# ABSTRACTS

**Friday 13, 4.15-5.45 : Panel 1 A: Victorian Fairies, the Gothic and Fairy Tale Formulas:**

**Donna Mitchell, PhD student, Univ. Limerick,** donnamitchell83@hotmail.com**:** *"Mirror, Mirror: Damsels,* **Doppelgängers** *& the Death of the Natural Mother: How Fairy Tale Ideology Inspired the Gothic Literary Tradition"*
This paper will focus on the influence of fairy tales on the Gothic literary genre. By examining Mary Shelley's *Frankenstein* and Anne Rice's *Interview with the Vampire,* it will show how this influence is present in both traditional and modern Gothic texts. It will explore how fairy tale ideology is instilled in Gothic literature as it illustrates the consequences of disturbing the natural order that fairy tales promote. The paper will offer a combination of psychoanalytic, post-structuralist and feminist readings in order to demonstrate how various elements are common in both genres.

   The hero's journey in these Gothic novels leads to the creation of a *doppelgänger,* who is the Gothic alternative to the fairy tale heroine.  The *doppelgängers* in these particular texts are virginal, alienated and completely dependent on others. The death or absence of the natural mother, which is a catalytic theme in many fairy tales, is particularly important in this paper as it exemplifies the consequences of replacing the natural mother with a deficient substitute. In both cases, a lack of maternal love causes the *doppelgänger* to grow dangerously resentful, which leads to inevitable rebellion against their creators. This paper will investigate these aspects of the texts show how the Gothic literary genre functions as an unconventional portrait of patriarchal society where the morals, values and assumptions of the natural order have been compromised.

**Associate Prof. Larisa Prokhorova, Dean of the Faculty of Romance & Germanic Philology, Kemerovo SU, Russia,** larpro@rambler.ru**:** *Old Forms in a New Function: Transforming* **"Once upon a time"** *Formulas in Children's Literature*
Folk fairy tale may be regarded as a non-productive genre form, since no new stories are created within folklore tradition, but it has its "revival feast" in literary genres: literary fairy tales and fantasy. As Vladimir Propp noted:  "like any living thing the tale can generate only forms that resemble itself. If any cell of a tale organism becomes a small tale within a larger one, it is built … according to the same rules as any fairy tale." (V. Propp)

   The focus of this paper will be on formulaic lines used in the strong positions of the text: the very beginning and the very end of a tale. These formulas are unalienable elements of the prototypal genre scheme, which anchor and shape the reader's perception of the written text as an oral narrative according to the genre tradition. The authors transform the stereotypic model by incorporating  new information into it thus helping the reader to foretell the type and tone of their narrative: what will his story be like? The more the author alienates from the prototype scheme the more difficult it is to interpret his story in terms of a particular genre.

   In my paper I will analyze the ways the traditional initial and final formulaic lines are transformed  in various literary fairy tale and fantasy texts (Ch. Kingsley "The Water Babies", A.A. Milne "Winnie-the-Pooh", D. Bisset "The River of Words", R. Kipling "Just So Stories", J. Ruskin "The King of the Golden River", etc.).

**Dr Gail-Nina Anderson, Free-lance lecturer,** gailnina@waitrose.com**:** *The Naked Fairy – a Victorian Fantasy (Illustrated)*---**Cancelled due to illness.**
Folklore tends get be re-invented not only by the authors of fiction, but also through the process of visualisation whereby verbal traditions become the subject-matter of pictorial art. The choice of motif and the way it is depicted may appear to be dictated by the style and imagination of the individual artist, but will inevitably also reflect the larger context within which the work is produced, so issues of artistic training, display, consumption, taste and even morality will affect the relationship between the source material and its depiction. Fairies, so well known in oral tradition and literary use, scarcely figure in visual art before the late 18th century, and their greatest phase of artistic visibility comes during the Victorian period. This paper discusses the reasons for this while considering the ways in which artists dealt with questions posed by their sources, whether these were the fairies of literature or folklore. How big is a fairy,

just what does it look like and what does it wear? One popular response to the unresolved nature of these speculations was the naked fairy. How did this type become so prevalent in Victorian art, what were the other possibilities and how has art of this kind affected subsequent expectations and interpretations? This talk will be illustrated on PowerPoint by examples of Victorian fairy painting and its sources.

In lieu of Gail-Nina Anderson's "Naked Fairy" paper, Caroline Oates of The Folklore Society showed a selection of magic lantern slides of folktales hand-painted in the 1890s by Henry M.J. Underhill of Oxford, from The Folklore Society Archives and Collections, and told some of the stories that go with the slides.

**Friday 13, 4.15-5.45: Panel 1 B: Fiction, Myth, Sound and New Realities:** Chair: Jeremy Harte

**Isobel Anderson, PhD student & artist, Queen's Univ. Belfast,** [ianderson03@qub.ac.uk](ianderson03@qub.ac.uk)**:**
*Invisible Stories: the combination of sound art and folklore*
Folklore is intrinsically liked to the landscapes in which it is formed. Folklorists such as William Wyckoff have outlined the role of folktales in mapping and de-coding our surrounding landscapes. Stories *of* place, told *in* place, referred to in this paper as *site-specific stories*, give meaning to the multi sensorial fixtures and fittings of our surrounding environments. These stories document, share and create our individual and collective worlds.
Sound, much like stories, narrates and fills our lives, but is never visible or permanent. Like ghosts, sound and stories hang in the air of our surroundings, drifting through time and space. We do not see or touch stories, but with each telling and hearing they take on new life, engaging our imaginations with our local geographies. The sound art techniques commonly experience through film or art installations, enable us to reach to the extremes of our listening experiences, further enhancing this process.
   This paper will discuss the relationship between folklore and sound art using examples of sound art pieces that engage with folktales and folk culture. Some would argue that sound art is a non-narrative art form, while traditional forms of storytelling are sometimes perceived as being conservative, or preserved in unimaginative ways. However, this paper argues that the imaginative and rich narratives of folklore can be beautifully expressed through sound art's experimental and abstract approach.

**Karen Graham, PhD student, Univ. Aberdeen,** [karen.graham@abdn.ac.uk](karen.graham@abdn.ac.uk)**:** *New Wine in Old Bottles: Intertextuality and Creating New Myth in the Fantasy Fiction of Gregory Maguire*
The re-telling and even more so the re-writing of myths is prevalent in contemporary literature and the prominence of novels spanning various genres and styles is a testament to the sticking power of re-worked myths. One popular author who re-appropriates myth is American fantasist Gregory Maguire. His novels show an enthusiastic and determined commitment to the re-writing, revision and re-appropriation of mythic narratives for a contemporary audience. Maguire's writing is more than simply evidence for the popularisation of existing myth in contemporary culture. Rather, through the revision, re-writing, expansion, adaptation and appropriation of familiar narratives Maguire is in fact creating myth, which is to say new myth.    The critically responsive act of revision employed by Maguire so reconstructs a myth as to make it a new myth. Key to this creation of new myth is the relationship between the folkloric 'source texts' and Maguire's fantasy fiction. It is through the shared use of the fantastic in both the existing and re-appropriated narratives that allows new myth to emerge from the old.
This paper will examine the relationship between fantasy and folklore by discussing the methods of adaptation employed by Maguire in his novels. It will discuss both the 'source texts' for these novels, and the specific methods employed by Maguire in re-appropriating these narratives.

**Jakob Lôfgren, PhD student, Åbo Akademi Univ.:** [jlofgren@abo.fi](jlofgren@abo.fi)**:** *Fantasy, Folklore, Fans and Fanlore in the Intersection of Discworld and Wincanton*
The purpose of my proposed speech is to demonstrate the intertextual chain behind the fan-folklore of the Hogswatch celebration taking place every November in Wincanton, Somerset. I will also demonstrate that the 'meaning' of the fan-folklore is contextually determined. I aim to demonstrate the intertextual chain and the contextual meaning using examples from my fieldwork. My reason for delivering this speech is to present ideas for an upcoming article that will be part of my dissertation.
   The examples will be analyzed using theories describing the intertextual relationship between fiction and folklore. The theories of Susan Stewart (*Nonsense* 1979) and Frank de Caro and Rosan Augusta Jordan

(*Re-situating folklore* 2004) will be utilized as a foundation for discussion.

By applying these theories to the collected fan-folklore I aim to show two things:

1)   The existence of an intertextual relationship starting with the author Terry Pratchett borrowing folklore phenomena for his fiction, continuing with the borrowing and re-fitting of the folklore by the fans from fiction into the real world.

2)   That the intertextual and contextual constructs of the fan-folklore can be described as "making common sense" (Stewart 1979)

By giving this speech I want to illustrate that the relationship between the fictional world and real-life fan-culture serves as an example of an intertextual connection where folklore is re-situated *from* fiction *to* reality. My proposed speech could serve as a catalyst for a discussion of this type of intertextuality.

**Friday 13, 8.30-8.45: Steven O'Brien, creative writer,** stevenobrien100@yahoo.co.uk**:** *The Oldest Tales*: a reading after dinner: Cloisters

**Friday 13, 9.00-9.30: Sarah Walker, storyteller,** sarah_walker@email.com**:** *The Dogskin Bride and other Tales of Transformation***:** a performance after dinner: Sarah Walker is a storyteller, writer, teacher and forager who has lived and worked in Italy, Spain, France, Romania, Thailand, Laos, China and the United Arab Emirates, where she collected the Bedouin folktale at the centre of this performance. **Cancelled due to illness.** In lieu of Sarah Walker's performance, storytellers Tom Goodale and Janet Dowling stepped into the breach and told stories after dinner, including a very memorable Firebird story from Janet.

**Saturday 14, 9.30-11.00, Panel 2 A: Indigenous People's Folklore, Fairy Tale and Fantasy:**
Chair: Andrew Bennett

**Emeritus Prof. James H. Grayson, Sheffield Univ. & FLS,** j.h.grayson@sheffield.ac.uk**:** *The Subterranean Land of the Ogre: A Universal Tale with a Korean Ethos'.*
This tale is a Korean form of a universal heroic tale, tale type AT301 'The Three Stolen Princesses'. There are a considerable number of Korean folktales which recount the heroic deeds of an adventurer as he battles against various odds to obtain his goal of fame and fortune. A few of them are set in a fantastic world where the normal rules of life are suspended or reversed. This is the case with this particular tale. The tale has the following 5 scenes - the capture of 3 'princesses' by an ogre who comes up from his underground world to ravage the countryside, the trials of the young warrior to rescue the 3 'princesses', the death of the ogre, the perfidy of his attendants, and the eventual reward meted out to the warrior and the punishments given to his perfidious servants.

Although the general outline of this story would be familiar to people in many cultures, the particular character of this tale as it is told in Korea is shaped by the Confucian ethos of late traditional society. Many Korean tales reinforce the set of Korean virtues called the Five Relationships, one of which is loyalty to one's superior (king, ruler, lord). This virtue is promoted through the narrative of this tale, concluding with its affirmation of the reward given to those who remain faithful to the values of the Five Relationships. In addition to the ogre, fantastic elements include an encounter with an old, white-bearded man who is the Mountain God, a fantastic subterranean world mirroring the world above ground, a strength enhancing potion of magical *ginseng*, the ogre's sword of fantastically great weight, magic ashes used to prevent the healing of severed body parts, and a supernatural horse to carry the warrior up to our world.

This is a great universal tale which has been localised in Korea by being subtly recast in the mold of Confucian values.

**Malgorzata Poludniak, PhD student, Univ. Wrocław,** mmpoludniak@gmail.com**:** *Folklore as the Unfamiliar: Indian Tradition in Thomas King's* **Green Grass, Running Water**
The usage of folklore elements in the construction of a fantastic world (or secondary world) may often contribute to this world's familiarity and, thus, make it more believable to the reader. However, in postmodern literature, folklore may also be presented and perceived as unfamiliar. Used as such, the elements of folklore may force the audience to see common things in an unfamiliar way, so that the usage of folklore becomes a technique of drawing readers' attention to certain problems. One of the best

examples of folklore defamiliarizing the readers can be traced in Thomas King's 1993 novel, *Green Grass, Running Water*, where Indian folklore is presented as the past which Indian, Canadian and American characters want to forget, and, thus, defamiliarizes the problem of old, native cultures being restrained. However, this past cannot be left behind—even in the context of a complete Americanization of the presented society—as it always comes back, here—in the form of four mythical Indian figures travelling and improving the world, creating the magical level of the story. Their function is quite complex; they are the memory of Indian culture, the commentary on modern unification of cultures and, as Ibis Gómez-Vega claims in his "Subverting the 'Mainstream' Paradigm through Magical Realism in Thomas King's *Green Grass, Running Water*" (2000), they subvert the stereotype of the supremacy of white, especially American culture. In my presentation I would like to demonstrate the above named functions of folklore in King's novel and show how this motif is used to create a distance which enables the discussion on cultural, social and ecological problems.

**Prof. Robert Galin, Univ. New Mexico at Gallup,** rgalin@unm.edu: *'Traditional' Fairytales and Indigenous Cultures: Understanding the Effects of Old-World Stories on Native Peoples*
Fairytales and folk tales commonly help define how people see interpersonal relationships, their place within society, and may provide morals for behavior. However, more and more indigenous cultures are demanding a say in how they learn those societal and cultural values encouraged by the broader society as represented by these tales.This presentation gives voice to the experience of indigenous cultures with European-oriented folk tales and fairytales.

Personal accounts and other non-statistical research indicate that native peoples, particularly Native Americans, and even more particularly, those in the Southwestern portion of the United States, have a love-hate relationship with "traditional" Old World tales. This relationship often depends on numerous factors, such as whether the native person was raised on the reservation or in a town or city, whether or not they attended an "Indian School" (often compelled to do so by the government), and other social factors.

Discussions among literature scholars, tribal members, and educators at all levels often reveal significant differences in the way these tales are assimilated. Cultural differences, language issues, and other factors can change the understanding of character relationships, tale outcomes, and morals. Yet, many indigenous cultures in Euro-America are still taught these tales without explanation of context and without adapting them to the sensibilities of the native peoples.

This discussion endeavors to shed more light on the relationships between Old World tales and those of the indigenous/native cultures. This includes comparison and contrast between some Native American stories and the traditional tales. The goal is not so much to adopt new stories or change traditional fairytales to fit within particular native cultures, but rather to encourage increasing acceptance of alternative stories that may, in fact, have more in common than previously understood.

**Sat 14th, 9.30-11.00, Panel 2 B: Medieval Fantasies**: Chair: Sophia Kingshill

**Dr Angelika H. Rüdiger, Univ. Bangor,** wepc07@bangor.ac.uk: *Gwyn ap Nudd—Transfigurations of a Character on the way from Medieval Literature to Neo-pagan Beliefs*
Gwyn ap Nudd is a fictional character appearing in poem XXXIV of the Black Book of Carmarthen for the first time. The earliest prose text mentioning his name is the tale *"Culwch ac Olwen"* found in the White Book of Rhydderch. The present redaction of the text is assumed to date back to 1100 AD.

In the medieval time Gwyn must have played a considerable role in Welsh folk beliefs, as a text fragment from the *Speculum Christiani* dating back to the 14th century proves. In modern times he became known as the "Fairy King" of Wales. However, he vanishes in folk tradition during the time of reformation, but re-surfaces during the Classical Revival as "blessed astronomer". In Welsh poetry his come-back is established by Elfed in the "literary revival" of the late 19th /early 20th century.

With the strengthening of neo-paganism, Gwyn was reclaimed again as character playing a role in popular belief. However, his re-discovery is largely based on literary secondary sources. The distortions transmitted by these sources (eg. the translations of the Black Book poem by Sir John Rhŷs and the image of Gwyn as presented by Robert Graves in his famous "White Goddess") formed the substrate from which the modern neo-pagan image of Gwyn ap Nudd was formed, often in a process of cross-cultural syncretism and an artificial construction of parallels to Greek mythology.

This paper will exemplarily elucidate the origin of characteristics of Gwyn ap Nudd in neo-paganism and popular literature influenced by a neo-pagan background.

**Laurence Smith, Folklore Society,** l.smith977@btinternet.com**:** *The Craft of the Riddle Maker sheds new light on Treasure found in a Dragon's Cave*

In the epic poem "Beowulf" the monster Grendel, after a violent fight crawled away and bled to death. The question as to why the hero Beowulf failed to kill him outright was a puzzle to the author. One answer, with fruitful consequences, is presented in this study. The author believes that the answer to this riddle is the key to help us to solve the mysteries of other fanciful beasts. A number of places in Britain keep alive the remembrance of such beasts. Credence to these observations is given by applying all the craft used by composers of ancient riddles. This is backed up with a description of the author's own fight with a wild and dangerous animal. A dragon's treasure is discovered and described in detail and its true value assessed. This original look at some particular beasts in folklore has consequences reaching back to the possible reinterpretation of mysteries in classical mythology. The different way that animals were classified in ancient times should be taken into account before following this quest.

**Dr Helen Sutherland, Adult & Continuing Education Univ. Glasgow,**
helen.sutherland@glasgow.ac.uk**:** *The Interactions of Folklore and History in the Fantasy Writing of Sylvia Townsend Warner*

Although not normally regarded as a fantasy writer, Sylvia Townsend Warner (1893 -1978) nevertheless often used elements of fantasy within her writing. As the daughter of the eminent history teacher at Harrow School, George Townsend Warner, she possessed a clear sense of history which had been encouraged by her work as a musicologist involved in Tudor music and, later, by her commitment to Marxism. As Janet Montefiore has commented, Warner always insisted on the 'need to understand though not to share the mind-set of the past' (Montefiore 2011, p.51). Warner's feeling for history, often revealed in the material artefacts of the past, is matched and complemented by her interest in the folklore of various parts of Britain.

In this paper I will focus on those works where the strain of fantasy is most obvious (*The Cats' Cradle-Book* and *Kingdoms of Elfin* especially) to explore the ways in which Warner intertwines folklore and history in her fictional worlds. In *The Cats' Cradle-Book* I will consider her use of the means by which folklore is passed down through generations and across geographical distances, while in *Kingdoms of Elfin* I will explore her intermingling of history and folklore to create quite distinct but credible fairy worlds, and I will argue that in both these texts her intermingling of history and folklore is a means of questioning the hierarchies, and unsettling the social mores of this world.

MONTEFIORE, J. (2011) 'Englands Ancient and Modern: Sylvia Townsend Warner, T.H. White and the Fictions of medieval Englishness' in *Intermodernism. Literary Culture in Mid-Twentieth-Century Britain.* Ed. Kristin Bluemel. Edinburgh: Edinburgh University Press. 38-55.

WARNER. S.T.    (1960) *The Cats' Cradle-Book* London: Chatto & Windus.
___    (1977) *The Kingdoms of Elfin*. London: Chatto & Windus

**Sat 14ᵗʰ, 11.30-1.00, Panel 3A: Children's Fantasy Literature and Play:** Chair Kate Forsyth

**Marc Armitage, Independent playworking consultant,** marc@marc-armitage.eu**:** *The Fantastic in Playing: "This is where the bad boys and girls are burned and eaten." (girl aged 6).*

Psychologists tell us that even when children encounter a phenomenon they do not fully understand they rarely invoke a supernatural explanation preferring instead to explore and experiment until they can find an explanation that fits their current understanding – an explanation that changes as their understanding does.

Yet the play of children, of all ages, is full of the supernatural and the fantastic: from female ghosts that live in the toilets, to the witch that makes spells and potions to tempt and trap unwary children, the monster that chases and imprisons, and the strange objects and features they find which have a complex web of stories associated with them.

This paper will make use of photographs and descriptions of children's games and stories to explore the way that children weave fantasy, ritual and narrative into their playing identifying in particular patterns, similarities and developments across ages that proves ripe for discussion.

**Robin Bennett, Fantasy writer,** robin@quartotranslations.com**:** *"Fantasy and folklore in*

*Children's literature'.*

I would like to present a paper on fantasy and folklore in children's literature, with particular emphasis on how children relate to fantasy in literature as distinct from adults and why there is a current renaissance of cross-over fantasy and folklore literature similar to what we saw in the 30's depression.

I think fantasy works best as a cross-over medium but what children get out of it (working their imaginations and explaining the world) is very different from adults, who for look for escapism and nostalgia. The task of a cross-over fantasy novelist is therefore a balancing act but there is a delight in getting it right. You have to keep it fresh but recognisable and it must be entertaining.

I would like to go on to explore how children's relationship with fantasy develops: from total acceptance, to doubt, complicity (and the reasons for this) and finally either a rejection or a lively interest that endures through adulthood.

**Fiona Caldwell, Fiction writer,** rainbow_fairy_dust@hotmail.com**:** *The Use of Traditional Fairy Tale Elements and Metafiction in Modern Children's Fantasy*

In the paper, I would like to focus on the way that modern children's fantasy stories can use elements from folklore to make the tales seem more 'timeless' on the surface, and to blur the boundaries of fiction and reality on a deeper level by use of fairy tale tropes and hints of traditional tales as a way of 'universalizing' the story and linking it to the folklore canon as well as displacing the concept of the story as a modern children's book.

Philip Pullman's *Clockwork* is part of a collection of four stories that he describes as "fairy tales" (*Four Tales*, Prologue). The story itself is story with elements of traditional folk or fairy tales such as *Hansel and Gretel, The Nightingale* and *The Snow Queen* with a mostly linear 'good versus evil' plotline and moralistic themes as well as Gothic and horror influences shown through the setting and imagery. The story uses features of metafiction where the narrator appears to foreshadow or even change the story as it is being told, and by questioning the 'reality' of tales and storytelling throughout the story itself which gives the tale a surreal tone as well as the fantasy plot line.

The theme of 'clockwork' throughout the story is another way in which Pullman uses a contemporary theme in a style reminiscent of traditional tales to question the way in which stories are written and their function. I would like to compare this idea to Theodor Adorno's writings on aesthetics and in particular the writings of literary fairy tales in *Aesthetic Theory* and *Minima Moralia* to explore further the story of *Clockwork* and the links between modern children's fantasy and traditional tales.

**Sat 14ᵗʰ, 11.30-1.00: Panel 3B: Beauty and the Beast:** Chair James H. Grayson

**Wen-Hui Lee, National Chengchi University,** 99551002@nccu.edu.tw: *Looking through the Kaleidoscopic Colors in Diana Wynne Jones'* **Howl's Moving Castle.**

The success of the Japanese Animé *Howl's Moving Castle*, produced by Hayao Miyazaki, has brought the public's attention to its source, Diana Wynne Jones's 1986 novel of the same title. In this work, Jones's intriguing use of color stands out. The dazzling array of colors does not simply enrich the storyline and provoke the readers' imagination, an assumption often taken for granted in fantasy genre. Jones uses color to reflect her major characters' mental development. Therefore, a careful examination of the use of color will enhance our understanding of the characters' intentions and the narrative at a deeper level.

In this paper, I focus upon the interpretation of color in relation to the interaction between Sophie and Howl, the protagonists of the novel. I will examine the colors of their clothing, hair, and the castle's door, as well as Howl's physical disguise through the employment of various colors. I will demonstrate how the change of colors mirrors the subtle transition of their sentiments and how this reveals the hidden meaning of characters' dialogue. With this approach, I endeavor to provide a new premise for examining Jones's use of color, an aspect hitherto overlooked in the study of her works as well as within the study of contemporary fantasy.

**Dr Mayako Murai, Researcher, Kanagawa Univ. and London Univ.,** murai@kanagawa-u.ac.jp**:** *In the Midst of Metamorphosis: Yoko Tawada's* **The Bridegroom Was a Dog.**

In this paper, I will first give a brief overview of animal bride and bridegroom tales in Japanese folklore and then explore the ways in which the motif of marriage between different species is re-presented in contemporary Japanese fiction, particularly Yoko Tawada's "Inumukoiri (The Bridegroom Was a Dog)"

(1993). As its self-referential title indicates, Tawada's "The Bridegroom Was a Dog" is a variant of the dog bridegroom tale as well as a story about this tale type. It shows how certain plot patterns and motifs in traditional tales may generate new variants while at the same time shaping them into recognisable patterns. It is also about the difficulty of stepping out of the same old pattern without becoming just another variant which does not radically subvert our expectations. At the end of the story, the heroine suddenly steps out of the frame with three other not-quite-human characters in the midst of metamorphosis in a state of fluidity, pregnant with infinite variations. This ending opens up rather than closes the narrative possibilities as none of these characters has either revealed his or her true identity or transformed into something with a fixed form. I will argue that Tawada's rewriting, by ultimately resisting the desire for stability and closure usually fulfilled in the end, structurally departs from traditional stories about animal brides and bridegrooms.

**Tori Savage, MLitt. student, Newcastle Univ., UK,** [tds.savage@gmail.com](mailto:tds.savage@gmail.com)**:** *"I Am East and Belle Is West": Metanarrative in Donna Jo Napoli's* **Beast**
The cover of Donna Jo Napoli's *Beast* (2000) is filled with the face of the beast, who draws back a leonine pelt to reveal the man beneath.  Uprooting "Beauty and the Beast" from its traditionally Western home, Napoli situates her retelling in the mysterious East, and through the narration of Orasmyn, the Persian prince turned lion, revisions the fairy tale through a different cultural perspective.  A familiar story about the union of supposed opposites, Beast acts as a metanarrative, a story about storytelling, and in turn creates a shared or grand story, Metanarrative, between East and West.  This paper will examine how Napoli's Beast combines the folklore of Persia, the poetic and mystic texts of Islam, the magic of the fairy tale, and the power of storytelling to bring together the seemingly disparate entities of East/Beast and West/Beauty.  The curse forces Orasmyn to see the world through the eyes of a lion; so too, Napoli challenges the reader to read beyond the familiar Western stories to find the unifying story, the magical Metanarrative, at the heart of storytelling.

**Sat 14ᵗʰ,  2.00-3.00: Panel 4 A: Local Folktales in Creative Writing:**  Chair: Willem de Blécourt

**Dr Mick Gowar, Anglia Ruskin Univ.,** [mick_gowar@me.com](mailto:mick_gowar@me.com)**:** *'Thou's let oot thy-sel' fro' unner th' sto'an': the Narrative Environment of* **Yallery Brown.**
Although many university departments may claim to nurture practice-based research, one of the most challenging tasks facing a writer or storyteller seeking to explain his or her creative process is to address the lack of a critical vocabulary in which to express a writer's rather than a reader's, critic's or teacher's point of view. As Michael Rosen noted in his PhD thesis, trying to represent the writer's point of view puts one in contention with the most respected theorists and critics:

> According to some I am dead (Barthes).  To others whatever I intend is irrelevant (Wimsatt and Beardsley).  And to yet others, the whole task is pointless because whatever I think that my writing-language is signifying, it is not (Saussure, Derrida); and anyway, in the final instance it's only the reader who knows what's written (Fish).

In this paper I will trace the development of my re-telling of the Lincolnshire folk tale, *Yallery Brown,* and how the processes of researching and adapting it for performance as a chamber opera, and subsequently for solo storytelling, helped shape the printed versions published by Scholastic and Ginn.  I will also present the idea of a 'narrative environment', a term I'm appropriating from interior design, and extending Henry James's notion of the 'house of fiction, to imagine a fantasy, multi-dimensional space in which stories are re-configured, re-interpreted and re-combined with other whole stories, fragments of stories, poems, songs, images, objects - part of a symbiosis which is not simply self-replicating but dynamically evolving.

**Anthony Nanson, Storyteller & creative writing teacher, Bath Spa Univ.,** [anthony@quintus1.plus.com](mailto:anthony@quintus1.plus.com)**:** *Spoken Fantasy or Living Lore?*
Modern oral storytelling is a medium of both the transmission of traditional folktales and the composition of new stories inspired by tradition. Practitioners of this art are, like fantasy writers, part of a long and continuing history of the interpenetration of oral and literary traditions. This paper examines the reprocessing of Wiltshire and Gloucestershire folklore undertaken by, respectively, Kirsty Hartsiotis and the author for the purpose of retelling the folktales of these counties in both oral and written form. In

order to produce stories that would entertain a modern audience and speak to contemporary concerns, yet at the same time preserve some degree of authentic local tradition, recorded folklore was elaborated in various ways. Fragments of folklore and medieval romance were amalgamated to make more substantial tales. Complete stories that one might imagine, à la Tolkien, once existed, were reconstructed from other fragments by means of mythopoetic analogy. 'The Wish Bottle', transmitted from Gloucester tradition by Mike Rust, was reworked in the light of Robert Louis Stevenson's development of the story from German tradition. Robert Holdstock's *Mythago Wood*, itself informed by the spacetime-deforming trope of fairyland, influenced the composition of a contemporary tale based on very current folklore about the 'Beast of Dean'. The propagation of such stories, by publication, by performance, and by oral transmission among other storytellers, has potential to return the elaborated tales into ever-evolving local tradition and thereby to re-enchant the places in which they are set.

**Sat 14th, 2.00-3.00, Panel 4 B: Harry Potter:**  Chair Bill Gray

**Jodie Ann Baird, PhD student & graduate teaching asst, Arizona State Univ,** jabaird3@asu.edu**:** *'It's real for us': Secular Religiosity and JK Rowling's Harry Potter*
In December of 2008, JK Rowling published a companion book to her phenomenally successful Harry Potter series. *The Tales of Beedle the Bard* contains folktales from the created fantasy world of Potter, yet it has come to mean a great deal more than that to the fans who continue to celebrate the boy wizard.  By orienting this project toward an understanding of secular religiosity, I aim to demonstrate how, for the fandom community, the text functions as nothing more or less than an expansion of the canon of Harry Potter.

    Using literary analysis, coupled with ethnographic fieldwork, this paper will explore the role of the *Tales* within the fandom community, and the impact it has had on the large-scale Potterverse, both within and without the pages of the series.  Of particular interest is how the book operates as a continuation of the canon of Harry Potter.  *The Tales of Beedle the Bard* is an incredibly unique addition in that it does not simply describe a piece of Potter's world—it embodies and makes a piece of that universe available to everyone.  The goal of this paper, as part of a larger project, is to explore how this simple, yet profound, text helps scholars access a unique secular religiosity that is exemplified in the Potter fan community.  By incorporating both literary and ethnographic methods, I hope to mirror the integration of fantasy and reality in order to reach a more fruitful and nuanced understanding of quotidian religiosity.

**Dr Dimitra Fimi, Cardiff Metropolitan University,** dfimi@cardiffmet.ac.uk**:** *'You must've heard of Babbitty Rabbitty!'  Fairy Tales and Folklore in J.K. Rowling's Harry Potter series.*
This paper will explore the invented folklore and fairy tale tradition of the wizarding world in J.K. Rowling's *Harry Potter* series, by focusing on *Harry Potter and the Deathly Hallows* (2007) and *The Tales of Beedle the Bard* (2007). Tolkien's essay 'On Fairy Stories' established a model for high fantasy that gave prominence to the 'inner consistency of reality' of the invented, 'secondary world', and an elevated style apposite to 'big' themes and metaphysical concerns. On the contrary, the 'secondary world' of Rowling's fantasy series has often been described as a *parody* of the 'primary world' and one of Rowling's main contributions to the fantasy genre can be claimed to be her consistent use of wit and humour, even at the gravest moments. This paper will examine the uses and function of fairy tales in this parallel wizarding society, reading them both as an integral part of building the *Harry Potter* 'secondary world' and as a light-hearted, ludic take on the uses and misuses of fairy tales and folklore in the 'primary world'. The paper will also consider Albus Dumbledore as a folklorist and commentator, and will discuss the pivotal role of "The Tale of the Three Brothers" to the resolution of entire series' plotline.

**Sat 14th, 3.15-4.15: Panel 5 A: Folklore and Fantasy in Custom and Belief:**
Chair: Jacqueline Simpson

**Dr Fiona-Jane Brown, Tour operator & ethnographer,** folklore.quine@gmail.com**:** *From the Magic to the Mundane: Malinowski's Theory in the Context of Scottish Fishermen*
Bronisław Malinowski, renowned Polish anthropologist, stated of the fishermen he encountered in Melanesia "[w]e find magic wherever the elements of chance and accident and the emotional play

between hope and fear have a wide and extensive range… [f]urther, we find magic where the element of danger is conspicuous." (Bronisław Malinowski, *Magic, Science and Religion and Other Essays*, London: Souvenir Press, 1974, pp. 139-40.)  Having researched the beliefs of fishermen in three areas of Scotland historically associated with the fishing industry, I will show that although Malinowski's observation that the use of ritual 'magic' held true for previous generations of fishermen, over succeeding generations other forms of ritual have aided these 'hunters' in their attempt to control the uncontrollable.

Scottish fishermen today have at their command a host of technological 'wizardry', yet their success at sea is still uncertain; reliance on their technology, the strength and seaworthiness of their boats, faith in the Christian God, trust in old 'habits' passed down from their forefathers and simple personal rituals characterise their working lives in a similar way to their Melanesian brethren whom Malinowski observed in the early twentieth century.  It is my contention that even in the digital age, Scottish fishermen still rely on 'magic' to improve their chances of success at sea although of a more mundane form than the charms, rituals and actions of earlier generations.

Dr Fiona-Jane Brown, MA(hons); PG Dip.; MLitt; PhD is a graduate of the University of Aberdeen and the Robert Gordon University.  She received her doctorate in July 2010.  Her thesis *Faith, Fear and Folk Narrative: Belief and Identity in Scottish Fishing Communities*, researched how the folk beliefs of Scottish fishermen have informed their unique identity which is most fully exhibited at sea, and how oral narrative serves to demonstrate both group and individual identity in the various communities studied.  She has worked in Further Education as an information technology instructor, led a very successful local oral history project for the Formartine Partnership in Aberdeenshire, and has recently returned from a short term contract as Projects Officer for the world's largest collection of material on the author Sir Arthur Conan Doyle.  She now runs her own business, *Hidden Aberdeen Tours*, providing historical and ghost walks around the city of Aberdeen.

**Chris Hare, Social historian, South Downs Soc.,** [chris.hare@southdownsociety.org.uk](mailto:chris.hare@southdownsociety.org.uk)**: *Myth, Fantasy and Mayhem: The Bonfire Boys' Tradition in Southern England***
Few nights were viewed with as much apprehension on the part of police forces and local elites as Bonfire Night, November 5th, was in Southern England over a period of nearly two hundred years, from the mid eighteenth to the mid twentieth centuries. Equally, no event in the year was anticipated with greater expectation on the part of young working class males. The tradition was rooted in real historical events - the discovery of the Gunpowder Plot in 1605 and the landing of William of Orange at Brixham in 1688. But its antecedents went back further than that, possibly to the Battle of Agincourt - St. Crispin's Day - October 25th (still kept as 'Old Bonfire Night' is remote Sussex villages as recently as the 1860s). Some romantics claim to see the origin of Bonfire Night in the Samhain festival of the Ancient Britons or even the Roman Saturnalia. What is certain is that by the eighteenth century just about every town and village in the South of England, and particularly in Sussex, had groups of 'Bonfire Boys', who would parade the street with burning torches, dressed in fantastical costumes and carrying effigies of those people, who had, by their behaviour or actions, offended the local community. Although remote and historical personages, such as the Pope and Guy Fawkes were annually burned, the fury of the Bonfire mob and the curiosity of by-standers, were frequently focused on these alleged miscreants of the town or parish. Clergyman and policeman were often the principle targets, closely followed by those deemed to have transgressed the moral code of the community.

*My paper will discuss the Bonfire tradition by examining three themes* -

1:  Myth: To what extent did the popular history of England, including legend, play a part in the Bonfire tradition? As well as the historical events already referred to, I will discuss the powerful and symbolic impact of the 'Sussex Martyrs' on local consciousness. No county in England lost more Protestant evangelists to the flames against heresy than did Sussex during the brief reign of Mary Tudor, 1553-58. The enduring pull of 'The Martyrs' spanned the centuries. Young men in Lewes, as recently as a century ago, proudly boasted their family connections with those who had died 350 years earlier. The cry of 'No Popery' rang out loudly across the streets of Sussex as it did over the decades, but in essence was this a sign of real religious conviction or rather patriotic hubris? The protestant and evangelical Salvation Army were victims of the Bonfire Boys in the 1880s - indeed the 'Boys' even formed themselves into a 'Skeleton Army' in order to disrupt and harry the Salvationists. Their loud declaration that "We Burn to Remember" and their frequent and raucous renditions of 'Rule Britannia' suggest a powerful self-image that the Bonfire Boys had of themselves as defenders of an Old England, one that was uneasy with industrialisation and urbanisation but rejected with equal vehemence 'news ideas', including socialism, temperance and policing.

2:  Fantasy: In an age of clear class demarcations, where opportunities for extended leisure and frivolity where limited, it is extraordinary how spectacular and fantastical the Bonfire Boy parades appeared to commentators at the time. Reports describe, at the least, men and boys with blackened faces, carrying effigies and burning torches, but at their most extreme, reports speak of celebrants dressed as Vikings, Zulus, soldiers and smugglers, and how, in coastal districts, large and decrepit old boats, where dragged from the sea shore, set on fire and dragged round the streets. A great bonfire was always erected, to which the noisy and often lawless crowd would eventually congregate, throwing fireworks into the air as they went. Frequently the leaders of the Bonfire Boys bestowed on themselves fantastical titles, such as 'Bishop' or 'General' and dressed themselves in authentic looking garb, in keeping with their grand position. They would make speeches, condemning people and practices they took exception to, and even inciting their listeners to attack the property of these 'Enemies of Bonfire'. In some districts, local variations prevailed, which were often veiled in secrecy and from which outsiders were excluded.

3:  Mayhem: Following the Luddite Uprising in the North and the Swing Riots in the South, greater attention began to be paid nationally for the need to establish full-time, professional police forces, usually organised at a borough or county level. By the mid 1850s nearly all local authority districts had established such forces, and those that refused were compelled to do so by the Police Act of 1856. It is interesting and perhaps significant, that one of the county's forced to move in this direction was West Sussex. As County forces became larger and better funded and magistrates less tolerant of popular disorder, so conflicts between 'respectable' opinion and the police on one hand, and the Bonfire Boys and their supporters on the other became more severe. Throughout the 1860s, 70s and 80s, bloody battles between the police and the Bonfire Boys became common. The source of conflicts, could result from the resolve of the Bonfire Boys to roll burning tar barrels through the streets and the determination of the police to stop them, or, far more seriously, when the Bonfire Boys sought to drive individuals or even organisations out of their communities. In this, they drew on the 'Rough Music' tradition, a form of community justice, widely accepted and condoned in rural districts until the outbreak of the First World War. The most extensive riots, in Lewes in the 1840s, Guildford in the 1860s, and Worthing in the 1880s, led to the reading of the Riot Act, and, in the latter example, troops being brought into the troubled areas.

Conclusion: Whereas the old Gentry families, rooted in the land and paternalistic ideals had been content to turn a blind eye to many of the excesses on Bonfire Night, by the late nineteenth century, newer, middle class elites, especially in towns, were determined that the Rule of Law should prevail, and, increasingly, they had the police manpower to ensure that their view prevailed. Within working class communities too, the increase in educational opportunities and the social impact of the temperance movement, and, indeed, the Salvation Army and similar charismatic Christian organisations, helped to dim the appeal of a tradition that many began to see as belonging to a more ignorant and intolerant age. Although, traditionally inspired Bonfire Night celebrations were on the wane by 1900, disturbances on November 5th between revellers and the police continued right up until the 1950s.

**Sat 14ᵗʰ, 3.15-4.15: Panel 5 B: Werewolves and Vampires in Films:**  Chair: Caroline Oates

**Alastair Chadwin, alastair.chadwin@googlemail.com: *'Real Vampires Don't Sparkle': Captain Kronos: Vampire Hunter, a Dead End***
*Captain Kronos: Vampire Hunter* (1974) was one of the last Hammer Horror films to be made.  Written and directed by Brian Clemens, who had previously written many scripts for *The Avengers,* it was a self-conscious attempt to start a new franchise and re-invigorate the vampire film.  One of the ways in which this attempt was made was to change established film vampire folklore to make vampires more of a threat and challenge.  It failed and no further films were made though the initial effort is now a cult favourite.

I intend to look at the changes made to film vampire folklore and the reasons for the changes and look at why the attempt failed.  In doing so I hope to illuminate the way the depiction of vampires in film and fiction has changed since then.  I will be suggesting that the 'error' the film makers made was to keep the vampire in a historical setting and to portray it as a wholly unsympathetic figure while the mood was moving towards vampires in a contemporary setting who are increasingly sympathetic figures, even highly desirable ones as evinced in the *Twilight* films and books.

**Dr Willem de Blécourt, Meertens Institute, Amsterdam, wjcdeb@btinternet.com: *The Werewolf in Lovers' Lane***
According to a number of commentators werewolf films ought to contain many "folklore" elements, such

as a contagious bite, a full moon, or a silver bullet. However, on close examination, most werewolf films refer to Little Red Riding Hood at the most, a story whose "folklore" credentials are doubtful because it was in all probability written by Charles Perrault himself. Moon and bite are conspicuously absent in nineteenth- and twentieth-century folklore records as well as in sixteenth- and seventeenth-century werewolf trials. Instead they were appropriated from nineteenth-century vampire novels. Silver bullets were primarily used against witches (as poachers told it); they do not feature in werewolf traditions.

It may be concluded that werewolf films, and for that matter literary werewolf stories, could be developed only by those who no longer had any use for the traditional werewolf concepts. Werewolf films feature their own, "invented folklore", which has in the meantime become common enough to be considered as genuine contemporary "folklore".

Werewolf films and "folklore" (in the sense of mostly orally transmitted stories) nevertheless do overlap in one area: the so-called "contemporary legend". This is most evident in the case of the "paw through the car roof" motif, which exhibits a strong resemblance to contemporary legends such as The Hook and The White Witch. Script writers were likely to have been familiar with these legends as they circulated on US campuses. Werewolf films (or at least a particular kind of them) can be interpreted as belonging to adolescent culture. The paper examines to what extent the injection of "folklore" scholarship in the analysis of werewolf films can contribute to a more precise understanding of them and either supplement or comment upon cultural studies approaches.

**Sat 14th, 4.45-5.45: Keynote Lecture by Award-winning Fantasy Author Kate Forsyth,** kate@kateforsyth.com.au  Plenary session,  Room H144: Introduced by Prof. Bill Gray
***'Paying Heed to the Tales of Old Wives: Drawing Upon and Creating Folklore in Fantasy Fiction'***
Kate Forsyth is an award-winning and internationally published author whose books draw upon fairytale and folklore for inspiration. She has written twenty-five books for both adults and children, which range from heroic fantasy to historical novels. Her books include *Bitter Greens,* a retelling of the Rapunzel fairytale interwoven with the life story of one of its first tellers, Charlotte-Rose de la Force; *The Puzzle Ring,* a children's time travel adventure which draws upon Scottish history and folklore; *The Gypsy Crown,* a children's historical adventure set in Surrey and Sussex which draws upon Romany culture; and *The Witches of Eileanan,* a epic fantasy series. She is now working on a novel based on the life of Dortchen Wild, the girl who told the Grimm Brothers many of their most compelling tales.

In her speech, Kate Forsyth will discuss how fairytale and folklore have inspired her and enriched her work, and how she goes about reinventing old tales to create new works of the imagination.

J.R.R Tolkien once wrote: "Pay heed to the tales of old wives. It may well be that they alone keep in memory what it was once needful for the wise to know."

Kate Forsyth has paid heed to the old tales, and their strange poetry, and seeks to cast the same enchantment on modern-day readers.

**5.45-6.15: Conference paper by our Special Guest of Honour, Dr Jacqueline Simpson, former President of The Folklore Society and currently Visiting Professor at the Sussex Centre for Folklore, Fairy Tales and Fantasy,** simpsonworthing@yahoo.co.uk  Plenary session, Rm H144, Introduced by Prof. Bill Gray:
***Urban Folklore on Discworld.***
Unusually among writers of fantasy literature, Terry Pratchett shows a sharp and realistic awareness of the various forms in which fragmented folk traditions survive in complex urban communities: in children's games and customs, in the inexplicably weird ceremonials of universities, in vaguely nostalgic legends. He also turns a satiric eye on the history of folklore study as practised by middle-class outsiders.

**6.30-7.00:** Chris Hare will present a short musical entertainment by: Emily and the Hares and the South Downs Singers

**Sunday 15, 10.00-11.30: Panel 6 A: 19th C Folklore Collectors and Fantasies:**
Chair: Paul Cowdell

**Dr Jonathan Roper, Folklore Society & Univ. Tartu,** jonathan.roper@ut.ee: ***Sternberg's Ghost***

Vincent Thomas Sternberg is somewhat of a forgotten figure, yet, in 1851, he was the first person to use the word 'folklore' in the title of a full-length book, and he was also one of the few successful collectors of Märchen in mid-nineteenth-century England. In this paper, his presentation of these fantastic narratives will be discussed, especially his alternating distance from and identification with the voice of his narrators, and his small but significant role in the development of folklore studies will be demonstrated.

**Martin Graebe, Singer & independent scholar,** martin.graebe@btinternet.com**:** *Saints, Spells, Songs and Spirits: The influence of myth, lore, balladry and belief on the literary output of Sabine Baring-Gould*

When he discovered fairy tales and the Norse sagas at school in Mannheim at the age of nine, Sabine Baring-Gould was set on a course in which a love of old things and the stories that surround them influenced his career for the next 80 years. He became the most prolific English writer of his generation and a top-ten novelist. As a young teacher many of his published stories dealt with supernatural themes. He studied the Icelandic sagas, visiting the country to see where the tales were set, and then retold the stories to his pupils. When he entered the church, research for his book *The Origin and Development of Religious Belief* led him to study the mythology of many cultures, while, at the same time, recording the tales and beliefs of the people around him.

   His influential *Book of Werewolves* (1865) opens with an encounter with the Loup Garou in Southern France and, throughout his life, he recorded these weird personal experiences with pixies, ghosts and white witches, always leaving you with the possibility that he truly believed in them. These characters and experiences, the beliefs and the myths, were the grist that fed the mill of Baring-Gould's imagination and led to the creation of characters like Patience Kite, the white witch in *Arminell*, the undead Margery of Quether in the eponymous novella, and to tales such as those in his *Book of Ghosts*.

   Biography: Martin Graebe is a singer, songwriter and researcher into traditional song. He is an authority on the life and work of pioneering song collector Sabine Baring-Gould who was the first to collect the songs sung by the ordinary people of Devon and Cornwall. Having first 'discovered' Baring-Gould when he moved to Devon in 1969, Martin has devoted increasing amounts of time to the study of his manuscript collection and has published a number of articles based on his studies. He is Chair of the Sabine Baring-Gould Appreciation Society and Secretary to the Traditional Song Forum. As a singer he now works in partnership with Shan Graebe. Their repertoire includes many songs taken from the Baring-Gould manuscripts as well as songs that Martin has written. Their second CD together, 'Dusty Diamonds' was released in 2008. **Websites:** www.sbgsongs.org www.martinandshan.net Selected Bibliography: 'Gustav Holst, *Songs of the West*, and the English Folk Song Movement', *Folk Music Journal*, Vol. 10, No. 1, 2011; 'Devon by Dog Cart and Bicycle: The Folk Song Collaboration of Sabine Baring-Gould and Cecil Sharp, 1904-17,' *Folk Music Journal*, 2008; 'Sabine Baring-Gould and his old singing men', paper delivered at the conference marking the centenary of the Folk Song Society held in Sheffield in July 1998. *Folk Song: Tradition, Revival and Re-creation*, Ed. Ian Russell and David Atkinson, Elphinstone Institute, University of Aberdeen, 2004. Songs of the West Rediscovered, *English Dance and Song*, Spring 1995; *Iceland - Its Scenes and Sagas* – Foreword to the reprint of Baring-Gould's 1863 book, published by Signal Books, Oxford, 2007. *A Garland of Country Song* **-** Introduction to the 1998 reprint of Baring-Gould's second folk song collection, published by Llanerch Press

**Dr Peter Robson, Folklore Society,** p.robson368@btinternet.com**:** *Fiction, folklore and fantasy – Thomas Hardy's "tradition of 1804"*

Thomas Hardy's short story "A Tradition of 1804" was published in 1882 and seemed to be a fictionalisation by Hardy of a local belief that Napoleon had landed at Lulworth Cove in order to assess its suitability as a landing place for his invading forces. In the light of subsequent criticism of the feasibility of such a visit, Hardy eventually conceded that he had invented the story, only to then reveal that a tradition to this effect did exist at West Lulworth, albeit unknown to him at the time of his writing. No evidence was found to support Hardy's contention, which thus seemed to be a fantasy produced to restore credence to his story.

   During the first half of the twentieth century a local tradition of Napoleon's landing was published but its provenance seems doubtful and it may owe its existence to Hardy's fictional account rather than to local folklore. Nevertheless, consideration of another aspect of West Lulworth folklore indicates a likely source for Hardy's claimed "tradition" and absolves the author from using fantasy to justify his fictional folklore.

**Sun 15ᵗʰ, 10.00-11.30: Panel 6 B: From the Middle Ages to the Final Frontier**:
Chair: Dimitra Fimi

**Sophia Kingshill, Writer,** [skingshill09@btinternet.com](mailto:skingshill09@btinternet.com)**:** *Wonder Voyages from the Odyssey to the Starship Enterprise*
The 'final frontier' was once the ocean. Homer's Odysseus is the legendary prototype of the seafarer, and motifs from his journey are repeated in medieval Celtic *imrama* (stories of voyages): the island of the Lotus-Eaters, for example, where new arrivals forget their past and ignore their future, has its counterpart in the eighth-century Irish tale of Maelduin.

Certain marvels of far lands continued to be reported for hundreds of years. The Sciapods – a tribe with single feet so large they could function as parasols – were mentioned from at least the first century CE, in Pliny's *Natural History*, until the fourteenth century, in *The Travels of Sir John Mandeville*, and make a late appearance in C.S. Lewis's fantasy novel *The Voyage of the Dawn Treader* (1952), a conscious updating of the wonder-voyage tradition.

Travel narratives may function as allegory, like St Brendan's sixth-century journey to the Land of the Saints, or as satire, like Swift's *Gulliver's Travels* (1726), but the moral purpose, for most readers or listeners, is secondary to the adventure. In the twentieth century saga of *Star Trek*, the territory has changed from the sea to the skies, and new planets replace undiscovered islands in the explorers' geography, but the guiding idea of the genre remains as it has always been, that nothing is too strange to be true, somewhere in our universe.

SOPHIA KINGSHILL is the co-author, with the late Jennifer Westwood, of *The Lore of Scotland* (Random House, 2009), and of the forthcoming *Legends of the Sea* (Random House, 2012), a book of British marine and coastal folklore.

**Tina Paphitis, PhD student, Inst. of Archaeology, Univ.Coll. London,** [t.paphitis@ucl.ac.uk](mailto:t.paphitis@ucl.ac.uk)**:** *Wights and Ancestors: a Comparative Archaeology of the Barrow –Downs and Pallinghurst Barrow.*
Ancient barrows are amongst archaeological sites that have attracted a vast amount of folklore – from fairies and ghosts to heroes and the devil. It is therefore unsurprising that writers have used these features as locales for uncanny or outright fantastical activity. Whilst the use of barrows might situate the reader in a familiar landscape, their effect can be overwhelming, even frightening, yet all the while reaffirming the very familiar folklore attributed to them. These episodes can also reveal how archaeology and the distant past are understood, oftentimes little distinguished (if at all) from the folkloric seed of the narrative. This paper examines two uses of barrows and their folklore in fantastic literature: the chapter 'Fog on the Barrow-Downs' in *The Lord of the Rings* by J.R.R. Tolkien, and Grant Allen's short story *Pallinghurst Barrow*. It will explore the distinct ways in which archaeological sites and their folklore inspired these narratives, and consider how such folklore is reconciled with, and inspires an understanding of, the ancient (fictional and non-fictional) past, from 19ᵗʰ Century culture-historical views to 20ᵗʰ Century medievalism. In Tolkien's case, archaeologists can learn from his masterful treatment of folklore in fantasy to contribute to an understanding of the medieval landscape, whilst Allen's piece provides a stark reminder of the pitfalls in the history of archaeological and folkloric thought.

**Janet Dowling, Folklore Society, and storyteller,** [JADowling@aol.com](mailto:JADowling@aol.com)**:** *Naming the Green Man of the Medieval Church*
From the fourth century onwards the Christian church was looking to confer its most Holy Icon with an irrefutable back story that linked the Old and New Testaments – highlighting both the painful price of the original sins of man, and the hope of redemption. The component parts were drawn from old Jewish tales of the 1st century BC, a flutter with Roman imagery that held the same high values, carefully woven with an apocryphal tale, spliced into the 11ᵗʰ century Catholic liturgy, mixed with a splash of ambiguous Latin and disseminated through out the Christian world to inspire paintings, poems, sculptures and the heads we now know as the Green Man.  In short—a hotch-potch of folklore to create a medieval fantasy! But having unraveled this fantasy, we can now offer the Green Man a name!

**Sun 15ᵗʰ: Panel 7, 12.00-1.00: Legends of Ghosts and Spirits:** Chair: Jonathan Roper

**Dr Paul Cowdell, Folklore Society,** [paul.cowdell@talk21.com](mailto:paul.cowdell@talk21.com)**:** *'How much of it is actually true must be left to the gentle reader's own discretion, but it makes interesting and entertaining reading'*
In her 1954 Presidential Address Margaret Murray advised members of the Folklore Society to collect ghost stories. Given technological changes over the previous period, above all the advent of electric lighting, she argued that 'ghosts, like the devil, are dying out'. Not everyone agreed. Within the Folklore Society criticism was expressed by Alasdair Alpin MacGregor, who was chiefly a writer of discursive travelogues. This paper will use MacGregor's cautious criticisms as a starting point for an exploration of the connection between folklore and more imaginative literary uses of ghostlore. It will focus on three popular authors, MacGregor, Elliott O'Donnell, and Charles Sampson. All used, or claimed to use, oral narratives, but questions of literary entertainment are increasingly important in their work. This paper will look at some of the folkloric genre considerations applied to ghostlore, particularly personal testimony, and discuss their relationship with the growth of literary entertaining ghost stories. Sampson's comment, which provides the title, is an admission of the levels of invention he exercised, but it is also necessary to consider how his invented tales themselves were subsequently adopted in local legendry. Overall the paper will consider the relationship between traditional lore and the fantastic in literature, and will seek to illustrate this question with examples from my own recent fieldwork

**Jeremy Harte, Folklore Society and Curator, Bourne Hall,** [jharte@epsom-ewell.gov.uk](mailto:jharte@epsom-ewell.gov.uk)**:** *'I Saw Him on the Burning Mountains': Legend, Literature and Law in Booty v. Barnaby.*
Ostension can take many forms. In the case of the late Mr. Booty of London, it involved him being pursued in 1687 by a dark figure across the volcanic lava of Stromboli and into the mouth of Hell. This was an uncomfortably literal acting out of the parables of hellfire by which preachers had been used to denounce the death of tyrants, with the differences that Booty was nothing worse than a taxman, and that his fate was witnessed by thirty British seamen and attested in court. Or was it? First heard of a hundred years after the event, Booty's fate seems too close for coincidence to damnation stories still current about the fate of those who persecuted Dissenters and Covenanters; and these in turn transformed dark visions of the Otherworld journey current since the time of Pope Gregory the Great. From Catholic miracle to Protestant warning, from Enlightenment evidence to Romantic reverie, and from court report to ghost story, Booty's case bridges different genres and continues to serve today as a challenge to the boundary of fact and fiction.