Folklore and the Nation

The Annual Conference of The Folklore Society
29—31 March 2019

Hosted by The University of Derby,
One Friar Gate Square,
Derby, DE11DZ, UK

The nation surges with newfound rhetorical power. The last 25 years have seen parliamentary devolution, the Scottish independence referendum and the proposed withdrawal from the European Union, all within the UK alone. Yet this is a global drive, manifesting also in diaspora (St Patrick's Day is now a global celebration) and the everyday, local acts that constitute our reality. In England, for example, it is no longer remarkable to see the St George's Cross flying outside suburban houses. We are living through a popular move towards national ideologies.

This conference asks how, why and when folklore has been deployed in the context of national ideologies and ideas of nationhood. For some, the lore of the nation has been an instrument to build consensus; for others, a means of excluding. Signs of cultural identity have served to both unite and divide separate polities, whilst diasporas live within two nations at once, the state of residence and the (sometimes imagined) homeland. The conference accommodates the use of folklore in exclusionary and disciplinary deployments of nationalism, whilst remaining open to flexible definitions of nationalism, in the form of solidarity, ethnicity, diaspora and nations within nations.

Of course, folklore has always been connected with the discourse and development of the nation, as demonstrated by collections such as Timothy Baycroft and David Hopkin's *Folklore and Nationalism in Europe During the Long Nineteenth Century* (2012). Whilst the folk were considered cultural survivals, of low status in the ranks of civilization, folklore was symbolically important to many national struggles. Ambiguous feelings about tradition—whether it was the authentic voice of the people or a quaint echo of the primitive—drove the historical development of nationalism just as it contributed to the development of the academic discipline of Folklore. Custom, legend and tradition played their part in progressive, Romantic nationalism, as much as they did in promoting the nationalism of totalitarian states. What, then, is traditional about the place of folklore in nationalism, and nationalism in folklore?

The conference is hosted by the University of Derby at its city centre campus: One Friar Gate Square, 4–6 Agard St, Derby DE1 1DZ.

Friday 29 March 2019

13.00 Registration in Room FG301

14.00 **A: Welcome and Keynote** **(Room FG301)**
Welcome from Prof. Keith McClay of the University of Derby

The Folklore Society Presidential Address, by Prof. Patricia Lysaght:
Folklife and the Nation: An Artist in the Field for the Irish Folklore Commission in the 1940s and 1950s

15.00 **B: Peoples, Nations and Regions** **(Room FG301)**

Prof. Diarmuid Ó Giolláin: *Plebs, Populus* and Nation in Folklore Studies

Prof. David Hopkin: The Region: Folklore's Dominant Unit of Analysis

Dr Will Pooley: Witchcraft-Crimes and the Problem of Methodological Nationalism: France, 1790-1940

16.30 Tea

16:55 **C: Regional-National Identity** **(Room FG301)**
A special panel. All three speakers are founder members of the Centre for Contemporary Legend (CCL) research group at Sheffield Hallam University.

Andrew Robinson: Photographic Surveys of Calendar Customs: Preserving Identity in Times of Change

Diane A Rodgers: *Et in Arcadia ego*: British Folk Horror Film and Television

Dr David Clarke: The Last Earl of Hallamshire: Legend, Landscape and Identity in South Yorkshire

18:25 **End**

Conference delegates are then invited to the Maypole Inn, 42 Brook St, Derby DE1 3PH, for a wine reception, followed by the opportunity to order food. At 20.30 there will be a performance by Shonaleigh Cumbers, introduced by Dr Simon Heywood.

Saturday 30 March 2019

Panels numbered 1 take place in Room FG204
Panels numbered 2 take place in Room FG301

09.15	**Panel D1: Materials and Symbols**	**Panel D2: Collectors**
	Rosemary Power: The Nation Grieving: The Death of Diana in Derbyshire	**Elena Sottilotta:** A 'Novello Folklorista' in Post-Unification Italy: Grazia Deledda's Folkloric Writings Between Insular and National Identity
	Dr Tetiana Volkovicher: How Ukrainians Made a Russian Boy with Balalaika Play Bandura	**Sofia Lago:** 'Death to Every Story': Nineteenth-Century Folklorists and the Appropriation of Folk Culture in Northern Europe
	Roy Vickery: Shamrock, Rose, Thistle, and Daffodil (or should it be Leek?) – Plants as National Symbols	**Dr Camilla Schroeder:** Building a Nation: The Brothers Grimm and Germany
10.45	Tea	
11.15	**E: Keynote Address**	
	Prof. Terry Gunnell: Grimm Ripples: The Role of the Grimms' *Deutsche Sagen* in the Collection and Creation of National Folk Narratives in Northern Europe	
12.15-13.30	Lunch	
12.45	AGM of The Folklore Society: all members are urged to attend, and all conference participants are encouraged to join the society.	

13:30	**Panel F1: Morris, Country Dance, and Kipling**	**Panel F2: Myths and Praxis**
	Derek Schofield: Visions of English Identity: The Country Dance and *Shakespeare-land*	**Dr Andrew Fergus Wilson:** The Mythic Ethnostate in the Neofascist Imaginary
	Matt Simons: Embodied Englishness in the Interwar Morris Revival	**Benjamin Richards:** The Stable Ground of Nothingness: Bataille, Myth and the Ghosts of Fascism
	Keith Shipton: Worldliness and Enchantment in Kipling's 'Puck' Stories	**Simon Poole:** The Federal Writers' Project, Nationalism and the Personal Experience Narrative
15.00	Tea	
15.25	**Panel G1: England and English**	**Panel G2: Religion**
	Robert McDowall: English Folklore: What Values Does it Represent?	**Prof. James H Grayson:** Building the Nation: Conflicting Myths, Conflicting Nationalisms
	Ellada Titane: A Home without a Hart? Folklore and Negotiating Identity in the ESOL Classroom	**Dr Kate Smith:** Folklore and the Neo-Pagan Ethno-Nation
	Jeremy Harte: Remember Athelstan! The Afterlife of an Anglo-Saxon King	**Donatella Lanzarotta:** According to Matthew: The Symbolic Evolution of the 'Lega', from its Pseudo-Celtic Origins to the Allegedly Christian Present
16.55	End	
	Forage for food and meet up at the pub	

Sunday 31 March 2019

09.30 **Panel H1: Writers**

Silvia Storti: An Empire Apart: Anne Thackeray's Fairy Tales and the Decline of the British Empire

Felix Taylor: The Pyramid of Fire: Arthur Machen, the *Tylwyth Teg*, and Celtic Nationalism in the 1890s.

Dr Carina Hart: Contemporary British Masculinity as Gothic Fairy Tale in Ali Shaw's *The Trees.*

Panel H2: Contemporary Folklore

Dr Lucy Wright: Performing Englishness Abroad: Morris Dancing in Japan

Dr Cath Bannister: Scouting for St George: Re-Imagining St George's Day as a Relevant, Inclusive Celebration for Scouts in England.

Dr Tina Paphitis: *Nasjonalretter*: Food and Foodways in Representing Nordic Nations

11.00 Tea

11.30 **Panel I1: Redefinitions**

Dr Daria Radchenko: "Cook me some Rusiano": Economic Sanctions, Newslore and Marketing in Russia

Mimi McGann: The Good Mark: Claiming Space in Folklore and Brexit

Tabitha Peterken: Bloody Europe

Panel I2: Disciplinary Agendas

Dr Kristina Rapacki: Asger Jorn's Scandinavian Institute of Comparative Vandalism (1961-65): Nordic 'Folk Art' and Early Euroscepticism

Ciarán Walsh: Leaving the Union: Haddon, Home Rule and Anti-Imperialist Agendas in Anglo-Irish Folklore

Dr Katie Meheux: A Scottish Volk? Anthropology, Folklore, Race and Nationalism in Inter-War Scotland

13.00 Lunch
14.00 Excursion led by Dr Simon Heywood
16.00 Conference closes

Abstracts

Dr Cath Bannister (University of Sheffield) c.bannister@sheffield.ac.uk

Scouting for St George: Re-imagining St George's Day as a Relevant, Inclusive Celebration for Scouts in England

Seeking inspirational icons for his new movement, Scouting's founder Sir Robert Baden-Powell commandeered St George, England's patron, for Scouting's patron saint. Baden-Powell's instruction to Scouts to mark St George's Day was translated into parades, religious services, and, significantly, the collective remaking of the Scout Promise (the movement's membership oath expressing its core tenets). While this tradition persists, there is a growing awareness within Scouting that St George's Day invites adaptation: parades are complex to organise, and alien to, and unpopular with, some young members. Furthermore, St George now cuts a complex figure, and his flag is a potentially problematic emblem. From parades to picnics, from campfires to street dance, this paper discusses contemporary celebratory approaches to this occasion by grass-roots Scout Groups, and the challenges inherent in presenting a male, 'English', martial Christian saint as an inclusive symbol for the modern movement.

Cath Bannister is a cataloguer on the Playing the Archive *project which brings together the University of Sheffield, UCL and the Bodleian Libraries, Oxford. Her PhD research explored the ritual performances and customary practices of Scout and Guide groups in the north of England.*

Dr Matthew Cheeseman (University of Derby) m.cheeseman@derby.ac.uk

Dark Folklore and the Nation

As folklore developed as a discipline, it contributed, amongst other things, a nuanced understanding of tradition to academic thought and developed methodologies in dialogue with anthropology. In addition to this, more so than any other discipline, save, perhaps English literature and creative writing, folklore has been home to writers who have been moved by their imagination. The difference, perhaps, is that some folklorists have believed in the veracity of their fictions. Recurrent claims of pagan survivals, witch cults and a fascination with the magical have repeatedly alienated those folklorists who have followed empirical methodologies. This paper discusses the folkloric imagination and its dialogue with the imagined community of the nation. It is particularly focused on the contemporary British/English fascination with dark folklore and essentialist ideas of soil, spirit and soul.

Dr Matthew Cheeseman is Senior Lecturer in Creative Writing at the University of Derby. He runs the small press Spirit Duplicator and is a Council member of the Folklore Society.

Dr David Clarke (Sheffield Hallam University) david.clarke@shu.ac.uk

The Last Earl of Hallamshire: Legend, Landscape and Identity in South Yorkshire

The lost 'shire within a shire' of Hallam, a district within the Anglo-Saxon Kingdom of Northumbria, forms much of the present-day Sheffield city region. Hallam lives on in place-names including the university, the constituency and other modern institutions. But what is Hallamshire and what does it mean to the folk who have made it their home? This paper examines how regional identity has accrued around two rebellious South Yorkshire folk heroes: the Saxon Earl Waltheof and Robin of Loxley. The use of legends and folklore against national authority, rebellion and radical politics are just a few of the factors that led King George III to refer to Sheffield as 'a damned bad place'.

David Clarke is Reader and Principal Lecturer in Journalism and Media Law at Sheffield Hallam University. His PhD in folklore was completed at the former National Centre for English Cultural Tradition and Language (NATCECT) at the University of Sheffield in 1999. He has published a number of books and articles on his consultancy work with the UK National Archives on the release of the British government's UFO archive including How UFOs Conquered the World: a History of a Modern Myth *(Aurum 2015).*

Prof. James H. Grayson (University of Sheffield) j.h.grayson@sheffield.ac.uk

Building the Nation: Conflicting Myths, Conflicting Nationalisms

In 1868, Japanese nationalist reformers overthrew the shōgun, or supreme feudal ruler of Japan, who exercised political power on behalf of the emperor who was believed to be a deity. Their slogan was 'restore authority to the emperor'. The notion that the imperial house were the divine descendants of the Sun Goddess Amaterasu Omi-kami was based upon ancient mythical texts which showed that the ruling house was descended from the grandson of the Sun Goddess. In the nineteenth century, these texts were used to create a new-old religion called Shinto which was to be the national religion of Japan. In the decade and more following the overthrow of the shōgunate, nationally appointed representatives were sent to all local religious shrines which were re-ordered to conform to the concepts and practices of Shinto. In some cases, this meant renaming the deities in the shrines, or adding deities which had never been there. This paper will examine the case of the Tamayama Shrine in Kagoshima Prefecture on the southern Japanese island of Kyushu. This shrine was created by Korean ceramic potters who had been captured during the Japanese invasions of the 1590s and brought to the area of Higashi Ichikichō. This shrine is dedicated to Tan'gun, the mythical founder of the Korean nation. During the early years of the reign of the Emperor Meiji (r. 1868–1911), the dedication of the shrine was changed. This paper will discuss the origins of this shrine, its practices, the Meiji period changes and what happened afterwards as an example of how attempts to build a nation can run into conflict with local beliefs and practices.

James H. Grayson, an anthropologist with a special interest in religion and folklore, is Emeritus Professor of Modern Korean Studies in the School of East Asian Studies at The University of Sheffield. Among his publications are Korea: A Religious History *(revised, OUP, 2000) and* Myths and Legends from Korea: A Compendium of Ancient and Modern Materials *(Curzon, 2001) and numerous journal articles. He is the immediate past president of The Folklore Society.*

Prof. Terry Gunnell (University of Iceland) terry@hi.is

Grimm Ripples: The Role of the Grimms' *Deutsche Sagen* in the Collection and Creation of National Folk Narratives in Northern Europe.

When we think of the influence of the Brothers Grimm on the collection of folk narratives, the knee-jerk reaction is to refer to *Kinder- und Hausmärchen* (1812-1815). Much less attention is given to the more obviously political *Deutsche Sagen* which followed in the wake of the former work in 1816-1818. This lecture, introducing a large international project on the influence of the Grimms in northern Europe in the nineteenth century (entitled *Grimm Ripples*), will argue that while *Kinder- und Hausmärchen* clearly received immediate international attention, this was essentially because of its merits as a collection of stories for children. *Deutsche Sagen* on the other hand was much more obviously associated with the romantic nationalistic movement, something that is clearly apparent from the "Introduction" and the fact that under the heading of "Deutsche", it placed material from not only Germany, but also Switzerland and Austria and the contested borderland area of Germany and Denmark. Within a year it had set off a cultural tsunami of folk tale collection in not only the Nordic countries (starting for logical reasons in Denmark), but also in Ireland and Scotland, in most places with an initial stress on the collection and publication of folk legends rather than wonder tales. The lecture will examine this development, among other things considering the role that this new material played in terms of the creation of new forms of national literature, art, and music and new national and international cultural networks of people interested in nation building. Some consideration will also be given to why England (and France) were not as involved in the publication of "national" folk tale collections at this time.

Terry Gunnell is Professor of Folkloristics at the University of Iceland. He is author of The Origins of Drama in *Scandinavia (1995); editor of* Masks and Mumming in the Nordic Area *(2007) and* Legends and Landscape *(2008); and joint editor of* The Nordic Apocalypse: Approaches to Völuspá and Nordic Days of Judgement *(with Annette Lassen, 2013); and* Málarinn og menningarsköpun: Sigurður Guðmundsson og Kvöldfélagið *(with Karl Aspelund), which received a nomination for the Icelandic Literature Prize (*Íslensku bókmenntaverðlaunin*) for 2017. He has also written a wide range of articles on Old Norse religion, Nordic folk belief and legend, folk drama and performance, and is behind the creation of the on-line* Sagnagrunnur *database of Icelandic folk legends in print (http://sagnagrunnur.com/en/); the national survey into Folk Belief in Iceland (2006-2007); and (with Karl Aspelund) the on-line database dealing with the Icelandic artist Sigurður Guðmundsson and the creation of national culture in Iceland in the mid-19th century (https://sigurdurmalari.hi.is/english).*

Dr Carina Hart (Middlesex University London) c.hart@mdx.ac.uk

Contemporary British Masculinity as Gothic Fairy Tale in Ali Shaw's *The Trees*

This paper traces the evolution of a masculinist British nationalism through the folkloric image of the forest, to consider contemporary representations of a masculine Britishness under threat in Ali Shaw's 2016 novel *The Trees*. The historical ideological role of trees and forests is first examined in the Romantic nationalism of William Wordsworth's poetry, where trees symbolise the poet as patriarchal guardian of both place and imagination. The legacy of this imagery is then studied in later nineteenth-century nationalist folktale collections, such as John Francis Campbell's Scottish tales (1860-2) and Joseph Jacobs' English tales (1890). Such collections shore up Scottish and English national identities, but thereby question the Union and an amalgamated British identity not usually consolidated by folktale. Shaw's *The Trees* revives this conflicted nationalism in combination with a Gothicised threat of ecological disaster, in a narrative showing the contemporary world being taken over by supernatural forests and fairy folk. The male protagonist unable to navigate this environment represents a masculine Britishness finding itself redundant and fragmented when facing the consequences of its own actions.

Dr Carina Hart is Lecturer in English Literature at Middlesex University London. She specialises in contemporary Gothic and fairy tale literature, and has also published on Romantic poetry and alchemy in contemporary fiction. She is guest-editing a special issue of Gothic Studies on gothic folklore and fairy tale, and working on a monograph, Beastly Beauties: The Contemporary Gothic Fairy Tale.

Jeremy Harte (Bourne Hall Museum) bhallmuseum@gmail.com

Remember Athelstan! The Afterlife of an Anglo-Saxon King

Four generations after Athelstan became the first king of a united England, his realm was conquered and colonised. And yet he lived on in story—obscure, but still recognisably a hero king. How did the English maintain the traditions of their nation when they had lost national independence? It was folklore that fostered the abandoned memory of Athelstan. What had once been the story of a people was remembered as place-lore. Not until much later was Anglo-Saxon legend made patriotic, as rulers tried to reforge the broken sword of English identity, and here Athelstan lost out. Never again a household name, he got stuck at the level of the civic pageant. Because his stories employ folktale themes, we call them popular tradition, 'history as they saw it', but this is a misunderstanding. Far from being the voice of the common people, Athelstan lore was nurtured by civic elites, urban and religious. It was not until the seventeenth century, the age of Aubrey's *Gentilisme*, that the use of myth-history to justify privilege slid down the social scale from mayor to milkmaid.

Jeremy Harte is a researcher into folklore and archaeology, with a particular interest in landscape legends and tales of encounters with the inhabitants of other worlds. His book Explore Fairy Traditions *won the Katharine Briggs award of the Folklore Society for 2005, and his other publications include* Cuckoo Pounds and Singing Barrows *and* The Green Man. *He is curator of Bourne Hall Museum in Surrey.*

Prof. David Hopkin (University of Oxford) david.hopkin@history.ox.ac.uk

The Region: Folklore's Dominant Unit of Analysis

While it has proved hard to exorcise the 'phantoms of romantic nationalism' from folkloristics, from the late nineteenth-century onwards, when the discipline was becoming established, the region emerged as folklore's dominant geography. Folk-tale, -song and -legend collections regularly invoke regions—think of the Folklore Society's *County Folk-Lore* series or its revival in the Batsford collection, and there are equivalents for most western European countries; the region is at least the second level of organisation of international and national folklore indexes; folk costume, folk cuisine, folk ritual provide many of the trappings of modern regionalist movements, whether cultural or political. Yet given that folkloric performances rely on face-to-face interactions (and are therefore highly localized) but traditions spread easily over all administrative and political boundaries (and are therefore transnational), there is no particular reason why folklore and the region should go hand in hand. In this paper I will examine when and why this association emerged, why it has so seldom been challenged and whether it requires rethinking.

David Hopkin is Professor of European Social History at the University of Oxford. He is a previous winner of the Katharine Briggs award for his book Voices of the People in Nineteenth-century France *(Cambridge, 2012), and co-authored the volume* Folklore and Nationalism in Europe during the Long Nineteenth Century *(Brill 2012).*

Sofia Lago (University of Bristol) lago.sofie@gmail.com

'Death to Every Story': Nineteenth-Century Folklorists and the Appropriation of Folk Culture in Northern Europe

The folk and fairy tales of Northern Europe, in the form they assume today, are not a reflection of the societies they represent. Instead, they are the invention of the nineteenth century, defined by early folklorists' perception of folk culture. The collection and mass publication of verbal folklore, as well as the use of folkloric imagery and characters in literary fairy tales, became a way for bourgeois academics to craft a specific, middle class identity based upon their nations' imagined, 'authentic' cultural roots. They thereby transformed agrarian folk society into an 'other', creating the image of a dying culture only they could save and preserve. This study looks at the practices of collecting folklore in the Nordic countries and Finland in order to analyse how collectors appropriated local folk culture with the intention to promote a national identity.

Sofia Lago is a current PhD candidate in history at the University of Bristol. From New York City, and her research focuses on nineteenth century folk and fairy tales. She received her MA in Museum Studies at Marist College in August 2018. In 2016, she was awarded a BA in History and Holocaust and Genocide Studies at Stockton University in New Jersey.

Donatella Lanzarotta (independent scholar) donatella_lanzarotta@yahoo.it

According to Matthew: The Symbolic Evolution of the 'Lega', from its Pseudo-Celtic Origins to the Allegedly Christian Present

The creation and/or manipulation of new or pre-existing transcendental traditions by the far-right party 'Lega' shows that culture is so malleable as to fit any political scheme, however contradictory. In this case, fakelore (that is, the mystification of genuine culture) replaces folklore as the political means to conjoin and lead those who share a given political aim. Through the comparison of its fakeloristic narrations and rituals over the last 30 years, this paper describes the identity metamorphosis of the ‘Lega’ from a separatist movement (laying claim to the secession of the Northern regions of Italy in the name of a ‘Celtic’, thus pagan-like, difference) to a nationalist party (claiming the defence of Italy in the name of a unifying 'Christian' identity assailed by the diversity of loosely termed 'Islamic' migrants).

Donatella Lanzarotta holds an MA in Cultural Anthropology (Venice University, 2013); she is an English teacher at the Liceo Artistico Statale di Treviso, and an independent scholar in Cultural Anthropology.

Prof. Patricia Lysaght (University College Dublin) patricia.lysaght@ucd.ie

Folklife and the Nation: An Artist in the Field for the Irish Folklore Commision in the 1940s and 1950s.

Although the main emphasis of the work of the Irish Folklore Commission throughout the 35 years of its existence was on verbal tradition, it also sought, to a certain extent, at least, to document the material culture of rural Ireland. This is evident from the handbooks (1937, 1942) prepared by the Commission for use by its collectors in the field. These contained a number of chapters dealing specifically with the material world, with buildings, and with objects associated with daily and seasonal life, and also with matters of livelihood, household support, transport and trade, and so on. While most of this material is in written form with some illustrations included, the Commission also sought to initiate and develop the pictorial representation of this fading material world. Thus it started in 1934 and 1935 to organise material culture surveys during which traditional houses, appurtances, and associated objects were surveyed and illustrated. From the 1940s, Caoimhín Ó Danachair was employed as an ethnologist by the Commission and he surveyed and sketched rural dwellings as time allowed. He also amassed a magnificent photographic collection of the visible aspects of folk tradition. But in the late 1940s and also in the 1950s the Commission employed an artist to go into the field for short periods of time, assisted by full-time collectors, to make drawings and painting of traditional buildings, work practices, farm tools and machiney, sea-craft and fishing techniques, and also to make sketches of tradition-bearers. This lecture will survey the contexts in which the artist in question worked and assess the contribution which he made to the Commission's endeavours to document the material culture of rural Ireland.

Patricia Lysaght is Professor emerita of European Ethnology and Folklore (University College Dublin, Ireland), an elected Member of the Royal Irish Academy, and of the Royal Gustavus Adolphus Academy for Swedish Folk Culture which awarded her the Torsten Janckes minnesfond *prize for scholarship in 2012. She was Editor of* Folklore *from 2004 to 2012 and was awarded The Harold Coote Lake Research Medal by The Folklore Society in 2013. She is currently President of The Folklore Society (2017–2020).*

Robert McDowall (The Folklore Society) rcm1305@aol.com

English Folklore: What Values does it Represent?

This paper is an adaptation of a paper presented to a Congress in Beirut in late 2013, sponsored by the Sultan of Oman. The Congress focussed on the role of folklore and culture in peace and reconciliation, a subject close and dear to the hearts of the Lebanese. The Paper will identify and explore briefly the values which English folklore has represented as form of study and analysis since its evolution in the Victorian era. The paper will evaluate whether those values influence the culture and mores of English people or reflect their period from Victorian to contemporary times.

Robert McDowall is a former Treasurer and President of the Folklore Society and has written a number of non-academic publications on folklore. He has a Law degree from University College London. Most of his professional life has been spent in the financial services. Additionally, he has been an elected politician in the Channel Islands, where he lives.

Mimi McGann (University of Sussex) m.j.mcgann@sussex.ac.uk

The Good Mark: Claiming Space in Folklore and Brexit

This paper explores the connections between British identities and performative methods of claiming space. In 2016, many voters viewed Brexit as an act of reclaiming British space from European outsiders. Although the debate was national, many arguments emphasised local space, such as the closing of regional facilities, the 'globalisation' of town centres by big brands and local immigration levels—phenomena which some directly attributed to Europe overstepping its boundaries with the UK.

'Beating the bounds' is a custom in which the members of a parish march ceremonially around its perimeter, both to bless the land and prevent its encroachment by neighbouring communities. An ancient mapping technique, the continuing practice today suggests an enduring relationship between British identities

and the ritual marking of space. Now that the UK has arguably beaten its bounds on an international scale, this paper demonstrates that regional methods of marking deserve greater theoretical and experiential reflection.

Mimi McGann is an ESRC-funded PhD student at the University of Sussex, supervised by Dr Fae Dussart and Dr Carl Griffin.

Dr Katie Meheux (UCL Institute of Archaeology Library) k.meheux@ucl.ac.uk

A Scottish Volk? Anthropology, Folklore, Race and Nationalism in Inter-War Scotland

During the 1930s, the Scottish Anthropological Society announced plans for a racial 'survey' of Scotland, examining the country's anthropology, folklore and archaeology. Such surveys were uncontroversial, standard elements of anthropology, but this survey was a problematic exception, openly influenced by controversial ideas about race and Celtic/Aryan identity gained from German National-Socialism. In battles fought publicly in the Scottish press, as well as amongst intellectuals, the survey became a focus of competing fascist and anti-fascist ideas about anthropology, race and ethnicity and a battleground for the creation of narratives about Scotland's past: imperialist, Celtic, nationalist and Marxist. After pressure from European anthropologists, the Royal Anthropological Institute stopped the survey and reformed the society, but this did not end controversies and during the war, disputants on both sides were investigated by the Security Services for their 'suspect' political loyalties.

Katie Meheux works for University College London Library Services as the librarian for the Institute of Archaeology. An archaeologist by training, her research focuses on the history of archaeology, with a particular interest in the twentieth century development of the profession within contemporary political contexts. Katie is a Fellow of the Society of Antiquaries.

Prof. Diarmuid Ó Giolláin (University of Notre Dame) jgillan@nd.edu

Plebs, Populus and Nation in Folklore Studies

Folklore studies emerged from the new science of ethnography that was developed by German-speaking scholars in the 1770s. Transformed in the Romantic era, folklore studies nevertheless retained a focus on what was essentially the same research object: a people, though now with some ambiguity as to whether people meant *plebs* or *populus*. If Enlightenment folklore researchers were interested in describing a linguistically-defined people in the present, folklorists influenced by Romanticism looked to the future, seeing in the people the signs of a new social, cultural and political order—the national was latent in the popular. This paper will look at several examples of the relationship between folklore and nation, especially in Europe and Latin America.

Diarmuid Ó Giolláin's interests include popular religion in Ireland as well as folklore and popular culture in the history of ideas and of institutions. He is the author of Locating Irish Folklore: Tradition, Modernity, Identity *(2000), winner of the Katharine Briggs Award 2000, and* An Dúchas agus an Domhan *(2005), as well as some 40 articles and papers.*

Dr Tina Paphitis (University of Hertfordshire) t.paphitis@herts.ac.uk

Nasjonalretter: Food and Foodways in Representing Nordic Nations

This paper explores the role of food and foodways in Nordic nations in creating a sense of past and place, and in presenting a marker of national identity both within and outside the region. A recent surge in interest in tourism to these countries, and particularly to the Arctic, has collided with a revitalisation in traditional foods and food-related customs, both as a way in which distinct identities are reinforced within particular locales, and as a strategy for exhibiting these nations beyond their borders. The paper considers the role of food in sayings, festivals and other cultural aspects of life in *Norden*, as a way in which local, national and

regional communities represent themselves and each other. The paper then examines how these traditions have been translated in contemporary movements presenting these nations to a global audience, such as the focus on national dishes in restaurants, *Ny Nordisk Mad* (New Nordic Food), gourmet products, and foods sold in museums, to reveal how the re-traditionalisation of foods and foodways is used to impart ideas about Nordic pasts and places.

Tina Paphitis is Visiting Research Fellow in Folklore at the University of Hertfordshire. Her doctoral research (UCL 2014) explored the medieval to contemporary folklore of British archaeological landscapes and their relationship to identity-construction, nation-formation, and changing social, cultural and geo-political contexts, developing strategies for the inclusion of folklore and folklore studies in landscape, interpretive and public archaeologies. Her broader research interests are in the archaeology and folklore of medieval to contemporary Britain and Scandinavia, food and foodways, folk narratives, landscapes, and public archaeology. Tina's current research explores folkloric representations and sensory performances/experiences of the past, particularly through narratives and foodways.

Tabitha Peterken (University of Derby) tabitha.peterken@gmail.com

Bloody Europe

North Yorkshire's inshore trawler fishermen who fished between 1950s–2000s are the last of their kind. They started their lives secure in their work and their local identity, but during their time at sea their industry was impacted by decommissioning, quotas and policing. Fishery inspections kept them away from their hunting grounds—'we're made to feel like thieves and we've done nowt wrong'. Despite their strong sense of pride when they talk of their forefathers' toil on the lifeboats, there are no fishers on the lifeboats and no trawlers in the harbour. The fishermen blame Europe for taking away their lives, heritage and identity. For them, Brexit at any cost can't come soon enough, and expresses an anger that has been building for generations.

Tabitha Peterken is currently studying for a PhD with the University of Derby under the supervision of Dr Simon Heywood. She also has a BA (Hons) Professional with Creative Writing from the University of Derby in which she steered her study towards scriptwriting and writing for the voice. She has a real interest for in-depth interviewing, collecting occupational narrative, superstitions and folk stories.

Simon Poole (University of Chester) simon.poole@chester.ac.uk)

The Federal Writers' Project, Nationalism and the Personal Experience Narrative

There is currently a significant national and international political crisis. It is exemplified by mass migrations, and by countries in constitutional crisis, like the United Kingdom where the nation deliberates over its place in Europe. Nationalistic ideas are increasingly apparent on the global political stage. This paper locates a suggested folkloristic praxis in response to these types of crises, by reflecting upon a particular group: The Federal Writers Project (FWP). The FWP were also responding to a similar backdrop of nationalistic ideas in the retrenching of nationalism and the rise of fascism. In opposition to these ideas, the FWP presented a way of understanding self, and personhood, not through grand narratives but individual experience. The FWP closed after attacks by the House Committee on Un-American Activities (commonly known as HUAC). The notion of folkloristic praxis in response to national crisis is not a cure-all but could once again be a salve. As an alternative to nationalism, by considering the FWP's praxis through a Habermasian lens, drawing upon Stahl's, and translated extracts of Von Sydow's work, an argument for a constitutional patriotism is intimated, through the promotion of the personal experience narrative as a folkloric form.

Simon Poole is Programme Leader for the MA Creative Practices in Education at the University of Chester; Senior Lead in Cultural Education and Research at Storyhouse; Director of Research for 'Lapidus International'; Researcher at RECAP and the International Thriving at Work Centre. His current work focuses on: cultural democracy; creative pedagogy; intercultural use of music; informal songwriting; and arts, and crafts, based initiatives. He has worked in twelve countries developing research initiatives and presenting interactive vocal performances.

Dr Will Pooley (University of Bristol) william.pooley@bristol.ac.uk

Witchcraft-Crimes and the Problem of Methodological Nationalism: France, 1790–1940

Folklorists and anthropological historians have often drawn on criminal trial sources to supplement the material available from early ethnographic accounts and folklorists, especially when dealing with cultural traditions such as sorcery. Long after witchcraft was decriminalized in France (in 1682), traditional witchcraft beliefs continued to trouble the criminal justice system. In my current research, I have identified around one thousand criminal investigations that dealt with beliefs about humans with the power to cause supernatural harm in France from 1790–1940. The problem this paper poses is a problem of method. Although some of the areas with the densest number of cases are straightforwardly 'French' (such as central-western France), many regions of witchcraft conflict were areas of transnational exchange: Flanders, the Alps, Alsace Lorraine, and Paris. The individuals involved in these cases were not just local 'peasants', but were often international travellers, from Italy, Germany, Spain, Corsica, or Sicily. What can folklorists and historians of popular culture do about the necessarily-ingrained methodological nationalism that underpins research into popular cultures that relies on national archiving systems?

Will Pooley is a historian of modern France, witchcraft, and popular culture at the University of Bristol. His first book, Singing the Changes: Traditions and the Body in Nineteenth-century France *is due to appear with Oxford University Press, and he has published research articles on witchcraft, family history and folklore. He held the Fife Fellowship in Folklore at Utah State University in 2009–10, and currently holds an Arts and Humanities Research Council Early-career Leadership Fellowship for his project 'Creative histories of witchcraft, France 1790–1940'.*

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Rosemary Power (Affiliate Researcher, CAMPS, National University of Ireland, Galway)

The Nation Grieving: The Death of Diana in Derbyshire

The death of Princess Diana in 1997 led to a huge national response. In Derby, flowers appeared at the cathedral gates by the time of the first morning service. Soon afterwards, as elsewhere in the country, the war memorial became a focus for tributes. The cathedral visitors' book quickly became a Book of Remembrance, and many of those who ventured into the cathedral lit candles and engaged, as at other places, in conversation with strangers, often about their own losses. These approaches were undoubtedly influenced by those in London, which were heavily covered on the television, but these were spontaneous mirror expressions. After the funeral the current speaker was charged with the disposal of messages and items left at the cathedral. This paper explores the response to Diana's death in this county, the intentions of those involved, and the disposal of votives.

Rosemary Power works on Scandinavian-Gaelic medieval contacts; and on folk tradition in general. Her academic work is part-time; and her professional life has been in a variety of church and voluntary sector contexts in Britain and Ireland. These at times provide fresh insight into traditional practices, especially on end-of-life issues.

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Dr Daria Radchenko (Moscow School of Social and Economic Sciences)

Cook Me Some *Rusiano*: Economic Sanctions, Newslore and Marketing in Russia

In November 2016, the prime ministers of Russia and Armenia engaged in a humorous dialogue on whether it is 'patriotic' to drink caffé Americano when the country is a subject of economic sanctions applied by the US. One of them suggested renaming this coffee variety 'Rusiano'—an idea that is deeply rooted in the Soviet (and even pre-Soviet) tradition of substituting 'politically incorrect' foreign words, names and brands with 'genuinely Russian' ones. This suggestion was spread by the official and social media and gave impetus to the integration of the new term into language and folklore, now widely used by local businesses in their

marketing communications. In this presentation we will discuss how folklore texts based on such word play are functioning as the means for solidarization of the nation against an alleged foreign counterpart or the local powers.

Daria Radchenko (PhD, 2005) works in the field of urban and applied anthropology and folkloristics. She is the Director of an urban folklore and anthropology research centre at Moscow School of Social and Economic Sciences and Vice Editor-in-Chief of the journal Urban Anthropology and Folklore. *She is the author of over 70 papers on internet folklore and digital anthropology.*

Dr Kristina Rapacki (independent scholar) kristinarapacki@gmail.com

Asger Jorn's Scandinavian Institute of Comparative Vandalism (1961–65): Nordic 'Folk Art' and Early Euroscepticism

In 1961, the Danish painter Asger Jorn founded the Scandinavian Institute of Comparative Vandalism in Silkeborg, Denmark. The aim of the institute was to support and promote research into popular traditions of art-making in the Nordic countries, and ultimately, to publish a 32-volume book series entitled *10,000 years of Nordic folk art*. The archaeologist P.V. Glob, then director of Denmark's National Museum, was an early supporter, and the institute managed to garner both financial and academic support from across the Nordic region during its short stint of activity. In the end, however, only one volume was published before the institute closed in 1965. This paper gives a brief overview of the ambitious project and goes on to discuss what 'folk' Jorn was in fact referring to when he spoke of a 10,000-year-long tradition of 'folk art'. I will argue that the context of the nascent European community is key to understanding the fervour with which Jorn—a staunch Eurosceptic, even before it was a recognised term—pursued the multi-volume book project.

Dr Kristina Rapacki is an independent scholar. She received her PhD, 'Asger Jorn's "folk": imagining "the people" in wartime and postwar Europe, 1941-65,' from The Courtauld Institute of Art in 2018. She was a 2014-15 Helena Rubinstein Fellow in Critical Studies at the Whitney Independent Study Program, and her articles, reviews, and translations can be found in Art History, The Journal of Modern Craft, Third Text, *and* Craft: Documents of Contemporary Art.

Benjamin Richards (University of York) benjamin.richards@york.ac.uk

The Stable Ground of Nothingness: Bataille, Myth and the Ghosts of Fascism

Umberto Eco prophetically predicted in 1995 that fascism would come back under the most innocent of disguises, in plain clothes, incorporating the same elements derived from historical fascism. Eco categorised fascism as a cult of tradition, an ideology centred on the obsession with, and utilisation of, the mythologies of the past in order to enact a new worldview. But why is mythology such an important resource for fascism and the far right? This paper invokes a theoretical discussion on the writings of Bataille and Nietzsche and asks whether the left should reclaim their mythologies and embrace their inherent potential. Reduced to the 'nothingness of things', the absence of myth restricts the freedom of metaphorical consciousness that history denies. This paper challenges the illusion of the stable ground of history and calls for a reawakening of the mythologies of the left to defy and deconstruct those of fascism.

Benjamin Richards is a current PhD researcher in the York Management School at the University of York. With a background in Archaeology and Cultural Heritage, his work focuses on the organisational dimensions of fascism and the far right, with specific focus on the uses and abuses of the past.

Andrew Robinson (Sheffield Hallam University) andrew.robinson@shu.ac.uk

Photographic Surveys of Calendar Customs: Preserving Identity in Times of Change

The spectacle, drama and other worldliness of English calendar customs has long attracted photographers and a rich photographic record of such events exists in publications, archives and personal collections dating

back more than 130 years. During this period, there have been two major national surveys of English calendar customs by individual photographers which continue to act as key references for anyone approaching the subject as either photographer or folklorist. The work of both Sir Benjamin Stone and Homer Sykes, undertaken some 80 years apart, was produced at a time when national identity and photographic practice was seen to be in a period of rapid change and flux. This paper will draw comparisons between the work and motives of Stone and Sykes and a number of other photographers working alongside them (including the National Photographic Record Association, Daniel Meadows, Martin Parr and Tony Ray Jones) and will consider more recent representations of calendar customs in the light of current debate concerning national identity.

Andrew Robinson is a photographer, artist and Senior Lecturer in Photography at Sheffield Hallam University, teaching on BA (Hons) Photography and MA Digital Media Management. Andrew's work has been published and exhibited widely and he has undertaken numerous art commissions and residences in a range of contexts including art, education, health and social research.

Diane A Rodgers (Sheffield Hallam University) d.rodgers@shu.ac.uk

Et in Arcadia ego: British Folk Horror Film and Television

Acknowledging folklore as central to folk horror and how it is perpetuated through mass media is something that neither folklorists nor screen studies scholars are yet exploring in great depth. Although folk horror and 'wyrd' media are still relatively new categories, the British landscape is invariably noted as a key factor in creating eerie atmospheres onscreen. Robert Macfarlane notes that, rather than offering picturesque backdrops, the English landscape is 'constituted by uncanny forces, part-buried sufferings … a realm that snags, bites and troubles ...'. This paper examines to what extent the use of landscape and themes of 'unearthing' characterises film and television as British, folk horror as a peculiarly British genre, and the British landscape as a character in its own right.

Diane A Rodgers is Senior Lecturer in Media, Arts and Communications at Sheffield Hallam University in the UK. She specialises in teaching alternative media (including cult TV, films, music and comics) and storytelling in film and television, including textual analysis and folklore. Diane is currently conducting PhD research in 1970s British Film and Television folk-horror and hauntology.

Derek Schofield (De Montfort University) schofield7@btinternet.com

Visions of English Identity: The Country Dance and *Shakespeare-land*

At the start of the twentieth century, Cecil Sharp was at the forefront of the revival of interest in English folk song and dance. Alongside morris and sword dancing, Sharp collected a handful of traditional country dances and then turned his attention to interpretations of the historical collections published by John Playford in the seventeenth century. Sharp was not the only promoter of the English country dance: there was, for example, early music pioneer Nellie Chaplin and her 'Ancient dances and music' concerts. In the same period, English composers, notably Ralph Vaughan Williams, were seeking inspiration in folk tunes and the music and culture of the Tudors and Stuarts, including the works of Shakespeare. In the summer of 1912, Sharp and the English Folk Dance Society led a folk song and dance summer school alongside the Shakespeare Summer Season in Stratford-upon-Avon, while Chaplin was performing her interpretations of 'ancient dances' at Shakespeare's England, a huge pageant at London's Earl's Court. The same year, Walter Jerrold published his book, *Shakespeare-land*. This paper will examine different interpretations of the country dance in the context of English identity.

Derek Schofield has written on various aspects of the folk music and dance revivals, and is currently researching the history of the English folk dance revival for a post-graduate degree at De Montfort University, Leicester. He is a former editor of English Dance & Song magazine and is now the reviews editor for the Folk Music Journal.

Dr Camilla Schroeder (Kingston University) camilla@schroederweb.net

Building a Nation: The Brothers Grimm and Germany

This paper will explore how the Grimms' *Kinder- und Hausmärchen* were used to establish a common culture for the German people and how these 'German' tales were later used to display their superiority over others. In 1806, when Jacob and Wilhelm Grimm started their undertaking of collecting and recording fairy tales, Germany did not exist. Instead, the country was made up of various territories, some of them occupied by the French. Apart from collecting old tales that might be otherwise forgotten, another objective of the Grimms was to aid in the unification of the various territories by creating a common heritage: German fairy tales. Throughout the last centuries, these fairy tales have not only unified the German nation, but also been used as propaganda to influence people's perceptions—most notably the use of fairy tales during National Socialism, as a means of creating a devotion to the German nation.

Camilla Schroeder recently finished her PhD thesis on the English-language translations of Grimms' fairy tales at Kingston University London. She has given several conference papers on fairy tales, including: 'ETA Hoffmann and the Brothers Grimm: The Sandman-motif in modern German Gothic fiction', 'Animalising the male and silencing the female: cursing in Grimms' fairy tales', 'The genrefication of "Cinderella"', and 'Dorothea Viehmann—framing the narrative of the Grimms' Kinder- und Hausmärchen'.

Keith Shipton (independent researcher) shipton982@btinternet.com

Worldliness and Enchantment in Kipling's 'Puck' Stories

When Rudyard Kipling settled in England in 1902, and made Bateman's, in the Sussex Weald, his family home, he wrote that he had found 'the most marvellous of all foreign countries that [he] had ever been in'. As an advocate of Britain's imperial responsibilities, he was eager to discover the roots of English civilisation in the land itself and the people who worked on it. His research into its history, folklore and rural traditions inspired his writing of *Puck of Pook's Hill* and *Rewards and fairies* as an induction into their heritage for his own and other children (though they depend too much for their effect on patterns of allusion to succeed as juvenile fiction). This paper will focus on Kipling's use of folklore and myth in these works, and will investigate the ways in which he adapts traditional material to express his idea of the character of English civilisation.

Keith Shipton is a retired English teacher with a particular interest in the use made of folklore in the arts.

Matt Simons (De Montfort University) matt.historian@icloud.com

Embodied Englishness in the Interwar Morris Revival

This paper explores the janus-faced nature of national identity, with reference to the Englishness of morris dancing in the early twentieth century. The revival of morris dancing was one facet of an endeavour to seek out the deepest roots of an indigenous English culture. Amongst the inter-war generation was a core of young dancers, intent on stripping away the more genteel decoration of the Edwardian revival in favour of a morris which was earthy, male and supposedly more authentic. The examples of Rolf Gardiner and Joseph Needham offer two contrasting case studies. Whilst both emphasised the essential masculinity of the dance and shared a common belief in the importance of homosocial fraternity, they differed on how their identities fitted into a global context. Whereas Gardiner's ideology was one imbued with racial overtones of 'blood and soil', Needham sought to invoke a socialist 'internationale' by encouraging a multiplicity of nationalisms.

Matt Simons is a doctoral research student at De Montfort University, Leicester. He is currently writing up his thesis, entitled 'Morris men: dancing Englishness, 1920-1951', under the supervision of Professor Robert Colls and Professor Martin Polley.

Dr Kate Smith (University of Hull) k.smith7@hull.ac.uk

Folklore and the Neo-Pagan Ethno-Nation

This paper considers the way in which folklore is deployed to support the neo-pagan, ethno-nationalist ideologies that occur in some contemporary pagan communities, particularly the Odinic Rite and Ásatrú communities. Whilst not as widespread in the UK as in some other contexts, these iterations of contemporary paganism are undoubtedly becoming more visible as the far-right gains confidence and seeks legitimacy. Part of this claim to legitimacy rests on the construction of a neo-pagan, ethno-nationalist traditional cosmology, one feature of which is the observance of calendar customs. Examining in particular the way in which traditional calendar customs are used to create a model of the ethno-nationalist 'traditional' year, this paper highlights the differences between the ethno-nationalist/neo-pagan calendar and those of other UK-based neo-pagan communities: what is included, what is excluded, and what could/should this tell us about ways to resist the co-option of our scholarship by fascists?

Kate Smith is an Honorary Visiting Researcher at the Energy and Environment Institute at the University of Hull, where she is bringing anthropological depth and folkloristic richness to the Institute's research into climate change, rivers, wetlands and flooding. She obtained her PhD in the study of calendar customs from NATCECT in 2007 and has taught at Sheffield, Hull, and the Open Universities.

Elena Sottilotta (University of Cambridge) ees45@cam.ac.uk

A 'Novello Folklorista' in Post-Unification Italy: Grazia Deledda's Folkloric Writings Between Insular and National Identity

Despite being less popular nowadays than their male counterparts, several women writers in nineteenth-century Europe were keenly involved in the practice of collecting folklore. Among them, Grazia Deledda (1871-1936), Nobel Prize winner in Literature in 1926, collected nineteenth-century folkloric narratives from Sardinia. Born after the Italian Unification in 1871, Deledda suggestively commented that 'Sardinia is the Cinderella of Italy, still waiting for her fairy godmother' (*Versi e prose giovanili*, p. 241). Her call for the collection of Sardinian folkloric material, which she famously defined as a 'patriotic work' and an 'intellectual crusade', posits questions about the role of folklore on a regional level in the new-born Italian nation. By focusing on the folkloric writings published at the dawn of her literary career, this paper will explore Deledda's role as a folklorist, as well as her attachment to her native island and her endeavour to make herself known on the national literary scene.

Elena Sottilotta is a PhD student in the Faculty of Modern and Medieval Languages at the University of Cambridge. Her research focuses on women who wrote folk and fairy-tale narratives in the nineteenth century. In 2017-18, she was awarded a Fulbright Fellowship at the University of St. Thomas, Minnesota. She is an alumna of the University of Sheffield, where she graduated as a scholarship holder of the Mundus Master's degree Crossways in Cultural Narratives.

Silvia Storti (University of Kingston) silvia.storti@kingston.ac.uk)

An Empire Apart: Anne Thackeray's Fairy Tales and the Decline of the British Empire

There always was a rapport between Britain and Italy, and in the nineteenth century, feelings on each side deepened during the unification of Italy. Seeing themselves as a reborn Roman Empire, the British considered theirs to be an exemplary system of government to which Italy, and indeed Europe as a whole, should aspire. Writing at this crucial point in time is Anne Thackeray: her reworkings of fairy tales in *Bluebeard's Keys* as well as *Five Old Friends* showcase the changing relationship between Britain and the Continent. I want to show how, by setting Bluebeard in Italy, Thackeray is able to explore the contradictions of the British empire and their orientalisation of Italy, and how Little Red Riding Hood exploits the eternal rancour with France to problematise the relationships of the characters. What emerges is a British Empire haunted by the final chapters in the history of the Roman Empire.

Silvia Storti is a doctoral researcher in the School of Arts, Culture, and Communication at Kingston University London. Her research is a socio-cultural contextual analysis of villainy through the concept of the Other, in the form this takes as orientalism, gender roles, and the monstrous feminine. Currently working on the fairy tales of Bluebeard, Little Red Riding Hood, and Sleeping Beauty, in particular as retold by Anne Thackeray Ritchie and Angela Carter, her thesis looks at villains as figures of memetic transformation. It focuses on what impact cultural changes have had on the representation of villainy and alterity, and how literary and cinematic retellings have adapted to reflect those changes.

Felix Taylor (University of Oxford) felix.taylor@st-hughs.ox.ac.uk

The Pyramid of Fire: Arthur Machen, the *Tylwyth Teg*, and Celtic Nationalism in the 1890s

This paper considers Arthur Machen's involvement in the Celtic Revival of the 1890s. This involved principally Irish writers, such as Yeats, Lady Gregory and George Russell, emerging from debates surrounding political devolution and self-government. This paper will argue that although the Welsh writer employed what Matthew Arnold terms Celtic literature's 'natural magic', Machen's own spiritual system melding occult philosophy and Celtic material was far more complex than that of his contemporary revivalists. His tales of the surviving race of 'little people' in the hills of Monmouthshire and his adaptation of Welsh folklore in the short story 'The white people' are altogether more disquieting and atavistic than the *daoine maithe* (‘good people’) of Yeats's collections of Irish folklore. His work ultimately cautions against the use of Celtic material for nationalist purposes.

Felix Taylor is a DPhil candidate in English at St Hugh's College, Oxford. He researches Celtic mythology and folklore from Wales, and their application in twentieth-century British fiction.

Ellada Titane (Manchester Metropolitan University) elladatitane@yahoo.com

A Home without a Hart? Folklore and Negotiating Identity in the ESOL Classroom

In learning another language, students often get familiar with the culture of the target language through folklore; but this is not the case for students of ESOL (English for Speakers of Other Languages). This presentation looks at the current ESOL curriculum and how it builds cultural space for ESOL learners (immigrants, refugees, migrant workers, and British nationals returning to live in the UK). The author is currently involved in teaching ESOL qualifications to refugees and migrants, and argues for the inclusion of English, Scottish, Welsh and Irish folklore in the ESOL classroom, in order to make the English language 'inhabitable' for the learners, so they can have an ‘I-thou’ relationship with the language and the communities that speak it.

Ellada Titane is an ESOL teacher from Manchester and originally from Latvia, currently studying for her MA in TESOL and Applied Linguistics at Manchester Metropolitan University.

Roy Vickery (Natural History Museum) roy@plant-lore.com

Shamrock, Rose, Thistle, and Daffodil (or should it be Leek?)—Plants as National Symbols

Most nations have a flower that they recognise as a national emblem. Why is this? How did they emerge? And how significant are these plants? This discussion, focussing on the national plants of England, Ireland, Scotland and Wales, will start to answer these questions and attempt to relate national plants to other plants to that people feel an allegiance to.

Roy Vickery, who worked as a botanist at the Natural History Museum from 1965–2007, remains a Scientific Associate at the Museum, and is currently president of the South London Botanical Institute. He is a former Honorary Secretary of the Folklore Society. Vickery's Folk Flora *will be published in April 2019.*

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Dr Tetiana Volkovicher (National Academy of Sciences of Ukraine)

How Ukrainians Made a Russian Boy with Balalaika Play Bandura

Folk formulas are not meant to be taken literally. Despite the obvious understandability and even banality of this statement, common mistakes are connected with the misconception of a formula's nature. An example is the false attribution of 'certain senses' to the balalaika image on Ukrainian embroidered *rushnyks.* I have collected 75 samples with the embroidered image of a balalaika-player. The balalaika is widely known as a Russian musical instrument. However, it does not mean that Ukrainians embroidering balalaikas reflect the foreign (Russian) culture, or that they were unconscious, or that they were not Ukrainians at all, and so on. One must understand that a balalaika image turns into a folk formula with a wide sense of performance or playing. Some inscriptions under the balalaika-player image contain a word *bandura* instead of balalaika, so it has been nationalised, yet its appearance has remained unchanged.

Tetiana Volkovicher is a senior folklorist at Maksym Rylsky Institute of Art, Folklore Studies and Ethnology of National Academy of Sciences of Ukraine.

Ciarán Walsh (Maynooth University) curator.ie@gmail.com

Leaving the Union: Haddon, Home Rule and Anti-Imperialist Agendas in Anglo-Irish Folklore

This paper deals with ethnicity, nationalism and folklore, drawing on a forgotten anti-imperial movement in British folklore. It begins with an anti-colonial speech delivered by Alfred Haddon in Ipswich in 1895. Haddon was aligned with the *volkskunde* wing of the folklore movement in Ireland and opened his speech by acknowledging nationalist efforts to disengage from political and economic union with Britain. Haddon entered anthropology through folklore, equating the destruction of native customs in subjugated territories with the loss of personal identity, ethnicity, and, ultimately, nationhood. Haddon spoke to Patrick Geddes and Havelock Ellis about reconstituting anthropology as a vehicle for radical anti-colonial activism. They were inspired by the anarchist geography of Kropotkin, the radical ethnology of Reclus, and the 'Zeitgeist' of Gomme (FLS). This conference looks like the place to remember an engagement between Irish nationalists, English folklorists and stateless anarchists/ethnologists on the brink of Ireland's exit from Britain.

Ciarán Walsh worked in education and visual arts before establishing a freelance curatorial practice in 2010. In 2013, he organised an exhibition of folklife photography from the archive of the Irish Ethnographic Survey (1890-1900). This developed into a four-year investigation of the skull-measuring business in Ireland and the UK, which has focussed on the development of a politically radical, photo-ethnographic practice by Alfred Cort Haddon. This research has been funded by the Irish Research Council.

Dr Andrew Fergus Wilson (University of Derby) a.f.wilson@derby.ac.uk

The Mythic Ethnostate in the Neofascist Imaginary

The paper draws together research in the social sciences on the neofascist resurgence with perspectives on the invention of tradition from folklore studies to consider the material and intangible resources drawn upon by transnational white supremacists to evoke a shared cultural tradition: a 'white nation'. The paper will offer an analysis of the white supremacist website Stormfront that will show how users produce a composite 'nation' from a syncretic improvisational millennialism (pace Barkun) that combines conspiracy theory, historical traditions, and mythic constructs composed of Celtic myth and hybrid fictional forms such as Tolkeinesque fantasy. Drawing on the work of Gentile, the central, sustaining idea that informs this approach is that current neofascist formations depend upon a hybrid religio-political conception of the nation. Thus, culturally exclusive accounts of the mythic nation should be countered lest they give succour to these hate groups.

Andrew Fergus Wilson is a Senior Lecturer in Sociology at the University of Derby and has published on nationalism, millennialism, conspiracy theory and the far right.

Dr Lucy Wright (University of Leeds) artistic.researcher@gmail.com

Performing Englishness Abroad: Morris Dancing in Japan

Morris dancing is widely acknowledged—albeit often grudgingly—as an 'icon of Englishness' (Winter and Keegan-Phipps 2015, 116). However, it is perhaps less well-known that morris is practised internationally, with teams performing the English folk dance from Stockholm to San Francisco. What does it mean for a national dance to become a global pastime? In February 2018, with the generous support of the Great Britain Sasakawa Foundation, I spent two weeks in Japan, meeting and performing with members of Grand Hama Morris from Yokohama in the Kanagawa Prefecture and Sanuki Morris from Kagawa. My paper will reflect on this fieldwork, in the context of recent work by Simon Keegan-Phipps and Trish Winter which correlates the renewed popularity of the English folk arts with the rise of popular nationalism and the 2016 Brexit vote. My contribution will consider ways in which alternative conceptions of Englishness might be imagined and performed internationally.

Dr Lucy Wright is an early-career researcher, currently based at the University of Leeds, where she is Practice-based Research Fellow on the AHRC-funded project, 'Cultural participation: stories of success, histories of failure'. Her research to-date has focused on contemporary English folk arts, in particular the carnival cultures of Northwest England. www.artistic-researcher.co.uk