



“URBAN FOLKLORE”



A Joint Conference of The Folklore Society and The School of
Welsh, Cardiff University
Together with The Folklore Society AGM 2013

Friday 19 to Sunday 21 April 2013

at Cardiff University, John Percival (Humanities) Building, Colum
Drive, Cardiff CF10 3EU (Fri and Sat) and Council Chamber, Main
Building, Park Square, CF10 3AT (Sun)

Urban Folklore: Programme

Friday 19 April: Cardiff University, John Percival (Humanities) Building, Colum Drive, Cardiff CF10 3EU (Seminar Room)

13:00 – : “Urban Folklore” Conference Registration opens

14:00–14.45: The Folklore Society Annual General Meeting 2013 (FLS members only)

14.45–15.45: **“Urban Folklore” Conference, Panel 1A**

James H. Grayson: *Urban Legends: Are they Modern? Some Korean examples from the 15th and 17th Centuries*

Janet Dowling: *When Giants go Dancing in the Street!*

15.45-16.15: Tea/Coffee

16.15-17.15: **“Urban Folklore” Conference Panel 1B**

Ceri Houlbrook: *‘Monsters in Manchester: Conserving the boggart in an inner city park’*

Ross MacFarlane: *Lovett's London Amulets and 'Primitive Medicine' in the Wellcome Historical Medical Museum*

17.15–18.00 **The Folklore Society Presidential Address** by Robert McDowall: "The Role of Railroads and Railways in Urban Myths and Legends." (Everyone welcome)

18.00–19.00: Wine Reception hosted by The Folklore Society (Everyone welcome)

19.30– : Conference Dinner at Bellini's, 1 Park Place, Cardiff CF10 3DP (a short walk from John Percival Building): 3 course dinner £27, **pre-booking essential**

Saturday 20 April: Cardiff University, John Percival (Humanities) Building.

Colum Drive, Cardiff CF10 3EU. 9.00 a.m. for 9.15 start:

9:15–10.45: “Urban Folklore” Conference Panel 2

Aoife Granville: *Marching and Musicking through the Year: Dingle's Calendar Celebrations*

Melissa Harrington: *From early modern myth to contemporary urban folklore; the persistence of superstition regarding “Elfknots” in horses' manes*

Peter Robson: *Burnings, Barrels and Bonfire Boys - November the Fifth in Victorian Dorset*

10.45–11.15: Coffee/tea

11.15–12.45: “Urban Folklore” Conference Panel 3

Cristina Pietropaolo: *The Temporal Piazza: Toronto's Good Friday Procession as Gathering Place*

Mark Lewis: *Uniting sacred and secular - the Manchester Whit Walks*

Chloe Metcalfe: *Time to Ring Some Changes: Charting The Continuing Evolution of Modern Morris Dance Costumes.*

12.45–13.45: Lunch

13.45-15.45: **“Urban Folklore” Conference Panels 4 A and 4 B**
(Parallel sessions)

Panel 4A (13.45-15.45pm):

Gary Forster: *Urban Legends: The Candyman as Contemporary Folktale*

Claudia Schwabe: *From Grimms' Fairy Tale to Urban Folklore In Germany: Hans Traxler's Scientific Satire "The Truth About Hansel And Gretel"*

Jessica Monteith: *Making Monsters: Urban Folklore and The Werewolf Movie*

Panel 4B (13.45-15.45pm):

Rezan Karakas: *Beliefs about Pious Foundations*

Anastasiia Zherdieva: *Grail Quest in Crimean legends*

Daria Radchenko: *Can't Break a Chain that Long: Chain Mail in Russian Netlore*

15.45-16.15: tea/coffee

16.15-17.45: "Urban Folklore" Conference Panel 5:

Petr Janacek: *'Resistance fighter or Urban Maniac? Czech spring Man narratives between folk and popular culture.*

Fiona-Jane Brown: *'Bon-Accord': Aberdeen city's Motto and its folk origins'*

Sheila Young: *Blackening the Bride and Decorating the Hen: A Cultural Analysis of Pre-Wedding Practices*

17.45-18.00: Presentation of The Coote Lake Medal for Research to Professor Patricia Lysaght

18.00— : Free evening and opportunity to explore Cardiff Bay, sample the eateries and sights. Easiest to get there by bus (car parking very limited; car drivers please note that university car parks may close in the evening)—lots will be going, just tag along with a group.

Sunday 21 April: NB: CHANGE OF VENUE: The Council Chamber, 1st floor, Cardiff University Main Building, Park Place, Cardiff CF10 3AT, **9.00 for 9.30 start**

9.30-11.00: "Urban Folklore" Conference Panel 6:

William Roberts: *Use and misuse of traditional and popular imagery in present day public events*

Sophia Kingshill: *'Don't Go out with Redheads': Superstition and Stereotype*

Mark Norman: *'Eyes as Big as Saucers': Has the nature of reports of sightings changed in 'Black Dog' folklore for an urban, globalised' world?*

11.00-11.30: tea/coffee

11.30-1.00: "Urban Folklore" Conference Panel 7

David Clarke, *'The Curse of the Crying boy?'*

Paul Cowdell, *'By Australian standards [it's] very old. It's 120 years old': ghosts as indicators of age in the city*

Bradford Mc Mullen *"Celwydd bob gair odd honno:" The Welsh Tall Tale*

1.00-2.00: Lunch, (Main Building, Vramu Jones Gallery).

2.00: Conference Closing Comments, Thanks, and Farewells for safe journeys home.

Urban Folklore: Abstracts

Dr Fiona-Jane Brown, *independent researcher*

'Bon-Accord': Aberdeen City's Motto and Its Folk Origins

It is an accepted piece of urban lore in Aberdeen, Scotland, that the city's motto came from the secret password used by Robert the Bruce's soldiers as they recovered the castle from the occupying army of Edward II during the Scottish Wars of Independence. Historians dismiss this as fantasy, since Aberdeen had been recognised as a royal burgh by William the Lion, King of Scots, in 1178. So, what does this civic motto and the attendant heraldry tell us about the citizens and their rulers? What can we learn about the development of Aberdeen's civic identity? Does "Bon Accord" and its origin legend still reflect the city's identity today?

This paper will compare the folk origins of Aberdeen's civic motto with those of other British cities and attempt to elicit the possible reasons for these oral tales which have grown up alongside official civic identity. Examples will include Glasgow, whose motto "Let Glasgow Flourish" originally had the second clause "By the Preaching of the Word", why did they feel the need to drop their religious heritage? And, equally, Portsmouth's motto "Heaven's Light Our Guide"; is this still relevant to the city's current cultural identity? Do these tales matter to any of the people who now live in these cities in the twenty-first century, or are they just pleasant little "antiquities" as modern historians deem them?

Dr Fiona-Jane Brown is currently self-employed as the director of "Hidden Aberdeen Tours", Aberdeen's only commercial historic walking tour company. Through her interest in local history and her doctoral research into regional and personal identities in Scottish Fishing communities, she has discovered a wealth of folk histories within her own city. This paper reflects her new study of civic identity through oral history and folk tales.

Dr David Clarke, *Senior Lecturer in Journalism, Sheffield Hallam University*

The Curse of the Crying Boy.

'curse': *a solemn utterance intended to invoke a supernatural power to inflict destruction or punishment on a person or thing* (OED). In 1985 a British tabloid newspaper, *The Sun*, published a report of a fire that badly damaged a terraced house in a South Yorkshire mining community. A cheap mass-produced painting of a crying toddler was found by fire fighters amongst the remains, perfectly intact. The story claimed this was one of a series of blazes in suburban homes that displayed prints of what the press called the 'the cursed painting of the Crying Boy.' In each case the kitsch prints – attributed to a mysterious Spanish artist known as Bragolin – were left untouched by the devastation around them. Belief in the potency of the cursed painting began life as a 'silly season' story but within a decade it had developed a coherent narrative. The arrival of the internet allowed the story to reach a wider audience where it merged with other legends concerning haunted artwork. Almost three decades later it continues to titillate and terrify readers around the world (Clarke 2012). This paper will examine the origins of this quintessential contemporary legend and the role played by the mass media and tabloid journalists in its dissemination and evolution.

Bibliography: Clarke, David. 'Urban Legends and the Media: The Crying Boy' in *The Martians Have Landed!: A History of Media-Driven Panics and Hoaxes*, eds. Robert E. Bartholomew

Dr Paul Cowdell, *University of Hertfordshire*

'By Australian standards [it's] very old. It's 120 years old': ghosts as indicators of age in the city

Bernadette, an informant in my recent fieldwork on ghost belief, spoke of her experiences with ghosts at home in Sydney and since she had moved to London. Her reported experiences and beliefs had remained consistent throughout her life, but since she had moved to London, she said, she had been forced to change her behaviour out in public because of the sheer numbers of ghosts present in the city. She explicitly associated this with the age of city, and it became clear in her account of other experiences that the age of buildings raised the likelihood of ghostly activity. This emerged across my fieldwork as a repeated motif: a former nurse told me of a ghost in one London hospital, but said no ghosts had been reported from the hospital's new site as the buildings 'aren't old enough'. I will consider here the interplay of age and ghostly activity. I will look at the ways in which a city's age raises expectations of ghostly presences, and also the ways in which ghost reports can be used to fill out a city's history.

Janet Dowling, *Storyteller*

When Giants go Dancing in the Street!

Visit most northern European countries in the summer and autumn, and you are likely to find a myriad of small festivals populated by giants. If you are very lucky you may come across one of the festivals which are attended by several hundred giants from Europe and the rest of the world.



Processional Giants grew out of the beating the bounds of the Catholic churches, but following the Reformation they were lost to the protestant countries, and became a secular event in the catholic, reflecting local heroes and guardians of the towns. There is a little known history of English processional giants that date back to the time of Brutus and thanks to a revival of English giants in the 1980's even now they walk the streets in cities and in dark corners of this realm. This presentation gives the potted folklore and history of processional giants in northern Europe (and how they hoodwinked the Nazi's), and the development of giants in England since the 1980's.

Janet Dowling (Guardian of Giants: Morgan le fey and Bertilak, the Green Knight who can be seen at <http://www.mythstories.com/exhibthr.html>)

Gary Forster, *BA, MA, PhD candidate, Centre of Adaptations, Leicester*

"Urban Legends: the Candyman as Contemporary Folktale"

Clive Barker's 'The Forbidden' and Bernard Rose's 1992 film adaptation *Candyman*, the foci of this presentation, characterise urban folklore and urban legend as coterminous. Presenting both narrative types as supernatural or semi-believable tales disseminated by word of mouth from generation to generation, *Candyman* in particular employs folklore themes and discusses urban legends self-reflexively as "modern urban folklore" and "the un-self-conscious reflection of the fears of urban society". Bernard Rose thus champions urban legends as expressions of timeless truths and as a canvas onto which psychic/unconscious concerns are projected. A central strand of this discussion, then, is *why* folklore is told, what it has to offer modern (cinematic) audiences, and what is lost and added on screen. Paramount is that this presentation cuts to the dark heart of the folktale and offers psychoanalytic-symbolic readings of Rose's *Candyman* both as an ancient folktale and as a meta-textual contemporary narrative that perpetually updates itself to ensure that the flesh continues to creep and that it continues to haunt the cultural imagination.

Specific texts under discussion: 'The Forbidden', *Candyman* (1992), *Candyman 2: Farewell to the Flesh* (1995), *Candyman 3: Day of the Dead*. Keywords: folktale, folklore, horror, symbolism, film, adaptation, contemporary legend, urban legend

Dr. Aoife Granville, *Research Affiliate and Lecturer, School of Music and Theatre, University College, Cork, Ireland*

Marching and Musicking through the Year: Dingle's Calendar Celebrations

Dingle town's musical traditions focus on a marching band custom which celebrates various calendar customs annually. The musical repertoire of the Dingle marching groups is specific to the town and the townspeople's fascination and pride in the music and the performing groups is quite unique. Young musicians in the town strive to learn the music for these occasions and are proud of the bands of which they are a part. The music of the Dingle marching groups acts as a symbol of community identity and 'dingleness'. The traditional tunes are chanted by local football teams after victories at football matches and other occasions. There is no other music which instils a reactions like the 'band tunes'. These tunes are performed by the town's marching groups each time they undertake their pilgrimages around the boundaries of the town. These parades take place on Saint Patrick's Day (6am), Easter Sunday, Bealtaine, Wren's Day (26th December) and New Year's Eve. On each occasion the bands are followed by many townspeople who continue to mark out their territory through procession and music.

This paper will look at the impact of local calendar customs on community identity. It will also look at the community's reactions and understanding of the age old custom of marking the calendar and why they think these traditions and musics have survived through to the twenty-first century whilst dying out elsewhere outside of the town boundaries.

Prof. James H. Grayson, *Emeritus Professor, University of Sheffield*

Urban Legends: Are They Modern? Some Korean Examples from the 15th and 17th Centuries

Although the term 'urban legends' has been adopted to describe stories and tales which refer to the modern era, it is obvious that oral folklore placed in an urban setting is quite common in other cultures and eras. In this paper, I draw on the work of James Scarth Gale, an early Canadian Presbyterian missionary in Korea. His book *Korean Folk Tales: Imps, Ghosts and Goblins* (1911) draws principally on two written sources, one from the fifteenth century and the other from the seventeenth century, which contain a large number of tales set in the Korean capital, Sŏul. I propose to examine a small selection of the tales which he translated for his book. In these tales we encounter many of the themes from modern 'horror' tales – houses in dark corners of the capital haunted by gangs of spirits, foxes and wildcats transforming themselves into beautiful women to lure unsuspecting men, magicians who change shape, trees haunted by myriads of spirits – and more. We also find some East Asian spiritual encounters such as the God of War who through a manifestation saves the capital city, and the Confucian scholar who in a dream comes before the judgement seat of the Buddhist King of Hell. I would propose in this paper to illustrate the historic universality of the legend with an urban setting, while showing how these tales fit within a certain genre of Korean (and East Asian) literati writing, giving an insight into some aspects of traditional understandings of the spirit world.

Melissa Harrington

From early modern myth to contemporary urban folklore; the persistence of superstition regarding "Elf knots" in horses' manes.

This paper describes how contemporary urban folklore about witches or thieves secretly braiding "elf knots" or "witch knots" into horses' manes has endured almost unchanged since Shakespeare wrote "*That is the very Mab that plaits the manes of horses in the night, And bakes the elflocks in foul sluttish hairs, which once untangled, much misfortune bodes* (Romeo and Juliet Act One Scene 4)." The paper outlines how this myth has been perpetuated by the popular press, and even by police officers warning the horse owning community when horses have been found with such knots in their manes. It discusses how the folklore is regularly dismissed by equine

experts, and by The Pagan Federation, which is sometimes asked to comment on non-existent links between Paganism and eldritch mane plaits, yet despite these expert views the folklore still regularly surfaces. This paper outlines some medical and practical causes for a horse to appear “hag-ridden”, and natural causes for elf knots, and discusses how horse mane-braiding myths relate to fears and fantasies that have changed little since early modernity. The paper concludes by illustrating how the internet may eventually end this particular folklore.

Bio: Melissa Harrington is a visiting senior lecturer in research methods and cognitive psychology at the University of Cumbria. She is also a British Horse Society accredited riding instructor, and a council member of the Pagan Federation.

Ceri Houlbrook, *University of Manchester*

Monsters in Manchester: Conserving the Boggart in an inner-city park

This paper will explore the folklore of an inner-city park in Blackley, North Manchester, and the adaptations it has undergone in order to survive its transition into an urban environment.

Boggart Hole Clough consists of 171 acres of dense forest and deep ravines, situated three miles north of Manchester’s city centre. This park possesses a wealth of local folktales and traditions, the majority of which centre on a supernatural character known as ‘the Boggart’.

Because of its location in the sprawling suburbs of what Hall has termed the world’s first industrial city (1998: 310), Boggart Hole Clough epitomises the rural-to-urban transition; in the nineteenth century, Blackley was classed as a rural village, whilst today, following the urban-sprawl of Manchester, it constitutes a suburb.

Designating the work of John Roby, written in 1829, as my earliest source, I trace the local folklore’s progression through a 182 year period to the present day, for which my sources constitute oral interviews with local residents, which prove to be even more vivid, varied, and detailed as the lore of earlier generations. The premise of this paper, therefore, is that the folklore of Boggart Hole Clough has not diminished as the area has become progressively urban. Neither, however, has it remained static. Like any other entity, folklore must adapt if it is to survive a changing environment (Dundes 1980; Render 2004).

The question that naturally follows this hypothesis, however, is *how* has it adapted to an increasingly urban environment? Considering the various reinterpretations of the Blackley Boggart – many of which are influenced today by images and characters from popular culture – this paper will explore the methods employed by the local residents of North Manchester in re-painting the Boggart as a figure acclimatised to a modern, urban world.

Petr Janecek, PhD, Ethnographical Department, National Museum, Prague, Czech Republic

Resistance Fighter or Urban Maniac? Czech Spring Man narratives between folk and popular culture

The paper analyzes narratives about the *Spring Man*, mysterious urban phantom said to be able to jump to extraordinary heights with aid of amazing spring-like mechanism attached to his boots. This local version of international *Spring-heeled Jack* narrative complex become popular during the last months of the Second World War, when it began to be venerated as mythical superhero helping Czech resistance fighters. Stories about this mysterious, bullet-proof apparition, jumping over rooftops and fighting the Nazis and their collaborators, soon overwhelmed the Czech lands, helped real resistance fighters, and lifted spirit of the oppressed nation.

The paper describes possible origin, main characteristics, distribution and variation of these oral rumours and legends, and compares them with other Czech wartime urban phantoms like Razor Blade Man, as well as international phantom scares connected with the UK *Spring-heeled Jack* tradition, like Russian *Poprigunchykis* of the Bolshevik Revolution of the 1917 or German *Hippenmännchen* of the early 1950.

Spring Man rumours and legends have been closely connected to the unique political and social situation of

the Czech lands during the Second World War and vanished almost immediately after the end of the conflict. Nevertheless, character of Spring Man has captured imagination of many artists, including movie directors, cartoonists and fiction writers. After his demise in oral tradition, Spring Man became deeply rooted in Czech popular culture and has been used as a satirical tool to symbolical criticism of various political events, forces and ideologies, including Communist critique of bourgeoisie and the U.S.A. in the late 1940s, Czech national critique of intervention of armies of the Warsaw Pact to Czechoslovakia in 1968, dissident critique of Communism regime in the 1980s, and travesty of globalization and antiglobalization activities, as well as serving as subcultural iconography and graffiti of anti-Fascist street movement of the early 2000s. Thanks to these popcultural reincarnations, the Spring Man myth continues to live on in Czech popular culture, thus enabling the original short-lived rumours and legends to live many years longer after their usual short lifespan.

Rezan Karakaş, Yrd. Doç. Siirt University, Education Faculty, Turkish Department, Siirt, Turkey

Beliefs about Pious Foundations

In the region of Siirt, beliefs about pious foundations (Vakıf) are noteworthy from a folkloric perspective. Those beliefs are based on the perception that buildings for housing or commercial purposes constructed in the lands of Vakıfs in which mosques, schools and madrasahs were supposed to be built will bring bad luck to those who live in. Therefore, the locals do not purchase or rent any housing or commercial units that were built in those lands. There are many locals who claim that they are having headaches, feeling scared and uneasy, and complain about the lack of blessing in their houses. Even some residents, who are not actually from Siirt but live there for a long time, are also under the influence of this belief. The locals also are having hard time and confusion when they want to purchase, rent or rent out their houses or commercial units due to that rumors circulating among the Siirtans that those houses or commercial units are built in the lands of Vakıfs. Those who live in those buildings constructed in the Vakıf lands are recommended donating some money as Sadaqah. Today, the people of Siirt including the new generation are still under the affect of the beliefs about Vakıfs.

Sophia Kingshill

'Don't Go Out With Redheads': Superstition and Stereotype

Dislike or distrust of people with red hair is attested in several cultures over a long period. Redheads are supposed to have a particular temperament (typically hot-tempered, talkative, unfaithful and/or treacherous) and there is extensive record of the superstition that they are unlucky to others, being unwelcome for instance as passengers on fishing boats or as 'first-footers' at New Year. Redhaired women get a particularly bad press (see last year's media comments on Rebekah Brooks, the 'red-top').

Prejudice against redheads has been linked with British and Irish hostility to Danish invaders of the 9th and 10th centuries, or alternatively to depictions of Judas in religious art. Judas is shown with red hair in many Northern European paintings from at least the 14th century onwards; these images may have suggested Shylock's standard red wig and beard in 17th- and 18th-century productions of *The Merchant of Venice*, which in turn probably influenced 19th-century descriptions of Jewish villains including Dickens' Fagin; and red hair continued to feature in anti-Semitic propaganda of the 20th century. Do gibes at 'gingers' disguise more real racism than we might suppose?

Sophia Kingshill is co-author with the late Jennifer Westwood of *The Lore of Scotland* (Random House, 2009) and *The Fabled Coast* (Random House, 2012).

Mark Lewis,

Uniting sacred and secular - the Manchester Whit Walks

The annual Whit walks or 'processions of witness' were once a widespread urban phenomenon and have long been celebrated in the north-west of England since the early nineteenth century. They died out in many areas and are now almost exclusively to be found in central and greater Manchester. These were spectacular commemorations at Whitsuntide, which in the Christian tradition, celebrates the descent of the Holy Spirit at Pentecost. The walks grew out of the Sunday School movement which focussed on easing the lives of children working in the oppressive factory conditions of the time and evolved into the processional forms that are upheld today. This paper will explore the disputed origins and religious basis of the festival and the ways in which it has developed to unite sacred and secular cultures in changing outward forms of expression which transform the urban social spaces of which they are part. Themes will include the consolidation of local identity and social belonging, the fostering of interdenominational relationships through the characteristic wearing of new clothes, offering of monetary gifts to friends and competitive entertainments.

Ross MacFarlane, *Wellcome Institute*

Lovett's London Amulets and 'Primitive Medicine' in the Wellcome Historical Medical Museum

During his life Edward Lovett (1852-1933) amassed one of the largest collections of objects pertaining to folk medicine in the British Isles. Recent years has seen a revival of interest in Lovett, particularly focusing on the materials he collected from contemporary, urban Londoners in the early years of the 20th century. I would like to propose a presentation that would focus on Lovett's relationship with the Wellcome Historical Medical Museum, founded in 1913 by the businessman and collector Henry Wellcome (1853-1936) and which aimed to showcase a small proportion of the objects from one of the largest collections amassed during this period. In particular, I would examine how existing correspondence between the Museum and Lovett illustrates his collecting methods and also how the museum's display of Lovett's urban amulets and charms showed not only key artifacts from collected by Lovett but also revealed much about Wellcome's conception of his collection.

Bradford McMullen, *Cardiff University*

"Celwydd bob gair odd honno:" The Welsh Tall Tale

Everyone knows someone who is prone to exaggeration. These exaggerations take many forms, ranging from impossibly large fish that get away to fogs so thick one can cut them with a knife, and these exaggerations are most commonly known as tall tales. Tall tales are typically defined as a humorous anecdotes in which the humor comes from exaggeration. The genre can serve a number of functions, such as entertainment and minimizing social fears. By examining Welsh examples of ATU 1881*, Parrots Fly Away with Tree, this paper will not only examine the nature of tall tales, and how entertaining they can be, but also show how they can serve as a way of making common fears humorous, and thus minimizing their effects. Furthermore, I will show how some features mark the tale as unmistakably Welsh and at the same time, embody ethnic tensions.

Chloe Metcalfe, *Masters Student at Bath Spa University*

to Ring Some Changes: Charting The Continuing Evolution of Modern Morris Dance Costumes.

Morris dancers are a source of fun. They are bearded elderly men wearing breeches or white trousers and bells and they dance outside enchanting rural pubs as they have done since time immemorial. Today morris costumes are often designed to imply historical continuity, but change is in the air. Since the early 1990s gothic, biker, S+M, and pagan morris groups have been formed, their costumes influenced by sub-cultural

fashions. Morris Offspring formed in 2003 even dance...without bells! They are part of the new attitude towards morris which emphasises the physical nature of the dance.

This presentation is based upon my undergraduate research which analysed information from 137 contemporary morris teams. This presentation charts the changes in morris costumes over the last 110 years. From Mary Neal and her Esperance club bedecked in gaily clad ribbons as if for “a village festival on a village green” (Mary Neal *The Esperance Morris book* Curwen (1910) p14), to the second folk revival and the influence of John Kirkpatrick’s Shropshire Bedlams. Costumes can act as a catalyst for both a wider understanding of contemporary society and modern morris dancing. Costumes evolve alongside contemporary fashions and wider societal attitudes. They act as a visceral indicator for both the personal aspirations of the dancer and the wider desires of the folk dance community.

Jessica Monteith, Laurentian University, Canada

Making Monsters: Urban Folklore and The Werewolf Movie

The act of horrific transformation into wolves, or werewolfism, has been a staple of the horror-genre since the early days of the cinematic experience. Beginning in 1913 with *The Werewolf*, movies involving werewolves can be found in every decade into and including the twenty-first century. In fact this hybrid, sub-species, has become so globally recognized that it is almost a cliché in modern film, which has facilitated the drastic evolutions they have had to undergo, especially in the last decade. My talk will be a study of the inclusion of werewolves in the cinema, and the adoption of the thematic content by an audience as it stands to represent the bestial in man, the horrific capacity of humanity for animalistic behaviour and uncontrollable responses to outside pressures. The transformative state is at once a relief from the constrictions and struggles of the average life, and a response to drastic changes in a culture that is distinctly uncomfortable with life-altering changes. The truly terrible nature of werewolves has not been altered by the long years the werewolf has enjoyed a pre-eminence among monster in the Western tradition, which is why it is so appealing to the mass audience. The idea of a werewolf is static in a human world that is uncomfortable with change, and yet individual werewolves undergo horrific transformation into monsters. With a brief study of werewolves in a sampling of films covering every decade since the 1960’s, we will see the media response to the audience and vice versa regarding werewolf narrative on the ‘big-screen.’

Mark Norman, Independent researcher based at the University of Exeter

"Eyes As Big As Saucers: Does contemporary eyewitness testimony of ghostly Black Dog sightings show a shift from historic themes and terminology, and mapping onto the urban landscape, or does the collective consciousness remain intact?"

Deep in the Special Collections Library of the University of Exeter lies an archive like few others. Metal boxes, cardboard boxes, folders and loose sheets together make up the archive of the late Devon folklorist Theo Brown. Little catalogued and seldom accessed since her death in 1993 are the collected notes, articles and private correspondences on subjects from ghosts to fairies, mythology to ashen faggots. And by far the largest collection is that of the Black Dog, an area of research to which Theo devoted her life. Three draft manuscripts of an as yet unpublished book on the Black Dog, newspaper and periodical articles and reams of typewritten correspondence detail some 250+ sightings across the counties of the United Kingdom and beyond.

Theo Brown's research developed a number of descriptive categories and recurring themes in Black Dog sightings, detailed in her article for *Folklore* (Brown, 1958) which crop up time and again in personal accounts and oral tellings and retellings of sightings.

Traditionally, reports of ghostly Black Dogs have tended towards the rural, following ancient trackways and attaching themselves to historic figures and local legends. But with the increasing urban sprawl of the 20th and 21st centuries, have the Black Dogs been kennelled or are they appearing in new ways?

Since Theo Brown's death, Black Dog sightings have continued to be collected by the author and other researchers through the 1980s and 1990s and into the 2000s. With today's propensity for electronic communication over traditional recording and storytelling, this paper examines whether these common historic themes are still being reported, or whether the collective imagining of the Black Dog (if indeed it is an imagining) is being mapped onto the 21st century urban landscape.

Cristina Pietropaolo, MA, Memorial University, Newfoundland

The Temporal Piazza: Toronto's Good Friday Procession as Gathering Place

The Good Friday procession in Toronto's Little Italy reflects a tradition of worship that Italian immigrants brought with them when they arrived to the city in the 1950s and 1960s. An important element of the procession is that it creates a social space, as participants slowly make their way along the streets, carrying statues of Christ, Pontius Pilate and the Virgin Mary, singing hymns in Italian, accompanied by the sounds of brass bands playing dirges. The procession became the main cultural event of the year for many Italians, an amalgam of traditions from hundreds of Italian villages. Now in its 50th year, the procession has changed, reflecting the shift of the neighbourhood and of Toronto Italian immigrant culture: Little Italy is Italian in name only, and the procession has become a large and modern spectacle. Although many of the participants and attendees cite their faith as the predominant reason for attending, this paper argues how, despite these changes, regardless of whether faith is the main draw, the tradition of the procession is what gathers people together. For one momentous afternoon, the procession transforms Little Italy into a piazza, or gathering place, for thousands of people.

Daria Radchenko, PhD, Moscow, Russia

"Can't Break A Chain That Long": Chain Mail in Russian Netlore

Contemporary Internet folklore corpus includes a number of genres and texts belonging to urban folklore in the wide sense of the term, which adapted to the new digital environment. A curious example is the practice of chain letter/chain mail sending, which to a large extent retained text structure yet changed both its pragmatics and social outline. The paper presents a case-study of two relevant texts from the Russiannetlore tradition and analyses the functioning of chain letters on the Internet, including the discussion of such issues as cross-cultural transmission and variation of the texts, demographic and social characteristics of the participants of this practice, the ways, means and motives of chain mail transmission, socio-cultural functions of this folklore form.

W. Roberts, Cardiff University

'Use and misuse of traditional and popular imagery in present-day public events'

It will consider, inter alia:

- sports crowds and imagery from Welsh and other national traditions, folklore and popular culture
- music fans and imagery associated with bands and individual performers
- stag and hen parties and imagery from folklore and popular culture

Peter Robson, *The Folklore Society*

Burnings, Barrels And Bonfire Boys – November The Fifth In Victorian Dorset

Contrary to the picture of Dorset painted by Thomas Hardy and William Barnes, of stable social conditions and a contented peasantry, the reality of life in the county during the agricultural depressions of the nineteenth century was of proletarian discontent which could erupt into physical violence. Under these circumstances the fifth of November offered ample opportunities for anti-catholic demonstrations, protests and general lawlessness. Throughout the county it was a night when unpopular figures were burned in effigy and, in the towns, when the streets were seized for the rolling of burning tar barrels. After years of failure by the authorities to control the mobs, despite the use of the military, the encouragement of the formation of bonfire societies finally brought order to the streets of Dorchester, Bridport and other Dorset towns by the end of the nineteenth century.

Claudia Schwabe, *Assistant Professor of German, Utah State University*

From Grimms' Fairy Tale To Urban Folklore In Germany: Hans Traxler's Scientific Satire "The Truth About Hansel And Gretel"

In my paper I investigate how the publication of Hans Traxler's scientific persiflage *Die Wahrheit über Hänsel und Gretel* (1963), German for "the truth about Hansel and Gretel", turned a well-known folk fairy tale by the famous Grimm Brothers into a modern urban legend. In particular, I analyze the societal implications and broad repercussions of Traxler's work, in which he ties the cannibalistic story to the fictional amateur archaeologist Georg Ossegg (born 1919 in Prague), who made astonishing discoveries but is, alas, not as well known as he should be because of the resistance to his ideas coming from established experts. I argue that Traxler's book represents a unique and unforeseen break in the otherwise deadly serious field of German folklore.

The fact that Traxler, alias Ossegg, debunks in meticulous detail the popular Grimm fairy tale "Hansel and Gretel" as a romanticized falsification of a holdup murder and provides seemingly sound evidence to support his claims, led many unsuspecting readers on the national and international level to believe that Traxler's book was indeed a work of scientific documentary rather than a satire. Driven by the question of why two adults (instead of children) come to a lone house in the woods and kill the woman dwelling there, the clue lies for Ossegg in the gingerbread recipe he finds hidden in a niche of a 300-year-old wall. Along with the handwritten, weather-beaten recipe, Ossegg also unearthes the bones of a 35-year-old woman as well as a small, iron chest containing baking equipment and cake residue. By logical steps he reaches the conclusion that the "witch" - rather an ingenious confectioner - lived in the woods because she had reason to distrust other confectioners who were envious of her invention, a then unheard-of delicacy called "Lebkuchen" (gingerbread).

A humorless attorney felt deceived and charged Traxler with fraud for what Professor Dr. Heinz Rölleke, one of Germany's leading fairy tale experts, described in 2007 as "one of the best fairy tale satires, if not the best of all". In 2012, the cartoonist Traxler was honored for his lifework with the Ludwig Emil Grimm-price of the city of Hanau.

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Sheila Young, *Elphinstone Institute, University of Aberdeen*

Blackening the Bride and Decorating the Hen: A Cultural Analysis of Pre-Wedding Practices

Sheila Young, Elphinstone Institute, University of Aberdeen

This paper will explore the extent to which contemporary culture affects traditions by looking at two pre-wedding rituals for women from Northern Scotland, the blackening and the hen party.

The blackening has its roots in rural areas of Northern Scotland, while the latter is an urban phenomenon. They have existed side by side for at least 100 years, yet are different in terms of form and function. The hen party is currently enjoying unprecedented success due in part to the fact that it lends itself well to commodification and commercialisation; pink tiaras, veils and L-plates are the instantly recognisable material culture that is the contemporary hen party. The blackening on the other hand does not play so easily into becoming commercialised, yet my current research seems to show that rather than being replaced by the contemporary hen party, brides-to-be continue this age old tradition and indeed are embracing both rituals.

Ethnographic data was gathered over a two year period from women of varying ages who have attended and organised hen parties and blackenings. The field area is Northern Scotland, which includes Grampian, Highland and the Northern Isles. Drawing on Santino, Bennett, Montemurro and others, I will focus on the relationship between commercial imperatives and established traditions.

Anastasiia Zherdieva, *Ph.D in Social Anthropology*

Quest in Crimean legends

There was article "Golden Cradle Quest" in newspaper "Crimean truth" in 2009. According to it, Golden cradle is Holy Grail, which attracted attention the secret police organization of the Soviet Union (NKVD), after what Hitler and Stalin tried to find it without success. There are still calls to looking for Golden cradle among Crimean Mountains in many tourist sites.

In this article we want to find the reason why this motif is so popular in modern Crimean folklore.

The legend about Golden Cradle is the most popular in Crimea. Variants of this legend exist among different nationalities of Crimea (Crimean Tatars, Greeks, Armenians, Karaites). We also retraced the fact of survivability of this legend. It was born in ancient times, but it is still working. We discover the transformations of this legend in Soviet times and contemporary versions of it (Grail Quest).

According to the legend, there were two enemy clans in Crimea, one is domestic, and another is alien. When locals begun to lose the war, their leader made a decision to save his people by following way: he climbed up to the inaccessible mountain, hid the cradle (the sacred object of the clan) in the cave, and charmed it by the instrumentality of spirits of this cave. The cradle in these legends is a symbol of the life of nations. The abolition of the cradle is a reason for the disappearance of people from Crimea. Keeping the cradle in the cave is the essential condition of safe existence of Crimean people. The love for motherland is universal, we can say conjoint for Crimea, this value does not separate peoples, but unites them, because Crimea is the home for every Crimean nations.

There are three important mythologems in the legend: mythologem of Mountain, mythologem of Cave and mythologem of Cradle. Their connection and interaction are analyzed in the article. Also why mythological thinking mixes the Cradle and the Grail is investigated.

Keywords: legend, Golden cradle, Holy Grail, dialogue of cultures, universal values.