

К. Н. Bejanyan^a<https://orcid.org/0000-0001-9380-9244>✉ kristinabejanyan@rambler.ru**G. L. Karagyozyan^a**<https://orcid.org/0009-0005-3038-5735>✉ gkaragyozyan@gmail.com^a *Институт литературы им. М. Абеяна НАН РА
(Армения, Ереван)*

ARMENIAN TRACE OF A EUROPEAN LEGEND

Аннотация. Легенду о татарском хане и дочери царя Армении, произведшей на свет чудовище, которое в результате крещения превратилось в прекрасного младенца, что побудило хана принять христианство, включили в свое повествование многие европейские хронисты и историки. Эта легенда легла в основу известного английского рыцарского романа «Царь Тарса». Сюжет легенды складывается в основном из одних и тех же элементов. Однако в отдельных хрониках и летописях, а также в названном романе меняются их соотношение и комбинация, а порой имеют место выпадение одной из сюжетных линий или замена одного персонажа другим. Зачастую происходит приращение к сюжету, например, таких элементов, как взятие Иерусалима татарским ханом, изгнание сарацин из Иерусалима, взятие Алеппо, Дамаска и других городов объединенными войсками татар, царей Армении и Грузии. Что касается армянского следа этой легенды в европейской историко-литературной традиции, то между сюжетами первой ветви «Давида Сасунского» и циркулирующими на Западе легендами об истории дочери армянского царя, которую выдают замуж за иноверца, обнаруживаются явные параллели. В данной статье выявляются эти параллели, а также следы сходства с древнерусскими сказаниями.

Ключевые слова: легенда, сказание, житие, повествование, крещение, «Царь Тарса», «Давид Сасунский», приращение, сюжет

Для цитирования: Bejanyan K. N., Karagyozyan G. L. Armenian trace of a European legend // Шаги / Steps. Т. 10. № 2. 2024. С. 284–295.

Поступило в редакцию 5 сентября 2023 г.; принято 6 апреля 2024 г.

K. H. Bejanyan ^a

<https://orcid.org/0000-0001-9380-9244>

✉ kristinabejanyan@rambler.ru

G. L. Karagyozyan ^a

<https://orcid.org/0009-0005-3038-5735>

✉ gkaragyozyan@gmail.com

^a *Manook Abeghyan Institute of Literature
of the National Academy of Sciences
of the Republic of Armenia (Armenia, Yerevan)*

ARMENIAN TRACE OF A EUROPEAN LEGEND

Abstract. The legend of the Tatar Khan and the daughter of the Armenian king, who gave birth to a monster which, as a result of baptism, turned into a beautiful baby, an event that prompted the khan to accept Christianity along with his people, was included in the narratives of many European chroniclers and historians. This legend formed the basis of the well-known English chivalric novel “King of Tars” that was compiled around 1330. The plot of the legend is mainly composed of the same elements. However, in some chronicles and annals, as well as in the mentioned novel, their ratio and combination changes, and sometimes one of the storylines falls out, or one character is replaced by another. Often there are some increments to the plot, such as: the capture of Jerusalem by the Tatar Khan, the expulsion of the Saracens from Jerusalem, the seizure of Aleppo, Damascus and other cities by the united troops of the Tatars, the kings of Armenia and Georgia. As for the Armenian trace of this legend in the European historical and literary tradition, clear parallels can be found between the plots of the first branch of “David of Sassoun” and the legends circulating in the West regarding the story of the daughter of the Armenian king, who got married to a non-Christian. This article reveals these parallels, as well as the traces that are similar in Old Russian tales.

Keywords: legend, tale, hagiography, narration, baptism, “King of Tars”, “David of Sassoun”, increment, plot

To cite this article: Bejanyan, K. H., & Karagyozyan, G. L. (2024). Armenian trace of a European legend. *Shagi/Steps*, 10(2), 284–295.

Received September 5, 2023; accepted April 6, 2024

The article is concerned mainly with the transformation of the plot of an old legend of the Tatar Khan and the daughter of the Armenian king, who gave birth to a monster, which, as a result of baptism, turned into a beautiful baby. As is well-known, this became a sign for the khan to accept Christianity along with his people. Therefore, a hypothesis has been set forth claiming that this legend formed the basis of the famous English chivalric novel “King of Tars”. The plot of the legend is composed mainly of the same elements. Based on the analyses of the texts we have found that in some chronicles and annals, as well as in the above-mentioned chivalric novel, their ratio and combination changes, and sometimes one of the storylines falls out, or one character is replaced by another. Very often there are some increments to the plot, such as the capture of Jerusalem by the Tatar Khan, the expulsion of the Saracens from Jerusalem, the seizure of Aleppo, Damascus and other cities by the united troops of the Tatars, the kings of Armenia and Georgia. The main source of these additions to the plot regarding the military campaigns against the Egyptian Sultanate and the Christianization of the Mongols was the eminent story of Hethum “*La Flor des estoires de la Terre d’Orient*”, which was also referred to by Giovanni Villani, who recommended reading the book of monk Ayton to get acquainted with the deeds of the Mongols, which was written by him at the request of Pope Clement V.

The discussion will be divided into several main sections. The first one will be devoted to the presentation of the collection of folk songs “Armenian popular songs”, published by an outstanding Armenologist, historian and theologian, a member of the Mkhitaryan Congregation in Venice, Father St. Ghevond Alishan. The second one will investigate the trace of this legend in Europe, particularly in France, Portugal, Austria, Russia, Germany, etc. Further, we shall discuss the changes that the legend has undergone over the centuries and spaces.

However, at this point we have to turn to Yuri Veselovsky’s article “The Ancient Period of the History of the Armenian Theater”. In it he cited the text of a fragment of the manuscript of the tragedy [Veselovsky 1972: 70]¹, containing the story of the daughter of an Armenian prince, who was going to be married off to the Tatar khan. This fragment, entitled “Susanna’s Lament”², was borrowed by Veselovsky from the collection of songs published in Venice in 1867 by Ghevond Alishan, to whom this material was sent from Tiflis by the Armenian public activist, historian, playwright Galust Shermazanyan.

Coming to the principal point of our research, we note that alongside the Armenian original, the collection contains an English translation of this unique work — an extant drama consists of a single scene which depicts a dialogue between Princess Shushan (Veselovsky named her Susanna) and her maid, as well as between Shushan and her nanny in connection with the intention of Shushan’s father, who was, apparently, induced to marry off his daughter to the Tatar Khan for political reasons. Judging by the title of the collection, the heading of the

¹ In the endnotes, Yu. Veselovsky explained that the manuscript was included in the collection of songs published by G. Alishan [1867: 6–12].

² “The Lament of the Great Prince’s Daughter” or “The Lament of Susanna”.

excerpt most likely comes from the folk song “About the daughter of an Armenian prince who was given in marriage to a Tatar khan and about her departure” (compare with the exact name of the song “On the daughter of an Armenian prince on her departure to be married to a Tartar prince”). Veselovsky cited the translation of the text of this, according to his words, “...curious work, very uncomplicated, guileless, but full of the genuine dramatism.” [Veselovsky 1972: 70].

Let us cite only the final part of the fragment of the tragedy — the parting speech of the nanny, addressed to the heartbroken Shushan³:

I have been sixty years at thy gate:
Thy father and grandfather were on my shoulders
Born, brought up and became princes;
I never saw such sorrow.
Open thy ear, and listen to my counsel,
Remember this old woman:
Wherever thou shalt go and wherever thou shalt be,
Always hold fast thy bright faith.
Forget not our Armenian nation;
And always assist and protect.
Always keep in thy mind
To be useful to thy country.
Oh! God be with thee, farewell!
May Christ preserve thy bright sun!

[Alishan 1867: 10–12]

This excerpt (“Susanna’s Lament” is meant), in our opinion, is an exposition to the legend, widespread in Europe, about the Tatar Khan and the daughter of the Armenian king. As has been revealed by our examination of the old manuscripts, this legend was included in the narrative of many European chroniclers and historians. Consequently, the Florentine historian Giovanni Villani (1280–1348) in his “Cronica, or Storia Fiorentina” tells that together with other monks and with a large retinue Hayton accompanied his sister, the daughter of King Hetum, to Persia, where the Mongol Ghazan-khan ruled [Villani 1857: 180]. The story of Ghazan and the princess of Armenia is conveyed in the atmosphere of Arabian fairy tales of “One thousand and one nights”. Here the historian narrates that

...when Ghazan became an emperor, he undertook the search for the most beautiful woman to be his bride, regardless of her fate, or anything else and for this purpose he sent his ambassadors throughout the East. The Armenian princess surpassed others both with her beauty and with her chastity. Thus, at the behest of the khan, ambassadors asked the princess’s father for her hand in marriage. The father accepted the proposal but under the condition of the daughter’s consent. The latter showed great chastity, declaring that she was ready to obey the will of the father and the only thing she wished was to freely worship our Lord Jesus Christ and genuflect before him after becoming the wife of a

³ It should be noted that this song was translated into Russian by M. V. Veselovskaya [Veselovsky 1972: 71].

pagan. And this was promised and accepted by Ghazan's ambassadors [Soulie 1929: 249–254].

The Armenian princess, having become the wife of Ghazan, gave birth to a monster. The sages of the kingdom concluded that the wife had committed adultery and should be burnt together with the newborn. The only thing the culprit asked for was communion for her and baptism for the child. While being baptized, the monster turned into a beautiful baby. This fact of reincarnation became the reason to consider that the mother's innocence had been proved. A holiday was subsequently declared countrywide. And Ghazan, together with the people, accepted Christianity [Villani 1537: 103].

This legend was also included in the *Annales Poloniae* by an anonymous author. Here, dated from 1274, is the story of the conversion of the Tatar Khan to Christianity, to which the story of the birth of an ugly creature and its transformation as a result of baptism is attached [Pertz 1866: 60]. In "The Chronicle of William de Rishanger" from 1307 to 1312 a similar story can be found [Rishanger 1865: 189–190; 196–197]. Rishanger continued the Chronicle of St. Albans by supplementing Matthew of Paris's "Great Chronicle" with information from 1259 to 1307. This event is also presented in Ottokar of Styria's "Austrian Rhymed Chronicle" [Seemüller 1890: 253–256] of the early 14th century, where the history of Western Europe from 1250 to 1309 is described.

A similar story is told by Francisco Brandão in "Monarchia Lusytana", or "Monarquia Lusitana", where the history of Portugal is narrated. Ghazan Khan, having married the daughter of Hetum I, renounced the faith of Mohammed, adopted Christianity and declared war on the Saracens in order to liberate the Holy Land [Brandão 1650: 276]. It is possible that this plot was borrowed by him from the royal annals "Les Grandes Chroniques de France". Here, as in "Monarchia Lusytana", Ghazan Khan with his people was miraculously converted to Christianity in 1299 thanks to his Christian wife, a daughter of the Armenian king [Paulin 1837: 127–128].

In one of Hethum's book editions, entitled "Les Fleurs des histoires de la Terre d'Orient", the publisher allowed himself some additions. One of such appendices to the text is the legend about the daughter of Hethum I and Ghazan Khan, who adopted Christianity because of a miracle, the transformation of a monster into a beautiful baby as a result of baptism, and who promised to return the Holy Land to Christians. This promise would have been fulfilled, if not for the criminal indifference of the King of France, Philip the Fair [Paris 1869: 506]. Simon Bozius also liked this legend, however, in the story he had borrowed, there was not Gazan, but Mangu-khan (Mongke-khan) [Paris 1869: 507]. This legend was also reproduced by the compiler of the "Bibliothèque de Prémonstré", referring to Hayton as a guarantee of its authenticity [Paris 1869: 507]. According to another version, Ghazan Khan's brother Oljeit (Karband), who married an Armenian woman, was forced to convert to Christianity. [Mutafian 2004: 271].

In the first half of the 15th century this story is also told by a Catholic saint, Archbishop of Florence Antonin Pierozzi or Antonin of Florence⁴ in his "Chron-

⁴ Italian: Antonino Pierozzi; Antoninus Florentinus (1389–1459).

icle in three parts, from the creation of the world to 1360” (*Chronicon partibus tribus independenta ab initio mundi ad MCCCCLX*). The Armenian historian and linguist Father Mikael Chamchyants devoted several pages to the legend retold by St. Antoninus in “The History of Armenia from the beginning of the world to the year of the Lord 1784”. Referring to the text of Antoninus’ “Chronicle”, Chamchyants cited a legend, the content of which almost repeated the text of the Florentine chronicler Giovanni Villani, the predecessor of St. Antoninus [Chamchyants 1786: 379–381].

The French sinologist, mongolist, traveler of the mid-19th century, Evariste Regis Huc, basing himself on the notes of Antoninus of Florence, reported that this legend was told to the author of the Chronicle by a certain Florentine who, after many years of living among the Mongols, was specially sent to Europe to convey this story to the pontiff and European rulers [Huc 1857: 352].

The well-known German church historian Johann Lorenz von Mosheim (1693–1755), referring to St. Antoninus, cited the story of Ghazan Khan’s marriage to the daughter of the Armenian king in his work “The Ecclesiastical History of the Tatars”. He also indicated that the source of information to which Antoninus had appealed was a certain Florentine who had lived among the Tatars and had been sent by them “to Boniface⁵, Bishop of Rome, and other princes of Europe, to spread the news of a miracle” [Mosheim 1741: 86]. Nevertheless, nowadays it is difficult to establish the reliability of the message about the channel of information transmission indicated by St. Anthony of Florence and subsequently reproduced by other authors.

Here we can clearly see the parallel with the story of Grand Prince Vladimir, who, while preparing himself to receive holy baptism, on the eve of the sacrament suddenly suffered from ailing eyes and became blind. Upon hearing of his condition, Princess Anna, sister of the emperors Constantine and Basil and his wife-to-be, sent a message to him, saying, “If you desire healing, then be baptized as soon as possible” [RPC: 324–326]. In response, Vladimir immediately gave orders to make all the necessary preparations for the holy baptism.

The sacrament of baptism was administered by the Bishop of Korsun with the clergy. As soon as Vladimir immersed himself in the baptismal font, a miraculous event occurred — he regained his sight. The chronicle preserved the words that the prince uttered after baptism: “Now I have seen the true God” [RPC: 326]. Many members of the prince’s entourage also were baptized in Chersonese.

Consequently, the legend about the marriage of Ghazan Khan to the daughter of the Armenian king, who persuaded him to her faith, was often given out by historians as a reliable historical fact. True, the authors emphasized the adoption of Christianity by Ghazan and his victorious campaigns to conquer Syria and the Holy Land, while omitting the fragment of “the birth of a monster and its transformation as a result of baptism”. Thus, the English historian Richard Knolls (1545–1610) in his work on “The History of the Ottoman Empire” tells

⁵ Boniface VIII (1235–1303) is meant.

how Ghazan Khan married an Armenian princess of unprecedented beauty, became a Christian, and under the influence of his wife and father-in-law, the king of Armenia, began military operations against the Egyptian Sultanate. Further, Ghazan Khan gathered an army of 200,000 soldiers and, with the help of the Armenians and Georgians, crossed the mountain range Amanus, conducted a campaign in Syria, besieged the city of Hama, recaptured Jerusalem and handed over the Temple of the Holy Saviour to the Armenians, Georgians and other Christians [Knolles 1610: 125]. A similar text, apparently borrowed from its predecessor, contains “The historie of the holy warre” written in 1647 by the English historian Thomas Fuller. In chapter 27 (“The fortunes of Jerusalem since the Holy warre; and her present estate”) we read:

Casanus the great Tartar Prince, having of late subdued the Persians, and married the daughter of the Armenian King (a Lady of great perfection) and of a Mahometane became a Christian, at the request of his wife he besieged the city Jerusalem, and took it without resistance. The Temple of our Saviour he gave to the Armenians, Georgians, and other Christians [Fuller 1639: 276].

The legend of a non-Christian who married a Christian woman was recorded not only by historians, but also became the basis for the compilation of the English chivalric novel “The King of Tars” (written in about 1330). It narrates that the king of Tars (this apparently refers to the ruler of Tars, the capital of Cilician Armenia, where the coronation of Levon II took place with crowns received from the Byzantine Emperor and the Pope) rejects the offer of the pagan king of Damascus to marry his daughter (here Ghazan Khan is replaced by the ruler of Damascus); however, having been defeated in the battle by the Saracens, he heeded the pleas of his daughter, who decided to marry a pagan in order to prevent further military conflict. She gave birth to a piece of faceless flesh. Each accused the false religion of the other. The Sultan explained the birth of a formless creature by the wife’s commitment to Christianity, while the wife, on the contrary, considered the husband’s idolatry to be the culprit. In order to restore the beauty of the newborn being, they decided to try the effectiveness of each religion. The prayers of the Sultan were unsuccessful. However, baptism transformed the child. Convinced of the truth of the Christian faith, the Sultan adopted Christianity. Not only did he change his religion, but was also transformed physically, turning from black to white — that meant from “foreign — hostile”, to “his own — friendly”⁶. Teaming up with his father-in-law, the king of Tars, he began the Christianization of his country [Chandler 2015].

This legend also formed the basis of José Vazquez de Villasante’s play “The Great Princess of Armenia and the Christianization of the Tatars” [Villasante 1770]. As is explained in Vardan Matevosyan’s article, “About one Spanish play of the 18th century on the Armenian theme”, the similar plot conflict is played out in it: the king of Armenia is forced to give his daughter to Ghazan so as to

⁶ The difference between the black and white complexions was often used to refer to the native and foreign ethnic or social group.

avoid hostilities, the birth of a monster, the baptism of the baby, the conversion of Ghazan and his country to Christianity [Matevosyan 2018].

The motif of the courtship of a Christian woman with a non-Christian is present in the Old Russian “The Tale of Batu’s Capture of Ryazan” (created in the 13th century), which is based on a story in the Ryazan chronicle. It stated that after receiving the gifts of Ryazan people, the godless ruler “began to ask the princes of Ryazan for their daughters and sisters to share his bed”. However, the marriage proposal coming from the Tatar Khan Batu was categorically rejected by Fyodor Yuryevich (Ryazan Prince Theodore, son of Yuri), who announced that “...it is not fitting for us, Christians, to bring our wives to you, impious ruler, for lechery. When you conquer us, then shall you possess our wives also”. For refusing to give up his wife to Batu, Fyodor paid with his life. Afterwards his wife, Eupraxia, who was of Byzantine noble blood, committed suicide by jumping “from her high palace”. In response to Fyodor’s murder, the Ryazan princes launched an attack on Batu’s headquarters, but all died in an unequal battle [Likhachev 1987: 244–263].

The same motif was also widespread in the medieval Armenian literary repertoire. The plot line of the legend is clearly traced in “Sanasar and Balthasar”, the first cycle of the Armenian heroic epic “Daredevils of Sassoun”, which depicts the story of the matchmaking of the daughter of the Armenian king Gagik, “the cross worshiper” Tsovinar, “and the idolater of Baghdad Caliph” [DS: 8]. The passage we are interested in is the first part (*Tsovinar*) of the first branch and consists of two blocks: the first part is devoted to the events preceding the matchmaking, the second part tells about the matchmaking and the birth of the twins. The events that take place in the first part of the epic are comparable to the events in the legend of the Tatar Khan and the daughter of the Armenian king, recorded by Western historiographers, which formed the basis of the chivalric novel “King of Tars”. If in “Daredevils of Sassoun” the caliph sends tribute collectors to Armenia, then in the legend reproduced by Giovanni Villani, William Rishanger, Matthew of Paris and Ottokar of Styria in their chronicles, as well as in the chivalric novel “King of Tars”, the ambassadors are sent to find a bride by order of the Tatar Khan and, accordingly, by the king of Damascus. The daughter of the Armenian king astonishes both the ambassadors and the tribute collectors, who inform their sovereigns (the caliph, the khan and the king) about the beauty of the princess. The caliph of Baghdad, the Tatar khan and the pagan king of Damascus are eager to marry the Armenian princess. However, the king of Tars, like the king of Armenia Gagik, refuses to give his daughter to a pagan. The threat of war hangs over the Armenian land and over the kingdom of King of Tars. It was declared:

When you don’t give me your daughter,
Then I’ll take your whole land,
I’ll capture it, I’ll slaughter your people,
I’ll exterminate your whole family,
I’ll turn your whole city,
And I will throw out your throne [DS: 7–8]⁷.

⁷ Translated into English by K. Bejanyan.

Tsovinar, the daughter of King Gagik, in order to avoid the war with the Caliph, agrees to become the wife of a pagan:

When I do not willingly marry a non-Christian,
He will kill the people because of me.
Nevertheless, I die, let me perish for my father,
But Armenia will not be destroyed [DS: 7–8]⁸.

Similar arguments are put forward by the daughter of the King of Tars:

For my sake many men have been killed,
Cities seized, and towns burned;
Alas that I was born!
Father, I will do the Sultan's desire,
For sure, I will no longer tolerate
Christian people dying for me [Chandler 2015: 5].

The scheme of the plot and the composition of the history of the Gentile and the Armenian princess is presented in the form of a chain of episodes, rather, parts that are attached directly to one another, building the following storyline: the consent of the Armenian prince and his daughter to marry a Gentile — the birth of a monster — the transformation as a result of baptism — the conversion of the Khan (Sultan) and his people to Christianity. Baptism is the key to this chain. The plot of the legend is composed mainly of the same elements. However, in some chronicles and annals, only their ratio and combination changes, sometimes one of the storylines falls out, one character (for example, Ghazan Khan) is replaced by another (by Mangu Khan or by Oljeitu). Frequently there is an increment to the plot, such as the capture of Jerusalem by the Tatar Khan as, for example, Ottokar of Styria had done in the “Austrian Rhymed Chronicle” [Seemüller 1890: 253–256]. Or the expulsion of the Saracens from Jerusalem in the “King of Tars”, or the capture of the rulers of the Tatars, of Armenia, of Georgia and of Aleppo, Damascus and other cities by the united troops in “Flores historiarum” by Matthew of Paris [Paris 1890: 300–301] (this passage from the chronicle of Matthew of Paris is also borrowed by the author of “King of Tars”), or the military actions of Ghazan Khan against the Sultan of Babylon in the Chronicle of William Rishanger [1865: 443].

The main source of these additions/increments to the plot regarding the military campaigns against the Egyptian Sultanate and the Christianization of the Mongols was the well-known Hayton of Corycus's story “La Flor des Estoires de la Terre d'Orient”, which is repeatedly referred to by Giovanni Villani; for a better acquaintance with the deeds of Mongols, he recommends reading “libro di frate Aiton, signore del Colco d'Erminia, il quale fece ad iftanza di Papa Clemente V” [Villani 1559: 99]. The history of the Mongol and Armenian military actions to conquer the Eastern lands⁹ presented in Hethum's book, as well as the agreement

⁸ Translated into English by K. Bejanyan.

⁹ Ghazan Khan, according to Claude Mutaftian, was “more Mongol than Muslim” [Mutaftian 1996: 182], adhered to the policy of preserving and strengthening friendly rela-

of seven points between Hethum I and Mangu Khan regarding the conversion of the Mongols to the Christian faith¹⁰, served as an impetus for the development in the West of new stories regarding the joint campaigns of the Christians and the Tatars to liberate Syria and the Holy Land. Thus, the Armenian Hayton's book provided the "material" for creating new ideas, themes, and images. The legends associated with the name of Hethum are presented as reliable stories in which Hethum is given the role of both their compiler and the acting character.

Thus, if we consider the plot as a combination of motifs, the motif of match-making¹¹ has a continuation and is supplemented by the motif of a miraculous transformation due to baptism (a monster — a beautiful baby) and the motif of the adoption of Christianity by the Gentiles and the capture of Syria and Palestine. The role of motifs in the plot formation, the quantitative relationship between them, the variation of the motifs, the dominance of one or another motif in the plot were determined, on the one hand, by the author's individual predilection, and, on the other hand, by the historical and political situation and by the ideological demands and mindsets of the society.

Finally, a conclusion is drawn that the story of a Gentile and an Armenian princess, narrated in a number of chronicles, stories and in a chivalric novel, here is presented in the form of a chain of episodes that are attached directly to one another, lining up like a staircase: the consent of the Armenian prince and his daughter to marry a Gentile — the birth of a monster — the transformation as a result of baptism — the conversion of the Khan (Sultan) and his people to Christianity. In some of the chronicles and annals, only their ratio and combination changes, sometimes one of the plot lines drops out, or one character is replaced by another one.

tions with Christian circles. The name of this Khan is associated with three large military campaigns during the years of 1299–1303 to Syria in alliance with the Armenians against the Egyptian Sultanate, in which the historian Hetum took part. Through the entire history of the Mongol wars with the Mamluks in the Middle East there was no victory equal to the one won at Hame on 22 December 1299 (also known as the third battle of Homs). The events related to the Syrian campaigns of Ghazan Khan and the Armenian troops are thoroughly narrated by Hetum Patmich (or Hetum the Narrator) in "La Flor des Estoires de la Terre d'Orient". [Hayton 1906: 200–214].

¹⁰ Several chapters are devoted to these relations, in which Khetum tells about the Armenian embassy to the Tatars, about the trip of the Cilician king Khetum I to Mangukhan (sometimes named Munke-khan), about the petition handed by Khetum I to the Mongol Emperor, about the negotiations between the Armenians and the Tatars, about the conversion of the latter to Christianity due to the efforts of Hetum I, about the conclusion of an agreement with the Tatars, about the mutual protection in the event of an attack by the Egyptian Sultanate. The historian also pays great attention to describing the history of the joint Armenian and Tatar military campaigns in Syria, the culmination of which was the victory of the Armenians over the Arabs in 1305.

¹¹ The plot we have cited shows some similarity with typical fairy tales according to the Aarne — Thompson classification. In ATU, it appears only fragmentarily, partially in the section numbered 708 (*Miracle Child, Wonder Child, Monster Child or Monstrous Child*), where the heroine gives birth to a child of monstrous appearance and therefore is calumniated (the latter one, according to Stith Thompson's *Motif-Index of Folk-Literature* goes under number Mot. K2110 (*A Calumniated Wife*) and in ATU it can be found in tale-types 705–712). It should be noted that the material considered in the article is not mentioned in its wholeness in the indexes.

The motif of a Christian woman's matchmaking with a non-Christian man was also common to the medieval Armenian literary repertoire. There are obvious parallels between the stories from the first branch of "Daredevils of Sassoun" and the legends circulating in the West. The excerpt cited by Veselovsky from an Armenian folk poem, "The Lament of Susanna," which dated back to the period of the Tatar-Mongol conquests, is fully consistent with the first part of the legend widespread in the West.

Abbreviations

- ATU — Uther, H.-J. (Ed.) (2004). *The types of international folktales: A classification and bibliography. Based on the system of Antti Aarne and Stith Thompson* (Pt. 1–3). Suomalainen Tiedeakatemia.
- DS — Orbeli, I. A. (Ed., Intro.) (1939). *David Sasunskii: Armianskii narodnyi epos. Che-tyre vetvi* [David of Sassoun: Armenian folk epic. Four branches]. Armianskaia SSR; Gosizdatel'stvo. (In Russian).
- Mot. — Thompson, S. (1955–1958). *Motif-index of folk-literature: A classification of narrative elements in folktales, ballads, myths, fables, mediaeval romances, exempla, fabliaux, jest-books, and local legends* (6 Vols., Rev. and enl. ed.). Indiana Univ. Press.
- RPC — D. S. Likhachev, & O. V. Tvorogov (Eds.) (2012). *Povest' vremennykh let* [The Russian Primary Chronicle]. Vita Nova. (In Russian).

Sources

- Alishan, L. (1867). *Armenian popular songs*. S. Lazarus.
- Brandão, F. (1650). *Quinta parte da Monarchia Lusitana: que contem a historia dos primeiros 23 annos del Rey D. Dinis*. Na officina de Paulo Craesbeeck.
- Chandler, J. H. (Ed.). *The King of Tars*. Medieval Institute Publications.
- Fuller, Th. (1639). *The historie of the holy warre* (Book 5). Printed by Th. Buck.
- Huc, E. R. (1857). *Le christianisme en Chine, en Tartarie et au Thibet* (Vol. 1). Gaume.
- Hayton (1906). *La Flor des Estoires de la Terre d'Orient = Recueil des historiens des Croisades, Documents arméniens* (Vol. 2). Imprimerie nationale.
- Knolles, R. (1610). *The General Historie of the Turkes*. Published by Adam Islip.
- Mosheim, J. L. von. (1741). *Historia Tartarorum Ecclesiastica*. Apud Fredericum Christianum Weygand.
- Paris, M. (1890). *Flores historiarum* (H. R. Luard, Ed., Vol. 3). Eyre & Spottiswoode.
- Paulin, M. (Publ.) (1837). *Les Grandes Chroniques de France* (Vol. 5). Techener, Libraire.
- Pertz, G. H. (Ed.) (1866). *Pertz Annales Poloniae*. Impensis Bibliopolii Hahniani.
- Rishanger, W. (1865). *Rerum Britannicarum medii aevi scriptores, or, Chronicles and memorials of Great Britain and Ireland during the Middle Ages. Vol. 28:2. Willelmi Rishanger, quondam monachi S. Albani, et quondam anonymorum, Chronica et Annales, regnantibus Henrico Tertio et Edwardo Primo* (H. T. Riley, Ed.). Longman, Green.
- Seemüller, J. (Ed.) (1890). *Ottokars Österreichische, Reimchronik*. In *Monumenta Germaniae Historica* (Vol. 5, Pt. 1, pp. 1–720). Hahnshe Buchhandlung.
- Villani, G. (1537). *Chroniche di messer Giovanni Villani ...* (Book 8). Bartholomeo Zanetti.
- Villani, G. (1559). *La prima parte delle Historie universali de suoi tempi*. Ad instantia de Giunti di Fiorenza.
- Villani, G. (1857). *Croniche di Giovanni, Matteo e Filippo Villani* (Vol. 1). Lloyd Austriaco.

Villasante, J. Vázquez de (1770). *La gran princesa de Armenia, y christianidad de Tartaria* (n. p.).

References

- Chamchyants, M. (1786). *Patmut'iwn hayots' 'i skzbane ashkharhi minch'ev ts'am tearn 1784* [The History of the Armenians from the beginning of the world to the year of the Lord 1784] (Vol. 3). H. Piatsiants. (In Armenian).
- Likhachev, D. S. (1987). *Izbrannye raboty* [Selected works] (3 Vols.). Vol. 2. *Velikoe nasledie. Klassicheskie proizvedeniia literatury Drevnei Rusi* [The great heritage. Classical works of Old Russian literature]. Khudozhestvennaia literatura. (In Russian).
- Matevosyan, V. (2018). 18 daru haykakan t'emayov spaneren t'aterakhagh my [About one Spanish play of the 18th century on the Armenian theme]. In *Mijazgayin gitazhoghovi nyut'eri zhoghovatsu*. (pp. 252–264). Misma LLC. (In Armenian).
- Mutafian, C. (1996). Le Siècle mongol (1220–1320), planche de salut ou coup de grâce? In *Arménie entre Orient et Occident. Trois mille ans de civilisation* (pp. 174–183). Bibliothèque nationale de France.
- Mutafian, C. (2004). Hét'oum II, roi franciscain d'Arménie (1289–1307). In B. Doumerc, & Ch. Picard (Eds.). *Byzance et ses périphéries. Hommage à Alain Ducellier* (pp. 263–282). PUM.
- Paris, P. (1869). Hayton, prince d'Arménie, historien. In *Histoire littéraire de la France* (Vol. 25, pp. 479–507). Firmin Didot.
- Soulier, G. (1929). Le moine arménien Hétoum et les apports d'Extrême-Orient à la fin du XIII^e et au commencement du XIV^e siècle. *Revue des Etudes Arméniennes*, 9(1), (pp. 249–254).
- Veselovskii, Iu. (1972). Drevneishii period istorii armianskogo teatra [The oldest period in the history of Armenian theater]. In Iu. Veselovskii. *Ocherki armianskoi literatury, istorii i kul'tury* (pp. 61–82). Aiastan. (In Russian).

* * *

Информация об авторе

Кристина Генриховна Беджаниян

кандидат филологических наук
доцент, зав. отделом зарубежной
литературы, Институт литературы
им. М. Абегяна НАН РА
Армения, 0015, Ереван, ул. Гр. Лусаворича,
д. 15

✉ kristinabejanyan@rambler.ru

Гоар Леоновна Карагезян

кандидат филологических наук
старший научный сотрудник, отдел
зарубежной литературы, Институт
литературы им. М. Абегяна НАН РА
Армения 0015, Ереван, ул. Гр. Лусаворича,
д. 15

✉ gkaragyozyan@gmail.com

Information about the author

Kristine H. Bejanyan

Cand. Sci. (Philology)
Associate Professor, Head
of The Department of Foreign Literature,
Manook Abeghyan Institute of Literature
of The National Academy of Sciences
of The Republic of Armenia,
Armenia, 0015, Yerevan,
Gr. Lusavoritch Str., 15
✉ kristinabejanyan@rambler.ru

Gohar L. Karagyozyan

Cand. Sci. (Philology),
Senior Researcher, Department of Foreign
Literature, Manook Abeghyan Institute
of Literature of The National Academy
of Sciences of The Republic of Armenia
Armenia, 0015, Yerevan,
Gr. Lusavoritch Str., 15
✉ gkaragyozyan@gmail.com