ALL THOSE
TERRIFYING HISTORIES SERIES

Kenneth Cavalcanti (ed.)

The Thrilling Softbook of Mythic Monsters, Demons and Exorcism Land

feat. Demons, Exorcists, Mythic Humanoids, Monsters

Horror Stories
You Don't Want to Read About

INTEGRAL

ALL THOSE TERRIFYING STORIES

#7

The Thrilling Softbook of Mythic Monsters, Demons and Exorcism

feat. Demons, Exorcists, Mythic Humanoids, Monsters

Kenneth Cavalcanti (Ed.)

INTEGRAL

TABLE OF CONTENTS

Human Skinned Mythic Creatures and Other Humanoid Pretty & Scary Monsters

Demons and Many Faces of the Devilish Creatures

Daemonologia Magna. **Classifications of Demons and (Un)Conventional Methods for Their Annihilation**

Some Famous and Tragic Cases of Exorcism from Classical Aix-en-Provence Possessions to Contemporary Tanacu Drama

Notes on the Edition

Human Skinned Mythic Creatures and Other Humanoid Pretty & Scary Monsters

There a lot of mythological creatures that are part human or resemble humans through appearance or character. The researchers describe as *anthropomorphism* the attribution of human traits, emotions or intentions to non-human entities. It is considered to be an innate tendency of human psychology. Also, *personification* is the related attribution of human form and characteristics to abstract concepts such as nations, emotions and natural forces, such as seasons and weather, but sometimes to both concrete and evanescent monster forms. Both anthropomorphism and personification have ancient roots as storytelling and artistic devices and most cultures have traditional fables with anthropomorphized animals as characters. People have also routinely attributed human emotions and behavioral traits to wild as well as domesticated animals. Thus, a new and complicated mythology has been created, the *Avengers* series being only the latest proof of this complex processus.

Anthropomorphism derives from its verb form *anthropomorphize*, itself derived from the Greek *ánthrōpos* (ἄνθρωπος, lit. "human") and *morphē* (μορφή, "form"). It is first attested in 1753, originally in reference to the heresy of applying a human form to the Christian God.

From the beginnings of human behavioral modernity in the Upper Paleolithic, about 40,000 years ago, examples of zoomorphic (animal-shaped) works of art occur that may represent the earliest evidence we have of anthropomorphism. One of the oldest known is an ivory sculpture, the Löwenmensch figurine, Germany, a human-shaped figurine with the head of a lioness or lion, determined to be about 32,000 years old.

It is not possible to say what these prehistoric artworks represent. A more recent example is The Sorcerer, an enigmatic cave painting from the Trois-Frères Cave, Ariège, France: the figure's significance is unknown, but it is usually interpreted as some kind of great spirit or master of the animals. In either case there is an element of anthropomorphism.

This anthropomorphic art has been linked by archaeologist Steven Mithen with the emergence of more systematic hunting practices in the Upper Palaeolithic. He proposes that these are the product of a change in the architecture of the human mind, an increasing fluidity between the natural history and social intelligences, where anthropomorphism allowed hunters to identify empathetically with hunted animals and better predict their movements.

In religion and mythology, anthropomorphism is the perception of a divine being or beings in human form, or the recognition of human qualities in these beings.

Ancient mythologies frequently represented the divine as deities with human forms and qualities. They resemble human beings not only in appearance and personality; they exhibited many human behaviors that were used to explain natural phenomena, creation, and historical events. The deities fell in love, married, had children, fought battles, wielded weapons, and rode horses and chariots. They feasted on special foods, and sometimes required sacrifices of food, beverage, and sacred objects to be made by human beings. Some anthropomorphic deities represented specific human concepts, such as love, war, fertility, beauty, or the seasons. Anthropomorphic deities exhibited human qualities such as beauty, wisdom, and power, and sometimes human weaknesses such as greed, hatred, jealousy, and uncontrollable anger. Greek deities such as Zeus and Apollo often were depicted in human form exhibiting both commendable and despicable human traits. Anthropomorphism in this case is, more specifically, anthropotheism.

From the perspective of adherents to religions in which humans were created in the form of the divine, the phenomenon may be considered theomorphism, or the giving of divine qualities to humans.

Anthropomorphism has cropped up as a Christian heresy, particularly prominently with the Audians in third century Syria, but also in fourth century Egypt and tenth century Italy. This often was based on a

literal interpretation of Genesis 1:27: “So God created humankind in his image, in the image of God he created them; male and female he created them”.

Some religions, scholars, and philosophers objected to anthropomorphic deities. The earliest known criticism was that of the Greek philosopher Xenophanes (570–480 BC) who observed that people model their gods after themselves. He argued against the conception of deities as fundamentally anthropomorphic:

“But if cattle and horses and lions had hands
or could paint with their hands and create works such as men do,
horses like horses and cattle like cattle
also would depict the gods' shapes and make their bodies
of such a sort as the form they themselves have.
...
Ethiopians say that their gods are snub–nosed [σιμούς] and black
Thracians that they are pale and red-haired”.

Xenophanes said that “the greatest God” resembles man “neither in form nor in mind”.

Islam rejects an anthropomorphic deity, believing that God is beyond human comprehension. Hindus do not reject the concept of a deity in the abstract unmanifested, but note practical problems. Lord Krishna said in the *Bhagavad Gita*, Chapter 12, Verse 5, that it is much more difficult for people to focus on a deity as the unmanifested than one with form, using anthropomorphic icons (murtis), because people need to perceive with their senses. In *Faces in the Clouds*, anthropologist Stewart Guthrie proposes that all religions are anthropomorphisms that originate in the brain's tendency to detect the presence or vestiges of other humans in natural phenomena.

In secular thought, one of the most notable criticisms began in 1600 with Francis Bacon, who argued against Aristotle's teleology, which declared that everything behaves as it does in order to achieve some end, in order to fulfill itself. Bacon pointed out that achieving ends is a human activity and to attribute it to nature misconstrues it as humanlike. Modern criticisms followed Bacon's ideas such as critiques of Baruch Spinoza and David Hume. The latter, for instance, embedded his arguments in his wider criticism of human religions and specifically demonstrated in what he cited as their “inconsistence” where, on one hand, the Deity is painted in the most sublime colors but, on the other, is degraded to nearly human levels by giving him human infirmities, passions, and prejudices.

There are also scholars who argue that anthropomorphism is the overestimation of the similarity of humans and nonhumans, therefore, it could not yield accurate accounts.

There are various examples of personification as a literary device in Christian New Testament and also in the texts of some other religions.

Anthropomorphism, also referred to as personification, is a well established literary device from ancient times. The story of “The Hawk and the Nightingale“ in Hesiod's *Works and Days* preceded Aesop's fables by centuries. Collections of linked fables from India, the *Jataka Tales* and *Panchatantra*, also employ anthropomorphized animals to illustrate principles of life. Many of the stereotypes of animals that are recognized today, such as the wily fox and the proud lion, can be found in these collections. Aesop's anthropomorphisms were so familiar that they colored the thinking of at least one philosopher:

“And there is another charm about him, namely, that he puts animals in a pleasing light and makes them interesting to mankind. For after being brought up from childhood with these stories, and after being as it were nursed by them from babyhood, we acquire certain opinions of the several animals and think of some of them as royal animals, of others as silly, of others as witty, and others as innocent”—*Apollonius of Tyana*

Apollonius noted that the fable was created to teach wisdom through fictions that are meant to be taken as fictions, contrasting them favorably with the poets' stories of the deities that are sometimes taken literally. Aesop, "by announcing a story which everyone knows not to be true, told the truth by the very fact that he did not claim to be relating real events". The same consciousness of the fable as fiction is to be found in other examples across the world, one example being a traditional Ashanti way of beginning tales of the anthropomorphic trickster-spider Anansi: "We do not really mean, we do not really mean that what we are about to say is true. A story, a story; let it come, let it go".

Anthropomorphic motifs have been common in fairy tales from the earliest ancient examples set in a mythological context to the great collections of the Brothers Grimm and Perrault. The *Tale of Two Brothers* (Egypt, 13th century BC) features several talking cows and in *Cupid and Psyche* (Rome, 2nd century AD) Zephyrus, the west wind, carries Psyche away. Later an ant feels sorry for her and helps her in her quest.

Building on the popularity of fables and fairy tales, specifically *children's* literature began to emerge in the nineteenth century with works such as *Alice's Adventures in Wonderland* (1865) by Lewis Carroll, *The Adventures of Pinocchio* (1883) by Carlo Collodi and *The Jungle Book* (1894) by Rudyard Kipling, all employing anthropomorphic elements. This continued in the twentieth century with many of the most popular titles having anthropomorphic characters, examples being *The Tale of Peter Rabbit* (1901) and later books by Beatrix Potter; *The Wind in the Willows* by Kenneth Grahame (1908); *Winnie-the-Pooh* (1926) and *The House at Pooh Corner* (1928) by A. A. Milne; and *The Lion, the Witch, and the Wardrobe* (1950) and the subsequent books in *The Chronicles of Narnia* series by C. S. Lewis. In many of these stories the animals can be seen as representing facets of human personality and character. As John Rowe Townsend remarks, discussing *The Jungle Book* in which the boy Mowgli must rely on his new friends the bear Baloo and the black panther Bagheera, "The world of the jungle is in fact both itself and our world as well". A notable work aimed at an adult audience is George Orwell's *Animal Farm*, in which all the main characters are anthropomorphic animals. Non-animal examples include Rev.W Awdry's children's stories of *Thomas the Tank Engine* and other anthropomorphic locomotives.

The fantasy genre developed from mythological, fairy tale, and Romance motifs and characters, sometimes with anthropomorphic animals. The best-selling examples of the genre are *The Hobbit* (1937) and *The Lord of the Rings* (1954–1955), both by J. R. R. Tolkien, books peopled with talking creatures such as ravens, spiders, and the dragon Smaug and a multitude of anthropomorphic goblins and elves. John D. Rateliff calls this the "Doctor Dolittle Theme" in his book *The History of the Hobbit* and Tolkien saw this anthropomorphism as closely linked to the emergence of human language and myth: "... The first men to talk of 'trees and stars' saw things very differently. To them, the world was alive with mythological beings... To them the whole of creation was myth-woven and elf-patterned".

Richard Adams developed a distinctive take on anthropomorphic writing in the 1970s: his debut novel, *Watership Down* (1972), featured rabbits that could talk, with their own distinctive language (Lapine) and mythology, and included a warren, Efrafa, run along the lines of a police state. Despite this, Adams attempted to ensure his characters' behavior mirrored that of wild rabbits, engaging in fighting, copulating and defecating, drawing on Ronald Lockley's study *The Private Life of the Rabbit* as research. Adams returned to anthropomorphic storytelling in his later novels *The Plague Dogs* (1977) and *Traveller* (1988).

By the 21st century, the children's picture book market had expanded massively. Perhaps a majority of picture books have some kind of anthropomorphism, with popular examples being *The Very Hungry Caterpillar* (1969) by Eric Carle and *The Gruffalo* (1999) by Julia Donaldson.

Anthropomorphism in literature and other media led to a sub-culture known as furry fandom, which promotes and creates stories and artwork involving anthropomorphic animals, and the examination

and interpretation of humanity through anthropomorphism. This can often be shortened in searches as “anthro”, used by some as an alternative term to “furry”.

Anthropomorphic characters have also been a staple of the comic book genre. The most prominent one was Neil Gaiman's the *Sandman* which had a huge impact on how characters that are physical embodiments are written in the fantasy genre. Other examples also include the mature *Hellblazer* (personified political and moral ideas), *Fables* and its spin-off series *Jack of Fables*, which was unique for having anthropomorphic representation of literary techniques and genres. Various Japanese manga and anime have used anthropomorphism as the basis of their story. Examples include *Squid Girl* (anthropomorphized squid), *Hetalia: Axis Powers* (personified countries), *Upotte!!* (personified guns), *Arpeggio of Blue Steel* and *Kancolle* (personified ships).

Some of the most notable examples are the Walt Disney characters the Magic Carpet from Disney's Aladdin franchise, Mickey Mouse, Donald Duck, Goofy, and Oswald the Lucky Rabbit; the Looney Tunes characters Bugs Bunny, Daffy Duck, and Porky Pig; and an array of others from the 1920s to present day.

In the Disney/Pixar franchises *Cars* and *Planes* and DreamWorks *Transformers* all the characters are anthropomorphic vehicles, while in *Toy Story*, they are anthropomorphic toys. Other Pixar franchises like *Monsters, Inc.* features anthropomorphic monsters, and *Finding Nemo* features anthropomorphic marine life creatures (like fish, sharks, and whales). Discussing anthropomorphic animals from DreamWorks franchise *Madagascar*, Laurie suggests that “social differences based on conflict and contradiction are naturalized and made less 'contestable' through the classificatory matrix of human and nonhuman relations”. Other DreamWorks franchises like *Shrek* features fairy tale characters, and Blue Sky Studios of 20th Century Fox franchises like *Ice Age* features anthropomorphic extinct animals.

All of the characters in Walt Disney Animation Studios' *Zootopia* (2016) are anthropomorphic animals, that is entirely a nonhuman civilization.

The live-action/computer-animated franchise *Alvin and the Chipmunks* by 20th Century Fox centers around anthropomorphic talkative and singing chipmunks. The female singing chipmunks called The Chipettes are also centered in some of the franchise's films.

Since the 1960s, anthropomorphism has also been represented in various animated television shows such as *Biker Mice From Mars* (1993–1996) and *SWAT Kats: The Radical Squadron* (1993–1995). *Teenage Mutant Ninja Turtles*, first aired in 1987, features four pizza-loving anthropomorphic turtles with a great knowledge of ninjutsu, led by their anthropomorphic rat sensei, Master Splinter. Nickelodeon's longest running animated TV series *SpongeBob SquarePants* (1999–present), revolves around SpongeBob, a yellow sea sponge, living in the underwater town of Bikini Bottom with his anthropomorphic marine life friends. Cartoon Network's animated series *The Amazing World of Gumball* (2011–2019) takes place about anthropomorphic animals and inanimate objects. All of the characters in Hasbro Studios' TV series *My Little Pony: Friendship Is Magic* (2010–2019) are anthropomorphic fantasy creatures, with most of them being ponies living in the pony-inhabited land of Equestria.

In the American animated TV series *Family Guy*, one of the show's main characters, Brian, is a dog. Brian shows many human characteristics—he walks upright, talks, smokes, and drinks Martinis—but also acts like a normal dog in other ways; for example he cannot resist chasing a ball and barks at the mailman, believing him to be a threat.

The PBS Kids animated series *Let's Go Luna!* centers on an anthropomorphic female Moon who speaks, sings, and dances. She comes down out of the sky to serve as a tutor of international culture to the three main characters: a boy frog and wombat and a girl butterfly, who are supposed to be preschool children traveling a world populated by anthropomorphic animals with a circus run by their parents.

Sonic the Hedgehog, a video game franchise debuting in 1991, features a speedy blue hedgehog as the main protagonist. This series' characters are almost all anthropomorphic animals such as foxes, cats, and other hedgehogs who are able to speak and walk on their hind legs like normal humans. As with most anthropomorphisms of animals, clothing is of little or no importance, where some characters may be fully clothed while some wear only shoes and gloves.

Another popular example in video games is the *Super Mario* series, debuting in 1985 with *Super Mario Bros.*, of which main antagonist includes a fictional species of anthropomorphic turtle-like creatures known as Koopas. Other games in the series, as well as of other of its greater *Mario* franchise, spawned similar characters such as Yoshi, Donkey Kong and many others.

Claes Oldenburg's soft sculptures are commonly described as anthropomorphic. Depicting common household objects, Oldenburg's sculptures were considered Pop Art. Reproducing these objects, often at a greater size than the original, Oldenburg created his sculptures out of soft materials. The anthropomorphic qualities of the sculptures were mainly in their sagging and malleable exterior which mirrored the not so idealistic forms of the human body. In “Soft Light Switches” Oldenburg creates a household light switch out of vinyl. The two identical switches, in a dulled orange, insinuate nipples. The soft vinyl references the aging process as the sculpture wrinkles and sinks with time.

In the essay “Art and Objecthood”, Michael Fried makes the case that “Literalist art“ (Minimalism) becomes theatrical by means of anthropomorphism. The viewer engages the minimalist work, not as an autonomous art object, but as a theatrical interaction. Fried references a conversation in which Tony Smith answers questions about his “six-foot cube, Die”.

Fried implies an anthropomorphic connection by means of “a surrogate person-that is, a kind of statue”.

The minimalist decision of “hollowness” in much of their work, was also considered by Fried, to be “blatantly anthropomorphic.” This “hollowness” contributes to the idea of a separate inside; an idea mirrored in the human form. Fried considers the Literalist art's “hollowness” to be “biomorphic” as it references a living organism.

Curator Lucy Lippard's Eccentric Abstraction show, in 1966, sets up Briony Fer's writing of a post minimalist anthropomorphism. Reacting to Fried's interpretation of minimalist art's “looming presence of objects which appear as actors might on a stage”, Fer interprets the artists in Eccentric Abstraction to a new form of anthropomorphism. She puts forth the thoughts of Surrealist writer Roger Caillois, who speaks of the “spacial lure of the subject, the way in which the subject could inhabit their surroundings.” Caillous uses the example of an insect who “through camouflage does so in order to become invisible... and loses its distinctness.” For Fer, the anthropomorphic qualities of imitation found in the erotic, organic sculptures of artists Eva Hesse and Louise Bourgeois, are not necessarily for strictly “mimetic” purposes. Instead, like the insect, the work must come into being in the “scopic field... which we cannot view from outside”.

For branding, merchandising, and representation, figures known as mascots are now often employed to personify sports teams, corporations, and major events such as the World's Fair and the Olympics. These personifications may be simple human or animal figures, such as Ronald McDonald or the ass that represents the United States's Democratic Party. Other times, they are anthropomorphic items, such as “Clippy“ or the “Michelin Man“. Most often, they are anthropomorphic animals such as the Energizer Bunny or the San Diego Chicken.

The practice is particularly widespread in Japan, where cities, regions, and companies all have mascots, collectively known as yuru-chara. Two of the most popular are Kumamon (a bear who represents Kumamoto Prefecture) and Funassyi (a pear who represents Funabashi, a suburb of Tokyo).

Other examples of anthropomorphism include the attribution of human traits to animals, especially domesticated pets such as dogs and cats. Examples of this include thinking a dog is smiling simply because it is showing his teeth, or a cat is bored because it is not reacting to commands.