

This fall the collection Erotsko u folkloru Slovena (The Erotic in the Folklore of the Slavs) will be published by the Belgrade publisher "Stubovi kulture." Although the collection was prepared in 1995, the first two authors unfortunately did not live to see its publication.

Nikita Tolstoi writes about the appearance of a naked woman on walls during a siege in the context of the Serbian ritual of driving out demons. Phallic figures and ritual acts of defense and healing with the phallus among Balkan peoples are examined by Tatomir Vukanović. The symbolic and magical function of the male sexual organ is reconstructed in Ljubinko Radenković's text through links with the devil, stone and conception as an arrival from the other world. Nikos Chausidis demonstrates the interconnection of human and agrarian fertility in the use of the rhombus as a vulvic or fertility symbol on woven artifacts and in sculpture. Naum Celakovski treats a Christmas carnival game from one region of Macedonia that imitates coitus. Ana Plotnikova reveals the erotic elements of South Slavic mummers' rounds. The orgiastic elements in the magical "tipping" (disrobing) of the Moon in Balkan Slavic sources and archival records of Macedonian authors are the topic of Ljupč Risteski's article. Liudmila Vinogradova examines the erotic relationships of demons and human beings. Olga Belova points out the male, female and erotic symbolism of mushrooms. Lidija Stojanović links the dragon as a kidnapper of maidens with folk beliefs and rituals. Ančo Kalojanov interprets erotic motifs in a drawing on the walls of the ninth-century Preslav fortress as traces of old shamanic rites. Jan Chesnoc speaks about the characteristics of the space in which newlyweds acquire their first sexual experiences. Tat'jana Agapkina, in a long contribution, treats terms for menstruation, beliefs and magical acts connected with the female cycle. Andjelka Elijana Grujić places a description of the procuring and erotic songs performed in a Ukrainian ritual in a broader Slavic context and moves beyond the rituals themselves. The symbolism of virginity (the color red, whole or broken crockery) and acts surrounding announcement of whether the bride is a virgin are the topic of Svetlana Tolstaia's study. Ermis Lafazanovski devotes attention to traces of hierogamy in folktales of the Balkan Slavs. Biljana Sikimić and Djordje Otasević offer linguistic and folkloristic analysis of erotic tongue-twisters. Mihailo Scepanović links the Hercegovinian surname "Pičeta" not with its obscene folk etymological interpretation, but with a transformation of the name Pilip -- Pidzha. Peter Grzybek calculates the frequency of use of 200 erotic proverbs in A. Mitrović's list from the beginning of the century and from his own field research. Bone Velichkovski (writing on Macedonian songs), Eva Krekovičová (Slovak songs) and Dobrosława Wezowicz-Ziolkowska (Polish songs) consider erotic themes and motifs.

Zoja Karanović examines brother-sister incest and its significance, while Mirjana Detelić queries the place of the erotic in the Serbian oral epic. Marta Bjeletić analyzes Polish linguistic and folkloric material from Karus's journal "Antropophyteia" from the beginning of the century. Plamen Bočkov reads the story of the establishment of relations between the male and female sexual organs, under the title Najda, as an educational text. Boris Uspenskii writes about the famous collection of Russian "zavetnyi" erotic folktales. Evgenia Miceva indicates the typical generational differences between individual erotic jokes. Dejan Ajdačić inquires into types and distinctions of humor in erotic stories, along with their (im)moralism. Stanoy Stanoev discusses Bulgarian sexual jokes, while Rosen Malčev examines Bulgarian projects of investigation into *vita sexualis*. Dagmar Burkhart brings Puskin's story in verse, "Tsar' Nikita and his Forty Daughters," into the context of folklore genres, particularly that of the riddle. Georgii Levinton investigates obscene expressions and allusions in the novels of Dostoevsky.

As another result of the collection's delayed publication, some of the texts are given in their original languages, while a few have been specially translated into Serbian.

(Translated by Sibelan Forrester)