International Association for Comparative Mythology
&
Traditional Cosmology Society
&
School of Art, University of Edinburgh, Scotland, UK

Eleventh Annual International Conference On Comparative Mythology

Creatures of the Night:

Mythologies of the Otherworld

and Its Denizens

Program and Abstracts

June 8-11, 2017
University of Edinburgh

Main Venue:
University of Edinburgh
19 George Square, Room G-02
Edinburgh EH8 9LD, UK

Opening Venue:
Playfair Library Hall
Old College, South Bridge,
Edinburgh EH8 9YL, UK

PROGRAM

THURSDAY, JUNE 8

VENUE:
PLAYFAIR LIBRARY HALL

08:30 – 09:00   PARTICIPANTS REGISTRATION

09:00 – 09:30   OPENING ADDRESSES

LOUISE MILNE
University of Edinburgh, Scotland, UK

BORIS OGUIBÉNINE
University of Strasbourg, France; IACM

THURSDAY MORNING SESSION: THE NIGHT AND THE OTHERWORLD
CHAIR: BORIS OGUIBÉNINE

09:30 –10:00   LOUISE MILNE
University of Edinburgh, Scotland, UK
ONE, TWO, MANY: CREATURES OF THE NIGHT IN DREAM-CULTURES

10:00 – 10:30   MARCIN LISIECKI
Nicolaus Copernicus University, Toruń, Poland
NIGHT, DREAMS AND MONSTERS. MYTHICAL AND CULTURAL MOTIFS IN POPULAR MUSIC

10:30 – 11:00   Coffee Break

11:00 –11:30   MARE KÕIVA & ANDRES KUPERJANOV
Estonian Literary Museum, Folklore Department, Estonia
POSSIBILITIES FOR THE RECONSTRUCTION OF THE BALTIC-FINNIC OTHERWORLD

11:30 – 12:00   MARIA MAGDOLNA TATÁR
Oslo, Norway
A CELESTIAL DEER AND THE CONTACT BETWEEN HEAVEN AND EARTH AMONG HUNGARIANS

2

12:00 – 12:30   ATTILA MÁTÉFFY
University of Bonn, Germany
THE SWORD BRIDGE, THE *CHINVAT* BRIDGE AS WELL AS THE GOLDEN
DEER AND THE TUTELARY SPIRITS OF THE SHAMAN: THE COHERENT
SYMBOLS AND CHARACTERS OF THE PASSAGE TO THE OTHERWORLD

12:30 – 14:00   Lunch Break

THURSDAY AFTERNOON SESSION: MYTH, STATE, AND NATIONALISM
CHAIR: LOUISE MILNE

VENUE:
19 GEORGE SQUARE, ROOM G.02

14:00 – 14:30   STEVE FARMER
The Systems Biology Group, Palo Alto, California, USA
BRAIN-CULTURE NETWORKS AND POLITICAL MYTHOLOGIES: THE
REBIRTH OF HYPERNATIONALISM IN BIOLOGICAL PERSPECTIVES

14:30 – 15:00   KAZUO MATSUMURA
Wako University, Japan
HOW MYTHS AND FOLKTALES ARE TAUGHT IN PRESENT-DAY JAPANESE
SCHOOLS

15:00 – 15:30   KIKUKO HIRAFUJI
Kokugakuin University, Japan
MYTH AND HISTORY: ARTISTS' ENCOUNTER WITH MYTHOLOGY IN
WARTIME JAPAN

15:30 – 16:00   DAVID WEIß
University of Tübingen, Germany
JAPANESE OTHERWORLD CONCEPTIONS AND HOW THEY WERE PUT TO
POLITICAL USE

16:00 – 16:30   Coffee Break

16:30 – 17:00   AGITA MISANE
Advanced Social and Political Research Institute,
University of Latvia, Latvia
IS 'NATIONAL MYTH' REALLY A MYTH? SOME CONSIDERATIONS ON THE
NATIONALIST NARRATIVE GENRES

17:00 – 17:30   SAROLTA TATÁR
Independent Researcher, Oslo, Norway
HUNGARIAN *SUI GENERIS* MYTHS IN INTERNET PSEUDO-SCIENCE

17:30 – 18:00   ALEKSANDAR BOŠKOVIĆ
Institute of Social Sciences & University of Belgrade, Serbia
MYTHS OF THE STATE – ANTHROPOLOGICAL PERSPECTIVES

18:30 – Reception

Hotel du Vin Hotel & Bistro
11 Bristo Place
Edinburgh EH1 1EZ

FRIDAY, JUNE 9

FRIDAY MORNING SESSION: THE OTHERWORLD AND ITS DENIZENS
CHAIR: KAZUO MATSUMURA

09:00 – 09:30 PAOLO BARBARO
Ecole Pratique des Hautes Etudes, Paris, France
BRIDES AND GROOMS IN THE LAND OF ETERNITY:
URASHIMA IN JAPAN AND OISÍN IN IRELAND AS A WINDOW OVER A
PALEOLITHIC OTHERWORLD

09:30 – 10:00 EMILIA CHALANDON
Kwansei Gakuin University, Japan
STANDING AGAINST DEATH – THE ANCIENT DREAM OF MANKIND

10:00 – 10:30 LUCIE VINSOVA
Masaryk University, Brno, Czech Republic
JOURNEY TO KANSRE: THE UNDERWORLD OF MISAK TRIBE IN THE SOUTH
OF COLOMBIA

10:30 – 11:00   Coffee Break

11:00 – 11:30 ALDIS PŪTELIS
*Archives of Latvian Folklore, Institute of Literature, Folklore and
Art, Latvia*
THE IMPERSONATORS. MUMMERS AS REPRESENTATIVES OF THE
NETHERWORLD

11:30 – 12:00 PAVLÍNA LUKEŠOVÁ
Masaryk University, Brno, Czech Republic
TAKEN BY THE TROLLS: SUPERNATURAL ABDUCTIONS IN SCANDINAVIAN
FOLKLORE

12:00 – 12:30 JAN A. KOZÁK
Charles University in Prague, Czech Republic
THE HORRIBLE HORSE

12:30 – 13:00   YURI KLEINER
                      St. Petersburg State University, Russia
                      THE OTHER WORLD(S) OF GERMANIC MYTHOLOGY

                   13:00 – 14:30   Lunch Break

FRIDAY AFTERNOON SESSION: THE OTHERWORLD AND ITS DENIZENS (CONTINUES)
CHAIR: EMILY LYLE

14:30 – 15:00   VLADIMIR V. EMELIANOV
                      St. Petersburg State University, Russia
                      LAMAŠTU, NAMTAR OR MR. EVIL? MYSTERY OF THE ASSYRIAN AMULET
                      AGAINST A NOCTURNAL CREATURE

15:00 – 15:30   JULYE BIDMEAD
                      Chapman University, USA
                      LIMINALITY AND REVERSALS IN THE MESOPOTAMIAN NETHERWORLD

15:30 – 16:00   ROBERT A. SEGAL
                      University of Aberdeen, Scotland, UK
                      HELL AND PARADISE FOR THE BIBLE, ROBERTSON SMITH, MILTON, AND
                      FREUD AND JUNG: PHYSICAL PLACES AND STATES OF MIND

                   16:00 – 16:30   Coffee Break

16:30 – 17:00   DEVON DEIMLER
                      Pacifica Graduate Institute, USA
                      DIONYSOS: OTHERWORLDLY GOD OF REVEALING AND RE-VEILING

17:00 – 17:30   MICHAL SCHWARZ
                      Masaryk University, Brno, Czech Republic
                      VARIOUS MOONS: THEONYMS, DEPICTIONS AND ROLES IN SELECTED
                      EAST ASIAN TRADITIONS

17:30 – 18:00   STEPAN KUCHLEI
Masaryk University, Brno, Czech Republic
GHOSTS OF CAMBODIA – LIVING TRADITION

18:30 – Informal Reception

Blackwell's Bookshop
53-62 South Bridge
Edinburgh EH1 1YS

SATURDAY, JUNE 10

SATURDAY MORNING SESSION I: THE OTHERWORLD AND ITS DENIZENS (CONTINUES)
CHAIR: STEVE FARMER

09:00 – 09:30 SERGEY KULLANDA
Institute of Oriental Studies of the Russian Academy of Sciences, Moscow, Russia
THE DEITIES OF THE UNDERWORLD IN EARLY IRANIAN TRADITIONS

09:30 – 10:00 MARINA VALENTSOVA
Institute of Slavic Studies, Moscow, Russia
SLAVIC WEREWOLF **VLKODLAK* AND ITS NORTH-EUROPEAN PARALLELS

10:00 – 10:30 SIGNE COHEN
University of Missouri, USA
ELVES, ṚBHUS, AND THE DEIFIED DEAD IN INDO-EUROPEAN MYTH

10:30 – 11:00 NATALIYA YANCHEVSKAYA
Princeton University, USA
BENEVOLENT DEATH

11:00 – 11:30   Coffee Break

SATURDAY MORNING SESSION II: INDO-EUROPEAN MYTHOLOGY AND ITS PARALLELS
CHAIR: STEVE FARMER

11:30 – 12:00 EMILY LYLE
University of Edinburgh, Scotland, UK
YIMA'S EXPANSION OF THE EARTH AS TEMPLUM AND SACRIFICE

12:00 – 12:30 JOHN COLARUSSO
McMaster University, Canada &
WILLIAM LINN
Relativity School, Los Angeles, USA
THE MAN OF STEEL

12:30 – 13:00   BORIS OGUIBÉNINE
University of Strasbourg, France
BEES, COWS, MILK, AND HONEY IN VEDIC AND CELTIC MYTHOLOGY

13:00 – 13:30   NICK ALLEN
University of Oxford, UK
EPIC AND CHRONICLE, ĀDIPARVAN AND MAHĀVAṂSA:
SELECTED COMPARISONS AND THEIR IMPLICATIONS

13:30 – 15:30   Lunch Break

Business Lunch for IACM Board of Directors and Conference Organizers

SATURDAY AFTERNOON SESSION: INDO-EUROPEAN MYTHOLOGY AND ITS PARALLELS
CHAIR: JOHN COLARUSSO

15:30 – 16:00   VÁCLAV BLAŽEK
Masaryk University, Brno, Czech Republic
CELESTIAL WEDDING: THE SOLAR BRIDE AND LUNAR BRIDEGROOM.
AN INDO-EUROPEAN MOTIF IN NORTH EURASIAN PERSPECTIVE

16:00 – 16:30   JELKA VINCE PALLUA
Ivo Pilar Institute of Social Sciences, Zagreb, Croatia
THE PROTO-SLAVIC PRE-CHRISTIAN RITUAL SCENARIO OF A MEĐIMURJE
WEDDING AS AN IMITATION OF THE DIVINE WEDDING

16:30 – 17:00   Coffee Break

17:00 – 17:30   PETER KAHLKE OLESEN
University of Copenhagen, Denmark
THE TWIN CELESTIAL BOATSMEN – AN INDO-EUROPEAN MYTHOLOGICAL
COMPLEX WITH PALAEOLITHIC ROOTS

17:30 – 18:00   ARJAN STERKEN
University of Groningen, The Netherlands
TOWARDS AN INTERNATIONAL UNDERSTANDING OF FOLKTALE MOTIF
A153.1 *THEFT OF AMBROSIA: FOOD OF THE GODS STOLEN*

18:00 – 18:30   ANA R. CHELARIU
Independent Researcher, New Jersey, USA
THE INDO-EUROPEAN TRIPARTITE SOCIAL STRUCTURE AND THE YOUTH
INITIATION RITES

18:30 – 18:40   POSTER DISCUSSION:

GIULIA BURIOLA
Leiden University, the Netherlands
REVISING RĀMKATHĀ THROUGH EMOTIONS

19:30 – Conference Dinner

**The Apartment Restaurant
7-13 Barclay Pl.,
Edinburgh EH10 4HW**

SUNDAY, JUNE 11

SUNDAY MORNING SESSION: MYTHOLOGY AROUND THE WORLD
CHAIR: NATALIYA YANCHEVSKAYA

09:00 – 09:30   HITOSHI YAMADA
Tohoku University, Japan
SWAN MAIDEN IN HUNTER-GATHERER AND HORTICULTURALIST
WORLDVIEWS

09:30 – 10:00   KEIKO TAZAWA
The Ancient Orient Museum, Tokyo, Japan
DIVINE TRIAD IN ANCIENT EGYPT: PRELIMINARY COMPARATIVE STUDIES
ON ITS STRUCTURE AND FUNCTION

10:00 – 10:30   PETRA VOGLER
Friedrich Schiller University, Jena, Germany
MODERN MYTHS - THE ORAL NARRATIVE OF THE CAPE VERDEAN
ARCHIPELAGO

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10:30 – 11:00   Coffee Break

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11:00 – 11:30   SUNIL PARAB
Ayushakti Ayurveda Pvt. Ltd., Mumbai, India
ANALYTICAL STUDY OF "KSHETRAPAL" - THE PROTECTOR DEITIES AS
LIVING MYTH - RITUALS OF RURAL INDIA

11:30 – 11:50   POSTERS DISCUSSION:

ROBERT J. ESCANDON
Miami Dade College, Florida, USA
THE BEAST, THE MAN AND THE CHILD

JULIE GELDERBLOM
Independent Researcher, New Orleans, Louisiana, USA
SHAPE-SHIFTING, SORCERY, AND SOVEREIGNTY: THE DOMESTICATION OF
THE WOLF AS A GODDESS

11:50 – 12:10   LESLIE MACKENZIE[*]
                    West Highland Animation
                    ANIMATING INDIGENOUS MYTHOLOGIES

12:10 – 13:00   GENERAL DISCUSSION & CONCLUDING REMARKS

14:00 – Excursion to Rosslyn Chapel

A Bus from the Main Venue

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[*] Leslie MacKenzie is a 'Gaelic animator' who has made animation shorts with various Highland communities over a 25 year period. The animations were based on stories from the oral tradition. In 2005 she made a series of the same kind of films with various groups of tribal artists in India.

ABSTRACTS

Epic and Chronicle, Âdiparvan and Mahâvaṃsa: Selected Comparisons and Their Implications

NICK ALLEN
University of Oxford, UK

Although many classicists still ignore the fact, it was long ago shown by Dumézil that the early 'history' of Rome -- more accurately its pseudohistory -- was shaped by its Indo-European heritage. As a rising power in the 3rd Century BCE, the Roman state felt a need for a substantial narrative explaining its past, and in order to produce one writers must have drawn on local oral traditions. This line of thought has been developed by other comparativists (e.g. Dominique Briquel), who have often examined the similarities between the texts of the major Roman historians and the Sanskrit Mahābhārata.

The present paper explores a similar phenomenon at the other end of the Indo-European world. The Mahāvaṃsa is one of the few historical/pseudohistorical accounts of a political entity in South Asia, and narrates in Pali the origins both of Buddhism in general and of the state religion of Sri Lanka. But close comparison of its stories with those in the first book of the Sanskrit epic brings to light a surprising amount of similarity. The paper backs up this claim by selecting and briefly presenting similarities of various kinds, ranging from narratological strategies to details of wording. Presumably the explanation is as at Rome, but it is difficult to say exactly when the historicisation of epic into chronicle occurred.

Brides and Grooms in the Land of Eternity: Urashima in Japan and Oisín in Ireland as a Window over a Paleolithic Otherworld

PAOLO BARBARO
Ecole Pratique des Hautes Etudes, France

The Japanese folktale of Urashima in the Eternal Land (*Tokoyo no kuni*) and the Irish story of Oisín in the Land of the Young (*Tir na nÓg*) show similarities so profound that we cannot but label them *cognate tales*. Moreover, these narratives – the closest of their kind to the extant academic knowledge, found at

the two edges of Eurasia – are not isolated but belong to very rich contexts, both in their respective cultures and in a comparative perspective, as it becomes clear when analyzing, for instance, the Voyage of Bran in Ireland; the Japanese myths of the two brothers Hoori and Hoderi; similar themes in the Narts saga; the Lithuanian folktale of Jūratė and Kastytis or the Indonesian folktales about Kawulusan (aka Parpara etc.). Contextualizing and comparing these lores allow us to reconstruct a Paleolithic *Maritime Otherworld of Eternity and Abundance*, with clear geographical and religious features, probably related to a cosmogony that included astronomical features and alliances/marriages among different worlds. Yet, when analyzing the Japanese tradition, we are also facing (again) the ancient dilemma of the origin of Japanese myths that can be explained as the result of a relatively recent contact or as the evidence of the existence of a Laurasian mythology, affecting our judgment on both the reconstruction of a proto-tale and of the features of the Otherworld of Eternity. It's the same scenario that mythologists encounter when analyzing other myths found in ancient Japan as well as in Europe and among Malayo-Polynesian cultures (e.g. the descent to the underworld of Japanese Izanagi, Greek Orpheus etc.). I'll suggest that the study of the Urashima and Oisín's lores may be interpreted as an example of how Japanese myths are made of distinguishable, different strata, and therefore as Japan being both the crossroad where, in proto-historical times, different cultures and their lores coexisted and melted, as well as Levi-Strauss' place where it is possible to find a source as close as possible "to the common heritage of Asiatic groups that later disseminated throughout the Far East and the New World".

Liminality and Reversals in the Mesopotamian Netherworld

JULYE BIDMEAD
Chapman University, USA

The Mesopotamian netherworld is well-known from several myths, including the Sumerian *Inanna's Descent* and the Akkadian *Ištar's Descent to the Netherworld*. Both descent myths follow the familiar ancient Near Eastern and Mediterranean pattern. Inanna/Ištar, goddess of love and war, descends from the "great heavens above" into the netherworld, the "great below and the land of no return," where she passes through seven gates. At each gate, she is symbolically stripped of her divine power by the removal of her clothing and adornments. Held prisoner in the netherworld by her sister, Ereškigal, queen and ruler of the realm of the dead, Ištar's death causes widespread famine and barrenness. Ištar is eventually rescued and allowed to leave in exchange for a substitute who must reside in the netherworld in her place.

14

Analyzing ancient Near Eastern netherworld myths, cultic texts, and archaeological remains, this paper argues that the myth not only reflects conceptions about death and afterlife, but reveals burial and mourning rituals. As a rite of passage, funerary rituals traditionally function to allow a separation between the dead and the living. In the liminal phase of rites of passage, "rituals of reversal" are commonplace.

Several reversals of day-to-day behavior are found in the myths. The netherworld, the cosmic opposite of the living world, parallels its orderly and hierarchical socio-religious structure. The world is ruled by the male god, Marduk who is served with regular temple rituals and offerings, along with his son and scribe, Nabu. The netherworld, similar in structure, however is ruled by the female Ereškigal, with her female scribe, Bēlet-ṣēri. The "reversed" afterlife is presented as the opposite of life. Only Ištar, functioning as a liminal figure, transgresses these two distinct worlds and connects the living with the dead.

CELESTIAL WEDDING: THE SOLAR BRIDE AND LUNAR BRIDEGROOM. AN INDO-EUROPEAN MOTIF IN NORTH EURASIAN PERSPECTIVE

VÁCLAV BLAŽEK
Masaryk University, Brno, Czech Republic

It was already A.A. Macdonell (1897, 53), who recognized striking parallels in the motif of the celestial wedding between the Baltic and Vedic traditions. In the present contribution this motif is discussed in detail on the basis of textual evidence and in broader perspective of other traditions, particularly the Greek tradition. Finally, some reflections of the same motif in non-Indo-European tradition, namely Saamic, are analyzed.

Role	Baltic	Vedic [RV 10.85.5-9]
bride: Sun's daughter	Latv. *Saules meita*, Lit. *Saulės dukrytė*	*Sūryá̄* = *duhitá̄ sū́ryasya*[1.118.5]
suitors: God's / Sky's sons	Latv. *Dieva dēli*, Lit. *Diẽvo sūnẽliai*	*Divó nápātā*[1.182.1]
relation to horses	Latv. *Dieva dēlu kumeliņi*	*Aśvínā*
bridegroom: Moon	Latv. *Mēnestiņis*, Lit. *Ménuo*	*Sóma - Mā́sa*

Myths of the State – Anthropological Perspectives

ALEKSANDAR BOŠKOVIĆ
University of Belgrade & Institute of Social Sciences, Belgrade, Serbia

Anthropological studies of ethnicity, nationalism, and the state have become increasingly popular in the last two decades. The end of 'Cold War,' dramatic political changes in the Balkans, former USSR, as well as in East Africa, provided significant insights into the works of political institutions. Globalized economies (which were, of course, present before, but we are today much more *aware* of them) made interdependencies of different political, social and cultural institutions more present in the media and in daily lives of people all around the planet. As Cassirer wrote, quoting Hegel: 'The state is no work of art; it exists in the world, and hence in the sphere of choice, accidence, and error. Hence the evil behaviour of its members can disfigure it in many ways' (1946: 266). The paper seeks to explore the connection between myth, ethnicity and violence, especially in light of some recent comparative research. Anthropological interest in the states and state institutions goes back at least to Rivers' *History of Melanesian Society* (1914). Even before that, Malinowski argued that 'myth is a basic category of reference to the historical past.' In his recent book, Bruce Kapferer noted that 'The establishment of a telling link between the conditions of the present and the situation of the past is an important tool of political legitimation' (2012:90). Myths are important for people's sense of identity, as they offer a 'safe heaven,' a place where individuals can feel that their sense of belonging to a group (whether it is an ethnic group or a nation) could be in their best interest. Myths also form an important part of national ideologies, and one of the main achievements of Kapferer's study is to show how different national ideologies (in this case, Sinhalese and Australian) can be structured along very similar lines.

Revising *Râmkathâ* through Emotions

GIULIA BURIOLA
Leiden University, the Netherlands

India's mythological heritage, besides being extremely ancient, is also one of the most revised throughout time. The best example of revision-process is given by the thread of the *Rāmkathā*, and in particular of the *Rāmāyaṇa*. Key text of the epic tradition in the Subcontinent, in the last century its content became a central instrument of nationalistic purposes: its characters were given strong political and social connotations in the public sphere, leading to what P.K. Herman defined a "mytho-political exploitation [...] not new to Indian history"

(2003:127)[†]. This applies to the main protagonist of the epic, Rāma, whose figure was remodeled by the right-winged party, the BJP: Rāma, initially considered as the *māryāda puruṣottama*, 'the best of the upholders of Dharma', became the exemplary icon of a warrior.

Although the *mytho-poiesis* of Rāma has been studied quite extensively in the past, this *epos* is always of interest as the story keeps being renovated. New lenses for interpretation are available: the ones used here stand within the *theories of emotions*. Relatively young and interdisciplinary, such field of studies is comparable, in this context, with the classical Sanskrit *bhāva-rasa* theory.

Taking into account three different versions of the same narration[‡], the aim of this study is to understand whether the contemporary image-construction of the mythical heroes enhances different characteristics, when compared to the past. The focus follows single episodes of the *kathās*, and concentrates on the representation of the protagonists defined through their emotional-scape.

In conclusion, comparing mythologies within the same narrative thread could help in having a better understanding of social outputs such as the above-mentioned presence of nationalism in contemporary Indian politics.

STANDING AGAINST DEATH – THE ANCIENT DREAM OF MANKIND

EMILIA CHALANDON
Kwansei Gakuin University, Japan

Japanese myth tells of the god Izanagi that he stood against the goddess of death his wife had become, vowing he would help outnumber the people she takes from this world by the number of newborns and thus save mankind's existence. This myth reminds me of a folk story, in which the hero cleverly cheats against Death to save people's lives. Death, being his god-mother, had taught him to predict if a person would live or die by the place she was staying at the sufferer's

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[†] Herman, P.K. (2003). Remaking Rāma for the Modern Sightseers: It's a small Hindu world after all. In: South Asian Popular Culture, pp. 120-140.

[‡] In particular, the paper will take into account the last section of the Yuddhakaṇḍa in Vālmīki's Rāmāyaṇa, in comparison with two modern Hindī versions: the Abhyuday (1989) by Narendra Kohlī and the Bal Rāmkathā (2005) by Madhukar Upādhyāy.

bedside: if she was staying at his or her head, the person would live and the hero could confidently go on with a cure; if she was standing at the feet, no cure could help. The hero then would turn the bed and thus place Death at the head of his patient.

Death rituals being the oldest form of divine worship, it might be interesting to look deeper into this opposition against the inevitable.

THE INDO-EUROPEAN TRIPARTITE SOCIAL STRUCTURE AND THE YOUTH INITIATION RITES

ANA R. CHELARIU
Independent Researcher, New Jersey, USA

The initiation rites of passage introduced adolescents into the complexities of the sacred world, preparing the novices for the change in their social status within the adult community, be that of a bride, a groom, a warrior, or a king. On the subject, M. Eliade finds that the fundamental patterns of all initiation rituals are: first, the torture at the hands of demons or spirits as the masters of initiation, second, ritual death in which the novice descends to hell or ascends to heaven, and third, resurrection into a new mode of being. (Eliade 2005) This statement brings us to the Indo-European tripartite ideology posited by G. Dumezil, and latterly extended by Emily Lyle and Kim McCone, to reflect the 'age-grades division' in human life: youth with power and vigor; maturity with fertility and production; and old age associated with the first class of shamans, priests, or kings. (McCone 1986, Lyle 1997; 2001) Taking a step further, could applying the triad structure to the initiation rites bring new perspectives to the Indo-European comparanda?

This paper will attempt to discern the 'tripartite' model of classification in the initiation rites from the stories: a child at the wizard's school, the dragon slayer, and the ritual journey ending in marriage. Special consideration will be given to the transcendence into the Otherworld, the last stage in the initiation process before the novice's admission into the new social position.

Eliade, Mircea 2005.
    Rites and Symbols of Initiation; the Mysteries of Birth and Rebirth, Putnam.
Lyle, Emily 1997.
    Age Grades, Age Classes and Alternate Succession: A Restatement of the Basis at the Societal Level of Indo-European Symbolic Partition, *Emania*, 16: 63-71.

    Which Triad? A Critique and Development of Dumezil's Tripartite Structure. *Revue de l'histoire des religions*, Année 2004, Volume 221, Numéro 1, pp. 5-21

Elves, Rbhus, and the Deified Dead in Indo-European Myth

Signe Cohen
University of Missouri, USA

In Norse mythology, the elves (*álfr*) are often associated with the dead. The Norse sacrifice to the elves (*álfáblot*) has been interpreted as a celebration of the deified dead. Elves (*ælf/ylf*) are often mentioned in Anglo-Saxon texts as well and frequently associated with barrows and burial mounds. In Irish myth, the fairies (*aos si*), which bear string resemblance to the Norse and Anglo-Saxon elves, are often identified with the dead as well. In later Irish folk belief, the fairies and the ghosts of the dead are sometimes interchangeable, and fairyland is often indistinguishable from the realm of the dead.

In light of this association between European elves and the dead, I want to re-examine the vexing question of the mysterious figures of the Ṛbhus in the Sanskrit *Ṛgveda*. The Ṛbhus are three skillful artisans praised in a dozen hymns of the *Ṛgveda*. They used to be mortal men, but became immortal after they fashioned powerful items for the gods. The Ṛbhus have been variously interpreted as beams of sunlight, the deification of ritual actions, deified ritual experts, the threefold year, etc. Intriguingly, it has been suggested that the word *ṛbhu* is etymologically connected to *álfr/ælf*, although there is no scholarly consensus on this issue. An equally contentious question is the possible linguistic affiliation between *ṛbhu/álfr* and the Greek mythological figure of Orpheus, who traveled into the underworld.

In this paper, I outline some hitherto neglected mythological parallels between the Ṛbhus, Orpheus, and the elves and propose that the Ṛbhus may also originally have represented the deified dead.

The Man of Steel

John Colarusso
McMaster University, Canada   **&**   William Linn
Relativity School, Los Angeles, USA

In addition to new metals and metallurgical processes, the transition from Bronze to Iron Age introduced a set of characters and mythological elements inspired thereby. This is transparent in the figure of the Nart, Sosruquo, whose birth, body, color and weakness all mime quenched steel. Like such steel, Sosruquo is born from stone (ore) with the help of a smith (artisan) who plunges the white-hot child into water (quenching), leaving his skin dark and impervious

(hardened steel), except where held by tongs. Striking similarities with the myth of Achilles, (including the roasting, dunking in water, and the weak spots), suggest Achilles, like Sosruquo, personifies quenched steel.

The mimetic creation and performance of Achilles' and Sosruquo's metallic forms lead to a closer analysis of these characters. This reveals a set of similarities that can be seen in a larger class of mythological babies and berserker warriors (Demophoön, Cú Chulainn, Sigurd). Their relationships with fire seem to rework and re-appropriate the more ancient notion of sacred heat, *tepos*, with the later heat of the forge.

The myths of Achilles and Sosruquo express the appropriation of imagery and metaphors that emerged with what was, at the time, a revolutionary technology. In addition, however, as is seen in his thunderous voice and the magical fog from which he strikes his enemies, Sosruquo also carries the more archaic qualities of a storm god that have been reworked and combined with the newer motifs of quenched steel.

Millennia later, the figure continues to evolve along with technology: Like a storm god, Superman flies through the clouds from which he comes to the rescue, impervious as steel, with glowing eyes, and a single weakness; but where Sosruquo's weakness is iron's, kryptonite radiation is from the Atomic Age.

DIONYSOS: OTHERWORLDLY GOD OF REVEALING AND RE-VEILING

DEVON DEIMLER
Pacifica Graduate Institute &
OPUS Archives and Research Center,
Santa Barbara, CA, USA

As a dying/resurrecting god, Dionysos played an important role in ancient Greek imaginings of death and the underworld. In stories tragic and comic, he is killed and reappears or descends to retrieve others. Heraclitus even equated Hades with Dionysos. His reputation for *sparagmos* and madness is often associated with his ability to touch death and bring some of its dark enchantment back up to earth, deepening Dionysos's epiphanic function, as seen in his revelatory, guiding roles in Eleusinian and Orphic mystery rites and with the Dephic oracle.

Karl Kerényi describes Dionysos as the "archetype of indestructible life" and as *zoë*, string of eternity upon which manifestations of bodily life are thread. Kerényi also elucidates a *trieteris* structure of Dionysos's worship, wherein the

god (and/as wine) spent time below ground, hidden and waiting to clear, upon which it was opened to celebration.

All suggest Dionysos as cyclically, and paradoxically, veiled and revealed. Primary sources report strangeness and mystery accompanying Dionysos's sudden epiphanies. David L. Miller sees Dionysos as giving body to invisible Hades. One Orphic gold tablet is translated simply: "Life–Death–Life." Like the Choës Day ritual, wherein maidens swung back and forth over freshly-opened wine to release the dead, this paper shows Dionysos as an ecstatic rhythm of life (reveal) and death (re-veil); he surges life to the underworld and death to the upperworld, coloring each as other-worldly.

This paper follows the depth psychological tradition, which has always engaged comparative mythology toward metaphorical, archetypal understandings of human experience. As its name implies, depth psychology begins in the underworld – in dream and pathology. Additionally, this paper includes material from OPUS Archives and Research Center, home to James Hillman's manuscripts and research, where I am Curator. Hillman wrote of Dionysos often and emphasized death as hidden but ever-present in everyday life.

LAMAŠTU, NAMTAR OR MR. EVIL?[§]
MYSTERY OF THE ASSYRIAN AMULET
AGAINST A NOCTURNAL CREATURE

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This paper deals with an unpublished manuscript of a Russian Assyriologist W.G. Schileico (1891-1930), which we were lucky enough to discover in his archive (St-Petersburg Archive of the Russian Academy of Sciences, F. 1059, inventory 1, folder 12). It is an edition, Russian translation and analysis of Neo-Assyrian amulet against the demon Lamaštu. This artifact was acquired from a French Egyptologist U. Bouriant by W. Golénischeff and kept at the end of the 1920s in the Pushkin State Arts Museum. Nowadays the amulet is on display in the Ancient Near Eastern exposition of the museum. On the Obverse one can see the figure of Lamaštu together with the spirits taking the image of animals (pig, scorpion, puppy, donkey or donkey's leg). Lamaštu is often portrayed standing on a donkey with a scorpion and a snake in her hands, and a pig and a puppy

sucking her breasts. But on the Reverse there is an Akkadian incantation that does not mention any name of a spirit against whom it is directed (Wilhelm 1979, 34-40). Here is our transliteration and English translation of this text:

šiptu (EN₂) *ša mal-ṭi* ᵍⁱˢ*er-ši-ja₂ it-ti-qu*
u₂-pal-li-ḫa-ni u₂-ša-ga-ri-ra-ni
šunāti (MAŠ.GE₆)ᵐᵉˢ *par₂-da-ti u₂-kal-lim-an-ni*
a-na ᵈNe-du₈ *atî* (I₃.DU₈) *rabî* (GAL) *erṣetim* (KI)ᵗⁱᵐ
i-pa-qi₂-du-šu₂
ina qibīt (ME) ᵈNinurta (MAŠ) *apli* (A) *ašarēdi* (SAG.KAL)
māru (DUMU) *ra-mu ina qibīt* ᵈMarduk (MES) *a-šib* E₂.SAG.GIL
u Bāb-ilī (KA₂.DINGIR)
 ᵍⁱˢ*daltu* (IG) ᵍⁱˢ*sikkûru* (SAG.KUL) *lu ti-da-a*
a-na ki-din¹(TI) *-ni ša* [*2* (MIN)] *ilē* (DINGIR) *bēlē* (EN.ME.NI)
an-da-qut¹(QA) *šiptu* (EN₂)

 "Spell. He, who made his way to the edge of my bed,
Who frightened me, who made me panic,
Who showed me terrible dreams -
Let them betray him to great gatekeeper of the Nether World Nedu.
At the command of (N)inurta, the eldest son, beloved child,
At the command of Marduk, the inhabitant of Esagila and Babylon,
Oh door and bolt, may you know,
that I have fallen under the protection of these two divine lords. Spell"

Who is the addressee of this text? According to Schileico, "the force against which this spell is directed, is determined from lines 1-3: the one who gets the bed, who frightens and chases the man in terrible (version: stuffy) sleeping. As we can think, Namtar had no his own iconography. And the spell, turned against him, inaccurately illustrated by the image of Labartu, in whose army he probably was a soldier" (folder 12, p. 97). Along the edges of the sheets are astrological symbols, of which the author of the article makes the mathematical fraction. Schileico believes that on the amulet zodiacal constellations Virgo, Taurus, Scorpio and Pisces are depicted. Modern work on copies of the amulet (in particular, the study of F.A.M. Wiggermann) shows that on the amulets of this type one can see monsters that should be exorcised, and they do not have astral nature (Wiggermann 2000, 220-223).

Now it is known that the spell written on the reverse of the amulet belongs not to the Lamaštu corpus (Farber, 2014, 39, fn. 2), but to the series Hulbazizi (Finkel 2001, 60). The incantations of this series are aimed at any manifestation of evil and frequently begin with *mimma lemnu* 'everything which is evil'. We also know the fragment of ritual connected to this amulet and its spell: *mimma*

lemnu ana ᵍⁱˢerši (NA₂) *amēli* (LU₂) *la₃ sanāqi* (DIM₄) ᵘ₂*ādu* (AŠ) ᵘ₂*amīlānu* (LU₂.U₁₈.LU) [xx] *tašakkan* (GAR)ᵃⁿ *ina maški* (KUŠ) *tašappi* (DU₃.DU₃)ᵖⁱ₂ *ina kišādi* (GU₂)-*šu₂ tašakkan* (GAR)ᵃⁿ "That nothing evil to the bed of a man is not approached: dry latex (Asa foetida), *amilanu*-plant you [xx] put it in a leather bag wrapped around the person's neck" (SpTU III No. 83, Rs. 12). So I think that the addressee of this incantation is not Lamaštu or Namtar, but everything which is evil.

Farber 2014 – Farber W. Lamaštu. An Edition of the Canonical Series of Lamaštu Incantations and Rituals and Related Texts from the Second and First Millenia B.C. Winona Lake, Eisenbrauns, 2014.

Finkel 2001 – Finkel I. Lamaštu Amulet // Archaeology and History in Lebanon. Issue 13. Spring 2001. P. 60-62.

SpTU III – von Weiher E. Spätbabylonische Texte aus Uruk. Teil III. Berlin, 1988.
Wiggermann 2000 – Wiggermann F.A.M. Lamaštu. Daughter of Anu. Profile / Stol M., Wiggermann F.A.M. Birth in Babylonia and the Bible. Leiden, Brill, 2000. P. 217-252.
Wilhelm G. Ein neues Lamaštu-Amulett // ZA 69 (1979). S. 34-40.

THE BEAST, THE MAN AND THE CHILD.
AN ANALYSIS OF THE WEREWOLF ARCHETYPE ACROSS CULTURES AND ITS MEANING IN CONTEMPORARY SOCIETY

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The Werewolf and its long history of symbolic purpose is found throughout various Mythologies and Folklores throughout the world. This beast of the night transforms from its human form and hunts its prey without prejudice, follows no human law and is free from the constraints of the political nature of human civilization. The Werewolf is not just one of the many citizens of the night, but is truly a version of man, bestial in nature that is hidden deep within our unconsciousness. This exploration of the Werewolf serves as a mythological reference point, which exemplifies the archetype of the hidden beast within society. It is both protector and hunter, yet hides in the shadows of the night, far from the ridicule of humanity.

This work explores the Werewolf throughout the Mythologies and Folklores of Greece, Rome, Eastern Europe, Germany, North America and South America, drawing from the frameworks of Carl Jung and how it serves as primal reference point for humans throughout culture. The Werewolf is an archetype that exists

within us all, unconsciously pushing the contemporary human back into the wilds of nature. This work is an exploration of the Werewolf archetype, from its ancient origins and how it relates to contemporary culture.

Brain-Culture Networks and Political Mythologies: The Rebirth of Hypernationalism in Biological Perspectives

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Late ancient and medieval visions of individuals as agents endowed with "free will" continue to provide the foundations for much of modern legal, political, and economic thinking. But experiments conducted in recent decades offer a radically different vision of human choice: Using fMRI imaging, researchers can predict the decisions in forced-choice experiments as much as 10 seconds before the chooser is aware of his or her own decisions.[**] The implication is that all choice is determined by pre-conscious biological and cultural determinants, modified further by non-deterministic processes recently discovered in gene regulatory networks and molecular biology in general. What is still often pictured as the triumphant march of human history has more mundane origins in biological and cultural forces modified by strong doses of good or bad luck.

Reflecting biological views of human culture, in the past two decades my colleagues and I have argued that key structural developments in the history of thought can be successfully modeled using the same types of neural network programs routinely used to model the dynamics of other complex systems, from gene and epigenetic networks to distributed brain models to planet-wide ecosystems. On this view, key turning points in history — from the emergence of cities to the growth of scholastic systems to key scientific and technological innovations — can be expected whenever new modes of communication radically alter the ways brains connect with other brains or their external information stores. To understand the evolution of human culture in more than traditional narrative ways, we need to model its products using the same

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[**] E.g., Chun Siong Soon, "Unconscious determinants of free decisions in the brain." Nature Neuroscience 11, 543F545 (2008). The fact that scientific research rarely has any impact on political developments is reflected in the fact that this paper has been cited in nearly 1300 articles since it was published, but neither it nor any other article on the same topic has had any deep influence on judicial or legal thinking in any major region in the world, except arguably in Nordic countries.

network methods that dominate in the post-reductionist era of systems biology: the operative units are not single components but the broader networks that collectively constrain the output of everything in the system.[††]

Studies of early human cultures, and especially their mythological components, suggest that something closer to social or network rather than individualistic or "free will" concepts of human activity were the rule in ancient traditions. The identification of individuals with anthropomophized visions of tribes or animated cities or god-ruled empires is a dominant theme in the earliest written records of all old and new world civilizations; similar views show up regularly in the ethnographic reports of the world's few remaining tribal cultures. In the syncretic traditions of mature premodern societies, the crude anthropomorphism of preliterate societies was often masked in the half-abstract scholastic systems created by scribes and exegetes to harmonize internal conflicts in layered manuscript traditions. But remnants of mythic concepts lay beneath the surface even here — in pervasive "man the microcosm" motifs, animated spheres and cosmic "world souls", and dozens of similar anthropomorphic views that lay at the oldest roots of all those traditions.

In the two million or so years since the genus *homo* emerged it has only been in the last few hundred years — in roughly 1/10,000th of human existence — that it briefly appeared as if modern science might shake off the last remnants of mythical thought. But as Ernst Cassirer wrote in the dark conclusion to his posthumous *Myth of the State*, composed at the end of the fascist era, the permanence of nothing in science is guaranteed forever, since beneath it lies a older stratum of mythic thinking that in times of stress can rapidly undo all higher values of civilization. Since Cassirer's time, neurobiological research has confirmed that the origins of mythical thinking do not lie in cultural "inventions" but in universal principles of neural development.[‡‡]

Cassirer's warnings were largely forgotten in the past two decades — as global air travel became routine; as cell phones, email, Internet, and texting and messaging transformed global communications; as English emerged as the international language of science, business, and often higher culture; and as scientific and medical journals previously accessible to a minute fraction of

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[††] On such modeling in the realm of cultural history, see Farmer and Henderson 1997; Farmer 1998; Farmer, Henderson, and Witzel 2002; Farmer 2006; Farmer et al. 2009; Farmer 2010; etc. For reprints of these and related studies, see www.safarmer.com.

[‡‡] See Farmer 2010. Preprint available at www.safarmer.com/neural.origins.of.religion.pdf.

world populations became available in electronic form. The result has been increases in rates of information flows many orders of magnitude above those from even two decades ago, at the start of the Internet era — which hundreds of writers predicted would quickly lead to the most progressive period ever in global history.

With little warning, less than two decades into the information revolution, hypernationalism with traces of its ugliest fascistic elements — the emergence of strongman leaders; heightened militarism and calls to revive past mythological glories; the brutalization of outsiders and minorities; and the decline of meaningful democracies alongside the ascent of oligarchical and corporate elites — have risen not only in the United States, but in Russia, the Philippines, India, much of Europe, Africa, Turkey and the Middle East, and in many parts of Asia and South and Central America. Given the wide dissemination of military technologies of unprecedented power, it is no exaggeration to suggest that many of these movements have the power to bring an end to higher civilization.

In this paper I argue that current world revivals of hypernationalism are not transient reactions to the excesses of globalization but the direct offspring of the communication revolutions driving that movement. The paper further argues that few humanistic effects of genuine value have risen from that revolution besides the huge boost it has given to scientific research —whose legitimate character still remains unfamiliar to more than a tiny segment of global populations, and which to date has had virtually no impact anywhere on political culture.

Among the negative effects of these revolutions are accelerating inequalities in wealth and health threatening the stability of every region on the planet — an especially grim problem in an age of rapidly aging populations; massive technological and industrial production and associated wastes that are contributing to the extinction of land and oceanic plant and animal and microbe species at unprecedented rates; the expectation of future food shortages linked in part to those extinctions and to industrial-driven climate disruptions, further threatening long- term global stability; and the lack of any controls over the quality of information flows that currently dominate public discourse, which are contributing to the commercial degradation of public education and the death of time- honored humanistic traditions. The paradoxical result is that modern communications are dividing the world along cultural and ethnic lines even more sharply than in times of far more deliberate communications.

The paper ends by arguing that our ability to create powerful heuristic models of all these developments in making rational policy decisions; to construct effective filters to separate socially beneficial data from rising floods of misinformation;

and to repair the massive economic imbalances and cultural dislocations enabled by digital communications may be critical not only to countering the global dangers of revived hypernationalist movements, but to insuring the survival of higher human civilization in any recognizable form.

Shape-Shifting, Sorcery, and Sovereignty: The Domestication of the Wolf as a Goddess

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The canine variation of the animal bride motif appears in both the conjuration of a Mesopotamian demon, and the appeasement of an Irish death goddess. The act of compelling a theriomorphic entity to take an attractive humanoid shape is not only found in folklore and mythology, but appears in grimoires from Western Europe as well. While this exorcism technique is also done with male spirits, just as animal bridegroom stories are also common, there are some very specific similarities between chthonic she-wolf spirits across various cultures. Dog and wolf bride stories are told all over the world from Central Asia to Mesoamerica, and in some places have a central mythological role. While examining the assorted she-wolf-daemon myths there emerges a theme that differs from the rest of the animal bride tales. The wolf wife does not simply run away like the typical animal bride, but in some versions she devours her groom. The wolf wife is not just ambivalent; she can also turn malevolent. Within this context, interesting commonalities can be found between the divine roles of spirits like the Morrigan of Ireland and the Akkadian Lamashtu, both of which originate from herding cultures. It is possible that such monstrous goddesses and the magical shifting of both their shape and their attitude towards mortals recalls the initial domestication of canines by humans. This could suggest that the dog-wife story is older than the other stories of animal brides. Just as the wolf-demon becomes the lovely wife, so the apex predator becomes the helpful companion, though both inwardly remain wolves yearning for the wild.

Myth and History:
Artists' Encounter with Mythology in Wartime Japan

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In 1940, Japan marked the 2,600th anniversary of the ascension to the throne of its legendary first emperor Jinmu. Various commemorative events were held around the country in celebration, one of which was the creation by a group of well-know artists of the "Chōkoku sōgyō emaki," or the National Foundation picture scroll.

In this presentation, I will focus on one episode that appears in this picture scroll: that of "Tenson kōrin" or the descent from heaven of Amaterasu's grandson Ninigi, as painted by Yasuda Yukihiko. In the mythology, the deities are described as having unusual forms, but in this painting they are rendered in humanlike forms. The painting, in other words, is not a rendering of myths so much as it is myths being rendered in the form of a historical painting.

The appearance of the warriors is also deeply interesting. Their form is exactly that of the human-style *haniwa* from the Kofun period. It suggests that Yasuda referred to the results of archaeological studies conducted on artefacts excavated from *kofun* when working on his painting.

With this painting and such elements as these marking the trail for us, I hope to consider the broader question of how artists addressed and dealt with Japanese mythology at a time when the nation was organized for war.

The Other World(s) of Germanic Mythology

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The Germanic/Scandinavian mythological *Weltbild* is more complicated than that represented, horizontally, by the 'centre' and 'periphery' (the 'world of men' and the world of giants = *Miðgarðr – Útgarðr*), and, vertically, along the ash *Yggdrasil* as the axis, by *Hel – Miðgarðr – Heaven*, corresponding to the 'Other World' – the 'World of Men' and – the Realm of the Gods'. Irrespective of its spatial localization, the Other World, belongs to the Realm of the Gods functionally, divided between Óðinn's *Valhöll*, allotted to those who fall in battle (*í val falla*), and *Hel* belonging to the goddess of the same name (cf. Hades). It is the posthumous abode of the god Baldr, as well as *vándir menn* ('wicked men') and those who die a natural death. The presence of mortals (otherwise excluded

from the mythological portion of the *Eddas*) in the realm of the gods may be a reflection of some beliefs, external in respect to the eddic mythological tradition. In it, the mortals' functions the gods perform include visiting *Jötunheim* Giantland, which is regarded as 'journeys to the Other World', *Jötunheim* being the Other World in its own right. Inhabited by gods' doubles (Þrymir = Þór), pseudo-doubles (Útgarða-Loki) and doubles' doubles (Skrýmir/Útgarða-Loki), it mirrors, as it were, the two Otherworlds of the gods realm, being different from both locationally and functionally. The patchy mythological picture, probably with additions from concomitant traditions, either native (epic, fairy-tale) or alien (Christian, Irish), may have been responsible for various story types, from (the world) tragedy (the story of Baldr) to 'novella' (*Þrymskviða*) and parody (Skrýmir/Útgarða Loki episode in the *Prose Edda*), combined within the eddic pattern.

POSSIBILITIES FOR THE RECONSTRUCTION OF THE BALTIC-FINNIC OTHERWORLD

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Based, first and foremost, on written texts about religion and myth, researchers have reconstructed a three-level model of the world that is accompanied by the three-seven-nine-twelve part heaven with its inhabitants and constellations. The underworld and its structure have been reconstructed in the same manner. In the reconstructions the data and methods of phraseology and folklore have been used to a lesser extent. The living and communication quarters of the supernatural inhabitants of the middle world, as well as the overall topology of the worlds, is organized by means of complicated and partly polar relationships. The present study examines the data about the concepts of the otherworld or underworld and its dwellers in the text corpora of linguistics, folklore, and mythology. The main terms and phenomena are:

- *Manala* – underworld, the world of the dead, or the territory under the earth in a broader sense;
- *Toonela* – 'that world', otherworld, the realm of the dead, ruled by Tooni;
- *Teine ilm* – otherworld, the realm of the dead and supernatural beings;
- *Taevas* – 'heavenly world';
- *Põrgu* – 'hell', down below, certain real places, holes, caves inhabited by giants or devils;

- *Hiiela*, *hiis* – sacred place, grove, also the realm of the dead and supernatural beings.

The visions of folk prophets (17th to 19th century) constitute a specific category with vivid descriptions of the otherworld, its content, and structure.

The Horrible Horse

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One of especially terrifying rituals mentioned in the Old Norse literature consists of raising a *níðstǫng*, a dead horse's head which is put on the top of a wooden staff inscribed with runes with its mouth propped open. This spell has a powerful cursing effect on its target, even if it is far away. The description of this curious magical object and its use in the saga narratives will be a starting point of this paper, which will then explore the nature of this "horrifying horse" motif across the Norse culture and even further.

The parallels inside the Old Norse culture consist on the one hand of the apotropaic magic connected with the horse- or dragon-shaped figureheads of the Viking ships, which had to be removed when the ships approached Iceland, because otherwise the monstrous figureheads would terrify the *landvættir* (the guardian spirits of the island). However there are other examples of the symbolic connection of horse, heads and apotropaic magic, some of them uncertain and open to various interpretations, e.g. the name of the Cosmic Tree itself, Yggdrasill, means literally "Horrible Horse", and can be perceived as an apotropaic object par excellence, a monstrous hippodendron, horse-tree on which Óðinn committed the unspeakable self-sacrifice and visited the Otherworld. Further interpretation will connect the motif of the Horrible Horse and the paralyzing effect of the apotropaic monster with the nightmare-phenomenon and the transcultural experience of sleep paralysis.

Ghosts of Cambodia – Living Tradition

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Introduction
At the beginning of my presentation, I would like to sketch out the most interesting and important aspects of Khmer culture and a brief history of the Kingdom of Cambodia.

Religion in Cambodia
The most common religion of Cambodia is Theravada Buddhism, which is an inseparable part of everyday life, even though remains of Hinduism, animism and beliefs in ghosts and witchcraft are still transparent and widespread.

Ghosts in Cambodia
The beliefs in ghosts, as a part of Khmer culture and everyday life, are very strongly rooted in the Cambodian countryside as well as in larger cities. During my presentation, I would like to mention a few specific examples, such as *"nyek ta"* (a home guardian spirit), *"khoan kroh"* (a dried human embryo, which shall – as believed – warn its father against his enemies), or *"ab"* (a feared spectre, nocturnal geist, mostly described as a young, beautiful woman, which has only a head and intestines).

I would like to demonstrate the fact that the belief in ghosts is a living, still developing and changing tradition on the example of *Ko Kmauch* (The Island of Ghosts), which received its new, infamous reputation after the massive stampede disaster in Phnom Penh, when on the 22nd November 2010, on the island of Ko Pich (the Diamond Island) 347 people died and 755 were injured.
The motifs and beings mentioned above will be then compared with their counterparts from the neighbouring countries, with a special focus on Thai folklore.

Materials
Most of the resources used for this presentation were personally collected during my long-term work-and-study stay in Cambodia, as a part of a research on Khmer mythology, folklore and culture conducted in Buddhist pagodas throughout the country. Other materials were articles and books on Cambodian Buddhism and beliefs.

The Deities of the Underworld in Early Iranian Traditions

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The early Iranians had a fairly vivid picture of the netherworld and its deities. According to classical authors, the Persians sacrificed to Urania (Hdt I. 131), buried people alive as an offering to the god under the earth (τῷ ὑπὸ γῆν… θεῷ – Hdt. VII. 114) and offered libations to the goddess of the Earth (Xen. Cyr. III, 3, 21). Yet while the Persians venerated both male and female deities of the underworld, the Eastern Iranians, i.e. the Scyths and the Sarmatians, worshipped, as far as we can judge, only the goddess(es) of the netherworld, e.g. the Scythian goddess Api (Hdt. IV. 59) and the mythical Scythian creature, half woman and half serpent (Hdt. IV. 9). It seems likely that the frescoes from a burial chamber at Kerch in the Crimea also featured the goddess of the underworld. Thus, the analysis of the relevant data enables us to differentiate Western and Eastern Iranian vision of the deities of the netherworld.

Night, Dreams, and Monsters.
Mythical and Cultural Motifs in Popular Music

MARCIN LISIECKI
Nicolaus Copernicus University, Toruń, Poland

> Because the night belongs to lovers
> Because the night belongs to life
> Because the night belongs to lovers
> Because the night belongs to us
>
> *Because The Night*,
> Patti Smith and Bruce Springsteen

In contemporary world popular music is one of the most important channels used to disseminate mythological, religious, or other stories appearing in different cultural areas. Popular music is a multidimensional channel, because not only does it include sounds, but also words, images, symbols, and ritual scenes as well. All of these aspects of popular music can show us how these contents are transmitted, what meanings are contained in them, and where their sources are.

Frequently occurring themes in popular music are: night, dreams as well as nightmares, and different kinds of monsters. It should be emphasized, that night and nightmare motifs are usually connected with contesting cultural norms and moral values. Furthermore, night, nightmares, and sometimes dreams are connected with symbols and mythological stories, thereby they contribute to reproducing them sometimes giving them new meanings. In other words, popular music cultivates ancient stories and symbols and therefore they still exist in contemporary world.

In this paper I will examine different kinds of popular music, such as pop, rock, and metal to present that night and other connected motifs play important role in social area. I will also show sources and mythological background of these motifs.

Taken by the Trolls: Supernatural Abductions in Scandinavian Folklore

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This presentation deals with the motif of *bergtagning* ("taking into a mountain" in Swedish), which frequently occurs in Scandinavian folktales. The main plot of such stories revolves around a kidnapping of a human by a supernatural being (most often a troll) – the victim is taken or lured into the abductor's home inside or under a mountain and is kept there as a prisoner; the outcome of the story differs – the victim may escape, be saved by another character, stay (sometimes happily) with the abductor, or die.

This motif can be observed throughout centuries of Scandinavian literary history, as will be shown in this presentation. The classical scenarios from more recent folktales and fairy tales will be linked to the corresponding literary sources raging from the Old Norse sagas to the testimonies of the alleged victims of an abducting witch, which were written down during the witch trials in Sweden between years 1668-1676.

Another part of this presentation will be dedicated to a comparison of the *bergtagning* motif to similar phenomena found in various European cultures. Diverse supernatural beings analogical to Scandinavian trolls will also be presented – including, of course, Celtic fairies, perhaps the most famous supernatural abductors of them all.

Some specific identities of either the victims or the abductors will be given special consideration (for example so called *changelings*).

Yima's Expansion of the Earth as *Templum* and Sacrifice

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Ahura Mazda gives Yima two golden implements when the earth is expanded and they have sometimes been taken to be a goad and whip for driving cattle into the new regions. However, the suggestion offered here is that, in an originating form of the story, they are the implements needed for the establishment of a *templum* (in human terms) or the founding organisation of the earth's surface (in terms of the first creation among the gods). The spiked implement taken to be a goad would then be understood as the peg to be driven in at the centre.

It is also possible to understand Yima's expansion of the earth in a new way when it is taken together with the three divisions of Yima's *vara* into three, six and nine parts, the three social classes that Yima establishes, and the three glories that depart from Yima's body. The earth is expanded by a third, and then by two thirds and then by the whole and, if this is understood teleologically, it can be seen to match the other triads in Yima's story, with the largest part created last being the reference point, and the earlier expansions being respectively a third and two-thirds of that size. The additions would then correspond to the 1:2:3 ratio in the *vara*, and to the head, the upper body, and the lower body with the equivalent classes of priests, warriors, and cultivators and herders. The population explosion is that arising from the birth of the young gods and places seem to have been established for them through sacrifice and the distribution of the three body-parts of the victim which formed new regions in the horizontal plane of the earth laid out in a design that was reflected in that of a *templum*.

The Sword Bridge, the Chinvat Bridge as well as the Golden Deer and the Tutelary Spirits of the Shaman: The Coherent Symbols and Characters of the Passage to the Otherworld

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The issue addressed by historical-comparative method in this presentation is weather the Sword Bridge (Malory's *Le Morte Darthur*, Chrétien's *Charrette*) of the Arthurian Legends is connected to the „bridge as narrow as a hair" of significance in the Caucasian heroic sagas and traditional beliefs (Armenian, Georgian, Ossetian) - with some additional otherworld ideas, and the Chinvat Bridge of the Iranian Mythology („Bridge of Judgement"; *Avesta, Bundahishn*), and if there is, what is the nature of this affinity of ideas and motives.

The common feature of these stories is, that the 'perilous bridge' connects our world with the Otherworld, from where there is no return, and in all these narratives the bridge is closely related with death by semantic and symbolic terms. C. Scott Littleton and Linda A. Malcor compared numerous basic motives of the Arthurian Legends and the Nart Epic, e.g. the Holy Grail, Sword in the Stone or the White Animal, but the similar role of the bridge that leads to the Otherworld in Celtic and the Caucasian and Iranian Mythologies has not been analyzed by them. The reason for this must have been the fact that the bridge leading to the Otherworld is not recounted in the Nart Epic in the same dramatic sequence as in the Arthurian Legends. First the possibility of a relation between the bridges cited in the Arthurian and the Alano-Sarmatian traditions shall be reviewed. In the mythology of the latter Central Eurasian and Indo-Iranian mythology is amalgamated.

On the other hand, I shall analyze the elements of the 'narrow bridge' and the Otherworld, closely interrelated from a logical and symbolic perspective, together with its denizens (the golden deer, the water fairy, the tutelary spirits of the dead in the Siberian shamanhood, and demons of the Iranian tradition [Eliade, *Shamanism*. 1964: 397]).

HOW MYTHS AND FOLKTALES ARE TAUGHT IN PRESENT-DAY JAPANESE SCHOOLS

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Imitating the great European powers, Japan adapted colonialism in the pre-Second World War period, incorporating Formosa, Korea, Manchuria and various parts of China into its own territory through wars of invasion. In order to maintain the colonies, various methods were sought to induce both Japanese and the people of colonies to have devotion for the Emperor and the Japanese Empire. One of the most conspicuous and effective methods was to foster devotion through teaching. Professor Klaus Antoni showed us this process very elegantly by analyzing a Japanese folktale ("Momotarō (Peach Boy) and the Spirit of Japan: Concerning the Function of a Fairy Tale in Japanese Nationalism of the Early Shōwa Age", *Asian Folklore Studies*, 50 (1991), 155-188.)

After the defeat of Japan in WWII, the Japanese educational system was reformed under the US occupation, the authorities completely eliminating the teaching of traditional Japanese mythology and folktales from the school curriculum. Since 1945, the time of surrender, to 2011, Japanese mythology and folktales taught in pre-Second World War schools did not exist in Japanese school textbooks. The situation changed in 2011, when the government curriculum guidelines (*gakushū shidō yōryō*) issued by the Ministry of Education that year declared as follows:

 "[*Items related to traditional linguistic culture* and characteristics of the Japanese language]; (1) Instruction should be given on the following items through instruction on "A: Speaking/Listening," "B: Writing," and "C: Reading.": a. Items related to traditional linguistic culture; (a) To listen to books or sentences being read, such as *folktales, myths/legends*, and to give presentations." [italics mine]
(quoted from jttp://www.mext.gojp/a_menu/shotou/news_cs)

Japanese myths and folktales are categorized as "items related to traditional linguistic culture" and may now be taught in either the first or second grade Japanese language class. What kinds of myths or folktales are actually taught? I found that the content is almost totally limited to "The White Hare of Inaba." There is also a good analysis of this folktale by Professor Antoni ("On the Religious Meaning of a Japanese Myth: The White Hare of Inaba", *Comparative Mythology* 1 (2015), 61-72.). "Momotarō (Peach Boy)", although no longer taught in school, is still popular and well known among children. There are

many books, a famous song, statues, a festival, and a Shinto shrine dedicated to Momotarō! I will compare the way Momotarō is taught in the pre-Second World War era and in the present era. Is it the same or is it different?

One, Two, Many: Creatures of the Night in Dream-Cultures

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The domain of dreams falls under the control of mythological entities, some of whom can also enter the dreams of individuals, for good or ill purposes. Dreams may take the form of an enigmatic message, or an encounter with a personified dream-messenger. Since ancient times, supernatural dreams have been characterised by certain semiotic oddities, linked to the degree and kind of distance involved in the encounter. There are gods of dreams, gods who appear in dreams, and invading spirits who are themselves dreams. Focusing here on the issue of number, this paper investigates how the visualisation (prophetic, mantic, or symptomatic) of dreams as an interface with the otherworld oscillates between two poles: the pattern of a one-on-one dream-encounter with a single creature, and the image of a flock of dreams, a multiplicity of creatures of the night. In the middle, so to speak, is the therapeutic or thaumaturgical culture-dream, wherein either a second dream-figure joins the first to mediate the encounter, or good and ill intent are split between two figures. The approach is cross-cultural, using examples from the ancient Near East, Greece and Rome; comparing these with materials from medieval, folkloric and ethnographic sources.

Is 'National Myth' Really a Myth?
Some Considerations on the Nationalist Narrative Genres

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National myth' is a term commonly used by social scientists and, most often, within the deconstructionist perspective. 'National myths'are then described as sets of primitive and inaccurate beliefs that call to be overturned and unmasked for the reason of their falsehood. For political scientists (Flood, Bottici, etc.) nationalist, i.e. political myth is just a peculiar subtype of the myth genre. Folklorists would probably argue that nationalist narrative is more complex and if we stay true to the folklore genre theory, many narratives labeled as national

myth are, in fact, historical legends, not myths. Tales about wars, historical migration and political liberation, national heroes and founding fathers of particular nations, the origin of national regalia and symbols, are typical examples of this genre.

This paper will present a chart of national narrative genre and and argue for the application of a more complex terminology. It needs to be noticed that national traditions house a corpus of historical legends complimented by other genres (liked myths and sacred and secular histories). Legends are the core of the above corpus by vertue of their numbers – they 'represent the transitional field between everyday life and tale, and myth"(Honko 1989: 28). What differentiates myth from secular historical legend is reference to the sacred. A nation requires myths to position its place within the realm of sanctity and hence justify any practical political claims it may have.

BEES, COWS, MILK, AND HONEY IN VEDIC AND CELTIC MYTHOLOGY

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Mediaeval Irish materials often treat the bees and the cows as similar beings. For example, Irish law-tracts emphasize equal importance of honey and milk in the nourishment and compare the bees to the cows. Similarities between the bees and cattle are also suggested in the Vedic mythology, as attested in the Ṛgveda.

It appears that the aforementioned striking correspondences between the Vedic materials and Irish narrative and juridical-speculative data are not accidental and cannot be ascribed simply to comparable nutritious properties of milk and honey, but rather are due to similar developments of the mythological motifs.

Indeed, both ancient traditions preserved accounts on the cattle-raids (razzias) undertaken for fairly similar purposes: possession of abundant livestock (in the Ṛgveda) and acquisition of the best cattle in the plundering incursions into neighboring territories (in the heroic tale *Táin Bó Cúailnge* of the Ulster cycle and in the Irish law-tracts on damaging intrusions into the neighbor's property). The cattle-raid accounts in the Ṛgveda and the razzia narrations in the Irish texts are definitely not secondary sub-narratives, and their Indo-European background is undoubtful; both involve such items as cattle and, to a lesser degree, honey.

Celtic and Slavic words denoting bull, cow, and bee (as well as a likely cognate Old Prussian *bitte* 'honeybee' and also certain Vedic and Greek words related to the production and processing of milk and honey) seem to point to common forms going back to remote Indo-European past. It is then possible to conclude that a mythological relationship of the bees and the cows as well as that of milk and honey in the Vedic and Irish materials can be established. It is supported by the etymological connections as well as by functional and mythological parallels in the two narrative complexes.

The Twin Celestial Boatsmen – An Indo-European Mythological Complex with Palaeolithic Roots

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Across Eurasia and the Americas, a constellation of motifs appears involving a mythological boat journey by celestial bodies or figures associated with them. These figures often occur in pairs, are linked to marriage and, especially in the Indo-European traditions, to themes of rescue. A set of narratives can be reconstructed rather faithfully for the Proto-Indo-Europeans, but I will show that it is possible to trace the cosmological structure back to the Palaeolithic, with descendants found in North and South America, India, Europe, and possibly Egypt. A large iconographic material possibly depicting this mythology is available from Bronze Age Scandinavia; this will be considering on equal footing with oral and written mythology. From the various Indo-European traditions, I will attempt to reconstruct the daily and nightly voyages of the celestial characters.

These narrative structures embody conceptions about this world and the next in terms of celestial phenomena (the sun's course over the day and year) and social (life, marriage, and death). The voyage of the celestial bodies, often accompanied or antagonised by certain animals, may be linked to the shaman's journey to the Otherworld. Questions remain about the nature of the relationships between these far-flung traditions, ranging from motif to narrative complexes. The similarities seem to have been enforced by both natural phenomena and common heritage, giving rise to methodological considerations in comparative mythology.

The Proto-Slavic Pre-Christian Ritual Scenario of a Medimurje Wedding as an Imitation of the Divine Wedding

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Fruitfulness and fertility are widely represented symbolically in wedding traditions. The objective of this paper is to examine a folk Međimurje wedding comedy "Baba Went Mushroom Picking," in a completely new research context, as a document of an agraphic culture, a source and path to the reconstruction of the fragments of former religious systems, specifically, vestiges of a Proto-Slavic ritual scenario on the basis of which the Međimurje wedding could be connected with the divine wedding as a paradigmatic model for all weddings. The paper also raises the crucial question of whether this performative form also provides insight into pre-Christian wedding traditions and the ritual wedding scenario as a repetition of the sacred divine wedding.

Analytical Study of "Kshetrapal" – The Protector Deities as Living Myth – Rituals of Rural India

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The research paper deals with concept of "Kshetrapal"; a term that encompasses night wandering village protecting deities. The research study includes literary research as well as observational study leading to analysis of this group of deities through mythical stories and rituals associated with them. These myths are still experienced as the living traditions in rural India today. Though they are being diminished in process of urbanisation; are still intact in distant villages. They are not directly associated with mainstream Indian Mythology or Rituals; but their roots and correlations can be found in Veidic as well as Puranic traditions. The study compares the phenomenon with ancestral hero worship; exploring its association with regional specifications rendered in rituals. The deeper analysis indicates that the Cult of Kshetrapal do not limit itself only till physical protection of villages; but also deals with fertility of human population as well as agriculture. The phenomenon of Kshetrapal is very close to the concept of Yaksha - Yakshini in Indian Hindu Mythology and is accepted by Indian Jain Mythology as well. These Kshetrapal are seen in mainstream Indian Mythology; but their recognition needs reading between the lines. Many Kshetrapal deities from Folklore and regional mythology are also incorporated into mainstream

Indian Mythology by correlating them with Hindu Trinity. The study compares phenomenon of Kshetrapal with that of Dandanayak. Thus there are cases with Kshetrapal acting as Dandanayak and cases with Kshetrapal and Dandanayak being different authorities. The study ends with comparison of Kshetrapal with protecting deities from other Mythical cultures across the globe.

THE IMPERSONATORS.
MUMMERS AS REPRESENTATIVES OF THE NETHERWORLD

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J. G. Frazer stated that he believes fear of the human dead to be the basis for much of the primitive religion. Mentions and descriptions of the Latvians treating their dead after harvesting are comparatively old and widespread. The food left in a kilnhouse was understood as an offering, finding it touched delighted the ones having left it. Not always the offering was just left in an unattended and unguarded location. There are occasions when the ritual meal joining the living and the dead is a real one, with active participants on both sides. The mummers going around houses in late autumn and winter are clearly such representatives of the world of the dead, with several characteristics of their appearance, activities and treatment proving that. And even more to it – the singing parties of *Jāņa bērni* walking from farmstead to farmstead on Midsummer's Eve bear a really substantial resemblance to the aforementioned mummers. Though the particular deities behind the activities and the particular story (myth) backing the whole ritual are now lost from the memory, the activity itself is carried on.

VARIOUS MOONS: THEONYMS, DEPICTIONS AND ROLES IN SELECTED
EAST ASIAN TRADITIONS

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Moon played an important role in human culture. The oldest layers and rituals of moon worship of the steppe nations seem to be simple according to secondary accounts (e.g. for Silla kingdom, 3rd cent. AD) and direct sources in religious manuscripts of Central Asian languages. Relevant theonyms, examples of texts and continuing Mongolian tradition of lunar new year (*Tsagaan sar* "white

moon") is introductory topic of the paper. Later the development and spreading of Indian culture through Asia brought new impulses. The moon has positive connotations of the source of light and knowledge especially in Buddhist tradition. The moon and sun are of the same value in this metaphoric context and their Buddhist equality was borrowed to Chinese and neighbouring cultures including Vietnam. But in older motifs sun and moon represent opposite principles not only in Chinese, but also in Indian (and Indo-European) mythology, with another dualism and connections of moon-deities with both sexes. Also in Vietnamese traditions and folk-tales we can find more names for moon- god (e.g. *Ông Giảng*) and moon-goddess (e.g. *Mặt Trăng*) with her sometimes ambivalent nature and harmful acts during the night-time. And even Vietnamese moon-deities of marriage are associated with both male and female sexes: besides the couple of Mr. "Silk thread" and Mrs. "Moon" there is another popular deity *Ông Nguyệt Lão* " Old man of the moon". Selected names, examples of folk-tales and comparisons of motifs in Indian and (Sino-)Vietnamese traditions are presented in the second part of the paper.

Hell and Paradise for the Bible, Robertson Smith, Milton, and Freud and Jung: Physical Places and States of Mind

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In Genesis 3 the fall is both spatial and temporal. On the one hand Adam and Eve get evicted from Eden and must settle outside it. On the other hand the shift is from a time before the fall to the time thereafter. Modern interpreters of the Bible focus more on the fall in time and less on the fall in space, which seems hopelessly literal and hopelessly unscientific. A spatial fall places Eden in a place on earth, at the meeting point of four rivers, two of them known. But even today Eden has yet to be discovered. By contrast, a temporal fall allows for a nonphysical event. The fall can be mental--for example, a fall "into" consciousness. And it can occur anytime and any place. It can more readily be taken symbolically, as a depiction of the transformation that everyone undergoes. I will consider the fall both spatially and temporally--in the Bible, in Robertson Smith, Milton, Freud, and Jung.

From the East to the Moon.
Towards an International Understanding of Folktale Motif A153.1 *Theft of Ambrosia: Food of the Gods Stolen*

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Puhvel (1987) writes that '[The Indo-European monogenetic] approach, to be fruitful, needs width and depth in several dimensions and enough similarity and variety to allow both positive conclusions and negative controls.'[§§] The problem is that these 'negative controls' are often absent in research: non-Indo-European versions of presumably Indo-European motifs are often ignored, because we hold onto the idea that myths and folktales spread in the same way as languages do. This idea might not be as productive as is normally assumed, though. Such a negative control can be established for A153.1 *Theft of Ambrosia: Food of the gods stolen*, of which Witzel (2012) has pointed out that there are non-Indo-European versions as well.[***]

Because of this I will structurally analyse the instantiations of A153.1 in Indian, Greek, and Chinese culture. By formally analysing their similarities and differences, it might be possible to determine how these different instantiations relate to one another. This analysis can contribute to a more sound Indo-European reconstruction, and helps us understand how to contextualize this theoretical frame by finding similar motifs in non-Indo-European areas.

A Celestial Deer and the Contact
Between Heaven and Earth Among Hungarians

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Although the deer (stag and/or hind) occurs in the most ancient sources in authentic myths and tales, there still are some characteristics of these stories which were not elaborated before. The miraculous hind, which was perhaps identical with the ancestress is often mentioned in scholarly works together with the celestial stag of the New Year "carols" (*regös ének*) as relics of the beliefs

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[§§] Jaan Puhvel, Comparative Mythology (Baltimore: The Johns Hopkins University Press, 1987), 4.
[***] Michael Witzel, The Origins of the World's Mythologies (Oxford: Oxford University Press, 2012), 159.

among the Pre-Christian Hungarians, without offering much thought to their obvious differences. In this paper I intend to take a closer look at their similarities and differences. As a result I hope to prove that while the task of the hind is more connected to the terrestrial life of the people, the stag or fawn is the messenger of the heaven and the place of his appearance on the earth is where living people and celestial beings can contact each other. Although contact means often death, the chosen person does not go to the Underworld but to the heaven and therefore the grief is not only sad but sublime as well. The description of this emotion shows the strongest Christian influence in the Hungarian texts, while this sublime solemnity lacks in their Siberian parallels, as far as I know.

In my opinion, the structural differences between stag, fawn and hind and their roles are caused by their unlike origins. Behind the description of the place of the appearance of the stag/fawn occur the contours of a Central-Asian concept of the cosmos. This theory is based on well-known historical facts, i.e. the presence of Central-Asian ethnic groups among the Hungarians in the 9-10th century. Dialect words of Central Asian origin, among others two terms connected to the mythical deer in the so-called *regös ének* support this theory as well.

HUNGARIAN *SUI GENERIS* MYTHS IN INTERNET PSEUDO-SCIENCE

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Sui generis myths are stories told to explain ethnic or group origins. They are generally believed to be purposefully created for political purposes by priesthood, court singers or aristocratic leaders, with the purpose of creating group cohesion on a clan or tribal level. Most recently, sui generis myths had a revival during 19th century nationalism, when they were used to create belief in the borders of nation states, and rally the nationhood to war and industrialization. Sui generis myths continued a somewhat ambiguous and invisible, but important role in justifying Communist genocide and oppression.
Lately, the internet community is generating both new versions of old myths and also brand new sui generis myths, to strengthen old nationhoods or establish brand new identities.

The Hungarian version of internet pseudo-science feeds on a random mix of medieval chronicles, Middle Eastern antiquity, Graeco-Roman authors, folklore collected in the 19th century, and neo-fascist racism. Interestingly, it also incorporates Communist science, which in itself represented a kind of politically

motivated pseudo-science written both to demolish traditional identities and feed Communist state cohesion, as well as Internationalism and the concept of World Peace that covered genocide and forced assimiliation.

Internet pseudo-science is often formulated as a reaction against cultural and physical oppression that took place 30 years ago, but at the same time, the authors cannot free itself from the mental effects of outdated school educations, which seem to work on an unconcious level.

Most of these internet authors come from the older generation, but often have a young audience, which congregates in historical associations. Their audience will digest both internet blogs and published academic books, then form individual impressions and opinions of Hungarian history.

Our paper will look at the internet blogs that create de facto novel sui generis myths, and try to give a short analysis of fact political influences and group desires drive their creation.

DIVINE TRIAD IN ANCIENT EGYPT: PRELIMINARY COMPARATIVE STUDIES ON ITS STRUCTURE AND FUNCTION

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The Egyptians living in the 'polytheistic' society is said to have maintained the triad system, in which three independent-looking deities were grouped together. Although we still need to evaluate the meaning of number 3 itself in the mythological concept, it can't be denied that it is much noteworthy to explore what this Egyptian triad indicate and appeal to us modern people.

Studies between 1960's and 1980's have claimed that the Egyptian divine triad had two types in their configurations: Type 1. Two deities were added to one (one deity + two deities) and Type 2. Three single deities were connected each other (one deity + one deity + one deity). The latter case, furthermore, had two patterns: Pattern 1. Three deities play the roles of family members (Father-Mother-Child) and Pattern 2. Three deities indicate three modes of single deity.

In the present paper, this Egyptian divine triad is investigated from the viewpoint of comparative religion in order to understand its particularity and universality. According to French comparative mythologist G. Dumézil who proposed the trifunctional hypothesis (Proto-Indo-European society comprised three distinctive functions – sovereignty=holiness, military and fertility),

ancient Egypt obtained and developed the triad system, namely this tripartite ideology, after she experienced the Indo-European society during the second millennium BC. This paper also examines Dumézil's assumption and tries to determine whether his theory can actually be applied to various kinds of Egyptian divine triad comprised of not only Egyptian genuine gods and goddesses but also foreign deities.

Slavic Werewolf *Ulkodlak and its North-European Parallels

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The phenomenon of turnskinning is widely known in different traditions throughout the world (cf. Berezkin[†††]: plots L1A, L113, L125). Nevertheless the specificity of each particular tradition manifests itself in details, in the arrangement and combination of known elements, their "weight" within a combination. For the phenomenon in question, it goes about such elements as: shape-changer (male or female), the image of change (wolf, bear, dog, lion, jaguar, etc.), the nature of change (voluntary or forced, temporary or permanent, commited on one's own or with smb.'s help etc.).

The motif of man-to-wolf shape-changing (change to werewolf) is to be come across in all Slavic traditions, primarily, Ukrainian, Byelorussian and Polish; while man-to-bear change is typical of northern Russia and, sporadically, is met in Polish, Ukrainian, Sorbian and Polabian traditions (see Gura 1997: 166-67). The latter may be the result of non-Indo-European (Finno-Ugric or Turkic) influence.

V.N. Toporov and V.V. Ivanov in their works about the werewolf and the term *vlko(d)lak* had touched on the issue about the correlation of the wolf and the bear as the shapes of changed man in some European traditions. Taking to the consideration data of I.-E. languages, they suggested that slav. term *vlko(d)lak* 'werewolf' itself is the composition of the words *vḷk* 'wolf' + *dlak(i)as* 'bear', rather than *vlk-* 'wolf' and *dlaka* 'skin (with fur)', as was traditionally believed (see Ivanov's and Toporov's works). Although ethnolinguistic data do not seem to confirm this hypothesis, it may shed light on the problem of the Balto-Slavic and Finno-Ugric contact zone with the interference of different shape-changing motifs.

[†††] http://www.ruthenia.ru/folklore/berezkin/

The *lycanthrope* motif and the corresponding term for this phenomenon are concentrated in the Northern Europe – in Germanic-Baltic-Slavic area. Only on this area the *werewolf* looks authentic, exactly a wolfman. It is possible in this context that the notion of lycanthropy dates from the late Proto-Indo-European period, common to Proto-Germans and Proto-Balto-Slavs, while the word for this personage was formed later and differs: for Baltic and Slavic languages *vlko(d)lak*, and for Germanic languages - *währwolf*, *werwolf* etc. but both with the same meaning 'wearing the wolf skin'.

Journey to Kansre: The Underworld of Misak Tribe in the South of Colombia

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Putting the topic in context:
Misak (or *Guambiano* in Spanish) is a name of an indigenous tribe living in the wild, mountainous areas of Cauca (south-west Colombia), whose mythology and folklore is little known and even less documented. For that reason, relevant geographical, ethnical and linguistic facts will be briefly illustrated at the beginning.

The Underworld lands and its guides
The presentation will mainly focus on a description of the journey a deceased Misak embarks on after death. We will look closely at the animal spiritual beings, which are traditionally connected to the experience of dying, and which force souls of the deceased to depart for the Underworld. In connection with these mythological motifs, some funeral practices and death involving festivities will be pointed out, as well as the changes they underwent as a result of the fusion of the local and Catholic religious beliefs.

Time spiral and its implications for the afterlife myths
Cauca tribes have a very specific perception of the arrow of time, which is not only reflected in their cosmological myths, but is also deeply embedded in their language. This interesting phenomenon will be shown while revealing how the Misaks locate Kansre ("*Underworld*" in *namtrik,* the language of Misaks) in space and time of their earthly and mythological world.

Comparisons
During the presentation, crucial motifs, myths, rituals, and their underlying concepts will be compared to those of the neighbouring communities, as well as to other, suitable traditions in South America and Asia.

Sources
A major part of this presentation is based on personally collected data and materials; however, available articles, books and academic materials provided by the universities in Colombia were consulted, as well as other relevant literary and scholarly sources.

MODERN MYTHS - THE ORAL NARRATIVE OF THE CAPE VERDEAN ARCHIPELAGO

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The interpenetration of the two major cultural groups that formed the basic societal structures of the Cape Verdean islands, the "Europeans (above all the Portuguese)" and the "West-Africans" in their roles as colonizers and colonized, disembogued into the development of a Cape Verdean culture (o caboverdiano) and into a process of creolization (crioulização). Although apparently in today's society a harmonic form of ethnic living-together seems to be installed in Cape Verdean everyday life, ambivalence with regards to perceiving and acknowledging African and European roots and influences still prevails in many aspects of individual and social existence.

As important oral cultural practice, the narration of myths (estórias) - mostly in Cape Verdean kreol (crioulo) -, can be seen as a way to accompany processes of individuation and identification as well as a means to support identity-creation and -stabilization.

Keeping in mind that Atlantic slavery was abolished selectively in 1857 and in totality in 1878, the long history of inequality has left its traces and led nowadays to a vivid reflection process of this personally embodied ambivalence as well as to a strong search for subjective individuation and identification. In philosophical terms we can refer to the dialectical relationship between subject as an individuated *Something* and subject as an individuated *Nothing* – e.g. the subject as emptiness, lack, absence, anonymity etc.

As a pedagogical system the estórias - such as "Ti Lobo" and "Blimundo" - can help Cape Verdeans to better understand the opposing sides and contrasts of

social and personal life, to integrate their European and African past and to cope with everyday situations and big problems the archipelago was facing in the past and is still facing today.

JAPANESE OTHERWORLD CONCEPTIONS AND HOW THEY WERE PUT TO POLITICAL USE

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The ancient Japanese myths, contained in the imperially-sponsored chronicles *Kojiki* and *Nihon shoki* as well as in the local gazetteers (*Fudoki*) dating from the early eighth century, mention a variety of otherworlds which overlap in certain respects but clearly differ in others. These different conceptions point to the original heterogeneity of the mythological material which was put into a more or less systematic order in the court chronicles. In my talk I will point to the political motifs behind this systematisation, which can be discerned, for instance, in the association of otherworlds with peripheral realms in the ancient Yamato state such as Izumo and Kumano. In this way, the peripheral regions could be used to make the political centre, that is, the imperial court in the Yamato basin, shine all the more brightly. This ideological pattern, I argue, was repeated in the modern period in the context of the Japanese annexation of Korea (1910-1945). During this period, Japanese historians and mythologists equated the sinister realms of death mentioned in the ancient myths with the Korean peninsula. By implication, Korea and its population were associated with negative attributes like darkness, filth, and death – providing an ideological foil to the vitality of the cultural centre of "Japan Proper". Thus Korea was situated in a subordinate position at the margin of the Japanese empire in a manner strikingly similar to the position occupied by Izumo and Kumano in the ancient myths.

SWAN MAIDEN IN HUNTER-GATHERER AND HORTICULTURALIST WORLDVIEWS

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Swan maiden stories, in which a celestial being visits the earth, its winged robe being stolen and impossible to return, thus marries a human, have been reported from around the world. This paper explores mainly Asia-Pacific versions of this type, and discuss that they reflect hunter-gatherer and horticulturalist worldviews.

As Hans Findeisen (1956) rightly suggested, swan maiden tales in North Eurasia seem to have stemmed from the idea of the so-called *Tierschicht* (animal layer), the archaic hunter-gatherer phase, where people imagined that animals' skin, wings or scales represent a kind of mask, under which their real human body is concealed. Accordingly, animals live in human form in their land, put on such a mask and assume their faunal appearance from time to time in order to visit the human world as game. This idea could have been the original core of swan maiden narratives. Arthur T. Hatto (1961), inspired by Findeisen, argued that swan maiden motif emerged from ethological observation of migratory birds such as swan, goose and crane, and the ancient center of the motif should have been in North Eurasia, where these birds come to spend time near the water.

In East Asia and Oceania, we find horticultural episodes in swan maiden stories: the crop field is damaged by the swan maiden; magical work in swidden cultivation is required as condition for marriage; the winged robe is hidden in a pile of rice straw, and so on. These elements are more densely included in the parallels from China, Japan, Vietnam, Taiwan, and the Philippines, while sporadically proved in the versions from Oceania. Interestingly, some swan maiden tales of South America also contain similar motifs: in an Andean one the heroine damages the potato field. She has to go back to her home in the sky either because of the violation of a taboo by her husband, or a conflict with her mother-in-law and/or co-villagers. Since these South American motifs are known in scattered Oceanic versions, there is reason to infer that trans-Pacific horticultural diffusion from west to east might have contributed to the wide distribution of swan maiden stories in the Circumpacific area.

Benevolent Death

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This paper offers a comparative study of Śiva, one of the greatest gods of Hinduism, in his hypostasis of a deity of death and destruction. Myths, motifs, and rituals related to Śiva and his Vedic predecessor Rudra (a character later absorbed by Śiva and whose name becomes one of Śiva's names and epithets) are analyzed in comparison with mythological and folklore data from Indian, Iranian, Slavic, Germanic, Scandinavian, and other Indo-European sources. It is argued that Śiva/Rudra's function as a death deity is of Indo-European origin, whereas certain other features of his mythology might originate in the Dravidian tradition. An attempt is also made to reconstruct mythological features of an old Indo-European deity of fierce storm, wind, and death.