Honoring Bobby Ives

Bobby Ives was honored at a brunch held by the University of Maine Foundation to launch the new Sandy and Bobby Ives Fund on Oct. 19, 2014. David Taylor and LeeEllen Friedland established the fund, the purpose of which is to support undergraduate students doing ethnographic and/or oral history research who have had formal training and/or a mentor at UMaine and/or by attending field schools. Students Hilary Warner-Evans and Taylor Cunningham, currently minoring in folklore studies, attended the event and talked about their research.

Warner-Evans, from West Bath, Maine, is an undergraduate honors student and is one of the first students to take the new folklore minor. She is majoring in anthropology with a minor in English. After completing her undergraduate degree, Warner-Evans plans to pursue folklore at the graduate level. As a Maine Folklife Center volunteer she is researching ballads from its collection. Her research is being added to the Maine Song and Story Sampler which is available through Fogler Library’s Digital Commons. Some of the ballads she has researched include “The Old Beggar Man,” “Sir Neil and Glengyle,” “Lost Jimmy Whelan” and “Boys of the Island.”

Warner-Evans is presenting her fieldwork on the songs written about the North Pond Hermit at the National Collegiate Honors Council conference in Denver, and she presented her folkloric research on Chaucer and another Middle English poet at the Plymouth Medieval and Renaissance Forum last spring. Her chapter on the new songs and ballads about the North Pond Hermit will be included in a book-in-progress edited by honors and English professor Sarah Harlan-Haughey.

Cunningham, from Waverly, Massachusetts, is an undergraduate honors student with a double major in anthropology and English and recently returned from a study abroad trip to Germany. She is the coordinator of a new interdisciplinary humanities series of lectures on linguistics and

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Forthcoming:
2014 Northeast Folklore

Crab Picking: An Endangered Maine Cottage Industry

Blossom Kravitz conducted a study of Maine crab pickers as part of her master’s project for Maine studies at the University of Maine.

The crab industry is smaller and less valuable than other fisheries, but the small industry sustains coastal workers who prefer the independent lifestyle that crab picking allows. Crab picking is a cottage industry in Maine, and it is heavily regulated. This regulation comes in sharp contrast to the lack of regulation of the crab fishery by the state. Strong picking regulations threaten the pickers’ ability to work while the lack of fishing regulations threatens the availability of crabs as a natural resource.

Public Humanities Event planned for Jan. 23–24, 2015

Jan. 23, 2015:
7 p.m., PechaKucha at the Brick Church

Jan. 24, 2015:
11 a.m.—Noon, Bangor Children’s Choir at the Maine Discovery Museum

Noon–1 p.m., “The Future of the Book” brown bag lunch at Bangor Public Library with Michael Alpert (UMaine Press), Deb Rollins (Fogler Library), Joshua Bodwell (MWPA), Barbara McDade (Bangor Public Library)

1–2 p.m., University of Maine Museum of Art tour with George Kinghorn

2–3 p.m., Artist Brenton Hamilton lecture

3–4 p.m., Bangor Public Library Philosophy Tea with UMaine Philosophy assistant professor Kirsten Jacobson and the UMaine student philosophy club


FROM THE ARCHIVES

Ballad Research

Maine Folklife Center volunteer and University of Maine sophomore Hillary Warner-Evans spends time researching ballads for the Maine Song and Story Sampler. Warner-Evans begins her ballad research by selecting a song. She looks for songs that are from a town that isn't already included in the Maine Song and Story Sampler, that are sung in a good quality sound recording (as opposed to spoken or written down) and don't have restrictions on their use.

Once Warner-Evans finds a ballad meeting her criteria, she uses the “British Literary Ballad,” “American Balladry from British Broadsides: A Guide for Students” and “Collectors of Traditional Song, and Native American Balladry” by George Malcolm Laws to read more about the ballad and learn about the resources available. When she follows up with these resources she looks for information on the song’s origins, similarities or connections to other songs, and notable difference between versions. She also looks for the function of the song and the values the song expresses. Ideally, Warner-Evans aims to connect the ballad’s values to the singer and the kind of person they are. For example, there are a number of songs in maritime cultures that contain the broken token motif, which makes sense with the history of the region where men go to sea not sure if they will return or if their lover will remain faithful to them while they are away. “The Sailor Boy” is one Warner-Evans’ favorites and it has been recently added to Maine Song and Story Sampler’s digital exhibit.

For the complete article on her research visit digitalcommons.library.umaine.edu/songstorysamplercollection.
Song: “The Sailor Boy”
Singer: Mrs. Earle J. Dickson
Town: Miramichi, New Brunswick
NA 2584 CD 578 Track 21
Collector: Sandy Ives
Date: August 1962
Roud: 2972
Laws: P34

“The Sailor Boy” appears to be a version of an 18th century British broadside called “The Sailor's Tragedy” or “The Sailor and the Ghost,” whose story is as follows: A young man seduces a girl and leaves her pregnant. She commits suicide and her spirit haunts him until he goes to sea where she reappears and threatens a storm unless he is given up to her. The captain turns him over and the sailor and the ghost then sink in a lifeboat. Although “The Sailor's Tragedy” is very widespread, the version the Folklife Center has hasn't achieved the same degree of popularity. Its New World distribution appears to be confined solely to a few examples in Ontario, New York and the Maritimes. It was also collected in Ulster, Ireland. Another version of “The Sailor’s Tragedy,” entitled “Handsome Harry,” is found solely in the United States and, because of its more literary style, was most likely created for the Boston broadside press.

Another widespread motif in this ballad is that of the murderer's crime being exposed against all odds. One example is N271, a motif from the Motif Index of Folk Literature by Stith Thompson, “Murder will out.” Although, in this ballad, Willie does not overtly murder Mary, it’s clear that his unfaithfulness is the cause of her suicide. Furthermore, like the “Cruel Ship's Carpenter,” who has murdered his sweetheart, her ghost arrives to curse the ship and ask for him. He plays the same role as the ship's carpenter. “Murder will out” occurs in numerous oral and written stories in a variety of ways, both supernatural and ordinary.

In his article in the Journal of Folklore Research “Magical Corpses,” David Atkinson writes that “one of the multiple meanings of such murder literature is a popular expression of the ultimate desirability of the discovery and punishment of such murder.” The discovery of murder echoes the wish to see order restored in a world which has become chaotic. In relation to this, Gavin Greig posits that the ballad known as “The Sailor's Tragedy” illustrates the fundamental belief in retribution in “Folk-song of the Northeast cxxx,” republished in Folk-song in Buchan and Folk-Song of the Northeast.

It is obvious that the motif of the ship not being able to sail because of a criminal on board plays into this idea of things not being right with the world. The chaos of the storm is created because of the lack of resolution after the murder of Mary. The ship can only proceed normally when Willie is revealed to be the murderer. At this point, the
American Folk Festival: One, two buckle my shoe

Children have their own expressive culture revealed in the many ways that they play. There are specific toys and games that have been played for generations — with songs, poems and rhymes, riddles, tales and legends, teases and pranks. Many adults will remember learning hopscotch and jump rope songs or playing tag and dodge ball on the playground or making dolls out of cornhusks, cucumbers, apple heads or cloth. At the 2014 American Folk Festival, in addition to narrative stage discussions, the folk arts area displayed demonstrations of doll making and exhibits by the Hudson Museum and the Page Farm and Home Museum.

Bangor’s Briar Patch bookstore also hosted book signings with Maine children’s authors.

Dollmakers Ardeana Hamlin and Wendy Hamilton were featured. Hamlin learned to sew as a young girl and incorporates many traditional forms of sewing and embroidery in making her cloth dolls. Hamilton learned to make cloth dolls from her aunt, Ruth Francis, beginning in 2006. Her dolls are crafted to reflect both the appearance and the traditions of her Native American community.

Children’s television personalities Mike Dolley and Nancy Dysart spoke on the narrative stage. Dolley received a degree in
theatre from the University of Maine and worked in children’s programming, where he at first was known as Uncle Mike, and later as Bozo the Clown. Dysart, a graduate of the University of Maine, is a well-known teacher and former host of the nationally syndicated children’s program “Romper Room,” which aired locally in the later 1960s.

Children’s books authors read excerpts from their books. The authors included: Ellen Bryan Obed, the author of eight books for children, including “Twelve Kinds of Ice” (2012), “Borrowed Black” (1988), “Who Would Like a Christmas Tree?” (2009), and more. Angeli Perrow was born in the coastal city of Rockland, Maine, with the sea in her blood. Her books include “The Lightkeeper’s Key,” “Captain’s Castaway,” “Lighthouse Dog to the Rescue,” “Sirius,” “The Dog Star,” and more. Lynn Plourde is the author of “Lost Trail,” “The First Feud,” “The Dump Man’s Treasures,” “Moose, of Course!;” Anne Sibley O’Brien wrote “A Path of Stars,” “The Legend of Hong Kil Dong: The Robin Hood of Korea,” “What Will You Be, Sara Mee?;” Lee DeCosta Francis (Penobscot/HoChunk) comes from both the Penobscot Indian Nation in Maine and the Winnebago Tribe of Nebraska. She is a teacher at the tribal elementary school located at the Penobscot Nation and is the author of “Kunu’s Basket: A Story from Indian Island;” and Allen Sockabasin, a Passamaquoddy who devotes much of his time to teaching and preserving the Passamaquoddy language wrote “Thanks to the Animals,” and “An Upriver Passamaquoddy.”

Children performers, the Dirigo Rising Stars is an ensemble of talented young folk musicians drawn from several communities in the southern half of the state of Maine.

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American Folk Festival continued from page 5

Joshua White, age 13, lives in Auburn and Joshua Rosenthal, age 10, lives in Damariscotta. The Rising Stars ensemble was founded by folk arts advocate Cindy Larock of Lewiston.

Special guests the Chinese Folk Art Workshop/Boston (folkartboston.org), a nonprofit organization based in the Boston area performed on Saturday. Its members range in age from 12 to 18, and they performed a variety of traditional Chinese folk arts such as Dragon Dance, Lion Dance, Taiwanese drums, Chinese yo-yo and folk dance.

Climate Change Institute and oral history project on UMaine History

In 2013 Maine Folklife Center director Pauleena MacDougall was approached by dean and associate provost for graduate studies and professor of anthropology and climate change Dan Sandweiss with a request to conduct an oral history project with faculty, staff and alumnus from the Climate Change Institute which was celebrating its 40th anniversary.

The Graduate School provided funds that enabled history graduate student Adam Cilli to work with MacDougall. They began by asking the senior faculty about their careers, how they came to Maine, about their research, their fieldwork experiences and their relationship to the institute.

After completing a series of interviews, the two researchers began working on an essay that details the institute's history. The paper, “Between People and Nature: The Climate Change Institute at the University of Maine, 1973-2013,” has been submitted for publication in a forthcoming volume on the History of the University of Maine edited by professor Howard Segal.
Update:
The Penobscot Dictionary Project

The Penobscot Dictionary Project is moving forward. The Folklife Center currently has students Katrina Coston and Susan Harmon and volunteer Lisa Mulcahy working on making corrections in the digital version of the dictionary. The students are also studying Wabanaki languages at UMaine as well as working on the project. Coston is a senior at the University of Maine majoring in child development with a minor in Native American studies. She is also a member of the Penobscot tribe, so her interest in Native American culture and the language has been a part of her since birth. She has always wanted to do her part to ensure her culture's survival, and after taking a class that introduced her to the Wabanaki language, she has taken a special interest in language revitalization. Working on this dictionary has allowed her to further her knowledge, as well as give her hope for the future of the language.

Harmon was born in Boston, Massachusetts, and has strong Nova Scotian roots. She is a Ph.D. student in Canadian-American ethnohistory with a focus on cultural transference in Atlantic Canada. Her dissertation is entitled “Mi’kmaw Shamans and Acadian Sorcerers: A Study in Cultural Transmissions, Transferences and Transformations.” Harmon took Roger Paul’s Wabanaki language class with the intent of developing a working knowledge of the Mi’kmaw language for her research. Committed to furthering her study of the Wabanaki languages, Harmon became involved in the Penobscot Dictionary Project. While her role as an assistant has deepened her understanding of the language, her interest in working on the dictionary is also driven by the recognition of the cultural and historical importance of the project.

Volunteer Mulcahy recently relocated to Orono from Williamstown, Vermont. She has a B.A. in psychology from Middlebury College with minors in French and education studies. Mulcahy joined the Penobscot Dictionary Project in order to learn more about Native culture in Maine and further explore her love of languages.

Folklore minor

A folklore minor is now available through the University of Maine’s Department of Anthropology. The minor requires students to complete six three-credit classes with 2.0 cumulative GPA. Core classes are taught through by Maine Folklife Center staff. These classes are ANT 221: Introduction to Folklore; ANT 102: Diversity of Cultures; and ANT 425: Oral History and Folklore- Interviewing Methods. Two more classes are selected from a list that includes ANT 426: Native American Folklore; ANT 431: Folklore, the Environment, and Public Policy; FAS 250: The Acadian Experience; ENG 229/429 Topics: Robin Hood, Arthurian Literature, Fairy Tales; and MES 498 — A Sense of Place: Maine and Regional Identity.

The minor is cross-disciplinary, utilizing the expertise of faculty in Maine studies, women’s studies, history, English, Native American studies, Jewish studies, Franco-American studies, communication and journalism as well as anthropology. The final three credits for the minor are achieved through the completion of either a folklore-related senior project in the student’s major; a mentored folklore senior project; or a for-credit internship in a folklore-related field. Two students have already started the process of filling the requirements for the new minor.

Upcoming:

“Indigenous Language Programs in the Northeast: Strategies and Stories.” 7 p.m. Dec. 12, Buchanan Alumni House

This evening panel will address the state of the several endangered Algonquian languages in the Northeast and the efforts communities are engaged in to preserve them. In addition, the panelists, representing a number of Native communities from across the Northeast, will talk about the various methods they are using for language pedagogy in what are primarily oral languages.


The Spring Humanities Symposium will bring together indigenous language activists from Wabanaki (and related) Eastern Algonquian language communities from New England and Eastern Canada, traditional and historic treaty experts, and international scholars of tribal sovereignty to explore the interconnections of Native Nation building, language revitalization and treaties.
PLEASE JOIN US

Membership dues and contributions enable the Maine Folklife Center to function as a self-supporting unit of the University of Maine. By pledging membership, individuals and institutions play a vital role in encouraging the study, documentation and presentation of Maine’s traditional cultural heritage.

Benefits of membership include:

• A copy of our annual Northeast Folklore publication
• The Maine Folklife Center newsletter
• A 10% discount on audio, video and publications

Please circle your desired membership level:

$10,000 Sandy Ives Founders’ Circle    $500 Song Catcher    $50 River Driver
$5,000 Prince Edward Islander          $250 Storyteller      $25 Basic Membership
$1,000 Mainer                          $100 Folk Artist      Other donation: __________

Any contribution greater than a $25 basic membership is considered a gift. Please make checks or money orders payable to the University of Maine. Your contributions are tax-deductible to the extent allowed by law.

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