Walking with the Archives:
Mapping Newfoundland Identity through Ghost Stories and Folklore

by

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Abstract: Guy Debord defines psychogeography as “the study of the precise laws and specific effects of the geographical environment, whether consciously organized or not, on the emotions and behavior of individuals” (23). My project examines the psychogeography of Newfoundland’s ghost stories—what I am calling “para-psychogeography” —to show the strong relationship between place, identity and stories. In order to examine this relationship, I have built a mock-up of a mobile application that maps the ghost stories and folktales —the para-psychogeography— of Ferryland, Newfoundland. Artifacts from the Memorial University of Newfoundland’s Folklore and Language Archives (which include newspaper and magazine articles, personal experience narratives, beliefs and practices, oral histories, and folk narratives and customs) are linked to the map in accordance to each story's location to facilitate a better understanding of the strong relationship between place and identity, the phenomenon first articulated by Guy Debord. My app is built using the platform FluidUI and is evaluated on how well the software can assist in creating a mock-up of an app that can showcase archival materials. Further, I re-interpret my own knowledge of Ferryland and the distinct identity that the town, and indeed, that the entire province demonstrates in its literature, its folktales, and its tales of the supernatural. This project builds on my undergraduate honors thesis by understanding how the literature of Newfoundland “[reminds] Newfoundlanders, Labradorians, and Canadians, in general, that the province is a special place with a stubborn local nationalism that has deep historical roots. Canada, it might be argued, began here” (Hiller 143). The sharing of stories, especially stories exploring similar or identical ghostly experiences (for example, the popularity of The Old Hag tales), facilitates an understanding of Newfoundland identity through the para-psychogeography of the town of Ferryland for not only do ghost stories and folktales include traces of past emotional experiences of a particular place, they are also significant for "[m]yths (and fairy tales, which are degenerated myths) hold the wisdom of a culture. They reflect how the individual relates to his or her culture and to the universe; they are archetypal encounters and comprise a language of the psyche. Without myths, [ghost stories and folktales,] a society decays" (Guiley 393). Ghost stories and folktales are vital to the creation of a unique identity, and perhaps nowhere more so than Newfoundland.

Preface: This thesis is an original work by Andrea Genevieve Johnston. No part of this thesis has been previously published.

Dedication: I would like to dedicate this work to my Mom and my three siblings Julia, Mark and Sally. You guys are my strength, my heart, and my entire world. I would also like to dedicate this work to my professor and mentor Dr. Kit Dobson who always believed in me. Finally, to Cameron Wood for being my counsel, my rock, my stress relief, and my hero.

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Introduction

> *The land…is more important than the country. The land is there before you when you close your eyes at night and still there in the morning when you wake. No one can make off with the land the way they made off with the country in 1949.*
>
> *(Wayne Johnston,* Baltimore's Mansion *227).*

"We're going to visit the town where your grandfather was born."

It was 2005 and I was in St. John's with my father visiting my extended family. I had just graduated from high school and I had never heard of the town of Ferryland before. I did not know about its tales, I was ignorant of its legends and I had yet to be acquainted with its ghosts. I was also unaware of how much the land of Ferryland really would be there when I closed my eyes at night and would consistently haunt my dreams, lingering in my mind's eye as I woke up the next morning.

But the nightmares would not begin for ten more years.

In ten years I would be returning to Ferryland. However, this time, I would not be visiting my family or going on hikes with my father down memory lane. In ten years, I would be returning to find the ghosts of Ferryland.

Memory is a funny and fickle thing. I recall the drive to Ferryland in 2005. I remember watching my Uncle Brian in the car ahead of us go speeding up and down the many hills that make up Newfoundland. I also recall that when we arrived in the town,

we visited the cemetery first and then went down to the beach to take pictures of boats and to walk in the frigid ocean. Our last stop on our day trip was to the famous Ferryland lighthouse where we looked out over the land and ocean and peered into the dark windows of the lighthouse keeper's house, hoping to discover something wonderful and hidden among the shadows of the house. All of this I remember. And yet, ten years later, nothing was familiar to me. The drive was different. The cemetery appeared so foreign to me that I was unable to find any of my family's gravestones. The beach where my family and I walked was no longer there. Walking to the lighthouse seemed to take me to a complete different world than the one I visited ten years ago. In fact, it was so different that I was certain the fairies must have led me astray just as they did to my father when he was a child. These fears were exacerbated as I started to recall all the legends I had read of fairies living by this very lighthouse. Perhaps this is why nothing was familiar.

All of this, of course, was not true. It was the same Ferryland I had visited ten years ago with a slightly new landscape due to the rolling tides and several new buildings being erected in my absence. A town can change quite a lot in ten years' time, and it was obvious that this was the case with the town of Ferryland.

Still, when I returned to Edmonton after my research trip and looked at the photos I had taken ten years previous, I do confess that even *they* looked different from the town I explored only days earlier.

Funny and fickle, indeed.

But despite these many weird occurrences, Newfoundland has continued to fascinate and inspire me for its stories, its legends, and its folklore.

I was first introduced to Newfoundland and Labrador[1] literature when I read Wayne Johnston's *The Colony of Unrequited Dreams* during the final year of my Bachelor's degree. As my program required me to write a thesis, I had hoped that I would be able to analyze the literature from the province of Newfoundland in order to show how it demonstrates a Canadian identity through the lens of regionalism. I then read Michael Crummey's *Galore* and decided to use both Johnston's and Crummey's work to argue for a cohesive, Canadian identity. However, after talking to my classmates and professors, it became clear that instead of these works arguing for a Canadian identity, they very much work in a manner once articulated by Robert Kroetsch in that through Newfoundland's seemingly disunity with Canada that can be evidenced in the written works from the province, the literature actually argues for a united Canadian identity (333). And as with any good project, I found that when I had "completed" my thesis, I was nowhere near being done and I had only barely scratched the surface of the subject. Consequently, it left me wanting to discover more and as my Masters required me to complete another, more in-depth, thesis, I decided to return once more to the literature of Newfoundland.

For my Masters work, however, I decided to seek out the many ghost stories of the province. I came to this decision for a couple of reasons: firstly, ever since I was young, I have always had a penchant for spooky and eerie stories. I had a large

[1] Throughout this work, I will be constantly referring to the literature of the province of Newfoundland and Labrador. However, for the sake of being concise, I will be using the term "Newfoundland" only. It should be noted, however, that Labrador is included in this referral and no disrespect is meant.

collection of ghost story books in my personal library and have continued to be interested in the gothic and supernatural into my adult years. Secondly, I truly believe that the ghost stories and folklore of a specific place can be representative of that place's identity. Indeed, scholars of Newfoundland folklore Herbert Halpert and J.D.A. Widdowson assert that "with proper guidance, students steeped in their own traditions can not only report the insider's view of their culture but can also become aware of the scope and value of their heritage and the importance of studying it" (xxi). To be sure, if you want to discover the true essence of a place, reading and observing their traditional ghost stories and folktales is, in my opinion, one of the best ways to do so. Searching in old cemeteries, ruined churches, and ancient lighthouses assists in uncovering a place's distinct identity as they contain within them secrets from the past. And let us not forget to check the closets in hopes that we may uncover a skeleton or two with an eerie tale to tell.

But what is identity? It is a question that has plagued Canadian literary scholars for years and it is a question that is still complicated to answer. Perhaps this difficulty stems from the fact that identity cannot be defined as one thing:

> Despite its connotations of individuality and fixedness, then, the term 'identity' buttresses a perspective on the self that emphasizes complexity and dynamicity. Identity enables us to acknowledge that our conduct is at once structured and open-ended. Identity references the tension between what has been and what we do, say and are in the here-and-now; between what has become automatic in our conducts and other aspects of behaviour that afford learning, change, redefinition, restyling. (Rosa Caldas-Coulthard and Iedema 3)

A person's identity comes from their own experiences, their past, their present, and their relationships with people, history, culture, and stories. This is also true for a larger, collective

identity as it is built from the many complex relationships it has built historically, presently, and the relationships it will build in the future. An identity is also what makes one distinct among others. Here again is another problematic aspect that has haunted many Canadian writers as they struggled to create "an identifiable national literature, one that would substantiate, distinguish and define the early sensibility of a nascent nation" (Sugars 6). A Canadian identity has also had the added challenge of trying to stand apart from a British and American identity. One way to do so was through the unique geography that makes up Canada:

> If it appears as though the writing of the Confederation poets emphasized Canada's natural geography at the expense of social and political events, it was this emphasis on the Canadian landscape that enabled them to articulate the distinctiveness of the new nationality, something that set Canada apart from England and the United States, which was in turn crucial in asserting Canada's independence as an autonomous nation. (Moss and Sugars 272)

The focus on Canada's own geography and landscape allowed scholars and writers to argue "that Canada had emerged not in spite of geography, but because of it … thereby suggesting that Canada's distinctiveness from the United States had 'natural' roots" (qtd. in Moss and Sugars 271). The natural landscape of Canada also provides the perfect medium to discuss an identity as the landscape is where there are "intersections of nature, culture, history, and ideology [that] form the ground on which we stand — our land, our place, the local" (Lippard 7); all of which must be considered when attempting to find one's own identity.

But while an identity is an aspect that makes one distinct from others, it is almost impossible to possess a "stand alone" identity that is completely separate from everything else.

As I have said, part of an identity is the past and where one has come from. When looking at Newfoundland in particular, there are numerous cultures, stories, people, and histories that all blend together to make up the province. Indeed, there is very little about Newfoundland culture that was not borrowed or originated from another culture, place, or people. This knowledge is significant for "[p]laces bear the records of hybrid culture, hybrid histories that must be woven into a new mainstream. They are our 'background' in every sense" (Lippard 8). The past, therefore, must be considered as we discuss the present. This multiplicity of the notion of identity is also

> capable of opening up the possibility of recognizing that who we are and what we do is traversed by not just two, but by numerous 'timescales'. That is, speaking of identity makes it possible to acknowledge that we are criss-crossed with meanings, resources, feelings and regimes of being that reference a multitude of others, other places, other times and other practices. We speak words and sentences devised by others over centuries, we wear clothes imported from around the globe, we move in spaces designed and built by others, we display and experience affects that echo previous species and earlier encounters, and so on. To locate identity performance purely in the interactive present, therefore, is to lose sight of the complex reality that we are always part of. (Rosa Caldas-Coulthard and Iedema 4)

Of course, just because a heritage of a place may have begun elsewhere, it does not detract from the identity that has resulted from this consolidation. It simply means that this particular place has grown stronger because of the sum of its parts. Therefore, an identity is the amalgamation of history, people, land, culture, and stories that combine to create a particular sense of self.

It should be noted here that the Aboriginal history of Newfoundland is a significant time period in the province. However, my particular period of interest is

post-colonial and therefore does not explore this aspect of Newfoundland's past. But while the earliest settlers of Newfoundland are a significant part of the province's history, I came across very little about the history of the Aboriginal people that once inhabited Newfoundland. The reasoning for this is that the early Aboriginal settlers arrived and settled mainly in Labrador (Rankin 3). That is not to say that there were no Aboriginal settlements in Newfoundland for there were; namely the Maritime Archaic people and the Dorset Paleo-eskimo to name a few (Rankin 12-14). However, there is little to no evidence that they were ever in the region of Ferryland (Rankin 2). Scholars speculate that the lack of evidence is due, in part, to potential settled areas are now underwater and therefore impossible to locate (Rankin 13). The ecosystem of Newfoundland is also very fragile which meant that even small changes could drastically decrease chances of survival for a hunter-gatherer population which therefore lead them to settle in Labrador where a more stable ecosystem existed (Rankin 13).

Once I had defined identity, a logical place to begin my research into the supernatural tales of the province was with Dale Jarvis' works. Jarvis is perhaps one of the most famous and well-known ghost and folklore story-tellers in Newfoundland and I happened to have some of his books in my collection already. As I read his book, *Haunted Shores: True Ghost Stories of Newfoundland and Labrador*, one sentence in his introduction stood out to me in particular: "the most famous Newfoundland 'ghost photo' is quite historic, and is part of the archival collection of the Anglican Cathedral of St. John the Baptist in St. John's" (iii). I immediately flipped the page over as I had hoped to see the archival document Jarvis mentioned. Unfortunately, the following page

only contained text and no more information on the inspirational artifact or on the archives themselves. It was at this moment that I identified the "information gap" that I could attempt to fill. For while it was interesting to read a story by Jarvis that was inspired by the archives, I wanted to see the document: what it looked like, how old it was, who it came from, and so on and so forth. I then imagined that an ideal scenario would be to have a mobile app that maps the ghost stories and folklore of St. John's, Newfoundland that would also link to the materials found in the archives. It was perfect. It tied libraries to digital humanities and it was a project that had not been done before.

Or so I thought.

A quick search on the Apple app store found that there already existed a ghost walk app of St. John's, Newfoundland and it was created by none other than Dale Jarvis himself.

Insert despair here.

Nonetheless, I carried on with my original plan as the app by Dale Jarvis did not link to any archival materials. I therefore felt that my work could still add something new to the discipline and could offer users a new perspective on the stories they may or may not already be familiar with.

It was after a talk with one of my supervisors, Dr. Margaret Mackey, that we both came to the realization that while my work would indeed be doing something different than Jarvis', I would still need to be incredibly careful to not "step on anyone's toes." Meaning, that I could not replicate any of the stories that Jarvis

included in his app. Professor Mackey and I then discussed different cities and towns that I could focus on instead of St. John's. After much discussion, Professor Mackey suggested Ferryland.

"We're going to visit the town where your grandfather was born."

I immediately warmed to this idea as both my great-grandfather and grandfather were born and raised in Ferryland and as I had visited the town before, I was eager to return to connect to the land on a deeper level, that is, through the town's traditional stories. Another positive aspect of having visited the town before was that it would not be a completely foreign place so I would be equipped with at least some points of reference when I journeyed there to conduct my research. Furthermore, I quickly discovered that Ferryland was rich in supernatural tales after completing a basic search on stories from the town and receiving numerous results. Therefore, Ferryland became the ideal choice for it not only held a deep, personal interest to me, it also had much to offer in the way of research.

And yet, the project needed something more in order to develop an intelligent and thought-provoking thesis statement. Several discussions later, I was on the trail of finding out more about "psychogeography" and how I could use it towards my own work.

The theory of psychogeography was first articulated by Guy Debord. He felt that we could study the effects of a geographical environment on the behaviors and emotions of individuals ("Theory" 23). That is to say that we can examine how particular environments make some people feel uneasy while other environments make them feel welcome and

comfortable. The theory itself is fascinating and, I felt, could offer an intriguing lens into the study of ghost stories and folklore. Therefore, I concluded that my Masters project would take Debord's theory and apply it to the ghost stories and folklore of the town of Ferryland. My second thesis supervisor, Dr. Harvey Quamen, suggested that instead of just using the theory of psychogeography, to instead create a neologism that combines psychogeography with paranormal studies. Consequently, my research is one of "para-psychogeography" the working definition being the emotions and atmospherics resulting from the interaction and exploration of a particular environment or location associated with a supernatural history. Using this theory that combines the supernatural to the feelings and ambiances of a particular location, I will show that there is a strong relationship between place, identity and stories. This is done through careful research and through the building of a mock-up of a walk application that maps the ghost stories and folktales of Ferryland, Newfoundland and links the stories to the archival materials found in the Memorial University of Newfoundland's Folklore and Language Archives (which include newspaper and magazine articles, personal experience narratives, beliefs and practices, oral histories, and folk narratives and customs). By reading the tales of the town of Ferryland and witnessing the archival materials they originally came from, the relationship between identity, stories and place can be observed just as Debord once articulated could be possible. Using FluidUI to build the mock-up of the application, I can also show how the remarkable, albeit undigitized, resources housed in the Memorial University of Newfoundland's Folklore and Language Archives could become more accessible to the public. Ultimately this project demonstrates how archival material can be brought into the streets and help to enable a better understanding of a Newfoundland identity through the para-psychogeography of the town of Ferryland, using a mock-up of a mobile application to do so.

FluidUI is an online tool that allows users to easily build professional and testable mock-ups of mobile applications. Users can choose between Apple or Android application templates and can download a unique QR code that they can then scan and test on their own devices. However, FluidUI also has its limitations. The biggest limitation is that FluidUI is currently unable to play video clips or audio clips, two elements I wanted included on my app to represent Ferryland as much as possible. This short-coming of FluidUI as well as a few others I have discovered will be discussed further in the coming chapters. All in all, though, FluidUI is an easy-to-use tool that has allowed me to conceptually and visually think my way through the creation of an application.

By building a mock-up and conducting extensive research on Ferryland's tales, my own knowledge of the place has, of course, changed. As the sole user of the mock-up and as the sole researcher in this project, I will be re-interpreting my own understanding of the town and discussing these findings further in this document. As I explore these findings, I have utilized a number of intellectual tools. Namely, theories of folklore, psychogeography, literary criticism, and history to analyze my research. This combination of theories was used because when I brought these theories together, I was able to see a more complete picture of the identity of the place of Newfoundland. Further, these theories demonstrate why stories endure generation after generation for they prove that these tales are a crucial component of the Newfoundland culture and not just entertaining narratives to share on a stormy night.

The following is a breakdown and short summary of the subsequent chapters that are included in this composition.

The first chapter of this work is dedicated to my context. Here, I provide historical information about the town of Ferryland as well as examine the supernatural literature from Newfoundland and some of the archetypal characters found therein.

Next is the Theoretical Framework where I discuss the theories that I have applied to my work, how they affect my project, and how my work extends these theories. This chapter has been sub-divided into the different topics the chapter encompasses. These sub-chapters include a section on psychogeography; another on Geographic Information Systems and Augmented Reality; and finally, a section on digital libraries and mobile applications.

Chapter 3 examines the data collection methodology for the mobile application and for my overall thesis. The data I required for my project includes research on the town itself and the history of Newfoundland, the ghost stories and folktales from Ferryland and background information on each tale, field data (including photos, videos, and sound recordings), and of course, archival data. The chapter includes a discussion on how I collected my data, how I determined what stories and folktales were suitable to use for my project, how I collected the data in the field, and finally, how I took the data from the field and made it usable for my app. As well, any problems I encountered during my research are discussed alongside any solutions I had found.

The fourth chapter describes the creation of the app and presents a discussion on FluidUI. Here, I explain how I created the app using the stories, the photos, the videos, and the sound recordings that I collected in Ferryland. As I discuss the creation of the app, I also include an evaluation of FluidUI as an app-building platform. Limitations or

shortcomings that FluidUI possesses are explored along with the elements of FluidUI that were very positive. Screenshots are included in the chapter itself as well as the appendices to illustrate the ongoing creation of the app and to elucidate the discussion.

Chapter 5 explores the stories I found from Ferryland. As there is only limited space in the app to write a narrative, having a chapter dedicated to the stories alone affords me more space to explain the tales in detail and to also discuss some of the traditional elements that are found in them. Abridging the stories from the archival material so they fit into the app and are not too lengthy for users was required for this project. However, the essence of the tales is still present in the app as well as the accession numbers and citation for each story so users can find the full story easily in the MUNFLA archives. The Stories chapter allows me to go into more detail about some of the stories as well as to explore some of the more intriguing elements of these narratives. Some of these elements include the Black Dog, the battle between the Devil and the Parish Priest, and the witch of Ferryland. These, along with other subjects are all archetypal elements found in many Newfoundland fables and are therefore vitally important to take note of and to provide the "back story" for. My research has uncovered many fascinating facts about these figures and will allow for more insight into the tales and into their history. This chapter will highlight these elements and also show how the stories have changed over time, alluding to the importance of storytelling in Newfoundland. Indeed, there is a reason why these tales have endured the test of time and can be found stretched across the land of Newfoundland.

Next, para-psychogeography is explored. In chapter 6, I discuss how place and space make meaning for us and how, potentially, reading the traditional stories and

tales of a particular location while being in that area creates a unique, para-psychogeographic moment that can lead to a better understanding of the identity of that place. This chapter ties all the thoughts of the project together and shows how the folklore and ghost stories of Ferryland are representative of the town and embody its distinct identity.

Lastly, I conclude my thesis with some final thoughts about the entire work: how the project went, if I feel it was successful or not, what still needs to be done, and where this project can go from here. While I feel that the project was a success, there are also several areas of improvement and other avenues the project could take. For instance, the app itself could be fully created and tested on users to observe their own para-psychogeographic feelings. I also offer other suggestions for mobile applications that explore personal and regional identities.

This composition is a journey. It has been a journey, it is a journey, and it will continue to be so. In the most figurative and literal sense it is a journey. I therefore feel that it is only appropriate to include some personal anecdotes about my time spent with this topic as no research work is achieved through inactivity.

And there is still the matter of my nightmares to discuss.

> *"Newfoundlanders are now Canadians but will always cherish their own lovely songs and music, their own outlook on life, their different speech, their lyrical place names and, as you will see in this book, their own extra-ordinary adventures"*

(John Murphy, Deputy Mayor of St. John's

Newfoundland's Believe it or Not Introduction)

Chapter 1: Context

Historical Background of Ferryland, Newfoundland:

The year was 1617 when a George Calvert of Yorkshire, England was knighted by King James I (Fardy 6-7). Two years after his knighting, Calvert (later Lord Baltimore) was then elevated to Secretary of State. In this role, he helped to defend the king in Parliament when James attempted to forge an alliance with the Catholic nations of Spain and France (Fardy 7). For the next few years, Calvert worked hard and loyally for the King in many matters of state. Because of Calvert's staunch faithfulness to the throne, he became a wealthy and highly respected member of state (Fardy 7-8). In 1621, James granted Calvert the title to part of the Avalon Peninsula in Newfoundland (Fardy 8) where Calvert would attempt to establish his Colony of Avalonia:

> While [Calvert] was secretary of State, he obtained a Charter from King James, granting to him, his heirs and assigns, to be absolute Lord and Proprietor (with the County Palatine, many civil and military prerogatives and jurisdictions, such as conferring honors, coining money, &c.,) of the province of Avalon, in Newfoundland. He gave it this name after the old Avalon, in Somersetshire, which was so called from Avalonius, a monk, who was supposed to have converted the British King Lucius and his court to Christianity.... Sir George gave his province this name, imagining that it would be the first place in North America where the Gospel should be preached. (Morris 17)

Calvert had dreamed that Avalon would be a place where he could establish a safe haven for persecuted and impoverished Irish Catholics from Ireland, as well as those who were already in Newfoundland and who were disadvantaged both spiritually and economically (Fardy 9).

However, his dreams of creating a place where religious freedom could be practiced would not come to pass. In fact, Calvert himself was faced with religious prosecution when, in 1624, he announced his conversion to Catholicism, for following his announcement, he was denounced as a Papist and resigned his position as the King's Secretary of State since James "could not tolerate such a public affront" (Fardy 34). However, his announcement to the King himself proved to be an intelligent move on Calvert's part:

> Sir George…was appointed as one of the secretaries of states, in 1619, as successor to Sir Thomas Lake, which place he held until 1624, when he resigned it according to Fuller, for the following reasons: 'He freely confessed to the King *that he was then become a Roman Catholic,* so that he must be wanting in his trust or violate his conscience in discharging his office.' 'This his ingenuity,' adds Fuller, 'so highly affected King James, that he continued him Privy Councillor all his reign, ... and soon after created him Lord Baltimore of Baltimore, in Ireland.' (Morris, author's emphasis 14)

James I also awarded Calvert, now Lord Baltimore a 2000 pound yearly pension in recognition of Baltimore's loyalty and hard work (Fardy 34).

Though Calvert was given the colony of Avalonia in 1621, he did not physically venture to Newfoundland until 1627 (Fardy 46). This delay was due to the fact that he was busy with other court duties that kept him from travelling for quite some time; namely because he was assigned to arrange a royal marriage between England and Spain (Fardy 11). In Baltimore's stead, he appointed a governor, Captain Wynn, to travel to the colony and begin to create a settlement there (Fardy 11-12). Captain Wynn did so in the spring of 1621 and when he arrived, found that the harbour of Ferryland was not, in fact, empty. There he found men from Spain,

France, and Portugal who had been using the harbour as a seasonal fishing station (Fardy 12). According to a Captain de Vries, a Dutch trader who had ventured to the harbour the summer previous to the arrival of Captain Wynn, de Vries stated that when he arrived on the settlement, he had entered "a place called 'Ferrelandt'" (Fardy 12). And while de Vries reported having some trouble in dealing with the occupying fishermen of Ferrelandt, Captain Wynn found that the men there were cooperative and seemingly willing to accept the new ownership (Fardy 12).

As Avalon was getting established, Captain Wynn communicated, via letters, to Lord Baltimore frequently. He reported mild winters, hearty crops and fresh water that was easily retrieved from a well they dug close to their dwellings (Fardy 14). As Lord Baltimore read these letters, his excitement in wanting to see the colony for himself grew and grew until one day he informed Captain Wynn of his intentions to visit. On June 1, 1627, Baltimore set sail for Newfoundland and arrived on July 23, 1627 (Fardy 46).

However, Baltimore's "promising land" was not what he expected. Not only was Baltimore kept busy with raiding French man-o'-war ships and pirates (Fardy 50), he also had to face religious persecution (Fardy 47), and the *worst* winter to hit Newfoundland in nearly a decade (Fardy 52). The winter of 1628 was so bad that the colony grew short on food and many of the inhabitants took ill due to their drafty homes and lack of nourishment (Fardy 52-53). Because the homes of the settlers were so poor in their construction, Baltimore opened his own home to be used as a hospital (Fardy 53). By the end of the winter, over a dozen of the colony's inhabitants were dead and Baltimore's family was begging to be sent to warmer climates (Fardy 53). In a letter dated August 18, 1629, Baltimore writes: "I have sent them [Baltimore's family] home after much sufference in the wofull country, where wth (sic) one tolerable Wynter we were almost undone. It is not to be expressed with my pen what wee have endured…For this reason I

am forced to remove my self before another wynter come" (Wroth 7). Baltimore continues in his letter by depicting how awful the weather was and how short the food supplies were: "for no plant or vegetable thing appearing out of the earth until it be about the beginning of May, nor fish in the sea" (Fardy 54). Captain Wynn's previous claims of the bountiful harvests and mild winters left much to be desired.

But while Baltimore had left quickly after his short visit to Ferryland, the colony endured. Sadly, a few years after his departure, Lord Baltimore passed away on April 15, 1632 due to his long-standing illness (Fardy 67). And while Baltimore left his lands and titles to his son, Cecil Calvert, in the year 1637 King Charles I granted the whole Island of Newfoundland to one of his favorite knights, Sir David Kirke (Fardy 68). Charles I also made Kirke the first governor of Newfoundland with a grant that superseded all previous grants before it, including the ones Calvert had claim to (Fardy 71). However, soon after Kirke's arrival, the new governor began making Ferryland into a profitable and a popular entry port for New Englanders (Fardy 73). Unfortunately, Kirke also began a reign of harsh taxes and religious intolerance (Fardy 73-75). And while his authority over Newfoundland was removed in 1651 for allegations that Kirke had taken part in political activities hostile to the new Government in England (the Commonwealth of Cromwell), as well as treasonous reasons such as showing favor to the French, Kirke certainly left his mark in Newfoundland. History has painted Kirke as either a hero or a pirate, as a martyr or a tyrant, but he was the first to set up an established government in Newfoundland, the first to contest the monopoly of the West Country Merchants and to prove that Ferryland could be self-sustaining, and he was also the first to show that Ferryland could be a place for year-round habitation (Fardy 86).

Today in Ferryland, you can find Lord Baltimore's likeness adorning the Old Courthouse as well as visit the place where his manor house was built when he first sailed over. You will also be able to find a plaque dedicated to Sir David Kirke as the first governor of Newfoundland ("Designations of"). Even after Kirke's death in 1654, Kirke's family continued to live in Ferryland as prosperous planters (Fardy 81, 86).

Visitors will also find that Ferryland is a town that has embraced its historical roots and celebrates them in as many ways as they can. Tourists can visit many historical buildings including the old courthouse and the Holy Trinity Church. Further, Ferryland is now famous for its ground-breaking archeological dig site that has unearthed artifacts from one of the earliest European colonies in North America ("Welcome to the Colony of Avalon" para 1). The dig has also unearthed evidence of where the original buildings were constructed and we now have a better idea of what the settlement looked like ("History of the Dig"). Therefore tourists will be able to truly imagine what life was like when the colony was first settled.

My work delves deep into the past of Ferryland and provides a more intimate connection to the land by presenting and studying the town's ghost stories and folktales. And truly, there is no better place to situate an eerie tale than in a town that itself borders the boundaries between the past and the present.

Ghost Stories, Folklore, and Identity:

The unanswerable question of "What is a Canadian Identity?" has fascinated me ever since my undergraduate degree when I wrote my honors thesis on the idea of a regional Canadian identity focusing on the region of Newfoundland specifically. The paper started by examining Newfoundland literature, specifically Michael Crummey's book *Galore* and Wayne Johnston's

The Colony of Unrequited Dreams, which both yielded up a very strong sense of self. However, Newfoundland literature in numerous ways signals itself to be separate from that of a Canadian identity. In fact, the literature of Newfoundland strives to be recognized individually. So with the overwhelming assertion that Newfoundland is a place unto itself, instead of *Galore* and *The Colony of Unrequited Dreams* being texts that could help argue for a regional identity, they very much work in the way that they show how unity is created through disunity (Kroetsch 333). I therefore reached the conclusion that both of these texts, by arguing against being a part of a larger Canadian identity, are, in some ways, arguing for a Canadian identity of diversity. While it becomes very apparent as you read literature from the province that Newfoundland is a place that is very sure of its own identity (as James Hiller puts it "[f]rom the Newfoundland perspective, mainlanders fail to understand that [their] latest [provincial] addition was once a country, that local nationalism has deep historical roots and that Newfoundlanders have an old and distinct identity" (Hiller 113)) there are also instances where this constant reassurance can hint at "an *anxiety about history*" (author's emphasis, Sugars 6). Certainly, "Canadian literary discourse, from early on, was entangled with these debates, striving to import a literary pedigree from abroad, but struggling also for forms of distinctly local expression that would distinguish Canadian national and literary identity from both the British and American traditions" (Sugars 7). This striving for a separate distinction from Britain and America is significant for, in many of the tales from Newfoundland, European origins can still be seen: "Although Newfoundland is now a state of Canada, it retains an identity that is closer in many ways to that of the cultures from the parts of Ireland and Britain that provided its population. Consciously and unconsciously, Newfoundlanders refer to their Irish or British predecessors every day" (Nuttall 239). This idea of Newfoundland's literary roots will be touched on further as I describe some of

the literature (namely the ghost stories and folktales of Newfoundland) that is found in the province in later chapters.

As it possesses an old and distinct but harsh history, it is no surprise that Newfoundland is rich in its tales, legends, and stories. From beloved folktales like "Jack, Bill and Tom and the Ship that Could Sail Over Land and Water" (Lannon and McCarthy 17), stories of The Old Hag (Jarvis 4), to the countless tales of the fairies (Rieti *Strange Terrain* xv), Newfoundland abounds with tales of the ghostly and the fantastic. While many would say that these tales were mainly used for entertainment and as a way to pass the time, I argue that they are also used as a way to describe the world around the storytellers and listeners. For example, Deirdre Nuttall found that in tales about the Devil and the Parish Priest that exist in the province, the storyteller is using the tale as a way to describe the tensions of every day Newfoundland life, including territorial and moral boundaries (255). These stories are also a way to make sense of the unfamiliar environment surrounding the storyteller and listeners, and can imbue a sense of belonging with the history that comes along with certain tales (McKechnie 67). For example, the ghost stories about Memorial University allow students to feel a part of the institution "by entrenching [the University] in its own legends, thus allowing them ownership over something that was formerly alien and foreign to them" (McKechnie 60). And while tales of ghosts and the devil appear in stories all around the world (Adler, Anatol, Sherman, Suilleabhain), I have found that particular elements of the tales from Newfoundland, namely the fear of strangers in a community, to be a particularly strong feature in Newfoundland literature. Indeed, these tales have much more to tell the reader than simply an entertaining story.

Another fascinating element to take note of while studying the ghost stories and folktales of Newfoundland is that there are many overlaps and similarities among the tales from across the

province. It is interesting to compare two or more similar stories and discover that they came from completely opposite sides of the island. Of course, it is typical for folk narratives to exist in multiple versions because "different narrators perform narratives differently in different circumstances" (Oring 123). These narratives also "[reflect] both the past as well as the present. Narrators must draw upon past language, symbols, events, and forms which they share with their audience for their narrations to be both comprehensible and meaningful.… A folk narrative reflects both the individual and the community" (Oring 123). And because folk narratives reflect both the community and the individual, it becomes easy to see why these tales are so telling of a distinct Newfoundland identity. A folktale may originate in another area of the world, but as the tale is retold time and time again, it begins to take on characteristics of that community and will therefore create a distinct para-psychogeographic moment. Guy Debord posits: "[i]n his study Paris et l'agglomeration parisienne…Chombart de Lauwe notes that 'an urban neighborhood is determined not only by geographical and economic factors, but also by the image that its inhabitants and those of other neighborhoods have of it'" (Debord "Theory" 22). Therefore, while the tale itself may have its origins elsewhere, nowhere else in the world will possess the same geographical characteristics of the story as it does in Ferryland, Newfoundland, making the story, and the experience of visiting the place the story occurred in, distinct.

During my studies of Newfoundland's tales of the supernatural, and more specifically Ferryland's ghost stories and folktale, I noticed that there were many recurring characters that appeared in the tales. These characters will each be examined here in order to provide useful background information for the coming chapters and for the stories from Ferryland specifically.

The Devil in Newfoundland

Tales of the Devil are prolific in Newfoundland. A reader can, quite easily, find numerous tales featuring this iconic character in many works including, with no surprise, Dale Jarvis' books and Alice Lannon's and Mike McCarthy's (well-known authorities on Newfoundland's supernatural history as well as very prolific storytellers). It is important to note that when the Devil is featured in a tale, he is usually accompanied by the figure of the Parish Priest and that these tales typically "reflect popular perceptions and interpretations of religious ideology" (Nuttall 240). And yet, tales of the Devil and the Parish Priest are not unique to Newfoundland. Ireland has many legends surrounding both these characters where they sometimes battle, sometimes teach one another an important lesson, and sometimes do not interact with one another at all though they both appear in the tale (O'Sullivan 22-27). As the majority of the original settlers to Ferryland were Irish, it comes as no surprise that tales of the Devil and the Parish Priest first came to the town and have endured over time as generation after generation shares the tale.

While the "pairing" of the two characters of the Devil and the Parish Priest is quite common among the tales from Newfoundland, it is not always the case. In one of Jarvis' tale, for instance, the Priest is absent. Instead, the main character of the story, Mr. Kinchler, is able to defeat the Devil all on his own. In this rendition, Mr. Kinchler is said to love playing cards so much that he "would have a game of cards with the Devil himself" (Jarvis, "The Devil and Mr. Kinchler" 108). Sure enough, shortly after midnight when Mr. Kinchler is on his way home, he meets a mysterious stranger and plays a game of cards with him. Just before Mr. Kinchler wins the game, he notices the long tail the stranger has and realizes he is playing the Devil himself. Unfazed, Mr. Kinchler lays down his winning hand and the Devil, in anger, slams his own hand

down leaving a permanent hand mark on the rock they were playing on (Jarvis, "The Devil and Mr. Kinchler" 108-109).

In McCarthy's and Lannon's tale, a man is playing a game of cards that requires a partner. His initial partner is called back aboard the ship he works on and in the frustration of losing his partner, the man exclaims, "I'd take the Devil for my partner now, if he was available" (Lannon and McCarthy, "How the Devil" 44). Soon after the man's outburst, in walks a stranger who the man quickly invites to be his partner and to play the game. As the man and the stranger are winning round after round, the man gets more and more excited and in his haste to grab his cards, one falls to the ground. When the man goes to pick up the card, he notices that his partner has hooves for feet and knows that he is playing with the Devil. The man quickly excuses himself from the table and runs for the Parish Priest who comes in and starts saying prayers. When holy water is sprinkled upon the cloven stranger, the Devil jumps through the roof and lands on a cliff nearby, forever leaving a print of his hoof in the rock (Lannon and McCarthy, "How the Devil" 43-46).

The tale from Ferryland, however, does not end in the Devil leaving his mark behind. Nor does it involve a game of cards. Instead, it tells of a battle between Priest and Beast and how good conquers evil, for "[i]n Newfoundland the timeless struggle of *good* and *evil* is usually manifested locally in the form of the battle of *community and order* against *strangeness and chaos"* (author's emphasis, Nuttall 240). While the tale from Ferryland will be explored more in the coming chapters, it is important to note that in this story, the Devil is attempting to keep the Priest from travelling to another community to tend to a sick parishioner and that these tales in particular "are largely territorial in function. They serve to stress the differences of separate, but economically and socially equal communities, by illustrating the dangers of leaving one's own

community and venturing into another" (Nuttall 255). Here we see the anxiety that some Newfoundlanders fear over strangers (the Devil) and the influence of another community that could potentially threaten their own way of life.

Significantly, these stories come from three very different areas of Newfoundland. Lannon's and McCarthy's tale originates from Red Island, Placenta Bay, which is on the southern coast of the island, whereas Jarvis' tale comes from Fortune Harbour, Notre Dame Bay, located on the north-east part of the province, and finally, Ferryland's story originates on the Irish Loop of the province, located on the East side of the Island. As we can see, the similarity of these tales are not a result of proximity. What this does tell us is that tales surrounding the Devil and the Parish Priest have been so popular that they have spread across the province. This proliferation is due, in part to the fact that "the storytellers … are remarkably creative. This creativity is seen in the many variant recensions of folktales … in which the narrators combine and recombine episodes and motifs in many different ways in several performances of the same story while retaining the basic plot" (Halpert and Widdowson xxxi). The combining and recombining of different motifs would occur when the storyteller wanted to bring something from his town into the story or to weave in elements of the Newfoundland landscape to make the tale more relatable to his audience: "the traditions brought by the original settlers have been modified over the years to reflect the Newfoundland environment and have developed a unique set of characteristics" (Halpert and Widdowson xxiv). So while tales of the Devil and the Parish Priest originated elsewhere, tales from Newfoundland hold their own distinct features of the landscape and sometimes of particular people if the Priest in the tale is named. In folklore, "[m]ost of [the tales] have only a local distribution, but some … are to be found in other countries also. These have been named Migratory Legends.… Often, however, each legend

belongs to the area in which it originated and retains its individuality by its association with particular persons, places and dates" (O'Sullivan 13).

Another important feature of some of these tales is the physical marker left by the Devil in each story, which, according to the tales, are still visible today ("he left a demonic handprint forever emblazoned on the rock" (Jarvis, "The Devil and Mr. Kinchler" 109), "The imprint of the cloven hoof was shown as proof of the visit" (Lannon and McCarthy, "How the Devil" 46)). So "[t]he fact that the Newfoundland landscape contains many physical monuments to these events, in the form of hoof prints left in rocks and so on also fosters the continued presence of these traditional narratives" (Nuttall 244), and offers another element that makes these tales unique to Newfoundland. Additionally, because these tales are so widespread over the province, it is obvious that many Newfoundlanders are aware of this trope and may have had it told to them as a part of their childhood; especially if they lived in one of the places that contained "proof" that the Devil had come for a visit or if they lived close to the place where the Priest battled with the Devil. Further, these stories, these physical markers, and these "battle sites" have most likely been internalized by many Newfoundlanders — particularly *Catholic* Newfoundlanders — as part of their heritage and something distinct that sets them apart from everyone else.

The Old Hag

During my research into the supernatural tales of the province of Newfoundland, I have found that tales of encounters with the Old Hag seem to be one of the most frequently occurring hauntings that have happened on the island. That is to say that quite a large portion of the population have claimed that they have had a visit from the Old Hag including both my father and my uncle. Tales of the Old Hag usually involve a visit during the night, while the person is

sleeping. The Old Hag then comes into the room, climbs on top of the sleeper's chest and slowly suffocates them while plaguing them with nightmares at the same time. In fact, the Old Hag is part of a nightmare experience where the afflicted person has sleep paralysis and awakes to feel pinned to the bed, unable to breathe or move because they feel as though there is a weight pressing down on their chest. In order to help the victim who is being "hag-rode," a person must call their name backwards (last name first, followed by the first name), or put nails through a shingle and then strap the shingle to the tormented person's chest before they go to sleep. The thought behind this rather medieval remedy is that when the Old Hag climbs upon the person's chest, she will sit on the nails and be scared away (Jarvis, "The Mysteries" 4).

But while individual cases of encounters with the Old Hag are interesting, I wanted to try and find where this legend originated. The answer to this question, quite interestingly, lay in an encyclopedia on fairies and other mystical creatures. Under the entry for "Hag, Hagge", the work explains that this is a

> supernatural being taking the form of a crone. The spirit may be benevolent but is more often of malicious intent. Hags abound in Celtic and Teutonic folklore…A hag may also be a succubus plaguing a sleeper, especially during Celtic feasts of Beltane and Samhain. In this respect the term Hagge is the sixteenth-century English name for the nightmare. (Rose, "Hag, Hagge" 142)

Also, in the *Dictionary of Newfoundland English,* which is laid out similarly to the *Oxford English Dictionary* in that it lists when the term first appears, the earliest occurrence of the term is in 1896. And yet, the more compelling listing of the term "Old Hag," happens in 1937 in *Devine's Folklore of Newfoundland* for it states that fishermen use this phrase in place of the

word “nightmare” (qtd. in Story, Kirwin, Widdowson, “Hag” 234). Devine’s work explores the Old Hag further by stating that “[w]hen a fisherman sleeping in his bunk shows by muttering and features that the ‘old hag’ (night mare) is on him, his comrades in the forecastle will call his name backwards in a repeated sing-song way to procure him relief” (Devine 71). In terms of identity, then, the fact that this folklore character appears to have its origins and is distinctive among the community of fishermen *could* be telling as to where the term evolved from the Irish term of “Hag” to the Newfoundland one, “Old Hag”. This evolution could have occurred as fishermen were telling their own stories of the being and put their own nomenclature on it thereby taking ownership of the term and the tale for their own. This ownership proved to be effective for “the old hag belief tradition [does] not exist on the mainland…The supernatural assault, though a common experience [outside of Newfoundland], was virtually unknown. That is, people believed they had had the [Old Hag] experience but no tradition of talk about the experience existed” (Goldstein 30). And yet, we cannot forget the fact that the story of the Old Hag has ancient traditions in *Europe* and is not a Newfoundland-exclusive occurrence. So while this story is not unique to Newfoundland, the people of the province have still relished in relating and hearing tales of visits from the Old Hag and have continued the tradition of storytelling long after it may have gone out of style in other places — perhaps explaining why the tales are “virtually unknown” in other places as Goldstein suggests. Consequently, the Old Hag has become a beloved tale that has found a home in Newfoundland and is representative of how the culture of the province is an amalgamation of a number of other cultures that have meshed together to create one that is quite distinctive from the sum of its parts.

Fairies

Fairy lore and the belief in fairies was, and still is, extremely popular among Newfoundlanders. The belief in fairies and "the little people" were brought over by the early settlers to the province who came from Scotland, France, Ireland and England. These creatures were a tiny race of supernatural beings that also took the form of humans and lived in the woods close to human settlements. In regards to their relationships with mankind, they were very unpredictable and were capable of either harming or hurting humans (Lannon and McCarthy, "The Little People" 31). According to Carol Rose, author of *Spirits, Fairies, Leprechauns, and Goblins: An Encyclopedia,* the term "little people" is a euphemism for a wide variety of lesser spirits but is mostly used in Britain to refer to sprites and fairies. This term is used when referring to any lesser spirits in order to avoid offending them and incurring their "supernatural revenge" for referring to fairies directly is offensive to them (200). There is also some debate as to the origins of fairies. *Harper's Encyclopedia of Mystical & Paranormal Experience* claim that there are six theories over the origins of the fairies: "(1) unbaptized, earthbound souls; (2) guardians of the souls of the dead; (3) ghosts of venerated ancestors; (4) Lucifer's fallen angels, condemned to remain on Earth; (5) nature spirits; or (6) small human beings" (Guiley, "Fairies" 198). Regardless of these origins, in all the tales I have read about fairies that come from Newfoundland, these supernatural beings are usually small in size and are not to be trifled with. In fact, there are a number of rules one must follow in order to avoid an encounter with the fairies, and to protect oneself should one get led away by them.

A fascinating set of stories surrounding the fairy lore in Newfoundland is that of *changelings,* that is, where a child is taken by the fairies and a fairy is left in its place (Devine, "changeling" 13). The switch usually occurred when the parents were outside doing chores and

left the baby by itself. The way to tell if a switch had happened would be a careful observation of the child's appearance and mannerisms. If the baby was normally well-behaved and quiet and suddenly started crying and spitting up milk, it typically meant the child had been switched. The same went for a good-looking baby that had changed into a shriveled up old child (Lannon and McCarthy, "The Little People" 33). However, babies were not the only ones at risk. Adults could also be taken by the fairies and switched for one of the little people. A tell-tale sign a switch had been made would be if the person suddenly acquired a huge appetite (Rieti *Strange Terrain* 130). There are, of course, ways of protecting yourself against being taken: carrying bread on your person gave you protection from the fairy folk (indeed, many children were sent out with bread in their pockets to act as a safeguard when their parents were not around), and turning your jacket pockets inside out would also keep the fairies at bay. However, if you *did* come upon the little people, you were to remain absolutely quiet and move on quickly, and if you were captured and brought to the fairy kingdom, it was imperative that you did not eat anything while there. If you did, you were never allowed to return to the mortal world (Lannon and McCarthy 32-33). The numerous safeguards against being taken by the fairies shows an extreme amount of anxiety towards being captured and being switched out for a fairy. This anxiety also alludes to an apprehension over strangers invading a community. Indeed, in many ways fairies are similar to tales of the Devil and the Parish Priest in that there is an "outside element" that goes along with these tales. In Virginia Hamilton's book *The Dark Way,* she states that "[t]ales out of darkness are frightful fun and have satisfied an ancient need in humans to make order out of disorder and to control their environment. Since the time of the first community, humans have set moral boundaries beyond which they travel at their peril. The ... stories ... have limitations imposed by a commonality of rules for right conduct" (xii). In her work, she tells twenty-five legends, myths,

and folktales from all around the world to showcase the different cautionary tales from different cultures. One story originating from the English Middle Ages, tells a tale about a child being taken by the fairies and possesses many elements of the fairy tales from Newfoundland including a lesson about not wandering off on one's own for fear a fairy (or stranger) may steal you away (Hamilton 72). So while fairies can be seen as complete strangers and a threat to the community, the fairies also help maintain that community by being used for cautionary tales and discipline, and to create well-loved tales that are told over and over again, generation after generation. Indeed, the presence of these beings is at a strange dichotomy with itself for they both create and threaten the distinct identity of the community they inhabit. It is perplexing and fascinating all at once.

There also exists one other way to protect oneself from the fairies and it is, unfortunately, detrimental to the survival of folklore and folk tales. The safeguard is the belief that if the fairies were talked about to strangers, the wrath of the fairies would come down upon the person talking about them (Lannon and McCarthy 34). Consequently, stories were not shared because of this belief and fairy lore started to die out. Indeed, as Rieti notes: "The taboo on speaking of frightening or sinister subjects makes it hard to know when the full range of supernatural tradition is represented, and underscores the importance of 'native' collection" (*Strange Terrain* 145). Once again there is that anxiety of allowing strangers into the community which also, it seems, to include the community of stories that allow for the inhabitants to have a shared identity. As each community is distinct from its neighbours, so too are their stories and "that for all the similarity of fairy tradition throughout the province, there are differences in the general cast and overall character of the fairies in different areas" (*Strange Terrain* Rieti 149). It is therefore important to take note of how each town or community tells their own tales of fairies.

Doing so could hint at that town's identity as their own telling of the tales will show what they consider to be important or what was important at the time of its telling. For instance, Ferryland's fairy stories occur around the lighthouse and in the marshes of the town. In these stories, they teller always cautions the listener not to venture outside after dark as the fairies may see fit to steal them away. However, while growing up in the Goulds, my father was advised not to go into the forest by himself and that he should hold hands with the person accompanying him should he decide to venture into the deep woods surrounding the community. Holding hands was meant to keep the children together and to prevent them from being led astray by the fairies (C. Johnston). To be sure, it seems quite apparent that tales surrounding the fairy folk were mostly used as cautionary tales meant to keep children in line and prevent them from straying to an area where they may become lost or injured. In Ferryland, the lighthouse is surrounded by steep cliffs and dense trees — both of which make for a treacherous environment for children to be playing in, especially after dark. In the Goulds, the woods surrounding the community are the perfect place to become lost in as there were no marked trails throughout the trees and losing one's way was quite easy to do. However, there is also more to these tales than simply stories that would scare children into behaving:

> [the stories] reflect cultural concerns and help explain its functioning independent of genre and belief. One such theme is the human relationship with nature. In a harsh environment, under precarious economic and material conditions, one's niche is ever under siege; fairy narratives reflect the struggles and hard-won survival of culture and human creation, and the tenuous imposition of order on the wilderness. (Rieti *Strange Terrain* 3)

The "hard-won survival of culture" is apparent in all of Newfoundland's ghost stories and folktales even if it is not explicitly stated. Stories from Newfoundland typically originated in someone's kitchen during a party or simply when company gathered. They usually gathered in the kitchen because the harsh Newfoundland weather kept them inside, and in order to keep one another entertained (apart from playing music and dancing), stories were told. Consequently these tales of strangers and the subtext of anxiety over a loss of identity also, subconsciously, wove a tale of the endurance of Newfoundlanders to stay in the province and make a life for themselves in spite of the harsh weather and environment that constantly surrounded them. So while fairies can be seen as "the ultimate strangers" (Rieti *Strange Terrain* 4), Newfoundlanders are the ultimate survivors which is why their distinct culture continues to endure along with its traditional tales and stories to this very day.

Further, this anxiety evidenced in many of the tales from the province is fascinating for it not only signals its distress over American and British influences overtaking its own identity, but some scholars have also found that these tales can be used to *relieve* anxieties being felt by a community. For example, Peter Narvaez and Martin Laba observe that one of the roles of folktales in a community was as a way for the people to cope with the unfamiliar and at times, frightening environment they lived in (2). Rhiannon McKechnie found a similar use of stories in her study, though she looked specifically at ghost stories students tell one another about the University they are attending as a way to cope with feelings of isolation, segregation, and as though they do not belong (57). Indeed, it is a way for students to take ownership over an environment that was previously foreign and alien to them (McKechnie 60). Not only do these tales act on an individual basis, but also on a collective basis where students can bond over the telling and re-telling of these tales and legends (McKechnie 62). Further, "[l]egends…do not

exist primarily for their entertainment value, they serve also to ensure cohesion of a socio-religious group, by providing a means to stress their differences" (Nuttall 255), for while Newfoundlanders can agree that they are all, collectively Newfoundlanders, there also exists throughout the province an anxiety about neighboring communities and strangers from other cities and towns. As I described previously, tales of the Parish Priest and the Devil are very representative of this trend of communal fear over letting others in; allowing strangers in can sometimes mean giving something of your own identity away.

Extending these ideas of identity and fears to a mock-up of a mobile application that maps the ghost stories and folktales of Ferryland, I have shown the unique identity of Newfoundland. The act of placing these stories onto a map is significant, for "[o]ur concepts of culture, identity, and agency all spring from our understanding of bodies' relationships to the spaces they exist in and move through" (Farman para 1). Placing these historical stories in the places where they originally occurred could lead to a far better understanding of that particular place's culture than simply retelling the tales.

There is another aspect of Newfoundland's literature that is very representative of its origins and that is in the fierce nationalism that it displays. This "dedication," as it were, is not surprising due to Newfoundland's post-colonial history of belonging to other countries which has resulted in a staunch loyalty to Newfoundland first and foremost and to no one else. Indeed, there is an "absence among many Newfoundlanders of a sense of belonging to an independent country" (Gregory 4). This national awareness leaches into almost everything associated with the place of Newfoundland including its literature, tourism, and songs. However, one can also gain a real feel for that Newfoundland sense of self in the island's folklore and folktales. True, while much of the folklore of the province originated from places like England, Scotland, Ireland, and

France, brought over by the settlers from those areas, a large majority of the folklore has also morphed and evolved into a collection that is distinctively Newfoundland. There are many traits, characters and characteristics among the tales that, while familiar to stories from elsewhere, signal themselves to be individual. It is interesting to note that the anxiety resulting from encounters with some of the archetypal characters of Newfoundland is due, in part, to anxieties about loss of identity. As the "Anti-Confederation Song" states: "Not a stranger shall hold one inch of [Newfoundland's] strand" (Doyle 55). One can postulate that some Newfoundlanders feel such a strong sense of self and a need to defend that sense of self because after being a colony of Britain and then a province of Canada, throughout these transitions they have always had themselves and their own way of life. In other words: they have always had themselves to count on. Perhaps this is also why the old stories from days gone by have persisted for so long and why there exists such a strong culture of folklore in the province. The scholar MacEdward Leach put it perfectly when he said:

> If a folklorist should be given the opportunity to create an ideal folk region, he could hardly do better than to duplicate Newfoundland. It is an island and until recently an island difficult to access. It has always been thinly populated. From earliest times the folk have lived in tiny outports at the heads of the deep fjord-like harbours that serrate the coast. All of this developed a culture turned in on itself and a highly self-sufficient one. (qtd. in Goldstein 28)

It is important to acknowledge this distinctiveness in the folktales for it allows for a more close-lensed, sympathetic, and appreciative study of the place of Newfoundland and its traditions. And while my own research has uncovered many interesting themes and motifs, the folktales of Newfoundland still have so much left for readers to discover.

Chapter 2: Theoretical Framework

The following chapter has been subdivided into the various topics my research covers. The theories will move subsequently from the theoretical into the tangible.

Psychogeography:

Using the theory of psychogeography, I intend to show the huge potential the ghost stories and folktales of the town of Ferryland, Newfoundland have in regard to the town's identity. Guy Debord defines psychogeography as "the study of the precise laws and specific effects of the geographical environment, whether consciously organized or not, on the emotions and behavior of individuals" ("Introduction" 23). Debord posits that

> the variety of possible combinations of ambiances, analogous to the blending of pure chemicals in an infinite number of mixtures, gives rise to feelings as differentiated and complex as any other form of spectacle can evoke. The slightest demystified investigation reveals that the qualitatively or quantitatively different influences on diverse urban decors cannot be determined solely on the basis of housing conditions. ("Introduction" 20)

Debord further explains psychogeography as "an open-ended, deliberately vague phenomenon designed to encourage people to explore their environment – usually the streets of a city – as a way to open themselves up to play and chance and 'turn the whole of life into an exciting game'" (qtd in Souzis 194). By using these definitions and concepts, I have formulated the following research questions: can psychogeography be applied to instances of ghost stories and folktales? Do we have a stronger sense of a place's identity if we regard its folktales and ghost stories? Can

these stories be mapped? What are the benefits of creating a mobile app that maps the folktales and ghost stories of Ferryland, Newfoundland? What are the drawbacks? Is a privileging of stories going to occur? Is a privileging of place going to occur? What implications do these have to the study? Using Debord's theories, we can attempt to undertake Debord's imagined "emotional map" (that is, a map created based solely on the users' emotional responses to the environment around them, as well as a map that invites users to stray off the habitual paths they regularly take) using his theory to guide in the creation of such a map — which is exactly what my project proposes does. I have created a map based on the ghost stories and folktales of Ferryland, Newfoundland in order to show the strong connection between place, identity, and stories and to observe the emotions and atmospherics resulting from interacting with locations in Ferryland that have a supernatural history associated with them — a hybrid map that is both based on the emotions resulting from the interaction of a supernatural story spot, and on a literary history of a particular location. Therefore my work will be one that examines the psychogeography of Newfoundland's ghost stories — what I am calling "para-psychogeography" — using Debord's theory as a basis to do so.

To investigate the notion of the tales being tied with an identity and a sense of belonging, my project looks at the combination of different ambiances and the arrangement of elements in a settled geographical location (Debord "Theory of the Derivé" 25). In order to visually show this relationship, I have created a mock-up of a ghost story and folklore walk mobile application. The mock-up was created in order to test the limitations of the online platform, FluidUI, in creating a library-focused app, as well as to re-interpret my own knowledge of Ferryland. Studying the folktales and ghost stories of a particular place, I believe, allows an intimate understanding of the place's identity.

Psychogeography is composed of two very important practices: the *dérive* and *détournement*. The dérive, or "drift", is a practice of quickly passing through varied ambiances that include "playful-constructive behavior and awareness of psychogeographical effects, and are thus quite different from the classic notions of journey or stroll" (Souzis 194). And while the concept of "drifting" was important to Debord as it would create new pleasures in the walker's journey, this "drifting" also had to be dictated by algorithms (such as "go right, go left, turn here", etc.) "that curtailed randomness without prescribing exact or motivated direction. Following the algorithm in a dérive through the city, one would encounter the unexpected and be forced to view one's surroundings in a new way" (Elias 824). While I had originally conceived of creating a map with a clearly dictated path, I ultimately favored a map with *no* route outlined, instead preferring a representation of the town highlighted with the various story hot spots (see Figure 1). This practice of a route-less ghost walk, I believe, will hold true to the spirit of the dérive which includes drifting and allowing oneself to rediscover an environment, as well as inspiring "one or more persons during a certain period [to] drop their usual motives for movement and action, their relations, their work and leisure activities, and let themselves be drawn by the attractions of the terrain and the encounters they find there" (Elias 822). There is an element of play in psychogeography as well as aspects of curiosity and discovery that I believe my app inspires. It certainly did for myself both in the creation of the mock-up and in following the trail of stories when I was in Ferryland.

Figure 1: A route-less ghost walk map made using QGIS

Key: *Ghost story from archival documents*

Ghost story from published materials

Folktale

The détournement, or "turnabout", on the other hand, is a thoughtful reusing of different elements – such as images or text – to create something original out of the existing parts (Souzis 194). Further "[i]t was a method of interpretation and reinterpretation: reordering preexisting materials in order to expose their banality or their function within a system of spectacular control and creatively reconstructing them in the service of authenticity" (Elias 824). Both of these components — the dérive and the détournement — are significant for my own study as during my own exploration of Ferryland, following the path of stories I had found there, I was very aware of the effects of the different ambiances produced by the various story locations in Ferryland as I visited each hot spot, read the story that paired with it, and collected data. Further, in my ideal application I would be combining soundscapes, videos, pictures, and archival

documents, therefore creating an original app out of these numerous elements "in the service of authenticity" to represent Newfoundland as much as possible. The mock-up has a map of Ferryland, highlighted with various hot spots users can click on to bring up the stories, pictures of that location, and small sample of the archival material. The mock-up also has a place-holder for the soundscapes and the video clips as FluidUI is not able to house them on the website.

Using both the dérive and the détournement has allowed me to undertake a para-psychogeographic study of Ferryland in which I became more aware of the para-psychgeographical effects that these stories had on me which resulted in a very different experience exploring the town than I would have normally had. Utilizing these theories has allowed me to capture the identity of Ferryland, resulting in a greater understanding of the town and a deeper connection to the land.

Geolocation / GIS / AR:

Place and space are fascinating in that everyone experiences them a little bit differently. How we represent space is all in how we *embody* that space (Farman para 1). Scholar Jason Farman's theories of embodied space and imagined space, in particular, are useful when contemplating the creation of a mobile app. Farman argues that having a mobile device has greatly changed the way we experience the world around us: "[b]y having a device (one we carry with us wherever we go) that is able to interface with the world in a way that transforms our everyday experience of space into an experience of multiplicity, the production of virtual space is with us on seemingly unprecedented levels" (para 11). Our understanding of space emerges from the various ways it is represented and visualized; mobile media and technology have made it possible to imagine place and space in new and exciting ways (Farman para 1). Indeed, having a

mobile device that has immediate access to Google Maps can deeply affect the way space is negotiated in everyday life (Farman para 2).

Across many disciplines, a phenomenon has occurred that some are calling the "spatial turn". That is, many disciplines are realizing that the study of space, place, mapping and geography can add an important dimension to their areas of inquiry (Warf and Arias 1). However, people often spend the majority of their lives in a particular place without ever knowing any significant facts about that location. Therefore, there is a huge potential for mobile maps to help users discover more about where they live (Farman para 20). There is a "historical narrative…written *in* the landscape or place by the people who live or lived there" (Lippard 7). In the humanities, space is seen as a social construction vital to the understanding of human history and to the production of cultural phenomena. Where things happen is critical to knowing and understanding why and how they happened (Warf and Arias 1). Certainly, space is not just the area around us, but is intrinsically tied to social relationships, decisions and outcomes of actions, and ultimately a part of our own history, one that is "intimately tied to lived experience" (Warf and Arias 3-4), or, as Farman articulates: "Our concepts of culture, identity, and agency all spring from our understanding of bodies' relationships to the spaces they exist in and move through" (Farman para 1). Space, then, offers much to be considered as it is more than just the area and the environment around us. There is a huge potential in the study and indeed in the adaptation of space to show how a distinct identity is created though that place's set of stories and tales.

Place, conversely, is separate from space and, I think, is best defined by Lucy Lippard:

> place —a portion of land/town/cityscape seen from the inside, the resonance of a specific location that is known and familiar. Most often place applies to our own 'local' — entwined with personal memory, known or unknown histories, marks in the land that provoke and evoke…A layered location replete with human histories and memories, place has width as well as depth. (7)

Lippard's definition of space is also vital to this study as she makes a clear distinction from that of "place": "Space defines landscape, where space combined with memory defines place" (9). She continues her examination of space by stipulating that "[i]f space is where culture is lived, then place is the result of the union" (10). Moving forward, then, I will be referring to Ferryland as a "place" as it is more encompassing of what makes up the town: collective memories, histories, personal memories, and because I have undertaken a study that attempts to observe the town from "the inside."

Geographical Information Systems (GIS) have also made new openings in the humanities discipline that can make new kinds of qualitative research possible — allowing for new meanings, effects, and uses (Pavlovskaya 2004). For example, GIS "could provide possibilities for mapping the properties of people and places beyond the measurable attributes" (Pavlovskaya 2015). By using graphic rendering to visually represent spatial configurations of relationships, activities, networks, meaning of places and events, flows that link people, and places, etc., previously unquantifiable research could become potentially legitimate (Pavlovskaya 2015). As well, some studies have discovered that the use of maps can make massive data more approachable, can invoke memory, and can demonstrate the power of place to define a person and a culture (Bodenhamer 97-99). But how does memory play out in *creating* a map? Can a humanities GIS be conceived? Can a map be created using memory alone? Can the folklore of a

place be considered a memory of that location? Bodenhamer argues that it can and that doing so "may ultimately make its contribution by embracing a new, reflexive epistemology that integrates the multiple voices, views, and memories of our past and allowing them to be seen and examined at various scales" (107). One scale of examination can be through the lens of para-psychogeography as each town, city, and place, contains its own distinct set of memories and past events, consequently creating a different atmosphere and para-psychogeographic experience. Of course, "[t]he challenge is to open up GIS to qualitative research so that complex relationships, nonquantifiable properties, unprivileged ontologies, and fluid human worlds can be represented and better understood" (Pavlovskaya 2016), particularly when one is attempting to represent spaces of stories where high emotional responses can occur. The creation of a walk app that maps the town of Ferryland in accordance to its folktales and ghost stories visually represents qualitative emotional data of the town and allows for a better understanding of the identity of the place.

Farman once used the app "Streetmuseum" put out by the Museum of London to "demonstrate the ways that mobile technologies are able to imbue space with meaning, thus transforming space by giving it a sense of place. Additionally… mobile technologies are able to offer users new ways of visualizing information" (para 14). Drawing on Farman's theories, I have created a walk app that makes experiencing Ferryland a new and exciting journey and that presents information about the town's ghost stories and folktales in a different and unique format, and will also encourage a renegotiation of space; hopefully one that inspires a journey off the regular beaten path just as Debord strove for in his psychogeographic imaginings. Farman's ideas of space, combined with psychogeography have given me a new way to look at and define space and scholar Lucy Lippard has given me the groundwork to look at space and place in more

personal and reflective terms: “Place is latitudinal and longitudinal within the map of a person’s life. It is temporal and spatial, personal and political. A layered location replete with human histories and memories, place has width as well as depth. It is about connections, what surrounds it, what formed it, what happened there, what will happen there” (Lippard 7). Linking the historical narrative of Ferryland’s stories and folktales to a mobile map resulted in an educational and meaningful experience for me while I was creating the app and during the time I was exploring the town of Ferryland. The stories took on a new meaning and depth as I visited each story location. Farman had a similar situation during a trip he took to the UK where he visited the exact location of where Thomas Cranmer (the Archbishop who helped Henry VIII build a case to annul his marriage) gave his last sermon. Because Farman’s phone detected where he was at the time and provided him with information about Cramner and his role in history, Farman found that the content of the information had transformed: “Though the content was identical to what I had encountered at home in the United States, the medium it was delivered through and the site-specificity of the application I was using made the meaning of what I was reading completely different” (Farman para 16). Combining space, stories, and mobile applications can create this transformation of content for us. Bringing the archives back to the town where the stories originated facilitate a deeper understanding of the identity of the town of Ferryland and of Newfoundland as well. Space, in the humanities, is seen as a social construction vital to the understanding of human history and to the production of cultural phenomena. Utilizing a ghost walk mobile app that links to materials in the archives has resulted in a deep and significant experience while operating the application. As well, the app invites an exploration of the town of Ferryland as a place intimately tied to the history and lived experience of those who came before them— a notion vitally important to Newfoundland where space and place play a huge role in

defining the culture. Maps and mobile applications, then, possess the potential to create new and meaningful experiences.

And yet, Marianna Pavlovskaya sees that there is a challenge to the study of GIS that needs to be overcome. That "challenge is to open up GIS to qualitative research so that complex relationships, nonquantifiable properties, unprivileged ontologies, and fluid human worlds can be represented and better understood" (Pavlovskaya 2016). One of the advantages of having a psychogeographic walk application that maps out the ghost stories and folktales of Ferryland is that it will assist in "opening up GIS to qualitative research." Realizing the potential of GIS to be used for qualitative research and not just quantitative research is essential for building a mock-up of a mobile application that uses GIS to map unquantifiable elements — in the case of my project, ghost stories and atmospherics.

By building a mock-up of a ghost walk mobile app that links to materials in the archives, I can deeply re-examine my own knowledge of Ferryland, for my research has shown me that the town of Ferryland is a place intimately tied to the history and lived experience of those who came before them. Ghost stories, I have found, include traces of past emotional experiences of a particular place. The theories presented by both Debord and Farman, as well as the ideas put forth by Bodenhamer and Pavlovskaya, allows me to use GIS in a meaningful way that maps qualitative data to show the relationships between stories, place, and identity, as well as affords me the opportunity to explore the past lived experiences critically and thoroughly, and offers an intriguing area of inquiry into the ghost stories and folktales of a particular place. The creation of an app that maps the town of Ferryland in accordance to its folktales and ghost stories visually represents qualitative data of the town. My research brings the ideas presented here from the theoretical into the tangible.

Digital Libraries / Mobile Applications:

Undoubtedly, having materials in a digital space makes it easier and more convenient for users to access for research. Indeed, "anything that can be done to make these materials accessible remotely makes the job of basic historical and literary research that much easier" (Hensen para 11). It is also vitally important to have greater access to the unique collections of the library such as the materials housed in the archives and special collections as these can be the "jewels of the crown" of a research library (Ingram and Rickerson 18).

Ultimately, this project takes the form of a mock-up of a mobile application that outlines a ghost and folktale walk for users to take and that links up with archival materials from Memorial University of Newfoundland's Folklore and Language Archives (MUNFLA). This representation of an ideal app would ultimately be accessible regardless of whether or not the user is in Ferryland, for these remarkable materials should be accessible no matter where the user is. The importance of having mobile access to archival material is that it will allow these unique artifacts, which are currently un-digitized and can only be seen by visiting the Archive, not only to be studied by students and scholars, but also to be showcased to the general public. Therefore, my project can allow for easier access of the archival materials at MUNFLA, as well as allow the "jewels of the crown" of Memorial University to be disseminated to a wider audience "for the creation of new knowledge" (Ingram and Rickerson 19). Further, putting a sample of these materials onto a digital space, even in the form of a mock-up application, assists in preserving the important history of the town of Ferryland and of Newfoundland stories in general (Farman para 13).

The potential for digitizing materials, especially those from the archives, can also be applied to the Memorial University of Newfoundland Folklore and Language Archives

(MUNFLA) which would allow for the archives to be brought into the streets and for new discoveries to be made. And due to the proliferation of smart phones and mobile apps, it is only natural that my project, and indeed, libraries in general, start looking into using this technology to "enhance their traditional services" (Sukula 93). Indeed, "[i]n a study… it was found out that changes to the interface can ensure greater usability. Libraries are increasingly turning to the Mobile Web to offer new services to their patrons. Smartphones are likely to become central to the future delivery of information services" (Sukula 94). This makes sense for, according to a study in 2012, "there are 5.3 billion mobile phone users on the planet" which equates to 77% of the world's population (Ballard and Blaine 251). This study also hypothesizes that by the year 2016, there will be more web traffic occurring on mobile phones than on desktop and laptop computers combined (Ballard and Blaine 251). Mobile applications are also convenient to use, have become quite widespread among the North American general public, and are being used by many libraries to provide on-the-go access to users (Miller et al. 142-43) which is why it was the ideal medium for the creation of my project. It also makes sense to go the route of mobile technologies for it was speculated in 2013 by a digital media expert that by the year 2015, 90 percent of Internet users will access the web via a mobile device (qtd. in Miller et al. 143). This speculation has been proven to be quite true for

> According to a recent OfCom report computer users now spend an average of 31.4 h per month browsing the Internet, with the average time spent browsing the Internet via the use of a mobile phone being 5.4 h. Findings from the same report also demonstrated a movement away from the use of static desktop-based personal computers to more portable devices on which they can engage with digital media and the Internet. (Hadlington 75)

Smartphone sales have also been on the rise as in the second quarter of 2015, mobile phone vendors shipped a total of 337.2 million smartphones worldwide ("Press Release" para 1). The 2013 study also cited other statistics: "'44 percent of mobile phone users in the United Kingdom go to bed with their phones within an arm's reach, 65 percent use smartphones to kill time while travelling to work, and 91 percent are on smartphones during downtime in the workplace'" (qtd. in Miller et al. 143), and "86 percent of people who use the Internet on their mobile devices also use them while watching television" (qtd. in Miller et al. 143). Students, as well, are using their phones more and more to access academic content, including library materials (Miller et al. 143). Indeed, many library apps that are currently available allow users to search the catalog, place holds on items, discover the library's hours of operation, and chat with librarians via text messages. Using mobile applications can also result in increased discoverability of the materials the library houses and can increase their value to the community (Hopkins et al. 11). To be sure, "[t]his is the context for contemporary libraries — a digitally converged frontier providing unique opportunities to engage physically dispersed communities and to produce original content" (Hopkins et al. 12). And while Ferryland is not a town that is substantially dispersed, the app I am prototyping could still be a tool that can be used to engage the community as a whole. My project combines the many of the benefits of a mobile library app and thoroughly tests the online platform FluidUI in its capabilities in creating a mock-up application that houses significant archival materials, producing an application with original content.

Of course, the importance of having a mobile app that links to materials from the archives is not only to create an ease of access to these documents, but also because libraries have always been at the "cutting edge of implementing computers and the internet" (Ballard and Blaine 252) and an app such as the one I am mocking up could provide another example of how libraries can

become more mobile as well as create a concrete manifestation of the GIS/AR theories that I outlined above. By using and critically evaluating FluidUI as a platform libraries could use to imagine and visually think through the creation of an app, my study can provide valuable insight for libraries looking to utilize a mock-up platform. My research combines many of the benefits of a mobile library app as well as observes a very intuitive platform, FluidUI, that could be utilized by libraries to assist in the creation of their own applications.

Concluding Thoughts:

By using all of the above theories as a foundational platform, I have built a mock-up of a walk app that maps the ghost stories and folktales —the para-psychogeography— of Ferryland, Newfoundland. In an ideal situation where a full app could be created, users would be able to explore the town either in person or anywhere in the world and discover significant materials from MUNFLA, browse through photographs taken of each "hot spot", listen to soundscapes, and watch videos of each story location.[2] By pairing these historically important tales and documents with a mobile application, I am, in essence, prototyping an "information interface" where content can be made significant through the use of site-specificity to engage users with the information being presented on their smart phones (Farman para 16). For myself, being in Ferryland and reading the traditional stories of the town resulted in an embodied interaction with the locale that offered many insights into the meaning of the place (Farman para 18), and has resulted in a deeper understanding of the town. Further, by utilizing Debord's aspects of dérive

[2] All of the aspects of each hot spot will be available during the defense of this thesis. However, the mock-up itself will only host the map, the stories, a small sample of the archival documents, and photos as FluidUI is currently unable to host audio and video files.

and détournement, I have created an original piece of work by combining numerous media (text, visuals, sounds, maps, etc.) that have also instilled a sense of discovery into my project.

The creation of this mock-up application, and indeed, in all the research I have conducted to *get* to the point of creating the app has resulted in a re-interpretation of my own knowledge of Ferryland as well as my relationship with the place and how I interacted with the town. For instance, during my research trip to Newfoundland in May 2015, my mother, my Aunt Kathy, my Aunt Margaret and I went to Ferryland one day to have a look around before I began my data collection. We were not able to stay long due to the temperature being quite low but in the time that my family explored the beach and tried to see out to the lighthouse, I recall thinking that they had no idea of the stories that had happened there. They did not know that they were walking along the same beach where a headless ghost has been seen, they did not know that the bay they were pointing to, observing the swirls of fog, is host to ghost ships on a regular basis, and they were completely unaware that the famous Ferryland lighthouse is the home to many fairies. I realized then, that their experience of the town was very different from my own. I was confident that I held a stronger connection to the place and that I somehow held a greater comprehension of the town's inhabitants for I knew an important part of their history: their stories. It was an unusual sensation. And yet, days later when I was collecting my data and walking the haunted paths of Ferryland, this feeling of understanding became stronger. I then realized that my research and what I was trying to accomplish was effective for how I was interacting with the town and the content of the stories took on a new and exciting meaning that resonated deeply with me.

Chapter 3: Data Collection

I had known going into this project that the data collection process would be the most important aspect of my thesis. Choosing to do a project on a town in a province outside of my own meant that I would have to be patient for I would not be able to go and take pictures, record videos, or take soundscapes until I was actually *in* Newfoundland. Conducting research would be confined to materials I could access online and in person through my own library, and using the archival materials would have to wait until I made the trip to St. John's. None of this, of course, meant that I was unable to get started. To begin, I found that I could search MUNFLA's materials and start creating a list of potential documents I wanted to utilize for my mock-up. I also found that the University of Alberta had several books and articles that I could obtain to help me get started on my research. True, the University of Alberta did not possess a collection of Newfoundland materials as extensive as those housed at the Memorial University of Newfoundland's; however, the U of A's collection was still formidable and the materials found here in Edmonton allowed me a starting point to begin my research, to get to know the traditional tales of the province, and to become more inspired and excited about the work I was going to undertake.

But while an initial search for materials and stories began here in Edmonton, a physical presence was still required in Newfoundland in order to look at the archival material first-hand, to explore the locations of stories in Ferryland, to gather data needed for the app (including photos, videos, and soundscapes), and to try and locate any map or maps of Ferryland that could be used as alternate layers for the ghost story and folktale walk app. Therefore, when I was finally able to take the trip down to Newfoundland, my exploration for data took me to the Memorial University of Newfoundland's Folklore and Language Archives (MUNFLA), the Queen Elizabeth II library (QEII), the Centre for Newfoundland Studies (CNS), the Map Room

in the QEII, The Rooms museum, and of course, to the town of Ferryland itself. In all these places I found material that was inspiring, fascinating, and spooky. It quickly became apparent that the material I found was going to make for a haunting and meaningful mobile application.

In the following pages, I will discuss how I gathered and evaluated the needed data for my mobile app and for my overall Masters composition. Different search strategies will be outlined along with fieldwork strategies that were utilized in Ferryland.

Archive Research: MUNFLA

As I began my research journey into the paranormal cases of Ferryland, Newfoundland, I quickly realized that utilizing the materials in MUNFLA would provide the best source material for my app. MUNFLA not only contains thousands of pages of folklore material collected from various areas in Newfoundland, the Archives also contain sound recordings, newspaper clippings, and photographs. However, none of these valuable materials are currently digitized and they therefore either require a long-distance request for materials, or a physical presence in order to view the documents and use them for research. And while I had planned to make a trip to Newfoundland in the Spring / Summer of 2015, I also quickly realized that I needed to get going on my research as soon as possible. Therefore, I searched MUNFLA's online catalogue using the terms Ferryland and the phrase "ghost stor*" which resulted in 63 titles being found, seven of which I ordered to be scanned and sent to me in hard copy form to my apartment in Edmonton. The selected seven titles were "Supernatural Narratives of the Southern Shore," "Ghost Stories," "Supernatural legends, tales and stories about local characters from Placentia bay and the Southern Shore," "Reminiscences, Shipwrecks-Ferryland; Shipwreck of Capt. Norris, 1902," "Ghost stories and death omens," "Ferryland Lighthouse and its traditional lifestyles," and "Mr. Howard Morry: acknowledged as one of the greatest storytellers of Ferryland; the southeast coast

of the Avalon Peninsula, Newfoundland." These materials were read thoroughly and specific stories were marked to indicate whether or not they were associated with an exact geographical location in Ferryland. For those stories that had a particular physical location, for example at the Courthouse or lighthouse (as opposed to instances that stated "the house I grew up in"), these were used to begin creating the app on FluidUI, and to begin research into the stories of Ferryland.

Once I arrived in St. John's, I went to the MUNFLA offices and requested to see every document I had ordered online, as well as three additional documents I discovered using the "browse" function on the MUNFLA online catalogue which allowed me to look at all the materials in the Archive associated with the town of Ferryland (60 titles in total). I had requested to see the materials I already "had" for I wanted to see them as they are stored in the Archives. Many of these documents were hand-written and while I possessed the scanned, black-and-white copies of them, I wanted to see what colour of ink was used, what kind of paper the stories were written on, and to simply get a feel for the archival material that I would be using for my mock-up mobile application and thesis. These small, but important details were recorded along with notes on story locations and places I would need to look into further.

For my mock-up application, I had hoped to be able to either color scan the archival material or take pictures of them and upload these images onto the mock-up to pair them with the locations where the story occurred. Unfortunately, one of MUNFLA's policies is that they do not allow any pictures to be taken of the material, nor any non-staff members to scan the documents. There is also no option for color scanning of the materials. Consequently, I had to be satisfied with the black-and-white copies I had of the stories I ordered, as well as my notes describing what the "real" archival materials look like. With these copies, I hoped to be able to upload

pieces of the stories onto the mock-up app to pair each story with the original archival document it came from. I paired the notes I took on the description of the archival documents (colour of ink, type of paper, etc.) with the scans of the material in order to better represent the archival pieces as they are in their original form.

The following is a table of all the stories I collected that are paired with the mock-up. Please note that this table also includes the published ghost stories I found as I wanted to capture as much of the supernatural literary history of Ferryland as possible.

Table 1: The Stories			
Story title	MUNFLA material?	Published material?	Accession # or Author
The Ghost Ship and the Masterless Men in Ferryland	✓		#90-360
Fairies at the Lighthouse	✓		#79-217
A Cross for Firewood	✓		#72-134 and 69-8E
Ghost Singing in the Church	✓		#72-134
Screams heard in the Harbour	✓		#72-134
The Witch of Ferryland	✓		#65-11B and #91-075
The Priest and the Devil	✓		#69-8E

The Ghost on the Road to Ferryland	✓		#69-8E
The Headless Ghost	✓		#69-8E
Meat Shed at the Lighthouse	✓		#76-218
Sunken Pirate Ship can be seen at Ferryland		✓	Jack Fitzgerald
The Headless Pirates of Aquaforte		✓	Jack Fitzgerald
The Buried Gold of Ferryland		✓	Frank Galgay and Michael McCarthy
The Pirate Ghosts of Aquaforte		✓	Frank Galgay and Michael McCarthy
The Ghost of Ferryland Presbytery		✓	Alice Lannon and Mike McCarthy

Story Selection Criteria

As I wanted to create a ghost walk app of stories in and around Ferryland, the only selection criteria I had when choosing which tales to include and which tales to leave out was whether or not they had a specific location partnered with them. There were many excellent narratives recorded in the archival materials but unfortunately these involved locations such as “my mother’s house” or “down the lane from the house I grew up.” These tales, while interesting, would not be able to be placed onto my app as I had no geographical location to pair them with. I did, however, make one exception and that was for the tale of the Witch of Ferryland which has no specific location partnered with the tale other than the Witch’s house. I made this exception

for a couple of reasons. Firstly, I had discovered the tale in two different archival sources. The tale was the same except for the main woman who acted as a caregiver when the Witch was dying was different in each tale. I found this account to be incredibly intriguing and felt that it would add a fascinating story spot to my application. Secondly, in both accounts the teller of the narrative implies that this Witch was well-known among the entire community of Ferryland. I therefore felt it was a significant component of the town's literary history and decided to include it on my walk.

As you can see from the table above, I also expanded my search to published works. Again, these were read, observed, and chosen on the basis of whether or not they had a precise location associated with them. I had decided to ultimately include published tales as I wanted to try to incorporate as much supernatural literature associated with the town of Ferryland into my project as possible. Further, the tales I was able to find in published works were told by well-known storytellers from Newfoundland, adding, in my opinion, more appeal to the project.

Lastly, I also decided to open up my project to tales from the neighboring towns to Ferryland such as Aquaforte. In total, I located and used four tales from the Ferryland surrounding area. The reason for opening up my area of focus was due to the tales' high interest level and because the content of the stories were very closely related to the literary history of Ferryland. For instance, there are two tales from Aquaforte concerning pirates. Historically, Ferryland was a popular location for pirates to visit, raid, and take provisions from. I was therefore compelled to include the Aquaforte tales as they pair nicely with the tales about pirates from Ferryland, both of which demonstrate an important aspect of Newfoundland history and identity. The act of spreading out the stories geographically across two towns also visually exhibits how wide-ranging and unifying some of the tales from Newfoundland truly are.

Archive Research: The Rooms

The Rooms is a museum, an archive, and an art gallery housing a massive collection of Newfoundland historical material. The Rooms states that it

> is a place for all of us: for those who live here and those who want to experience it fully. Part sanctuary, part showcase, part classroom and part playground, it's both a destination and a journey. This is a gathering place, a creative space and a cultural centre as distinct and unique as Newfoundland and Labrador. It is our place to come together, to create meaningful and memorable experiences. It is our place to share the best of who we are. ("About us" para 3)

The museum at The Rooms showcases over a million artifacts representing the long history of the province ("About us" para 24). Showing everything from the natural environment of Newfoundland to its diverse population, The Rooms provides a well-rounded representation of the place of Newfoundland and Labrador. It was an integral location to visit during my time in St. John's and one that I would like to return to. I spent an afternoon wandering the museum and soaking up as much history as I could. I left with a greater appreciation of the land as well as a curiosity of the treasures that were contained in The Rooms' archives. I conducted my research online using The Rooms' online platform and found several photos of Ferryland from the 1930s which I felt would be a welcome addition to my mock-up. I ordered digital prints to be emailed to me as I would be digitizing them anyway. Luckily, the copyrights on these photos has expired so using them for my mock-up app (along with their proper citations) was no problem. Utilizing these historical photos provided an additional window into the past (apart from the traditional tales of the places) that can assist in transporting one back to a long-ago time and imagining what Ferryland was once like. These photos and the archival documents from MUNFLA also help in

showcasing the wealth of the archival materials housed in St. John's. In total, I ordered nine prints to be sent to me from The Rooms. Some of these photos were paired with specific hot spots (for example, I ordered a photo of the Ferryland lighthouse that went along with the folktale hot spot about fairies living among the cliffs near the lighthouse), while the other photos not associated with any of my story locations was paired with a story that pertains to the entire town itself. For example, the tale of the witch of Ferryland did not come with a specific address. I have chosen to associate the tale with the town as a whole for when the story originated, everyone in the town knew the woman being accused as a witch. For this particular narrative, I have used a photo (see below) of a funeral procession from the 1930s as the story tells of the witch being on her deathbed and about to die. Consequently, the funeral picture foreshadows what is to come for the witch and also amplifies the eerie atmosphere the story produces.

Figure 2: Photo from the Rooms Archives. Photo Credit: The Rooms Provincial Archives Division, VA 6-59 / Brooks

Once again, having access to as much information on Ferryland as possible allows for a more complete and realistic representation of the town. And while there is no substitution for being in the town itself, having numerous photos of Ferryland allows a window into this historic place.

Among the Stacks: Data Collection in the Library:

While the archival material is one of the main highlights of my mock-up application, I also wanted to make sure that I was not missing any other ghost stories or folktales pertaining to

Ferryland that could be found in published works (see table above). Additionally, I also wanted to conduct some thorough research into the history of Ferryland, as well as find more background information on some of the characters and facts in the stories I uncovered in the archival material. For example, there is a tale told about a group of ghost pirates being led by a big, black dog with fiery red eyes back to their watery graves. The dog in particular stood out to me as a story element that could be researched further to discover its origins and symbolic meaning. I also found several other story elements among the other tales that could be researched further for more context and meaning. I noted these interesting narrative details in my notebook and ventured to the Memorial library to explore these aspects in more detail.

I began my search by consulting with several expert subject librarians working at Memorial to discuss various search strategies to utilize in Memorial's databases. The following search string was initially suggested as a way to get started: (ghost$ OR tale$) AND (Ferryland OR Southern Shore). Putting this phrase into the main catalogue on the Memorial University library website retrieved 308 666 results. This result did not really surprise me as I could see right away that this search would be far too broad. Nonetheless, I found two titles that I wanted to look into further, wrote them down and continued to modify my search strategy. I decided that instead of searching for all iterations of "ghost" OR "tale" that I would simply search for all iterations of "ghost" as it would bring back much more specific results. Therefore, my next search string was as follows: ghost$ AND (Ferryland OR Southern Shore) which resulted in 188 256 results. Seeing as I was still catching far too many materials than I wanted to, I changed my string once more to simply ghost$ AND Ferryland which gave me 336 results. This list appeared to be the most relevant and most useful. From this list, I read through the abstracts and even did some basic Google searching to ensure that the books on my search result page contained stories

on Ferryland. Searching the title of the book in Google allowed me to look at the table of contents if it was not readily available on the library website. Out of this list of results, I found 11 titles of ghost story books that had tales from Ferryland in them. As I poured over each book, I found several new stories that I could use for my application. I recorded these into my notebook, as well as the proper citations for each and started another search for more information on the Memorial library catalogue. As will be no surprise to any seasoned researcher, finding useful data always means more research will be involved. For me, this resulted in searches for hanging cases in Ferryland, for information on big, black dogs in folktales, for place names in Newfoundland and a record of changes made to the names, for Ferryland history, folk sayings and beliefs, for historical maps of Ferryland, and for more information on the Masterless Men (a legend surrounding a group of Robin Hood-like outlaws that were said to live in the Butterpot Barrens close to Ferryland). And while many of these materials were available in the QEII library, there were plenty of documents that were housed in the Centre for Newfoundland Studies: the place where anything and everything about Newfoundland can be found. The Centre possesses "community files" where they place every bit of written material about a specific Newfoundland community into one cohesive file. They have a file on just about every city, town and community in the Province and allow researchers to take these files to their reading room to take notes, make photocopies, and conduct further research on that community. Naturally, I requested to see the file on Ferryland. The file contained newspaper articles, journal pieces, brochures, tour information, event information, and maps all on Ferryland. One map in particular stood out among the rest as it was an old historic map from the eighteenth century. I made a photocopy of this piece and then asked the librarian there to help me find additional maps of Ferryland. The search she completed gave me a huge list of materials. Fortunately, I was allowed

to take pictures of the maps and materials that were brought out to me. *Un*fortunately, these maps were not exactly what I was looking for, for they either did not mark out any roads in Ferryland or they were too general (maps of the entire Southern Shore, for instance). So while I did take multiple pictures of some of these lesser-detailed maps (just in case) I did not use these images in my app prototype.

Another resource on Memorial's campus that I utilized was the Map Room. I talked to the librarian working there and told him I would like to see historical and present-day maps of Ferryland. He located several large historical sheet maps for me as well as brought me the maps of the East Coast Trail which outline the famous hiking trails in the Province, one of which runs through Ferryland and surrounding area. The East Coast Trail maps especially were of interest to me as they not only had roads and pathways labelled, they also showed locations and dates of shipwrecks around Ferryland. This inclusion was extremely significant to me as several of the stories I found were centered on shipwrecks and ghost pirates. I later found a copy of these maps in a store in downtown St. John's and used it to pin-point particular ship-wreck locations on my GIS map to pair with the stories.

Into the Field:

Once I had completed my archival and library research to a point that I was satisfied with (that is, I felt I had a decent number of stories for my walk), a trip to Ferryland was required in order to visit the sites of the stories, take pictures and videos of these sites, and to record soundscapes that would partner with each location. These data sets were taken specifically with my ideal app in mind. I had originally imagined an app that would be able to explore the story sites through photos, videos, stories, and soundscapes. Having all this data available, I felt, would provide the most complete experience of the town. My mock-up, however, is only able to show the stories,

the pictures of the location where the story occurred, and a sample of the archival documents. The videos and soundscapes were available for listening and viewing during the defense of the thesis but are not on the mock-up as FluidUI currently is not able to house video or audio clips. The software does have, however, icons and buttons that can act as a placeholder for video and audio clips, but is not able to play them.

During my time in Newfoundland, I went to Ferryland four times, on four different days, at four different times of day, with four different weather conditions. I made a note of the date, time, and weather in my notebook or via voice memo on my recorder so I could later sort my data based on the different conditions.

The first day was May 4 around 11:00 in the morning. The day was sunny but cold and several clouds of fog were moving in around the town. The second day was May 16 around 1:00 in the afternoon. It was a beautiful sunny day out with only a little bit of wind. The third day was May 20 at around 2:30 in the afternoon. It was a cloudy day with fog and wind. The fourth day was May 22 around 6 in the evening. It was a clear, sunny day though extremely windy.[3]

Photos:

As I was taught by my Uncle Ken, whenever you take photos, you should always take lots so you have your pick of the best ones. Therefore, at each site, I took multiple pictures from different angles and on two different settings: automatic and greyscale. I chose the automatic settings because I have had success with this setting in the past and because I was shooting various subjects. It was therefore easiest for me to simply put the camera on this setting and keep

[3] Though the radio announcer assured listeners it was only "breezy" out. I respectfully disagreed with him after I opened the door of my car and it was almost taken off its hinges. Thankfully it was not "windy" out or I would have really been in trouble.

shooting photos. I also chose the greyscale setting as it lent an eerie atmosphere to each subject and each location. This was enhanced on the days that also had fog, which, in Newfoundland, is a regular occurrence. A Canon Powershot SX510HS was the only equipment used to take photos.

At each location, I walked around and kept my eye out for angles and viewpoints that would make for the best pictures. I then took multiple photos in the two different camera settings (see below for example). And while I tried to re-create some of the shots I took on each trip to Ferryland, I also tried to look for new angles and viewpoints that could offer me something new and interesting to add to my mobile application that I had not captured previously.

Figure 3: Photos taken at Ferryland cemetery in two automatic settings: colour and greyscale

Once I returned from my Ferryland outings, I uploaded the pictures I took and labelled the ones that were not obvious (for example, pictures I took at the Ferryland lighthouse did not need their own label as they were self-explanatory. Pictures of the various coves, on the other

hand, did need their own label as they can easily be mistaken from one another). I then placed these photos in their own folder on my desktop, and then transferred this folder to a removable memory stick. On my second last trip down, I went through all the photos I had (over 300 of them) in order to see if I had enough photos, if they were of decent quality, and if I had at least three usable photos for each location. While the photos I had were of good quality, I went to Ferryland one more time to grab a few more photos to make sure I had enough to choose from. I left Ferryland with about 350 photos that I could use to make my mock-up application interactive and to create a full experience of the town.

Videos:

As with the photo collection, I took videos of each location with my Canon Powershot camera. I decided that since this was a walk app, I wanted videos that were of me walking up to each location or panning around each hot spot. I used the same two settings as I did with the photos (automatic and greyscale) and took them on multiple days with different weather conditions. As before, I attempted to recreate each video shot, though also recorded different videos when I saw new and exciting shots. These videos were saved in the same folder as the photos I took and saved onto my desktop as well as onto a removable memory stick. Thankfully, I reviewed the videos after my first day of data collection for I realized that in many of the videos, my breathing could be heard and I needed to try and be steadier with the camera. I took these notes to my second day of data collection and tried to resolve these issues. I reviewed the new videos and found that the issues had been mostly taken care of; at least to the point where I had a minimum of one video for each location.

Soundscapes:

Before travelling to Newfoundland, I knew I wanted to collect photos, videos, and soundscapes. I also knew I had a good camera (a Canon Powershot SX510HS) in order to capture photos and videos, but I did not have an audio recorder. Further, I also knew that in order to capture soundscapes of a decent quality, I needed a recorder that could not only stand up to the harsh Newfoundland weather, but could also record field recordings properly. Therefore, I decided against simply buying a $50 piece of equipment from London Drugs. Instead, I did some basic research on Google and found that the Zoom-brand recorders were good quality and used by several sound artists to capture soundscapes. While it would mean spending more money, I felt confident that this recorder would give me the best quality sound recordings for my app. I also purchased the accessory kit which included a wind sock, a stand, and a CD for a sound editing program.

To record the soundscapes, I went to each location, started the recorder, made a note (audibly) of the time, date, weather, and location I was at and then walked for a few minutes before setting the recorder down for several minutes. I kept the wind sock on for all the recordings and all the days of data collection as there never seemed to be a truly calm day in Ferryland. Once I was home from my field trips, I uploaded the sound clips onto my laptop and then sat down with my recorder, a set of headphones, a notebook and pen, and began to review the clips. For each one, I wrote down the date, time, location, and weather conditions as well as any obstructive noises I may have heard on the recording that would make for a bad soundscape for my app. For example, the second recording on my device includes the following notes in my notebook:

2 = Courthouse. 1:09 (minute and seconds) recorder placed down. Water dripping noises heard throughout. 3:51 I return.

The recorder being placed down was significant to note because it resulted in a rather loud noise. Water dripping was simply an interesting aspect of this soundscape that I wanted to have down in my notebook so I could remember why it was heard (the recorder was placed near an underground run-off) so I could put a "notes" section on my mock-up app along with the audio clips. Noting when I returned to pick up the recorder was also important for my footsteps can be heard approaching the device. While footsteps being heard on a soundscape where ghost stories occur could be quite eerie and add to the atmosphere of my app, I do not want to mis-represent the recording as something paranormal happening when it is only the researcher.

Once I had these notes down in my notebook for every recording, I then renamed each audio file to match the location and the date it was recorded: nameoflocation_date. I then saved these files onto my computer as well as onto a removable memory stick.

While I successfully captured soundscapes for many of the story locations, I made the executive decision not to record a soundscape of the story location of the Priest and the Devil that occurred on the roads leading into and out of Ferryland for they would be riddled with sounds of modern-day cars passing by and I felt that it would take away from the atmosphere of the story which was set in the late 1800s and occurred when horses and carts were still being used. Reading a story about a Priest climbing down from his horse to fight and banish the Devil would not have the same effect if the partnering audio file had the sounds of cars and trucks flying down the highway.

I also did not take a soundscape of Freshwater Cove where pirate treasure is believed to be buried for I was unable to get close enough to have a "true" soundscape of that particular location.

In total, I left Ferryland with almost 20 soundscapes to pair with my app. These were played during the defense of my thesis. My mock-up has a placeholder for sound clips as FluidUI currently does not have an audio clip function on their platform. Nonetheless, the placeholder represents what my ideal app would host.

The table below lists all the soundscapes I recorded in Ferryland as well as their adjoining notes:

Table 2: Sound Clips				
Name	Length of recording	Put down time	Pick-up time	Notes
Cemetery_may_16	5:12	3:00	5:10	Started the recording walking around the cemetery so my footsteps can be heard. There is also a clinking noise that can be heard after I walk away. Unsure as to what the cause for this was.
Courthouse_may_16	3:53	1:09	3:51	Dripping noises are heard throughout recording
Holy_trinity_church_may_16	3:59	0:33	3:56	Clinking noise is heard again. At 2:07 people came out of the church and their voices can be heard.

Beach_by_courthouse_may_16	6:37	1:36	6:34	Can hear my camera taking photos. At 2:58, there are the sounds of two footsteps. Throughout recording, run-off from a near-by stream can be heard.
Ferryland_lighthouse_may_16	5:05	0:55	4:48	1:30-Rustle of my coat 3:58-Sound of me getting up 4:48-Footsteps of me and camera noises
Aquaforte_harbour_may_16	3:45	0:26	3:24	Camera noises, me humming. 1:08-Footsteps can be heard 2:26 Recorder falls to ground
Quarry_river_may_16	3:45	0:19	3:43	
Cemetery_may_20	3:50	0:54	3:46	Placed down at Johnston graves. The sounds of kids shouting and horns honking can be heard.
Courthouse_may_20	4:00	0:55	3:58	Dripping noises can be heard.
Holy_trinity_church_may_20	3:40	0:18	3:34	
Church_inside_may_20	1:35	0:27	1:30	Camera noises. My footsteps can be heard at 0:29.

Beach_by_courthouse_may_20	4:08	0:45	4:05	Camera noises 1:14- I walk away 2:28-My footsteps. A clunking noise can be heard. Not sure what the cause of it is.
Woods_by_lighthouse_may_20	3:10	0:28	3:08	0:42-I walk away after I sniff a lot
Ferryland_lighthouse_may_20	5:01	0:47	4:56	Super windy!
Quarry_river_may_20	3:23	0:26	3:18	
Aquaforte_harbour_may_20	3:00	0:27	2:55	Camera noises
Old_cemetery_may_20	3:10	0:30	3:00	Camera noises. 2:50-Me saying hi to puppy, puppy walks by the microphone
Aquaforte_beach_may_21	3:10	0:26	3:04	
Freshwater_cove_may_21	4:06	Not put down	Not picked up	Sounds of me rustling. Sounds like a buzzing noise during parts of the recording

Conclusion and Limitations

My mock-up application pairs archival materials of stories from long ago with photographs, video, and sound. This strategic pairing makes for a complete and meaningful experience and allows these historical tales to be told in a new and exciting medium. Further, having the stories paired with a map, audio clips, photos, and videos allows for a meaningful experience for both

local and distant testing of the mock-up. And while being in the same locations as the story occurred can lend itself to a deeper understanding of the distinct identity that Newfoundland possesses, it is also my intention to make the archival material as accessible as possible which is why I have prototyped an app that ideally would be able to work globally.

Of course, there are also limitations to the data I collected. Firstly, while I tried to collect my data on several different days with different weather, collecting only in May gave me a narrow scope of the diverse weather that can occur in Newfoundland. Collecting data in different seasons could have produced different atmospherics of the soundscapes and of my own explorations of the town. Secondly, the archival materials I worked with are scans of the original documents and therefore are only in black-and-white format. The original colour of the pens and writing implements that were used to record the stories cannot be seen which may take away from the experience of the archives. Thirdly, FluidUI is unable to upload videos or sound clips so I was unable to test the full functionality of the mock-up. However, because this project sought to observe the ghost stories and folktales of Ferryland to study the identity of the town and to re-evaluate my own knowledge of Ferryland, by collecting the required data, I was able to fully experience the content of my mock-up; providing me with a complete and intimate experience of the place. Nonetheless, as FluidUI is unable to house audio and video clips, my evaluation of the software and my recommendations for those who want to use FluidUI to make their own mock-ups has been affected as this could be a rather large set-back to some users. These limitations have been noted and will be discussed further in the app chapter.

There is also the limitation that I am neither a professional photographer nor a sound artist. While I do believe that the data I took was of decent quality, I believe that a professional would have had a better “eye” of the best angles for photos and videos, and the best “ear” of

where to place the recorder to get the best possible soundscape. As an amateur, I had to settle with my best judgment of where to go and what to take. If I were to return to Ferryland to collect additional data, I think a good exercise would be to take along another person and see where they would place the recorder or what angles they thought would be the best. I would also try to avoid re-creating the data I already captured and go for a completely different feel from a fresh collection of audio and visual clips.

To conclude, the data I collected allowed me to fully re-evaluate my own knowledge of Ferryland, Newfoundland and to get a better understanding of the identity of the town and of the province of Newfoundland.

Chapter 4: The App and FluidUI

Link to preview the Ferryland Ghost Story and Folklore Walk on FluidUI:

https://www.fluidui.com/editor/live/preview/p_AnITiAVTDXgxFn7TgFaiqOTsfmV7AfgA.1449780979954

Figure 4: QR Code to Access Ferryland Ghost Story and Folklore Walk[4]

I first discovered FluidUI in the Fall of 2014 during my Advanced Research Methods class where I looked for a platform that could assist me in beginning my research. While many prototype platforms exist (Invision, Mockup Builder, MockFlow), I chose FluidUI for its ease-of-use, for the professional looking end-product it created, and because I could test the mock-up on my own device and on the FluidUI website as well. I began by using FluidUI's free account which allowed me to create 10 pages. Doing so allowed me to get a real feel for the platform and I was quite happy with the results. I quickly realized, however, that FluidUI would not be able to host my audio clips or my videos that I was planning to take in Ferryland at each location. Nonetheless, FluidUI was still a good platform that easily allowed me to think my way through

[4] It should be noted that a FluidUI App can be downloaded from the Google Play and Apple App Store. However, I was unable to properly scan the QR code using the app. Instead, I had to install a different, regular QR Code scanner and only then did it take me to a preview of the app I had created.

the creation of a walk app. Unfortunately, as I transitioned from the free account to a paid one, I began to experience a lot of issues as I uploaded images onto the site and started creating more and more pages.

The following is a critical evaluation of the online mock-up software of FluidUI, my experiences using the platform, a rating system based on those experiences, and then a final list of recommendations for libraries and other academics who may want to use this platform.

As stated previously, FluidUI is an easy-to-use platform that works on the basis of a drag-and-drop system to create a mock-up of a mobile application that can then be tested either on a mobile device or on the website itself. FluidUI has a huge library of mobile widgets from Apple, Samsung, and Windows so users can create a realistic and authentic-looking mock-up applications. A trial account is free and allows for 10 screens to be created. Upgrading an account does cost money but allows for the creation of multiple projects, image uploads, unlimited screens, and access to a help forum from the creators and help team of FluidUI. Prices range from $120 to $490 per year, though students get a 50% discount on plans if they register with an institutional email address (“Plans”). FluidUI also allows you to share your project with others in order to collaborate or to get feedback from stakeholders (“Features”). Images can be uploaded onto the website and used to create unique applications. Further, users are able to utilize a number of different gestures to make their mock-up as dynamic as they want (“Features”).

And yet, there are a number of downsides to FluidUI. For instance, video and audio clips cannot be uploaded. There is also no geolocation capability (which makes sense as it is only a mock-up), as well as a limitation on the size of image files in order to upload them to the library.

Again, this is reasonable as FluidUI is a web-based platform meaning it has a limited capacity to host large files.

In order to work around these limitations, I had to resize my images to make them smaller (I used Paint to do this though Photoshop works as well), and I utilized FluidUI's extensive widget library to create placeholder buttons and icons for where my video and sound clip *would have* been (see Figure 5).

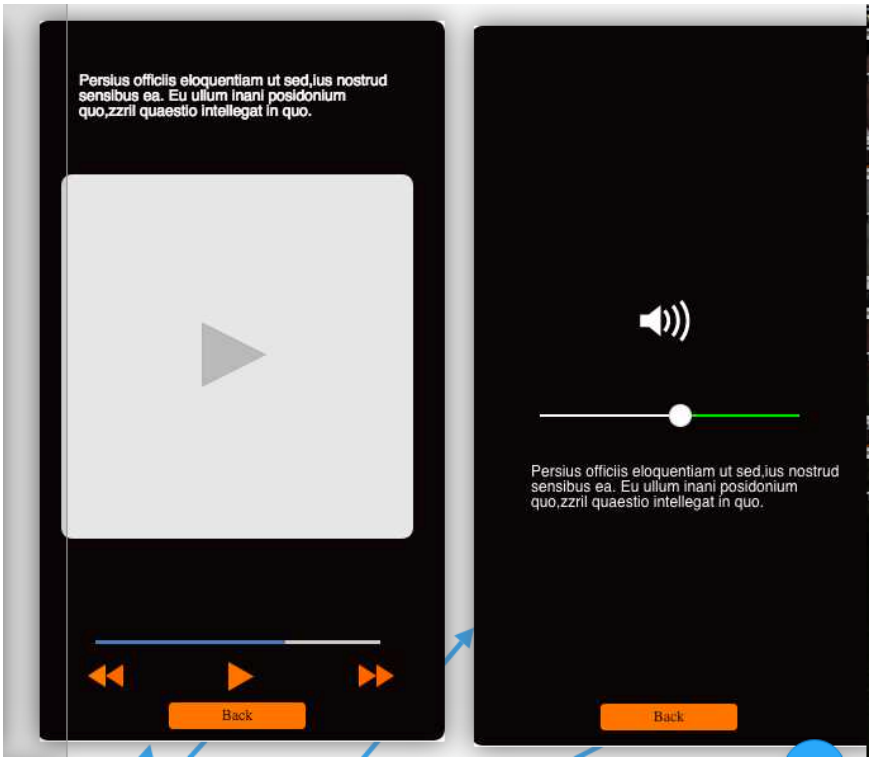

Figure 5: Placeholders for video and audio clips on FluidUI

While these solutions worked as a temporary measure, I suddenly began to encounter major problems. Firstly, after I had created pages for seven of my story locations (see Appendix A for an overview of the app) and uploaded both the archival documents and photos to partner with these stories (see Appendix B-D), the website began to lag quite a lot. Due to these conditions, working on my mock-up became a rather long and arduous journey. My project then took a turn

for the worse beginning on November 18, 2015 when I was completely unable to access my project online. When I attempted to log into my account, the loading screen refused to progress from “loading project images” to the editing screen. I tried using Google Chrome, as this is the browser FluidUI recommends using when building their mock-ups but attempting to log in crashed the browser when it tried to load the “project images.” I tried Firefox and was again met with a crashed browser after it attempted to load my project. I endeavored to recover my project using a different computer, again trying Chrome and Firefox but once again, the browsers crashed and refused to load. I contacted the FluidUI team about this issue and received an email back from them the next day. They recommended clearing my cache and trying again. I cleared both browser’s caches and could still not access my project as the browsers crashed again and again. The FluidUI team then sent my query on to their QA team who tried to re-create the problem I was experiencing but found no issues in using the site at all. The last time I heard from them was on December 4, 2015.

I was finally able to access my mock-up using a MacBook Air and a Mac desktop computer, though it took a long time to load and crashed the browser several times as I was working on my mock-up. Because of this unreliability, I resorted to taking screen shots as often as I could in order to try and preserve as much of my project and work as I could. Even as I was working on the mock-up on Mac computers, I experienced a great amount of lag in the navigation of my project and some images did not load completely even after I accessed the editing page. I suspect this issue was due to all the images I had uploaded and I was rather dubious about how well the software and mock-up would function after I uploaded *all* my images. This concern was answered as on December 10, 2015, when I worked on finishing my mock-up, I was no longer able to access my image library. Every time I clicked on the library,

the browser would immediately crash and lose any work I had just completed. Consequently, three of my stories do not have any photos paired with them. Instead, I have once again had to settle for a place holder screen (see Figure 6) in order to list what photos *would* appear in the gallery had the mock-up worked properly.

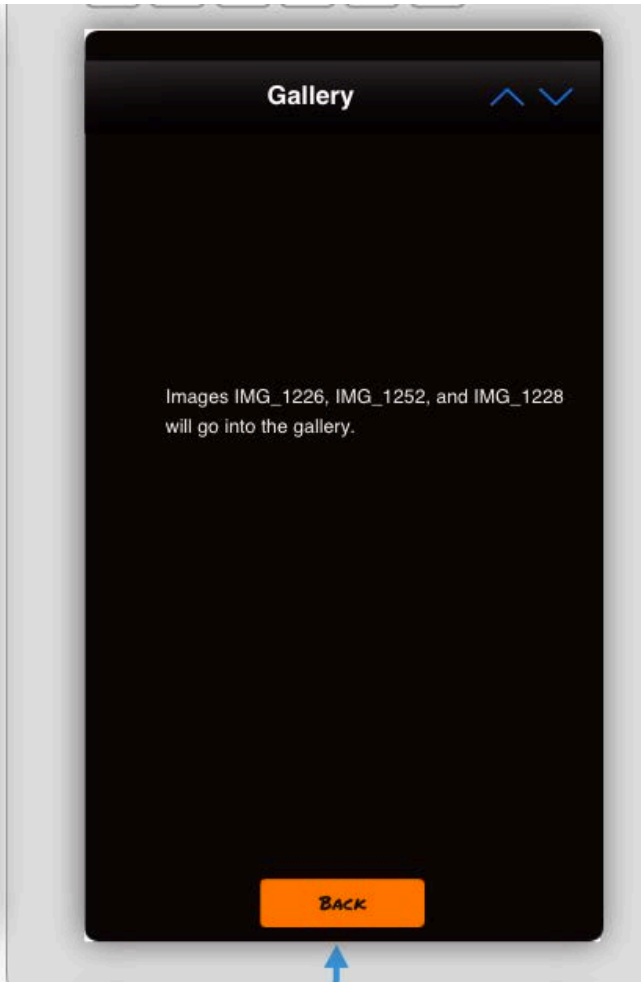

Figure 6: Placeholder for images that I was unable to upload to FluidUI

When the website *was* working, I was able to plan out my app fully — which screens I would use, what colours, navigation, etc. I began with the basics and through trial and error determined that my mock-up would require the following components: the app would have a title

and a “welcome” page (see Figure 7), a map of Ferryland highlighted with the various story spots that was built using QGIS (see Figure 8), a map from the 1700s that I found during my time in Newfoundland highlighted with the story spots (see Figure 9), and then each story spot would open to a page telling the story which had a number of buttons to navigate from there: a button to open the gallery of photos, a button to view the archival materials, a button to go to the video player, and a button to go to the soundscapes (see Figure 10). All these pages would be linked together (and back again) and can be seen in the overview of the mock-up in the blue arrows that are visible as these show the current navigation of the app (see Appendix A). It made editing the app a lot easier to be able to visually see where each page led. However, as more pages were created, these arrows sometimes proved to be distracting and confusing as they tend to clump together. There is a solution to this: simply hovering over a specific pathway would cause the other arrows to disappear and allowed the designer / editor to see where that pathway leads and if it is associated with a specific hot spot.

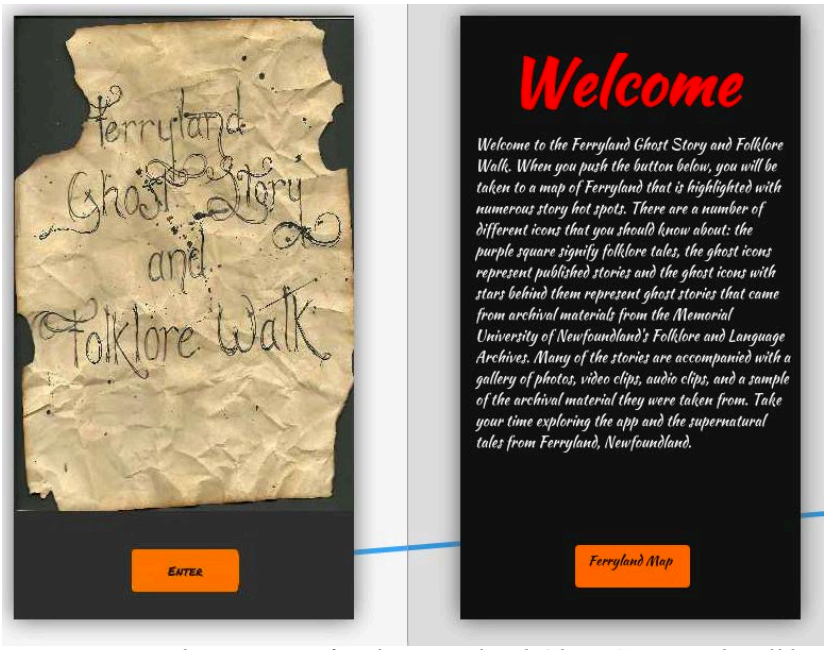

Figure 7: Welcome Page for the Ferryland Ghost Story and Folklore Walk

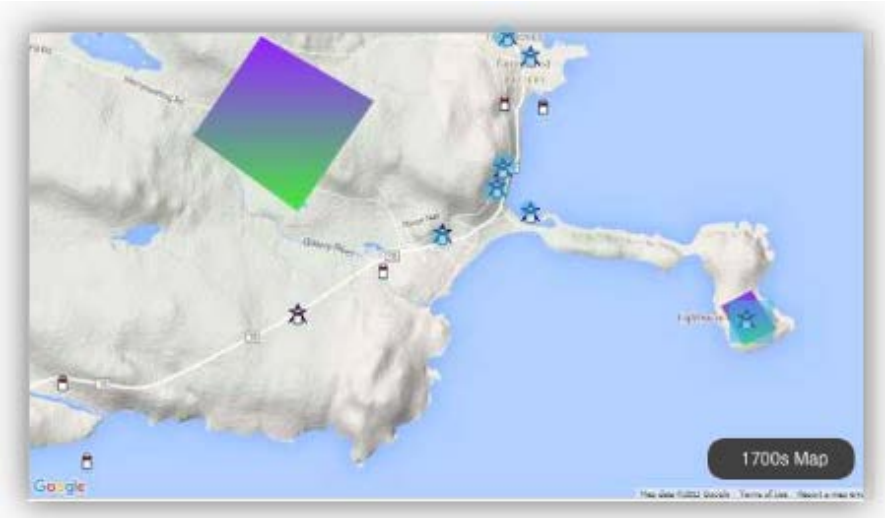

Figure 8: Map of Ferryland made using QGIS and uploaded to FluidUI

Figure 9: Map of Ferryland from the 1700s

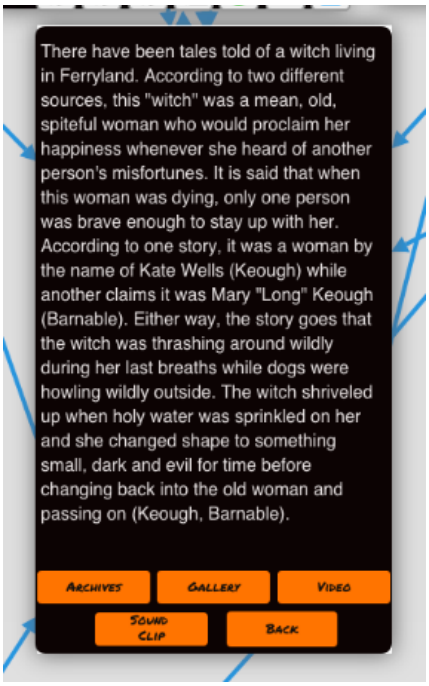

Figure 10: Landing page with navigation buttons on FluidUI

Even though FluidUI allows editors to isolate particular pathways, I still found that linking the pages was one of the more difficult aspects of this project. Not only did I have to ensure that each page was properly linked to the others I wanted it linked to, I also had to ensure that the pages were also linked *backwards* as well. For example, the gallery page allows one image to load after another, but then loops back to the beginning. Testing the mock-up frequently throughout the building of the application also brought to light a number of areas I was missing. For instance, a "back" button on the majority of the pages was required as there were times I built myself into a dead end.

Another aspect of FluidUI that I appreciate is their "clone" function. Using the "clone" option can either clone a specific icon or button, or can clone the entire page so designers will not have to constantly re-do work they had already completed. This functionality allowed me to quickly build the skeleton of the app as I cloned story pages, gallery pages, archival document

pages, video players and sound players. From there, I could simply upload the images I needed and drag and drop them into place.

Out of all the mobile application platforms I could use from FluidUI, I found that the iPhone platform was the one I preferred the most simply in regards to aesthetics; I liked the look of the screens much better than the Android ones (which is the type of phone I had once the mock-up was completed) and I found the widgets in the Apple library to be better geared towards what I wanted my mock-up to do. Of course, all the platforms offered on FluidUI will produce professional-looking products as they offer specific widgets from each developer.

When I went to connect the hot spots I had created on QGIS to workable hot spots on FluidUI, I ran into a bit of trouble. As I had made the map in QGIS and made custom icons in QGIS for the story locations, I could not use these same icons in FluidUI as hot spots. In FluidUI's eyes, my map was simply a flat image. I therefore had to use invisible linking circles which I placed over each icon on the maps (both the QGIS map and the map from the 1700s) in order to turn them into hot spots that could then be touched during testing. In Appendix A, these invisible links are visible as the screenshot was taken in the editing window and could therefore be seen as the blue, transparent shapes lying over the icons on the map. During the testing of my mock-up, these shapes disappear and only the icons are shown. Of course, because of these links, touching the icon is functional and takes the user to a specifically linked story screen. Without these invisible links, the icons that appear on both maps are simply placeholders.

Another issue I had, was how slow and "laggy" FluidUI became as I continued to grow my app. The website also began to crash more and more frequently which resulted in work being lost. There is no dedicated save button on FluidUI which is nerve-wracking to say the least. I

found that clicking on my user icon appeared to be saving my work though at times, that was unsuccessful as well as when I logged back in, the work I thought I had saved would be missing completely.

Due to these issues, I tried to save digital space as often as I could. For the stories of the Masterless Men, the ghost on the road to Calvert, the Witch of Ferryland, the Hauntings of Ferryland Presbytery, and the Tale of Captain Kidd, I have not included any video screens or soundscape screens as these were not taken for these particular stories. I felt that by saving as much "room" as I could on the website, perhaps it would not crash so much. Unfortunately, even with these savings, I was unable to access my photo library and so three of my stories (The Treasure of Quarry River, the Headless Ghosts of Aquaforte, and the Sunken Ship at Aqauforte) have no photo gallery paired with them even though I took pictures at each of these story sites.

Building the app using FluidUI gave me a lot of insight into the process of the creation of an app, what I wanted my app to do, how I wanted it to look, and also allowed me to place myself in the shoes of a user and then decide what I would want out of a ghost story and folktale walk app.

Therefore, based on my experiences using FluidUI, I have rated the website on the following factors, out of a score of ten:

Table 3: Rating of FluidUI	
Ease of use: (10 = very easy to use; 5 = difficult to use, numerous errors occurred, 1 = almost impossible to use) • Using no uploaded images • Using uploaded images	• 9/10 • 1/10
"Look" of end-product (10 = looks identical to an app from an app store; 5 = has similarities to a professional-made app but it is clear it is a mock-up; 1 = looks sloppy and poorly put together)	9/10
Help / Support (10 = responses arrive almost immediately after an inquiry is sent, responses are helpful and solve the issue; 5 = responses arrive long after the original message was sent, replies are not helpful; 1 = no responses are sent, customer received no help)	7/10
Cost (based on student rate) (10 = free; 5 = price is somewhat high for a student rate; 1 = price is not reflective of a student budget)	7.5/10
Project back-up (10 = project is backed up to a secure server / there is an option to back-up the project onto users' own computer; 5 = project is clearly backed-up onto the cloud (with a save button or an export button) and can be retrieved easily; 1 = there is no option to save the project, project cannot be retrieved easily)	1/10
Affordances of FluidUI (10 = all options for the creation of an app are available including	2/10

sound and video clip uploads; 5 = most options are available to the user to create their imagined app; 1 = few options are available but lack the options to create an ideal end-product)	
Overall	**4/10**

The first time I utilized FluidUI, I had not uploaded any images. Consequently, building a basic mock-up was really easy and very fast to do, hence the score of 9/10. However, once I uploaded the images I wanted to include on my app, navigating the website became incredibly slow, lagged frequently, and then continually crashed the entire site so work on my project became very slow, stressful, and frustrating as work was lost, steps had to be done over and over again, and I was unable to work on my own computer instead working from a Mac. I therefore scored ease of use as 1/10 as it was near-impossible to use when I had images uploaded onto the site. FluidUI also receives a failing score here as I was unable to use all the images I wanted to for my mock-up. My experiences showed me that if someone wants to use this software to create an app that would ultimately host a lot of images, FluidUI is not the best choice.

As for the "look" of the end-product, FluidUI produces a very professional looking mock-up and their extensive library of widgets from Windows, Apple, and Android make it that much easier to create a realistic-looking end result. It made sense to grade FluidUI a mark of 9/10 for the look of its product.

FluidUI received a 7/10 for its help function as they offer both email and chat functionality should you run into problems using their product. I personally used both chat and email and for some of the small issues I ran into with FluidUI and when the issues were small, the staff was prompt, friendly and would check back in with me to ensure the issue has been

resolved. However, when I started having major problems with FluidUI, it took the Help Team a long time to get back to me. As I write this, it has been months since I last heard from FluidUI and I am still unable to fully access my project without crashing the browser.

The cost of FluidUI was, at first, rather daunting. However, their student rates are quite good as they offer a significant discount for users who have an institutional email address. Potentially, then, other academics affiliated with a college or university could also utilize this discount as FluidUI only requires an email and not a student ID. On the other hand in regards to cost, there are also a number of other, free, products out there that can be used to create mobile mock-ups which is why I ultimately rated FluidUI's cost at a 7.5/10.

As FluidUI is a web-based platform, the only back-up of a project created on the website is the website itself; namely, "the cloud." Having a project based entirely on the Internet is risky, to say the least. As I have personally experienced, if the website has a problem, a project cannot be accessed. While they do have an export to HTML option ("Features"), it is not necessarily the best-case scenario for a large project. They also do not have a save button which for me, creates an incredibly uneasy experience. I am therefore only able to give FluidUI a 1/10 for its project back-up capabilities. If a library or other academic is looking to use FluidUI for their project, it is imperative they keep any important information, images, etc., safely stored and saved elsewhere other than just on FluidUI.

Lastly, the affordances of FluidUI, particularly in my situation, were not suitable. I was unable to upload sound or video clips — both being an important aspects of my work. Not being able to upload all my desired data also meant that I would not be able to test the full functionality of my application as I imagined it. Of course, the mock-up software *is* web-based so there will be

limitations. Nonetheless, it did mean that I was not able to work completely with all my data. Consequently, FluidUI only receives a 2/10 for this category.

Overall, I have scored FluidUI at a 4/10 based on my experience with the software. Because working on the website became increasingly slower as I continued my work and uploading images for my mock-up, I was disappointed with the software that claims to have "flexible uploads" ("Features"). As well, having the browser crash time and time again is not only stressful but makes the product unreliable; an aspect no one wants to deal with as they are trying to create a workable product. From my experiences, however, I do have a number of recommendations for those who do choose to use FluidUI:

1. When possible, use placeholders instead of uploading images. Keep notes or insert notes using the specific name of the image you ultimately want to use there. Using as few images as possible will prevent the website from lagging and will make project work a lot easier.
2. Take screenshots as frequently as you can in order to preserve as much of your project as possible. While this is not an ideal solution, you will at least have *something* should the website decide to crash. Hopefully my case is a rare one and others do not experience the same issue.
3. When in doubt, consider using alternatives: PowerPoint, Prezi, Photoshop, Illustrator, other online tools (be careful-these may have similar issues as FluidUI does): UXPin, Balsamic, Mockingbird, etc., or use old fashioned pen and paper to design a mock-up that you can then pass on to a professional developer.

While FluidUI may not be the best software for libraries or other academics to use, it was still a useful exercise for me to undertake as it afforded me a lot of insight into the creation of a ghost story and folktale walk app. It also made me re-negotiate space as I began to think in terms of para-psychogeography, walking and exploring the story spaces in Ferryland, and how would I best represent the stories of the land on a mobile interface.

FluidUI is a good interface for those wanting to explore designing a **basic** mobile application. I would not recommend it for other users who want to create more in-depth, interactive applications as FluidUI has proven itself to be very unreliable.

Users beware as my experiences with FluidUI became its own ghost story.

Chapter 5: The Stories

> *There is perhaps no country under the sun so rich in traditions of the sea than Newfoundland. Her financial successes, her birth and heritage, the environments she has created, the 'stock' she has produced, are all part and parcel of old Neptune's very self. How truly all this is proved by that aptitude with which her sons seek the sea! Love its tumultuous travail, and, like Vikings to the part, subdue it to their humor.... For the sea owns the true records of terror, mystery and fear. Awesome as it ever was, it is to-day the real unexplored portion, and centuries have made it a mystery greater for its age. Strange paradox perhaps, but true, for the sea has its superstition and its traditions a million times more wonderful than the strange tellings from the land* (Kinsella 36).

As we have seen, the stories from Ferryland, Newfoundland are both diverse and cover a number of different subjects and characters. Because of this diversity and because each individual story has its own intricacies that make it distinct, a further examination into some of the story elements is required for a more close-lensed understanding of the narratives. It should be noted that while I was able to collect 15 stories on Ferryland, only a few of them will be outlined and explained here, as these stories possess fascinating elements that require a thorough and in-depth discussion.

The Masterless Men:

The legend of the Masterless Men holds a special place in the hearts of many people from Ferryland. The tale itself weaves a romantic tale of brave indentured men who fought against

injustice and tyrants to become free. With this tale being so similar to that of Robin Hood, it is easy to see why the story has survived for so long even though no one knows for sure whether or not the Masterless Men truly existed or not.

The story goes (as it was told to me by Annette Mooney, a resident of Ferryland who recorded the story over a cassette tape and mailed it to me) that in the latter part of the 18th Century, the area around Ferryland belonged to a group called the Masterless Men. Now, the Masterless Men were led by a man from Ireland named Peter Kerrivan who had deserted the British army and run to the Butterpots area just beyond the town of Ferryland in the marshy hills. At this time, there were many Irish settlers in Ferryland. However, they were "mostly indentured servants and youngsters as they were called, men who were contracted out to the fishery for a season, which meant they would spend two summers and a winter in the colony in the employ of their planter or merchant master before returning home" (Fardy 147). Unfortunately, the living and working conditions for these men were harsh and many were treated as second-class citizens. Many of the masters were unfair in their dealings with these youngsters – charges of refusal to pay for services and wrongful dismissal were frequently laid against the Masters of the youngsters (Fardy 147). Essentially, these servants from Ireland were slaves and to some, life in the barren Butterpot area was a far more appealing prospect than trying to make a life back in the town where they were treated poorly. So when Peter Kerrivan made his initial escape into the Butterpots, he was soon joined by other indentured men from Ferryland and surrounding towns looking to live as free men, answering to no man but themselves. Thus they became known as The Masterless Men.

However, even after they deserted their Masters and left the town behind them, they were not completely safe. They were viewed as a threat to the British law and soon the Navy had

orders to round up the Masterless Men and execute them all. Yet this would be no easy task as the Masterless Men were experienced woodsmen who had cleverly cut multiple paths through the woods that would either lead in circles or would take the wanderer to a nearby settlement and not to the Masterless Men themselves. Additionally, the Masterless Men had friends in the settlements who they could trade with and who would also inform the Men when a raid was about to happen. By the time the Navy came to some of the Masterless Men's tilts,[5] the Men were far gone, hiding in the dense brush and woods of the Butterpots. The Navy would also inevitably become lost among the many paths and they rarely caught any of the Men they were ordered to find. They did, however, burn down some of the tilts they came across but the Masterless Men simply built them back up. The luck of the Masterless Men, however, was not to last as eventually four Men were captured, publicly hung and left out in the harbour for viewing and as a reminder of what would happen should they decide to join the Masterless Men.

It is said that Peter Kerrivan met a girl from one of the settlements and married her. It is also said that his descendants are still living in Ferryland today and that if you venture to the Butterpots just behind the town, the original paths cut by the Masterless Men are still visible (Mooney).

But while the Legend of the Masterless Men has survived the test of time and has been adapted into several creative formats including stage plays, songs, and novels, one source I uncovered at the Centre for Newfoundland Studies hints that they may not have been as well loved as the story leads us to believe: "Another dark period in Ferryland History was during the reign of The Masterless Men, known as Kerrivan's Gang. Making their headquarters inside

[5] Tilt: a type of hut or lean-to ("tilt, n.1." def. 4)

Fermeuse and Renews, they came out to plunder and terrorize the settlement" ("The Masterless Men" para 1). The source claims that "the people [of Ferryland] had petitioned England for protection, and the gang was eventually rounded up and four of them were hanged from the yardarms of the ships anchored off from the church. They were left there for days as a warning to others" ("The Masterless Men" para 3). However, this source did not state where it received its information from and in fact, I have not come across a single other source that says the Masterless Men ever "terrorized" the surrounding settlements. In fact, the majority of the sources state that the Masterless Men had contacts and friends in the settlement who they would frequently trade with and, in some cases, court and marry (Fardy 157). Nonetheless, the source does provide a very interesting viewpoint of the legend and demonstrates how stories can morph and change as they are told and re-told.

So while the Legend of the Masterless Men has no written record of their group ever existing apart from the orders that were given to capture the Men in archival army records (Mooney), there is a tremendous amount of information on how Newfoundland was governed at the time the Masterless Men were said to exist. This information shines a great deal of light onto why some men would consider the prospect of running away from the town and joining the Masterless Men to be a desirable choice.

At the time the Masterless Men were said to exist, the law was a harsh one that favored the masters rather than the workers:

> The island's courts reinforced masters' authority through the effective criminalization of breach of contract.… Those who challenged their masters' authority were subject to public whipping and the forfeiture of all their wages. Naval governors placed additional

> restrictions on Irish Catholics and fishing servants who stayed in Newfoundland after the expiration of their contracts. (Bannister "Law and Labour" 154)

The working conditions for fishing servants were also extremely harsh. The fishing season ran from late June until mid-August and servants could, at times, work eighteen to twenty hours a day in order to best take advantage of the run of fish. As well, living conditions were brutal as the majority of the settlement's food had to be shipped in. Reports of near-starvation were common coming from the settlements (Bannister "Law and Labour" 156-157). Another common report was that of wages being withheld which masters would do frequently and with the flimsiest of excuses such as "neglect of duty" (Bannister "Law and Labour" 158). Fishermen also had another aspect of working for a master to fear and that was of being whipped. It was reported that "[a]s late as 1818, fishermen were liable to be whipped for relatively minor offences, and naval officers continued to administer law until 1824" (Bannister "Law and Labour" 174). In the time of the Masterless Men and of naval rule,

> Whipping was the hallmark … and it occupied a prominent place in the legal culture of eighteenth-century Newfoundland. In many respects, the island's fishing servants were in a position similar to the convicts in New South Wales. In both cases a class of labourers worked under an indenture and penal code designed to ensure discipline through exemplary punishment. The cat-o-nine-tails was a feared tool of repression when used to effect. Punishment was highly discretionary, and decisions about when and how to punish servants remained prerogative of individual masters and magistrates. They made their decisions based on the common law, local customs, and paternalisitic authority. (Bannister *Rule* 254)

Irish servants had the worst of naval law as not only were they treated poorly, they were also further discriminated against based on their religion. In 1755, religious persecution was actively pursued by local authorities due to Governor Dorrill outlawing the celebration of Mass (Bannister "Law and Labour" 157). Anyone who attended Mass could be arrested, fined, or have their house burned down. These measures "reflected fears of an Irish rebellion and an alliance with the French" (Bannister "Law and Labour" 157). The persecution against the Irish Catholics became worse in 1774 when a band of ten Irishmen and one Irishwoman killed an English magistrate. It was later found out that this murder was premeditated and as a result, any religious freedoms that the Irish may have had before (very little, in fact), were severely curtailed as an attempt to make the Irish leave the island forever (Fardy 150). Priests were hunted down and deported, homes that had been used to celebrate Mass in secret had all their possessions seized, their property confiscated, and the homes torn or burned down (Fardy 150). Certainly, life in the wilderness was far more appealing than one in a town where life could be grueling and cruel.

Right before those unlucky four Masterless Men were caught, there was a riot in Ferryland that may have resulted in Captain Edward Pellew learning the names of some of the Masterless Men, leading to a great desire to capture the Men and make public examples out of them (Fardy 161). The story of the riot in Ferryland is as follows:

> During two weeks in September of 1788, the Ferryland district court convicted 155 men - nearly the entire adult male Irish population of the community - for 'riotously and unlawfully assembling during the Winter to the great terror and injury of all His Majesty's subjects.' The men were fined an average of five pounds each, and the total amounted to 640 pounds. Ten of those fined were sentenced to be deported to Ireland, of whom five forfeited all of their wages and one received thirty-nine lashes; another man

> was sentenced to ninety lashes. Little is known about the riot other than that it occurred during the previous winter and involved a battle among the local factions from Leinster and Munster ... the ire of magistracy - led by the presiding naval surrogate, Captain Edward Pellew - was unequivocal. After noting that ten of the men had absconded, the court ruled that they had forfeited all of their wages and decreed that they were all banished from the district as vagrants, never to return on pain of thirty-nine lashes on the bare back with the cat-o'-nine-tails. In the aftermath of this incident, the merchants and prominent planters held a meeting, petitioned Governor Elliot, and formed a committee to oversee the building of a district gaol to deter future outbreaks of unrest. (Bannister *Rule* 234)

It was soon after this riot that the four Masterless Men were captured and publicly hung. And according to some, the ship that hung and displayed the bodies can still be seen to this day in Ferryland habour late at night, appearing as a spectral mass floating out in the harbor with the shapes of four men hanging from the mast (Finley). It is no wonder then that the Legend of the Masterless Men has survived for so long because not only are the paths the men cut still visible to this day, but some of their ghosts still haunt the shores reminding everyone of a time when a group of men stood up against injustice and tyranny and escaped a life of slavery. The endurance of the tale also speaks volumes for the power of place in stories. The carved pathways in the Butterpots are physical evidence that help to feed the tale of the Masterless Men. Conversely, the legend of the Masterless Men feeds off the place of the Butterpot Barrens as it has become an archetypal location where a key part of Ferryland's history unfolded. Place and story support one another and climax into an enduring legend representative of the Ferryland literary identity.

The Witch of Ferryland

The account of the Witch of Ferryland is a very peculiar one in that there are two stories surrounding the Witch in the MUNFLA archives that are nearly identical in every way except for the name of the woman who was called to watch over the Witch as she was dying. According to the Keough account, no one in Ferryland was brave enough to stay up with the dying witch except Kate Wells — a robust widow known throughout Ferryland as having no fear and therefore put in charge of laying out the dead (Keough). However, in the Barnable account, the only person brave enough to stay up with the dying woman (named Miss Annie W___ in Barnable's paper), was a Mary "Long" Keough named so for being seven feet tall (Barnable). Both stories tell of the Witch's dying night and say that they were aware she was a Witch for whenever anyone was sick or came across some misfortune, the Witch would proclaim "I'm glad of that!" Both narratives also describe the night in question as one where dogs were outside howling all night, and that the Witch could change shape (Barnable, Keough).

As with many of the other ghost stories and folktales that exists in Newfoundland, tales of witches came from the European settlers who ventured to the island for the fisheries. They "brought witch tales (if not witches) that proved to be hardy transplants. Stories of spells became staples of oral traditions in outport societies, where a great many women — and some men, too —acquired the epithet 'witch'" (Rieti *Making Witches* xi). There is another peculiar aspect of the tale of the Witch of Ferryland is that it really should not exist at all. Barbara Rieti claims that "the first thing to know is that witch lore is not common knowledge in Newfoundland but is stronger in some places than in others.… The reason has partly to do with ethnicity. 'The English have the witches and the Irish have the fairies,' Earle MacKay told me" (Rieti *Making Witches* xii). She goes on to explain that "National origin, however, only partly explains the problem of

uneven distribution; some have relatively little witch lore. This is especially true of the Avalon Peninsula, which as the oldest settled part of the province might be expected to have the most, yet has the least" (xii-xiii), and as we have seen, Ferryland, a part of the Avalon Peninsula, was made up with mainly Irish settlers so the tale of the Witch of Ferryland is an oddity to be sure. The reasoning for calling the woman a witch is also unusual for there appears to be little reason for it except that the woman was rather unpleasant and that she would be glad in other's misfortunes. The act of "witching" commonly refers to when someone puts a spell or "wish" on another person (Rieti *Making Witches* xi), and the "Witch" of Ferryland, as far as we know, did not wish bad on others, she just reveled in the fact that it had already happened to someone else. Of course, accounts of witches were all based on the essential fuel of emotion — especially that of anxiety, anger, suspicion, and hate (Rieti *Making Witches* xvii). It is then easy to imagine that in a small town such as Ferryland that the settlers there would be suspicious of someone enjoying another's pain and which would in turn make them anxious around that person: "Reciprocity in all its permutations is the lynchpin of witchlore; the narrative posit that everyone is connected whether they like it or not" (Rieti *Making Witches* xv), particularly in a small, close-knit settlement such as Ferryland.

Truly the tale of the Witch of Ferryland leaves the reader with many unanswered questions. On the other hand, it also instills a sense of curiosity in the reader and an urge to hear more. It is in this aspect that makes the tale of the Witch of Ferryland a great story to share.

The Headless Pirates and the Dog with the Fiery Red Eyes

One of my favourite non-archival stories is the one about the headless pirates and the dog with the fiery red eyes. The tale occurs in Aquaforte, a town just beyond Ferryland, at a time when

pirates roamed the oceans and raided Newfoundland often. This particular tale can be found in two different published accounts. The more detailed account is in Frank Galgay's and Michael McCarthy's book *Buried Treasures of Newfoundland and Labrador.* However, the tale can also be seen in Jack Fitzgerald's *Newfoundland Believe it or Not,* though it does lack in some important details. The tale, according to Galgay's and McCarthy's account, tells of a pirate vessel being chased into Aquaforte's inner harbour by an English man-o-war ship. The vessel, having nowhere else to turn became grounded and the captain gave orders to carry the treasure they had on the ship into a longboat so they could bury it on shore. The captain then disembarked with six members of his crew to conceal his ill-gotten goods on land. As the captain was leaving the ship, he lit a fuse to the powder magazine and blew the vessel up along with most of the crew still on board. However, at the last second, the ship's dog jumped into the water, following the captain and the remaining crewmen ashore. The pirates quickly found a place to bury the treasure and hid it in the ground to be later dug up when they were not being pursued. But while the captain went ashore with several of his crew, he was the only one to leave Aquaforte alive.

Years later, an old Aquaforte fisherman was getting ready for bed one evening in late August. The man lived in a small house within walking distance of the harbour and as it was nearing midnight, the man blew out his candle and looked outside to see what the weather would be like for him tomorrow. As he went to gaze at the sky, his eye caught something glowing just down the lane from his house. Initially he thought these were lanterns but as these "lanterns" got closer, the man saw that in fact they were the red glowing eyes of a large black dog. To the fisherman's horror, following the dog were six headless men, each chained to one another and plodding along slowly, one after the other. The specters passed the man's house and carried on to the seashore. The dog walked into the water and the chained men followed him until they

disappeared beneath the waters of the inner harbour. The fisherman stared on and suddenly saw a pirate ship rise from the bottom and, under full sail, left Aquaforte harbour with the dog sitting on the quarter-deck, looking out towards the ocean with his fiery red eyes.

Since that day, many others have claimed to see the spooky procession and it is believed that pirate treasure still lies buried somewhere in Aquaforte, waiting to be found (Galgay and McCarthy 29-31).

There are many reasons why I love this tale but the main reason was that it gave me so much to look into. To begin, why were the ghosts headless? Were they captured and beheaded? Was that a normal punishment for a pirate? I rushed into the stacks to see what I could find and while the sentence for piracy *was* death, it was not by beheading. In fact, the majority of the death sentences for pirates were carried out through hanging as a way to publicly display the body for days after they were dead to send a message of what the consequences were to those who committed piracy or were considering taking up the life of a pirate (Bannister, Sanders). It would appear that I reached a bit of a dead-end with the headless pirates (perhaps their captain beheaded them before he left?), but I still had the dog to consider. This was the first story from Newfoundland that I had come across that had a ghostly / demonic dog in it so naturally, it piqued my interest. Black dogs have a long and fascinating history and can be found throughout numerous tales, in many different countries and at different time periods. Perhaps the oldest appearance of the Black Dog is in Roman times with the God of Anubis. During this time, black dogs were thought to be representative of evil spirits (Clark 233). This belief can also be found in Ireland for

> [e]vil spirits were said to often appear in the form of animals, particularly a black pig or a black dog, which nocturnal apparitions were identified with the devil himself. This type of lore was adopted from England in the 16th or 17th century and has now become general throughout the country.... Their real function is to warn people against staying out too late at night drinking, card-playing, or otherwise misbehaving.... The idea that hidden treasure was guarded by spirits is probably quite old in Ireland. (O Hogain 239)

In the tale from Aquaforte, one can suppose that the black dog is potentially guarding the treasure left by the pirate captain and perhaps also serves as a warning to others not to stay out too late. It is hard to say for sure but it is helpful to trace the origins of the black dog and its function in tales to other stories to compare similarities and differences as these can be revealing to the meaning of the dog in the Aquaforte tale.

In Newfoundland, it is said that if you hear a dog howling, it means that someone in that neighborhood is about to die (Kinsella 15). This tradition was brought over by settlers from Europe for they also believe that the howling of a dog foretells death. This is because dogs can see ghosts and other evil spirits, including witches (Clark 236). It is no surprise, then, that in the tale of the Witch of Ferryland, dogs were outside the Witch's house all night howling and crying for there was both a witch inside the house and she was close to death (Barnable, Keough).

Another fascinating characteristic of the black dog figure is that whenever it appears in a tale, it is usually associated with a "definite locality which is implied by its name 'The Black Dog of Newgate,' 'The Black Dog of Bungay,' and so on" (Brown 46). There is also significance in *where* the black dog appears for these

> places favoured by these apparitions … are places associated with movement from one locality to another: roads, lanes, footpaths, ancient trackways, bridges, crossroads, gateways, doorways, corridors and staircases. These examples tempt us to include hollow trees, graves and prehistoric burials whose attendant hounds proliferate ... on the grounds that they can be seen as passages downwards to the World of the Dead, and so also suicide graves and scenes of execution. (Brown 47)

Due to the black dog's frequent association with burial sites and death, the appearance of this particular character can also "represent some universal guardian of the threshold personified in various cultures as, for example, Anubis, Cerberus or Hekate" (Brown 48). However, the black dog has also appeared in some tales as protectors of the vulnerable and the innocent for they escort the lonely through dark paths at night and fade out as home is reached (Brown 52), much like the tale from Aquaforte as the black dog leads a group of sailors back to their ship to sail home.

It is easy to read this tale and quickly surmise that the black dog and headless ghosts are evil spirits foretelling of ill-fortunes and grim futures. But when we look at the history of the character of the black dog throughout numerous tales, it appears as though this specter may be acting as a faithful guardian, serving his last act of heroism by leading these poor lost souls back home to where they may finally be able to rest.

Fairies in Ferryland

Due to the popularity of the belief in fairies among the people of Newfoundland, it is no surprise that Ferryland has its own tales of the supernatural beings. According to the tale, inhabitants of the Ferryland Lighthouse would never dare venture to the "Motion" (shore rocks on Ferryland

Head) any time after dark for that was when the fairies were out. Should you be in that area after the sun had gone down, the fairies would steal you away. And while you would know where you were once they had you, you would never be able to find your way home again. Locals knew of this fate as they used to say that "the fairies had them" should someone be found missing after venturing out when they should not have been (Furlong).

As we have previously discussed, fairies and fairy lore are rampant throughout Newfoundland and function as cautionary tales to keep children and others from straying into dangerous areas where they may come to harm. The tale from Ferryland is no exception as the area around Ferryland Head is extremely treacherous with its steep cliffs and rocky, uneven terrain. In fact, should one go out after sunset and try to visit the Head, there is a very real possibility one could fall and become trapped among the rocks. It would also hold true that the victim would know where they are but due to injuries would not be able to go home. It is said that fairy lore "may have originated to explain bad luck, natural disasters, epidemics, birth defects, and child illnesses, and deaths" (Guiley), which may also be the reasoning behind the origins of Ferryland's particular fairy lore. Nonetheless, fairies are also believed to live in an underground dwelling where they come out at night to frolic and make trouble (Guiley). In Newfoundland in particular they are seen as frightening and mean creatures and encounters with them are to be avoided at all costs (Young 283). In fact, the *Dictionary of Newfoundland English* has 14 separate references to fairies (qtd. in Young 284) and in countless works published on Newfoundland folklore, there are discussions of ways to safeguard oneself from the fairies. These works include those by Ron Young, P.J. Kinsella, Barbara Rieti, Alice Lannon and Mike McCarthy, and Dale Jarvis, to name a few.

The belief in fairies, as previously discussed, did not originate in Newfoundland but has since become an important staple in the story-telling traditions of the island and one that has resonated from generation to generation. The continuation of these tales show the importance and continued relevance to the culture of Newfoundland (Memorial University of Newfoundland 244). Fairy lore in Newfoundland is an important folk belief of the population of the place which

> may be defined as that body of traditional knowledge by means of which a community of individuals conceptualizes and interprets the natural and supernatural worlds. Far from being merely curious survivals from an earlier stage of cultural development, folk beliefs persist because they continue to serve a valid function for the people who possess them.… Like many other folklore genres, folk beliefs are perpetuated largely by means of oral transmission and customary practice. The folk beliefs of Newfoundland and Labrador are the result of historical, geographical and social conditioning; that is, they have been influenced by precisely the same factors as have the people who possess them. (Memorial University of Newfoundland 244)

As Rieti found, fairies are the "ultimate strangers" and in Newfoundland, one of the most terrifying experiences is to come in contact with these supernatural strangers. The fear of outsiders to the community is inherent to Newfoundland's resistance to change. In telling stories of the fairies that also function as cautionary tales, the narrators and the listeners are able to "impress a stable order on a world where no previous order existed" (Memorial University of Newfoundland 244). This is particularly significant for Newfoundland as the weather constantly changes the environment and geography surrounding the inhabitants of the island and "[a]s such, folk beliefs tend to develop around aspects of the environment and of the human experience which are of the most importance to a community's survival" (Memorial University of

Newfoundland 244). Once more the tale of fairies in Ferryland exemplifies this tendency for the lighthouse keeper was an integral role in the community. Tales surrounding the lighthouse, then, and the safety of the inhabitants are crucial to the survival of Ferryland. Barbara Rieti also notes that there are implicit themes and subtexts to fairy narratives in Newfoundland and one such theme "is the human relationship with nature. In a harsh environment, under precarious economic and material conditions, one's niche is ever under siege; fairy narratives reflect the struggles and hard-won survival of culture and human creation, and the tenuous imposition of order on the wilderness" (*Strange Terrain* 3). Newfoundlanders have had to endure extremely harsh weather conditions and an even harsher geography to try and make a life in and it is because of this way of life that make tales from Newfoundland different from where they first originated. True, almost all of the tales from Newfoundland have roots in other countries and cultures, but nowhere else in the world has the exact climate and geographical conditions Newfoundland does which gives these legends and fables the same enduring characteristic that the island itself possesses.

The Devil and the Parish Priest

The story goes that long ago, there was an old Irish Priest who had to travel one night from Ferryland to Aquaforte to administer the last rites to a person who was passing away. The Priest and his driver took his horse and sleigh and set out to the neighboring town. Just as they left Ferryland, they came across a gravel pit. On their approach, the horse started to become skittish and began snorting and stomping and refused to go any further. The Priest came out of the sleigh and went over to the pit where he immediately fell to his knees and began to pray out loud. He then blessed the pit and returned to the sleigh. The Priest got back in the sleigh and told his

driver that "He was down there," referring, of course, to the Devil himself. The horse then started moving again and reached Aquaforte without further incident (Cooper).

Another tale similar to accounts of the fairies in that there is a fear of strangers and outsiders present in the tale, stories of the Devil and the Parish Priest hold another special place in the oral tradition of Newfoundland. In fact, Parish Priests shaped the lore of a community in a variety of ways for these "wise men" were believed to possess particular powers (Barnable 25). Many of the local Priests were also known to tell ghost stories during their congregations, perhaps to encourage everyone to go straight home after the service (Barnable 26). Any tale where mystery and awe were the desired responses, the Parish Priest was usually present in the story (Barnable 27).

The Devil is an important aspect of the tale because

> for one person, or within a single community, a devil may be, *at one and the same time,* a supernatural figure from popular religious iconography, *and* a symbol of an oppressive or rival social group (and their territorial interests); *and* a didactic figure who can be used to warn people away from certain types of behaviour, *and* a threatening image used to coerce children away from danger. (Nuttall, author's emphasis 242)

In my Context chapter, I cited other tales about the Devil and the Parish Priest. The tales I discussed involved gambling and therefore the Devil would serve as a didactic figure to warn people away from bad behaviour. In the tale from Ferryland, however, the Devil is acting as a symbol of a rival social group — in this case, the town of Aquaforte. He takes the role of the undesired outsider as "the divisive educational system [in Newfoundland] encourages the people to see anyone from a different community or religious background as a permanent stranger"

(Nuttall 247). The Devil stands in perfect opposition to the Parish Priest as the priest is representative of the community itself (Nuttall 247). The Devil also functions as a symbol of "the desires of the forces of darkness to inhibit the priest's ability to carry [the last rites] out" (Nuttall 243). The tale also provides a way for the community to come together for the tale "represents the strong arm of the community against the noxious influence of strangers [and] the priest…represent[s] his community in the battle against evil" (Nuttall 251). The horse's reaction in the tale also plays an important role as where the horse stops signals the boundary between two communities and two territorial claims (Nuttall 255). The notion of land and "our community" vs. "your community" is significant for it tells of the "psychological need to belong somewhere, one antidote to a prevailing alienation" (Lippard 7), which, in turn, provides an insight into the anxiety surrounding strangers and the outside influence of another community. Belonging means you are a part of something greater than yourself and it is worth defending. Stories such as the tale of the Devil and the Parish Priest also represent what scholar Crang observed as a set of "cultural characteristics and says something about where you live, where you come from and who you are – it provides an anchor of shared experiences between people and a physical demonstration of continuity over time" (qtd. in L. Smith 76). As the tale is about Ferryland's Parish Priest, sharing the story affords the teller and the listeners a sense of pride and connection to the land, the community, and the shared history of the town.

Once more there is a reason for the popularity and persistence of tales of the Devil and the Parish Priest and it is due to the continuous religious observance, popular and official, in Newfoundland (Nuttall 244) which has resulted in the tale making up an important part of the Newfoundland Catholic tradition and heritage. Tales that have survived for so long "reflect the inner mind and behavior of peoples … and they offer a fairly sure key to the ways of thought of

our ancestors…In addition to this, a legend was normally local; the places, persons, events and dates mentioned in the story were usually known to both the narrator and the audience" (O'Sullivan 11-12). These legends and tales therefore resonate with the audience for they provide a window into the past and can invoke memories to those who live, used to live, or had family in the named place. It has been said that "[a] legend will die only when its local roots have been severed and popular interest in it has ceased. It thrives best where social change comes slowly, and it is kept alive by constant repetition" (O'Sullivan 12). Newfoundland provides the perfect environment for these tales as change comes slowly and old traditions are still held dear.

Chapter 6: Para-Psychogeography

Psychogeography, as defined by Guy Debord, is "the study of the precise laws and specific effects of the geographical environment, whether consciously organized or not, on the emotions and behavior of individuals" (Debord "Introduction" 23). Para-psychogeography, on the other hand, is a neologism I have created in order to conduct my own study and can be defined as the emotions and atmospherics resulting from the interaction and exploration of a particular environment or location associated with a supernatural history. The study of para-psychogeography is significant for "[e]ven in places we've never been before, human lives can eerily bubble up from beneath the ground and haunt us" (Lippard 8), which I assert can lead to a greater understanding of that place or location in regards to its history and identity. Pierce Lewis contends that studying "the landscape reveals clues to a culture and can be read like a book: 'Our human landscape is our unwitting autobiography … the culture of any nation is unintentionally reflected in its ordinary vernacular landscape'" (qtd. in Lippard 9). And while some ghost stories leave behind physical clues in the landscape, such as the infamous tales of the hoof prints left behind by the Devil in Newfoundland, para-psychogeography involves a deeper study of the environment where one has to uncover the hidden narratives of stories that have occurred there. Studying the stories and tales that occurred in that location is vital in discovering a place's identity for "there are other histories, often hidden, sometimes literally buried.… Henry Glassie [writes] 'History is the essence of the idea of place.… In place, the person is part of the history'" (qtd. in Lippard 13). History is not just comprised of great events that were deemed worthy enough to be placed into the written record, it is also made-up of the stories shared in that place, whether real or made-up, that greatly contribute to a place's history and distinct identity: "[c]ollective identity refers to those aspects of personal identity that are derived from

experiences and expressions common to a group. It is recognition of this collective aspect of personal identity that produces the deep sense of identification with others — the consciousness of kind" (Oring 212). There is a primal relationship between stories and identity. Ghost stories in particular provide a gateway into a place's sense of self for they may include traces of past emotional experiences of that place. These emotions can be observed through the act of para-psychogeography and can provide an intimate understanding of identity.

There are three components of para-psychogeography that are integral to the study: walking, reading, and awareness. The act of walking is a significant component of para-psychogeography as "[m]otion allows a certain mental freedom that translates a place to a person kinesthetically" (Lippard 17). Once a para-psychogeographer has arrived at a pre-determined supernatural location, the act of reading a traditional tale that occurred in that space is the next important step for the stories themselves are filled with markers of a particular place with a particular identity. Researchers Pennebaker and Banasik found that "[l]anguage is important in this process, as studies in social psychology reveal how we talk about our individual and collective memories — the discourse we use to understand them and give them meaning — also shape and form our memories and frame the process of remembering and forgetting" (qtd. In L. Smith 59). Reading the ghost stories and folktales of a location, it could be argued, offer an even greater understanding of an identity "for, it was held, that in mythology and superstition could be traced [what Thomas Wright found to be] 'the earliest formation of nations, their identity or analogy, their changes, as well as the inner texture of the national character, more deeply than in any other circumstance, even in language itself'" (qtd. in Oring 215). It is therefore indispensable that para-psychogeographers undertake their journey with a sense of awareness of their emotions and that they are gaining a glimpse into the character of their intended place of study.

Of course, as para-psychogeography was derived from psychogeography, the *dérive* and the *detournement* are also important to the theory of para-psychogeography. But while both elements are important to the study of para-psychogeography, I have only borrowed particular components of them in order to best undertake my research. For example, the dérive is meant to be destination-less which was not the intention of my study. However, the dérive is also meant to inspire an exploration of place in order to take pleasure in one's surroundings, as well as pursuing areas of powerful ambience (Wark 22-29), which is what para-psychogeography seeks to inspire. Indeed, para-psychogeography assists those looking to discover locations of powerful atmospheres while highlighting the deep historical roots of a town — in terms of this study, Ferryland. The dérive, or "drift" was also conceived as a game to undertake "as a way of gathering sensual information about the city, a resource for a subversive form of mapping, and as a means to the constructing of 'situations'" (P. Smith "Walking Based Arts" 106). While one can never guarantee that a "situation" will happen while exploring one's surroundings, the act of pairing stories with their coinciding locations invites para-psychogeographers to discover situations that have *previously* happened there offering a window into the past. Scholars of Johann Gottfried von Herder, F.M. Barnard and Robert Clark found that "[e]very society in every historical period was built upon its past…Its members inherited a language, a literature, and a body of custom that linked them to the generations that preceded them and to one another" (qtd. in Oring 213) therefore allowing modern-day para-psychogeographers to become more intimately acquainted with the past. Uncovering the inherited literature of a place using the traditional ghost stories and folktales of that locale unearths the links between generations past, providing a glimpse into the distinct identity of that place.

The détournement is also an important aspect of para-psychogeography for it seeks to reuse existing elements to create something original out of the existing parts (Souzis 194). Debord and his group were mainly focused on the rearrangement and reusing of various art forms for they felt that the "integration of present or past artistic production into a superior construction of a milieu" was a way to lead "to the discovery of new aspects of talent" (Ford 34-35). In my study, on the other hand, I brought together archival materials, GIS generated maps, modern-day photos, videos, and soundscapes in order to create something new. Integrating elements from the past (archival materials) with the modern-day technologies (GIS, mobile applications) has allowed me to create a new way to interpret place and space for "[e]ven minimal interventions, such as using hand-held frames or tinted transparencies, can render a significant re-reading of a site or encourage multiple viewpoints" (P. Smith "Walking Based Arts" 110). Thus, the combination of a number of different elements (and in some cases, the deliberate exclusion of some elements) to assist in the telling of a story has resulted in a complete re-reading of the town of Ferryland. The mindful combination of the past and present has also "embodie[d an act] of remembrance and commemoration while negotiating and constructing a sense of place, belonging and understanding in the present" (L. Smith 3). Certainly one of the conclusions I reached after my own para-psychogeographic journey has instilled in me a sense of belonging to Ferryland, as well as a far better understanding of the present-day town.

One of the advantages of this project being a personal re-evaluation of the town of Ferryland was that I was able to choose what elements I wanted included in the re-telling of the tales of the town. For example, I deliberately left out soundscapes for the stories that involved the roads in and out of Ferryland. I made this decision by putting myself into the shoes of a

potential user and what that user would appreciate being included in a ghost walk app. A tale involving a horse-drawn carriage paired with a soundscape of a busy highway simply did not make sense to me. Does this mean that some aspects of a story location were privileged over others? Absolutely. However, my intention was to try to recreate the best possible atmosphere for each story I had found on Ferryland. This did mean that some tales do not have sound or video included with them but I think in the end, it made for a good retelling of the story. Further, as I reviewed my data and compiled my findings, I concluded that my re-reading of my knowledge of Ferryland was not affected due to some elements not being included. I still felt connected to the town and have left the place with a better understanding of its identity.

On the other hand, if the app was fully created, users would not have the same choice of what story elements they have access to that I did. As the only researcher, I was able to pick and choose what I thought would be the best representation of the story. However, leaving out particular elements could result in feelings of incompleteness in users, particularly in users accessing the app outside of Ferryland. Gathering user experience would then be integral for future iterations of the app, as well as to evaluate the impact of the study.

Of course, there are some who believe that we should move away from the "fetishization of the archives." Raphael Samuel argued in 1994 that history should "engage with memory and abandon the 'fetishization of archives' and manuscripts and reconsider the nature and scope of the history discipline" (qtd in L. Smith 62). Samuel's viewpoint is valid, particularly for my work as there does appear to be a privileging of stories occurring in my project. Many times I have stated the importance of archival materials in the discussion of identity and even in my app, the story locations paired with archival materials are highlighted with a star. This "privileging" is not to say that these stories are somehow better than others but are instead meant to represent the

focus of my work. Further, I contend that the memory of a place *can* be conserved in the archives and that archival materials are consistently used as primary sources by historians to gain a sense of the time period and to place themselves into the mind frame of someone who had lived at that time. It is for this reason that I wanted to not only use archival material in my study but to also include a sample of the archival documents in my mock-up. I contend that being able to *see* the primary source document, the hand-writing of the person who recorded the story, the paper that was used to take down the story, and even the type of pen all provide intimate clues into the past. Dennis Byrne points out that "there are experiences and 'memory traces' that leave no material remnant, and thus are subsequently and inevitably seen to lack authority and 'substance'" (qtd. in L. Smith 61). Therefore, archival material in its "simple aspect of their materiality makes them more convincing and powerful" (L. Smith 61) and should be studied particularly in a discussion about identity. Ghost stories and folktales are also indispensable in a discussion about a distinct identity for

> [t]o be true to oneself and one's humanity, one had to be in tune with this spirit. Herder recognized that genuine folk poetry was possible at every stage of a nation's history.… Nevertheless, a nation could lose touch with itself. A nation that had submitted to foreign influence and reveled in the imitation of others might rediscover its identity in its poetic artifacts, in those expressions of the nation when it was still whole and pure. Such artifacts could be found in the mouths of those who lived close to nature and in accordance with the manners and customs of their ancestors. (Oring 214)

Of course, the notion of reaching back to a time that was "whole and pure" is troublesome. When was Newfoundland, or indeed, any place "whole and pure"? Ferryland's early history involved slavery, religious persecution, harsh punishments, near starvation, and difficult living conditions.

Yet the town endured. Perhaps what is more prudent is to try and look back not to a time that was "pure" for that cannot be obtained, but to simply look back. Discover where we came from, what our history was (good and bad), and what stories were born from these conditions.

Observing the traditional tales of a place as well as the geography where these stories occurred can provide a better understanding of the identity of that location. Consequently, para-psychogeography is in a unique position in the identity discussion for it encourages those undertaking the study to interact with particular surroundings, resulting in a deeper understanding of that location's identity:

> The meanings and memories of past human experiences are thus remembered through contemporary interactions with physical places and landscapes, and through the performances enacted within them — and with each new encounter with place, with each new experience of place, meanings and memories may subtly, or otherwise, be rewritten or remade. These experiences help to bind groups and communities not only through shared memories and identities, but also through shared experiences. (L. Smith 77)

Para-psychogeography, then, creates an ideal medium for interacting with physical places and landscapes via the supernatural stories that have been alleged to have occurred in those places. The study itself invites users to partake in the sharing of the local history which may lead to a greater understanding of the identity of that location for the tales from the past, particularly the lore of the place, have been imprinted with the distinctive aspects of that place's identity (Oring 221). Here the arguments of Raphael Samuel are again particularly useful. While Samuel did argue for the abandonment of the archives, he did so in order to argue the importance of the environment surrounding us. Samuel contended that we are missing a large part of history as we

no longer "go out on archaeological walks…or learn the lie of the land…by putting on a stout pair of boots" (Samuel 269). Para-psychogeography seeks to bring users back to this fundamental way of studying history by encouraging the physical exploration of the land, partnering with archival material in order to create an accessible link between the past and the present. Further, the story spots that I have highlighted in my work can also be considered places of heritage which "may represent or stand in for a sense of identity and belonging for particular individuals or groups. However, it may also structure an individual's response and the experiences an individual may have at that place, while also framing and defining the social meanings these encounters engender" (L. Smith 77). Of course, the story spots in Ferryland that I have uncovered are not readily recognizable as one navigates the town on a day-to-day basis. Therefore, my work seeks to uncover these hidden heritage spots and invite a para-psychogeographic experience to take place as a reflection on the feelings and responses that result from interacting with the supernatural spot occur. Using heritage through the traditional stories of a place is a negotiation. It is "about using the past, the collective or individual memories, to negotiate new ways of being and expressing identity" (L. Smith 4). The study also encourages researchers to recognize that

> [t]he values that inform any sense of identity or underlie memory are also used to construct ways of understanding and making the present meaningful. Heritage is about a sense of place. Not simply in constructing a sense of abstract identity, but also in helping us position ourselves as a nation, community or individual and our 'place' in our cultural, social and physical world. (L. Smith 75)

But what Laurajane Smith fails to include is that there is also the political world that we should strive to situate ourselves in. The political history of Ferryland is particularly unjust and cruel to

many of the inhabitants living there. This is why para-psychogeography is so important for it pushed me as the sole researcher to dig into the history, political and literary, of Ferryland. Failing to do so would have resulted in an incomplete picture and understanding of the town. The Legend of the Masterless Men in particular opened the door to this darker side of Ferryland's past as I sought to discover the political climate of the town at the time the Men were said to exist. Delving into the both the history of stories of Ferryland as well as the town's own history gave me the needed information I required in order to make a full re-evaluation of my own knowledge of the town. By looking to the past, we are able to observe, reflect, and re-craft our present.

Undertaking my own para-psychogeographic game while I was in Ferryland and throughout my studies of the place, I made several observations that have resulted in a complete re-evaluation of the town and of my understanding of it. Because of my studies, I feel I have a greater understanding of the identity of Ferryland and I also feel more connected to the town, and to the province as many of the stories I used and came across can be found throughout the entire island. Completing this project had me consistently correcting and recrafting my understanding of the town as I gained more experience, more knowledge, visited the town more and explored the story spots. It was through critique and self-critique of my findings that I reached my conclusions of the para-psychogeographic game I laid out for myself (Debord "Introduction" 20).

On my trips to the town of Ferryland, I walked to each location and as I took the time there to collect the various data sets I needed (photo, video, soundscapes), the stories, the theory of para-psychogeography, and my own memories kept swimming through my head. It was as William Least Heat-Moon said: "Whenever we enter the land, sooner or later we pick up the

scent of our own histories" (qtd. in Lippard 21). And because of this conscious awareness, I became very mindful of the history of the place so much so that I could actually *feel* it as I ventured through the town:

> The real sense of heritage, the real moment of heritage when our emotions and sense of self are truly engaged, is not so much in the possession of the necklace, but in the act of passing on and receiving memories and knowledge. It also occurs in the way that we then use, reshape and recreate those memories and knowledge to help us make sense of and understand not only who we 'are', but also who we want to be. (L. Smith 2)

And while no one had physically passed the stories and tales that I found on Ferryland to me, my study allowed the act of passing on the stories to be continued as I sought out the narratives, read them, and passed them on in this thesis. In the act of receiving the stories and passing them on in my writing, I felt truly engaged with the identity of Ferryland and more in touch with my own heritage as I imagined the life my family must have led when they lived in the town.

On the other hand, Ferryland also gave off an eerie atmosphere during this trip as my study afforded me an intimate knowledge of all the supernatural occurrences of the town. Possessing this information resulted in a heightened awareness of my surroundings as I desperately tried to find any physical clues left behind by the various hauntings of Ferryland. The only evidence I found, however, were the feelings each location gave off. Namely, feelings of being unsettled, of being watched, and feeling spooked. Nonetheless, the study still haunted me. But despite these uneasy feelings, I also felt a very real connection to the town as I understood its history and its stories. And yet, I also had a very real sense of *not* belonging at the same time. True, my great-grandfather and grandfather were both born and raised in Ferryland but *I* never

was. I have never lived in Ferryland, let alone Newfoundland. I have no knowledge of what it would be like to spend a winter in the small town which, as Newfoundland is famous for, would be long, hard, and gloomy. The rest of the year, the province is prone to RDF: rain, drizzle and fog. I have experienced this several times before on my trips down but I have never lived there. I have no concept of what going to school would be like there or finding a job. Because I was born and raised in Alberta, I am still considered a "CFA" to the Newfoundlanders. That is, I am considered a "Come From Away" which means I am either a "person from elsewhere" or a "tourist" (Young 54). Lastly, I have not had any supernatural experiences in Newfoundland which, in some respects, is an important part of living in the province and being a Newfoundlander. It certainly is not the only thing that makes one a Newfoundlander but it is still a very important aspect of the culture. On the other hand, due to my extensive research into the traditional supernatural tales of the province, I do have a greater understanding of that side of the Newfoundland culture. To be sure, "[a] place can be peopled by ghosts more real than living inhabitants" (Lippard 23). And by studying the ghosts of a place, perhaps one gains better insight into the identity of that location.

But what happens to the study of para-psychogeography when it turns virtual? The study of psychogeography was initially conceived as a physical study to be undertaken in person and with physical maps. Para-psychogeography also occurs from the interaction and exploration of a particular environment. So what changes when the study is taken to a digital space? For one, the archival materials that I have included in this study are not original documents. Instead, they are black-and-white copies of the original and the act of digitizing these materials have resulted in the loss of some important physical aspects of the pages. Uploading these documents cannot convey the smell, look, and feel of the archival works which means the experience of working

with the original works is also lost. While I contend that at least having a sample of the materials *is* meaningful, the invaluable full experience of the archives is limited. Further, taking the project virtually opens the possibility of accessing the material anywhere in the world. This is a positive aspect in many respects but one that results in a distinct lack of environmental and geographical exploration — a significant element of the study of para-psychogeography. Of course, the numerous photos, video clips and soundscapes act as a bridge between where the user may access the app and Ferryland itself, but is it enough? I have attempted to capture as much of Ferryland as I can, but there is no substitution for being in the place itself. On the other hand, the data I have collected is in itself a ghost. The days that I took all those photos and video clips are long since "dead" and it would be impossible to completely re-create the conditions of my original research journey. We can then postulate that a study purely focusing on the end-product (the app) could lend itself to a more thorough study in para-psychogeography as all the elements that make-up the application are "ghosts": the stories, the archival materials, the photos, videos, sound clips, the maps, everything. e-Para-psychogeography, then, opens the study up to new and exciting explorations to take place. The work can also inspire those to travel to the town to make the next step in their journeys by making their own personal explorations (and ghosts) of Ferryland.

My own para-psychogeographic game, it could be argued, ended with my last journey to Ferryland. I disagree. I believe as though the game has continued long past the time my flight home landed on Edmonton's tarmac. I have carved my own personal geography into the town of Ferryland and I am constantly re-weaving my own conclusions of the place as I think back on my time there and reflect on my interactions:

> Inherent in the local is the concept of place — a portion of land/town/cityscape seen from the inside, the resonance of a specific location that is known and familiar. Most often place applies to our own 'local' — entwined with personal memory, known or unknown histories, marks made in the land that provoke and evoke. Place is latitudinal and longitudinal within the map of a person's life. It is temporal and spatial, personal and political. A layered location replete with human histories and memories, place has width as well as depth. It is about connections, what surrounds it, what formed it, what happened there, what will happen there. (Lippard 7)

It is because of these past, present, and future connections that I also foresee another trip down to Newfoundland and back to Ferryland where once again, my game will continue as I walk through the town remembering my initial trip down in 2005, my research trip in 2015, and the present one I will be undertaking. I will follow in my previous self's footsteps, chasing the ghost of my former self and the ghosts of the shore, and sharing the supernatural tales of the town with my travel companions.

> The game will continue and a new story will be created.

Conclusion

> *The sudden transition from pavement to gravel marked a great divide, it seemed to me, a crossing-over in both place and time, into Ferryland and into the past, my father's past. It was as if no time had gone by there since he left it.* The *past, which Ferryland was weighted down with, made it seem to me foreign or otherworldly in a way I did not then associate with time. Nor could I decide what to ascribe these sensations to, though I know now that once again it was the sea.*
>
> *(Wayne Johnston* Baltimore's Mansion *17)*

Ferryland is indeed weighed down with the past. It is not just in the archeological dig that the town hosts, it is in the land itself: in the stories that haunt the land, in the ghosts that walk the shores, and with the history that these entities bring with them. For me, Ferryland is also weighed down with my family's past. Two generations of my family walked these same shores and explored these same roads. Their graves sit in the cemetery atop the hill in Ferryland that looks out over the ocean and it is impossible to visit the town without wondering if my Great-Grandfather walked the same path on the beach that I did, if he heard the same stories I was now researching and if he ever had any encounters with the supernatural inhabitants of the town. It was hard not to start looking for the ghosts of my family while I was looking for Ferryland's specters.

Ferryland is weighed down with the past. A past that I can immediately *feel* as I enter the town, a past that lingers with me as I leave the town and a past that stays with me as I closed my eyes for the night.

For that was when the nightmares would begin.

The nightmares were always the same scene and it was always dark, a concept I found interesting as I had never spent any time in Ferryland at night.

My dreams were of the sea, the same backdrop that accompanies many of the tales I had studied. In my dreams, the sea is always black and it is always in a state of unsteadiness: not quite still but not quite roaring. It seemed to me that the ocean was waiting on the precipice of becoming truly deadly.

The dreams always came to me after I had spent the day in Ferryland and would sometimes remain with me for a day or two afterwards. Perhaps these nocturnal imaginings were because of my para-psychogeographic exploration of the town which made me become hyper-aware of the supernatural occurrences of the place. Perhaps it was because I was not only contending with the ghosts of the stories of Ferryland but also the ghosts of my past and of my familial history. Either way, the study resulted in a closer personal connection to the place of Ferryland and to my own heritage. Perhaps it was because I had, unconsciously become a part of Ferryland: "Each time we enter a new place, we become one of the ingredients of an existing hybridity, which is really what all 'local places' consist of. By entering that hybrid, we change it; and in each situation we may play a different role" (Lippard 6).

In this study, I have attempted to "follow the labyrinthine diversity of personal geography" and well as the "lived experience grounded in nature, culture, and history, forming landscape and place" of the stories of Ferryland (Lippard 5). Doing so has afforded me a deep connection to the place and to the stories that are married to the land. The literature from Ferryland is as Duncan Campbell Scott once articulated, "racy of its native soil" and therefore

representative of both Ferryland and of Newfoundland as a whole (qtd. in Moss and Sugars 271). While there do exist some elements from other cultures, the narratives from the province still possess a distinctiveness that is telling of its Newfoundland roots. In many ways, the literature from Newfoundland answers Thomas D'Arcy McGee's call: "Come! Let us construct a national literature for Canada, neither British, nor French, nor Yankeeish, but the offspring and heir of the soil, borrowing lessons from all lands, but asserting its own title throughout all!" (McGee 251).

My project sought to observe the traditional ghost stories and folktales of Ferryland, Newfoundland in the perspective of para-psychogeography to discover the identity of the town and province. However, there were some drawbacks to the study. As I stated previously, personal stories in the archives that did not have a specific location partnered with them were left out. A less-personal app than one that could have included all the tales was ultimately created. As sole researcher, I had the privilege of being able to read all the stories from the archives on ghost tales, folklore, and Ferryland. And yet, if this app were to be fully created, future users would not have that same opportunity. What would their understanding of Ferryland be without all these tales? Would the tales I chose be enough for someone to get a sense of the town? What would be lost by not including every single tale? These questions are important to consider when evaluating this project and when planning future versions of this same app.

Utilizing the online platform of FluidUI to mock-up a story walk application, I was able to re-evaluate my own understanding and knowledge of Ferryland. Speaking from a strictly personal point-of-view, the project has been successful in doing so but there are other ways this study could continue. Firstly, the mock-up of my app could be turned into a working mobile application that could be tested among a group of users. Their experiences could be recorded and analyzed as to whether or how the stories provide them with a better understanding of Ferryland

and perhaps Newfoundland as a whole. Ideally all the users would be in Ferryland during the testing though a study of "outside" users would prove to be fascinating as well. Questions that could be asked during this study could be: does place affect meaning? Do users who are in Ferryland at the time feel more connected to the town because they are able to visit the physical story sites or does being able to view the photos, videos, and soundscapes taken from Ferryland still provide that connection to the land? From there, the app could potentially be placed onto the app store of both Apple and Android products for the public to download and use.

Another avenue this project could take would be different "takes" on a ghost app. Perhaps one could be made for the ghosts of Confederation. Ferryland in particular would be an ideal location for this app as "[o]n the Avalon, the vote [for confederation with Canada] was two to one for independence, and outside the Avalon two to one for Canada" (W. Johnston 13). Confederation with Canada was for many, a hot topic and one that literally divided families as they tried to decide how to vote. The memoir *Baltimore's Mansion* explores the idea of Confederation within the Johnston family — how Confederation was received, the discussions surrounding Confederation, and how some of the family voted. *Baltimore's Mansion* would also make an intriguing basis for another, more personal app as it explores the history of my own family. Indeed, another app that could be conceived would be one where a person could create their own family history map and upload stories and pictures to them as a way to gain a greater understanding of their own family's past. It is certainly an intriguing idea and one that could prove to be fascinating for many who yearn to get more in touch with own histories.

This project has been amazing, scary, stressful, haunting and wonderful. For me, Ferryland will always possess the ghosts of my family, the ghosts of the stories, and the ghosts of my own past.

The House, the Gaze, the Beach, the Downs, the Pool, Ferryland Head, Hare's Ears, Bois Island, Gosse Island and the sea.

All are fixed in a moment that for [her] will never pass.

(Wayne Johnston Baltimore's Mansion *272)*

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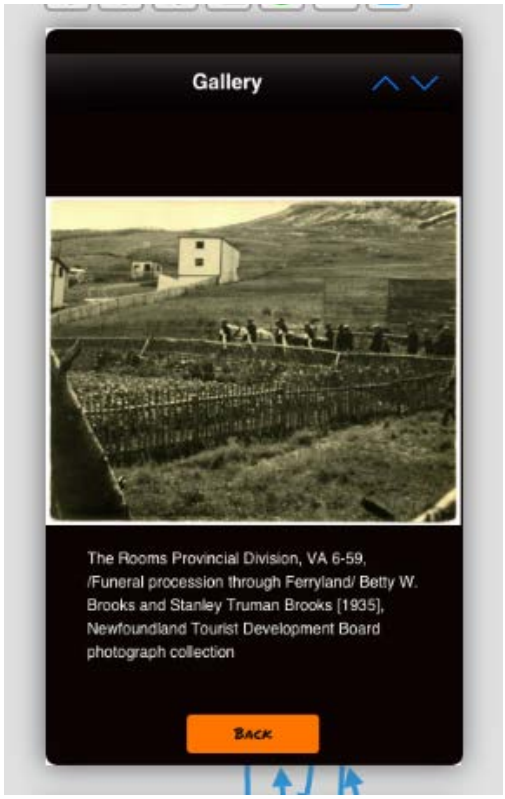
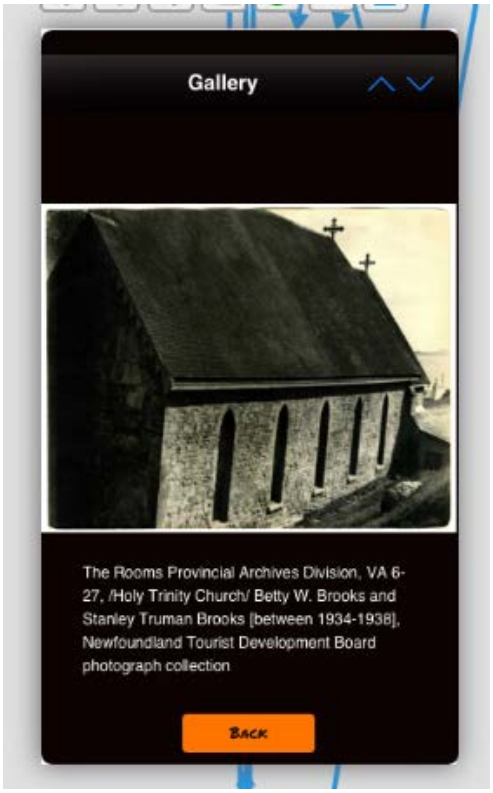
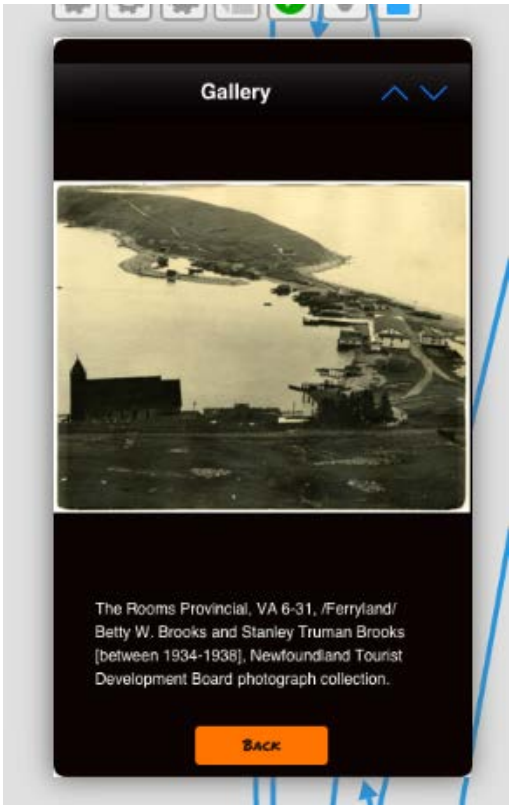
Appendix A: Overview of Ghost Story and Folklore Walk App

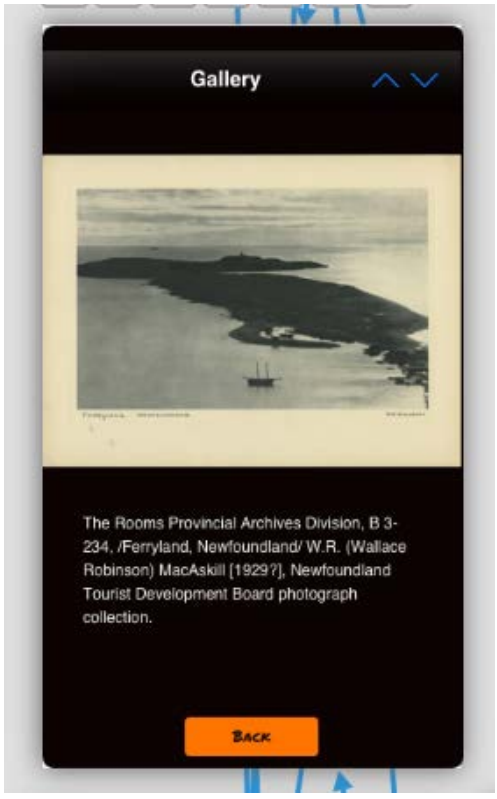
Appendix B: Photos taken by Researcher Uploaded onto FluidUI

Appendix C: Archival Photos from The Rooms Museum Uploaded onto FluidUI









Appendix D: Archival Documents from MUNFLA Uploaded onto FluidUI