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Treasure Spirits and Guardians: Between Dream and Illusion

ABSTRACT

The belief in the existence of treasures, guarded by spirits of many types such as dwarves, elves, giants, ghosts, snakes and dragons, forms a very important part of the folk European tradition. Hidden in ruins, chests, special containers, and graves, it establishes a connection between the living and the dead or the living and the supernatural. Examining the figure of the black man (*μαύρος*), who is the treasure guardian par excellence in Greek popular narrations, the articulation of a similar plexus of motifs is evident in the whole of European mythology; the human being has a dream where a saint or a supernatural being indicates the localisation of the treasure; the human being must then confess nothing about his dream, otherwise the treasure will vanish or be transformed into charcoal; the human being has to finally win the guardian, gaining the precious interior. Is this dream and the sequence of events simply the result of a deep sleep, or a vision reflecting on reality? Through the comparative approach of medieval literary or occult texts, and oral documents of the European folklore, we will try to cast light on this subject.

KEYWORDS

Comparative Folklore; Treasure; Vision; Dream; Spirits.

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I. The narrative category of “treasures and niggers”

In the twilight of the 19th century and the romantic era, the “father” of modern Greek folklore, Nikolaos Politis, trying through his historical comparative research to make a stand against the absence of works concerning oral and popular Neo-Hellenic literature through his monumental essays, gave a definition on folk-beliefs, calling them traditions: “mythical and fictitious narrations, which were believed to be true and were referring to places or persons, to celestial bodies, to natural phenomena, to Jesus Christ and saints, to demons and other imaginary beings”¹.

The use of this alternative name seems to be partially accurate, considering that the term “tradition” is characterized by a wide spectrum of meanings. Moreover his definition does not explain in depth the structure, the functions, the use and the general constitution of this textualised oral genre. At the same time though his thorough and extensive assortment of texts originated by the mainland and the islands of Greece, and followed by its classification in thirty-nine narrative categories, was of special significance for the European folklore and ethnology. Between these 39 categories com-



posed according to the nature of their motifs, stands one, which is called “treasures and niggers” (θησαυροί και αραπηδες)².

Although the fact that the use of the name *nigger* seems inexplicable, the above title is directly linked to these folk narrations, which concern the hunt and the finding of a treasure and which are more or less marked by a relative homogeneity. This phenomenon of homogeneity, which can be discovered by the scholar in the South part of Europe, can be similarly found in the three other parts of the continent. The simple structure is articulated through an amount of motifs: i) the hero, in some way (a dream, a fire which indicates the treasure’s spot, a message given by someone), learns about the place where he can find a chest, a grave, a pot, a container with valuables – the hero becomes a treasure hunter; ii) the hero finds the spot and follows the instructions: execute a sacrifice, wizardry, etc.; iii) potentially the hero has to win in a hand-to-hand fight against the treasure guardian; iv) the hero grabs the treasure and according to the successful accomplishment of the instructions and of the obligation to keep silence, he finds inside the container the valuables (usually gold) or coals.

The variations are numerous, without transmuting the narrative core. In Greece for instance a folk belief with its origins in the island of Cyclades, Milos, informs us that:

A saint appears to many people while asleep and tells them that in this or that place, below a tree or a hedge, a treasure can be found. The one who has such a dream, after waking up in the morning, must take a cock, go the revealed place without saying a word, and when he arrives there, slay the cock; then he must dig and find the treasure. But if he does the foolish

thing to leak anything about his dream, when he will dig for the treasure, he will find a pot full of coals.

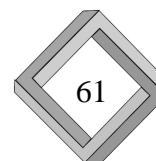
Once somebody had a similar dream, and when he woke up in the morning, said nothing to nobody, and ran to the place he dreamt of³.

The basic line is common: the hero sees a saint in his dream, which indicates the very spot of the treasure. Next, the hero must find the place, proceed methodically to the necessary sacrifice and finally acquire the valuables. A prerequisite for success is to keep silence. In the traditions of the whole Europe the opposite case according to which the secret of the treasure is revealed, proves detrimental to the valuable content; it is transformed into worthless matter, usually into coals. This conversion can be found in other cases as well.

II. The gold into coals

A. Magic practices

A basic mean for the finding and the retrieval of the treasure is wizardry and specifically black magic, which is frequently named in Greek traditions as Solomoniki (Σολωμονική)⁴. The term evidently derives from the medieval Key of Solomon (Clavis Salomonis), a grimoire of the 14th-15th century attributed to King Salomon, describing magical operations with infernal spirits’ summoning and necromancy. A 15th century Greek manuscript proves the early incorporation of the grimoire in the Greek tradition not only scholar but also popular, in which it is repeatedly and for different reasons mentioned. Except from spells, many kinds of sacrifices were appropriated, mostly animal sacrifices similar to those realized during the foundation of a building, particularly a house. The main animal was the cock



of black color, but at the same time the symbolic shedding of human blood was usual. In that way either the already spilled ancestral blood that was locking the treasure was cleaned, either the demon or most correctly the genius loci that was guarding the treasure, was fed. Moreover Σολωμονική includes similar practices since it addresses to the spirit with this invocation:

Oh you, human spirit that they deceived you and imprisoned you in this treasure, lying there and having a bad life, closed inside, do this: it is enough the safe-keeping. Come out now, get inside this pot as I want to send you in a good place, to repose you in a good place, and when I exorcise you, to come out like wind and to get into the pot⁵.

The magic means in treasure hunting and in treasure trove were widely spread across Europe. A rich tradition was developed for instance in Western Europe and principally in England. As David Rankine⁶ mentions during 1237 and 1621, an amount of documents proves that treasure seeking was a usual activity, while many official authorizations and licenses were granted to hunters. King Henry VIII was vividly interested and offered a lot of support to the aspiring researchers, who were using as main means, magic. Another king, Eduard IV, requested the use of a grimoire (Sloane MS 3824) which consisted of summoning of an inexhaustible supernatural beings' amount such as goetic spirits and fallen angels, like Agares, Vassas, Belfarto, Oriens, Padiel, Beelzebub, etc., considering as the spirits which guard the treasures Sulphur, Chalcos, Anaboth, Sonenel, Barbaros, Gorson (or Gorzan), Everges, Mureril, Vassago, Dantelion, Barbasan, Sathan, names which cannot be found of course in popular traditions⁷. Moreover, important esotericists and

occultists such as Elias Ashmole and John Dee, were keen on this subject, trying to arrive at a compromise and a blending of the complicated esoteric and occult scholar tradition and the simple or naïf popular one.

A common topos between these two traditions is the transformation of the valuables into coals. The hunter should be attentive not only during the execution of the wizardry but in front of a large amount of obligations.

B. Other practices

A villager from Kalavrita in the South of Greece had been given the instruction not to look behind after finding the treasure but he disobeyed inducing thus the transformation of the valuables into useless matter. This motif, which probably penetrates into the Modern Greek myth, either through the Christian-biblical tradition of Lot and his wife, either through the ancient Greek one of Orpheus and Eurydice, is rather linked to the archaic pagan customs and the propitiation of chthonic demons and gods. Sophocles, during the 5th century BC, informs that the worshipers of Eumenides, goddesses of a clearly dualistic character, must withdraw "astrofos" (ἀστροφος), that means without turn, after the sacrifice. Similarly should act the believer of Hekate and of his dead cohort. The scholiast of Aeschylus' Libation bearers, believes that the verse "with eyes averted as I toss the gift" (δικούσα τεύχος, αστρόφοισιν ὄμμασιν)⁸ refers to the Athenian custom of leaving the temple without looking back after the sacrificial ceremony⁹. In Odyssey's rhapsody κ, Ulysses after contacting the world of the dead and the prophecy retires in a similar way. It is possible thus, that the villager's action is linked to older customs and sacrifices for demons, practices which are suppressed in this specific text.



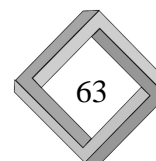
III. Having a treasure dream

From what already exposed, we can easily underline the phenomenon of the narrative homogeneity between European folk beliefs as far as this specific category of texts – on treasures, is concerned. The common components are however numerous but not far from being identical. Re-examining the first folk belief exposed, an additional motif can be remarked; a motif usual in the Greek narrations on treasure-lore but particularly rare in Western and North Europe. More specifically this motif precedes those on treasure hunting, constituting a prelude, an innovating level of passive character. According to this, in the hero's dream a supernatural figure appears and indicates the localization of a chest, a grave, a pot, a particular container full of valuables. We will name this form, "mandator", due to his mandating role of giving an authoritative command. This part is of important significance and we shall give particular attention.

In the first folk-belief presented, the one who keeps the role of the mandator is a saint, a figure that in a text full of non-Christian elements, such as the Key of Solomon and the animal sacrifice, seems at least alien. This mixture of narrative ingredients combines the two tendencies of the post-byzantine Greece; the intensive Christian, and specifically orthodox feeling and the rich rural mentality of pagan character. In this emblematic ensemble of visionary dreams arises a problem. This one concerns the dream's nature and substance. The word "oniro" (όνειρο) that means dream, is used in rare occasions. Many texts use the phrase "(the mandator) appears during the sleep or during the night", indicating thus that what is described is not a dream and does not take

place *in somnis*, but in reality. It is a vision. The Christian dogma represented by the Church used a rhetorical trick against this phenomenon. When the mandator was a saint, Jesus or in general a personality accepted by the dogma, the appearance was called "vision". When not, it was called "illusion", created by a demon or a witch through evil forces. This latter term was hardly used in popular traditions. The folk beliefs are plain. Functioning as documents, they describe a fact, something which happened in real time and place; not a dream, not an illusion, in spite of the Church's unbending position. And only through this aspect, the non-illusionary substance of the dream or vision, can the gravity of the hero's action be explained. If he did not strictly follow the instructions received in the vision, he would be punished.

The motif of the saint as mandator, seems to penetrate as a loan deriving from the rich in visions and supernatural appearances ecclesiastical literature and lives of saints (Συναξάρι)¹⁰. It can also possibly derive from a pre-Christian tradition, converted during the Christianization that replaced the ethnic pagan spirits with saints. The second case sounds more eligible, since similar mandators already appear in ancient times. In ancient Greece for Hercules "ο επιφανόμενος καθ'υπνους" (who appears during the sleep) through a vision was indicating the secret place of treasures, a belief expanded as soon as it is proved by an attic narration entitled "Sophocles' birth and life" that is referred to the semi-god who appeared to Sophocles in order to reveal the spot where he could find a gold crown. The myth was not unknown to Roman pantheon where Hercules, as a god linked to prosperity, was appearing during the sleep under the name of *Hercules somnialis*¹¹, indicating treasure locations and the way to obtain the content¹². The god was finally related to the notions of prosperity, wealth, fortune,



richness and luck, frequently having the role of the treasures' guardian. This connection between a god and the treasures lying under the earth was not an exclusive Greco-roman phenomenon. The Ynglinga saga written by the Icelandic poet, historian and politician Snorri Sturluson in 12th century, mentions that:

Odin knew all about treasure in the ground, where it was hidden, and he knew the charms which would open the earth and boulders and stones and mounds, and he bound with words alone those who dwelt there [scil. supernatural beings and/or the dead] and went in and took what he wanted. [...] Odin established those laws in his land which had previously been maintained among the esir. Thus he established that all dead men were to be burned on a pyre with all their possessions. He said that with such riches as he had with him on the pyre each would come to Valhalla, and those too he would enjoy, which he had buried in the ground¹³.

The treasure-trove was thus so important that should be regulated and controlled by laws, established not by a human being but by the father of the Scandinavian pantheon. Moreover it was an act, which was bringing closer the dead ancestors, and their previous possessions, to the living men through the divine mediation. During the Byzantine Empire and the radical-massive christianization of all these popular beliefs, the supernatural figures of the decadent pagan religious system were replaced by saints who were indicating the "kexosmenon xrison" (κεχωσμένον χρυσόν), that means gold hidden and stuck into the earth. All these procedures, in a Christian context, since the hero who was hunting the treasure, should use the valuables not for personal

reasons but either for charities or for the construction of a church.

IV. The treasure guardians and the complex, multifarious nigger

In the split and dual Modern Greek popular tradition the figures which appear as mandators are numerous and variable. Except from saints, we can meet dead ancestors, fairies, dwarfs, the Destiny or Fate, and principally the nigger. This last form is of a central significance in the narrations concerning treasure-trove, a fact that was already remarked by some Greek folklorists and ethnologists and mostly by Politis. For him

three are the reasons for the constitution of these presentations. Firstly the haunt and the foundation of a treasure or a building through sacrifice. Then the represented dead or devil as Ethiopians, and finally the fear and hate, which Ethiopians inspired to Greeks, because of their alliance with Saracines, the implacable and irreconcilable enemies of the Greek nation, being used at the same time as torturers and executioners by the Turks¹⁴.

As we have already pointed out, the word that is used in Greek is "αράπης" (*arapis*) and means Arab. Other alternatives that are used mostly in the islands are "μαύρος" or "μόρος" (mauros, moros) that mean black man and were used as synonyms for nigger. In popular beliefs he appears as a man of big and usually huge – gigantic dimensions. He keeps a stick, trails as a revenant a heavy chain, brings on his head a red fez, a felt hat in the shape of a truncated cone, initially of Greek origin but widely-used in the ottoman empire where it



became a religious and military symbol. The nigger appears in dreams as mandator, issuing orders, acting at the same time as a treasure guardian par excellence. In many cases the hero has to win in a hand-to-hand fight, to gain the valuables. On other occasions he is a shepherd wandering with his flock of coins, which are gazing and browsing.

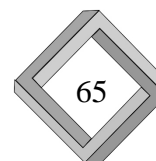
His origin is not clear. The historical context and the geopolitical causes, most specifically the long-lasting domination of Greece by Turkey, is always a valuable possibility but the relationship between the nigger and the black color which was a peculiar characteristic of many supernatural beings, seems more plausible. The texts do not offer any radical help on this topic. He is usually called “*stichio*” (στοιχείο)¹⁵, a term which literally means (natural) element but was rather used in the neo-platonic and Christian literature as genius. He is also integrated in the large category of *genii loci*, being attached to a specific place and mostly a house as a *genius domesticus*, manifesting the dualistic character of these entities which live in a house being able to act benevolently – protecting the proprietor and his family, or malevolently – making noise and doing pranks as Poltergeist, destroying, killing and punishing. In whole Europe, these latter were linked to the safekeeping and the guard of treasures: some typical examples are the German *Hinzelmann*, the French *lutin*, the English *Brownie*, the Lithuanian *kaukas*, the Greek *topakas*, the Russian *domovoi* and his wife *domikha*, the Finnish *tonntu*¹⁶.

This affinity is due to the fact that both *genii domestici* and *genii thesauri* belong and are classified in the *genii loci* category, which describe supernatural beings attached to a specific place, usually natural, a mountain, a hill, a field, a lake, a river, etc. dominating it and protecting it. The famous

Alberich (Aelfric, Alferich, Alpris) with his Nibelungen and his Nordic variation Andvari, the German *scrat*, *kobold*, *nix*, the Scandinavian *landavaetir*, *tomtar*, the English, Welsh and Irish *pixie*, *ferier*, *fire dearc*, *fire drake*, *leprechaun*, *will o’ the wisp*, *piskey*, *traw*, *silky*, the Lithuanian *aitvaras*, the Russian *kladovic*, *bannik*, *lesovikha*, *kudeiar*, the Estonian *kratt*, the Latvian *pukis* and *majas gars*, the Albanian *stih* (and the list is much longer¹⁷) are all entities that could also act as guardians, and which are more or less classified in the category of dwarfs and elves. Other particularly typical guardians were dead ancestors and even more, snakes, serpents or dragons, all being variations of the *genius loci* category. In a Christianized form of these beliefs the spirits that represent nature’s powers degrade and descend in the general (and generalizing) category of demons.

The capacity of the treasure spirit to be benevolent, bringing money, and malevolent, protecting the treasure with all its forces or punishing the hero who would not strictly follow its orders, seems important. John Lindow supports on this point that:

(the treasure) is in the ground, available for those with good luck to find. Heroes may obtain it by overcoming supernatural beings, fulfilling strange conditions, or passing odd tests (i.e., holding the horns of the ox). In these cases the treasure seems to have a positive value, sometimes as a reward. In most cases, however, treasure has a negative value. It is, literally, the manure of supernatural beings, or their junk, or leaves fallen from a tree – the junk or trash of nature. Seeking it is difficult, dangerous, and usually futile, and when obtained it may lead to woe. Thus, the attitude toward treasure is ambivalent¹⁸.



For him the problem is principally owed to sociological reasons and the anthropological concept of “limited good”, while for us it has to be examined under the criteria of folklore, ethnology and religious studies.

V. The nigger and the incubus as members of a narrative dualism

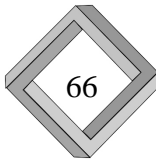
This dualistic character is not only remarked in treasure-lore narrations but in most categories of supernatural beings that act similarly, wavering between the edges of death and prosperity. Thus, the nigger can manifest this kind of double behavior, mostly in the folk-beliefs that describe him as a *genius loci*. An important narration from Zante mentions that:

Every night a μώρος (nigger) was wandering in the house, was going to the bed, taking the child, caressing it, kissing it. The mother would see it because she had a light shadow¹⁹ and was saying nothing to no one, neither to her husband. In the house everything was going fine – all labor done was successful, the son was always healthy. One day, a friend paid them a visit, and while chatting she says: “– How is it going, my lady, in this house?” “– As God wishes; it is a very lucky one”. “– Oh, God, damn’it! I stayed here for six months and I received all sorts of in-fortunes, I received sickness, death. Then, every night a μώρος was not letting me, the damned, to sleep. I was shouting to my husband to kill him, I was getting up, but I could see nothing. I fell off the stairs many times”. The other woman was listening, remaining silent. After a while she offered coffee to her guest and she almost choked while drinking it²⁰.

The text continues describing the guest’s misfortunes and how the wife of the house respected the nigger keeping silence about his presence in the house; because of that she was granted a fortunate life. The nigger is a spirit, which lives in the house. Being well treated by the proprietor, it acts benevolently, mostly towards the family’s children. At the same time it is malevolent against those whom he dislikes; specifically the neighbor. He brings bad-luck, sickness, death and poverty, and mainly suffocates its victims, not letting them sleep. This action of suffocating during the sleep is linked to one specific supernatural being, the nightmare, which sits in the chest of its unlucky victim causing choking, suffocation, paralysis and even death. Moreover the name of the nigger here corroborates the speculation about an affinity between the nigger and the nightmare. He is called μώρος, which can be linked through a complicated linguistic procedure to the adjective black, μαύρος, but which can be also linked to the word μώρα as its masculine form; μώρα in Greek describes the demon “nightmare”. The fact that the nigger here is a spirit of the house and a nightmare at the same time must not confuse us; all over Europe the nightmare was very usually described as a *genius domesticus*.

If we run to the Encyclopedia of Diderot and d’Alambert now, to the entry *incubo* written by the 18th French scholar Louis de Jaucourt, we read:

This word (*incubo*), which can only be expressed by periphrasis, signified for the Latins, a familiar demon, a guardian genius of treasures of the earth. The rural people of Rome believed that the hidden treasures in the depths of the earth, were guarded by spirits, named incubones and which had little hats, that they (the Romans) had to



grab, after which, if they had the luck to achieve it, they would become their master and they (the spirits) would be constrained to declare and to discover where those treasures were kept: they called the spirit's hat, the hat of Fortunatus. Perhaps the Roman mine directors had spread these fairytales in order to hide in a more sufficient manner their operations²¹.

The entry is rather surprising. The incubus, which is normally a supernatural being that, as its name evidences, lies upon his victim having sexual intercourse with her (when the victim is feminine the demonic entity is called succubus), is here a roman *genius thesauri*. In addition it is described as a spirit with a bonnet of which the possession can bring money.

The belief that the nightmare or the incubus wears a bonnet, mostly red, gold or of another color is a European topos. In Greece, the nightmare (μωρα, εφιάλης or βραχνάς) is described as a kid or a lamia with a bonnet, which can bring money. The oldest document where this belief is manifested is Petronius' *Satyricon*. There the roman author mentions "*quum modo incuboni pileum rapuisset, thesaurum invenit*" (when he stole incubus' bonnet, he found treasures)²².

It is consequently possible that the scholars who underlined the representation of incubus (or here *incubo*) as a treasure spirit, simply transformed the initial reference to an incubus the hat of which can bring money. This latter is not a treasure guardian though and the motif is not linked with the treasure-lore narrations. Héguin de Guerle, the *Satyricon* translator and commentator, supports that this belief which can be also found in Virgil's *Georgica*, where we read "*Condit opes alius, defossoque incubat auro*"²³ is due to the spirits' act: *thesauro incubantes*.

A similar tradition can be found in the 12th book of Martial's epigrams, where the guardian is a dragon, a *genius loci* par excellence.

Though you have the money and wealth only a citizen here and there owns, you bestow nothing, Paternus, and brood over your treasure like the great dragon that poets sing of as guardian once of the Scythian grove. But the reason, as you report, and yourself repeat, is a son of dreadful rapaciousness. Are you looking, then, for simpletons and ignoramuses to delude and rob of sense? To this vice you have always been a father.²⁴

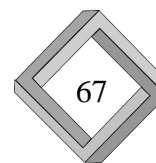
In one way or another, the tradition was repeated by some scholars. Collin de Plancy, the 19th century French occultist, in his *Infernal Dictionary*²⁵ considers Incubo as a genius and guardian of treasures. If finally between the incubus – or its variations such as the nigger, the treasure-trove and sleep, the existence of a common basis is plausible, we are against a complex affinity.

Another entry of Diderot and d'Alambert's Encyclopedia, *incube*, mentions that:

incube (is a) name given by the Demonomologists to the demon when he takes the form of a man in order to have sexual intercourse with a woman.

Delrio, treating this material, poses as an incontestable axiom that the witches used to have sexual relations with demons and intensively blames Chytrée, Wyer, Biermann, Godelman, to have been of a contrary opinion, as well as Cardan & Jean-Baptiste Porta, who regarded these sexual relations as a pure illusion²⁶.

The name *incubus*, which was frequently used by the Catholic Church as a



synonym for demon, due to the common action of the sexual intercourse with the victim, was for several demonologists just an illusion, created by demonic forces. The folk beliefs almost never present Nightmare or Incubus as an illusion. Like the nigger of the visions, he comes during the sleep, but not in the context of an illusionary dream. It is a reality placed in time and space. This phenomenon according to which we treat this material as a fact and document, must constitute the starting-point in our future research.

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Notes

¹ Dimitrios El. Raptis, "I pedagogiki ke didaktiki simasia ton laikon afigiseon sti sigxroni mathisiaki diadikasia" in *Pedagogiki – Theoria ke Praksi*, Vol. 2, 2008, p. 146.

² Nikolaos Politis, *Paradoseis*, Athens, Grammata, 1994.

³ *Ibid.*, Vol. I, p. 404.

⁴ S. Liddell MacGregor Mathers, R A Gilbert, *The Key of Solomon the King: Clavicula Salomonis*, Red Wheel, York Beach.

⁵ *Solomoniki h to kleidi tou vasilias Solomonta*, available here:

<http://www.scribd.com/doc/46934834/ΣΟΛΟΜΩΝΙΚΗ-MacGregor-Mathers-To-Kleidi-Tou-Vasilias-Solomonta>, retrieved.

⁶ David Rankine, *The book of Treasure Spirits*, London, Avalonia, 2009, p. 11.

⁷ *Ibid.*, p. 32.

⁸ Aeschylus, *Hoifori*, 100.

⁹ Wilhelm Dindorf, *Tragoediae superstites et deperditarum fragmenta*, Michigan, University of Michigan Library, 2009, Vol. III, p. 105.

¹⁰ Viktor Mathaiou, *O Megas Sinaksaristis tis orthodoxou eklissias*, Athens, Sinaksaristis, 2002.

¹¹ Antoine Banier, *La mythologie et les fables expliquées par l'histoire*, Paris, Briasson, 1738, T. 1, p. 321.

¹² Cf. Pomponius Porphyrio, *Commentum in Horati Sermones* 2.6, 12-13: "dives amic<ο> hercvle. Ideo, quia thensauris praeest. Et sunt qui eundem incubonem quoque esse uelint. Vnde putant et quod res

rustica in tutela sit eius. Nam illi sacrificia reddunt rustici, cum iuencos domauerint. Praeterea etiam traditur fabula fuisse quendam mercennarium, qui semper Herculem deprecatus sit, ut sibi boni aliquid praestaret. Quem Hercules ad Mercurium duxit et obsecratu<s> thensaurum fecit ostendi.”

¹³ *Heimskringla or The Chronicle of the Kings of Norway, The Ynglinga Saga, or The Story of the Yngling Family from Odin to Halfdan the Black*, available here: <http://omacl.org/Heimskringla/ynghinga.htm> l, retrieved.

¹⁴ Nikolaos Politis, *Paradoseis*, Athens, Grammata, 1994, Vol II, p. 223.

¹⁵ Phaidōn I. Koukoules, *Oinountiaka: ē meletē peri tēs historas tōn ēthōn kai ethimōn kai tou glōssikou idiōmatos tou dēmou Oinountos tēs eparchias Lakedaimonos*, Athens, Typ. Michaēl I. Saliverou, 1908.

¹⁶ Claude Lecouteux, *La maison et ses gēnies*, Paris, Imago, 2000.

¹⁷ Carol Rose, *Spirits, Fairies, Leprechauns, and Goblins: An Encyclopedia*, W. W. Norton & Company, 1998.

¹⁸ John Lindow, “Swedish Legends of Buried Treasure” in *The Journal of American Folklore*, Vol. 95, No. 377, 1982, p. 268.

¹⁹ The narrator uses the word, elafroiskioti (ελαφροίσκιωτη). It means the one who has

light shadow and it is used for those who can “see” supernatural beings.

²⁰ Nikolaos Politis, *Paradoseis*, Athens, Grammata, 1994, Vol. I, p. 172-173.

²¹ *Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers*, available here:

http://portail.atilf.fr/cgi-bin/getobject_?-a.61:154./var/artfla/encyclopedie/textdata/IMAGE/, retrieved.

²² Petronius, *Satyricon*, XXXVIII, available here: <http://www.thelatinlibrary.com/petronius1.html>, retrieved.

²³ Adrian Swayne Hollis, *Fragments of Roman Poetry, C.60 BC-AD 20*, New York, Oxford University Press, 2007, p. 267.

²⁴ Walter Ker, *Martial Epigrams*, London, William Heineman, 1920, p. 356-357.

“Nummi cum tibi sint opesque tantae quantas civis habet, Paterne, rarus largiris nihil incubasque gazae ut magnus draco quern canunt poetae custodem Scythici fuisse luci. sed causa, ut memoras et ipse iactas, dirae filius est rapacitatis. ecquid tu fatuos rudesque quaeris inludas quibus auferasque mentem ? huic semper vitio pater fuisti.”

²⁵ Collin de Plancy, *Dictionnaire infernal*, Paris, 1863, p. 276.

²⁶ Martin Delrio, *Disquisitionum magicarum libri sex*, Lyon, 1612.