of the most popular in early seventies, next to Zwierzyniec and Teleranek, watched by even slightly older elementary school students. A dragon Telesfor was coming by its car every Friday at 16:50. In the introductory song of the programme, Telesfor was driving an old car, from which the exhaust pipe popped out the clouds of smoke. There also appeared the song "Welcome to the dragon's den." At the end of the program there was the inscription "See you," which Telesfor ate happily.

For a very long time (probably since the beginning of its emissions) program was led by Maciej Damiński. Teodor, the nephew of Telesfor, appeared in the program sent in a package by a mysterious female dragon, Aunt Theodosia. Dragons often talked about Aunt Theodosia, but it was never shown how she actually looks like. Even at school, Telesfor's saying "O Aunt Teodozja!" adopted. Theodore was sent to Telesfor to "study". Aunt Theodosia very often sent letters to Telesfor, and sometimes even called into the studio, but unfortunately we did not hear her voice.

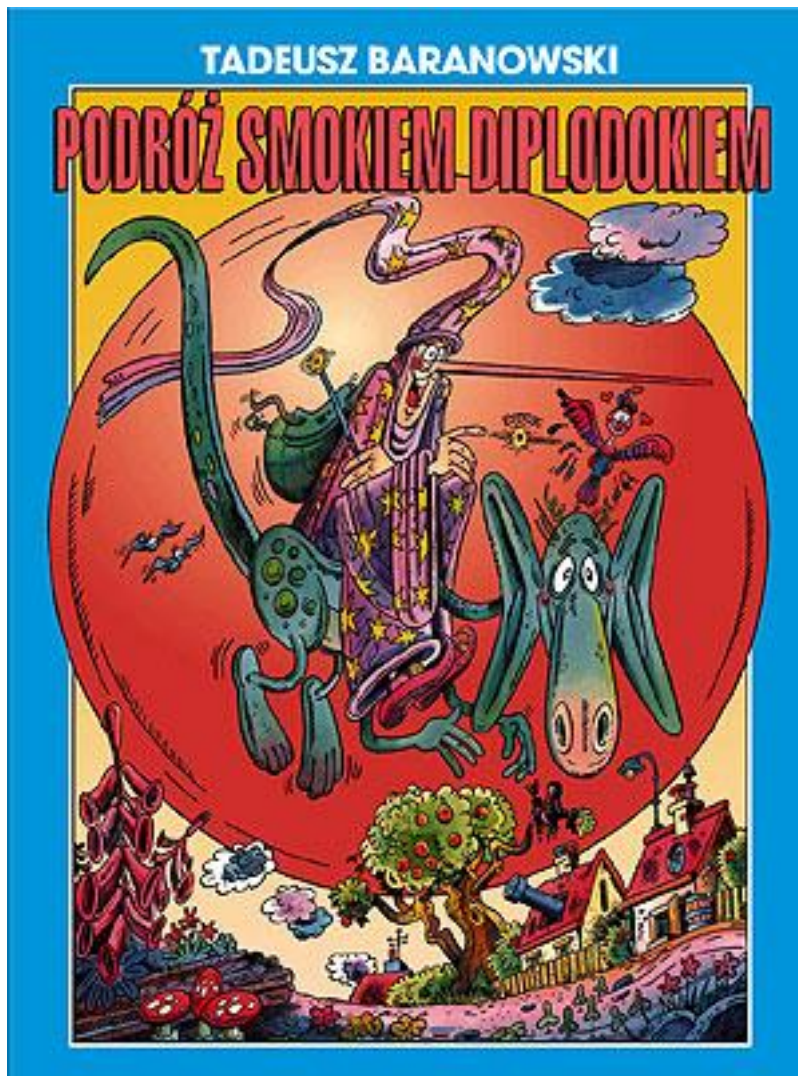


Telesfor, http://c.wrzuta.pl/wi19540/8e5810c1002c893650034281/pora_na_telesfora

DIPLODOK

Podróż smokiem Diplodokiem [A journey with Diplodok the Dragon] by Tadeusz Baranowski – a comic

A journey with Diplodok the Dragon is a story about two characters – a flamboyant wizard – lord Hokus-Pokus and Diplodok the dragon – a dinosaur that can travel in time and space.



Lord Hokus-Pokus and Diplodok the Dragon, <http://hitsuji5.w.interia.pl/smok.jpg>, 25.04..

Diplodok the Dragon, http://static.polityka.pl/resource/res/path/c0/ae/c0aeac25-c1a5-440f-bf2a-ac8a5f301e6c_900x, 25.04.

THE DRAGONS OF PROBABILITY- a story by Stanislaw Lem

Trurl and Klapaucjusz were students of the great Kerebron Emtadrata, who taught general theory of Dragons at the College of Neantic for forty-seven years. As you know, there are no dragons. This primitive assertion simply can be enough for a simple mind, but not for science, because the College of Neantic does not take care of what exists; the banality of existence has been proved too long ago to be worth to spend even one more word on it.

So then a brilliant Kerebron, having attacked the problem of strict methods, detected three kinds of dragons: zero, imaginary and negative. All of them, as it has already been said, do not exist, but each kind does not exist in a different way. Imaginary and zero dragons, by professionals called the Imaginaries or the Zeros, do not exist in a much less interesting way than negative dragons. There has been known a paradox in dragonology, that when two negative herborize (an action corresponding to the algebra multiplication of dragons in

ordinary arithmetic), the result is a quite-dragon in an amount of about 0.6. Now the world of experts is divided into two camps, one of which claimed that it was all about a part of the dragon, starting from the head, the other camp claiming that from the tail. The great merit of Trurl and Klapaucjusza was that they explained the falsity of both of these views. For the first time in the field of dragonology, they applied a theory of probability and thus made dragonology probabilistic, which shows that the dragon is thermodynamically impossible only in a statistical sense, like elves, gnomes, dwarves, gnomes, fairies, etc. From the general formula of improbability both theorists calculated the coefficients of dwarvization, elvation etc. The formula shows that a spontaneous manifestation of the average dragon should be waited for for about sixteen quintoquadrillions of heptillions years. Perhaps this issue would only remain a mathematical curiosity, if it wasn't for Trurl's construction instinct, who decided to investigate this issue empirically. And since an improbable phenomenon was the case, he invented the amplifier of probability and tried it out, first at his basement, and then at the special, funded by the Academy, Dragon-birth Test Site, or Dragonsite. People not oriented in the general theory of improbability ask today why exactly Trurl probabilized the dragon, and not an elf or dwarf, and they do so out of ignorance, because they do not know that the dragon is simply more probable than dwarf; Trurl, perhaps, wanted to carry on in his experience with the amplifier, but the first one had already caused him a severe injury, because the appearing dragon began to evilize. Fortunately, Klapaucjusz, who was present at the start, decreased the likelihood and the dragon disappeared. Many scientists then repeated the experience with the dragon throne, but they lacked the routine and cold blood, hence a large amount of dragon dung, mauling them severely, escaped to freedom. Only then did they find out that disgusting monsters are completely different than any wardrobes, chests of drawers and tables; because dragons are characterized by probability, generally quite large, once they have been created. If you arrange the hunting of such a dragon, especially with beaters, a circle of hunters with guns ready to fire meet only a burnt, reeking ground, because the dragon, having seen it is hurt, protects itself from the real space into the configurative. As an extremely dull and sordid brute, it does this, of course, purely instinctively. Those primitive people, who are unable to understand how it happens, sometimes demand in mindedness to show them the space configuration; because they do not know that electrons, the existence of which, after all, is not denied by nobody with pure senses, also move only in the configuration space and their fate depends on the waves of probability. Besides, for the stubborn, it is easier to accept the non-existence of electrons rather than dragons, because the electrons, at least alone, do not evilize.

<http://solaris.lem.pl/książki/beletrystyka/cyberiada/60-smoki-prawdopodobienstwa>, 25.04.

Other dragons worth knowing (according to Andrzej Sapkowski)

Andrzej Sapkowski, *Rękopis znaleziony w Smoczej Jaskini. Kompendium wiedzy o literaturze fantasy*, Wydawnictwo superNOWA, Warszawa 2011, p. 219 – 220.

"Fantasy knows no end for the dragons, but well described and interesting there are again only few. I list them below. The list is also a dragon canon of fantasy literature, without the knowledge of which no self-respecting fan of the genre cannot be.

Chrysophylax Dives, smok z Dzikich Wzgórz (J.R.R. Tolkien, Rudy Dżil i jego pies)

Smrgol, Bryagh, Secoh i reszta smoczej kompanii (Gordon R. Dickson, Smok i jerzy)

Elynsynos, prastara smoczyca (Elizabeth Haydon, trylogia Rapsodia)

Falameezar, smok marksista, bojownik za sprawę proletariatu (Alan Dean Foster, Spellsinger)

Falkor, Smok Szczęścia (Michael Ende, Nie kończąca się historia)

Fingard, smok wierszokleta (John Morressy, Głos dla Księżniczki)

Gaurung, Ojciec Smoków (J.R.R. Tolkien, Silmarillion)

Gleep, inteligentne – wbrew pozorom – smoczątko (Robert Lynn Asprin, cykl Myth)

Gorbash, smok, w którego zostaje zamieniony Jim Eckert (Gordon R. Dickson, Smok i jerzy)

Griaule (Lucius Shepard, „Człowiek, który pomalował smoka Griaule’a, w antologii The Jaguar Hunter)

Gyld Zielonoskrzydły, jedna z tytułowych Bestii z Eld (Patricia A. McKillip, Zapomniane bestie z Eld)

Jabberwock (Roger Zelazny, Znak Chaosu – oryginalnie zaś w klasyce, w Alicji Lewisa Carrolla)

Kalessin, Najstarszy (Ursula Le Guin, Najdalszy brzeg i Tehanu)

Mr Mayland Long, Czarny Smok (R.A. MacAvoy, Tea with the Black Dragon)

Smok król-uzurpator Ankh-Morpork (Terry Pratchett, Straż! Straż!)

Morkeleb Czarny (Barbara Hambly, Zguba Smoków i sequele, Dragonshadow i Knight of the Demon Queen)

Płomienny Szpon, wódz Smoków Melnibone (Michael Moorcock, Zwiastun Burzy)

„Łuskowaty” Jim Chandler, smok z ambicjami pisarskimi (Mike Resnick, Stalking the Vampire)

Shanzie, smok bez skarbu (John Morressy, Kedrigern w Krainie Koszmarów)

Smaug Złoty, smok z Samotnej Góry (J.R.R. Tolkien, Hobbit)

Smok – beimienny filozof (John Gardner, Grendel)

Smok z Rozpadliny (piers Anthony, Xanth)

Strabo, smok Landoveru (Terry Brooks, Magiczne królestwo)

Temeraire, Lilly, Maximus, Iskierka i reszta smoczej eskadry – Naomi Novik, Temeraire

Yevaud, smok z wyspy Pendor (Ursula Le Guin, Czarnoksiężnik z Archipelagu)”

Interesting articles about the dragons:

<http://www.pinkwart.pl/recenzje/komentarze/smoki-maciej.htm>

<http://www.bissel.pl/printview.php?t=769>

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