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*Old Rabbit, The Voodoo, And Other Sorcerers [Mary Alicia Owen] on blog.quintoapp.com *FREE* shipping on qualifying offers. This is a reproduction of a book published before This book may have occasional imperfections such as missing or blurred pages.*

Joseph, Missouri Mary Alicia Owen lived her entire life "except for many travels throughout the country and abroad" in the town of St. She was always interested in people and became famous for writing about the Native Americans and African Americans who lived in and around her hometown. Many of the books, stories, and articles Owen wrote were works of folklore. Folklore is the study of people and their legends, religions, and traditions. She traveled across the United States and Europe to talk about the folklore of Missouri. At one time Owen was called the most famous woman folklorist in the world. This etching shows St. Joseph at about the time Mary Alicia was born. Joseph, Missouri, on January 29, Joseph from what is now West Virginia in September The town had just been founded and was still a small village of about people. Joseph grew, he became a successful businessman. Owen when she was seventeen years old on August 3, James Owen was a lawyer from Kentucky who moved to Missouri in After their marriage, James Owen joined his father-in-law in the mill business. During the s the partners continued to do well and both became important members of their quickly growing community. The Owen family also began to grow. Between and , James and Agnes Owen had five children. Mary Alicia was the oldest. When Mary was a small child, she lived with her mother, father, and grandparents. At that time the Cargill family owned six slaves. Later in her life, Mary would recall how she loved to listen to the myths and stories told by the slaves. As an adult, she wrote about one slave in the Cargill house, Mymee Whitehead, who was a conjurer. Conjure, or Hoodoo as it is sometimes called, is the African American folk practice of using spells or creating potions to ask the spirit world for help. Mary, along with her sisters Luella and Juliette, lived in the house for the rest of their lives. When Mary reached school age, there were still no public schools in St. Joseph, so, for a few years she was educated in private schools. Battles and skirmishes were fought throughout the country by Union and Confederate forces. Lee surrendered to Union General Ulysses S. Grant at Appomattox, Virginia, on April 9, Over half a million men were killed or wounded in the war. Thousands of former slaves gained their freedom. After the war, the Thirteenth, Fourteenth, and Fifteenth Amendments to the Constitution were passed prohibiting slavery, providing equal protection for all citizens, and barring federal and state governments from denying citizens the right to vote due to their race, color, or status as a former slave. During the war the schools closed down and Agnes Owen taught Mary and her siblings at home. The Civil War disrupted the lives of many people throughout Missouri and in St. For much of the war, Union Union is the term used to identify the United States and its government during the Civil War. Citizens could not travel without the permission of the army. Because the Owen and Cargill families had come from the south and owned slaves, Union supporters harassed them during the war. After thirteen-year-old Mary led them to a church where he was hiding, they arrested him and briefly held him in jail. Originally a hotel owned by John Patee, the building became the Patee Female College in and operated until She attended Patee Female College in St. Joseph for three years. Vassar was one of the first colleges in the United States that gave women the same education as men. Mary Alicia Owen as a young woman. Joseph after one year at Vassar College. She had always been independent and did not want to get married and become a housewife. Owen had always loved stories and enjoyed telling them as much as she liked to listen to them, so she decided to become a writer. Writing was a job that would allow her to use her imagination and it was something she could do at home. To make sure that none of her wealthy neighbors knew about her career, Owen used the name Julia Scott when she wrote. Owen started her career by writing news for a local newspaper and later stories for magazines. In the beginning Owen wrote romance stories that appealed to the growing number of woman readers. Some of these early stories included wealthy characters that lived in large cities like Philadelphia and New York. Later, Mary began to write stories with characters based on people she had known as a child. It was a love story about a man from Kentucky, like her father, and a woman who was part Native American and part French American. Some of the legends in the

book were very similar to the ones she heard slaves tell when she was young. Others were like the legends she learned while visiting Native American villages across the Missouri River. At 2,100 miles in length, the Missouri River is one of the longest rivers in North America and a major waterway in the central United States. There were several reasons why African Americans and Native Americans shared legends. Both groups were kept as slaves in the United States. In other cases, some escaped slaves found protection in Indian villages. Over time, the two groups borrowed cultural elements from each other. Charles Leland was born in 1824, in Philadelphia, Pennsylvania. He became known for his work as a folklorist, poet, and journalist. This letter started a friendship that lasted for fifteen years. Charles was very excited to receive the information and encouraged Mary to write down as many legends as she could remember. Leland was also interested in magic and conjuring, which many white people of the time called Voodoo. When he learned that Owen had grown up with a conjurer, he asked her to write a book about it and invited her to travel to London for an International Folklore Congress in 1898. King Alexander was part black and part Native American. He told Mary about the art of hoodoo and arranged for her to receive some training in conjuring. Because she was one of few white people who could write about hoodoo from first-hand knowledge, Owen sometimes referred to herself as the only white voodoo in existence. This family portrait, taken by Frank A. Rinehart in 1908, shows what the people of the Sac and Fox tribe would have looked like when Owen was traveling to Kansas to study their culture. She estimated that, during her thirties and forties, she made at least one hundred trips visiting these Native Americans. Owen became especially interested in the Sac and Fox tribe. She traveled to their reservations in Kansas and Oklahoma and also traveled to Iowa to visit the settlement of Fox Indians who call themselves the Musquakie today is more often spelled Meskwaki. Owen watched their dances and ceremonies and collected a number of Sac and Fox legends. During her many visits to Indian reservations, Mary collected Indian pipes, bags, and pieces of traditional clothing. She gave some of these items to the Folklore Society in England. Owen was old enough to remember the city of St. Joseph and large parts of Missouri as they were before the Civil War. As she reached the age of sixty, she realized that very few of the old settlers of her hometown were living. *Suggestions for Collectors*. Mary Alicia Owen wrote several publications offering advice and suggestions for collecting in the area of folklore. She presented many talks on the topic of folklore at the Missouri Folklore Society annual meetings. Not only did she work to preserve what she had learned, she began training others to become folklorists too. She spoke to many clubs and organizations about folklore. In 1908 she became one of the founding members of the Missouri Folklore Society. Owen also helped organize the St. Owen spent the last years of her life living in her childhood home with her sisters Luella, who became a well-known geologist, and Juliette, who was an artist and ornithologist. Mary Alicia Owen died at home just three weeks before her eighty-fifth birthday, on January 5, 1909, Mary Alicia Owen reading a book. Her works remain important though some modern folklorists consider her work to be racist. Owen, like many people of her time, did not believe that blacks and Native Americans were as civilized as European Americans. All links will open in a new tab.

Chapter 2 : Mary Alicia Owen - Wikipedia

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His father was a textile trader and embroiderer; his mother was French. None of his five sisters ever married. At the age of thirty, his youngest sister was certified as insane , and admitted to an asylum. The remaining sisters lived with their mother for the duration of their lifetimes, as did Louis for the majority of his life. Wain was born with a cleft lip and the doctor gave his parents the orders that he should not be sent to school or taught until he was ten years old. As a youth, he was often truant from school, and spent much of his childhood wandering around London. Following this period, Louis studied at the West London School of Art and eventually became a teacher there for a short period. An early Louis Wain caricature, featuring bulldogs rather than cats Wain soon quit his teaching position to become a freelance artist, and in this role he achieved substantial success. He specialized in drawing animals and country scenes, and worked for several journals including the *Illustrated Sporting and Dramatic News* , where he stayed for four years, and *The Illustrated London News* , beginning in His work at this time includes a wide variety of animals, and he maintained his ability to draw creatures of all kinds throughout his lifetime. At one point, he hoped to make a living by drawing dog portraits. Emily soon began to suffer from breast cancer , and died three years into their marriage. During her illness, Emily was comforted by their pet cat Peter, a stray black and white kitten they had rescued after hearing him mewing in the rain one night. She died before this happened, but he continued to make cat sketches. He later wrote of Peter, "To him, properly, belongs the foundation of my career, the developments of my initial efforts, and the establishing of my work. Wain is known for his anthropomorphic cats. The illustration depicted cats, many of which resembled Peter, doing things such as sending invitations, holding a ball, playing games, and making speeches, spread over eleven panels. Under the pseudonym of George Henri Thompson, he illustrated numerous books for children by Clifton Bingham published by Ernest Nister. Such anthropomorphic portrayals of animals were very popular in Victorian England and were often found in prints, on greeting cards and in satirical illustrations such as those of John Tenniel. Wain was a prolific artist over the next thirty years, sometimes producing as many as several hundred drawings a year. His work was also regularly reproduced on picture postcards , and these are highly sought after by collectors today. In and he was chairman of the National Cat Club. He wrote, "I take a sketch-book to a restaurant, or other public place, and draw the people in their different positions as cats, getting as near to their human characteristics as possible. This gives me doubly nature, and these studies I think [to be] my best humorous work. He was also active in the National Cat Club, acting as President and Chairman of the committee at times. He felt that he helped "to wipe out the contempt in which the cat has been held" in England. Despite his popularity, Wain suffered financial difficulty throughout his life. He remained responsible for supporting his mother and sisters, and had little business sense. Wain was modest, naive and easily exploited, ill-equipped for bargaining in the world of publishing. He often sold his drawings outright, retaining no rights over their reproduction. He was easily misled, and occasionally found himself duped by the promise of a new invention or other money-making scheme. From a postcard, His work was widely admired, although his critical attitude towards the city made him the subject of sniping in the press. He returned home with even less money than before, due to imprudent investment in a new type of oil lamp. Mental disorder[edit] This cat, like many painted during this period, is shown with abstract patterns behind it. A year later, he was discovered there, and his circumstances were widely publicized, leading to appeals from such figures as H. Wells and the personal intervention of Prime Minister Stanley Baldwin. Napsbury was relatively pleasant, with a garden and colony of cats, and he spent his final 15 years there in peace. While he became increasingly deluded, his erratic mood swings subsided, and he continued drawing for pleasure. His work from this period is marked by bright colours, flowers, and intricate and abstract patterns, though his primary subject remained the same. If Wain had visual agnosia, it might have manifested itself merely as an extreme attention to detail. It is completely unknown what chronological order they may have been done in. Indeed, some may have been in progress while others were

started and completed. Series of his paintings have commonly been used as examples in psychology textbooks to putatively show the change in his style as his psychological condition deteriorated. However, given that Wain did not date his works, it is not known if these works were created in the order usually presented. Rodney Dale, the author of *Louis Wain: Maclay* concluded that the creative ability of people with schizophrenia deteriorated. The series has become "the Mona Lisa of asylum art". Wells said of him, "He has made the cat his own. He invented a cat style, a cat society, a whole cat world. English cats that do not look and live like Louis Wain cats are ashamed of themselves. Wain also created a number of ceramic pieces produced by Amphora Ceramics. Dubbed the "futurist cat" the pieces were of cats and dogs in angular shapes and with geometrical markings. Verses by Clifton Bingham, Ernest Nister. *All Sorts of Comical Cats*. Verses by Clifton Bingham London:

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Old Rabbit, the Voodoo, and Other Sorcerers has 4 ratings and 0 reviews. This remarkable collection takes us more deeply into the tradition of folklore t.

She collected folktales, customs, and traditions from her home community and wrote a number of articles and books on the wealth of information that she had gathered. Her publications provide a valuable record of the tales, customs and traditions of Blacks, Indians, and others in the Northwest Missouri region. Although best known for her works on customs and folklore of Blacks and Indians, she also studied Gypsy culture and the traditions of Anglo-Americans. Mary Alicia Owen began writing as a young woman. She wrote a column about local settlers for the St. Joseph Saturday Democrat, a newspaper published from about to The story, set in St. Louis in , 3 describes a girl of French and Indian descent, named Tarias, and her tumultuous romance and marriage to a Kentuckian named Dave. Dave tries to relieve Tarias of what he thinks is her fear of wild animals howling outside the cabin and says: Her father moved to St. Joseph from Henry Country, Kentucky, in and became a successful lawyer. In a footnote in his Algonquin Legends of New England, first published in , Charles Godfrey Leland requested related items from his readers. Mary wrote to Leland and enclosed a selection of tales. Leland answered her letter and suggested she collect folktales and publish a book of them. Correspondence with him encouraged her to further pursue her interest in folktales. After her father died in May , Leland suggested she consider going to the International Folklore Congress of , to be held in London. At first she hesitated, but finally submitted a paper. It was accepted, and in September she presented it at the Congress. Leland and his wife met and entertained her in London. Leland proved a great friend and counselor for Mary, and gave her encouragement to continue her work. Owen and artist Louis Wain, was published in by T. Fisher Unwin in London. The illustrations have a primitive quality well suited to the subject matter. Putnam Sons of New York and London. Five years later G. Written in dialect, this book deals with customs and superstitions, and the tales presented are connected, in many instances, by the narrative device of Negro women telling the stories to a little girl. Her works, he claims, were overshadowed by the fame of Joel Chandler Harris, a Georgia writer often regarded as the most important Afro-American folklorist. McNeil provides insights into the contributions of Mary to American folklore studies and gives her writings the attention they deserve. Harris, [they] much more closely resemble the Indian tales. She collected information from voodoos, even visiting Cuba to compile data. However, she never submitted her manuscript for publication. Many years later she burned the paper. Apparently, she had misgivings about revealing the detailed practices of the cult, but her research did not go unused, since she included information about voodoo in several of her later works. Mary Alicia also became interested in Indian folklore. If she was going to stay all night she sometimes took our brother with her, but more often she went alone. The Tribes welcomed her to their camp because they knew she liked them. Five years earlier, Mary Alicia had sent a paper to the meeting of the British Association in Toronto. It concerned the folklore of the Musquakie Indians, known commonly today as the Fox Indians. Through correspondence with the Folk-Lore Society regarding this paper, she agreed to write a book on the subject to be published by the Society. She also offered to present to the Society her collection of Fox beadwork and ceremonial implements. Always a great collector of books, by this date Mary Alicia Owen had also become a collector of artifacts. Her collection reached the Society in the Spring of for exhibition at a joint meeting of the Folk-Lore Society and Anthropological Institute, June 19, Then her collection was placed in the Museum of Archeology and Ethnology at Cambridge. The publication includes a collection of folktales and information about the mythical origin of the Musquakie tribal legends and their history, beliefs, dances, and practices regarding birth, infancy, puberty, courtship, marriage, death and burial. An example of the kind of information she relates is the following from a chapter on courtship and marriage: The former tells of a French and Indian orphan raised by a white minister on the frontier. Oracles and Witches also uses this research in a fictional work with a frontier flavor. Between and she became an honorary member of the Musquakie Tribe, and she served as president of the Missouri Folk-Lore Society from until January 2, , when she died. Mary Alicia Owen should be remembered for her contributions to the preservation of folklore

and her energetic and enthusiastic efforts to record the variety of cultural heritages she saw around her. The lists of her writings and the works about her interests and the influence of her work. Because of her ability to see the value and importance of traditions still surviving in the ethnic groups in the St. Joseph area during her lifetime she has left a lasting heritage to us and future researchers. Notes 1 William H. State Historical Society of Missouri, Dorothy Caldwell, April David Nutt for the Folk-Lore Society, , p. This collection of Musquakie ceremonial art was presented to the Missouri State Museum in Also in the State Museum is a notebook tablet with pencil entries frequently in shorthand concerning the individual artifacts and their significance in the group. A document in the Museum collection, dated , provides a rare insight into the work of this early Missouri folklorist and her views: I dare say I was a hundred times among the Musquakie between and I went to dancesâ€¦. I had much trouble getting my collection. We were always dodging those white idiots the government sent out. They seemed to think dancing was devil worship. Folklore and ethnology had not made much headway then. What is a ghost carrier? What becomes of suicides, of unrepentant sinners? Does the dead climb a string, or ladder, or go over a bridge, or does he fly, etc.? The Daughter of Alouette. Joseph Public Library, n. Home Life of Squaws. Joseph News Press, March 13, Ole Rabbit the Voodoo and Other Sorcerers. Negro Universities Press, Introduction by Charles Godfrey Leland. Illustrated by Julietta A. Owen and Louis Wain. University of Chicago Press, The Incredible Owen Girls. Preface, Folklore of the Musquakie Indians, by M.

Chapter 4 : Old Rabbit, the Voodoo, and Other Sorcerers by Mary Alicia Owen

Old Rabbit, the Voodoo, and Other Sorcerers by Mary Alicia Owen (Paperback Book, 80 pages Description Publisher: London: T. Fisher Unwin Subjects: African Americans Folklore -- Missouri Voodooism -- Missouri Tales -- Missouri Notes: This is an OCR reprint.

Chapter 5 : Formats and Editions of Old Rabbit, the voodoo, and other sorcerers [blog.quintoapp.com]

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Chapter 6 : Louis Wain Bibliography at Bookseller World

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Chapter 7 : maowenbyallcorn

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Chapter 9 : Mary Alicia Owen (Author of Old Rabbit, the Voodoo, and Other Sorcerers)

Old rabbit, the Voodoo and other sorcerers, 5. Old rabbit, the Voodoo and other sorcerers, by Mary Alicia Owen Print book: English. London, T. Fisher Unwin 6.