

A CONTEXTUAL STUDY OF A NEWFOUNDLAND
FOLK ARTIST: PATRICK J. MURPHY, BELL
ISLAND

CENTRE FOR NEWFOUNDLAND STUDIES

**TOTAL OF 10 PAGES ONLY
MAY BE XEROXED**

(Without Author's Permission)

DIANE ISABEL TYE



26519



A CONTEXTUAL STUDY OF A NEWFOUNDLAND FOLK ARTIST:

PATRICK J. MURPHY, BELL ISLAND

This contextual study of folk art examines the work of the Newfoundland painter and wood carver, Patrick J. Murphy from Bell Island, Conception Bay. It was found that the folk art has a variety of uses and functions for both artists and communities. It is a means of exchange in reciprocal dealings, and most importantly, as a channel through which to communicate an accurate vision of the past, the art is valuable and important to the lives of Patrick Murphy and his fellow Bell Islanders.



by

Diane Tye, B.A.

A Thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Arts

Department of Folklore
Memorial University of Newfoundland
February 1981

St. John's

Newfoundland

ABSTRACT

This contextual study of folk art examines the work of one Newfoundland painter and wood sculptor, Patrick J. Murphy from Bell Island, Conception Bay. It was found that the folk art has a variety of uses and functions for both artists and community. A profitable pastime, a means of exchange in reciprocal dealings, and most importantly, as a channel through which to communicate an esoteric vision of the past, the art is valuable and important to the lives of Pat Murphy and his fellow Bell Islanders.

ACKNOWLEDGEMENTS

A great deal of thanks is owed to the many people who assisted in the researching and writing of this thesis. First and foremost of those to whom I must express gratitude is my advisor, Gerald Pocius. Not only were his ideas, suggestions, and references invaluable in themselves but his inexhaustible patience and enthusiasm proved to be a real inspiration. Other faculty members of the folklore department also assisted me throughout the course of my thesis and the rest of my graduate programme, and I thank them for their support.

Outside of the folklore department, but still within the University, I would like to acknowledge the cheerful cooperation of those at the Archive of Undergraduate Research on Newfoundland Society and Culture; the Maritime History Group Archives; Memorial University Folklore and Language Archives; and the interlibrary loan and information departments of the University Library. Mrs. Dallas Strange also deserves credit for typing the thesis.

Memorial University supplied me with a two-year fellowship during my graduate study. This was supplemented by an archival assistantship from Memorial University Folklore and Language Archives. These monies offered me the opportunity to study full time without worry about financial responsibilities and they are gratefully appreciated.

As well, I wish to thank my fellow students who contributed to the project in many ways, from ideas and help with photography to acting as a sounding board when I needed one. In particular I wish to mention Jane Burns, Richard MacKinnon, Pauline Greenhill, Valdine Cwiko, Elene Freer, Dave Penney, Chip Brown, and Colin Quigley. A special thanks goes to Bill Butt who introduced me to the topic.

Friends and family also offered their assistance. I would like to mention Joan Weeks who lived with my thesis and me for six months and was still able to come up with fresh ideas. My parents, too, were kind, providing me with financial and moral support which was greatly appreciated. Most of all, however, I wish to thank my husband, Peter. In many ways this is just as much his project as mine. His involvement ranged from help with editing and photography to supplying unfailing encouragement when I needed it most. His support was instrumental to the completion of this work.

In closing, I want to acknowledge the contribution of my informants. To all of them, for their kindness and cooperation, I give my thanks. Particularly Hubert Brown and his wife deserve mention for having so generously fed and looked after me when I became stranded at their house during a snow storm. But it is, of course, to Pat and Bridgett Murphy that I owe the greatest debt. The Murphys took me into their home, offered me the finest hospitality and did their utmost to fill every one of my often

bothersome requests. I do not have the words to describe how thankful I am for their help. I wish only to say it is to them that I humbly dedicate this work.

TABLE OF CONTENTS

	Page
Abstract	ii
Acknowledgements	iii
List of Figures	viii
CHAPTER	
I. INTRODUCTION	1
II. "WE HAD A WONDERFUL WAY OF LIVING":	
THE LIFE STORY OF PAT MURPHY	40
III. THE ARTWORK OF PAT MURPHY:	
A PRESENTATION OF HIS REPERTOIRE	65
The Active Repertoire	68
Paintings	68
Wooden Sculpture	94
Souvenirs	104
Type 1: Wooden Replica with Iron	
Ore on Plywood Base	106
Type 2: Painted Scallop Shell on	
Plywood Base	111
Wall Plaques	117
Miscellaneous	123
The Inactive Repertoire	138
Paintings	138
Sculpture	138
Souvenirs	140
Wall Plaques	141
Physically Absent Repertoire	141
Paintings	141
Sculpture	142
Souvenirs	144
Miscellaneous	146

CHAPTER	Page
IV. THE CREATIVE PROCESS:	
ITS TECHNIQUES AND IMPORTANCE	154
Materials and Methods	156
Guidelines for Production	172
Conclusion	189
V. THE ROLE OF FINISHED ARTWORK IN THE	
ARTIST'S LIFE	192
VI. THE ARTIST AND HIS ART WITHIN THE	
COMMUNITY	203
VII. CONCLUSION	233
BIBLIOGRAPHY	238
APPENDIX A: LIST OF INTERVIEWS WITH	
INFORMANTS	260

LIST OF FIGURES

FIGURE	Page
1. Newfoundland and Conception Bay	24
2. Bell Island	31
3. Pat and Bridgett Murphy	43
4. The Murphys' home	61
5. Painting No. 1, "The Old Homestead"	69
6. Painting No. 2, "The House in the Valley" . .	72
7. Painting No. 3, Unframed Seascape	74
8. Painting No. 4, Church scene	75
9. Painting No. 5, "The Rocky Shore"	77
10. Painting No. 6, "Comeing [<u>sic</u>] of a Storm"	78
11. Painting No. 7, "Moonlight on the River" . .	79
12. Painting No. 8, Pastoral scene	81
13. Painting No. 9, Two Kittens	82
14. Painting No. 10, Man taken by fairies	84
15. Painting No. 11, the Murphy home	86
16. Painting No. 12, Landscape on commercial clock	88
17. Painting No. 13, Waterfall	89
18. Painting No. 14, Candle	91
19. Painting No. 15, Cartoon of bartender	92
20. Painting No. 16, "Herman"	93
21. Painting No. 17, Cartoon sketch	95

FIGURE	Page
22. Painting No. 18, Cartoon sketch	96
23. Sculpture No. 20, Hospital scene	97
24. Sculpture No. 21, Man cutting wood	99
25. Sculpture No. 22, "Homeward Bound"	100
26. Sculpture No. 23, Crucifix	102
27. Sculpture No. 24, Carriage	103
28. Sculpture No. 25, Bible box	105
29. Souvenir No. 26, Hatchet	107
30. Souvenir No. 27, Fish	108
31. Souvenir No. 28, Saw	109
32. Souvenir No. 30, "In Case of Emergency Break Glass"	110
33. Souvenir No. 31, Miner	112
34. Souvenir No. 34, "There's No Place Like Home"	113
35. Souvenir No. 35, Fish	114
36. Souvenir No. 42, "The War Memorial, Bell Island, Nfld."	116
37. Wall Plaque No. 44a, "Come In, Sit Down, Relax, Converse, Our House Don't Always Look Like This, Sometimes It's Even Worse"	119
38. Wall Plaque No. 44k, "I'm Not Hard of Hearing, I'm Ignoring You".	122
39. Wall Plaque No. 44p, "Love at First Sight"	124

FIGURE

Page

40. Wall Plaque No. 44g, "Fileing [<u>sic</u>] a Clame [<u>sic</u>]"	125
41. Miscellaneous No. 45, Carload of iron ore . .	126
42. Miscellaneous No. 47, Photograph of Pat Murphy's mother	128
43. Miscellaneous No. 48a, Painted scene on basement wall exterior	130
44. Miscellaneous No. 48c, Bottle opener	131
45. Miscellaneous No. 48e, Clown Whirligig	133
46. Miscellaneous No. 48 f and g, Whirligig and painted clock	135
47. Miscellaneous No. 48h, Table and chairs . . .	136
48. Miscellaneous No. 48i, Sign on gate	137
49. Sculpture No. 51, Miniature house	139
50. Painting No. 56, "Cabin on the Hill"	143
51. Sculpture No. 58, "The Future of Wabana". . . .	145
52. Floor plan of Murphy's living room	150
53. Work table	161
54. Tools used in the production of Murphy's art	165
55. Pat Murphy's souvenir hatchet with that of another artist	176
56. Murphy's souvenir sawhorse with that of another artist	177
57. Murphy's private corner	194
58. Kiwanis' welcome sign	217

CHAPTER I

INTRODUCTION

Public interest in North American folk art dates back to February 1924 when the Whitney Studio Club (later the Whitney Museum) in New York featured an exhibition titled, "Early American Art." The show included among its display pieces a group of stylized wood toys from Pennsylvania and several folk paintings. These folk objects were greeted with such enthusiasm that in 1925 two shows were held--one organized by the Whitney Studio and another by Dudsening Gallery of New York--each dealing exclusively with American folk art. Interest was sufficiently aroused and these exhibitions marked the first of many on the subject. As well, articles began to appear both praising and criticizing the newly discovered folk art. In the 1925 issue of Charm, a periodical based in New York, Alexander Brook offered one of the earliest explanations for North Americans' sudden and intense interest in their folk art, suggesting that Americans saw in it "the real foundation for present and future American art."¹

¹Alexander Brook, as quoted in Tom Armstrong, "The Innocent Eye," in 200 Years of American Sculpture, ed. David Godine (New York: Whitney Museum of Art, 1976), p. 86.

Whatever the attraction, the growing number of publications and exhibits which appear each year on folk art attest to its continuing popularity. One of the most recent indications that interest is thriving is "The Flowering of America," the largest display of folk art ever held in the United States. An exhibition organized by the Whitney Museum of American Art and Phillip Morris Incorporated in 1974, it has generated much controversy and renewed debate on many aspects of the art.²

Canadians have been slower to bring attention to their folk art, the first major exhibit and publication being J. Russell Harper's A People's Art: Primitive, Naïve, Provincial and Folk Painting in Canada, in 1974. Since that time, however, as in the United States, both publications and exhibits have flourished. Most have been in the popular vein and the majority, like Harper's book, have come from a fine arts perspective. Thus far, Canadians approaching the study of folk art from a social science perspective have turned to American writings for theoretical guidelines.

The American theories vary tremendously. Because it has attracted the attention of art gallery and museum

²For a more complete history of folk art study in the United States see Elizabeth Mosby Adler, "Directions in the Study of American Folk Art," New York Folklore, 1 (1975), 31-44; Beatrix Rumford, "Uncommon Art of the Common People: A Review of Trends in the Collecting and Exhibiting of American Folk Art," in Perspectives on American Folk Art, ed. Ian M.G. Quimby and Scott T. Swank (New York: W.W. Norton and Co., 1980), pp. 13-53; and Tom Armstrong, "The Innocent Eye," pp. 75-111.

personnel, art historians and critics, and folklorists and anthropologists,³ interpretations of folk art draw on many disciplines and backgrounds. On one hand it may be seen as poor quality painting. Fine art critic and historian, James Flexner, states that if evidence of either ability, application, or industry is absent in the work of early American artists, they have made themselves "eligible to be worshipped today as 'folk artists'".⁴ Describing interest in folk art as a "primitives cult" or "fad,"⁵ he continues:

Most damaging, of course, was lack of ability. Thus the most serious criticism of the primitives cult is that too often this lack is accepted as a virtue and daubs are raised to the level of collectors' or even museum pieces.⁶

On the other end of the spectrum, folk art may be regarded as one of the purest forms of expression. Amy Goldin, in her review "In Praise of Innocence," uses descriptors such as innocent, cosy, attractive, delightful, and gay. She expounds on its freedom of form and spontaneity and comments that folk art ". . . reveals the esthetic triviality of correct academic rendering of anatomy,

³Although anthropologists have done research into native North American art prior to 1920, only their work dealing specifically with folk art will be discussed here. While similar theories may often be applied to both primitive and folk art, the difference between them is too great to include both under one discussion.

⁴James Flexner, "The Cult of the Primitives," American Heritage, 6, no. 2 (1955), 45.

⁵Flexner, 44.

⁶Flexner, 45.

perspective, and chiaroscuro; and it demonstrates the comparability of art and humor."⁷ While more scholars are ready to acknowledge both the strengths and weaknesses of folk art, maintaining a more balanced, less extreme view, opinions on the subject have always varied significantly.

In 1950, when the editors of Antiques invited what they considered thirteen authorities in the field of folk art to voice their thoughts and offer definitions, there was little agreement. Their essays lay the foundation to five approaches that developed in the study of folk art as surveyed by M.O. Jones: the organismic scheme, the diffusionist approach, the evolutionary orientation, the evolutionary approach, and the contextual orientation.⁸ All these can be seen in the 1950 open forum and many persist today.⁹

In 1950, James Flexner wrote:

Folk painting was brought to this country by immigrant groups, notably the Pennsylvania Dutch; and practiced by them as long as they kept intact the cultural conceptions they had carried with them from abroad. Unsited to a rapidly evolving

⁷Amy Goldin, "In Praise of Innocence," Art in America, March-April 1974, p. 69.

⁸Michael Owen Jones, "The Study of Folk Art: Reflections on Images," in Folklore Today: A Festschrift for Richard Dorson, ed. Linda Dégh, Henry Glassie, and Felix J. Oinas (Bloomington, Indiana: Indiana University, Research Centre for Languages and Semiotic Studies, 1976), pp. 291-303.

⁹While the following discussion of theoretical approaches to the study of folk art deals with American writings, the ideas have been ones that have influenced Canadian work as well.

bourgeois society, folk painting tended to wither at contact with American life.¹⁰

The view is that folk art is a creation of the past, it flourished and then died with the development of a "sophisticated" bourgeois society. This approach is one Jones has labeled the organismic scheme, symbolized by a closed organic curve. Folk art had a life of its own, having been born, matured, and died before the mid-nineteenth century.¹¹ The theory has survived and forms the basis of Jean Lipman and Alice Winchester's exhibit catalogue for "The Flowering of America."

The second direction in the study of folk art as outlined by Jones is the diffusionist approach, which is identified by a wave-like pattern of movement. Jones explains: "Diffusion is a common explanation, based on the comparative principle which 'reveals similarities and differences between the objects that in turn suggest relationships of one sort or another'."¹² Diffusionists examine data comparatively in order to determine its origins and movement through time. Holger Cahill represented this view in 1950 when he expressed an interest in the origins of folk art and brought attention to its presence in countries all over

¹⁰ "What is American Folk Art? A Symposium," Antiques, May 1950, p. 357.

¹¹ Jones, "The Study of Folk Art," p. 292.

¹² Douglas Fraser, The Many Faces of Primitive Art (Englewood Cliffs, 1966), p. 35, as quoted in Jones, "The Study of Folk Art," p. 293.

the world. Another to apply the diffusionist approach to folk art study was Henry Glassie. Glassie, one of the most influential folklorists in the field of folk art today, applied the diffusionist approach in his study of house types in the Eastern United States. Glassie isolates and traces the movement of architectural forms and other material artifacts including folk art objects throughout the region, giving their distribution, history, and role in culture.¹³

Not all of Glassie's work comes from this perspective, however, and it is only one of the many theoretical perspectives on which he draws. In his well known essay on folk art in Dorson's Folklore and Folklife, Glassie offers an introduction to the subject that includes a variety of theoretical approaches. Stressing the need to recognize the artist's intentions and the use of the object by its creator and audience, his distinction between art and craft relies very much on context. A structural approach evolves, as well, with Glassie's emphasis on the traditional rather than the innovative in folk art. He argues that the folk artist generally produces an item much like the others that have come before it and if one examines the elements structurally, it may be determined which are essential and must be repeated and which are free to be changed with the

¹³See Henry Glassie, Pattern in the Material Folk Culture of the Eastern United States, University of Pennsylvania Publications in Folklore and Folklife, No. 1 (Philadelphia: University of Pennsylvania Press, 1968).

production of each new artifact. Ornamental design follows a repetitive, often geometrical, pattern and in his discussion of this Glassie blends a structuralist's isolation of elements with an appreciation for cognitive processes. Just in this brief article, it becomes clear that Glassie draws on a number of theories in his study of folk art and he cannot be fitted neatly into any one of Jones's categories.

Jones's third and fourth approaches, the devolutionary and the evolutionary orientations, are popular among museum and art gallery curators. The devolutionary theory, illustrated by a downward spiral, regards folk art as a debasement of what is conceived to be elite art, it is art that has spread outward to the lower socio-economic levels of society.¹⁴ Carl W. Dreppard, author of American Pioneer Arts and Artists and Pioneer America, represents the view thus: "In almost every field except that of spontaneous expression, such as music and graphic attempts, folk art was a crude imitation of the luxuries enjoyed by the upper classes."¹⁵ The evolutionary approach takes the reverse stand and is represented by a continuous spiral. In this theory evolution is stressed and later works of an artist are considered superior to earlier ones. John A. Kouwenhoven, author of Made in America: The Arts of Modern Civilization, expresses a belief in the growth of folk art when he

¹⁴Jones, "The Study of Folk Art," p. 295.

¹⁵"What is Folk Art? A Symposium," p. 357.

states that folk arts, "carry in themselves the seeds of the future, rather than the memories of a nostalgic past."¹⁶

The final approach taken over the years to the study of folk art is a contextual one, represented by Jones with "an equilibrium model that places the system of art in a cultural environment in which each aspect is an integral element of the whole."¹⁷ Although this orientation has only recently gained popularity there were premonitions in 1950 that context was to become a concern. Edith Gregor Halpert, director of the Downtown Gallery in New York, remarked:

Folk art includes the work of professionals as well as amateurs, of adults and minors, of the taught and untaught, both produced commercially or as an avocation, in both urban and rural communities. American folk art developed logically as an authentic expression of the community for the community in contra-distinction to the established art of the few for the few.¹⁸

Halpert was advanced in her thinking, for this argument was to be echoed many years hence, chiefly by folklorists working in the field. Burt Feintuch, one of the theory's advocates, states, "More specifically, folk art and folk craft must be both produced, or generated, and consumed, or received within a small group context."¹⁹ Like other folklorists he argues that the concept of folk art as a product

¹⁶"What is Folk Art? A Symposium," p. 359.

¹⁷Jones, "The Study of Folk Art," p. 297.

¹⁸"What is Folk Art? A Symposium," p. 358.

¹⁹Burt Feintuch, "A Contextual and Cognitive Approach to Folk Art and Folk Craft," New York Folklore, 2 (1976), 73.

of the small group is the basic distinction between it and other forms of art. As with earlier theories, this approach is not without drawbacks, but it has produced some of the most recent and the most scholarly writing in the field, and forms the basis of the present study.

The emphasis on the community and the small group in folkloristic treatment of folk art draws on recent theoretical writings exploring the very nature of the discipline. In defining folklore, scholars have focused on the small group as the subject of study and the distinguishing factor between folklore and other closely related disciplines. Alan Dundes comments:

It is possible, however, to define both folk and lore in such a way that even the beginner can understand what folklore is. The term 'folklore' can refer to any group of people whatsoever who share at least one common factor.²⁰

Ben-Amos supports this position, sharpening the definition with the restriction that the group must be a small one:

As a communicative process, folklore has a social limitation as well, namely the small group. This is the particular context of folklore.²¹

Ben-Amos's definition has been criticized because it fails to state specifically what is meant by a small group. When it is asked, "At what point does a small group become a

²⁰Alan Dundes, The Study of Folklore (Englewood Cliffs: Prentice-Hall, 1965), p. 2.

²¹Dan Ben-Amos, "Toward a Definition of Folklore in Context," in Toward New Perspectives in Folklore, ed. Americo Paredes and Richard Dorson (Austin, Texas: University of Texas Press, 1972), p. 12.

large one?," there is no one answer. If the small group is regarded as an intellectual concept, however, one to which numbers cannot be assigned, but seen rather as one end of a continuum stretching from a group of people who can communicate directly with and know each other to large masses, the idea is a useful one. When applied to folk art, the concept expands its definition immensely for folk art then must be regarded as a material expression of the small group, and definitions that depend on characteristics of the finished object and the artist's lack of technical skill become as confining as the now out-dated theory of folklore as a product of the uneducated rural inhabitant. Folk art can no longer be seen as the possession of one socio-economic class, but instead, it becomes the expression of a small group of people, whether the setting be a village, a school or hospital ward. Its definition becomes dependent not on technical qualities, but on the context of its creation and, more importantly, its use within that small group setting.

This change of emphasis broadens the field of investigation as well. With a switch of focus from folk art as object to folk art as a form of personal and community expression, the folklorist must turn his attention to aspects of the art not before explored. The role of folk art in the lives of those who create and use it becomes of utmost concern to the understanding of the form. The folklorist must remove the study from the gallery wall and

return to the artist and community that created it in order to gain insight into the art, the artist, and the community.

The following examination proposes to do just this. Centred on one individual Newfoundland folk artist/souvenir maker, the investigation concentrates on discovering the role folk art plays in this man's life. From the standards and process involved in the creation to the message the finished product offers to both creator and his audience, the art will be viewed as a communicative system and examined for what it reveals about the artist's life, his personality, and his conception of himself as an individual and a community member. It will be seen that through his creations the artist expresses his fears, his hopes, and his concerns. The thesis argues that not until these emotions are appreciated and understood does the folk art reveal its true meaning.

Most importantly, special attention will be paid to the ways in which the artist and the community use the art, how it becomes an integral part of their lives and economic system. In my research I have found that folk art helps to create a past for this particular artist and his community. By capturing in his art the memories of past accomplishments and happy times, overlooking the sorrows and downfalls of the community, the folk artist succeeds in instilling pride in residents and provides them with a sound foundation from which to deal with the unpredictable future. This fabrication of a safe past contributes to the growth of the

community's self concept, filling a real need for members of a small community struggling to keep their town alive amidst outside pressures. It becomes one of the most vital aspects of the art and is instrumental in the artist's acceptance. The investigation of this recreation of the past will be a major focus of the thesis.

The thesis is set in the Atlantic Provinces, a region of Canada comprised of the provinces of Nova Scotia, New Brunswick, Prince Edward Island, and Newfoundland. The area has been economically deprived since the time of Confederation in 1867 (Newfoundland joined in 1949) and inhabitants survive largely on the profits of the fishing industry, farming, and some manufacturing with the help of equalization payments from richer provinces. Within the last five years the area has been overcome with regionalistic fervour so that now traditional music, dance, and crafts such as quilting and rughooking, that a few years ago were in the danger of fading into oblivion, now can be found thriving in all four provinces.

The reasons for this revival are varied and complex and would require much serious examination to explain fully. It is sufficient to say here, though, that while there is a national swing to the past with quilting, genealogical research, natural dying and weaving, all on the rise, it is a movement whose roots lie deeper than fashionable trends. Overton has stated that a rediscovery or invention of national or regional history and culture are a

means of discovering and defining an identity and often act as a prelude to political mobilization.²² The author could well be correct and one of the reasons for the Atlantic renaissance is that residents are beginning to turn to forms of cultural expression in which they are rich to off-set the connotations of living in a have-not region.

In addition, the whole area, Newfoundland in particular, has experienced drastic changes in the last decade. With improved means of transportation and expanded systems of communication, isolation has quickly vanished and ties with the outside world opened. Residents of the Atlantic Provinces have changed their lifestyles with the rest of the country, choosing new alternatives or creating a successful combination of old and new in their lives. Perhaps another reason for the revival of folk arts is that residents are worried they will lose much of what has been theirs for over a century. They have turned to finer reminders of their past; they have turned to folk art.

Such a cursory treatment of the development of the region's renaissance does little justice to the complexities of the phenomenon, but whatever the causes, Atlantic Canadians are proclaiming their uniqueness as a people and have developed a pride in the region that, at times, borders on chauvinism. Folk art acts as a means through which

²²James Overton, "Towards a Critical Analysis of Neo-Nationalism in Newfoundland," in Underdevelopment and Social Movements in Atlantic Canada, ed. Robert Brym and James Sacouman (Toronto: Hogtown Press, 1979), p. 229.

residents can demonstrate their ability as artists and craftspeople and through which they can express their attachment to and longing for the past, the "golden age," as they see it.

Because the regionalistic influence is so strongly felt, only two of the five theoretical approaches, as outlined by Jones, are prevalent. No investigation has been attempted from the organismic approach, for instance, where it is thought that true folk art died with industrialization and the growth of urbanization. Atlantic Canadians see their folk art as a living force among the people although there is a tendency to regard it as a primarily rural phenomenon. Likewise, seen as an expression of their uniqueness, little time has been spent tracing predecessors of folk art and locating their origins. Rather, the emphasis has been on those aspects of the art that make it different and special. The only viewpoints frequently expressed are from a devolutionary or evolutionary perspective and, too infrequently, from a contextual stand.

No where can the regionalistic attitude toward folk art be more clearly seen than in local publications. The two magazines covering the Atlantic Provinces, Atlantic Advocate and Atlantic Insight, both have featured articles on folk artists/craftspersons and their products. Insight, published for a little more than a year, has had the opportunity to include only a few essays on the subject but Advocate, having covered the area since 1910, has printed a

host of articles on folk art forms such as painting, quilting, scrimshaw, figurehead carving, and rughooking. In addition, magazines published in the individual provinces, Nova Scotia's Bluenose Magazine and Cape Breton's Magazine; Prince Edward Island's Island Magazine; and Newfoundland's Decks Awash, all have featured interviews with folk artists. As well, newspapers in the four provinces regularly contain articles of a similar nature.

Most of the material found in these publications is included for what editors feel is its "human interest" value. The articles are written to instill in residents a pride in the area and the accomplishments of its people. They quote fine art experts who describe the superior quality of the art, or report on the successful profits the creator is reaping from his work. An example of this is found in Nova Scotia's provincial daily newspaper, The Halifax Herald, September 29, 1980. "Recognition of quilting long overdue" tells of Mrs. Louise Vincelli of Rockville, N.S., who sold a quilt she had made for \$1,300.00. The article begins, "'Quilting is a true art form and quilt-makers true artists' according to one of Nova Scotia's outstanding quilters, Louise Vincelli."

Less conventional forms of folk art are covered for much the same reason, to reinforce in the minds of readers the uniqueness of the area. Individual artists, most of an eccentric nature, are also interviewed, making what editors feel is interesting reading. A special issue of artscanada

devoted to folk art contains an interview with Barbara Morash of Little River, Nova Scotia. A painter, Morash believes that she works like a horse so she should also eat like one and describes her diet as one of barley, oats, and oatmeal. The article quotes many more of the artist's curious philosophies.²³

In these articles found in newspapers and periodicals, the subject of folk art is presented from a popular viewpoint, emphasizing, as was stated earlier, extraordinary aspects that the editors consider of interest to their reading public. No critical analysis is offered and little attempt is made to see the art form as an ordinary expression open to ordinary people. While some contextual information may be gleaned from these, it is incidental to the writing and not the main concern of the presentations.

The majority of the work done on folk art in the region has been completed by art gallery and museum personnel and theirs is a particularly limiting definition and treatment. Like their counterparts in the United States, these writers take a devolutionary and/or evolutionary approach to the understanding of folk art. Concerned with the folk art as an object, they utilize criteria designed for judging fine art to assess folk art. Comments are made about its lack of craftsmanship: Patricia Grattan of the

²³Gail Taylor, "Maritimes," artscanada, December 1969, p. 5. While artscanada is a national publication, much of the material written and published in the Atlantic Provinces directly features this type of material.

Memorial University of Newfoundland Art Gallery described the traits of Newfoundland folk arts as ". . . lack of technical knowledge, incorrect draftsmanship, garish color, directness of expression,"²⁴ and Eric Ruff, curator of the Yarmouth County Museum in Nova Scotia, labeled folk art in his area as "crude."²⁵ Folk art, especially painting, is often described as what it is not: not as realistic as fine art, not as technically perfect. Instead the works are referred to as naïve, pioneer, amateur, and childlike.

With this attitude fine art institutions have organized, and often toured, exhibits in all four Atlantic Provinces. The first and largest of these, "Folk Art of Nova Scotia," was sponsored by the Art Gallery of Nova Scotia in 1976 with funding by National Museums of Canada and the Canada Council. The exhibit, consisting of over 100 items, dealt with only twentieth century artifacts and included paintings, one hooked rug, at least two quilts, and a crocheted chair. The major focus was woodcarving, an art form researchers found to be common and of unusually fine quality throughout many parts of the province. People, animals, birds, and fish, most carved from pine--a wood readily available in Nova Scotia and easily worked--comprised a main segment of the display. The exhibition opened in the Art Gallery of Nova Scotia showing from November 4 to

²⁴Patricia Grattan, "'A Pastime That's All': Primitive Painting in Newfoundland," Arts Atlantic (Fall 1977), p. 14.

²⁵Eric Ruff, An Exhibition of Folk Art-1978 (Yarmouth, Nova Scotia: Yarmouth County Museum, 1978), n. pag.

December 3, 1976, and then toured nationally during the time period January 1977 to May 1978.

The Art Gallery of Nova Scotia has undoubtedly taken the forefront in the field of folk art study in the Atlantic region. Not only have they presented the most extensive exhibition in the field but they are the only gallery in the Atlantic Provinces, perhaps in Canada, who officially places a priority on collecting folk art. Their acquisition policy states:

That the Gallery will acquire:

1. works of art by artists associated with Nova Scotia
2. Nova Scotia folk art, both historical and contemporary
3. important examples of Canadian art
4. other works which would enhance the Gallery's collection.²⁶

Their collection, consisting of some 500 works, includes a sizeable holding of Nova Scotian folk art.²⁷

While no other gallery has as large a collection of folk art as the Art Gallery of Nova Scotia, the Memorial University of Newfoundland Art Gallery has done much to present to the people of Newfoundland examples of their folk art and craft. Over the past five years the gallery has organized a series of five shows on folk painters and three

²⁶Bernard Riordon, "Art Gallery of Nova Scotia History and Development," Visual Arts News, Summer 1980, p. 9.

²⁷For a more complete history and description of the collections and activities of the Art Gallery of Nova Scotia, see Visual Arts News, Summer 1980. This is a special issue devoted to the Art Gallery.

displays of hooked mats. Whereas in Nova Scotia wood is a chief expression, there is no such work in Newfoundland according to MUN Art Gallery staff. Rather, painting and textiles seem to be the modes of expression most readily turned to. Two of the exhibits of hooked mats have toured, both featuring, as well, a video tape of the artist at her craft. The latest display, "Fabric of Their Lives," is the most extensive show to date, covering all areas of the province and containing mats dating from 1913 to present. The catalogue which accompanies the exhibit provides design analysis as well as historical material thereby presenting a comprehensive examination of many aspects of mat hooking. In addition, the gallery has made an application for funding for a show on yard art, an art form virtually untouched in the Atlantic Provinces.

Also in St. John's, the Newfoundland Museum has provided considerable coverage of the province's material folk culture on the third floor of their building. Over thirty articles on display in this area documenting European settlement are considered folk. These artifacts are primarily pieces of furniture and include items as large as a blanket box or sideboard and as small as a chip carved photo frame and a painted birch pail. In addition to pieces displayed, there are forty-one hooked mats, four quilts, and eighty-five additional articles of furniture in storage. The collection is significant and will continue to grow as folk artifacts are a stated priority in the acquisition policy. Registrar

Susan Maunder writes:

Our Acquisitions Policy places folk items and other articles produced within the province as priorities when collecting. We are especially keen on obtaining folk furniture and textiles. The public seems willing to donate textiles, but when furniture is offered it is usually as a purchase. For that reason we have set aside a portion of our acquisition budget for buying folk furniture.²⁸

Attention paid to folk art and craft in New Brunswick and Prince Edward Island has been less. New Brunswick's Beaverbrook Art Gallery in Fredericton owns no artifacts that fall under the broad category of folk art or craft and have originated no such exhibitions. When asked to indicate displays of a folk culture that have appeared in the gallery, Paul Hachey, assistant curator, listed five.²⁹ "The Calvary at Oka" (December 15, 1975-January 15, 1976) consisted of seven polychrom reliefs from a chapel built purposely for the stations of the Cross of Calvary by La Compagnie de Saint Sulpice 1740-1742 near Montreal. "Hooked Rugs: A Canadian Tradition" (October 20-November 15, 1976) was sponsored by the Canadian Museum of Carpets and Textiles in Toronto and included over sixty hooked rugs. This was followed by "Folk Art of Nova Scotia" (March 3-30, 1977) and "Quebec T.V. and Company" held from March 23-April 24, 1977. The latter exhibit was based on the work of artist Ernest Gendron, described in the catalogue as a "naïve" or

²⁸Letter received from Susan Maunder, 18 September 1980.

²⁹Letter received from Paul Hachey, 3 September 1980.

"spontaneous" painter. Finally, in November 1979, "William Kurelek: A Prairie Boy's Summer," sponsored by the Art Gallery of Windsor, Ontario, showed at the Beaverbook Gallery. While some of the above displays would not be considered folk art by many they have been placed in that category by Hachey.

The New Brunswick Museum has, to date, made no reply to my written enquiry about their treatment of folk art, but to my knowledge, their involvement is minimal.

A smaller gallery, the Galerie Restigouche Gallery, located in Campbellton, is probably the most active in the presentation of New Brunswick folk art and craft. They do not have a permanent collection as they are primarily a National Exhibit Centre, but the gallery has been the host to both locally organized and national touring shows of folk artifacts. A display of toys from the National Museum, exhibits of locally made pottery, quilts, and needle-point, have all been featured.

Prince Edward Island's Confederation Centre has also sponsored both locally inspired and nationally travelling folk art/craft exhibits. In addition to a collection of hooked mats and a showing of paintings by A.L. Morrison, an island folk artist, the important exhibition "Folk Art of Nova Scotia" opened there. While the Confederation Centre does not place a priority on collecting folk art, they have amassed a small number of items, most of them paintings.

The budgets of fine art institutions in the Atlantic region are limited and although the size of their collections --with the exception of the Art Gallery of Nova Scotia whose priority is collecting folk art--do not reflect their interest, the influence they have had on the average Atlantic Canadian's conception of folk art has, undoubtedly, been considerable.

The only other type of examination to come out of the region has been from a contextual perspective. This orientation is represented, at present, solely through the writings and reviews of Gerald Pocius of Memorial University. A student of Glassie, Pocius is interested in the function of folk art and sees it as part of the larger whole referred to by Jones. His review of "Folk Images '77," one of the exhibits of folk painting organized by Memorial University of Newfoundland's Art Gallery, emphasizes each painter's view of society as depicted in his work.³⁰ He points out the antagonism between man and his environment portrayed by Williams and the symmetry of Barbour's work suggesting social order. Also, in his monograph on textile traditions in Newfoundland, he places the artifacts in the context of the artist's lives, describing for instance, the use of community patterned mats within the home. His research on folk art has, to date, concerned only textiles with critiques of local exhibits but stands alone as writing from this perspective.

³⁰ Gerald Pocius, rev. of "Folk Images '77," arts-canada, October-November 1977, p. 63.

My interest in folk art was first sparked by discussions with a friend during undergraduate English studies. When I arrived at Memorial University my enthusiasm was intensified by Gerald Pocius through his lectures and extensive reading lists on folk art and other forms of material culture, and with news of his personal research projects. By 1978, I had formulated my definition of folk art as a community expression and felt the need for a contextual study with this basis to be done in Atlantic Canada. While object oriented studies are not without value, it is hoped this analysis of one artist will be a step toward filling in some of the gaps left by these studies.

The man whose life and work I have chosen to examine is Patrick Joseph Murphy of Bell Island, an island located approximately nine miles from St. John's, Nfld. (see map page 24). I first heard of Pat Murphy through a presentation by another folklore student, Bill Butt, in April of 1979. The work of the folk artist/souvenir maker described by Butt intrigued me and when I found he had no plans to work further with the man, I decided I would like to meet the artist. Pocius also had his curiosity sparked by the lecture and he, too, was anxious to talk with Murphy. Pocius arranged a trip to Bell Island and, once having visited Murphy, he was so impressed with what he saw he organized a second meeting, this time taking with him Patricia Grattan of Memorial University Art Gallery. They had talked of the possibility of preparing a one-man show

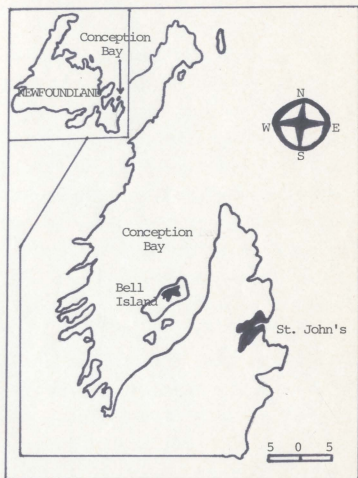


Figure 1. Newfoundland and Conception Bay.

Map based on one drawn by Michael Crane, Department of Geography, Memorial University of Newfoundland, found in Peter Neary's "'Wabana, You're a Corker': Two Ballads with Some Notes Towards an Understanding of the Social History of Bell Island and Conception Bay," unpublished paper presented to the Canadian Historical Association, Kingston, June 1973.

of the artist's work and Grattan wanted to see it for herself. In June 1979, I accompanied them on this trip and while the exhibit never materialized,³¹ the opportunity for me to do further research did arise. This thesis is the result of that work.

The first time I ventured to Bell Island, was a beautiful spring day. I was immediately struck by the brightness of the place--the sky, the grass, the colourfully painted frame buildings--everything was alive with colour. Most vibrant of all was Pat Murphy's house, painted green on the exterior with a church scene depicted on a basement wall. The inside was done in a hot pink with black trim. After a foggy, gray St. John's winter, Murphy's home and community seemed a haven of colour and life.

I remember Pat Murphy then and on the subsequent interview as a shy man. While he obligingly showed us his many pieces of art, he was visibly shaken by the attention of three strangers from the university. As is in keeping with his character, Murphy entertained us with jokes and anecdotes, particularly teasing Pat Grattan and myself, the two females present, in an attempt to mask his nervousness. But his halting style and nervous glances indicated that he

³¹The exhibit failed to materialize for a number of reasons, but chiefly due to Murphy's reluctance to part with any of his pieces even temporarily and Grattan's feeling that there was not enough of his work to constitute a whole show.

was not as ease.³² Meanwhile, in the background during that visit, Murphy's wife, Bridgett, busied herself preparing a lunch for us. She said very little and afterwards Murphy explained her silence and apparent lack of sociability as embarrassment at what she felt was the poor condition of the house. While at one time Bridgett could clean the house and make meals for fourteen people, she is no longer able to work as she once did. In the last five years she has undergone several heart operations and now spends most of her time lying on the day bed in the kitchen. It was only after I had visited the Murphys many times and had reassured Bridgett that I thought the house cosy and well kept that I discovered she has as lively a sense of humour as her husband. She always remained in the background, however, chatting with me only when I sat in the kitchen, her domain, and ate the lunch she had prepared for me.

From this first visit and following interviews, I established that Pat Murphy was born in 1917 on Bell Island and his wife was born in Topsail, a small community near St. John's, in 1904. He was employed at the iron ore mines on the island from around 1931 to 1967, the majority of his time working as caretaker of the manager's properties. Murphy first met his wife when she came to work for his father as a domestic and shortly after, in 1937, the couple

³² Murphy is seldom seen without a bottle of beer in his hand, perhaps another attempt to overcome his shyness. On each of my visits he would drink several and reported having at least one a day.

was married. They bought a house on Martin's Hill, Bell Island, and there they have lived until today. The Murphys have no children but are so fond of youngsters that neighbourhood children often drop in and three nieces of Bridgett's who live close by spend most of their time there. As well, there are two boarders, Patrick Fitzgerald (Paddy) and Patrick Normore (Mr. Normore), who make up the household.

From his earliest recollection, Murphy has spent his spare time sketching cartoons. Most have been humorous and were given away upon completion. He did not receive much encouragement for his efforts until 1957 when he was confined to hospital for a lengthy stay of eighteen months. At that time the cartoons he drew to fill in the hours caught the attention of the nursing staff and they began to furnish him with supplies he needed, often making requests for specific sketches. As well, he was introduced to oil painting through the instruction of another patient and observed model building, a common pastime for the men. When he returned home, Murphy continued painting in oils and began to construct his own model scenes from pieces of wood. Approximately five years ago, encouraged in part by friends and as a result of his wife's illness, he began to construct smaller pieces, ultimately creating and marketing tourist art.

The Murphys have never travelled far from home. Occasionally when Bridgett's parents were alive they would go to Topsail to visit, but, like many of their friends and

neighbours, the couple basically remained on the island. Bell Island is the largest island in Conception Bay on the Avalon Peninsula, measuring approximately 6 miles in length and $2\frac{1}{2}$ miles in width, with a total land area of about 12 square miles. Situated 9 miles from the provincial capital of St. John's, the island is connected to the mainland by a ferry service that crosses the 3-mile stretch of water (locally known as the Tickle) separating the island from the nearest community of Portugal Cove.

Bell Island is shaped like a rectangle with the edges cut off, somewhat like a bell, and in local tradition this is credited as the origin of its name. E.R. Seary, an authority on Newfoundland place names, records, however, that Sir John Guy referred to it in 1612 as Great Belile and therefore the name was in all probability transferred from Bell Isle off the coast of Brittany.³³ Throughout the seventeenth, eighteenth, and nineteenth centuries, the name appeared indifferently as Bell or Belle Isle until it was officially changed to Bell Island in 1902.

Bell Island was probably used during the sixteenth century by both the French and English as a refuge from attack and, because of its close proximity to the fishing

³³E.R. Seary, Place Names of the Avalon Peninsula of the Island of Newfoundland (Toronto: University of Toronto Press, 1971), p. 41.

grounds, as a summer fishing station.³⁴ The first recorded settlement was in 1740 when Gregory Normore, a 20 year-old farmer from Poole, England, moved with his wife and family to the island.³⁵ By 1794 Bell Island had a permanent settlement of eighty-four, most of them farmers, for the island contains some of the richest soil on the Avalon. Each segment of the island was well known for producing one crop: farmers at the southern front of the island and east end were famous for turnips while the central section of the island was recognized for its fine potatoes.³⁶ Fishing was also carried on and remained throughout the 1800's a major source of income for many residents.

In 1893 the discovery of iron ore reserves on the island changed its future drastically. The story told on Bell Island is that a small boat owner by the name of Butler

³⁴Peter Neary, "'Wabana, You're a Corker': Two Ballads with Some Notes Towards an Understanding of the Social History of Bell Island and Conception Bay," The Canadian Historical Association Historical Papers, Proc. of a Conference of the Canadian Historical Association, June 1973, p. 3.

³⁵B.J. Kavanagh, "The History of Bell Island," MSF p. 6, Maritime History Group Archives, Memorial University of Newfoundland.

³⁶R.J. Galaway, "Bell Island," MS, n. pag. Maritime History Group Archives, Memorial University of Newfoundland. This separation of the island into regions, each with distinct areas of expertise, continues today. There are several communities within the one--Lance Cove, The Beach, The Front, Bickfordsville, to name a few, and until recently each had its own school and church. Until the late 1960's residents of these smaller settlements associated chiefly with those within the same community and competition between the different areas was keen.

was putting off a load of ballast in St. John's before loading cargo. The ballast came from Bell Island and when a foreign skipper noticed its colour he took samples and had them analyzed.³⁷ Whether this colourful anecdote is true is debatable but on August 30, 1899, The Daily News of St. John's wrote that a British sea captain had analyzed a piece of rock from Bell Island and that Butler had taken out leases on the north side of the island from where the rock had been taken. News circulated that iron ore had been found and soon companies were sending their representatives to do their own sampling. In 1894, the Nova Scotia Steel Company bought the land for \$120,000.00,³⁸ and mining operations began.³⁹

³⁷ Unknown author, "History of Bell Island," MS, p. 5. Maritime History Group Archives, Memorial University of Newfoundland.

³⁸ Kavanagh makes a conflicting report, stating that the New Glasgow Coal and Rail Company bought the land for \$120,000.00. The majority of the sources report that Nova Scotia Steel were the purchasers.

³⁹ The mining operations were originally open pit until it was discovered in 1898 that deposits reached out under the bay and at that point the mining went underground. As mining methods changed with the times, different means of extracting the ore were used: manpower, horsepower, steampower, and finally, electric power. As well, ownership of the operations changed hands many times. B.M. Thorne and T.J. Guphue in "Social Change on Bell Island," MS, Maritime History Group Archives, Memorial University of Newfoundland, list the names of the companies that controlled operation over the years:

1894 Nova Scotia Steel and Coal Company
 1899 Dominion Iron and Steel Company who opened a mine around 1900 on land bought from N.S. Steel and Coal Company
 1922 The above two companies merged to form BESCO, British Empire Steel Company.

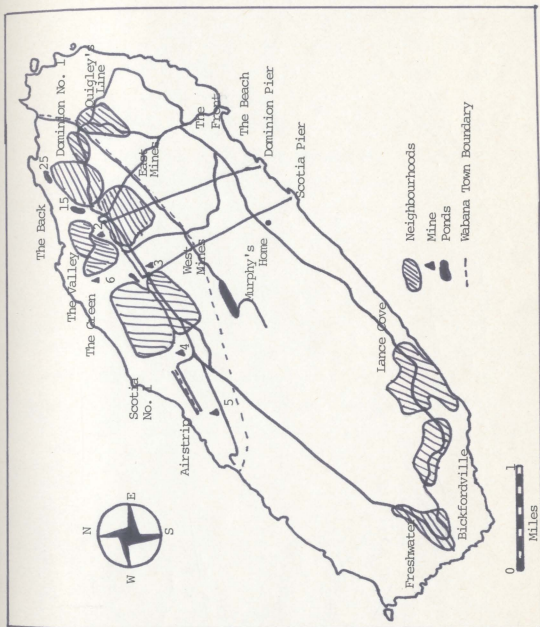


Figure 2. Bell Island.

Map based on one drawn by Michael Crane, Department of Geography, Memorial University of Newfoundland, found in Peter Neary's "'Wabana, You're a Corker': Two Ballads with Some Notes Towards an Understanding of the Social History of Bell Island and Conception Bay," unpublished paper presented to the Canadian Historical Association, Kingston, June 1973.

The mines opened at a time when the Newfoundland economy needed a boost. St. John's was just recovering from a fire in 1892 which had razed much of the city, destroying 1,700 buildings and leaving 1,100 people homeless.⁴⁰ In addition, Newfoundland's banks had failed in 1894. When the iron ore mines opened on Bell Island men from all over Conception Bay came to work there.

The operations experienced a great many ups and downs over the years. From the beginnings in 1895 to 1915 no setbacks were suffered and Bell Island grew rapidly into one of the most prosperous communities in Newfoundland. With the First World War, the post-war period, and the depression, times were harder for the island but the late 1930's saw a return to prosperity. The Second World War sustained this economic boom and the period from 1945-1949 is reported as one of the most stable in the history of the mining operations. In 1959 market conditions and increased competition from new producers (chiefly Labrador) forced a major shutdown. This was followed by a period of apprehension,

1926 National Trust

1930 DOSCO

1948 V.R. Rore Ltd. and Hawker Siddley

1949-1967 Dominion Wabana Ore Ltd.

Many of these companies, if not all, were the same board of directors, and just the name changed over the years.

The company was based in Nova Scotia and most often all management positions were filled by mainlanders, generally from Nova Scotia.

⁴⁰Galaway, p. 19.

and final collapse in 1966.⁴¹ On Tuesday, April 19, 1966, the announcement was made that the mines would be abandoned on June 30. Within a little more than two months, almost 2,000 men were unemployed.⁴² It was a hard blow and although James McGrath, the federal representative, and the provincial government tried to devise a way to keep the last of the mines open, nothing could be done. Donald Woodford, in his community study of Bell Island, quotes one resident who remembers, "even the men cried"⁴³ when they heard the news.

⁴¹This outline of the successes and slow periods for the iron ore mines comes from Neary's "'Wabana, You're a Corker': . . . ," pp. 34-36.

⁴²In 1963 before any indication was given that the mines were to close, David Mercer wrote an Honours Dissertation at Memorial University titled, "Bell Island, an Economic Analysis." In it he gives an idea of how serious a closure would be. He quotes C.M. Anson, Vice President of DOSCO:

Bell Island has a population of over 10,000 people (the 1951 census gives the accurate count as 10,291), of whom 1,994 are employed on iron ore operations. These 1,994 people have 7,499 dependents. Thus a total of 9,393 people are supported entirely by the operation-equivalent to 95% of the population of the island. (p. 18)

Mercer concludes:

The employment picture is dominated directly by this single industry; a situation which is not expected to change, for there is no alternative industry capable of supporting even the presently existing low levels of tertiary employment. (p. 23)

⁴³Mrs. Rees quoted in Donald Woodford, "Bell Island: A Community Study," MS, p. 25. Maritime History Archives, Memorial University of Newfoundland.

After the closure the federal and provincial governments made a joint offer to buy the houses of the unemployed miners for \$1,500.00. A newspaper report in The Financial Post states:

The houses were made almost useless when Dominion Steel and Coal Corporation closed its iron ore mines on Bell Island last year because of lack of markets. It is limited to those who move off the island.⁴⁴

Most homeowners were also eligible for re-establishment grants for up to \$1,000.00 and another \$500.00 to handle legal and allied expenses in getting a new home elsewhere. Many took advantage of these offers and at the time of the Financial Post's article the population had decreased from 8,500 to about 6,000 residents. I talked with one man who had left for Toronto in search for employment soon after the closure. He put it simply, "Anyone who wanted to work, left."⁴⁵

Today conditions have not improved. The population has stabilized at approximately 7,000 and most services and commercial outlets have left. Fires within the last ten years have taken their toll as well and leveled a school and part of the downtown district. The island is experiencing bleak times and while there have been rumours of oil storage facilities being established and a scheme to grow

⁴⁴"Offer Made to Buy Bell Island Homes," Financial Post (Toronto), 1 July 1967, p. 132.

⁴⁵Conversation with an unidentified man in Newfoundland Transport terminus in Portugal Cove, 8 August 1979.

and market mushrooms, nothing has developed. Yet, despite the dim prospects for employment and growth, many families have chosen to remain. These people have a commitment to Bell Island that seems to intensify with each setback.

The fieldwork for this thesis spanned approximately one year, from June 1979 to April 1980. On the average I went to Bell Island fortnightly, conducting interviews with not only the Murphys, but other residents as well. During the summer of 1980 I was able to make occasional visits as well and these supplement the bulk of my fieldwork done during the previous year.

I would prepare for formal interviews by drawing up a list of tentative questions. These would serve as a guide during the visit but overall I tried to allow the informant to direct the flow of the conversation. The interviews were recorded on a Sony 110 or 130 cassette tape recorder using an external mike and they resulted in approximately twenty hours of tape. In addition, with the help of other students at Memorial, I took over 450 photographs of Murphy, his work, and of the island. So many photographs were taken due to difficulties with lighting. It is unfortunate that light conditions in the Murphy home are very poor and, despite repeated efforts, I found it impossible to get good quality pictures of some of his artifacts. (Removing art works to a place with proper lighting was not a possibility as Murphy was reluctant to allow pieces to be moved from their usual locations, let alone be taken from his home).

Both tapes and photographs have been deposited in the Memorial University of Newfoundland's Folklore and Language Archives under the collection number 80-208.

I always made a point on my frequent trips to and from the island to talk to as many people as I could. During the summer months, especially, when I frequently met those who had moved from the island when the mines closed down and were only now, some thirteen years later, returning for a visit, did this practice prove invaluable. Their comments are contained in my fieldnotes which are also found in the archives. Any correspondence relating to the thesis is located there as well.

When I have quoted from the tapes I refer to the interview by the date on which it was made. All the cassettes in the archives bear a date which facilitates reference. Basically, I have followed Ives's system of transcription as outlined in his book, A Manual for Fieldworkers. Two dashes and a space (--) indicate that the informant breaks off, is interrupted by an outside force, or interrupts the flow of his narrative very briefly to make an unrelated comment. Murphy's attention would frequently wander when we talked and often in the middle of an explanation he would fleetingly refer to a television advertisement that flashed on the set or make some other statement I felt would not enhance his meaning, but rather confuse the reader, if included. Sections of the tape I could not make out are signified by a space that is

underscored _____. Any information I felt needed to be included for the sake of clarity is placed within brackets and underscored to ensure it is separate from the speaker's own words, e.g., [laughs]. Pauses are only noted where significant.

Overall the Murphys, as well as other residents of Bell Island I talked with, were friendly and cooperative. Murphy, understandably, felt slightly uncomfortable for the first of my interviews, being asked so many questions, but he always allowed me to do what I wished, from photograph his art to measure his work space. As our sessions continued he became more relaxed with me and as a result, more talkative. In addition, he would often overcome the uneasiness he felt by having several bottles of beer while we chatted.

The major problem encountered during my fieldwork was actually due to the Murphys' warmth and friendliness and to my status as an outsider. The house was continuously full of neighbours and friends whenever I would visit. It was not uncommon for eight people to crowd inside their small kitchen for an afternoon of beer drinking, conversation, and maybe card playing. I suspect at least one of these visitors purposely scheduled his arrival to coincide with my interview for he was there every time I came, arriving soon after I did and leaving around the same time as I. The teenagers, in particular, seemed fascinated by my presence and there would invariably be one to four of

them there. Once I became acquainted with many of the regular visitors the coming and going did not bother me but no doubt it interfered with my results. On several occasions I was interrupted while taping an interview and forced to turn the tape recorder off, while on other days, I was prevented from taping altogether because of the confusion. There were also instances when Murphy was so preoccupied with returning to his other guests, he did not give my questions his full attention as I would have preferred.

My examination of Murphy and his work begins with a history of the artist's life, given in Murphy's own words. My only contribution to this chapter is the occasional note where I think a point needs clarification. Murphy talks about the events that have been important to him and reveals how art fits into his life.

This is followed by an examination of the artifacts he produces. This repertoire analysis, as I have labeled it, documents through description, and in most cases, photographs, the folk art of Murphy. A relationship between those events Murphy chooses to mention in his life history and those he has expressed in a material form can be seen.

Chapter IV deals with the actual production of the art. Moving away from the fine art specialist's view that folk art should be studied as a display object alone, Michael Owen Jones and Henry Glassie, among others, have found the process itself to be very important to the artist. In an attempt to understand how all aspects of Murphy's art

fit into his life, the actual creation will be discussed.

Upon its completion, the art is given a permanent place in the Murphys' home. In Chapter V the importance of these works and their meaning for the artist will be examined for the artifacts reveal much about the artist's concept of himself both as an individual and a community member. The ways in which the finished product works to create a past for the artist will also be discussed.

While the first five chapters discuss Murphy's art as an expression of his feelings about himself and his community, the final chapter switches the focus to the community itself. The ultimate test for the folk artist is that his work be accepted by other members of his group and in this chapter Bell Islanders' reactions to and uses for Murphy's art will be described. What place both he and his art have within the life of the community will be determined.

In this thesis folk art will be viewed in the life of one man who has chosen to express his feelings and opinions through the medium. Seen as a communicative system, the art will be examined for what it says about both man and his community. By discussing the ways in which the artist uses folk art to establish an imagined past for himself and the whole of Bell Island, it is hoped a clearer understanding of folk art's basic nature will grow.

CHAPTER II

"WE HAD A WONDERFUL WAY OF LIVING":

THE LIFE STORY OF PAT MURPHY

In a study that proposes to examine one man's folk art in the context of his life, to discuss ways in which the art grows out of his experience--both those shared by his community and those that are his own--it is logical that the first step be an introduction to the artist. Murphy expresses the idea with an analogy, "It's, it's like the Bible, you've got to understand the Old Testament before you can understand the New" (November 30, 1979). In essence, he is saying you have to know about my life before you can understand my art. In this chapter Pat Murphy speaks for himself, through his own words he tells the story of his life and the place of art within it.

Folklorists in recent years have been turning more and more to orally collected life histories as a valuable source of information about an individual. Not only does the history contain many of the vital facts the investigator is interested in learning, but as Martin Lovelace points out, through the selection of material and style of presentation, the informant reveals much about both his personality and culture. Lovelace comments, "His principle of selection, his sense of what is appropriate to the situation, are

significant from the point of view of personality and also as being expressive of the values and attitudes of his society."¹

When I first approached Murphy for a life history, I explained that I wanted to collect the story of his life in his own words. I gave him a copy of Victor Butler's Reminiscences of a Placentia Bayman which contained the transcribed text of a life history and provided the artist with an idea of what I wanted to produce. Murphy responded enthusiastically and on November 30 and December 12, 1979, I conducted two non-directed interviews specifically to obtain the material. During these sessions Murphy talked more freely than in any of our other conversations and needed little prodding. I have combined the transcripts of the two interviews, making only minor changes to render the text more readable. The sequence remains the one Murphy used and associational clusters, repetition of points he feels to be important, and other elements of his personal narrative style are reproduced here. Additional material, obtained from other discussions and useful in understanding the history, is included in notes so as not to interrupt the flow of Murphy's story.

¹Martin Lovelace, "The Life History as an Oral Narrative Genre," in Canadian Ethnology Society: Papers from the Fourth Annual Congress, 1977, National Museum of Man Mercury Series, Canadian Ethnology Service Paper, No. 40, ed. Richard J. Preston (Ottawa: National Museums of Canada, 1978), p. 220.

As I see it, Murphy's life history divides very clearly into three distinct sections. When asked to tell about his life, Murphy immediately gave a description of his work experiences. This part of the history, proportionally the longest, was the sole subject of our conversation on November 30. The second section is comprised of a detailed account of Murphy's lengthy hospital stay in 1959 after he contacted tuberculosis. Having finished these two portions, Murphy considered his story completed. When he asked if I wanted any more information, my reply "What about your home life?", elicited the third and final division of the history, which tells of Murphy's marriage and acquisition of a home.

Here is Pat Murphy as he presents himself:

I was born on Bell Island, 1917, the 4th of June. And ah Mother belonged to Carbonear, Crocker's Cove, Carbonear² and Dad belonged to St. John's, Patrick Street, West End. And um, how we, how they came to live on Bell Island, Dad came here in 1900, the year of the strike, DOSCO, Dominion Iron and Steel, had a strike in 1900. And Dad came here and ah ah came here as a policeman and after the strike was over he got a job with Dominion Iron and Steel Company as a carpenter. He couldn't do carpenter work very well but he said he could do it. Knowing some of the people that did belong to St. John's that was working here at that time as carpenters, they helped him and showed him what to do. So he worked for so long a time as a carpenter and he boarded here then. And the board at that time was only two dollars a week, you know. And you were fed well for that two dollars a week.

[My mother was] from Crocker's Cove, Carbonear. So, ah, she used to go to the Labrador. She spent

²Carbonear is a community situated on the west side of Conception Bay.



seven summers on the Labrador, heading fish, taking the heads off of fish.³ My mother was in the United States of America, in East Boston, for seventeen years. She was working as a waitress for seventeen years and different other jobs. And ah she was related to the Kellys on Bell Island. And ah my father used to resort to the Kellys very often because he boarded with ah Jack Kelly's sister. And that's where he met Mom. When he came to Kellys' one night after Mom was after coming from America and she was there. And so they went around together and six months later they were married.

But anyway, anyway, I was the only child and ah Dad got a job after after in the steel shop sharpening steel for the drillers down in the mines. After that he he left that job and the mines closed down for six months. The mines closed down for six months because they lost a contract to to ah some firm, I don't know where it was to, I think it was in Germany somewhere. And the mines, they never actually closed down, we went on two days a week and Dad being the last to be hired on was the first to be laid off until everything come back again. So anyway after, after he got another job back, he worked for so long a time with the electricians. Then he got another job as watchman, without the uniform. Then he got company policeman. By that time I was five year old, I suppose.

He was very interested in sports here, he used to go to St. John's on the Sports Committee.⁴ He was captain of the cadets for years, training the boys. A lot of them he trained in 1917 went overseas.

I don't know too much about the depression on Bell Island--. Times were very bad in them days. You had to live, anyone that was on relief, had to live for seven cents a day. I knew nothing about that. We helped families because Dad worked full time as a company policeman and I was the only child. We had pretty well everything and we used to have trips to town, I used to go everywhere I wanted to go, you know, to a certain extent.

Anyway, in them days, I went to school, I started school when I was seven, that was the usual age at

³ Each summer fishermen from Newfoundland would travel to the Labrador section of the province. There they would set up fish-stations and take advantage of the fine catches available.

⁴ I am not sure what Murphy means here by the Sports Committee but Bell Island was the site of an annual provincial Sports Day attended by athletes from all over Newfoundland, so the committee could very well be connected.

that time they'd take you in. Well I went on from there for so many years until I got Grade Eight. And then all the boys in the neighbourhood, everyone was going to work. At that time I could draw a little, not very much. I was often slapped in school and punished for drawing pictures on the scribbler, you know. Yeah, oh, yeah. Pictures on the scribbler, somebody teaching school or somebody _____. I'd have the scribbler more full of pictures like that than I'd have homework, work⁵ I was supposed to do in the school house, you know. So, eventually, I got, I wanted to go, to go to work. My mind wasn't for school at all. I said no, I wanted to work. Well, everyone was alike in them days, all the young fellows. Some young fellow coming home showing you his cheque, you know, 'Look Murphy, what I made this month.' Although I had money. I had just as much as them even if I wasn't working because Dad would [give me money]. But everyone was showing you [their cheques], 'Look, Pat boy, look at my cheque. Why don't you go to work boy?' and all this. People'd make fun of you in them days if you were going to school and wasn't going to work. [Everyone] thought it was a wonderful thing to work.

Dad wouldn't look for a job for me. 'No,' he said, 'if you thinks you're a man,' he said, 'get out and look for work yourself,' he said, you know. Well, everyone was getting jobs for their children, everyone was doing it, you know. Like [they'd say], 'send your son in, boy, we'll fix him a way, we'll get him a job here.' And no way would he do that for me. Probably he spoke and I

⁵ Murphy received no encouragement for his art work as a child from either his parents or his teachers. On July 25, 1979, he says of his parents, "Mom and Dad never thought-- I could do anything only milk the cow and do the work around the house--." More often Murphy complains about his teachers' lack of sensitive response to his drawing. He returns to this subject once again in the next few pages and there is always a bitterness in his voice when he talks. On July 25, 1979, he made this comment:

--They should have brains enough to see that I had a certain amount of talent and I was artistically inclined and all this. And they should say to themselves, 'Well, we're going to help this, this chap now.' But they didn't help me so that was the reasons why probably that I, I could have become the best kind of artist if I had been helped out in them days instead of getting slapped for something you were doing like that, you know.

didn't know, you know. He might have done it, you know. He said, 'If you think you're man enough to go to work' [breaks off]. He didn't want me to go see? He wanted me to go to college and that, get a good education. This is what his point was.

I got a job on the highroads, that was the first job I got before I went with DOSCO. Then I got, I got a job then with them [DOSCO] at the ties and logs and stuff like that, sawing up the logs in the lumberyard and that, you know. And ah it was only seasonal work. You work probably for about two months out of the year, you know. The rest of the winter, then, you were off. I'd go around to people's houses and shovel a bit of snow, put in coal for people or whatever they wanted done like that, little jobs like that. And we had a cow and we had hens and we had different things like that and my mind was occupied. I used to do the work home around the stables and stuff like that. And I done that for probably a year.

Well, the following fall I got a job in the East Bottom, boiling kettles and answering the telephone. I got that job. Then I got transferred out to the Scotia pier, out to the Front working at that. So then they asked me if I if I wanted to go cleaning up in the Hill. There was dust, when the cars would bump and spill the ore all over the place, you had to shovel it up off of the track and that, you know. So I took that and I done that all right. And so I got a steady job out of it then by doing that because that was a steady job. I worked at that for a considerable length of time. Oh yes, another job I had was limeman, liming all around the concrete and everything, whitewash, we'll say, doing all the places like that, making them look nice and everything, you know.

And everything that I could take in regard of a job, if there was a dollar into it, I took it, you know. [I] didn't care what it was. No one asked to rate how much you were getting in them days. A job, that was all. As long as you got a job. They'd pay you what they thought you were worth. Well, you were worth more actually but that was it. Not all hands could get one [a job]. Fifteen cents an hour, or twenty cents an hour, we got at that time. Nine-teen dollars and twenty cents a week and we worked ten hours for nineteen twenty. Thirteen seventy was the first I got, thirteen seventy for ten hours, ten hours a day, for six days a week. You worked for six days a week for that now. Sixty hours for thirteen seventy so you can figure that out now, how much that was an hour.

After that I was getting close on seventeen then altogether, going onto eighteen and I got a job

then on the scrap. All the steam engines that they had, they [the steam engines] used to haul the cars out of the mines, and all that was switched over from the coal over to electric. So they scrapped, what I mean by scrapping, they tore all this stuff apart, took it all apart and sent it away to Sydney [Nova Scotia] and different places like that to be run into the smelting plant and used over again as iron, you see. That's the idea of it. So I worked at that. I got three, four years at that stuff, four years at that.

And um, still never done any painting, never figured I could do it. I think the actual reason why I knocked off [in school] the teachers never had that much knowledge and understanding because you want to be, you got to study psychology to my knowledge before you can become a half decent teacher. You want to know what the child's brain is suitable for. Not to neglect their education now but if you sees a person doing something, that they're talented, something that's going to be a benefit to them in later life, don't beat that child for that but help him along. In the meantime tell him he shouldn't do it during working or during lesson hours. [Say], 'Study the lessons more but I'd like to see you doing something like that in your spare time now on Saturday, Sunday or something and bring it back to me and I'd be delighted to see it.'

After I finished that work working on the scrap I went with ah, I went with ah teaming horses to the East Barn, hauling coal and hauling all this kind of stuff. I was at that six, five or six years, seven years, maybe more. Then the trucks took over. [They] started doing the work by trucks then instead of horses and ah all the horses were sold.--The company had ninety horses altogether on the job, ninety.

After that I got a job with the, well, they used to have a pool, what they called a pool here. What you mean by a pool is when you're finished with your work, when the company didn't want you at that job, they didn't lay you off but they had no place to put you, do you understand? So we went to this shack, we'll say, probably big as the two rooms here,⁶ benches all around. Everyone sat on the bench in the morning now half past six o'clock around there, seven. The boss would come along, [he] wanted one man, [a] fellow [was] off in the deck head. Well, [he'd say], 'Alright Pat, you work on the samples.' Well the samples was, you'd have a hammer, a small hammer and

⁶The size of the shack would be approximately twenty feet by thirty feet.

a bucket about that size,⁷ a tin bucket and you had to fill that. You'd take a lump of iron ore off of the big belt going through with the iron ore on it, going out on the conveyor belt, taking the ore right out of of the pocket. You had to pick a lump of ore and break it like that and take one little lump off of the corner and heave it in the bucket. And by five o'clock in the evening you had the bucket full but you'd have it full of different lumps to find out if there's any rock coming up out of the mines going to the different places you know. You work at that. Well, I worked at that for a while, one day probably at that, the next day probably [there would] be an open drain somewhere. [He'd] say, 'Well boy, Ed Butler needs a man, go with Ed Butler.' Well I'd go with him for a day. [He'd say], 'Con Power wants a man, go with him for another day.' And that's the way it was going.

So they took me and put me up on samples, up on the deck head and they left me up there. And you could look at a two hundred watt bulb all day with the ore dust and you couldn't see it. You just, it wouldn't hurt your eyes or nothing. And when you spit like that [gives a spitting motion] you spit nothing only ore dust out of your mouth. When you'd be eating, take a mouthful of bread out like that, there'd be the pure iron ore. You were swallowing it all day and I couldn't stick it, it hurt me stomach. So I went to Ben Skanes and I told him, Mr. Skanes. 'Well boy,' he said, 'Paddy boy,' he said, 'we got nothing else you can turn to.' 'Well,' I said, 'if you got nothing else,' I said, 'I'm finished, that's it.' 'Well I tell you what to do,' he said, 'go with Con Power.'

So I went with Con Power. Ben was a good friend of mine, [he] took me to see Con Power. And Con was a good foreman and we were working around, doing all kinds of jobs around everywhere. And I worked with him, I worked with him probably two year. Now I don't want to have more years in this than the company got, I got to watch. I worked a couple of year at that, digging drains and cleaning out culverts and that kind of stuff. Everyone that was on staff now, was granted concessions like we'll say, well, if you wanted to ah to ah get your garden plowed up [breaks off]. They was on monthly salaries, they weren't on weekly like us, you know. And if they were off they got paid six months after they were off. They got their houses painted, they got their rent for five

⁷When Murphy read a rough draft of this chapter he indicated the size of the bucket to be about a gallon and a half.

dollars a month and they got their coal put in free. We had to do it, you know. So we were going around tending on them mostly, that's what we were doing, you know. That's what I spent most of my time at for a long while until I went to the main office and applied for a job with Mr. Proudfoot.

He was assistant manager at the time, Mr. Proudfoot. I looked after the staff house and I looked after the main office and I looked after the gardens and I done the house work and the painting altogether. And I had fifty windows to clean every week outside, yeah. When I'd be finished with the windows you could see your face in the darned thing. But it wasn't easy. And then I had -- power lawnmowers, you know, no trouble to do the lawn and that.⁸ I had no boss, nobody to bother me. No, I worked with the boss. I had that many jobs -- if something got ahead of me he wouldn't notice.

But that was one thing about it, they knew about me. And self praise is no praise, in their house, may God strike me dead this minute if I'm telling you a lie, I don't know a thing that's in that woman's house, in the drawers. I went upstairs, I worked around upstairs in the bedrooms, I don't know nothing. I never took not that much out of the house, no. So I don't know what's in the drawers or what's in the house. And they knew because they had lots of things marked, you know, lots of things marked because they're not asleep. Even if you had liquor there, well, alright, _____, they drink it down to there and leave it and put them bottles out in front. Well, it was that gone down there [makes a gesture with his finger to indicate the level has gone down] and there's no one else to drink it. Well, if I'd steal that, I'd steal something else.⁹

Now the part I wanted to get after, you see, was I worked with Mr. Proudfoot, he was one manager. Then I worked with H.P. Dickey, he was the second manager. I worked with B.J. Soudhty, he was the third manager. And I worked with Fred Rees, he was the fourth. They kept me so I must be o.k. If I wasn't they wouldn't recommend me to each one. That

⁸For the majority of his years as an employee at the iron ore mines, Murphy was a caretaker of the manager's properties and was responsible for the duties he lists here.

⁹That he never stole anything from his employers is a fact Murphy prides himself on and has drawn to my attention many times.

was a good job too, that was.

I had no union, see? We [the miners] had a union, yes, but when I got in that job they took me out of the union because they didn't want anyone in the union working with the manager. Because if I went to a meeting, I'd probably go down there and tell him whatever was going on, [that was their thinking]. So I wasn't allowed in the union. So that's the reason why they started to pick on me, then, when they heard I was out of the union and that, you know. Some of them weren't easy to work with, you know, if you were soft enough to let them fool around. Now, you didn't have to be saucy or anything like that, you know. But you had to fight for your rights when you had sense enough to know it, you see.¹⁰

[During these years I was] drawing old cartoons and that, yeah. [At work] there was always a dangerous stair and I drew a sign about this size¹¹ with a fellow with a box in his hand going down over the stairs and he was after striking himself on the floor, see. I said, 'When you are walking down those stairs be careful where you tread, for you may hit the concrete floor before you hit [breaks off]'. I forgot what I had on it now but it was a dandy. They used it after for a safety sign, whatever I had on it. It was something about hitting the concrete floor with your head, you know, and the fellow was there with the lump on his head and the boss and everything, you know. Yes, I drew a lot of those stuff. I used to draw stuff for people in there, you know.¹² Yes, because I was

¹⁰Times weren't always easy for Pat Murphy. Occasionally a manager's wife would complain about the speed at which he got his work done or make what Murphy felt were unreasonable demands. He and one supervisor had a number of disagreements over the years as well. At one time a manager retired, this supervisor returned Murphy to the pool, a low status job after eighteen years with the company. Because the former manager had recommended Murphy to his successor he was eventually given back his old job as caretaker but the supervisor's words, 'As far as I'm concerned you're on the rocks,' that is, as far as he was concerned Murphy had no chance for further advancement, have stuck in Murphy's mind until present. (November 30, 1979)

¹¹The sign measured approximately ten inches by twelve inches.

¹²In addition to sketching cartoons for use as safety signs or as small jokes on other workers, Murphy would often

out of the hospital -- I got to tell you about that too because that was after I came back from the San, I done that.¹³

In 1959, yeah, I -- was in the St. Clair's hospital. I had an operation for T.B. and it wasn't successful at the time. So I came home. Anyway I never had any drugs at that time, they never gave me no drugs. And ah I went back to work. I worked for around two months and a half. And I came home one evening and had some supper and found out I had a drainage where I had the operation. It never healed. So I called the doctor on Bell Island. He came out and rang St. John's and the doctor told me to come on in. So when I came in, that was in 1959, in ah May, and I went down to the orthopedic and I was there for a while. I had some x-rays and that and they showed up tuberculosis in the spine. So after the doctor came in, 'But you can't go home, Pat,' he said. 'There's no treatment at home,' he said, 'we got to keep you here,' he said, 'for at least three months anyway.' So I didn't mind that so bad. I said that was all right.

So on the 4th of June, my birthday, on the 4th of June the nurse came in. And Bridgett was just after ringing me wishing me a happy birthday. And the nurse stood by the phone and she had six pills and a needle. She said, 'You got to take those pills, Mr. Murphy, and you got to take this needle now.' She said, 'You're going to have to have two of those [needles] every week and you got to take thirty-two pills a day.' And she said, 'You got to go to bed and by no means,' she said, 'are you allowed out of bed anymore,' she said, 'until the doctor says so. You haven't even bathroom privileges'. You got to stay in one position, on your back, and you're not allowed to move, [even] to sit up to eat your meals.' Now Happy Birthday you know!

So I was in bed for one month, two months, like that. And I was eating grand. And the doctor used to ask me, 'How are you doing, Murph?' He said, 'Are you eating very good?' I said yes. He said,

work on large scale paintings while on the job. Two of the finished paintings, done in the back shed using left over house paint and large brushes, hang on Murphy's living room walls today. Such innovative use of materials on hand is characteristic of Murphy's artistic style and will be discussed in more depth in later chapters.

¹³The San is the term Murphy uses consistently when referring to the provincial sanatorium where he underwent treatment for tuberculosis in 1959.

'You don't sit up now?' I said no. 'Good for you,' he said. 'You won't be long here,' he said. 'You'll be all right, you know.'

So he came to me one morning, one Tuesday morning and he said, 'You got to go to the General [hospital] for x-rays. [They] brought me up to the General, gave me some x-rays, brought me back again. The following Thursday Dr. Shapter came in. 'Murphy,' he said, 'your back is improving,' he said, 'quite a bit.' 'However,' he said, 'it won't be strong.' 'It won't?' I said. He said, 'No.' He said, 'There's a good possibility,' he said, 'it'll break down again.' I said, 'That's good news.' 'No,' he said, 'that's the bad news. The good news,' he said, 'we're going to do a fusion on you.'

Now, I didn't know what a fusion was. I knew it was fusing two things together but I didn't know what he meant by it. And I said, 'What is it?' He said, '-- T eleven and T twelve of the spine,' he said, 'is damaged,' he said. So he said, 'We're going to fuse them back together so as you won't use them anymore. You'll have a straight back,' he said, 'to a certain extent,' he said. He said, 'It won't hurt you,' but he said, 'we'll guarantee you once the job is done,' he said, 'you won't have anymore trouble, you know.'

Now, I didn't know, now, that you could have paralysis once they operate on the spine. He didn't tell me. But he had no choice, he had to operate. It was either that or [I'd] die. I was only down to one hundred fifteen pounds or something like that, you know. 'We'll give you two days,' he said, 'to make up your mind.' 'That's not necessary, Doctor,' I said. 'You're the doctor,' I said. 'You're the doctor, my mind is made up now.' He said, 'What is it, [are you] going home?' 'No,' I said, 'I'm not going home, I'd be done. I want to get an operation,' I said, 'I want to get better. I come in to get better,' I said, 'and I trust that you can do the job.' He said, 'That's the kind of people we want, Murphy.'

But I was frightened just the same but I wouldn't let him know, you know. But he knew. He knows, you know. I said, 'I'm not nervous or nothing.' 'Go away, Murphy, you're a bundle of nerves.' Doctors know, you can't fool them. He was a good doctor, Dr. Shapter. But, anyway, he come down a couple of days after, asked me how things were going. He said, 'We're going to do you, now, on Saturday.' I said, 'Good enough. Thank you very much,' I said.

Anyway, the boys was talking. [They] said, 'You know the fellow that was in that bed, Oscar?' I

said, 'Yes boy, Oscar White.' 'He had the same complaints Murphy had, didn't he?' [they said]. They said, 'Yes, he never come out of the operation.' That's the way they was talking. Frightened me to death. That's a hard place, now, down there, my son. It was wicked, the boys [were wicked]. Yes, getting me going and I was frightened to death, see. They forgot about it, see. They thought I was going up that Thursday, that was only Tuesday.¹⁴

But I didn't go up that Thursday because polio broke out in 1959. [That year Dr. Shapter] operated on 250 children on account of polio. Yes, he done it hisself. Dr. Shapter could operate on you, in twenty minutes you were done. He was excellent, excellent bone surgeon. Everyone he done was a success. So, anyway, he -- come in in a couple of days after. 'So, Mr. Murphy, we can't do you,' he said, 'not right away. But that's no fault of yours,' he said. 'You're alright,' but he said, 'I'm too busy. And the more rest you get the better for yourself.' 'Yes,' I said, 'but I'm ready for an operation,' I said. 'If I got to wait another month,' I said, 'that's a month off me life. I'm here and I could be out going around.' 'Well,' he said, 'don't you worry about it at all. You relax. Let us do the worrying,' he said.

After a while the doctor came in this morning and he said, 'Ah Pat,' he said, 'did you hear the news?' I said, 'What news?' I said, 'it all depends on what it is doctor.' He said, 'Are you satisfied to go to the San?' Now I wasn't a patient for the San, it wasn't contagious, what I had, it was in the bone. There was nothing wrong with the lungs, the lungs was all right all the time, just a small bit in the bone. The reason why they were sending the patients into the San was because there was no room in the orthopedic, and they were making an orthopedic ward at the San for people with T.B. wrists and T.B. legs and stuff like that, you know. It was in the early stages, anyway, [when] I had the darned stuff. [It] was so many operations before it took me down but anyway [pauses].

That was all right, I went in and two months, a month and a half after, they -- took me out to the

¹⁴Here Murphy says that his operation is to be held on Thursday when in the previous paragraph he states it was scheduled for the following Saturday. Despite the confusion in dates, it is clear Murphy is indicating that the operation was originally planned for shortly after the doctor made the announcement.

orthopedic and I was operated on. I was the last man that was in a body cast. I, I wasn't on a striker frame¹⁵ I was done on, on, [they] put me on a body cast, you know. You see you lie down, face and all. It was a long table, the whole length of this,¹⁶ you know. And there was a hole cut in the table to put your face down through. Now they makes a cast from the back of your neck right down to your heels and your feet, yeah. They lift that off and puts it away to dry. Now, now, your bed, they takes the bed and [put a] two by six [piece of wood] across the bed like that with a scalloped half moon scalloped, cut in it that wide. Another half moon on the back and the body cast is laid down into that and you're laid in the cast and that's the way you got to stay. I was eleven months in that, eleven months in that god darned thing, not quite eleven months, I got a striker frame after six. I was lying like that, that was no pillow and eat your meals like that lying down. [You] couldn't turn over, couldn't, that was it. Not eleven days, eleven months, I was in that position.

I started painting while I was on that frame, drawing, just drawing cartoons first. Then one of the nurses that was there brought me in some crayons, you know. You can't call them crayons, them colored pencils, ten in a package, you know, or twenty, there was twenty in a package, all colors, you know. And I done a lot of pictures of the nurses, nurses mopping up the ward, stuff like that, you know, [the nurses] throwing the needle at you like you'd throw a dart into someone, you know and all stuff marked on it, all comical stuff. Everyone of them [that] was there had a picture and more'd be coming in asking me for stuff. [They'd say], 'Mr. Murphy draw this, Mr. Murphy draw something else,' you know. And I'd be doing it all the time.

So anyway, this day Mr. Kelly, Chess Kelly, came over -- I knew his brother because his brother was a man of sixty-five year old, used to come here fishing, sell fish to Bridgie all the time. So, [Chess] made hisself known to me, who he was and all this, you know. He said, 'Pat, you're a queer

¹⁵ Murphy reported at another time that a striker frame consists of a metal frame supporting a bed that may be flipped over and that it is named after a Dr. Striker, the originator.

¹⁶ The length Murphy indicated was about six feet.

hand,' he said. 'Now just watch what I'm going to do,' he said, 'when I gets the paints.' I said, 'What?' He said, 'Paints coming in, coming in here now for me. The wife is bringing them in,' he said, 'In a week.' He said, 'I, I belong to,' I forget the name of the place, somewhere around the bay, you know. He said, 'I'm always fishing,' he said, 'I'm always watching the land. I'm going to paint our place, now,' he said, '-- [I'll] show you where I live.' Then he painted all the places. 'This is where we catches the lobsters and this is the stage and --,' he had it all drawn there. 'Boy,' I said, 'I wish I could do that.' So he said, 'You, you can draw.' I said, 'Yes.' 'Well,' he said, 'get a -- piece of cardboard,' he said. And he said, 'Paint a picture. I'll lend you the paints, I'll show you what to do.' He started me off.¹⁷

And anyway that's the first picture I painted, [indicates painting on wall], an old fellow sitting down under a tree [where the fairies had left him]. [See figure 14, p. 84]. And I made a good job of it, for the first picture, you know. And ah, anyway, [it] took me a long while to do it. I used to be always painting the -- fairies and stuff. And the boys used to say, 'Murphy, look here boy, the fairies must have you because how do you know what they're like?' They said, 'You must see them some-times.' [They'd] get me going then, see.

The fellow used to come in teaching us art. Yes, the fellow used to, that painted the Newfoundland dog for the India beer.¹⁸ He used to do all the painting what you sees on the bottles, he used to do all that. He was a real good artist, show us how to draw a ship and how to draw a tree and you know small stuff like that to start off with, see.¹⁹

¹⁷On July 25, 1979, Murphy reminisced about this man, Chess Kelly, who introduced him to painting:

--He was a lovely man, buddy. Reason why I say he was a lovely man, he liked to pass on what he knew to somebody else, that's, that's a good man. A person that's not selfish and wants to share what they know with somebody else, then they're good people. You don't bury your talents in the ground, you pass them to other people.

Clearly generosity is a personality trait Murphy highly values, a fact that has implications for the use of his art as will be discussed in later chapters.

¹⁸India brand beer, a local Newfoundland beer, has a Newfoundland dog on its label.

¹⁹Murphy was also given instruction while in the San on the craft of copper tooling. One of his completed

He was a crippled chap. I forget his name now, I don't know his name. That don't make much difference anyway. The government was satisfied to pay him what he wanted but they weren't going to pay for one man [to take art lessons], see. They'd pay if they had four. So all hands pooled together. And boy, everyone, look at Syd, he's dead and gone now, and another fellow belong to ah Hant's Harbour and another fellow belong to someplace else; two or three fellows and each one of them, boy, could paint pictures lovely. But there was one -- fellow there, I'll never forget him. He could paint the cliffs, you know, and the shadows on the water was just like glass.²⁰ Boy, whatever way he'd do that, he could put them darn shadows in it, you know. He was actually good and he, but he had to paint a picture out of a magazine or something. He couldn't paint nothing out of his mind, you know.

Like I was painting a picture one evening and I was always talking and carrying on with the boys and saying all old foolish stuff and that, you know. And John Kaping was there. And one of the nurses came along to me and said, 'Mr. Murphy, you've got nothing there in front of you. Are you painting that out of your mind?' John Kaping says, 'Naturally,' he says, 'the man was never any other way,' he said, 'since he come in here, as far as I'm concerned,' he said. [He was] half dirty too, you know. [I] used to keep him awake in the night talking and -- 'The man was never any other way,' he said, 'since he come here as far as I'm concerned,' he said. He was half dirty. [He held his] head up in the air. I'll never forget that.²¹ But we had our

projects he gave to his wife and it is displayed in their home. He does not consider copper moulding and model building as artistic work, a point made in Chapter IV. The model building carried on around him by the other men on the ward did spur him to create his own wooden models, however. He commented:

I said, 'I'm going to carve something by myself, -- I'm not going to use no models.' (August 8, 1979).

²⁰ On August 8, 1979, Murphy said this man's last name was Saint Croix.

²¹ This is a particularly favourite story of Murphy's. On August 8, 1979, the complainant was referred to as John Dunfield from Torbay, a small community on the outskirts of St. John's.

good times in there, you know. When the visitors'd go, we'd laugh and carry on and joke.

Anyway I never got out of the hospital until I was a year and a half, eighteen months in there. The nurses and that would say Mr. Murphy this and Mr. Murphy that, you know. And when I got back on the beach wharf [on Bell Island] somebody shouted out, 'Hello Pat!' I looked around to see where Pat was to. I said, 'Who's that? Who's Pat?'. [My friend] shouted, 'Hello Murph, hello Pat boy, how are you getting on?' I didn't know who Pat was, I was after forgetting it. So then I went to work, six months after that I went to work again. I never lost no time after that. I worked every day. [It was] pretty god darned hard work: [looking after] the gardens, -- vegetables and all that, lawn mowers, cleaning glass, polishing floors, cleaning windows and all that, cutting hay. I used to -- pan out and I'd go in and lean over the bench till I get better, then -- I'd go out and start again. I think that's what strengthened the muscles of the back, is working.

Anyway, I worked up until the mines closed down in 1966. I was sick after the mines closed down, stomach got bad again, ulcer. I couldn't go to work at nothing. I got disability pension for a short time. I never done any work when I had it cause I couldn't do it. I did a little bit of work around the gardens and a little bit of work around the house.²² I was painting all the time at that [indicates wood carvings], not much painting, [I did] that stuff, [wood carving].

Anyway, Diane, ah, ah Mother died first. Dad got married again, I have four step-sisters. And ah anyhow, -- I had to get out when I got married, they [his father and step-mother] told me to go. I had to get out. I think Dad was after her [my wife, Bridgett] too. That was the trouble, you know. She was the housekeeper down at the house [owned by my father], you know. Except when she came in, she never got out, I made sure of that--, anyway, but that's beside the point.

And ah at the time the clergyman didn't announce from the altar, you know, anybody find out why those people shouldn't get married make it known to the parish and all that stuff. There was none of that in them days, you know, forty-two years ago. So I went up and asked Dean McGrath for my birth certificate.

²² Some of Murphy's time was spent decorating the yard outside his home with a great many lawn ornaments. The yard in time became a kind of community landmark.

Father St. John married us in Topsail.²³ Dad didn't know I was going to get married. I was only twenty when I got married.

Boy, you better believe it, buddy, she was something else, some woman.²⁴ My son, you'd never believe it was the same person at all. When we were married she was some nice to everyone and all that you know. She got some god darned complaints, look, with the heart trouble--. No matter how much I drinks, buddy, when she gets, anything gets wrong with her, she calls me. I get out of bed in the middle of the night, get her a cup of tea. [I'd] do anything in the world to help her, you know, oh yes sir, yes. Now she was thirteen years older than me [when we married]. That don't make no difference, I still likes her the same as the first day I married her, that's right, can't help it. She's a nice girl, a nice woman. [I] always had my freedom, not like other women, never tied down that way you know. I could always go out and come back and have a dollar when I wanted. And when I had it, she had it and that's the way it worked. Yes, she never asked me where I was to, what I was doing, nothing. [She] never asked me, no way in the world. I never asked her. I was in the hospital for eighteen months, she went out with the boys around having a bit of fun and enjoyed herself.

I got married making ten dollars a week. I had only two days a week, that was all I was getting on Bell Island then. So I lived in a person's house. I had a Number Six Universal stove, a tiny stove -- and I had a bed and a screen and a barrel of water in the corner and two biscuit boxes tacked up to the wall with the groceries and the screen across them. We lived in the one room but we didn't care where we lived. What odds where you lives as long as you like one another? So anyway, [we] stayed there for a year.

We left there and went over to Phil Lahey's, [Bridgie's] first cousin. We had two rooms over to Phil's, Big deal. We had it made then, two rooms. So I lived there for a while, I lived there for almost a year. I lived up here with a woman, Polly Cole. I lived here with her, I had a room up there -- a bedroom upstairs and the kitchen. That's all I

²³The Murphys were married on August 1, 1937.

²⁴In the last five years as was mentioned in the introduction, Bridgett has been ill. Her operations have left her much thinner than she was and drained of energy.

had up there. Then I went to Kavanagh's Lane. Stayed there for about a year and Jim said he was going to sell the house. I didn't want to buy the house, I had no money to buy it. So we got out of there and come down to Bess Norris's place. We were there for two years. We cleaned up the place, papered it, done the walls, done everything the best kind. She put her order in, she was going to live in there. 'Got to get out,' she said.

So we had to look for a house. Come down over there -- there was two families in that house there at that time [indicates across the road]. One of them left, we got the house. We had two bedrooms and a kitchen and a pantry and a porch and we were a little better off then. Steve Abbott was staying here [in Murphy's present home]. He told us he was going to move. 'I never told Mrs. Murphy [the landlady] yet,' he said, 'but I'm telling ye.' He said, 'Go to Mrs. Murphy and ask Mrs. Murphy for the house.' We went to Mrs. Murphy and said, 'Give us the house.' She said, 'It's going to be fifteen dollars [a month] now,' she said. 'I'm going to raise the rent,' she said. 'Hope you don't mind.' Now that wasn't easy on me, I was only making ten dollars a week. So anyway -- [we] moved over here and lived.

Mrs. Murphy said, 'We're going to sell the house, Pat.' 'Oh my God, no,' I said, 'you're not going to sell the house,' I said. She said, 'Yes,' she said, 'I've got to sell it -- we can't afford to keep the house up, we're going to let it go.' 'So,' she said, 'I'm going to give you the first chance.' I said, 'Big deal.' 'What do you mean big deal?', she said, 'you don't know how much I'm going to charge you.' And I said, 'No, I don't, what do you want for the house?' She said, 'Thirteen hundred dollars.' So I said, 'Thirteen hundred?', I said, 'that's, do you know what that's like to me?', I said, 'ten thousand.' She said, 'I'm going to see Jim now tomorrow,' she said; that was Andrew's son [her brother], he was boss at the company then. 'I'll see,' she said, 'if I can get a job for ye.' I said, 'That's still no good.' I said 'Mrs. Murphy, -- I got nothing.' 'I want nothing for a down payment, Pat,' she said. 'Pay me fifty dollars a month if you can afford to do it. If you can't,' she said, 'give me twenty-five.'

'Yeah,' I said, 'well, I'll -- do the best I can --.' So anyway, she sees Jim, all in the family, you know. Anyway Jim got me a job and he said, 'Pat, there's a bit of land there on the other

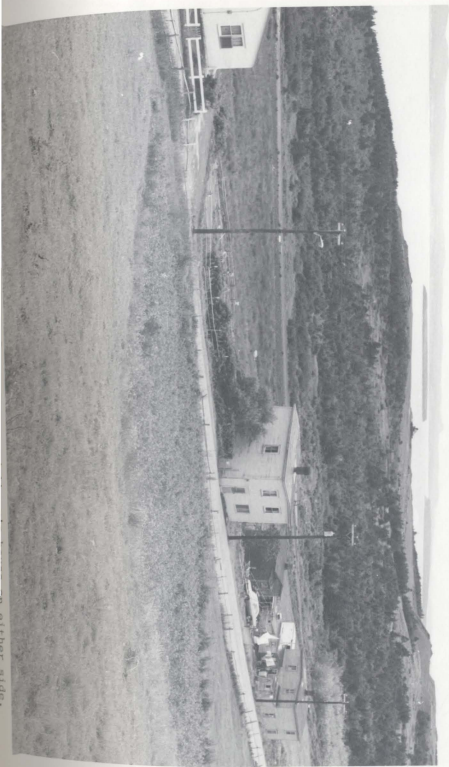
side there.' He said, 'Shift your fence out.' He said, 'You can have it.'

Mrs. Lamswood and Dick [neighbours] says, 'Pat, there's no will made,' he said, 'on our property,' he said. 'May [his sister] won't sign the papers,' he said, 'for to give that to no one,' he said, 'that little bit of land on the other side there,' he said. He said, 'Do you want to fence it?' So we fenced that and used that. I only had a small bit of land, see. Seventy-five by, by forty or something, you know, -- just a little bit more than the house. Now I owns all that now [pointing to the yard outside the house]. I don't own that because Dick and them owns that, see, but they gave it to me to use. They let me use it all the time. You know the funny thing about it, people can get along in this world somehow, sometimes [if] people takes a liking to you, you know. You can make it. So anyways Paddy [the boarder] -- now and again he sends them up some cabbage, tomatoes, turnips and different things like that, you know, to show his appreciation.

So anyway, I paid it all off. I paid every cent off and got the papers and all that on this now. This is ours. I said to myself, 'Now I won't have to pay any more rent.' When I was on welfare, I got all this done up, you see. I got that big window in, all windows in, [put] clapboards [on]. Yes, yes, I got the house done over. Oh, I'm way better off [owning my own home], but I'm not better off here. No sir, I likes it here, yes, but there's no facilities. Bell Island is not the same as it used to be. When DOSCO was working full swing, you had four or five snow plows. You could have a storm now this evening and they might open the road probably tomorrow night at four or five o'clock. Maybe they mightn't open it until the next day. Now what about if she [Bridgett] takes sick? How am I going to get her to a hospital? That's my worry, you know.

There's no one here now, only pensioners and stuff like that. [Once I'd be out] most every night, [I'd] never be in. I'd come home [from work] and I'd be washed, dressed and gone. [I'd go] all over the place, Bingo, you name it. Yes, yes, I'd be out every night. But that's the way, we had a wonderful way of living, boy, here. Our life was wonderful, a wonderful life. We had a wonderful life.

In his life story, Murphy has moved methodically from the public realm--a description of the jobs he has held, to



the private--an account of an illness and his family life. The first section, the work history, is the longest and was the easiest to obtain. Murphy was eager to relate this information and, as a result, it is full of detail; he documents virtually every job he held even if it was for only a short time. This enthusiasm, accurate documentation, and the pride in his voice as he described his responsibilities as caretaker, all seem to indicate that his ability and willingness to work long, hard hours, and his record of steady employment are important to him and are a source of pride. In fact, his work is so central to him that other events are often dated according to the job he held at the time. The primacy of work to his life and concept of himself takes on a material expression as well and this will be examined in the following chapter.

The second portion of the history that Murphy was very willing to relate deals with his long hospital stay in 1959. Perhaps due to its length or because it signifies the first encouragement Murphy received for his art and the beginning of his oil painting and wood carving, it stands out in his mind. Again, in the later chapters the value he bestows on this period of his life, will be seen expressed in his art.

The most difficult part of the history to collect was the information about his emotional and social life, how he spent his spare time, how he felt about events and people around him. While he mentions his marriage, it is

not in much detail, and his account of home life simply reads as a record of the places he lived and his struggle to obtain a house and land.

As the quote from Martin Lovelace in the introduction to this chapter suggests, what the informant chooses to omit is often as revealing as his choice of what to include. In his narrative, Murphy has included few unpleasant memories. There is relatively little contained about his childhood, for instance, for they were unhappy years spent under the reign of a tyrannical father and he now looks back on this time with bitterness. The father is mentioned as a community leader, but nothing is said about his ability as a father or a human being other than that Murphy suspects he might have been interested in Bridgett himself and that the couple were thrown out of the house when they married.

Other aspects of his life, like the couple's lack of children--a fact that must have been a great disappointment for them as they both enjoy babies and children very much--is not referred to. Neither is his chronic drinking, a source of frequent disagreement between he and his wife. For the most part, Murphy related in his story events he considers accomplishments, perhaps even blocking out of his mind instances that are unpleasant. Through his selection of the happier aspects of his life, he creates a past that he wishes had been. This attitude will be seen again in the creation of folk art, where Murphy as artist chooses to commemorate only pleasant memories of his past, concentrating,

as he does here, on the pride and status he derives from his long history of employment and his lengthy hospital confinement in 1959.

The oral history narrative offered Murphy one means by which to express his history and his personality, but more often over the years he has chosen to voice his emotions and opinions through another medium, that of folk art. As has been suggested, many of the same concerns covered here will be discussed again as they surface in his art.

CHAPTER III

THE ARTWORK OF PAT MURPHY

A PRESENTATION OF HIS REPERTOIRE

Chapter II pointed out that through his selection of material in an oral history, the informant reveals much about himself and his society. Likewise, there is a great deal to be learned from the artist's decision to make particular artifacts and not others. In Henry Glassie's Folk Housing in Middle Virginia,¹ the author describes how a builder will, using a combination of new ideas and old, design and construct his new home. While there are an infinite number of possibilities available to him, he will rely on the architectural grammar of his culture to select and perhaps modify a house type that is acceptable to himself and his community. The folk artist operates using the same principle. Although his choices are unlimited, he decides to make only a very few that represent for him--like the builder--a satisfying blend of tradition and innovation. From an examination of his works over time, one can learn about the traditions and tastes of the community as well as issues that concern the creator. They reveal

¹Henry Glassie, Folk Housing in Middle Virginia: A Structural Analysis of Historic Artifacts (Knoxville, Tennessee: University of Tennessee Press, 1975).

preferences and priorities of both artist and culture.

- Taking the approach to Pat Murphy's folk art that those objects he has decided to create are reflective of his personality and culture, this chapter offers as complete a descriptive list as possible of the work he has created. All the pieces found in and around the house, as well as those I have heard mentioned but are no longer in his possession, are recorded. While there are surely omissions--he had difficulty remembering what he had given away and keeping up with new creations was a problem--² the list is extensive enough to indicate some basic similarities in many of the works. Forms and themes are repeated so that, among other things, a formula for landscape painting emerges and a concentration on the past becomes visible in his wood carvings. The implications of these and other repetitions will provide the basis for discussion in following chapters.

²I found that as I visited Murphy and showed enthusiasm for his art, he began to create new works. A small model of a railway car used to haul iron ore was made to help explain the mining operations to me and a whole new line of souvenirs sprung up during the year I worked with him. These items, in particular, I feel were a result of my interest. The phenomenon is not an unusual one and has been the frustration of more than one folklorist. William R. Ferris Jr. encountered the problem while working with a folk sculptor in the United States. In his article, "'If You Ain't Got It in Your Head, You Can't Do It in Your Hand': James Thomas, Mississippi Delta Folk Sculptor," Studies in the Literary Imagination, 3 (April 1970), 89-107, he states: "During my visits with Son I attempted to collect his 'total repertoire' of sculpture and found that as I worked with him and encouraged him to make clay figures, he expanded his repertoire and began to make figures which he had never done previously.", p. 94.

In looking at Murphy's art, it is useful to know how "active" each piece is in his life. Once it is determined that the carvings have a link with Murphy's past, for instance, it is important to discover if they are highly valued. Have they been given away or has he kept them for himself? If in his possession, are the pieces placed in a prominent position in the house, so that they become an integral part of his daily life, or have they been stored in the basement? Location and frequency of use indicate their importance to the artist.

For this reason, the list of artifacts is organized much like a repertoire analysis of a musician's tunes. The articles have been divided into three categories based on their accessibility. This separation draws on the concept of active and inactive items within a repertoire recently discussed by Goldstein. He states: "At any particular time in the life of a tradition bearer (and not only when he is working with a collector), some of the items in his repertoire are active and others are inactive."³ While Goldstein intended the theory to relate to items in an oral repertoire, it can also be applied to artifacts. The active section of Murphy's repertoire is taken here to consist of paintings, carvings, souvenirs and wall plaques that have a prominent place in his house, art that is ever present and always

³ Kenneth Goldstein, "On the Application of the Concepts of Active and Inactive Traditions to the Study of Repertoires," Journal of American Folklore, 84 (1971), 63.

"active." Defined by Goldstein, the term "inactive" seems to imply an "active" potential. That is, while some items may not be in constant use, the performer may, at any time he chooses, reach into his repertoire and activate one of them that has lay dormant. The inactive portion of the repertoire includes those works Murphy has stored away and uses infrequently, such as the decorations he has made and places outside his home at Christmas or Halloween. It excludes, however, those works of art he has given away. Murphy can no longer activate these; he cannot see them when he wishes and they now exist for him only in his memory. Artifacts of this nature are referred to here as "physically absent" and constitute a section all their own.

The purpose of such an organization is for the reader to not only become acquainted with the chronological development of the art, but also be made aware of, as well, its visibility and thus immediacy in Murphy's life. The description begins with the active works, moves to the inactive, and finishes with the physically absent.

The Active Repertoire

Paintings

1. "The Old Homestead,"⁴ a 10 by 14 inch oil painting bordered by a narrow black frame, depicts a one

⁴All titles given are ones that have been assigned by the artist. This one is called "The Old Homestead," "Because that [house] was a hundred years old" (June 21, 1979). It should be noted that in Newfoundland the designation of



dimensional white salt box house set slightly off to the left. Murphy has tried hard in this painting to achieve the balance and perspective which he learned from his few readings on art. In the foreground, either as a lucky accident of the photograph he worked from or as a premeditated bit of genius, a white picket fence leads the viewer's eyes into the picture space, along a driveway to a house, the subject of the painting. The small barn situated farther back and to the right of the house is painted red and this strong colour balances nicely the large white mass of the house. Even though a perspective has been attempted, and achieved in some respects, the rendering of the buildings is still basically flat and one dimensional. Done around 1975 from a 4 by 5 inch black and white photograph, the painting represents Bridgett's former family home, once located on Topsail Road.⁵ Murphy has tried to be faithful to the original and claims it to be one of his best efforts, in fact, he has boasted that it has no room for improvements. Several times he has commented on his success with this painting, remarking on how closely he thinks it

an object to be a hundred years old generally means it is "old," and not necessarily that exact age. For more discussion of this point see Gerald Pocius, "Oral History and the Study of Material Culture," Material Culture Bulletin, 8 (1979), 65-69.

⁵ Bridgett's family home has since been demolished and a new structure erected on the property.

resembles the photograph from which he worked and how realistic the lane stretching back to the house looks. It is one of his two favourite paintings and he says it is one of his wife's as well.

2. "House in the Valley," done about 1975, shows a one storey, one room deep, red house nestled at the foot of a hill. Trees line the background behind the house and a clump can be seen in the foreground to the left. A road runs in front of the structure beginning at the centre and veering off to the right. Again, as in "The Old Homestead," this is a device the artist uses to lead the viewer's eye into the picture. The large tree in the foreground is important to the viewer for stating picture space and also to the artist for his use of perspective. Measuring approximately 16 by 21½ inches, the painting is framed in ornamental gold plaster. Murphy reports this to be a composite based on what he terms a "Canadian calender" which I understand to mean a calendar illustrated with Canadian landscapes. It is the second of his favourite paintings and he considers it his best in terms of artistic merit. In particular, he is pleased with "the distance and the perspective part"⁶ as well as the depiction of light and shadow. It is definitely his most sophisticated use of

⁶I recognize this terminology as foreign to the formally untrained artist. Where Murphy acquired it and his concept of a well done painting will be discussed in the next chapter which deals with the learning and practice of his art.



these techniques.

3. An unframed seascape measuring approximately 12½ by 16½ inches has sat on Murphy's living room floor for the year's duration of my visits. While Murphy started it in 1975, it remains unfinished and he has done no work on it, to my knowledge, during the last eleven months. Rocks are an undefined mass in the foreground and a wharf extends up from the lower right side. The scene is a stereotypical one and Murphy denies any purposeful similarity between it and any existing location. Nevertheless, it is my feeling that the picture bears a significant resemblance to the Bell Island wharf. The majority of the painting consists of calm sea and a bright but cloudy sky. The total effect is a very empty picture, giving the work a sketchy quality.

4. Beside No. 3 sits a 12 by 13 inch oil painting of a small church. Done about five years ago, it depicts a road extending from the left hand corner, across a large stubby field, to the church which sits just beyond the horizon line. All that can be seen of the church is its roof above the eaves and the steeple. The structure appears as if it would be very large if the perspective is correct; however, the style of architecture would suggest that the building would be less overwhelming in reality. Because the church is the important or focal point of the picture, however, it is probable Murphy purposely made it oversized. To the left of the background are two hills, one of a light





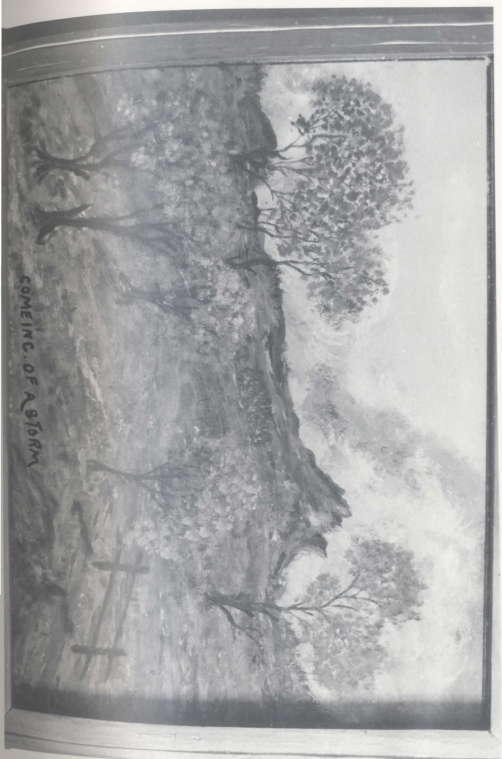
colour, the other a deep red, the shade of iron ore. The picture is enclosed by a 1½ inch dark wooden frame.

5. "The Rocky Shore," done about 1975, is a seascape named for the rocks found on the shore in the foreground. A rocky island juts out of the water in the distance to the left, becoming the focus of the work. The remainder of the oil painting consists of rippling waves and a bright but cloudy sky overhead. Measuring about 16 by 21 inches, it is framed in ornamental gold plaster. Murphy has mentioned being offered \$25.00 for this painting but when he agreed to sell it without the frame, the prospective customer changed his mind.

6. Measuring 13½ by 18 inches, this oil painting bears the title, "Comeing [sic] of a Storm," written in the lower area of the picture. Done around 1960, it depicts the clouds of a northeast wind rising over a mountain in the distance. A fence in the foreground opens onto a field that stretches to the back. Four trees--two on either side--are in full bloom and effectively frame the picture. The horizon is a rocky line of hills dominated by one high mountain over which clouds arch in an unrealistic sky of pure green. This is one of two paintings in Murphy's possession that he executed during his spare time as caretaker of the manager's property, relying only on materials available there.

7. "Moonlight on the River," based on a photograph in a travel book, was painted between 1970 and 1975. A





COMING OF A STORM



river covers the right hand corner and on its bank to the left sits a small cabin. In the background the moon is rising over a mountain range, casting its light on the clouds and the river below. Approximately 16 by 21½ inches, the painting is bordered in a light ornamental wood frame. Murphy is pleased with this effort; in particular he feels the title is a well chosen one.

8. This pastoral scene with European overtones was painted sometime between 1959 and 1967. In the foreground a man stands on a small stone bridge which spans a brook and this intersection forms the focus at the very centre of the picture space. Large mountains rise in the back, dominating the scene and the predictable large expanse found in Murphy's paintings this time takes the form of a green field stretching to the back of the picture. A tree effectively fills the right foreground. Bearing a narrow frame, painted gold, this painting measures 13½ by 27 inches. Like "Comeing [sic] of a Storm," it was done in Murphy's spare time as a caretaker.

9. An unnamed still-life, this oil painting of two kittens was completed in 1959. One of his first attempts, it was done when Murphy was in the sanatorium and is based on a greeting card he received there. The card showed two kittens sitting on a cushion but the artist discarded the pillow, placed the white kittens on green grass, tied red ribbons around their necks, and positioned bouquets of



FIGURE 12. Painting No. 8, Pastoral Scene.

Figure 13. Painting No. 9, Two Kittens.



flowers beside them. Approximately 6½ by 9 inches, it is bordered with a narrow gold wood frame. It has been shel-lacked and this has given the painting a yellow tinge which Murphy feels has "ruined" it. He says, "I'd throw it out only I painted them when I was in the hospital, you know" (August 8, 1979).

10. Based on oral narratives he heard on the island, and sparked more directly by the character of an old man on a Vicks⁷ jar label, Murphy's first oil painting in 1959 was of a man resting under an evergreen at the foot of a sloping hill. Another large hill to the left and a river running between the two gives the sense of being in a valley. The eye follows the river from the lower left corner to the centre of the picture where its path is interrupted by the dominant vertical line of the tree, beneath which the subject of the painting sits. The figure beneath represents a man who has been captured by the fairies and just returned. Murphy talks of its creation:

[I would always] tell the boys about the fairies and that, you know. And I said, 'You got to be sitting under a tree.' And by and by I painted it. I said, 'There's a fellow now the fairies took sitting under a tree.' And they did some laughing at that, boy, yes.

⁷Murphy talked of basing the man in his painting on the figure found on a Vicks product. While there could have been at one time such a character, today Minard's Linament is the only label bearing the figure of a man. Murphy could have confused two similar products that would have sat beside his bed and thus this character in his painting may be based on the "King of Pain," the logo for Minard's.

Figure 15. Painting No. 10, Man taken by *Falxites*.



The picture measures $6\frac{1}{2}$ by 9 inches and has a gold wood frame identical to those on Nos. 8 and 9. Like the kittens, this painting has been shellacked and it now has a yellow tinge.

11. In 1959, while in the sanatorium, Murphy completed a water-colour based on a mental image of his home. One of the most realistic of his paintings, the artist has produced an accurate, although somewhat two dimensional, picture of his house. It is duplicated as it sits on the roadside surrounded on three sides by a white picket fence. An out-building can be seen in the yard behind the house to the left, and in the distance is a boat crossing the stretch of water separating Bell Island from the mainland. The house itself is a green two storey structure with a shallow pitched roof. A door opens on the left and windows are positioned directly above the door and to the right on both storeys. Murphy handles his water-colours in this painting in much the same way he would use oil paint. Rather than allowing the colour to flow easily onto the backing as is usual with persons more acquainted with the medium, he has controlled them very tightly and applied the paint very deliberately in a way similar to his early oil paintings, e.g., No. 10. The picture measures approximately 11 by 16 inches and is bordered by a medium width wood frame painted gold with inside black trim. The water-colour is found in the kitchen.

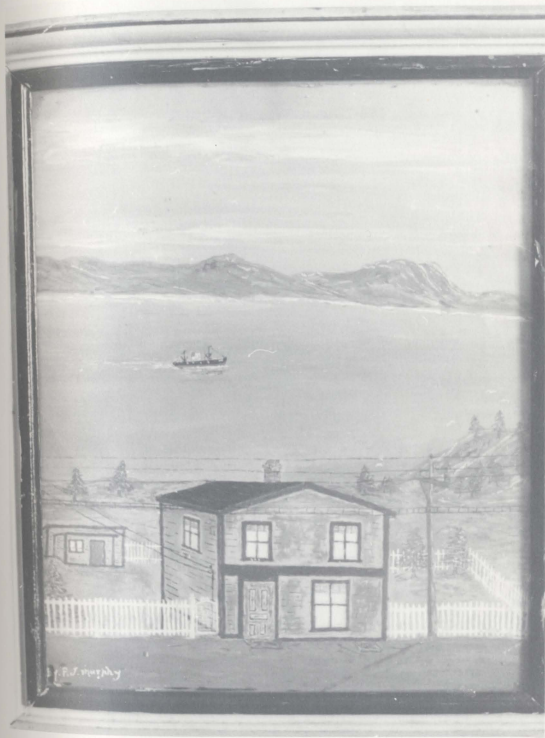


Figure 15. Painting No. 11, the Murphy home.

12. An unnamed oil painting done on a discarded commercial clock around 1973, demonstrates how the artist has moulded the scenery to appear more or less visually correct within the space he has chosen to work with. In this example the large tree in the foreground has been bent to the right by a convenient wind, which allows the whole tree to be seen. Also, the clouds, surrounding the mountains in the background, have been painted to appear more natural by dipping them downward at their edges along the face of the support. The whole scene lights up when plugged in. Located in the kitchen, on the back wall of the house, it is positioned between two windows.

13. Based on a picture Murphy saw on a calendar, in 1970 the folk artist painted a waterfall on the wall leading upstairs. A narrow stream of water falls over a steep rock and downward in the direction of the stair. A tree in full bloom stands to the left and the sky overhead, painted a cloudy blue, completes the picturesque ideal. The painting covers a space at the landing of the stairs, leading to the second storey, measuring approximately 5 by 7 feet. Murphy's comments about this painting have all centred on what he feels is his creation of realistic perspective, the aspect of the work he considers particularly well done. He described how he was able to make the water run down over the rocks "like steps of stairs" and by placing the tree in the foreground was able to make the falls appear farther away. At one time Murphy planned to





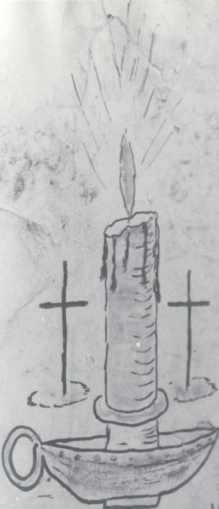
Figure 17. Painting No. 13, Waterfall.

paint a beach scene with palm trees on his living room wall but he reconsidered when he decided the space was too cramped to allow him to work properly.

14. A candle sits in an old fashioned brass holder, flanked by a cross on either side. Unlike the framed paintings, this has the appearance of a hasty execution. Below it are the words, "Blessed are they who trust in God for they shall never walk in darkness." Done around 1970, it measures about 3 feet high and is done directly on the wall. The verse is one Murphy created and he prides himself that it sounds "just like the Bible."

15. A cartoon sketch done in oil of a bartender dressed in a suit and bow tie is painted directly on the basement wall. Wearing a wide smile, he winks at his audience. Again, it is more of a sketch than a finished painting and was done about 1970.

16. "Herman," the friendly Frankenstein-like character popular on television, was painted in a basement corner about 1970. He stands about 3 feet high and is depicted with his back towards the audience and his head in profile so that a screw protruding from his neck and a scar over his ear can be seen. The squareness of the figure gives it a sense of mass. Over his head to the right is a cobweb and a pair of bats to the left, and on the adjacent wall is a cross which further emphasizes the frightening



BLESSED ARE THEY
WHO TRUST IN GOD
FOR THEY SHALL
NEVER WALK IN
DARKNESS

Figure 18. Painting No. 14, Candle .



Figure 19. Painting No. 15, Cartoon of bartender.

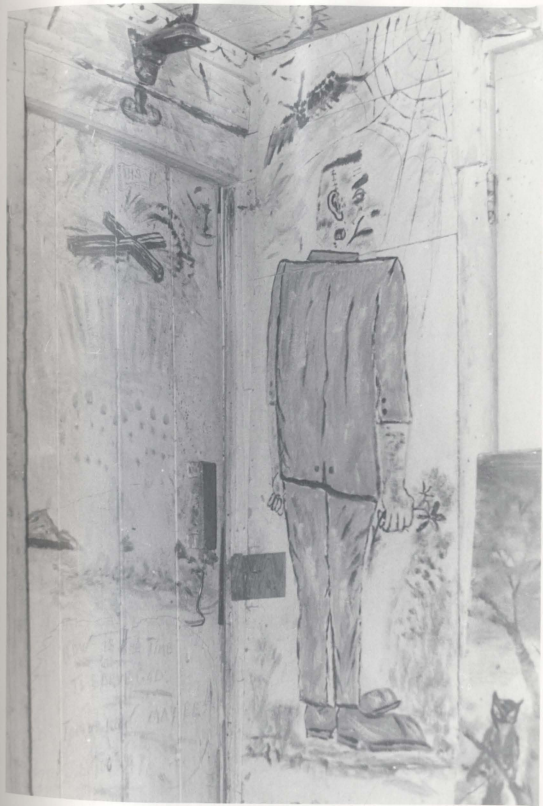


Figure 20. Painting No. 16, "Herman."

characteristics of the monster. Herman is holding a wilted bouquet of flowers in his right hand. As small children, Bridgett's nieces were afraid to go down to the basement because of this cartoon.

17, 18, and 19. Three other sketches are found in the basement, each a cartoon of a character's head. One shows a very ordinary looking man in profile with a white shirt and black bow tie, while another, painted from the front, depicts a figure with his black hair standing straight on end as if having seen a terrible fright. The last is a face with bright red lips and unruly black hair tied back with a band. It is uncertain if this last profile is male or female for in all these paintings the facial lines are greatly exaggerated and Murphy has supplied no additional information about them.

Wooden Sculptures

20. Done in 1959 while in the sanatorium, this carved scene depicts a patient lying on a striker frame in a hospital room. Attended by both doctor and nurse, the doctor is lifting the bedclothes covering the patient with one hand as he taps the man's feet with the other, checking for paralysis. The room is equipped with a night table containing radio, drinking glass, and tissue box; a wooden chair; and a paper bag hung on the wall for garbage. Between the two windows overhead is a Christmas tree bulb which lights up the scene when plugged in. The entire model

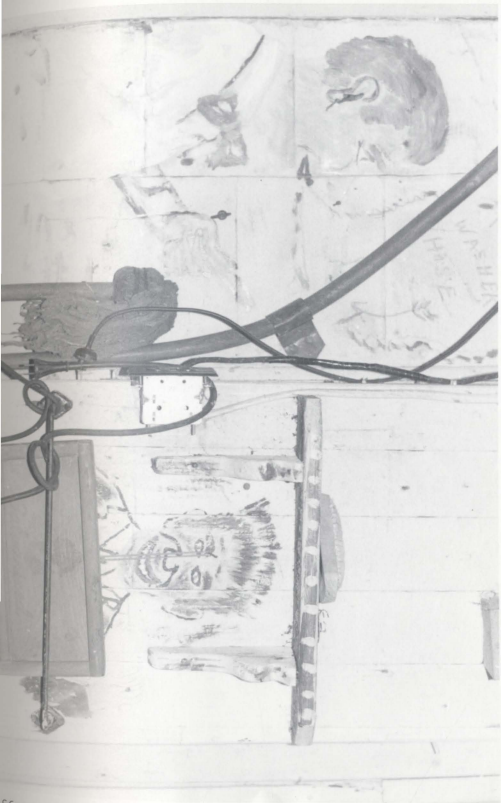




Figure 22. Painting No. 18, Cartoon sketch.



is enclosed in plexiglass and measures 6 by 7 inches at the base and stands 6 inches high. It is a favourite of both Murphy and his wife and he refused to leave it behind in the hospital when he came home even though the nurses tried to persuade him to do so. This, he says, is one of the pieces for which he was offered \$25.00, but which he would not part with.

21. Also done in the sanatorium, this sculpture is of a man, dressed in woodsman fashion complete with toque, sawing a log with a double ended saw. The log is positioned on a sawhorse directly in front of him and sawdust is sprinkled at his feet where a chunk has been sawn off. Materials used in its construction came from the hospital: the handles on the saw were made from a plaster bandage and the blade was cut out using a pair of nurse's scissors. The plywood base on which the scene sits measures 6 by 9 inches.

22. "Homeward Bound," made about 1960 shows a black horse, positioned on the left, hauling a slide loaded with logs. He appears to be hesitating and the driver, perched on top of the load of wood, has raised his whip ready to spur the horse forward. The base is 7 by 14 inches. Once encased in plexiglass, the sculpture now is exposed though Murphy talks of replacing the covering that broke in recent years. Murphy considers the carving to be his best in terms of artistic merit, for he feels he has achieved realism, particularly





in his creation of the horse. He credits his ability to reproduce the horse accurately to the time spent at the mines driving a team.

23. The most recent of his works, this sculpture shows Christ nailed to the cross. He is wearing a white loin cloth that is dotted with blood on the right side and around his head is a crown of thorns. Overhead, on the cross itself, is a sign reading, "INRI." Christ's feet rest side by side on a support which juts out. This detail bothered Murphy as he began to notice in pictures he saw that the feet were customarily shown crossed at the ankle. Eventually he saw a reproduction where Christ's feet were resting beside each other as in his portrayal and this has relieved his anxiety that he was "wrong." Murphy has mentioned dissatisfaction with Christ's eyes as well, feeling they might have been more realistic if turned upwards, or perhaps lowered, instead of peering straight ahead. The figure is 9 inches high and $6\frac{1}{2}$ inches across. The cross measures $18\frac{1}{2}$ in height and $9\frac{1}{2}$ inches in width.

24. Done about 1969, this two dimensional work depicts a white horse at full trot drawing a carriage. Inside the black carriage with white wheels sits a man dressed in a red shirt and a yellow hat. In his hands he holds the reins tightly. The figures are mounted on a piece of board measuring $5\frac{1}{2}$ by $28\frac{1}{2}$ inches and they stand about 12 inches high. Murphy has never said much about this



Figure 26. Sculpture No. 23, Crucifix.



piece other than it was inspired from an advertisement he saw in a magazine for a kit to build a model carriage. It is cut from plywood, rather than carved, and did not require the workmanship of his other sculptures.

25. A Bible box, made about 1960, sits in the hall of Murphy's home. Measuring about 8 inches by 12, it exhibits intricate carving of a diamond shaped pattern on the sides and top. The lid has a border running around its outside of a geometrical design and in the centre is a picture of the Last Supper surrounded with ornamental carving.

Souvenirs

Pat Murphy constructs and markets two types of souvenirs: small wooden replicas positioned beside a piece of iron ore on a 3 by 4 inch plywood base, and more recently, scenes painted on scallop shells glued to a 2 by 4 inch plywood base. While the first dates back at least four years, the shell variety was created sometime between my visits of February 7 and February 29, 1980. On the second interview there were eight of these souvenirs displayed on the table in the living room.

During the summer months when visitors to the island are frequent, Murphy's souvenirs sell especially well. He works hard to keep a varied display at all times, however, and there are at least a dozen sitting on his table, no matter what the season. For this reason, the souvenirs are to be considered part of Murphy's active repertoire. While



individual ones may be sold and replaced by others, the overall display has become a permanent part of Murphy's living room decor.

Type 1: Wooden Replica with Iron Ore on Plywood Base

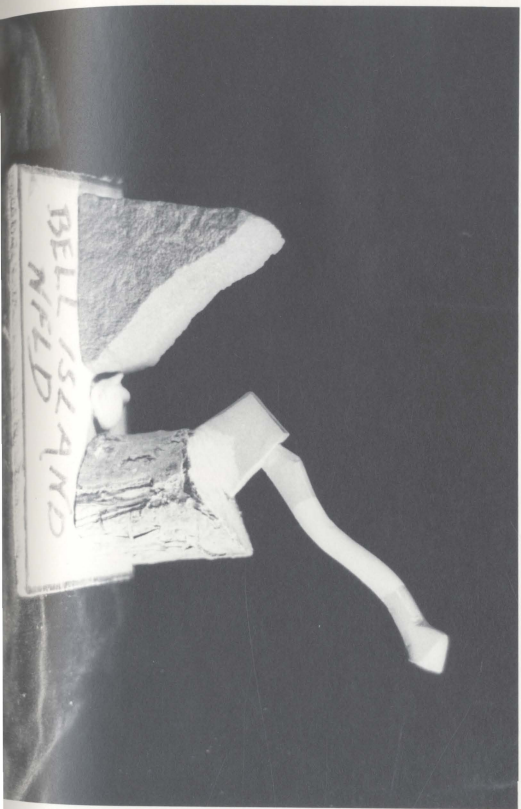
26. The first souvenir Murphy ever created was a hatchet. Painted with red markings, it measures approximately $3\frac{1}{2}$ inches and is thrust into a stump. It has remained his favourite tourist piece.

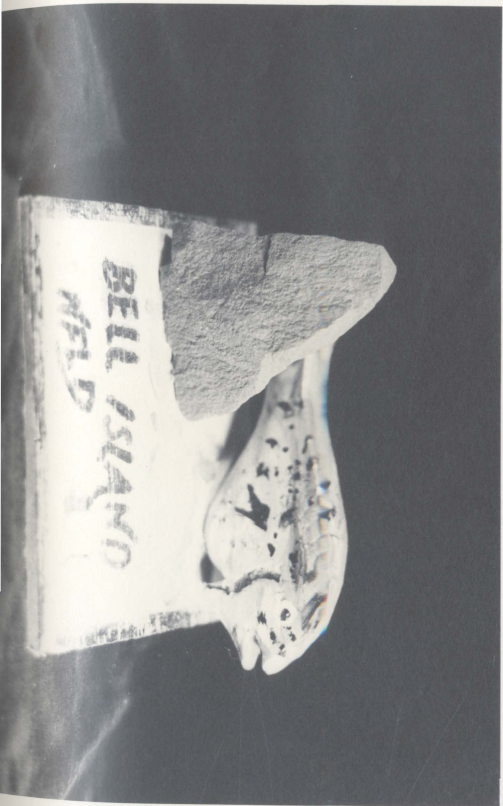
27. The second variety of souvenir made features a fish. It is approximately 4 inches long, 1 inch high, and rests on a small wooden support to keep it upright. The fish is painted a mixture of green and blue shades.

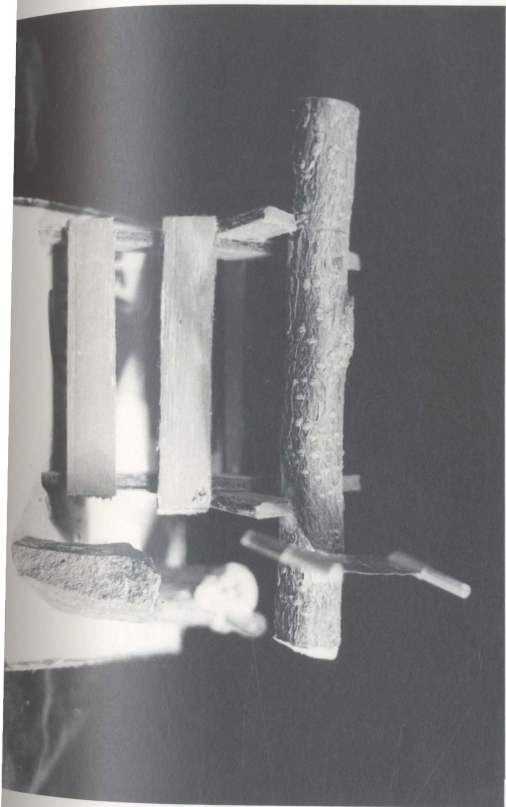
28. The souvenir Murphy considers most popular with his customers consists of a sawhorse holding a log with a double ended saw thrust into it. It is the souvenir that takes the longest to construct for he must allow glue to dry between each step.

29. A pit shovel is another souvenir item. Painted silver and red like the shovels used by the iron ore miners, it is also authentically shaped. Approximately 3 inches high, it rests against a piece of ore.

30. A souvenir based on one Murphy saw in a novelty shop consists of a cigarette and two matches contained in an upside down pill bottle. Leaning against the







THE CARE OF
THE HERBARIUM
BY
J. H. B. G. G. G.

BELL ISLAND
MILITARY

ore are a mallet and a sign which reads, "In Case of Emergency Break Glass." The souvenir stands approximately 3 inches high.

31. Another souvenir features a miner, cut from plywood, standing approximately 4 inches high. He wears a helmet and is painted blue.

32. A variation of the miner is the fisherman. The same wooden cutout male figure is used but this time is painted yellow as if wearing a rainsuit. A piece of net (onion bag) is flung over his arm.

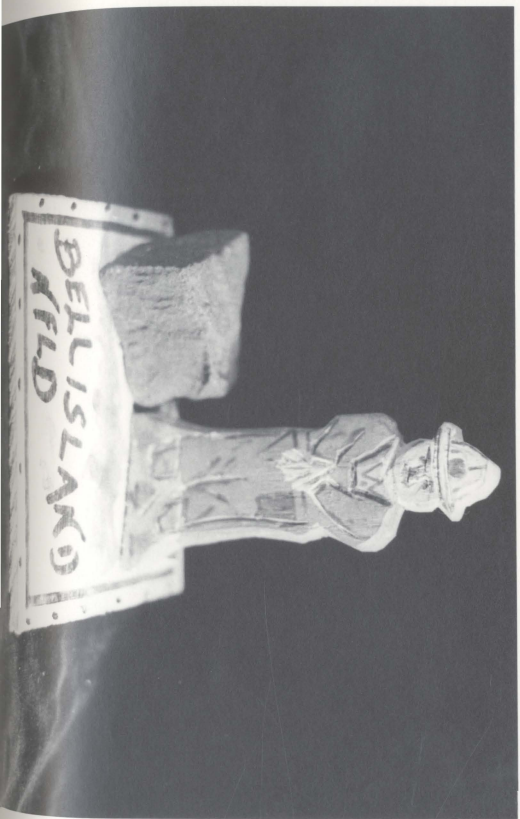
Type 2: Painted Scallop Shell on Plywood Base

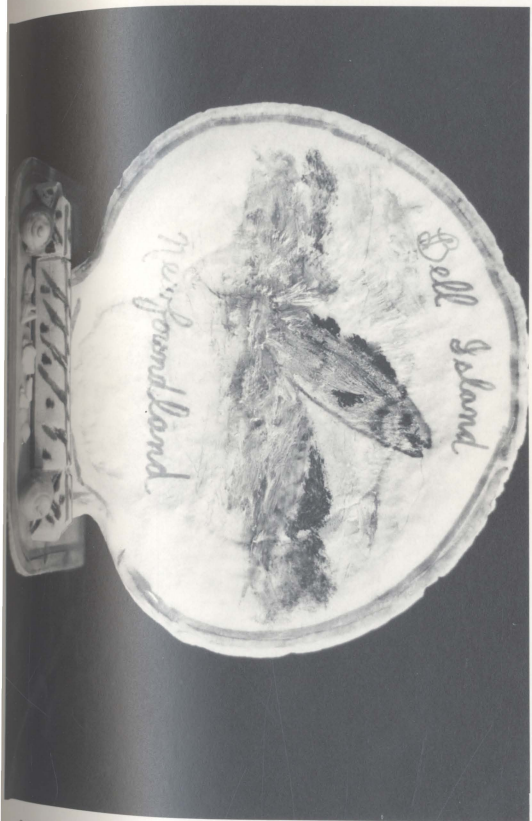
33. A brightly painted ship in full sail has the words overhead, "There's No Ship Like Friendship."

34. A ramshackle house, again brightly painted, bears the slogan, "There's No Place Like Home."

35. A gray-green fish jumps out of turbulent blue water. In the background can be seen the red cliffs of Bell Island. The words, "Bell Island, Newfoundland" are written overhead.

36. "Water Tank, Bell Island, Newfoundland" is illustrated by a water tank, once considered a landmark. The tank is a black circular structure supported by four black poles. A ladder reaches up the side to the green sloping roof and in the foreground are piles of iron ore.





37. "East End, Bell Island, Newfoundland" shows a part of the East End mine. Piles of iron ore fill the picture and the title overhead identifies the landmark.

38. "This Shell Was Found Off This Island, Bell Island." The island referred to and pictured here is Kelly's Island. The island, with iron ore cliffs reaching up from the sea to its green surface, is seen from the perspective of Bell Island with blue sea in the foreground.

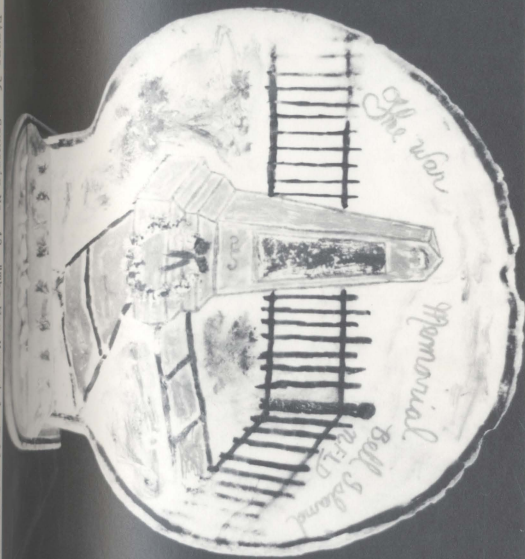
39. A painting of a man's hand, to which is glued a piece of ore, has the words, "Bell Island, Newfoundland", placed above.

40. "Number Three Mine, Bell Island, Nfld." shows a painting of the number three mine on the island.

41. A car load of iron ore, with real ore glued inside, makes its way down a pile of ore. The track on which it runs and the pulley system that transports it are visible. Overhead "Socking ore, No. 2 Mine, Bell Island, Nfld." is written.

42. "The War Memorial, Bell Island, Nfld." portrays the memorial commemorating those Bell Islanders who lost their lives in action. The statue is gray with red outline and the centre, where the inscription is found, is painted gold. The walkway, the wrought iron railing around it, and a commemorative wreath of flowers at its foot all can be seen.

PLATE 36. SOUVENIR NO. 42, "The War Memorial, Bell Island, Nfld."



43. A profile of a man wearing a miner's helmet is painted on the scallop shell. To either side are hunks of real iron ore and above is found "Bell Island, Newfoundland."

Wall Plaques

Murphy also makes wall plaques, each measuring approximately 5 by 7 inches. Constructed from discarded cardboard, they contain a slogan, usually humourous or sentimental, with an illustrative cartoon in jiffy marker and water-colour below. The backing is attached to a piece of glass with a strip of masking tape around the border and a small bit of leather is glued to the reverse side as a hanger.

These wall plaques are sold, or more often given away, to local residents. Like the souvenirs they form a permanent display in his living room. Because there are always between twenty and thirty plaques present and because the turnover of individual hangings is faster than that of the tourist art, I have approached their cataloguing in a slightly different manner. On June 21, 1979, Murphy listed many of the slogans he uses often in the plaques and these are given here. As well, to supply an indication of the nature and variety of the display at any given time, I have recorded all the hangings that were exhibited on February 1, 1979.

On June 21, Murphy reported the following to be among his most popular plaques:

44a. "It's Not The House That Makes The Home, It's The Love That Is Inside" illustrated by a small brightly painted house in disrepair.

b. "Home Sweet Home" with a tiny house underneath.

c. "There's No Place Like Home," again with a house beneath.

d. "Come In Sit Down Relax Converse This House Don't Always Look Like This Sometimes It's Even Worse" shown with a cartoon sketch of either the interior or exterior of a ramshackle house. The impetus for this came from a plaque Murphy once saw that was owned by Mrs. Rees, one of the manager's wives. He used the phrase later in his own work, supplying an original drawing.

e. "You Go To Church To Worship, Not Whisper, To Commune, Not Criticize" illustrated by a small white church. The source for this was a quote found in a religious magazine. Murphy can no longer find the journal and cannot remember its title.

f. "Newfoundland Screech" shows a man, obviously intoxicated, leaning against a telephone pole. The reference is to the potency of the Newfoundland brand of rum known as "Screech."

g. "Smile And The World Smiles With You."

h. "Keep Off The Beer" has a large black bear in the cartoon. This is an original of Murphy's.

COME IN SIT DOWN
RELAX CONVERSE

OUR HOUSE DONT ALWAYS
LOOK LIKE THIS
SOMETIMES ITS EVEN

Horse
2



Newfoundland.

On February 1, these plaques were on display:

a. "The Only Man That Can Tell What's Ahead Of Him" showing a man with a wheelbarrow. The phrase stems from a joke Murphy heard a friend of his tell.

b. "I Will Hit You So Hard You'll Be Arrested For Speeding" is illustrated by a man shaking his fist menacingly. It is based on the expression heard commonly on Bell Island.

c. "Apart From Man No Being Wonders At His Own Existence" comes from a quotation Murphy saw in the tabloid, National Enquirer, a publication which he reads regularly.

d. "The Day Dreamer" with a self portrait of Murphy.

e. "When Man Have Hot Time With Old Flame Usually Wife Who Get Burned Up" comes from a Comicius cycle joke Murphy heard, possibly told by the local druggist, Harry Benson, a man recognized for his wit and joke telling ability. Benson's comments and anecdotes supply the source for many of the humorous plaques Murphy has made over the years. This one is illustrated by a funny looking man dressed in patched clothing.

f. "Silence Is Not Always Gold, Sometimes It's Just Plain Yellow" is another based on comments from Harry Benson.

g. "Hit The Road Jack," based on a popular song, shows a man walking away from the viewer, down a long road.

h. "Come In Sit Down Relax Converse Our House Don't Always Look Like This Sometimes It's Even Worse."

i. "Woman Who Files Upside Down Bound To Have Her Crack Up" shows a woman flying upside down in an open cockpit plane. The source, once again, was Harry Benson.

j. "I Have Generally Found That The Man Who's Good At Excuses Is Good For Nothing Else," illustrated by a profile of a man dressed in a cap and smoking a cigarette, is based on a quotation Murphy saw in some printed source, possibly National Enquirer.

k. "I'm Not Hard of Hearing, I'm Ignoring You" shows an overweight man reclined in an easy chair with his feet up on a foot stool. Murphy believes this came from a printed source but is uncertain exactly where he saw it.

l. "Stay Sober And Watch," motto of the Temperance Society, shows a man at a bar attended by bartender. The man has obviously consumed the contents of the now almost empty bottle in front of him and he has fallen backwards onto the floor.

m. "Yield Not To Temptation For Yielding is Sin," with a cross beside it, comes from an unnamed religious magazine Murphy once read.

n. "Worry Is Like A Rocking Chair, It Will Get You Nowhere," illustrated by a rocking chair, is taken from a quotation Murphy read but, again, cannot remember exactly where.

I'm not hard of hearing
I'm ignoring

you.



o. "Christ Is The Light Of My Life" shows a cross to the left of the slogan and is beneath a rising sun. This comes from a religious magazine.

p. "Love At First Sight" with a cartoon of a man presenting a woman with a bouquet of flowers comes from the expression Murphy has heard commonly.

q. "Fileing [sic] A Clame [sic]" has a picture of a man holding a flat file, while trying to claim unemployment insurance. The phrase is based on a joke told to him by a former boarder, a man from Harbour Grace, C.B.

r. "Keep Off The Beer" is illustrated by a large black bear.

s. "He Sure Met Some Big People In His Day" is original in expression and illustration. It shows a man beside another much larger than himself.

t. "If We Don't Stop Pollution We Will All Croak" comes from a bumper sticker Murphy once saw. It has a green frog beside a body of water with question marks coming from his head.

u. "Smile And the World Smile [sic] With You."

v. "A House Where There Is No Love Is A Deserted Home" is illustrated by a derelict house.

Miscellaneous

45. A carload of iron ore on a piece of railway track, measuring approximately 4 by 6 inches at the base and 4 inches in height, was one of Murphy's creations during the winter of 1979-80. The car is painted a bright

LOVE
AT
FIRST
SIGHT



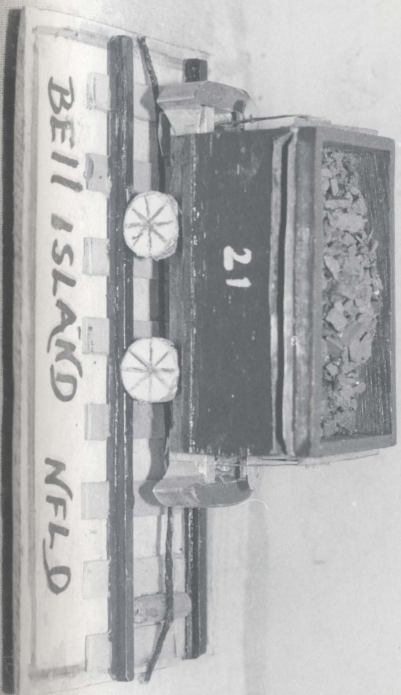
WFLD

giving a blame for
unemployment



UNEMPLOYMENT
HERE





red with the number 21 in white on its side. It was built on the same base as the souvenirs but required a great deal more work and while it is not for sale, the car sits on the table with the rest of his wares. I feel my questions about the mining operations on the island are, at least in part, responsible, at least in part, for its construction.

46. A copper tooled woodland scene with a large buck in the foreground was completed by Murphy in 1959 while in the hospital. It was framed and now hangs in the living room. The artist makes a distinction between this and his other works for he does not consider tooling to be "artistic work" (his terminology). He feels it requires no creativity or artistic talent.

47. In addition to all the artwork Murphy has created, he has also surrounded himself with a great deal of decoration. Purely utilitarian objects, such as the refrigerator and mirror in the kitchen, have been decorated with flowers and flowing designs. A photograph of Murphy's mother, the only one he has of his family, is hung in the living room and also bears decoration. Much of the furniture and wall space has been brightened by Murphy's brush from time to time.

48. Articles outside, as well as those in the house, have been transformed by the artist. The yard to the left of his home contains several brightly painted lawn ornaments which are repainted, repaired or replaced



Figure 42. Miscellaneous No. 47, Photograph of Pat Murphy's mother.

each spring. Because most of these pieces are of a smiliar whirligig design and because they are located outside the house where the Murphys report spending little time, I have not examined them in the same detail as the other works. Nonetheless, they cannot be ignored and the decoration found on Murphy's lawn on July 11, 1980, is recorded here.

a. A small flat, yellow church with steeple has been painted on the basement wall of the Murphy home. Several years old, the church is set in a field of grass with two trees and a fence to one side. It is lit with a bare light bulb overhead.

b. Older than the church, which is still in good condition, is a painting, now barely visible, on the oil tank. A landscape faded beyond recognition, this painting is one of the first decorations in the yard.

c. On the back of the house, to the right of the door, is a decorated bottle opener. On a small board the face of a dark haired man with his broad nose formed by the opener is painted. The wide nose, coupled with the dark slanting eyes, give the face an oriental appearance. The black hair of the subject is painted on both the board and the wall of the house. Below his chest, a bucket which serves as a planter hangs on a cup hook. This is a recent work, put there in early summer of 1980.

d. An unused dog house is found in the back yard, painted light yellow with a blue trim. The door bears a bull's eye of a red circle surrounded by two narrow blue



basement wall exterior.



Figure 44. Miscellaneous No. 48c, Bottle opener.

circles. On the left wall, facing the yard and the road, a man dressed in red jacket, yellow pants, and straw hat, is centrally positioned. The figure holds a ball with the initials "P.M." Until the early summer of 1980, the figure was located on a striped pole, fastened to a painted plastic ice cream container top, forming part of a whirligig.

e. The figure now riding the whirligig is a sad-faced clown wearing ragged, patched clothing and a black ribbon tied around his neck. On his feet are large boots and a small straw hat is perched on top of his head. In the clown's hand is an umbrella. The figure is positioned on a cross bar with a tin pail piece and four brightly painted plastic ice cream container tops to catch the wind. The whole whirligig is on top of a red and white striped pole that is also dabbed with yellow and blue dots of paint.

f. Another wind ornament is placed halfway up a similarly painted pole near the first. This whirligig is constructed of metal strips, perhaps pieces of a Venetian blind, arranged in a sunflower design, the centre of which is a yellow circle where a small pentagonal flower has been painted. Beside the whirligig is a plywood cutout of a country boy dressed in blue overalls, a red shirt, and a straw hat. This figure is applied to a small rectangular board on which is painted a fence and some flowers. The two pieces together give a three dimensional impression of the boy having jumped the fence.



g. On top of the same pole as the last ornament, sits a painted commercial clock. The face of the clock now features an astronaut, in space suit with air tanks, walking along the surface of the moon. To the viewer's left is a large globe complete with continents and latitudinal and longitudinal lines, and to the extreme left, in the background, can be seen the tail end of a rocket. The man is obviously walking on the surface of the moon, represented by craters in the foreground. The scene sits on top of a white and red platform hiding a light bulb which may be turned on to light it up at night.

h. Sitting in the side yard, as well, are two chairs and a table. All were once painted green but now are faded and in a state of disrepair. The table may once have been used in a kitchen but now a red flower is painted on its surface and it has become a piece of garden furniture.

i. One of the most utilitarian of the decorated pieces in the yard is found on the gate leading to the yard itself. Attached to the gate door is a plaque, similar to the wall plaques Murphy makes for sale and as gifts. This one contains the message, "Please Keep Gate Closed" and is illustrated by a policeman with his hand signalling the viewer to stop. Like the other ornaments, this sign remains in the yard all year round.

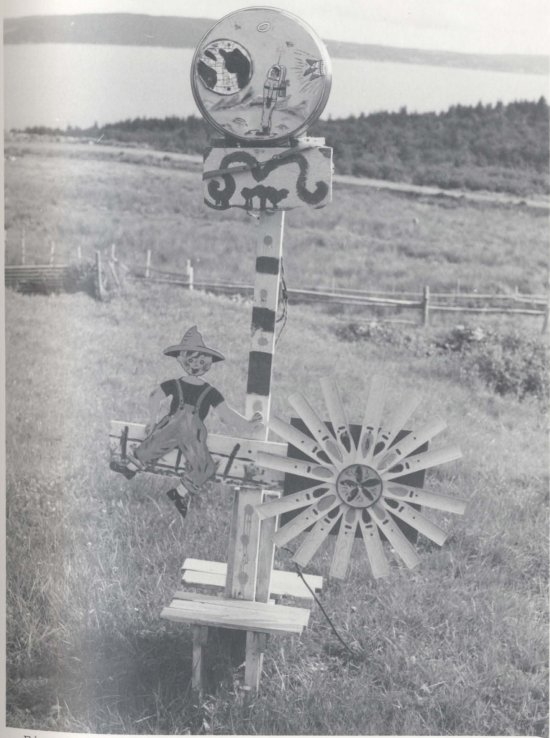
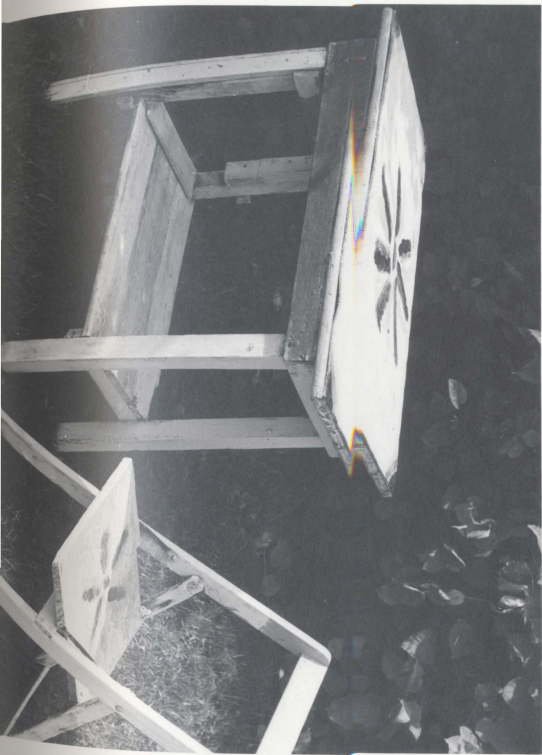


Figure 46. Miscellaneous No. 48 f and g, Whirligig and painted clock.





The Inactive Repertoire

paintings

49. A 5 by 6 foot plywood sheet bears a painting of the Three Wise Men. During the Christmas season this scene is placed in either the yard or in the front window of the house. For the rest of the year it is stored in the basement with the painted side toward the wall.

50. A similarly sized plywood sheet contains an oil painting of a witch stirring her brew on an open fire. Overhead an owl watches from a tree. Normally found leaning against a wall in the basement, this board is placed in the living room window or outside in the yard at Halloween.

Sculpture

51. A miniature house is what Murphy considers to be his masterpiece. Not carved like his other pieces, the house has been constructed from the basement up, in the manner of an actual house. Murphy describes the process:

I seen one made out of cardboard, not like that now, sold on tickets. I said, 'I'm going to build a wooden one if I ever gets around to it.' So I started off with the basement first and then I worked from there. And then I put the floor on it and I worked on it from there. Yeah, same's as you build an ordinary house, same way. Anymore than I didn't put no uprights or posts into it. I just done it out of plywood, you know. (February 29, 1979)

The house now stands partially finished with a tiled roof, chimney pots, and decorative woodwork. Murphy has plans to add further details such as a bench beneath the window,



and a man and woman to sit on it. As it is, the house stands 24 inches high and is about 36 by 36 inches around the base. It sits in the basement, too large to fit comfortably in any other part of the Murphy's house, covered with a protective cloth, except when Murphy chooses to show it to a visitor. At this time the cloth is removed and a special light is hooked up.

Souvenirs

52. On February 6, 1979, I saw a variation of Murphy's fish souvenir (No. 27) for the first time, although the artist assured me it was not a new design. The fish is elevated on a 2-inch piece of plywood painted blue to resemble a wave. A piece of line extends from its mouth to the underneath side of the base where it is fastened. Murphy reports that he has made many of these souvenirs, but because they take longer to construct than the others, he discontinued their production for several years. Only now has he reintroduced them to his line of souvenirs, although it is not clear why he has decided to do so.

53. A wooden souvenir depicting a small boat tied to a pier is one I have never seen Murphy make but an item he claims to have produced regularly at an earlier date. The tourist piece became inactive because of the great deal of time it took Murphy to build it. As well, he complained about his inability to reproduce an accurate model of a boat and decided to base souvenirs only on those items with

which he is very familiar.

Wall Plaques

As was explained, the variety and quick sale of wall plaques makes an active-inactive study of this nature difficult. However, there is one aspect of the hangings that has changed over the years that Murphy has made them. Initially the artist constructed the plaques from plywood and put a scalloped edge around the outside. Having been given some left over glass at one point, Murphy created a new form and are now made of cardboard and glass. While Murphy could return to his original method of construction he has chosen to continue using the new materials.

Physically Absent Repertoire

Paintings

While Murphy estimates having sold or given away eight to ten paintings, he remembers the content of only three.

54. One, an oil painting of which he is proud, is a lighthouse. Now belonging to Steve Neary, Member of the House of Assembly for the area, it is described by Murphy:

Oh, dandy picture I gave him [Steve Neary]. I give him one of the best ones I had here and it was a lighthouse. Now that's something else I must do some day, now, a lighthouse _____. I done one and it looked some nice too. Yeah, old time lighthouse and old road going up to it, you know. And a couple of people standing looking over the cliff and that, you know. [It] looked really nice, English flag was flying on the top of the lighthouse, you know. (February 6, 1980)

55. Several of the paintings Murphy no longer has in his possession were commissioned. Members of the community would ask him to do a painting of their summer home or winter cabin based on a photograph. On August 8, 1979, Murphy commented:

Some of them I painted for people [who] have cottages and that, you know. And they brought a picture here for me to paint. I'd go as handy as I could to them, you know. I only charged ten dollars for a big picture. Take me a long while to do them but I used to take the challenge, see? That's what I wanted more than anything else, to do the darned thing, not for the money.

56. "Cabin on the Hill" is the most recent painting that Murphy has given away. Measuring approximately 15 by 18 inches unframed, it was one of the biggest oils he had done. For the first six or seven months of our interviews this painting, reminiscent of the Swiss Alps with snowy mountain peaks in the background and a small cabin in the right foreground, sat on the table in the living room. During the Christmas season, when a relative came bringing many gifts for the Murphy household, he was given the painting in return for his generosity.

Sculpture

57. Murphy has given away only two of his finished carvings, each to a friend. Both are remembered in detail by the artist. The first was a fisherman with line in one hand and fish in the other. Created in 1960, it is described by Murphy:



[It was] a man about that height [10 inches] with reel of fishing line in one hand and a fish in the other. And a jigger [is] into the fish's head. And the fish is that length, [6 inches].

Upon its completion it was given to Syd Butt, a fellow patient at the sanatorium. Butt reciprocated with a small oil painting which hangs in the Murphy's living room.

58. A second carving he gave away was made when the mines closed down operation in 1966. It shows a man sitting on a bench, with open book in hand, reading of the future of Bell Island. Murphy estimated the carving stood 10 to 12 inches tall. He comments:

When the mines closed down in 1966 here everybody was wondering what was going to be the end of the people here when the mines closed down and everything. So I put a fellow sitting on a park bench and marked it "The Future of Wabana." Yeah, that was the name of his book. It was written in the book what the future would be, you know, that's the idea. (October 10, 1979)

The carving was admired and subsequently given to a Roman Catholic priest, Father Lowther who still lives in Torbay. Steve Neary, a friend already mentioned, took a photograph of the sculpture and gave it to the artist. While the carving is no longer in the house, the photo is kept in the living room and is an item in his active repertoire.

Souvenirs

59. One souvenir that has disappeared completely from Murphy's repertoire was constructed from parts of a lobster shell. While this could be considered part of his

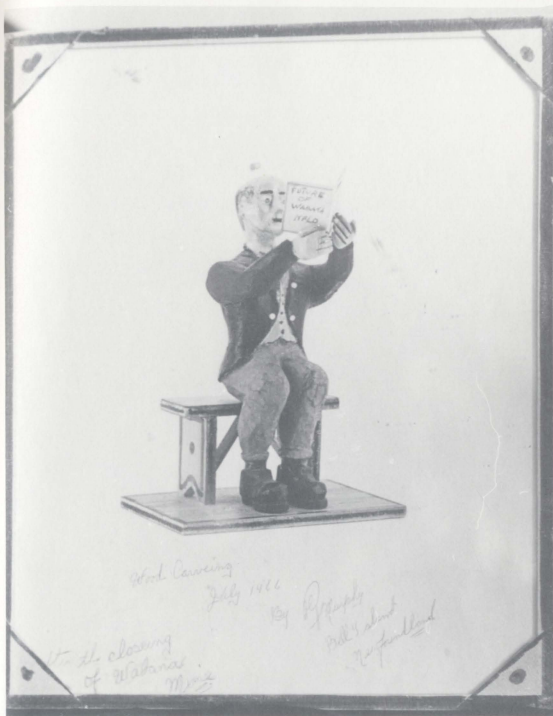


Figure 51. Sculpture No. 58, The future of Wabana.

inactive repertoire as Murphy has the ability to activate the design again if he wishes, he no longer has the supplies. He was given a bucket full of empty lobster shells a few years ago and with these was able to make a popular selling piece of tourist art. Arranged so as to look as if a couple were cuddled inside, they constituted the easiest and fastest of Murphy's souvenirs to make. While it is conceivable these shells are still available somewhere on the island, Murphy has been offered no others and he has made no effort to search out new materials. As a result, with his previous supply of materials exhausted, this object has been discontinued.

Miscellaneous

60. In addition to the artwork so far mentioned that Murphy has sold or given away, he has also made a table lamp which sold for \$15.00. Decorated with a carved wooden base, the lamp showed a man carrying a load of wood on his back. Murphy described it briefly:

And I sold a table lamp with a fellow with a junk of wood on his back. He was holding up a light in one hand, the junk of wood in the other. Big old sweater on him, his big old lumber boots and everything. (August 8, 1979)

The artworks, arranged according to their accessibility, have been seen to fall largely into Murphy's active repertoire. Few are normally stored out of sight (the inactive) and not many are given away (the physically absent). Rather, most play an immediate role in Murphy's

daily life.

Of these works, several are paintings done on the basement walls. While always visible (unlike inactive works stored in the basement), these differ significantly from the more carefully worked, completely finished, and decoratively framed oil paintings located in the rest of the house. In the basement, a "gray" or undefined area of the house where a bathroom, a workroom, and large storage bin are found, cartoon sketches are the only decoration. A place of constant activity and, from the outside at least, confusion, it is a meeting place for Murphy's friends and neighbours who help him with projects around the property. As inhabitants of an unreal world where disorder reigns, it is fitting cartoons be placed in this area of chaos and disorder.

Several more of the active works are found in the kitchen. The water-colour of his home (No. 11), the painted commercial clock (No. 12), several pieces of touched-up religious art and decorated furniture are found in this room. The kitchen is the most varied and complex room in the Newfoundland house in terms of space usage. This is where most conversations occur and meals are prepared and eaten. As well, paperwork is done at the table, naps are taken on the day bed, and amidst these other activities Murphy often does minor repair jobs or creates his tourist art.⁸

⁸Melvin Firestone, "The Patrilocal Extended Family in Savage Cove," in Perspectives on Newfoundland Society and

One of the most important uses of the kitchen, however, is as a place to entertain friends and neighbours. While only very special guests--usually infrequent visitors to the house--are taken to the living room, the kitchen is open to the community. Chiaramonte comments:

Any one may come into a kitchen throughout the day, and at anytime of the night as long as there is a light on. The kitchen is public domain and anyone from the community may enter, but no one would think of going beyond the kitchen into the dining room or any other part of the house without being invited.⁹

Because the kitchen is the only room the community sees, it articulates for them the whole house.¹⁰ The decoration and furnishings found there communicate to non-family members information about the house's occupants. Murphy's interior is similar to many other Newfoundland kitchens as are the decorations he has chosen for the walls. The religious art, in particular, is common to homes of Catholic

Culture, ed. Maurice A. Sterns (St. John's: Memorial University of Newfoundland, 1974), p. 163, comments on the use of the kitchen in a Newfoundland home: "The kitchen is where members of the family normally spend time together, talking, sewing, napping, playing, studying." John Szwed in his study, Private Culture, and Public Imagery: Interpersonal Relations in a Newfoundland Peasant Society, Newfoundland Social and Economic Studies, No. 2 (St. John's: Institute of Social and Economic Research, Memorial University of Newfoundland, 1966), p. 18, notes that the kitchen, coupled with a small pantry usually off to one side, is the space in which the family spend 90% of their time.

⁹Louis J. Chiaramonte, Craftsmen-Client Contracts: Interpersonal Relations in a Newfoundland Fishing Community, Newfoundland Social and Economic Studies, No. 10 (St. John's: Institute of Social and Economic Research, Memorial University of Newfoundland, 1970), pp. 13-14.

¹⁰This point was also made by Firestone, p. 163.

families.¹¹ The artist has chosen not to display his most outstanding work there, but instead has selected ordinary hangings, with perhaps the exception of the painted commercial clock, thereby announcing his membership in the community. He does nothing that would make him stand apart.¹²

Whereas a sampling of Murphy's artwork can be found in all areas of the house, the majority of it is located in the living room. While the kitchen is very egalitarian where nothing is fancy and everyone is welcome, the living room contains all the finest, the most expensive, and the most exotic of the family's possessions. Here artifacts of value whether material or sentimental are displayed. (For a floor plan of the living room, see Figure 52, p. 150.) The Newfoundland living room illustrates well Yi-Fu Tuan's statement that "Objects and places are centers of value,"¹³ for this place, with its artifacts, reveals much about the character of the family and what they regard as important. Much like

¹¹This philosophy extends to the hallway as well. Visitors must pass through the hall to enter the kitchen and the only artwork of Murphy's found there is the carved Bible box. A Bible is the possession of almost every family so this does not indicate special status in the guest's eyes. The waterfalls found over the stairs is out of sight unless going upstairs.

¹²For more on the subject of religious art in Newfoundland homes see Gerald Pocius, "Holy Pictures in Newfoundland Houses: Visual Codes for Secular and Supernatural Relationships," Laurentian University Review, 12, No. 1 (1979), 101-125.

¹³This idea comes from classes in Folklife (Folklore 6500) and Material Culture (Folklore 6501) during the winter of 1978-79.

2. "House in the Valley"
"The Old Homestead"

5. "The Rocky Shore"

6. "Coming of a Storm"

Bookcase 23.

22. 21. 20

Lamp

Old Television

Television

24.

Easy Chair

Table 3.

Foot Stool

4.

Souvenirs,
Wall plaques,
and Supplies
kept here

9.

Easy Chair

10.

Cot

7. "Moonlight
on the River"

Chester-
field

Stove

Wooden
Chair

0 1 2 3

Figure 52. Floor plan of Murphy's living room.

a museum,¹⁴ it documents the trips they have taken and the people they hold dear.

It is interesting to look at the location of the living room within the house and also to look at the exact location of the folk and tourist art within that space. Rooms are found and used in the basement, as has been mentioned, but the living room is not among them. Tuan states: "Whatever is superior or excellent is elevated, associated with a sense of physical height,"¹⁵ and here the room containing the family's most prestigious possessions is found on the main floor of the house. The room is also located at the front of the structure, facing the main road. Frontal space, too, Tuan associates with positive values. To put an item in front of another is often indicative of placing a higher value on it and Tuan supports this, believing, "The front signifies dignity."¹⁶

Within that elevated frontal space of the house, Murphy has carefully placed his artwork. One table contains his souvenirs, another displays his sculpture. Both are located at the front of the living room, on either side of the television set. Most of the paintings hung on the walls are in the front part of the room, close to the television, as well. Murphy's two favourites, "The Old

¹⁴Yi-Fu Tuan, Space and Place (Minneapolis, Minnesota: University of Minnesota, 1977), p. 18.

¹⁵Tuan, p. 37.

¹⁶Tuan, p. 40.

Homestead" and "House in the Valley" hang directly overhead. This placement is significant, for the television set serves as the focal point of the entire room. In all my visits it has never been turned off. During our conversation, if I am taping, it will be turned down. All the couches and chairs face towards the set so as to ensure those who sit on them an unobstructed view. The tourist and folk art are carefully separated, indicating Murphy sees them as different, but they are both important enough to be placed near the focal point of the room.

The souvenirs are a source of pride for Murphy and this is no doubt part of the reason they remain in the living room carefully arranged on a table surrounded by a scalloped paper edge. The living room, with all its valuables, is the "best" room in the house, the most respectable to show to visitors. If relative strangers must enter the Murphy household to buy souvenirs, it is understandable that Murphy would want to show them the finest room.

It is significant that the majority of Murphy's art not only be active but that it be kept in the most prestigious space in the best room in the house. Such a placement indicates real importance and value in the artist's life. It is upon this assumption that the rest of this thesis is based.

As was suggested in the first pages of this chapter, repeated themes and forms can be found in Murphy's work. The sculptures focus on the past, either distant or recent,

as technology now outdated and personal reminiscences are given life in these wood carvings. Souvenirs concentrate on iron ore symbolizing the mining operations, and wall plaques, through their humorous, sentimental, and religious slogans, suggest areas of importance to the artist. Through the various mediums, Murphy gives coverage to all those aspects of his life mentioned in the life history. His work years, his hospitalization, and his family life all have been recorded through the creation of specific objects and the meaning of the artifacts for Murphy will be more closely examined later in the study.

Certain techniques, too, were seen to be used frequently. Many of the paintings exhibit similar arrangements of mass and both the sculpture and souvenirs reveal a concern for detail. Underlying all forms is an emphasis on proper perspective and proportion and a resourcefulness, an ability to make something out of nothing. These qualities displayed in each piece of art, constitute Murphy's style and reflect his artistic tastes. The nature of these and the role of artistic creation in his life are the subject of the following chapter.

CHAPTER IV

THE CREATIVE PROCESS:

ITS TECHNIQUE AND IMPORTANCE

In contrast to object oriented studies by fine art specialists, recent work by folklorists has emphasized folk art as an activity or skill. Based, at least in part, on anthropologists' work recognizing the value of production to the primitive artist,¹ folklorists have begun to stress process regarding folk art as well. They have found in talking to their informants that in many cases the actual making of the art is more highly valued by the artist than is the finished product. Folklorists now realize that for the folk artist his art is very much a dynamic phenomenon and in order to understand his product we must first study his process. While articles from this perspective are numerous,² the emphasis is clearly stated by M.O. Jones

¹Edmund Carpenter was one of the first to emphasize the importance of the creative process to the primitive artist when he stated, "When we look at a particular work of native art and see the shape of it, we're only looking at its after life. Its real life is the movement by which it got to be that shape," in They Became What They Beheld (New York: Ballantine Books, 1970), [24]. Franz Boas, too, recognized the value of production to the artist, crediting control of technique used in the art's production as one of its most important aspects in Primitive Art (Oslo, 1927, rpt. New York: Dover Publishing Co., 1955), p. 13.

²For an example of this approach, see: Henry Glassie, "William Houck, Maker of Pounded Ash Adirondack

when he talks of folk art as

. . . skill in making or doing of that which functions as (among other things) a stimulus to appreciation of an individual's mastery of tools and materials apparent in what he has made; the output of that skill; and the activity manifesting the use of that skill.³

Following along these lines the focus of this chapter is on folk art as an activity. Pat Murphy's artistic production will be examined in an attempt to ultimately determine the role this creation plays in his life. The chapter is divided into two main sections, the first of which records mechanics. Here Murphy's work space is described, the tools and materials he uses are listed, and the steps he follows in completing his paintings, sculptures, souvenirs, and wall plaques are outlined. The second part of the chapter discusses some of Murphy's conceptions of his art, his standards of craftsmanship, and the criteria he uses to judge a work successful. While the ideas he has formulated are difficult for him to articulate, they nonetheless govern the production described in the first segment of the chapter and are important to the understanding

Pack-Baskets," Keystone Folklore Quarterly, 12, No. 1 (Spring 1967), 23-54; Howard Marshall, "Mr. Westfall's Baskets: Traditional Craftsmanship in Northcentral Missouri," Mid-South Folklore, 2, No. 2 (Summer 1974), 43-58; Frank Reuter, "John Arnold's Link Chains: A Study in Folk Art," Mid-South Folklore, 5, No. 2 (Summer 1977), 41-52; John Vlach, "Philip Simmons: Afro-American Blacksmith," in Black People and Their Culture, ed. Linn Shapiro (Washington, D.C.: Festival of American Folklife, Smithsonian Institute, 1976), pp. 35-57.

³Michael Owen Jones, The Handmade Object and Its Maker (Berkeley: University of California Press, 1975), p. 15.

of both the process and Murphy's views on art. The chapter closes with a contextual discussion of each section designed to give insight into the value the creative process holds for the artist.

Materials and Methods

Much to his dissatisfaction, Murphy has no workshop, no designated private space where he can create his artwork undisturbed. The house is a small one and each of its existing rooms has a variety of uses; space is so valuable that no room can be totally spared to provide Murphy with a work shop all his own. As a result, he is forced to work in areas of high family activity, usually the kitchen or living room. The kitchen is Murphy's preference, for the table found there has a large surface and doubles well as a workbench. Also there are three large windows in this room, providing a great deal of natural light by which Murphy may work. Despite his stated preference, however, it is the living room that most closely approximates a workshop. As was described in Chapter III and can be seen in Figure 53, p. 161, in the front left corner is a television set bordered on the right by a bookcase displaying the artist's carvings and on the left by a table containing the tourist art that is for sale, the wall plaques he sells or gives away, as well as his supplies. Murphy creates his art seated in the chair in front of the television (which is invariably turned on) with all his materials and tools close

at hand. While this room does not offer the advantages of a large table or good light, it does offer one asset as a work area. As was mentioned previously, the living room is open only to family members and here Murphy can create items with a limited amount of privacy. No community member could see the artifact he was working on unless Murphy chose specifically to show it to him.

Because these two rooms are the scene of much family activity, they have two major drawbacks as work areas: space restriction and high noise level. The first of these is particularly annoying to Murphy. He complains lack of space has limited the scope of his projects. For instance, he has had difficulty finishing his "masterpiece" (No. 51) because it is too big to be worked on anywhere but in the unheated basement. He claims it has been instrumental, as well, in his move from large size oil paintings and wood sculptures, which require the use of many supplies and adequate room to spread them out, to smaller items such as tourist art that may be put down and picked up again when convenient.

The high noise level of these rooms as work areas is another complaint of Murphy's. It is true that he must often temporarily abandon an article he is working on because the confusion surrounding him--his wife making supper, his friends in a game of cards, the demands of a niece--prevent him from continuing, but I suspect it is not as great a problem as he indicates. I have seen Murphy

work amidst this chaos of company and supertime preparations three times. Once he carved a small hatchet for a souvenir, another day he painted a sign for a local taxi company, and during one of my visits he busied himself with the more utilitarian project of fixing a lamp for a nearby relative. On these occasions, the people surrounding him ignored his project, making no mention of it as they talked. It must have seemed a commonplace activity for Murphy to be working as they chatted for he was allowed to continue without any interruptions or comments from the others. When carving the souvenir, something he has no doubt done countless times before, he joined in the conversation but never did he bring attention to what he was doing. The repair job on the lamp, however, required more concentration and he said nothing as he went about fixing it. Murphy became so absorbed in his work, in fact, that I spoke to him several times before he heard me. While he complains the noisy and confusing surroundings he must work in will often cause him to make mistakes, I suspect from these situations I have observed, that he is able to effectively block out most of the disturbance around him. The ability to create one's own privacy is common in Newfoundland culture where large families and small dwellings are the norm. At one time thirteen people lived in the seven room residence. Murphy no doubt learned then to mentally create a privacy that is physically impossible. That he must not find noise a great distraction is further substantiated by the fact he will

turn on the television set if he is alone in the living room working on his art. Murphy's ability to incorporate the creation of his artwork into daily living, working at the same time he chats with neighbours or watches television, and his successful balance of time spent producing art and time spent socializing are crucial to his acceptance as a folk artist on Bell Island, a subject more thoroughly explored in Chapter VI.

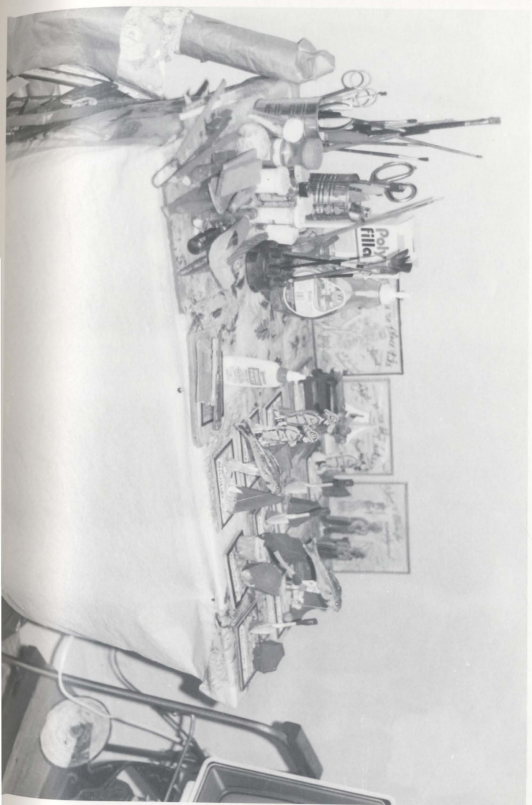
While Murphy is able to deal productively with the chaos of his house, allowing it to only minimally affect his work, it undoubtedly has had serious repercussions on my study. My visits, most of which were made in the afternoon due to transportation arrangements, corresponded with one of the busiest periods in Murphy's day. As mentioned in the introduction, this barrage of people made it difficult for me to tape record all the material I would have liked, but it also meant observing Murphy at work was virtually impossible. As I have said, I was able to watch the artist working only three times: as he carved a hatchet, painted a sign, and fixed a lamp. An opportunity to record the entire creative process from beginning to end never materialized. An attempt to have the artist work in the living room as I observed was unsuccessful as he ran back and forth to the kitchen to take part in conversation. He always seemed unable to settle himself when I was around for though my visits were frequent they remained a special event for he and his wife. Had I been living in the

community (and this was not possible at the time) and I showed up daily at the Murphys', I might have been able to collect a more detailed description of the artist at work in a natural context. Under the conditions I worked, however, I found it impossible.

Instead, I began to try to elicit full descriptions from Murphy of his work procedures. He had difficulty explaining the process, however. When asked to outline the steps he takes, Murphy would again and again give three or four sentence summaries. Despite repeated questioning, these explanations were never expanded. I finally was forced to realize that instead of a detailed description of work methods, I would have to be satisfied with a record of tools and materials, including Murphy's brief comments about his procedures.

On February 1, 1980, I compiled a list of tools and materials found on and under the table in the living room. The list represents the raw material out of which the artist constructs his art. The location of some of these items can be seen in the photograph shown in Figure 53, p. 161. They include:

Brushes:	four of medium width
	one of medium width with pointed tip
	one of thick width
	one eye liner sponge
Markers:	three wide--red, black, blue
	four narrow--blue, green, red, yellow



paint: two tins "Red Tulip Matchless Enamel"
approximately ten "Reeves Acrylic Polymer"
priced at \$1.49 each
twenty-four water-colours in a tin box
twenty-four tubes of oil paint

LePage Bond Fast Wood Glue: one bottle

Shellac: one bottle

Ruler: one 12-inch

Pill bottle containing $\frac{1}{4}$ -inch nails

IXL pocket knife, one made of Sheffield steel and measuring
approximately 6 inches. The broken blade
has been repaired with a brace

All-purpose kitchen shears -- these come apart to serve as
a variety of implements: screw driver,
hammer, and can opener

Pair blunt-nosed nurses's scissors

Pair shears with uneven blade that makes a jagged cut

Glass cutter (He also owns another glass cutter with a
bottle of detachable wheels. However, the
cutting wheels are not the correct size to
fit the cutter and Murphy has never used it.)

Coping saw with package of extra blades

Roll of masking tape

Roll of wide tape with adhesive backing

Bottle of Windex glass cleaner

Pair snub-nosed pliers

Awl constructed from a nail and a piece of wood

Metal square

Associated picture frames

Assorted pieces of glass

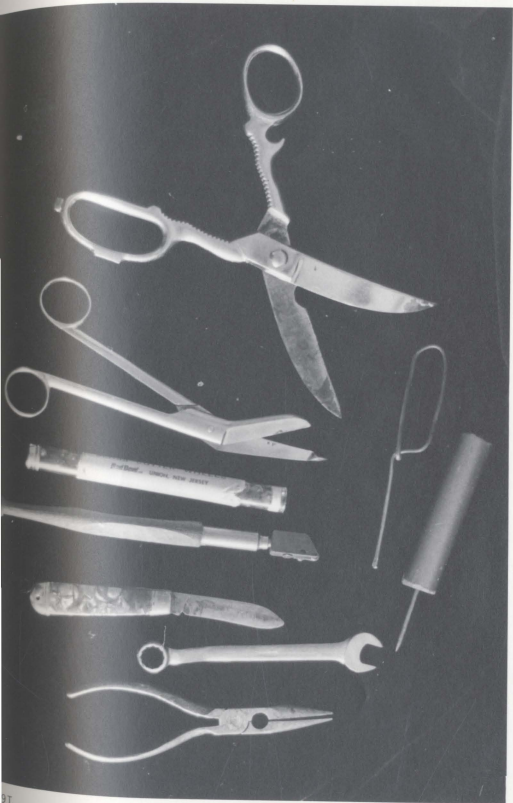
Relying largely on these very ordinary supplies,⁴ most of which are used for a number of tasks, Murphy is able to complete his various forms of art.

In many ways Pat Murphy's tools are an extension of his art. For they share several of the same qualities. Murphy pays nothing for his tools; he is either given them or constructs what he needs using left over materials. Acquisition of tools in this manner reflects the same innovation and imagination characteristic of his art. The scissors come from a nurse in the sanatorium, the pocket knife is a gift from a niece, the glass cutter was given to him by a man he worked with at the mines, and since February a neighbour has donated an electric circular saw. The tools he has required but did not own Murphy has created for the situation using discarded materials. Some of the brushes are handmade, most from make-up and nail polish applicators, and these sit in their holder, a painted distributor cap. The awl he uses is made from a nail inserted in a piece of wood. All hand-made tools exhibit originality in design and creativity in construction.

⁴ There are a few other supplies which Murphy uses that are not found here such as canvas, cardboard, and wood scraps. The table does, however, contain most of those he employs on a regular basis.

Neither does Murphy pay anything for most of his materials. Like the tools, they are given to him or salvaged from the garbage. The Reeves paints are the gift of a neighbour who had tried painting but soon lost interest and the water-colours were given to him in return for hospitality. Bob Fowler, a former Bell Islander now residing in England, returned to Newfoundland a few summers ago for a vacation. The Murphys supplied him with lodging and meals during his stay and, for their kindness, he sent Pat a set of paints when he went home to England. Likewise, the twenty-four tubes of oil paint were given to him. Some fifteen years ago, the manager at the mines had a son who received an oil painting kit for Christmas. When the boy showed no signs of ever using it, his mother gave the paints to Murphy.

Periodically he will obtain glass and other supplies in the same manner. For instance, cardboard for the plaques' backing, usually in the form of discarded cardboard boxes, is saved for him by friends and neighbours. Five of the Murphy's plaques I own are made from boxes of Breeze laundry detergent, Tetley tea, Red Rose tea, King Cole tea, and Puss and Boots catfood. His reputation as an individual who can construct something out of nothing has spread throughout the island and people will often give him materials they no longer require even if he does not request them. An acquaintance brought a bag of plywood scraps to the Murphy home shortly before my February visit because he had no use for them. Immediately Murphy began to think of ways he could



incorporate the wood pieces in a project. In this manner, it can be seen, Murphy relies heavily on the support of the community in the production of his art.

Closely linked with this innovative use of discarded material is Murphy's delight in discovering new or improved methods. On February 1, he described an ingenious technique he designed for mixing and holding paints while working on a picture. Tacking a number of beer bottle caps to a board, he would put a bit of each colour in a cap. At the end of the session he would simply throw away the board and thereby save time cleaning up. Murphy's enjoyment in devising new means to complete his art, his enthusiasm in talking about ways he has acquired and transformed his supplies, and his ability to remember the source and age of each of his tools are evidence of the true artist's/craftsman's attachment to the materials with which he works and his real enjoyment of the time spent in production.

As was seen in Chapter III, the ideas behind Murphy's artwork are derived from a variety of sources. Printed material found in books and magazines, particularly the National Enquirer, which he reads faithfully, and religious publications he either is given by his own Roman Catholic church or those which he sees in hospital waiting rooms (put out by other denominations); narratives he has heard from friends; local events and history; popular and traditional songs; as well as direct suggestions from family and friends, serve as impetus for his work. As is also

evident in the inventory of Chapter III, one type of source may be frequently used for one variety of artwork. When painting, for instance, Murphy has generally used a visual source, such as a photograph in the case for "The Old Homestead" (No. 1) or a calendar picture, the source for "House in the Valley" (No. 2). Carvings more often depict past experience and are based on memories rather than a printed guide. Souvenirs are drawn from memories as well, although most of the tourist art is based on more public reminiscences, that is, communally shared memories rather than the personal ones associated with the sculpture. Wall plaques display the greatest variety of sources as can be seen from the descriptive list of Chapter III. They are inspired by a mixture of popular and traditional materials, both printed and oral. Bumper stickers, traditional verbal expressions, local jokes, and gossip magazines all have had their influence.

The inspiration, sparked by any one of these sources, to design a new piece of art, most often appears to Murphy as he lies in bed at night. This is a vague vision of the finished piece and it is likely to change a number of times during production with the end result turning out substantially different from the first notion. This thought process is unusual for it seems to have generally been the experience of researchers that both primitive and folk artists have a very distinct and clear concept of their finished product before beginning work. In a study of an Afro-American folk sculptor, Ferris records that the artists insists one

must be able to see the finished piece of art clearly in his mind's eye before beginning or the work will be a failure.⁵ Bunzel's study, The Pueblo Potter, illustrates this once more with innumerable quotations from potters able to describe the completed vessel before they ever began work on it.⁶

This is not the case with Murphy. Changes result from a variety of causes: from difficulties that may arise in its completion, to mood changes that may strike the artist while at work on it. The process is a slow and very flexible one. Every step is impetus for the next and every step is option for change in the original plan of the work. In creating "Homeward Bound" (No. 22) Murphy's first idea was to carve a wooden horse with possibly a man standing beside it. The finished product was considerably different from the original design and every move was instrumental in the change. Murphy describes the construction of the carved scene:

Well, the first thing was the horse. The legs are not in one piece, I done them in a couple of pieces. The reason why [was] I didn't have a piece of board big enough, heavy enough to do it. Painted the horse black first and done him all up. But when I done the horse, I was only going to do the horse now,

⁵William R. Ferris Jr., "'If You Ain't Got It in Your Head, You Can't Do It in Your Hand': James Thomas, Mississippi Delta Folk Sculptor," Studies in the Literary Imagination, 3 (April 1970), 97-98.

⁶Ruth Bunzel, The Pueblo Potter: A Study of Creative Imagination in Primitive Art (1929; rpt. New York: AMS Press, 1969).

with a fellow up along side of him, holding on, you know. So I done the horse and I said to myself, well [it] give me an idea what size the shafts would have to be. So I made the shafts next. And then I said to myself, 'Now I must make the slide now, to correspond with the horse.' I made the slide. I was going to finish it off. Now I said, 'Now I'm going to harness him.' So I harnessed the horse, put a harness on the horse. That's it. [Then] I made the little man.

An error at any point in the creation of an artwork can result in changes in its design. In this particular carved scene the horse's legs did not turn out to suit Murphy's realistic image of a running horse. He explained how he compensated:

But ah, the legs are not like they're supposed to be. But they're alright, they're pretty good. Now he was like he was stopped there instead of going, understand? So I put the whip under so it could be a soft spot there and the horse is afraid to cross over it. So I put the whip in his hand to give the horse a clip to make him go. That that that took that out of the picture, see? You do something like that and you watch and watch until you come up with something. (February 1, 1980)

This is not uncommon for Murphy has told of several instances where he has been able to cover up a mistake by striking a creative solution. I have heard at least three descriptions of the way in which he was able to change the design of "Homeward Bound" thereby disguising the unrealistic positioning of the horse's legs.

The description of this wood sculpture is one of the most complete Murphy offered, for as mentioned earlier the artist had difficulty detailing his procedure. He was able to give a full account of one of his paintings, however.

"House in the Valley" (No. 2), Murphy's favourite, was the

painting he would always refer to when asked questions about technique. On June 21, 1979, he said:

I just start to paint in the background first. I paint the board white and then I paint the sky. I blend it in. Then later I make the clouds and by and by I'll put something on it.

Months later, he elaborated:

First thing I puts in the sky. Then I works on. I puts the sky in first. Then I work in the back-ground and I put them bunch of trees there in the background. Then I put a larger bunch there [referring to foreground]. Then I probably put a tree in here on the back and then a heavier one there [in the foreground]. And then I put the house in and that'll give me an idea how high the tree is supposed to be above the house, you know, how far back it is. And I start in the back-ground, and I don't know if everyone paints them that way, I starts in the background and I work out this way, work out this way [to the foreground]. That's the best way to do if you know. I can't think any other way. (February 1, 1980)

In addition, in other interviews he stated he does no preliminary sketching and that his paintings are done directly on masonite, plywood, or whatever material is on hand.

His descriptions of making scallop shell souvenirs and wall plaques are more sketchy. The shell souvenirs are begun by drawing a scene in pencil on the shell. The outline is traced in marker and the title, most commonly, "Bell Island, Nfld." is written above. The scene is filled in with water-colour and any pieces of ore that are to be included in the picture are glued on. The base and support are cut out and decorated and the last step in the procedure is to glue the souvenir together. He describes the method of construction in a few sentences:

The first thing I done was was ah painted the picture itself -- I marked it first with a pencil and then I painted it. -- I painted the base and all beforehand before I glued it together.
(February 29, 1980)

The wall plaques start out with a cartoon sketch on a piece of cardboard. Murphy describes:

I draw the cartoons, I draw them with pencil first and then trace them with the black [marker]. Because when you draw them with a pencil, you see, if you make a mistake you can rub it out. I mark them out first and then I paint them afterwards.
(February 1, 1980)

From additional interviews I learned that the cardboard used in these plaques is often cut to fit a piece of glass Murphy has on hand while other times if he has no glass of the right size available, a piece will be cut to suit the cardboard. The two are fastened together with a strip of masking tape around the edge and decorated with a marker. This serves as a frame as well.

Murphy sees each of these smaller steps in the making of a piece of art as a complete unit. In the construction of a wood carving, for example, each item that makes up the scene is completely carved and painted before the next is started. The final step is to glue it all together. The same was seen in Murphy's description of the scallop shell souvenir and is found to be true in the making of wooden tourist pieces. Murphy talks about the construction of these replicas:

I make the plaque in underneath first and then I paint 'Bell Island, Nfld' on it. Mark it all around like that [with marker], shellac it, varnish it, whatever I got to do. Then I'll -- paint the fish [or whatever replica is placed on

the base] and everything is all set. I'll glue it together, glue the fish on afterwards.

(February 6, 1980)

This thinking extends to the finished product as well. Every artwork is a work unto itself and souvenirs and wall plaques are always made individually, never in groups. Although it may be more efficient, he never employs an assembly line approach to the production of his art. Each individual piece of tourist art, each painting or sculpture, is conceived of as a complete entity and must be totally finished before another one is begun.

This section has looked at the materials and methods that are used by Pat Murphy in the artistic work that he does. It has examined the work space, tools and supplies, and procedures of his art. Murphy's conceptions of what constitutes a fine piece of art govern his production and this will be the topic of discussion in the following pages.

Guidelines for Production

In her book, The Pueblo Potter, Ruth Bunzel comments on the tendency for all artists to be inarticulate when talking about their art.⁷ She states they have difficulty describing their work process, isolating criteria they use in judging a good piece of art and explaining the feelings they have towards their work. When dealing with individuals who have little formal education, as is the case with many

⁷Bunzel, p. 2.

of the folk artists folklorists have chosen to study, the task becomes even more difficult. They do not have command of an adequate vocabulary to express the sentiments they hold.⁸ Jones states:

If it is so difficult for the well-educated Westerner, who devotes his life to the problem to describe verbally an emotional reaction or to analyze experiences and stimuli in order to set forth principles underlying them, consider the difficulties the members of an agrarian society might have if the culture does not encourage theoretical speculation, or that of a layman anywhere might have since he does not devote much time to the problem.⁹

Murphy's ability to provide a detailed account of the procedure he follows in his art, too, is minimal. Yet, through the descriptions of the methods and finished products that have appeared, similar techniques are seen to be used time and time again. Standards of craftsmanship do exist and it will be shown here that common underlying concerns surface in all Murphy's art. He makes judgements about his work and reacts to it even if he is unable to precisely verbalize his feelings.

⁸Henry Glassie, "Folk Art," in Folklore and Folklife, ed. Richard Dorson (Chicago: University of Chicago Press, 1972), pp. 266-68, argues it is not surprising that the folk artist has no means of articulating his aesthetic other than production for as recently as the sixteenth century the aesthetic vocabulary was quite limited. He recognizes the presence of this unspoken aesthetic, however, stating, "The artifact produced out of the maker's aesthetic, out of, essentially, his desire to please himself and his audience, is art" (p. 103). Its nature must be determined through means other than direct questioning such as analysis of artifacts, behavioral observations, and ethnoscientific questioning.

⁹Michael Owen Jones, "The Useful and the Useless in Folk Art," Journal of Popular Culture, 6 (1973), 805.

Throughout his work, Murphy shows an overriding emphasis on achieving a realistic representation. This pervades all of his art, from the souvenirs to the wood sculptures. He prefers a pointed rather than a flat piece of ore for the tourist art because he feels it more closely approximates the look of the rock as it is found at the mines, and "The Old Homestead" (No. 1) contains a white house because the original had been that colour. He considers a real artist as one who is able to create a realistic image of life, and in Chapter II, it can be remembered, he praised the efforts of a young man he met in the sanatorium for his ability to paint ocean waves realistically (see p. 56). When asked what he thought of abstract art, Murphy had no hesitation in responding:

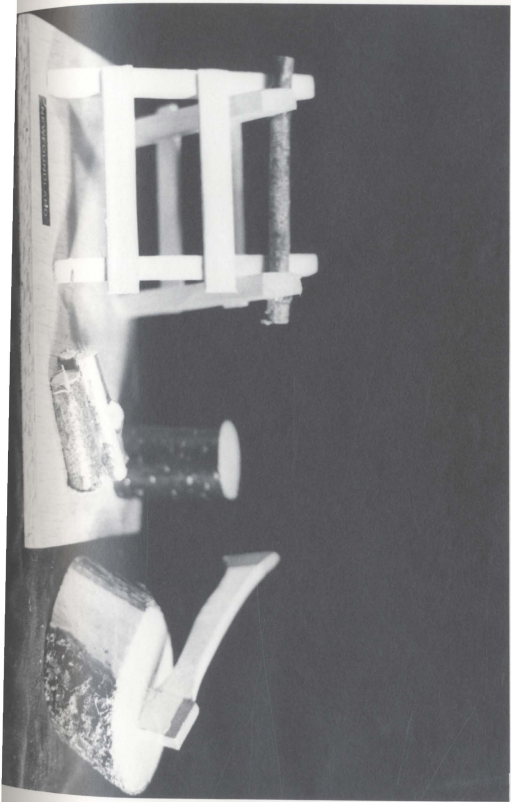
I'll tell you what what what I think of that-- They haven't got the talent enough to be an artist and they wants to be one.-- Just like the opera, nobody knows what it is, if you make a mistake, that's it, nobody knows. That's right. I'd say the man that can sit down and paint beautiful pictures of sceneries and stuff like that, he is an artist.

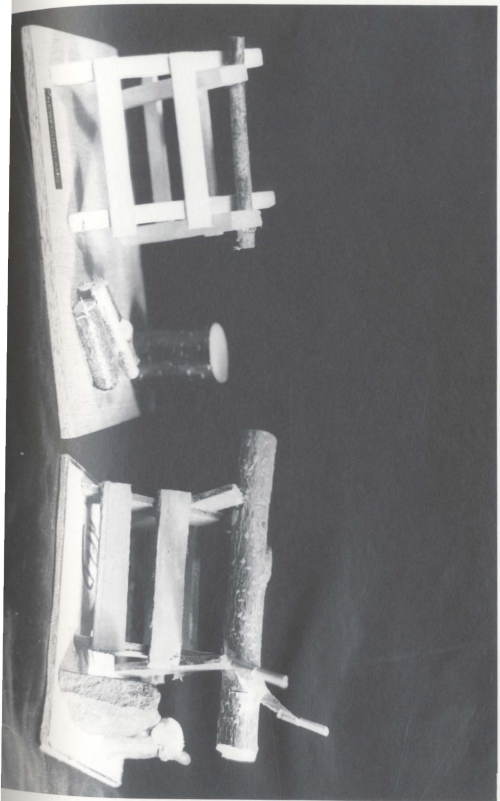
An artist, therefore, is one whose work successfully re-creates reality.

To render his work as realistic as possible, Murphy concentrates on three aspects of the production: creating accurate proportion among the various masses in the work; achieving a realistic perspective; and providing convincing detail. Proportion is definitely the most vital of these to Murphy and he has stressed the importance of attaining proper proportion among the individual parts of a work when

discussing every one of his art forms. On June 21, 1979 in talking of wood carving, he stated, "Proportion is the mainstay of the whole works, you know, how you do to make it look good." On July 6, 1979, this time in reference to painting, he repeated, "Proportion, that's what counts the most, you know get everything looking good." Finally on August 8, 1979, when discussing souvenir pieces, he stated: "Proportion is what you're after." Repeatedly he mentioned proportion as being central to a successful work of art, no matter what its form.

On August 8, 1979 I introduced Murphy to the work of a St. John's souvenir maker; I showed him two pieces of tourist art, a hatchet and sawhorse, which are similar in design to two of Murphy's souvenirs (See Figures 55 and 56, pp. 176 and 177). His comments reflect Murphy's concerns as an artist: all centre on realism and most pertain to proportion. There are a number of distinct differences between the two individuals' souvenirs. Although both sawhorses are positioned on a plywood base with two small masses to the right, they bear little resemblance to each other. The sawhorse souvenir made in St. John's has no colour, everything down to the log held in the sawhorse is varnished. A sticker reading "Newfoundland" is placed directly in front. Murphy's souvenir, on the other hand, is much more colourful with a brightly painted sawhorse and a decorated base. More detail is evident: a saw is placed in the log and sawdust is sprinkled on the base. The proportion is different as





well. In Murphy's, the log and the tree to the back right correspond, whereas in the other, the log in the sawhorse is smaller than the tree trunk to the side but matches the small pile of logs in front. The two pieces of tourist art are also constructed differently, Murphy having used glue and the other maker putting his together with tiny nails. The hatchets, too, contrast with each other, Murphy's having been set on a platform that is painted brightly and decorated with small shells. The carving and painting of the handle is more detailed as well.

In comparing these souvenirs with his own, Murphy acknowledged the artist had done a "good job" but leveled several criticisms. He commented he had never seen a hatchet in real life that resembled the shape of that in the St. John's souvenir, "You never see a handle on a hatchet that way, you know." He also criticized the size of the handle in relation to the rest of it, "-- the handle is bigger than the hatchet, it doesn't correspond" and he felt it was thrust into the stump too deeply to be realistic.

The sawhorse sparked similar comments: "The log in the sawhorse could not possibly have come off that stump, the stick of wood is too small in that woodhorse because that junk never came off of that stick." He concluded his comparison by making a few generalizations about the other souvenir maker's use of proportion. "It's [the sawhorse] a good job all right, but the thing is not in proportion. This is the trouble." In speaking of the hatchet: "I don't know, if it's the same person, but there seems to be trouble with

the proportion in this one too." On the other hand, he pointed out parts of his souvenirs that corresponded well in size. He mentioned the other artist had some improvements to make in his work: "Now, I'm not disputing the other guy's work or anything like that but there is room for improvement." It is revealing of Murphy's priorities as an artist, that all the improvements he recommended in the other souvenirs focused on proportion. When questioned about the souvenir maker's lack of colour and different construction methods, Murphy was non-committal. These aspects are not as important to him, rather the criteria of a successful piece of art is that it be convincing in its proportion.

Perspective, closely related to proportion, is another concern of Murphy's.

One thing about it, I must say, even though I am saying so, that, ah, I'm very good on perspective. I'm very good on size, everything is in proportion. That is the mainstay, that is one of the mainstays in artistic work. -- Perspective, the distance, counts too. (February 1, 1979)

Emphasis on perspective is clear in Murphy's paintings. Most seem to follow a formula; that is, many show the same arrangement of masses. One half (nine out of eighteen) consist of a large mass--trees or rocks--placed in the foreground against a wide open space--field or sea. Elements--usually mountains--of the background are far smaller in comparison. This organization of forms--a large mass in the foreground separated from a mass in the background by a wide-open space--accentuates the illusion of distance.

Winding roads or rivers, ending in pinpoints in the distance, are another common motif of Murphy's paintings and again serve as a means to create the feeling of distance. Murphy feels the placement of a large mass in the foreground is a particularly successful technique to introduce perspective and he has commented on his pleasure with the results of such a placement in both the waterfall (No. 13) and "House in the Valley" (No. 2).

Another of the artist's characteristics is a concentration on minute detail. Morning glories in the oil painting of his wife's family home (No. 1) appear just as they did in reality and the paper bag for garbage hung on the wall in the hospital scene shows his attention to the minor elements of the sculpture. Once again, comparing his tourist art to that of the other souvenir maker, this detail is obvious. Sawdust glued to the base, a tree stump with rough edges as if it had been cut, and added decoration and colour all distinguish Murphy's work. Finishing touches are meticulously applied to all he does and further contribute to the realistic depiction he strives to create.

Of his own work, Murphy claims always to be critical. He says he has never been totally satisfied with a finished piece of art in his life. Always he has ideas on how it might be improved if he were to do it over. It is therefore significant that he has made no critical comments to me about his favourite painting, "House in the Valley" (No. 2). On July 6, 1979 I asked why this work warranted

little or no criticism. He replied:

I, I just, I, I like the distance and perspective part and all that, you know. And the land, the way it goes down in the hollow there and the way it looks, you know. And the sky, way off in the distance, in the background. It looks better to me than some of the rest of them, you know.

six months later I asked the question again and this time Murphy commented on his use of shadow and light which he felt was well done. Proportion, perspective, and ultimately the degree of realism present themselves once more as important elements to Murphy.

The artist's judgement may be influenced by factors other than the qualities inherent in his work, however. For example, Murphy also values efficiency. In recalling the artwork of two patients at the sanatorium, Murphy praised both but went on to comment that he felt one took an unreasonably long length of time to complete his paintings. This lowered Murphy's assessment of the man's talent.

It would take him, where it would take me well probably three or four hours to do a picture, it would take him three or four days. [He was] very particular, you know. He used it more or less for to keep his mind off of stuff, a hobby like you know. I use it for a hobby, but I still, you know, I still want to get the picture painted. I don't want to be a week at one. I want to finish it now. (February 6, 1979)

Careful workmanship is important to Murphy but he is not a perfectionist. He will correct mistakes in a makeshift manner if they are not too noticeable. For instance, in a wall plaque, Murphy will often place a piece of white paper over a mistake he has made and re-do the painting or

printing over top. As a result, he reports being able to complete a plaque or piece of tourist art in an hour or two. Paintings and sculpture take longer, an oil painting averaging four or five hours, a carved scene about a week. Although not ruled by it, Murphy has an eye for efficiency.

Size may also be important. Murphy refers with pride to the paintings he did in the past, calling them "big paintings." The larger the work, the better the painting is the implication. He insinuates customers got a bargain when they commissioned him to paint an oil for them because the dimensions of these paintings were large. "I only charged ten dollars for a big picture, bigger than that [indicates "House in the Valley" (No. 2)] my son." The rate of payment an hour is a factor here for a large painting would take longer to complete than a smaller one and thus the money he made an hour would be less and the customer is seen as getting a bargain.

That someone has offered to pay Murphy for one of his works also influences his judgement. This is an indication to him that people appreciate its merits and he is quick to point out whenever he has been offered payment for a piece of art, even if it was refused. Usually he will say that the offer was for \$25.00. This figure may be an approximation (to suggest a sizeable amount of money), just as the number one hundred indicates great age. If someone was willing to spend money, the piece must be a good one, Murphy reasons and the art takes on a new importance for him.

An important quality by which Murphy appears to assess art is originality. He distinguishes between the copper tooling he was taught to do in the sanatorium and the rest of the work he has done on the grounds that the copper work is not "artistic." When asked to explain, he responded:

-- It's not something that you create or make, like anything like that [indicates his other work]. It's something you got to copy. So therefore far as I'm concerned it's not artistic, you don't have to be an artist, to have any talent to do that stuff. (August 8, 1979)

Several times Murphy has made disparaging comments about store bought models the men would build in the sanatorium. Watching them work, he decided to make his own from scratch. Two more of the sculptures are based on items he saw advertised and then designed and constructed himself. Although several of his paintings are based on a picture or photograph, all but one ("The Old Homestead," No. 1) is a composite. Murphy will take parts, perhaps even the main elements, from the picture in front of him but he will rearrange others, often making additions or leaving out items so that the final result differs from the visual source. A good piece of art is one that has never been done before in precisely that way. He explains his reasoning:

If if I paints one off the calendar, someone says, 'My God, I seed that somewhere.' 'Yes boy, that's on the calendar.' But if they see it [an original, or composite], 'Where did you get that to, boy?' -- That's something I'm after doing. That wasn't done before. That's the idea.

The more stuff I can paint that way, the better I like it. You know, that's the stuff that no one got. (February 6, 1979)

Often the differences between the original and Murphy's composite are slight. For instance, only the dimensions may be changed or, in the case of the plywood horse and carriage, the subject is transformed from a drawing to wood with a few personal touches added. Nevertheless, to Murphy's thinking, changes have taken place and the finished product is one that has never appeared in exactly these dimensions or in this manner before. It has a quality of originality to it and the artifact, therefore, is a good piece of art.

A final and very significant factor in Murphy's judgement of art, is emotional appeal. When asked why he chose to decorate his home with some artwork while other pieces he sold or gave away, he responded, "They're something I liked, Bridgett liked" (February 6, 1980). The ultimate determinant of a good piece of art is whether or not it appeals to him on an emotional level. The judgement is based as much on content as it is on form and mastery of technique. In the following chapter where the role played by the finished product in the artist's life is examined, it will become clear that all the works with which Murphy surrounds himself are meaningful to him because of association with other events or periods in his life. While he has several standards by which to judge the quality of his work, and these artistic concerns are evident in each piece, one of the overriding criteria for a successful artwork is

that it appeals to him on an emotional level. These works Murphy chooses to keep for himself.

This supports Jones's view that taste is a better suited concept to describe the response of a folk artist to his art than the fine art term of aesthetic. Michael Owen Jones regards aesthetic as inapplicable to folk art for as he explains, ". . . there is a way of responding to the arts that is common to most if not all individuals, but the reaction is not usually considered by elitists to be an 'aesthetic response'."¹⁰ Throughout his fieldwork, Jones found that his informants reacted to folk art on an emotional level. They did not distance themselves from the

¹⁰ Michael Owen Jones, "The Concept of Aesthetic in Traditional Arts," Western Folklore, 30 (1971), 78. Aesthetics is usually defined as relating to the beautiful as opposed to the utilitarian and with this exclusion, much of what is considered folk art must be discarded. Forms such as pottery, furniture, and baskets, to name a few, are omitted. Most definitions, as well, emphasize objectivity and psychic distance. Roy Sieber, "The Arts and Their Changing Functions," in Anthropology and Art, ed. Charlotte Otten (Garden City, N.Y.: Natural History Press, 1971), pp. 203-11; p. 203 sees the aesthetic as one of two aspects of art. It is the "presentational context comprised of form and skill and embodying style" as opposed to the art's meaning context which is comprised of subject and symbolic associations. Alan Merriam, The Anthropology of Music (Chicago: Northwestern University Press, 1964), pp. 261-69 offers a longer, more complete explanation of aesthetic in which he lists six criteria of aesthetic response. The factors are: psychic or physical distance or sense of objectivity and detachment from the object; manipulation of form for its own sake; attribution of emotion-producing qualities to music, for instance, conceived strictly as sound; attribution of beauty to the art production or process; purposeful intent to create something aesthetic and presence of a philosophy of aesthetics. Again, as in Sieber's definition, there is an emphasis on one's ability to analyze an object apart from its context, content or emotional associations.

object and appreciate it for merits of form and style alone. He concludes, "By the end of this review it should be apparent that the important factor much of the time in most individual's response to the arts is that of association, a quality that is supposed to be absent from the aesthetic experience according to many aestheticians. . . ." ¹¹ Jones stresses the need for a new concept that takes into consideration factors of association, context of manufacture, ^{an} and use of conditioners of judgement of a piece of art ¹² and proposes "taste" as an alternative term encompassing all these aspects. Certainly in Murphy's case, taste is better suited to describe the criterion of personal attachment and response which the artist uses in determining if his work has been successful.

It is difficult to distinguish exactly what influences have shaped Murphy's views on art. As was explained in the life history, Murphy was introduced to painting while in the sanatorium through the work of an amateur painter, Syd Butt, and introductory classes in oil painting taught by a commercial artist. Upon his return home, a Doctor Smith on Bell Island encouraged him to continue painting. When the physician moved from the island a few years later, he left with Murphy some instructional manuals on drawing

¹¹Jones, "The Concept of Aesthetic . . . ," p. 82.

¹²Michael Owen Jones, "'For Myself I Like a Decent Plain Made Chair': The Concept of Taste and the Traditional Arts in America," Western Folklore, 31 (1972), 28.

cartoon caricatures. Titled, Master Correspondence Course in Comic Art by John Duncan, there are four books that make up the set.¹³ Murphy relied on these books to develop his ability to sketch cartoons as well as learn of some of the general principles of art. It is through reading these and a book Murphy refers to as a "John Nagé book" on cartoon drawing that was given to him by Brian Reeves, a supervisor's son, that he learned of proportion and perspective. It is very possible one of these manuals introduced Murphy to the formulaic approach to perspective he employs in nearly all his paintings, suggesting the placement of large and small masses he has followed so precisely. In addition to a book on artistic technique sent to him by a former Bell Islander now living in the United States, this is all the contact he has had with formal artistic instruction. He once considered enrolling in an art course offered by "Famous Art Schools of Connecticut" but when he answered the magazine advertisement, he found the cost was a prohibitive five hundred dollars. Any fine art influence outside these manuals is virtually non-existent. He has never been in an art gallery and the only fine art paintings to which he refers are discoloured reproductions that are found in the hospital waiting room on the island. He may have learned of fine artists and their work through television and printed sources as well

¹³The complete citation as it appears on the covers of these four manuals is: John Duncan, Master Correspondence Course in Comic Art (St. Augustine, Florida: John Duncan School of Comic Art, 1961).

but what the extent of this influence is, I am not certain.

Equally difficult to determine, but certainly substantial, is the influence of other local artists on Murphy. Like Pat Murphy, there are several other retired mine workers on the island that supplement their income through the sale of handmade souvenirs. As well, there is one man on Bell Island by the name of Hubert Brown who considers himself an artist and who is presently attempting to make a living from the sale of his painting. Murphy knows some of these individuals well and is familiar with their work. He reports many are very talented and when questioned about their art, will praise it highly. Generally, however, the artist says little about the efforts of other Bell Island artists and has expressed no interest in meeting with them to compare ideas or to trade criticisms and advice on technique. The only original artwork that appears in the Murphy home that is not his own is a small oil painting done by Syd Butt and a paper maché rooster crafted by a neighbour; both were gifts. While he is obviously aware of other artists and their work within his community, again, the effect on his own art is uncertain.

While the influences of both fine and folk art that have moulded Murphy's conception of "good art" are difficult to determine, it is clear the artist exercises definite artistic priorities when creating art and has formulated specific criteria in judging it. Murphy's chief concern is to create a realistic depiction of his subject, focusing on

the creation of convincing perspective, proportion, and minute detail. Other factors he takes into consideration are the size of the work, time spent completing it, originality, and perhaps most importantly, emotional appeal. The presence of this latter criterion supports M.O. Jones's view that taste, a concept that includes emotional attachment, is better suited to the folk artist's response to his work than the fine art term "aesthetic" which emphasizes psychic distance. These criteria Pat Murphy uses when judging all artforms, from paintings to sculptures, souvenirs to wall plaques. While Murphy, like many other artists, has considerable difficulty voicing these priorities, they unquestionably exist and are in evidence in all he does.

Conclusion

From the examination of Murphy's materials and procedures and his criteria for judging art, several conclusions may be reached on the role of the creative process in his life. On the surface, the activity of producing souvenirs, and occasionally oil paintings and sculptures, is very much a pastime or hobby. The artist has said that creating art helps him to relax and for Murphy, who is an excitable man, this must be an important factor in his continuing to work. Since the closure of the mines, Murphy's time has been largely unstructured and the production of artwork helps to keep him occupied, doing something he enjoys, while not straining himself physically. It is also an activity that

allows him to be in the house where he can be of assistance to his wife when she needs his help. The fact he is able to sell the souvenirs he designs further justifies the activity, making it in many ways an ideal hobby. Murphy has described the creation of art in this way:

[It's a] pastime, you know. I I do this for a hobby. Just like a person now will have a game of cards. [It's] sort of a hobby, I like doing that work.
(February 1, 1980)

Why is it that the means Murphy uses to relax and fill spare time has taken the form of art work? On a deeper level, it may be seen that Murphy's art offers him an opportunity to overcome challenges, an activity he finds rewarding. As mentioned at the beginning of this chapter, Franz Boas was among the first to stress the importance of control of technique in art creation.¹⁴ The idea is one that has been drawn on many times since. Jones, in "The Useful and the Useless in Folk Art," discusses the pleasure the artist derives in overcoming technical difficulties, problems that initially strike the artist as impossible to conquer.¹⁵ Reuter in his article on John Arnold, a craftsman of linked chains, echoes this point: "The solution of technical problems, not aesthetic awareness, is the basis of the development of these beautiful chains."¹⁶ Through Murphy's

¹⁴Franz Boas, Primitive Art, p. 13.

¹⁵Michael Owen Jones, "The Useful and the Useless in Folk Art," p. 796.

¹⁶Frank Reuter, "John Arnold's Link Chains: A Study in Folk Art," p. 50.

enjoyment in dealing creatively with mistakes he has made, as well as his obvious pleasure in deriving new methods and tools for doing things, he has shown manipulation of material and control of technique to be vital to his work. He delights in meeting the challenges of coming as close to reality as he can in his work.

Henry Glassie has said, "Most folk art,--exists to allow man to explore his innovative nature. It exists to delight."¹⁷ In a life that is mundane and contains few surprises, artwork allows Murphy to constantly be presented with a new situation. Often when working he must overcome in an original manner the obstacles which arise. Through a creative use of materials, most no longer of use to anyone else, Murphy is able to satisfy his imaginative, perhaps non-conformist urges, in what will in the final chapter be shown is a community accepted manner.

¹⁷Henry Glassie, "Folk Art," in Folklore and Folklife, p. 276.

CHAPTER V

THE ROLE OF FINISHED ARTWORK IN THE ARTIST'S LIFE

As was shown in Chapter III, upon completion Murphy's artwork is generally kept in the living room of his home. This is the location of ten paintings and five carvings he has decided to keep for himself. Through its constant presence, this "active" art takes on new meaning for the artist and plays a role in his life quite different from its original purpose as a pastime or diversion. Rather, the art becomes important to Murphy on a number of symbolic levels, transmitting messages to him that he did not consciously instill in the works during their creation. The nature of these messages will be discussed in the following pages as Murphy's folk art as a communicative system is examined.¹

¹In this chapter, which explores the meaning of the finished art for Murphy, the focus will be on those paintings and sculptures he has chosen to keep for himself. These works he has selected and kept displayed in his home have special significance for the artist and are interpreted on a number of levels by him. While it is recognized that the overall display of tourist art constitutes a permanent element in the living room's decor as well, it is an art designed chiefly to be sold or given away. For this reason, the souvenirs will be dealt with more thoroughly in the following chapter devoted to the role that the artist and his art have in the community. It should be kept in mind during this later discussion, however, that what the tourist art communicates to community members it says to Murphy as well and it is only in the interest of avoiding redundancy that the subject is not also explored here.

By placing nearly all of his artwork in the front corner of the most prestigious room of his home, not only does the artist indicate that he values it highly but he also succeeds in building a small personal space for himself. This area, filled with Murphy's belongings, extends from the bookcase under the living room window where his carvings are displayed, to the television set in the front left corner, to a wooden chair in the back left corner that is piled high with his papers and tools. While this space is in a room that family members often enter, Murphy has first claim on "his" chair and when he is away--as Selley et al.² suggest is essential to the private space--his belongings on the table or couch are not tampered with. There exists a bond between he and the space, a tie that is recognized by other family members.

Work done in psychology, and more recently in perceptual geography,³ has suggested that the existence of

²J.R. Selley, R.A. Sim, and E.W. Loosley, Crestwood Heights (Toronto: University of Toronto Press, 1956), p. 56, as quoted in Edward Relph, Place and Placelessness (London: Pion Ltd., 1976), p. 36 define the nature of a personal space:

These areas may be rooms or merely corners, shelves, or drawers. . . . When occupying his space the individual should not be disturbed; when absent his possessions are not to be rearranged. . . .

³Tuan also discusses this attachment to a private space in "Place: An Experiential Perspective," Geographical Review, 65, No. 2 (April 1975), 153.



Figure 57. Murphy's private corner.

personal areas such as this is crucial for the maintenance of one's sense of uniqueness and individuality. Jung was one psychologist who stressed the need for individuals to have space they considered their own and he went as far as to recommend each person own a piece of land. He also stressed the necessity of possessing objects:

. . . we need to project ourselves into things, my ego extends further than my body does. It extends beyond and includes all things I have created, which surround me. Without these things I would not be myself, I would not be a human being, I would be merely a human ape, a primate.⁴

The identification with private corners and personally owned objects reflects one's identity and separateness from the rest of the family. The place and objects kept there anchor the individual's personality and become a centre of meaning for his life. They are visual reminders of who the owner is and what his values are. Placed within this personal space, Murphy's artworks become representative of how he views himself and his community. They comfort him with images of the past and play an important part in maintaining the artist's self concept.

Looking at the folk art Murphy has chosen to keep for himself, it can be seen that there are three symbolic levels at which he responds to his finished art. The first is the least abstract, in fact, it is very close to the level of signing where there is a natural association

⁴ Hans Carol, "C.G. Jung and the Need for Roots," Landscape, 14, No. 3 (Spring 1965), 2.

between stimulus and referent. The paintings or sculpture are appreciated for their content. They are viewed as representations of real life subjects. The landscapes are regarded as paintings of real scenes and the carvings are understood to be the artist's attempt at reproducing a human activity such as cutting or carrying wood. The titles, when found, reinforce the statements made by the artworks. Painting No. 6 reads, "Comeing [sic] of a Storm," indicating to the audience, both in word and pictorial symbols, the event depicted. This is a level on which not only Murphy, but all those who see his art, respond to it.

On another level, the pieces of folk art are symbolic, "in that they are reflective of emotion and meaning" ⁵ The objects have the ability to conjure emotions in those that view them. Sometimes it is a feeling shared by artist and audience, other times the reactions are different. In looking at the carving of a man chopping wood (No. 21), for instance, the work is likely to bring to most viewers' minds images of the past when cutting wood was a common chore. The creation of this object was sparked by Murphy's memories and warm regard for these bygone days and now the finished work possesses the ability to stir similar emotions in those who see it. On the other hand, the emotion or memory may not be common to both audience and artist. No. 1,

⁵Alan P. Merriam, The Anthropology of Music (Chicago: Northwestern University Press, 1964), p. 237. This is the second of what Merriam sees as the four levels of symbolic interpretation of music.

"The Old Homestead," with its half opened windows has special significance for Murphy. As was mentioned in Chapter II, this is a depiction of his wife's home. In the summer time the house became very warm upstairs and the second storey windows would characteristically remain half open to allow in as much fresh air as possible. For Murphy the sight of these half open windows triggers memories that are not within most of his audience's realm of experience.

The third and final level of interpretation is one on which Murphy's responses are based on an association between the object and the context in which it was created. This is a level of meaning viable for Murphy alone. Looking at a piece of finished art, Murphy is often stirred to remember the situation in his life at the time of the artist's conception. On this level form and the materials, rather than content, most frequently conquer emotion and reminiscence.

In talking of "Comeing [sic] of a Storm" (No. 6) he describes the context in which it was painted:

I painted, I painted them clouds 'cause I was cleaning off the brushes and that, you know. That's the colour I painted the wall inside, that that sky there, you know. And then I used the white paint to paint the walls. And see that colour of gray, you see where the clouds is to? And I, I don't know where I got the green and that but most of the paint I got in there [at the mines].

(February 6, 1980)

With one glance at the oil painting, memories of places and events are brought to mind. Although the pictorial content, the rising of a northeast wind, to my knowledge connotes

little in terms of specific memories for Murphy, the materials used in the painting stir very particular ones. Another example of how form and materials of the artworks remind him of the context of their creation is evident in Murphy's reaction to the carving (No. 21) of a man cutting wood. He related to me that he made the scene while in the sanatorium. The log is constructed from a bandage he obtained there and the wood used came from a tree behind the hospital. The piece of metal for the saw was cut with a pair of nurse's scissors and Murphy has told the story many times of how annoyed the nurse became when she discovered why he had borrowed her scissors. Again, the response to the sculpture is based on an association with personal memories he holds of the past context in which it was made.

Other times, the association between the artifact and a particular period in Murphy's life is less obvious. Although oil paintings Nos. 9 and 10 do not remind Murphy of the past through their materials, he strongly links them with his hospitalization, the period in which they were completed. Despite the fact that they have become discoloured and no longer appeal to him aesthetically, they serve to remind him of his days in the sanatorium and are therefore very highly valued. Similarly, the crucifix (No. 23), is important to Murphy due to its emotional associations. Again, the crucifix does not draw directly from a situation in the artist's life by using meaningful materials, but in

a less obvious way is as connected to a past event or time. It is ten years since the artist has attended church on a regular basis but at one time he would never miss a weekly service. When talking of the crucifix, on several occasions Murphy has used our discussion as a means to turn the conversation to the days when he went to mass each week, frequently taking at least one of his nieces with him. It is a period in his life that he appears to think of fondly. Despite the turn of events in the last ten years which has included, among other things, a period of heavy drinking, he remains a man of strong religious convictions and he always ends his reminiscing about his more overtly religious days with a resolution to become a regular church attender again soon. Until he does, the crucifix serves to remind him of those times when he saw himself, as did the community, a devout Christian.

Having these objects displayed in his home, Murphy is constantly reminded of his past. It becomes the present in that he is never able to escape it. Upon entering the living room, the reminders are there, telling him of the places he has been and the things he has done. The knowledge of his past accomplishments, symbolized through his artworks, gives him confidence to deal with the unpredictable future, his wife's ill health, and uncertain economic conditions.

Murphy chooses to symbolize only parts of his past, however. He has been selective in those events and places he wishes to keep alive. It is very significant, for

instance, that his wife's family home has been the subject of a painting while his own has not. Murphy has often talked of the closeness of Bridgett's family and of the good times he enjoyed in the old house. Whereas the memories this painting evokes are warm ones, the feelings he has towards his own home are very different. As was mentioned in the life history, his father banned him from the family's home when Pat married. As an only child, Murphy should have inherited the property but, because of this action and others that followed, he never received what he feels was rightly his. This turn of events has been a bitter source of contention for Murphy for many years and he has purposely chosen not to depict it, as he has his wife's home. All the paintings and carvings remind him of a part of the past he values. All the memories associated with them are pleasant, none are painful.⁶

Generally Murphy's folk art brings to mind memories of either his work or hospital experience, both of which

⁶In his book, The Handmade Object and Its Maker (Berkeley: University of California Press, 1975), Michael Owen Jones links the chairmaker's creativity with an emotional grieving process. He comments: "One theme that pervades these chapters concerning Charley and his chairs is that the grieving and creative processes have much in common and sometimes are almost one (the search for structure and order, and the reaffirmation of self) . . ." (p. viii). While Pat Murphy's works all stimulate happy memories, they are in a sense his manner of coming to terms with the unfortunate present, full of unemployment, illness, and economic depression. In this respect, Murphy's art is a part of a grieving process for through its creation of a pleasant and successful past it gives Murphy comfort and helps him cope with the life he must now lead.

were revealed in the life history to be considered exceptional and a source of status by the artist. Cato Wadel, in his study of chronic unemployment in Newfoundland, states that it is common for an unemployed male to emphasize roles in his life other than that of welfare or unemployment insurance recipient. Often he will refer to his position as husband and father, but more often he looks to his former employment as a definition of what he is. It becomes proof, for him at least, that he has been a contributing member to society and a good provider for his family.⁷ It is understandable, therefore, that much of Murphy's art work reminds him of his past employment. Much of what he does is associated with the many years he was employed at the mines. As well, the hospital stay is frequently featured. Whereas for many this would have been a negative experience, for Murphy it is a positive one. It is linked, for him, with an ability to endure hardship and with warm memories of friendship. Murphy, surrounded with reminders of his lengthy work history and hospital stay, is constantly assured that he has made a contribution and that his life has been a worthwhile and interesting one. He is reassured as Tuan suggests, "I am more than the thin present defines."⁸

⁷Cato Wadel, Now Whose Fault is That?: The Struggle for Self-Esteem in the Face of Chronic Unemployment, Newfoundland Social and Economic Studies, No. 7 (St. John's: Institute of Social and Economic Research, Memorial University of Newfoundland, 1973).

⁸Yi-Fu Tuan, Space and Place (Minneapolis: University of Minnesota Press, 1977), p. 186.

The past that Murphy reminds himself of through the use of art objects is a past that never was. Rather, it is a created past, closer to the one Murphy wishes he had lived than the one that actually took place. Carl Becker believes that each of us has in our head a personalized history, an imaginative creation that develops out of our individual experience and is adapted to our practical or emotional needs.⁹ Through his art, Murphy does just that. By recreating only happy memories he is convinced, for instance, that his years at the mines were "golden years." He forgets the disputes with other employees and concentrates on more positive aspects such as compliments paid him by the managers and the steadiness of his employment. As reifiers of an imagined past, the artworks form an integral part of Murphy's life and are crucial in his dealing with the present and the problems it brings. Native artist, Claude Davidson, sums up the importance of one's artworks to the life of the artist with these words:

I sure hate to let my carvings go. It doesn't feel right. I put my whole soul into them, and then what do I have? Just a piece of paper.¹⁰

But what of the pieces that are sold or given away? Those artworks which are "let go" are the subject of the final chapter where the role of the artist and his artwork in the community is examined.

⁹Carl Becker, "Everyman His Own Historian," American Historical Review, 37 (1932), 222.

¹⁰Ulli Steltzer, Indian Artists at Work (Vancouver: J.J. Douglas Ltd., 1976), p. 25.

CHAPTER VI

THE ARTIST AND HIS ART WITHIN THE COMMUNITY

In the introductory chapter to this thesis, it was stated that the definition of folk art is dependent, "not on technical qualities, but on the context of its creation [the small group] and more importantly, its use within that small group setting" (p. 10). In this final chapter the crucial matter of community reception to Murphy's art will be discussed and the uses and functions of that art within the small group out of which it grew will be explored.

When questioning Bell Islanders directly about their views on Murphy and his art, I was immediately struck by the seemingly contradictory nature of their responses. I would hear the artist referred to as "a case," "a hard case," "a character," "a queer hand," and most often, "foolish," all terms suggesting eccentricity. Yet each was said with such warmth that one could easily see the speaker held Pat Murphy in high regard and considered him a friend. At the same time an informant would give me a description of a car Murphy had once elaborately decorated, shaking her head in apparent disbelief at the memory, she would end her account with words of admiration and all the while a note of envy could be heard in her voice.¹ Steve Neary, former MHA for Bell Island,

¹Personal interview with Lynn Brazil, 13 March 1980.

summed up the dichotomy in his comment on Murphy's yard art: "People thought it was different but they loved Pat." He continued, "Everyone knew him and everyone loved him. I don't think you'd find anyone on Bell Island who would say anything against him."² The general attitude seems to be that although there may be initial reservations about his art, Murphy and his work have been warmly accepted into Bell Island society.

Upon closer examination this reaction to folk art and artist is very understandable. It is not surprising that many of Murphy's friends and neighbours think his artwork strange if for no other reason than that they are totally unaccustomed to either seeing or expressing themselves through painting or sculpture. While it is possible that crafts such as quilting or rughooking may be popular and provide a means by which Bell Islanders can express themselves in a creative manner, they nonetheless have had little exposure to painting or sculpture.³ For instance, it is just within the last year that any original paintings have been publicly displayed there. In 1979 the town library purchased several works by Hubert Brown, the island's only

²Personal interview with Steve Neary, 19 March 1980.

³The point made here is that I am not saying Bell Island has no art. While I am not familiar with textile traditions on the island, such communal forms of expression could be very active. The residents are only unaccustomed, to my knowledge, in dealing with the type of individualistic artistic expression seen in Murphy's painting and sculpture.

full-time artist, and these paintings now sit, unframed, on top of a shelf for anyone who ventures in to see. While Brown sells paintings from his home all year around, he reports few Bell Islanders stop in to look at his work. Prior to 1979, the only artworks visible were those in the hospital waiting room. There faded reproductions have hung since the building's opening.⁴

When community members wish to decorate their homes with artwork, they have a limited selection. Most often they will buy a mass-produced painting or piece of ceramics from Clarks and Clarks, the local hardware store. The shop displays a shelf of wall decorations containing several religious scenes such as Leonardo Da Vinci's "Last Supper" complete with light-up frame; a number of sentimental pictures of animals and children much in the style of Norman Rockwell; and many English landscapes, most of flowing rivers and rolling hills very unlike rocky Newfoundland. These, in addition to velvet paintings that have been sold in the centre of the island for the last few summers, are the usual options. The selection includes approximately thirty-five items at a time, so the choice is never broad.

If Bell Islanders have had little opportunity to view painting, most have had even fewer chances to express

⁴I am uncertain when exactly this hospital was erected but I believe the date to be approximately 1967. While I have never been in the hospital myself, these paintings have left an impression on both Murphy and Brown. Each of the artists has commented on the artwork there and mentioned it as some of the only examples of fine art hung in public buildings.

themselves through this medium. Many would have experimented with art only as children in school, where the subject is given class time in elementary grades. Newfoundland's Protestant and Roman Catholic school systems do not emphasize art education and formal instruction does not take place after the first few years of schooling. Following this, artistic expression on the whole seems to be discouraged, at best ignored, but never encouraged.⁵

Evening classes for adults in arts or crafts have never been held on the island although Memorial University Extension Services offers introductory and advanced instruction in drawing and painting on week nights in St. John's. Transportation between the island and the provincial capital in the winter can be unreliable, even hazardous, and to my knowledge no one has ever taken advantage of these classes. Both Pat Murphy and Hubert Brown never realized the extent of their talent or paid much attention to painting while growing up on Bell Island. It was only after these men had left and received encouragement from outsiders that they developed their abilities and began to paint and carve on a regular basis.

With such limited exposure to original art, specifically the artforms with which Murphy deals, it is no wonder

⁵I talked with residents who had gone through the school system many years ago as well as pupils enrolled today. All reported little emphasis placed on art of any type. My informants had attended or presently attend Catholic schools but to their knowledge much the same treatment is given art in the Protestant schools.

islanders regard his work with a certain degree of curiosity and amazement. It would perhaps even be understandable in the situation if the art were rejected completely. It is not, however, for there are several factors operating on both a conscious and unconscious level that outweigh any negative reactions townspeople may have to Murphy and his work and which secure them a position of esteem within the community.

One of the more obvious reasons Murphy and his art are received warmly is because the man is already firmly established as an upstanding community member. He has been successful in his roles as provider, husband, and contributor to his community, all responsibilities Bell Islanders take very seriously. Murphy's ability to live up to expectations in these other areas of his life is crucial to his acceptance as an artist.

In Newfoundland society individuals are judged chiefly by their employment, with occupation often being the single most important factor by which the community assesses one of its members.⁶ Because industriousness is highly

⁶This point is made by Cato Wadel in his study of chronic unemployment in Newfoundland, Now Whose Fault is That?: The Struggle for Self-Esteem in the Face of Chronic Unemployment, Newfoundland Social and Economic Studies, No. 7 (St. John's: Institute of Social and Economic Research, Memorial University of Newfoundland, 1973). As well, Elliott Leyton made the same observation of Irish society. In The One Blood: Kinship and Classes in an Irish Village, Newfoundland Social and Economic Studies, No. 15 (St. John's: Institute of Social and Economic Research, Memorial University of Newfoundland, 1975), p. 19, he comments: "Occupation is the primary criteria used by the community in assessing and individual's public performance, and it is this single variable which ultimately places him in his prestige stratum."

valued, Murphy's long history of steady employment, interrupted only by periods of illness, is seen as positive by the rest of the community. Furthermore, it is thought that Murphy would work now if he could but, because of poor health and lack of employment on the island, this is not possible. Instead, the decision to stay at home, attending to the needs of a sick wife, is seen as being to his credit. While artist Hubert Brown reports having been called "lazy,"⁷ it is a charge that has never been leveled at Murphy. Brown is a healthy young man in his thirties and it is expected that he spend his time earning a living to support his family instead of painting pictures. He has not yet built up a reputation as industrious and hardworking. On the other hand, Murphy, similar to the subject of Cato Wadel's study, has been "able to maintain to a large extent his self-esteem and previous social standing in the community."⁸

As well, Murphy comes from a well respected family and he therefore is thought of highly in his role as up-standing community member. His father, as was discussed in the life history, also had an impressive employment career. As company policeman his job was both steady as well as one of considerable status. He took a visible role in island politics and gave community leadership. Unless children give reason to think otherwise, they are judged according

⁷Personal interview with Hubert Brown, 4 March 1980.

⁸Cato Wadel, Now Whose Fault is That?, p. 31.

to their parent's accomplishments. Because Murphy's father was a public spirited man, the son will be looked on with favour also. As Pat's cheerful and outgoing personality has done nothing to detract from the family name, he has remained respected by many on the island. Having performed his expected duties of provider and community member well, Murphy is considered a good man and is held in high regard.

These roles are judged on a fairly conscious level but there are other less apparent and subconscious reasons for Murphy's acceptance. The artist and his artwork fill particular needs, both physical and emotional, for the community and this is the primary factor in the positive reception Murphy receives as an artist. He has created a role for himself in his culture and has proven to be of value to neighbours and friends. Murphy's artistic talent and the products of that ability have become an important part of Bell Island society and it is essentially because of this that they are not rejected.

Firstly, Murphy's work has become familiar to the community as a means of exchange. He is able to offer a variety of goods and services to his neighbours that they cannot supply themselves. This is particularly important due to the low income of most of the residents. Bell Islanders, like those in other peasant communities,⁹ rely

⁹Bell Island demonstrates all the main criteria of a peasant society. A.L. Kroeber wrote in his book, Anthropology (New York: Harcourt, Brace and Co., 1948), p. 284, that peasants constitute "a class segment of a

largely on reciprocity to obtain the services and supplies they require. The economic system is based on reciprocal relations involving favours--exchanges as Chiaramonte calls them--¹⁰ rather than contracts demanding the payment of money.

larger population which usually contains urban centers . . ." and comprise "part societies with part cultures." Much of the literature since has drawn on this definition, stressing peasant society's dependency on and interaction with the larger culture of which it is a part. Peasants are generally powerless people who are able to fill only some of their needs and exchange excess goods they have produced in return for materials and services they require.

Bell Island has always been dependent on the outside world. Prior to 1895 and the discovery of iron ore, it formed an intricate part of the maritime enterprise of Conception Bay. For more information, see Peter Neary, "'Wabana, You're a Corker': Two Ballads With Some Notes Towards Understanding of the Social History of Bell Island and Conception Bay," The Canadian Historical Association Historical Papers, Proc. of a conference of the Canadian Historical Association, June 1973. Its economy like many of the other settlements around the bay was based on what Neary describes in "'Wabana, You're a Corker'," p. 12, as "an elaborate line of credit extended by the mercantile houses of the principal towns."

During the operation of the mines islanders had no great control over the conditions that governed their lives. Frequently a union would be formed to settle a labour dispute but it would soon disband when an agreement had been reached. Unstable union organization and weak municipal government left workers dependent on company management and provincial and federal governments to decide their future. The residents suffered a great many ups and downs over the life time of the mines and worked or did not work according to demands of world market and company decisions. Always there was an interaction with and dependence on the rest of the world.

Following the closure of DOSCO in 1966 the island reverted in many ways to the life it enjoyed before the iron ore find. Of the 7,000 people who have chosen to stay many have returned to fishing and farming to at least supplement their income. The 14% of the population that are gainfully employed generally work off the island. In fact, Bell Island has been labeled a dormitory town for those who work in St. John's. Today, as in the past, it is a community unto itself but it also forms a part society in that it relies on a larger culture for many of life's necessities.

¹⁰ Louis Chiaramonte, Craftsman-Client Contracts: Interpersonal Relations in a Newfoundland Fishing Community,

Exchanges may be on an emotional level where a neighbour or friend supplies support or praise or they may involve the exchange of material goods and services. While giving assistance or support to another, one ensures that he will receive the help he requires at another time. Pat Murphy expresses the logic that underlies this system of economics:

You got to help other people. That's what the world is all about, girl. Although people thinks they can get along without help from other people, you can't do it. (August 8, 1980)

If you help others, they in turn will help you.

In a society where reciprocity governs social relations, it is essential that one have something of value to offer, that he be able to contribute to any exchange as much as he takes from it. In many communities an informal division of expertise results. An individual, or sometimes a whole family or section of the community, excels in one area. He (they) soon become recognized within the settlement as experts in that particular field.¹¹ Residents within a

Newfoundland Social and Economic Studies, No. 10 (St. John's: Institute of Social and Economic Research, Memorial University of Newfoundland, 1970).

¹¹Folksong collectors have often found in their fieldwork that upon entering a community they will be immediately directed to an individual or family recognized for a fine musical ability. Henry Glassie comments in his study of a folksong writer and performer, "'Take That Night Train to Selma': An Excursion to the Outskirts of Scholarship," Folksongs and their Makers, ed. Henry Glassie, Edward Ives, and John Szwed (Bowling Green, Ohio: Bowling Green University Popular Press, n.d.):

If you were to ask for makers of traditional music at the green lit country bar and pool hall in Phoenix Mills, New York, the filling station at Fly Creek, the hotel in Oakville, or at the hardscrabble farms which circle Christain Hill, run up Rum Hill and perch on Bed Bug Hill, you would be directed to the Weirs.

community are well known for their outstanding abilities whether it be a musical one or a handiness with sewing, carpentry, or mechanical work, or even an aptitude for cutting hair. One's area of expertise or uniqueness, guarantees the individual a secure position within the community and enables him to become a contributing member in exchanges into which he enters.

Pat Murphy's artistic talent, his ability to sketch, paint, frame pictures, and do minor woodworking jobs, offers him an area of specialization. He is one of several men on the island credited with being "good with their hands."¹² His competence in this area allows him to contribute to exchanges rather than take advantage which Szwed considered such an outrage.¹³

While local residents do not often buy Murphy's art, the artist will often give pieces away to friends in return

¹²There are least six men on the island that have this reputation. It means, of course, that they are able to do repair jobs and are likely good carpenters. Hubert Brown, to my knowledge, is the only one who calls himself an artist.

¹³John Szwed, Private Cultures and Public Imagery: Interpersonal Relations in a Newfoundland Peasant Society, Newfoundland Social and Economic Studies, No. 2 (St. John's: Institute of Social and Economic Research, Memorial University of Newfoundland, 1966), p. 46, states:

It will be seen that in the parish interpersonal relations within sectors are ruled by attempts at balance and equality between individuals. To 'take advantage' consciously and manipulate others is viewed with great repugnance. Instead all social relationships are viewed as requiring balance and reciprocity.

for a favour they have done. He comments, "A lot of them don't have to [buy my work] cause sometimes I give them stuff, you know" (July 25, 1979). In this manner he gives away souvenirs, occasionally paintings and sculpture he had originally designed for himself, and most often, wall plaques. The nature of the artwork depends on Murphy's feelings for the person with whom he is interacting and how indebted he feels to the individual. When Murphy's cousin came to visit at Christmas time, bearing gifts for the family, the artist felt he was unable to reciprocate. He therefore gave the relative a painting that had been sitting on the back of his work table for the last year, one he had planned to frame and keep for himself. He considered himself so indebted to this man, however, he willingly gave him the landscape.

Wall plaques are more usually employed as a means of exchange. With these pieces of cardboard displaying a slogan and illustrative cartoon, Murphy repays many of his social debts. They may be payment for a specific deed someone has done for Murphy or, more commonly, they may be general expressions of friendship and hospitality. During the year of interviews, Murphy chose to give me five wall plaques. These all expressed a general feeling of friendship but each took on a more personal significance as the year went on and the relationship deepened. Examining them, they provide an example of how Murphy uses particular plaques in specific exchanges to express his emotions. The first, "There is No Ship Like Friendship" was presented to me on our first

meeting and was to be interpreted as a welcome to his home. While it bore no direct message for me, it served as an indication of Murphy's hospitality and willingness to welcome strangers into his home. The next two plaques I received bore a relation to discussions we had had and, while still of a general nature, were related to our relationship. "If You're So Smart Why Ain't You Rich?" was a humourous comment on our many talks about my future plans and employment possibilities, while "A Fool Can Make an Enemy But It Takes a Wise Man To Make a Friend" reflected the value Murphy placed on our growing friendship. Several of our discussions were dominated by Murphy's questions about my background. When he found out I came from a religious family, a fact I had guarded until near the end of my research, his attitude towards me changed. He became very concerned that I see him as a pious Christian and talked at length of how he planned to attend church regularly again soon. At this time he handed me one of the several religious hangings he had done, "Yield Not To Temptation For Temptation is Sin" as if to supply further evidence of his religious nature. And, finally, on my last visit in the spring of 1980, when Murphy realized I was leaving the province and would not be seeing him for several months, he became very withdrawn. Before I left, he slipped a wall plaque into my knapsack which read "Love At First Sight" and had personal messages written on the front.

Each of the plaques communicated a message to me, most often one of friendship and affection. They were

always presented to me shortly before my visit for that day had ended, usually as I was packing my tape recorder or putting on my coat. They were given to me in much the same manner as a host would offer drink or food. It was very important to the Murphys that I have a small lunch at some point during the visit. As his wife made the tea, Murphy would hover about making suggestions. A male, his role will not allow him to serve me food or a cup of tea and I always felt that the same emotions of hospitality and friendship were extended to me in the gift of a wall plaque as in his wife's preparation of a lunch.

The wall plaques and other types of artwork Murphy gives away during exchanges are generally appreciated by recipients and he reports that his work is hung in their offices or homes: "They hang them up, sure, puts them on a stand, the souvenir stuff I give them, they're glad to get it" (February 29, 1980). It is not common, however, for Murphy's next door neighbours to request that he make them a specific object. If he does not offer them an article they will not usually ask. More often, Murphy is called upon by locals to perform tasks involving the techniques he has developed in the creation of his artwork. While those around him do not have a great need for non-utilitarian, purely expressive art, they are very supportive when Murphy turns his hand to the construction and repair of utilitarian objects.

One of the most frequent requests is that he make signs. He reports having made several road signs for the town council, a community welcome sign for the Kiwanis Club, warning signs for the back of buses and advertisements for taxis. His reputation as a sign maker has extended to even the younger members of the community for I once overheard a hockey team of boys in their late teens discuss the possibility of asking "Pat" to make a sign for them.¹⁴

As well, Murphy is frequently asked to frame pictures, repair ornaments, and do small jobs in wood. Another common favour asked in the past was the touching up of cemetery headstones and wooden crosses, but he has decided this task is too demanding and plans to stop repairing the markers. During the early months of 1980 a friend of Murphy's was in the hospital and the artist, at the request of the family, used his skills to complete get well cards to send to the man. All the cards were humorous, many based on ones Murphy had received when in the hospital. During almost all of my visits Murphy would show me a new item he was repairing, a broken pole lamp for his sister-in-law, an ornament that had to be glued and painted for a friend, a picture to be framed for a neighbour or a niece. On the island Murphy is acknowledged as the man able to do small repairs and is often called on to complete a variety of tasks.

¹⁴ I overheard this discussion in the waiting room of the Newfoundland Transport terminus waiting for the ferry to leave Bell Island on 1 February 1980.

SLAND BRANCH 18
CANADIAN LEGION
ELCME ALL

S. FRIENDS. & VISITORS.
OUR HOLIDAY WITH US

..
KIWANIS
WELCOMES YOU
TO BELL ISLAND
POPULATION 8000.
PLEASE DRIVE CAREFULLY
..



In return for all that he does, Murphy receives a number of services. He has spoken of people sending him art supplies in exchange for deeds he has done and, on one occasion, a friend fixed Murphy's water pump which was malfunctioning. He has reported having been given rides to St. John's when he needs them, as well as occasional beer and cigarettes. The means of exchange need not be material, however. Murphy explains that the positive reinforcement he receives from others is very important.

Somebody praises your work and buys something from you and appreciates your work, that's going to keep you going unless there's something wrong up here, or something [points to head]. (August 8, 1979)

Later he elaborates:

Your work would be no good to you if you didn't get praise from somebody. If everyone came in the house and said, 'Well, this is no good, I don't like that. I don't like [breaks off].' You'd get discouraged. Well you wouldn't work, would you? So there you are. People say, 'Well, you do this for praise or you do that for praise.' No you don't. You like to have praise because that's your reward. You don't get that much money. 'Say Murphy boy, how can you have the patience, how can you do that?' Well, that's great for me. I'll probably do twice as much then. You know, that's what keeps me going. Like if you told a joke to somebody and nobody laughed, you probably wouldn't tell any more. Simple as that. No use of saying you don't like praise, that's what keeps you going. (February 1, 1980)

Positive response is highly valued and negative reaction from his wife to a plan to construct a model coffin was enough to prevent him from attempting the project. The attention he receives from others for his artwork is the only acclaim and recognition he has ever been awarded. As he stated in the life history, his parents never supplied

him with much encouragement and praise as a child, his job at the mines was not a prestigious one, and he held no leadership positions within the community. The status awarded him as an artist he enjoys and values highly and consents willingly to do odd jobs for other residents of the island, encouraging their dependence on him in return for material and emotional support. Murphy's contribution of artwork and his readiness to use his artistic abilities in exchanges works to the benefit of both him and other members of his community. In this way both parties involved receive services of goods they cannot provide for themselves. Such reciprocal dealings lead to increased interdependence among residents, at the same time helping to build the community's independence of the outside world.

On a deeper level Murphy offers Bell Island society, through his art, something much more significant than painted headstones or picture frames. Just as it was found in the previous chapter, Murphy's finished folk art creates an image of a golden past, supplying him with a firm base from which to approach the future. Through his wall plaques and tourist art he extends this vision to the community. Using less personal art he offers fellow Bell Islanders a past of which they can be proud. Continually he redefines the community, pulling its members closer together.

It is not surprising that many of the same thoughts and feelings are symbolized in Murphy's tourist art as are found in the art that he has chosen to keep himself for

there is a close connection between the two forms. The making of souvenirs grew very gradually out of the type of art Murphy was producing for himself and a small circle of family and friends about fifteen years ago. Inspired by wood carving he had done in the sanatorium, primarily the depiction of a man sawing wood (No. 21), in the 1960's Murphy began to whittle small saws and hatchets out of scrap pieces of wood. These he gave to friends who expressed interest and to neighbourhood children. When people began to urge him to sell some of these items instead of giving them all away, it was no trouble for him to position the saw and sawhorse on a base and to place the hatchet in a piece of tree stump, thereby creating two of the first souvenirs.

The other variety of tourist art Murphy produces, the painted scallop shell, did not come on the scene until 1980. While this type did not develop from the emotionally laden forms of folk art, it did arise from already existing tourist art. The first shells contained painted versions of wooden replicas as well as popular slogans from wall plaques Murphy was constructing at the time.

The move from making items for friends to selling them to tourists was such a natural one that Murphy has difficulty replying when asked to describe the beginnings of his souvenir business. The development is not clear in his mind.

Well, I made a few things, you know, stuff like that [indicates wooden souvenir]. And ah people bought them for souvenirs, couple of people, ah

friends, I know, you know. So soon I started making more. And somebody else told somebody else so they come and buy them, you know.

(June 21, 1979)

The artifacts he produced remained essentially the same; he still worked with materials discarded by friends and family and the tools had not been changed. The distinction between making small objects as gifts for friends and selling them as tourist art does not seem to be an important one to Murphy in regards to materials and construction technique.

While Murphy's souvenirs are acceptable as mementos for any visitor to Bell Island, they are aimed at a particular segment of the tourist population comprised of those people who have lived on the island themselves and are now returning to spend a vacation with family or friends. He describes his customers:

Well, you can't call them tourists. They're people coming here from the Canadian mainland and up around Galt [Ontario] and different places like that, you know. They comes home for a holiday, for weekends and that. (April 11, 1980)

Most are either children who have grown up on the island and since married and moved away or those who were forced to leave when the mines closed down but still have ties with the island. Both these groups of people come back to the community regularly and it is not unusual for some of them to stop in and see Pat Murphy and buy his souvenirs on each trip. Some will even take orders from friends, former Bell Islanders who now live in their area and are unable to

journey back at that time.¹⁵

All of the statements made by Murphy's tourist art on a symbolic level are connected with the artist's concept of community. Throughout all is a concern for the preservation of the Bell Island community and a reinforcement of its value as a distinct locality. It has been observed many times that when the existence of a group is threatened, members will turn to artifacts and engage in behaviour that symbolizes their uniqueness and identity. Nelson Graburn describes how societies in danger of being acculturated into a larger homogeneous culture will emphasize their native customs and values.¹⁶ He cites the occurrence of this in two cultures:

American Indian groups have emphasized their customs as part of their threatened ethnicity and the Maori have taken full advantage of the social and technological aspects of white New Zealanders to preserve and revive their arts and ethnicity.¹⁷

¹⁵One of the chief reasons Murphy's tourists are generally those that have lived on Bell Island is due to his method of marketing. There is no advertisement, other than word of mouth, and no sign outside the house identifies his home as a place to buy tourist art. Murphy places none of his work in gift shops or variety stores, unless, as has happened on a few occasions, the owner comes to Murphy's home himself and buys a number of souvenirs at the regular price to be put up for sale in his establishment.

Murphy makes a small profit running his business this way, reporting having made \$48.00 from sales from October 1979 to April 1980 in the slowest months of the year.

¹⁶N. Graburn, Introduction, in his Ethnic and Tourist Arts: Cultural Expressions of the Fourth World (Berkeley: University of California Press, 1976), p. 24.

¹⁷Graburn, p. 25.

He comments that "the mutual recognition of differences reinforces the shared set of beliefs and group membership."¹⁸

Murphy's souvenirs are an example of this phenomenon operating on Bell Island. The artist uses art as a communicative system to express his belief in the value of Bell Island and to reinforce in himself and others a concept of themselves as unique people. In many ways Bell Island is a community whose individuality depends on its past. Once a booming industrial town with a population of over 12,000, it has undergone tremendous physical and social change since the closure of the iron ore mines in 1966. Government, in an attempt to discourage settlement, bought homes for \$1,500.00¹⁹ and insisted they be torn down. This, coupled with a fire that razed the commercial section of the island in the 1970's, has left the landscape barer than residents could ever remember. With no jobs and no future, the 7,000 who have decided to stay live on government subsidies. Of the island's population, 63.5% are non-wage earners²⁰ supported by unemployment insurance, old age pension, disability pension, and primarily, welfare payments.

There is still a tremendous pride in and commitment to Bell Island felt by the people who live there, however.

¹⁸Graburn, p. 24.

¹⁹"Offer Made to Buy Bell Island Homes," Financial Post (Toronto), 1 July 1967, p. 132.

²⁰Gorman-Butler Assoc. Ltd., Bell Island Planning and Engineering Study (St. John's: Government of Newfoundland and Labrador, Provincial Planning Office, Department of Municipal Affairs and Housing, 1976), p. 33.

This is evidenced alone by the large number that have chosen to remain on the island despite the lack of job opportunities. Today this pride is fostered chiefly by the past and Murphy's souvenirs feed that pride. Speaking of the criteria he uses in creating a new piece of tourist art, Murphy hit the common characteristic of all his art--revival of the island's past glories and achievements. He states: "You've got to make something Bell Island was famous for in the past" (August 8, 1979). Schroeder states that "The souvenir drive is an attempt to preserve happy presents in material symbols, in static metaphors of time."²¹ In this case, Murphy's tourist art acts to conjure up memories of the "happy past" and to preserve them not only in the minds of Bell Islanders but for the artist as well.

The majority of Murphy's souvenirs centre on the iron ore mines. The wooden miner, the shells that depict the stock pile car, tank hill, or the mines themselves, bear a direct and obvious connection to the mines. Less obvious, however, are those souvenirs that whatever the painting or wooden replica they display, contain a piece of iron ore. This piece of ore is what Murphy regards as the crucial element and on several occasions has stated, "The ore is the souvenir." It appears to matter little what other object is included, it is the ore that is meaningful to Murphy and what he sees as important to his customers:

²¹Fred Schroeder, Outlaw Aesthetics (Bowling Green, Ohio: Bowling Green University Popular Press, 1977), p. 166.

Well, usually people that comes here from away, they got their children here, they worked in the mines. Some of them wants the miner, you know. But then the iron ore's mostly the important factor, you know, the lump of iron ore over there.

(July 6, 1979)

Clearly the ore symbolizes for Murphy the mines as adequately as the more representational wooden replicas.

Many times Murphy has repeated, "That was the heart of Bell Island, sure, the mines, you know, one time" (July 25, 1979). This is a view held by most of the residents of Bell Island, for the days when the mines were in operation were good ones for the people there. During a time when most Newfoundlanders were struggling to earn a meagre living from the sea, Bell Islanders were in the high status position of living in one of the province's few communities where one was able to return home every Friday night with a pay cheque in his hand. Now dependent on the outside for assistance, during the mining days residents were hardworking and self reliant, labouring ten hours a day to support their families. The mines also earned the island a reputation outside of Newfoundland for the ore was of a fine quality and was shipped to countries all over the world. With the longest conveyor belt and the fastest loading system in the world,²² the operation was modern and progressive and, in addition to the high quality ore it processed, became a source of pride to the islanders. Without exception residents I have talked with refer to this period in their

²²This information comes from discussions with Murphy and I have found no documentation elsewhere that either confirms or contradicts these statements.

history in very positive terms, emphasizing the abundance of employment opportunities open to them, the growth of the community and its services, and their fine international reputation. It is not surprising that many of Murphy's souvenirs focus on this element in Bell Island's past.

Other pieces of tourist art cue memories of the more distant past. Again, many of these centre on the theme of work. The double ended saw, the hatchet, the shovel, and the fisherman are all examples of souvenirs that bear some relation to the workways of the past. Murphy once made a small fishing dory as well, but because he was not familiar with boat construction, he had difficulty and has since decided to duplicate only those objects he knows well.

These items, in addition to those that depict aspects of mining, support the image Bell Islanders have of themselves as hard workers. Murphy expresses this view:

Yeah, yeah [Bell Islanders have a reputation as good workers, good working people. Anywhere they'll go on our local mainland [Newfoundland] or anywhere else, where there's a Bell Islander goes to work he always gets the preference of getting hired on again. He's always a good worker. That's one thing I know about Bell Island people, yeah. And people from the mainland will hire them before they'll hire people over there. That's after being proven too. That's for sure, that's true.

(July 25, 1979)

The concept of a Bell Islander as a hard worker is an esoteric one, it seems, for during my research I encountered quite the opposite opinion from people living in other parts of Newfoundland. Two young women from St. John's, working for the summer in the social services department on Bell Island,

regarded the people as generally lazy, dishonest, and unwilling to work. One of them stated, "Most of them don't want to work."²³ Whether the Bell Islander is particularly hard-working or basically lazy is a subject of some debate but nevertheless Murphy's souvenirs reinforce the community's esoteric view of themselves as "good working people."

In this respect, the souvenirs are an extension of Murphy's folk art that documents his personal work history. Earlier in the thesis it was pointed out that some of the art in the living room reminds the artist of his years as a steady employee. The souvenirs are more general. They remind both Murphy and other Bell Islanders that in the past community members worked strenuously and reliably. Bell Island was not always a welfare community and the souvenirs ensure this is not forgotten.

The few pieces of tourist art that do not depict the work history of the island focus on other aspects that make the community a unique and worthwhile one. One of the scallop shells contains a painting of the town's war memorial commemorating those that lost their lives in the world wars. The statue represents another source of community pride--the bravery and honour of the residents. The war memorial is also used by locals as a reference point, someone lives up by the monument, and the town square is the other side of the war memorial. The statue is located in the centre of the

²³From a conversation with two unidentified girls, 13 July 1979.

island and acts as a landmark for those that live there.

Kelly's Island is the subject of another shell.

This island, located off the tip of Bell Island is recognized in local legend as the burial place of pirate's treasure. Among Bell Island residents it is associated not only with pirates but with difficulties of settlement, abundance of cranberries, good pasture land, and popularity as a picnic and camping area. Murphy tells of some of his memories of the island:

Kelly's Island up there now, people used to go up there picking berries and all that kind of stuff. Now it may not be identical like Kelly's Island because I haven't got a photograph to paint it off but [it is] from [my] memory [of] looking at it. But half the people on Bell Island was on that 'cause the berries over there, you can pick cranberries big as your thumb. There was everything over there. And people lived there in years gone by. We had a man boarded here with us, Mr. Petten, -- he was 85 when he died. He lived there with his family when he was small. Now something happened. I think some woman expecting a youngster and it was stormy and they couldn't get off the god darned island to get to a doctor and she died through the means of it. So they all shifted off of it then. But they all kept their goats and cattle and sheep and stuff on the island and go over in the fall and bring them back. Oh yes.

(April 11, 1980)

While paintings such as these are interpreted especially by outsiders as representational and are appreciated for their obvious symbolic meaning--the memorial commemorates the heroes, Kelly's Island is found near Bell Island--these scenes are interpreted on a deeper level by Bell Islanders. While the stranger recognizes the denotative aspects of the picture, the resident responds to the connotative. The war memorial and Kelly's Island bear meaning for the resident of

the island and have associated with them incidents and activities most of which are unknown to the outsider. Through the creation of souvenirs documenting the social past of Bell Island, Murphy is drawing on a whole realm of esoteric information belonging to the community. The recognition of this knowledge itself reinforces the uniqueness of Bell Island and strengthens its identity as a community.

Closely linked to souvenirs that embody esoteric knowledge and intensify community bonds is Murphy's creation and use of wall plaques. The artist often offers wall plaques to members of his community and extended community as a symbolic recognition of membership in this small group. Many of the slogans are based on popular culture sources with which the community is familiar such as "Hit The Road Jack," the title of a popular song a few years ago, or "If We Don't Stop Polution We Will All Croak," an anti-pollution bumper sticker owned by a community resident. Other expressions such as "I'll Hit You So Hard You'll be Arrested for Speeding" are local in origin and recognized as popular sayings. L.G. Small in an article on the use of traditional expressions in a Newfoundland community talks of how a phrase will often represent an involved narrative, a story so well known within an area that one need only use a phrase to represent a whole sequence of events.²⁴ Murphy's wall hangings operate in this way with slogans like those just listed,

²⁴L.G. Small, "Traditional Expressions in a Newfoundland Community: Genre Changes and Functional Variability," Lore and Language, 2, No. 3 (July 1975), 15.

building on esoteric community experience. Another, "Fileing [sic] A Clame [sic]" comes from a story told by a boarder at Murphy's some time ago and it has now become a standing joke among Murphy's friends. Other plaques bear the words of a local druggist, a witty man whose shop was the scene of many joke telling sessions. With a few words, Murphy triggers off in the minds of his audience a whole sequence of memories.

Small explains that community expressions are most commonly used by residents to express membership. Particularly they are used by those who have been away from the community for several years when returning home. As well, they are said in turn to these people by residents to indicate their acceptance. He states:

Probably the primary function of these esoteric expressions is to solidify group relationships and these appear to be a demand by some participants for these embedded utterances to create the realization that they are on the same wave length.²⁵

He continues: "The expressions act, therefore, as a code of acceptance, saying in an indirect way, we are friends. It is a symbol of friendship."²⁶ As Murphy sells, or more often gives away, plaques to either members of his direct or extended community, he is both announcing his acceptance of them and reaffirming his own community membership. Like the souvenirs, the wall plaques remind Bell Islanders of their common heritage and reinforce their sense of community.

²⁵Small, p. 17.

²⁶Small, p. 17.

Using his souvenirs and wall plaques, Murphy transmits to others his belief in the integrity of himself and the Bell Island community. He carefully chooses aspects of the island's past and present to depict in the art he designs both for himself and for others so that it evokes only positive memories. All art offers a reaffirmation of the community's uniqueness and sense of worth.

In conclusion, Murphy's position as an artist on Bell Island is an ambivalent one. Yet it is an attitude that is easy to understand for it must be expected that people with little exposure to painting and sculpture would find such individualistic, artistic expression odd. On the other hand, any negative feelings are overcome by Murphy's success in other roles deemed important on the island and, more significantly, by the needs filled through the art itself. By using his artwork and artistic talent as a means of exchange, Murphy is able to offer the community services most members cannot provide for themselves. In return he receives emotional support and material goods he requires.

Murphy's most vital contribution, however, is the pride in and respect for community he is able to instill in those around him. Wall plaques and souvenirs both draw the now dispersed community closer together through the use of esoteric symbols and provide members with evidence they have had a past of which anyone could be proud. Murphy depicts Bell Islanders as industrious, hard working people who were once in the high status position of being regular wage

earners in a province of self-employed fishermen. It is only because they have become victims of fate that they are now unemployed and dependent on the government to feed and clothe their families. Residents turn to Murphy for an image of what they once were, and he supplies them with a vision that bolsters their confidence and self respect, enabling them to cope with the present economic slump Bell Island and all of Newfoundland is experiencing. It is primarily in filling this need, not met in any other way, that Murphy and his art become valuable community resources and their acceptance is guaranteed.

CHAPTER VII

CONCLUSION

Contrary to much of the work that has been done in Atlantic Canada by fine art specialists and magazine journalists, this study has viewed folk art not as an "object" phenomenon, but in the context of its creation. Here its definition is understood to be dependent on the art's creation and use within a small group setting rather than its technical merits. While the term "small group" has presented a problem for some scholars, I have regarded it as an intellectual concept rather than one to which specific numbers can be applied. It represents one end of a continuum which stretches in the other direction to include large masses of people.

It is in light of this definition that the artwork of one man, Patrick J. Murphy of Bell Island, Newfoundland, has been examined. The art as a creative process and as a finished product has been investigated in order to determine its importance for the artist and his community.

I have found that folk art has always played a part in Murphy's life but it was not until he was nearing middle age and in a sanatorium receiving treatment for tuberculosis that he was given encouragement for his efforts. Since that time he has spent many hours in the creation of his art,

making paintings and carvings to be enjoyed by him and his family as well as tourist art and wall plaques designed primarily to be sold or given away.

This creation of the folk art itself is an aspect that is of significance to Murphy and one that should not be overlooked. Not only do the results of his labour often help to boost his income but artistic creation supplies him with a productive use of time, a useful means to fill empty hours of unemployment while allowing him to stay at home with his wife. More importantly, the making of art provides him with constant challenges in a normally routine life. It offers him an opportunity to be innovative and imaginative, perhaps even non-conformist, in what is a community-accepted activity.

In its finished form, the art acts as a communicative system. In examining the individual pieces he has created, it was found that an overwhelming percentage of them remain "active," that is, they are permanently displayed where Murphy sees them each day. The majority of these art works are kept in the living room, the room in the house that often doubles as a work space for the artist. Here they form a private space for Murphy, always present and always sending messages to him. It was shown that through the production of paintings and sculpture, Murphy has successfully created a personal history where he pictures himself as a strong, industrious and religious man. It replaces the past that actually existed--full of good times as well as bad--

with one comprised of only pleasant memories. While in his home, Murphy is constantly reminded of what he was, and the history he has fashioned effectively becomes a living present he cannot escape. The strength of this created past gives him the confidence to deal with the uncertain future.

The real test of an art whose definition is based on its use within a small group, is the reaction it receives and the role that it plays within the community that produced it. It was found that although Pat Murphy's art was initially thought of as different and recognized as odd, sometimes in a negative sense, the overall reaction was favourable. Artist and art maintain a secure position in their society. Part of the reason for the acceptance stems from Murphy's success in other roles as provider, husband, and community member, responsibilities Bell Islanders do not regard lightly.

It would, however, be incorrect to assume this is the only factor behind the warm reception. A closer examination reveals that the art itself fills needs of island residents. On one level, Murphy uses his talent and finished art as a means of exchange, thereby supplying services and goods to friends and neighbours they cannot provide for themselves. In return he receives emotional and material support. This kind of reciprocal exchange serves to strengthen the community by making it more independent of the outside world.

On another level Murphy supplies a service to the broader community. Through his tourist art, he extends to

others his vision of a created past. It is ironic that of Murphy's art, the most quickly dismissed by fine art specialists would be souvenirs. Yet it is through the tourist art and wall plaques bought by or given to community members that Murphy communicates some of his most poignant messages and thus it becomes the truest folk art of all. Bell Island, like the rest of the province, is struggling in the face of bleak economic times. Murphy's souvenirs are full of reminders of the proud past and they strike a responsive chord in residents. With many Bell Islanders now living in other parts of the country, the community is dispersed and Murphy's tourist art becomes important as it draws the people together with a reminder of their common origin and a reliance on shared esoteric knowledge.

That Bell Islanders wish to remain part of a distinct community and that they feel the need to be reminded of their more glorious history is clear. It is for these reasons that his house and yard have become community attractions. When Murphy's friends and neighbours have visitors to their homes, they will often take them to see the artist and his works. In many ways Murphy's home serves as a folk museum or exhibit centre. He describes:

People are after coming out from the mainland to look at the stuff I make. People brings them out, you know, after being here before. You know, strangers come to the house, they brings them out to see the stuff. (October 10, 1979)

It appears friends will encourage Murphy to take on the role of tour guide, insisting he show particular pieces to their

visitors, ensuring he does not forget any of the items.

Yeah, people comes here, and they brings people in. 'Come in' [I say]. 'Paddy, show them this, show them something else you got there,' [they say]. (July 25, 1979)

By visiting Murphy's home and acquiring his art pieces, residents have their integrity and worth as a community reinforced. Bringing strangers there is a way of saying there is more to Bell Island than meets the eye. Murphy's art shows the newcomer how things once were despite how the island now appears. Islanders turn to the artist and his art for a vision of how they imagine themselves to have been and that image bolsters their self confidence and respect, enabling them to better cope with the current depression.

The needs filled by Murphy's art for both artist and community are numerous and often times complex. A channel of communication, a means of exchange in reciprocal dealings, and a vehicle through which to create an imagined past, folk art represents this and much more. The uses and functions of the art within the life of the artist and his community give it its value and only within this context where such aspects are apparent can the true meaning of folk art be determined.

BIBLIOGRAPHY

This bibliography is divided into two distinct sections. The first contains work of a general nature consisting of books, articles, and unpublished manuscripts that, if not cited in the thesis, have yet contributed directly to it. The second section is more specialized representing a substantial and largely annotated collection of writings on Atlantic Canadian folk art. It indicates the kinds of scholarship referred to in Chapter I and provides a potentially valuable research tool to those interested in folk art of the region.

THEORY

UNPUBLISHED MANUSCRIPTS

- Barry, Mary Jean. "A Discussion of the Bell Island Mines Through the Point of View of Ore Miner, Mr. William Jardine." Memorial University of Newfoundland Folklore and Language Archive, 75-230, 1975. [Hereafter listed as MUNFLA].
- Basha, John J. "A Sociological Survey of Bell Island." Archive of Undergraduate Research on Newfoundland Society and Culture, Department of Anthropology, Memorial University of Newfoundland, 1971.
- "The Bell Island Mining Operations and the Class Structure of the Mining Community." Archive of Undergraduate Research on Newfoundland Society and Culture, Department of Anthropology, Memorial University of Newfoundland, 1976.
- Bown, Addison. "Newspaper History of Bell Island." Newfoundland Collection. Provincial Reference Library, Arts and Culture Centre, St. John's, Newfoundland. [Newspaper articles on Bell Island's history collected in two volumes].
- Brazil, Michelle. "Social Classes on Bell Island." Archive of Undergraduate Research on Newfoundland Society and Culture, Department of Anthropology, Memorial University of Newfoundland, 1977.
- Butt, Bill. "Mr. P.J. Murphy of Bell Island, Wood Carver and Painter." Paper for Material Culture course, Folklore 6501. April 1979.
- Carroll, Sheila. "A Reconstruction of Some of the Folklore of Bell Island as it Existed Fifty Years Ago." MUNFLA, 72-97, 1972.
- Coombs, Mary. "Bell Island: A Rural Community Subject to Social Change." Archive of Undergraduate Research on Newfoundland Society and Culture, Department of Anthropology, Memorial University of Newfoundland, 1975.
- Davis, Margaret Francis Gunness. "Harbour Deep: A Spacial Analysis." M.A. Thesis, Memorial University of Newfoundland, 1973.
- Downer, Winnifred A. "The Social and Economic Impact of the Closing Down of the Iron Ore Mines on the People of Bell Island." Archive of Undergraduate Research on Newfoundland Society and Culture, Department of Anthropology, Memorial University of Newfoundland, 1976.

- Field, Richard. Confederation Centre of the Arts, Charlottetown, Prince Edward Island. Letter to author, 5 October 1978.
- Galaway, R.J. "Bell Island." Maritime History Group Archive, Memorial University of Newfoundland, n.d.
- Hachey, Paul. Beaverbrook Art Gallery, Fredericton, New Brunswick. Letter to author, 31 July 1980.
- . Beaverbrook Art Gallery, Fredericton, New Brunswick. Letter to author, 3 September 1980.
- "History of Bell Island." Maritime History Group Archive, Memorial University of Newfoundland, n.d.
- Holton, Mark B. Confederation Centre of the Arts, Charlottetown, Prince Edward Island. Letter to author, 12 September 1980.
- Kavanagh, B.J. "The History of Bell Island." Maritime History Group Archive, Memorial University of Newfoundland, n.d.
- Lackey, Thomas. Dalhousie Art Gallery, Halifax, Nova Scotia. Letter to author, 5 October 1978.
- Maunder, Susan. Newfoundland Museum, St. John's, Newfoundland. Letter to author, 18 September 1980.
- Mercer, David William. "Bell Island, an Economic Analysis." B.A. Honour's Thesis. Memorial University of Newfoundland, 1973.
- Murphy, Maureen P. "Growing Up in my Community... Bell Island." MUNFLA, 70-20, 1970.
- . "The Story of Bell Island's First Settler." MUNFLA, 70-20, 1970.
- Neary, Peter. "'Wabana You're a Corker': Two Ballads With Some Notes Towards an Understanding of the Social History of Bell Island and Conception Bay." Centre for Newfoundland Studies, Henrietta Harvey Library, Memorial University of Newfoundland. [Paper read to the Canadian Historical Association, Kingston, Ontario, June 1973.]
- Nicholl, Eugene. "Bell Island Iron Ore Mines, Wabana, Newfoundland." MUNFLA, 75-247, 1975.
- Nolan, Lorna. "Folklore of Bell Island." MUNFLA, 73-171, 1973.

- Proudfoot, Lynn. "Bell Island Today." Archive of Undergraduate Research on Newfoundland Society and Culture, Department of Anthropology, Memorial University of Newfoundland, 1975.
- Soucy, Paul. Galerie Restigouche Gallery, Campbellton, New Brunswick. Letter to author, 24 July 1980.
- Thorne, B.M. and T.J. Gushue. "Social Change on Bell Island." Maritime History Group Archive, Memorial University of Newfoundland, n.d.
- Thorne, Fred. "The Single Industry Community: Bell Island." Archive of Undergraduate Research on Newfoundland Society and Culture, Department of Anthropology, Memorial University of Newfoundland, 1974.
- Thorne, Richard. "A Look at Bell Island." Archive of Undergraduate Research on Newfoundland Society and Culture, Department of Anthropology, Memorial University of Newfoundland, 1970.
- Wells, Reginald. "A Re-construction of the Folklore of Bell Island, Fifty Years Ago." MUNFLA, 74-44, 1973.
- Woodford, Donald. "Bell Island--A Community Study." Maritime History Group Archive, Memorial University of Newfoundland, 1973.

BOOKS

- Ainnison, Ian, trans. The Gift. By Marcel Mauss. Glencoe, Illinois: Free Press, 1954.
- Ames, Kenneth. Beyond Necessity: Art in the Folk Tradition. Winterthur, Del.: Winterthur Museum, 1977.
- Armstrong, Robert Plant. The Affecting Presence. Chicago: University of Illinois Press, 1971.
- , Wellspring: On the Myth and Source of Culture. Berkeley: University of California Press, 1975.
- Armstrong, Tom. "The Innocent Eye: American Folk Sculpture." In 200 Years of American Sculpture. Ed. David Godine. New York: Whitney Museum of Art, 1976, pp. 74-111.
- Barnouw, Victor. Culture and Personality. Homewood, Illinois: Irwin-Dorsey Press, 1965.
- Biebuyck, Daniel P. Symbolism of the Lega Stool. Working Papers in the Traditional Arts 2. Philadelphia: Institute for the Study of Human Issues, 1977.

- Biebuyck, Daniel, ed. Tradition and Creativity in Tribal Art. Berkeley: University of California Press, 1969.
- Boas, Franz. Primitive Art. Oslo, 1927; rpt. New York: Dover Publishing Inc., 1955.
- Bronner, Simon J. A Critical Bibliography of American "Folk" Art. Bloomington, Indiana: Folklore Publications Group, 1978.
- Browne, Ray B. ed. Folksongs and Their Makers. Bowling Green, Ohio: Bowling Green, University Popular Press, n.d.
- Bunzel, Ruth. The Pueblo Potter: A Study of Creative Imagination in Primitive Art, 1929; rpt. New York: AMS Press, 1969.
- Butler, Victor. The Little Nord Easter: Reminiscences of a Placentia Bayman. Memorial University of Newfoundland Folklore and Language Archive Publications, Community Studies Series, No. 1. St. John's: Memorial University of Newfoundland, 1975.
- Carpenter, Edmund. They Became What They Beheld. New York: Ballantine Books, 1970.
- Chiaromonte, Louis J. Craftsmen-Client Contracts: Interpersonal Relations in a Newfoundland Fishing Community. Newfoundland Social and Economic Studies, No. 10. St. John's: Institute of Social and Economic Research, Memorial University of Newfoundland, 1970.
- Christensen, Erwin. The Index of American Design. New York: MacMillan Co., 1950.
- Cuisenier, Jean. French Folk Art. New York: Kodansha, 1977.
- Dorfles, Gillo. Kitsch: An Anthology of Bad Taste. London: Studio Vista Ltd., 1969.
- Duncan, John. John Duncan, Master Correspondence Course in Comic Art. St. Augustine, Florida: John Duncan School of Comic Art, 1961.
- Dundes, Alan. The Study of Folklore. Englewood Cliffs, N.J.: Prentice-Hall, 1965.
- Faris, James C. Cat Harbour. A Newfoundland Fishing Settlement. Newfoundland Social and Economic Studies, No. 3. St. John's: Institute of Social and Economic Research, Memorial University of Newfoundland, 1966.

- Firth, Raymond. Symbols: Public and Private. Ithica, New York: Cornell University Press, 1973.
- Glassie, Henry. Folk Housing in Middle Virginia: A Structural Analysis of Historic Artifacts. Knoxville, Tennessee: University of Tennessee Press, 1975.
- . Pattern in the Material Folk Culture of the Eastern United States. University of Pennsylvania Publications in Folklore and Folklife, No. 1. Philadelphia: University of Pennsylvania Press, 1968.
- Goffman, Irving. The Presentation of Self in Every Day Life. Garden City, New York: Doubleday Anchor Books, 1959.
- Gorman-Butler Association Ltd. Bell Island Planning and Engineering Study. St. John's: Government of Newfoundland and Labrador, Provincial Planning Office, Department of Municipal Affairs and Housing, 1976.
- Graburn, Nelson, ed. Ethnic and Tourist Art, Cultural Expressions from the Fourth World. Berkeley: University of California Press, 1976.
- Harper, J. Russell. A People's Art: Primitive, Naive, Provincial, and Folk Painting in Canada. Toronto: University of Toronto Press, 1974.
- . People's Art: Naive Art in Canada; L'art populaire: l'art au Canada. Ottawa: National Art Gallery of Canada, 1973-1974.
- Hemphill, Halpert W. Jr., ed. Folk Sculpture USA. New York: Brooklyn Museum, 1976.
- Jones, Michael Owen. The Hand Made Object and Its Maker. Berkeley: University of California Press, 1975.
- Jones, Suzi, ed. Webfoot and Bunchgrassers: Folk Art of the Oregon Country. Eugene, Oregon: Oregon Arts Commission, 1980.
- Jopling, Carol F. Art and Aesthetics in Primitive Societies. New York: E.P. Dutton and Co., 1971.
- Kroeber, A.L. Anthropology. New York: Harcourt, Brace and Co., 1948.
- Langness, Leslie. Life History in Anthropological Science. New York: Holt, Rinehart and Winston, 1965.

- Leyton, Elliott. The One Blood: Kinship and Class in an Irish Village. Newfoundland Social and Economic Studies, No. 15. St. John's: Institute of Social and Economic Research, Memorial University of Newfoundland, 1975.
- Lipman, Jean and Alice Winchester. The Flowering of American Folk Art 1776-1876. New York: Viking Press, 1974.
- Lowenthal, David. Finding Valued Landscapes. Working Paper 4. London: University College, 1978.
- Lynch, Kevin. What Time is This Place? Cambridge, Mass.: Massachusetts Institute of Technology Press, 1972.
- MacCannell, Dean. The Tourist. New York: Schocken Books, 1976.
- Maquet, Jacques. Introduction to Aesthetic Anthropology. Reading, Mass.: Addison-Wesley Publishing Co., 1971.
- Matthews, Ralph. There's No Better Place Than Here: Social Change in Three Newfoundland Communities. Toronto: Peter Martin Associates Ltd., 1976.
- Merriam, Alan P. The Anthropology of Music. Chicago: Northwestern University Press, 1964.
- Munro, Thomas. The Arts and Their Interrelations. New York: The Liberal Arts Press, 1951.
- Neary, Peter. Bell Island: A Newfoundland Mining Community 1895-1966. Canada's Visual History Series 1, No. 12. Ottawa: National Museum of Man, National Museums of Canada, National Film Board of Canada, 1974.
- Otten, Charlotte M., ed. Anthropology and Art: Readings in Cross-Cultural Aesthetics. Garden City: Natural History Press, 1971.
- Potter, J., M. Diaz, G. Foster, eds. Peasant Society. Boston: Little, Brown, and Co., 1967.
- Pye, David. The Nature and Art of Workmanship. London: Cambridge University Press, 1968.
- Rapoport, Amos. ed. The Mutual Interaction of People and Their Built Environment. The Hague: Mouton Publishers, 1976.
- Read, Herbert. Art and Society. New York: Schocken Books, 1966.
- Redfield, Robert. The Little Community and Peasant Society and Culture. Chicago: University of Chicago Press, 1960.

- Relph, Edward. Place and Placelessness. London: Pion Ltd., 1976.
- Ruesch, Jurgen and Weldon Kees. Nonverbal Communication. Berkeley: University of California Press, 1956.
- Schroeder, Fred. Outlaw Aesthetics. Bowling Green, Ohio: Bowling Green University Popular Press, 1977.
- Seary, E.R. Place Names of the Avalon Peninsula of the Island of Newfoundland. Toronto: University of Toronto Press, 1971.
- Smith, Valene L., ed. Hosts and Ghosts. Philadelphia: University of Pennsylvania, 1977.
- Steltzer, Ulli. Indian Artists at Work. Vancouver: J.J. Douglas Ltd., 1976.
- Szwed, John. Private Cultures and Public Imagery. Newfoundland Social and Economic Studies, No. 2. St. John's: Institute of Social and Economic Research, Memorial University of Newfoundland, 1966.
- Trent, Robert F. Hearts and Crowns. New Haven, Connecticut: New Haven Colony Historical Society, 1977.
- Tuan, Yi-Fu. Space and Place. Minneapolis: University of Minnesota Press, 1977.
- Turner, Victor. The Forest of Symbols: Aspects of Ndembu Ritual. Ithica, New York: Cornell University Press, 1967.
- Wadel, Cato. Now, Whose Fault Is That? The Struggle for Self-Esteem in the Face of Chronic Unemployment. Newfoundland Social and Economic Studies, No. 7. St. John's: Institute of Social and Economic Research, Memorial University of Newfoundland, 1973.
- Webster's Third International Dictionary. Springfield, Mass.: G. and C. Merriam Co., 1966.
- Weinberg, Daniela. Peasant Wisdom. Cultural Adaptation in a Swiss Village. Berkeley: University of California Press, 1975.
- Wolf, Eric. Peasants. Englewood Cliffs, N.J.: Prentice-Hall Inc., 1966.

ARTICLES

Adler, Elizabeth Mosby. "Directions in the Study of American Folk Art." New York Folklore, 1 (1975), 31-44.

-----, "'It Takes a Smart Guy to . . . Take a Look at a Rock and Do Things Like That': George 'Baby' Scott (1865-1945), A Carver and His Repertoire." Mid-South Folklore, 3 (1975), 47-60.

Anderson, E.N. Jr. "On The Folk Art of Landscaping." Western Folklore, 31 (1972), 179-88.

Armstrong, Robert Plant. "The Arts in Human Culture: Their Significance and Their Study." In Expanding Horizons in African Studies. Ed. Gwendolen M. Carter and Ann Paden. Chicago: Northwestern University Press, 1969, pp. 119-27.

Becker, Carl. "Everyman His Own Historian." American Historical Review, 37 (1932), 221-36.

Ben-Amos, Dan. "Toward a Definition of Folklore in Context." In Toward New Perspectives in Folklore. Ed. Americo Paredes and Richard Dorson. Austin: University of Texas Press, 1972, pp. 3-15.

Brower, Sidney. "Tools, Toys, Masterpieces, Mediums." Landscape, 19, No. 2 (1975), 28-32.

Carew, Stanley. "Bell Island was an Exciting Place for a Growing Boy." In Book of Newfoundland, Vol. 6. Ed. Joseph R. Smallwood. St. John's: Newfoundland Book Publishers Ltd., 1967, pp. 227-31.

Carol, Hans. "C.G. Jung and the Need for Roots." Landscape, 14, No. 3 (1965), 2.

Cooper, Clare. "The House as Symbol of Self." In Designing for Human Behavior: Architecture and the Behavioral Sciences. Ed. John Lang, Charles Burnette, Walter Moleski, and David Vachon. Stoudsburg, Pennsylvania: Dowden, Hutchinson, and Ross Inc., 1974, pp. 130-46.

Feintuch, Burt. "A Contextual and Cognitive Approach to Folk Art and Folk Craft." New York Folklore, 2 (1976), 69-77.

Ferris, William R. Jr. "'If You Ain't Got It In Your Head, You Can't Do It In Your Hand': James Thomas, Mississippi Delta Folk Sculptor." Studies in the Literary Imagination, 3, No. 1 (1970), 89-107.

- . "Vision in Afro-American Folk Art: The Sculpture of James Thomas." Journal of American Folklore, 88 (1975), 115-31.
- Fieguth, Wolfgang. "Historical Geography and the Concept of the Authentic Past as a Regional Resource." Ontario Geography, 1 (1967), 55-59.
- Firestone, Melvin. "The Patrilocal Extended Family in Savage Cove." In Perspectives on Newfoundland Society and Culture. Ed. Maurice A. Strens. St. John's: Memorial University of Newfoundland, 1974, pp. 157-65.
- Fischer, J.L. "Art Styles as Cultural Cognitive Maps." American Anthropologist, 63 (1961), 79-93.
- Flexner, James T. "The Cult of the Primitives." American Heritage, 6, No. 2 (1955), 38-47.
- Fratto, Toni Flores. "Undefining Art: Irrelevant Categorization in the Anthropology of Aesthetics." Dialectical Anthropology, 3 (1978), 129-38.
- Glassie, Henry. "Folk Art." In Folklore and Folklife. Ed. Richard Dorson. Chicago: University of Chicago Press, 1972, pp. 253-80.
- . "William Houck, Maker of Pounded Ash Adirondack Pack-Baskets." Keystone Folklore Quarterly, 12 (1967), 23-54.
- Goldin, Amy. "In Praise of Innocence." Art in America, March-April 1974, pp. 69-72.
- Goldstein, Kenneth. "On the Application of the Concepts of Active and Inactive Traditions to the Study of Repertoire." Journal of American Folklore, 84 (1971), 62-67.
- Graburn, Nelson. "The Eskimos and 'Airport Art'." Transaction, 4, No. 10 (1967), 28-33.
- Haselberger, Herta. "Method of Studying Ethnological Art." Current Anthropology, 2 (1961), 341-55.
- Hayward, D. Geoffrey. "Home as an Environmental and Psychological Concept." Landscape, 20, No. 1 (1975), 2-9.
- Herskovits, Melville J. "Art and Value." In Aspects of Primitive Art. Ed. M.J. Herskovits and G. Ekholm. New York: Museum of Primitive Art, 1959, pp. 44-63.

Huxley, Aldous. "On Tradition and Individual Style." In On Art and Artists. Ed. Morris Philipson. New York: Meridon Books, 1960, pp. 17-30.

Hymes, Dell. "Folklore's Nature and the Sun's Myth." Journal of American Folklore, 88 (1975), 345-69.

Ives, Edward D. "A Manual for Field Workers." Northeast Folklore, 15 (1974), 1-76.

----- . "Common-Man Biography: Some Notes By the Way." In Folklore Today: A Festschrift for Richard M. Dorson. Ed. Linda Dégh, Henry Glassie and Felix J. Oinas. Bloomington, Indiana: Indiana University, Research Centre For Language and Semiotic Studies, 1976, pp. 251-64.

Jones, Michael Owen. "The Concept of 'Aesthetic' in the Traditional Arts." Western Folklore, 30 (1971), 77-104.

----- . "Folk Art Production and the Folklorist's Obligation." Journal of Popular Culture, 4 (1970), 194-212.

----- . "'For Myself I Like a Decent, Plain-Made Chair': The Concept of Taste and the Traditional Arts in America." Western Folklore, 31 (1972), 27-52.

----- . "'If You Make a Simple Thing You Gotta Sell It at a Simple Price': Folk Art Production as a Business." Kentucky Folklore Record, 17 (1971), 73-77; 18 (1972), 5-12, 31-40.

----- . "The Study of Folk Art: Reflections on Images." In Folklore Today: A Festschrift for Richard M. Dorson. Ed. Linda Dégh, Henry Glassie and Felix J. Oinas. Bloomington, Indiana: Indiana University, Research Center for Language and Semiotic Studies, 1976, pp. 291-303.

----- . "The Study of Traditional Furniture: Review and Preview." Keystone Folklore Quarterly, 12 (1967), 233-45.

----- . "'There's Gotta Be New Designs Once in Awhile': Culture Change and the 'Folk' Arts." Southern Folklore Quarterly, 36 (1972), 43-60.

----- . "Two Directions for Folklorists in the Study of American Art." Southern Folklore Quarterly, 32 (1968), 249-59.

- ". "The Useful and the Useless in Folk Art." Journal of Popular Culture, 6 (1973), 794-813.
- ". "Violations of Standards of Excellence and Preference in Utilitarian Art." Western Folklore, 32 (1973), 19-32.
- ". "The Well Wrought Pot: Folk Art and Folklore as Art." Folklore Forum. Bibliographic and Special Series, No. 12. Ed. Gerald Cushion. Bloomington, Indiana: Indiana University Press, 1974, pp. 82-87.
- Laumann, Edward and James House. "Living Room Styles and Social Attributes: Patterning of Material Artifacts in an Urban Community." In The Logic of Social Hierarchies. Ed. Edward O. Laumann, Paul M. Siegal and Robert W. Hodges. Chicago: Markham, 1972, pp. 189-203.
- Levin, Claudia. "The Effects of Commercialism on the Telegraph Avenue Artisan." Kroeber Anthropological Society Papers, No. 48 (1976), pp. 195-205.
- Lloyd, Bonnie. "Woman's Place, Man's Place." Landscape, 20, No. 1 (1975), 10-13.
- Lovelace, Martin. "The Life History as an Oral Narrative Genre." Canadian Ethnology Society: Papers from the Fourth Annual Congress, 1977. National Museum of Man Mercury Series, Canadian Ethnology Service Paper, No. 40. Ed. Richard J. Preston. Ottawa: National Museums of Canada, 1978, pp. 211-23.
- Lowenthal, David. "Past Time, Present Place: Landscape and Memory." Geographical Review, 65 (1975), 1-36.
- ". "The Place of the Past in the American Landscape." In Geographies of the Mind. Ed. David Lowenthal and Martin Bowden. New York: Oxford University Press, 1976, pp. 89-117.
- MacKenzie, Margaret. "The Deviant Art of Tourism: Airport Art." In The Social and Economic Impact of Tourism on Pacific Communities. Ed. Bryan H. Farrell. Santa Cruz: Centre for South Pacific Studies, University of California, 1977, pp. 83-84.
- Marcus, Clare Cooper. "Remembrance of Landscapes Past." Landscape, 22, No. 3 (1978), 35-43.
- Marshall, Howard Wright. "Mr. Westfall's Baskets: Traditional Craftsmanship in Northcentral Missouri." Mid-South Folklore, 2 (1974), 43-58.

Neary, Peter. "The Epic Tragedy of Bell Island." In Book of Newfoundland, Vol. 6. Ed. Joseph R. Smallwood. St. John's: Newfoundland Book Publishers Ltd., pp. 201-26.

----- . "'Traditional' and 'Modern' Elements in the Social and Economic History of Bell Island and Conception Bay." The Canadian Historical Association Historical Papers (1973). [Papers were presented at the 1973 Annual meeting held in Kingston, Ontario.]

"Offer Made to Buy Bell Island Homes." Financial Post, 1 July 1967, p. 132.

Overton, James. "Towards a Critical Analysis of Neo-Nationalism in Newfoundland." In Underdevelopment and Social Movements in Atlantic Canada. Ed. Robert Brym and James Sacouman. Toronto: Hogtown Press, 1979, pp. 219-49.

Pocius, Gerald L. "Holy Pictures in Newfoundland Houses: Visual Codes for Secular and Supernatural Relationships." Laurentian University Review, 12 (1979), 101-25.

----- . "Oral History and the Study of Material Culture." Material Culture Bulletin, 8 (1979), 65-69.

Porteous, J. Douglas. "Home: The Territorial Core." Geographical Review, 66 (1976), 383-90.

Press, Irwin. "Ambiguity and Innovation: Implications for the Genesis of the Culture Broker." American Anthropologist, 71 (1969), 205-17.

Reuter, Frank. "John Arnold's Link Chains: A Study in Folk Art." Mid-South Folklore, 5 (1977), 41-52.

Rumford, Beatrix. "Uncommon Art of the Common People: A Review of the Trends in the Collecting and Exhibiting of American Folk Art." In Perspectives on American Folk Art. Ed. Ian Quimby and Scot T. Swank. New York: W.W. Norton and Company, 1980, pp. 13-53.

Schapiro, Meyer. "Style." In Anthropology Today. Ed. A.L. Kroeber. Chicago: University of Chicago Press, 1953, pp. 287-312.

Small, L.G. "Traditional Expressions in a Newfoundland Community: Genre Change and Functional Variability." Lore and Language, 2, No. 3 (1975), 15-18.

Stea, David. "Space, Territory and Human Movement." Landscape, 15, No. 1 (1965), 13-16.

Szombati-Fabian, Ilona and Johnannes Fabian. "Art, History and Society: Popular Painting in Shaba, Zaire." Studies in the Anthropology of Visual Communication, 3 (1976), 1-21.

Tuan, Yi-Fu. "Place: An Experiential Perspective." Geographical Review, 65 (1975), 151-65.

-----". "Rootedness Versus Sense of Place." Landscape, 24, No. 1 (1980), 3-8.

-----". "Topophilia." Landscape, 11, No. 1 (1961), 29-32.

Vlach, John M. "Philip Simons: Afro-American Blacksmith." In Black People and Their Culture. Ed. Linn Shapiro. Washington, D.C. Festival of American Folklife, Smithsonian Institute, 1976, pp. 35-57.

"What is American Folk Art? A Symposium." Antiques, May 1950, pp. 355-62.

ATLANTIC CANADIAN FOLK ART

UNPUBLISHED MANUSCRIPTS

Billy, Helene. "Handicrafts in Newfoundland, Their Date, Their Evolution, Their Technics." MUNFLA, 76-29, 1976.

Butland, Geraldine Mary. "Mat-Hooking - a Tradition in the Communities of Mt. Carmel and Colinet." MUNFLA, 75-15, 1974.

Byrke, Francis Anne. "Quilting, the Folk Art of Alberton, P.E.I." MUNFLA, 76-209, 1976.

Hiscock, Peggy. "Handicrafts Done Present and Past." MUNFLA, 76-112, 1976.

Hoddinott, Louisa. "Needlework Through Three Generations in Kelligrew, C.B." MUNFLA, 73-20, 1973.

Lamson, Cynthia. "Everyone Knows I have the Little Voice: Sister Ann Ameen, Artist and Faithful Steward." MUNFLA, 78-1004, 1978.

Meehan, Helen. "Rug Hooking." MUNFLA, 73-25, 1973.

- Neary, Peter. "Two Songs From Bell Island: 'Wabana, You're a Corker', 'The 18th of April'." MUNFLA, 75-310, 1975.
- Nolan, Patricia Mary. "Matmaking in Mt. Carmel." MUNFLA, 73-131, 1973.
- Parsons, Catherine Ruth. "Mrs. Aelia Moore: Amateur Quiltmaker from Codroy, Southwest Coast of Newfoundland." MUNFLA, 76-239, 1976.
- Saunders, Kevin. "Joseph Michael Saunders, an Established Painter and Folk Artist on the Island of Newfoundland." MUNFLA, 78-225, 1978.
- Walters, P. Nadine. "'Patchwork Quilts' Red Harbour, Placentia Bay." MUNFLA, 71-33, 1970. In a 7-page MS. Author discusses patchwork quilts of Red Harbour, Placentia Bay, Newfoundland.
- Wareham, Heather Christine. "The Folklore of Quilting in Arnold's Cove, Placentia Bay." MUNFLA, 73-139, 1973.
- Whetter, Jane. "Quiltmaking in Newfoundland." MUNFLA, 72-218, 1972.

BOOKS

- Art Gallery of Nova Scotia. Folk Art of Nova Scotia. Halifax: Art Gallery of Nova Scotia, 1977. Sizeable catalogue for Nova Scotia Folk Art exhibit, November 4-December 3, 1976. Illustrated write-ups on life and work of individual artists. Valuable source.
- Brasser, Ted. 'Bo'jou Neejee!' Profiles of Canadian Indian Art. Ottawa: National Museum of Man, 1976. Not a great deal on the Atlantic region, however some artifacts are from the area, e.g., a pair of mocassins from Labrador.
- Brewington, M.V. Shipcarvers of North America. New York: Dover Publishers, 1962. Briefly mentions two New Brunswickers: Edward Charters, pp. 95, 98; John Rogerson, pp. 95, 98.
- Burnham, Harold B. and Dorothy Burnham. 'Keep Me Warm One Night': Early Handweaving in Eastern Canada. Toronto: University of Toronto Press, 1972.
- Burrows, G. Edmund. Canadian Clocks and Clock-Makers. Oshawa, Ontario: G. Edmund Burrows, 1973. Quite an extensive section on Nova Scotia and New Brunswick.

- Confederation Centre Art Gallery. Hooked Rugs of Prince Edward Island. Charlottetown, Prince Edward Island: Confederation Centre Art Gallery, 1978. Catalogue for exhibit of hooked mats, August 1978. Brief introduction by Curator, Mark Holton. One illustration.
- . My Island Pictures. A.L. Morrison. Charlottetown, Prince Edward Island: Confederation Centre Art Gallery, 1980. Catalogue for exhibit of Prince Edward Island folk painter, A.L. Morrison. September 6-21, 1980. Biography of artist and brief introduction by Harry Baglole. Several large illustrations.
- . Sunshine and Shadows. A Look at Island Quilts and Quilting. Charlottetown, Prince Edward Island: Confederation Centre Art Gallery, 1978. A catalogue for exhibit of P.E.I. quilts November 23-December 31, 1978. Brief foreword by director, Moncrieff Williamson and helpful introduction by research curator, Mary Burke.
- Dalhousie Art Gallery. Decorative Nova Scotia Furnishings and Joe Norris: Painting and Furniture. Halifax: Dalhousie Art Gallery, 1978. Catalogue for exhibit of Joe Norris's work, July 5-August 6, 1978. Introduction by Chris Huntington too brief and superficial to be very helpful. Well illustrated.
- Davis, Marlene, Joanne Creelman, Jolene Gordon, Mary Roddis, Mary Saunders, and Doris Wentzell. A Nova Scotia Work Basket. Halifax: Nova Scotia Museum, 1976. Contains copies of popular traditional knitting, quilting, hooking, and crochet patterns for present day use.
- Green, Gordon. A Heritage of Canadian Handicrafts. Toronto: McClelland and Stewart, 1967. pp. 1-107 on Atlantic Canada.
- MacDonald, Colin, comp. A Dictionary of Canadian Artists. Ottawa: Canadian Paperbacks, 1974. Not many folk artists but there is a detailed entry on Maud Lewis, Nova Scotian folk painter.
- MacLaren, George. The Woodcarvers of Nova Scotia. Halifax: Nova Scotia Museum, 1971.
- Memorial University of Newfoundland Art Gallery. The Fabric of their Lives; hooked and poked mats of Newfoundland and Labrador. St. John's: Memorial University of Newfoundland Art Gallery, 1980. Catalogue for exhibit of hooked and poked mats of Newfoundland, April 19-May 12, 1980. Excellent text provides background on techniques and function of mats. Valuable source.

- . Ferryland Folk. St. John's: Memorial University of Newfoundland Art Gallery, 1975. Catalogue for exhibit of paintings by Arch Williams (folk artist) and Gerald Squires (fine artist), both from Ferryland, Newfoundland.
- . The Ferryland Tapestry. St. John's: Memorial University of Newfoundland Art Gallery, 1979. Catalogue for exhibit of folk paintings by Arch Williams and a tapestry fashioned after them. Biographies of artists. A few illustrations.
- . Folk Images '77. St. John's: Memorial University of Newfoundland Art Gallery, 1977. Catalogue from exhibit of five Newfoundland folk artists: Arch Williams, Leonard Burt, Carl Barbour, Thomas Hudson, Percy Pieroway; July 1977. Introduction by Patricia Grattan. Some biographical information on each artist and photos of their paintings.
- . Folk Memory: Three Newfoundland Painters. St. John's: Memorial University of Newfoundland Art Gallery, 1976. Catalogue for exhibit of three folk painters, 1976.
- . Traditional Newfoundland Mats: Mary Margaret O'Brien. St. John's: Memorial University of Newfoundland Art Gallery, 1978. Catalogue from exhibit of artist's hooked mats. Film of her at work is also available.
- , and Labrador Craft Development Council. Newfoundland '74. St. John's: Memorial University of Newfoundland Art Gallery and Newfoundland and Labrador Craft Development Council, 1974.
- Newfoundland Provincial Government, Department of Tourism. Crafts of Newfoundland and Labrador. St. John's: Newfoundland Provincial Government, Department of Tourism, 1977. List of handicrafts sales outlets.
- Pocius, Gerald L. Textile Traditions of Eastern Newfoundland. National Museum of Man Mercury Series, Canadian Centre for Folk Culture Studies, Paper No. 29. Ottawa: National Museums of Canada, 1979. Excellent study of textiles in Eastern Newfoundland.
- Ruff, Eric. An Exhibition of Folk Art, 1978. Yarmouth, Nova Scotia: Yarmouth County Museum, 1978. Brief handout, but interesting for its fine art perspective.

Smith, Jean and Elizabeth Smith. Collecting Canada's Past. Scarborough, Ontario: Prentice-Hall, 1974. Few examples from Atlantic Canada.

Trask, Deborah. Life How Short, Eternity How Long: Grave-stone Carvings and Carvers in Nova Scotia. Halifax: The Nova Scotia Museum, 1978. Superficial work but to date one of the only published studies on gravestone carving in Atlantic Canada.

ARTICLES

"Arch Williams Fisherman Turned Artist." Decks Awash, August 1979, pp. 15-16. Generally superficial. Interesting for the fine art criticism offered by MUN Art Gallery.

Barbeau, Marius. "The Origin of the Hooked Rug." Antiques, August 1947, pp. 110-13. Deals quite a bit with the Maritimes tradition.

Bardsley, Alice. "Mother's Weaving." Bluenose Magazine, Spring 1978, pp. 23-24.

Bériaux, Oscar A. "Homeweaving in Canada." Canadian Geographical Journal, 27 (1943), 19-29. A substantial amount of text and photographs devoted to Atlantic Canada.

Bird, Michael. "A Spirit of Exuberance." Canadian Antiques and Art Review, 1, No. 1 (1979), 16-23. Comparison of Germanic Decorative Arts of Nova Scotia and Ontario.

Bodolai, Joe. "Arch Williams: Painting It the Way He Knows It." Saturday Night, November 1975, pp. 24-25.

----- "A Visit to Newfoundland." artscanada, Winter 1975, pp. 41-47. Discusses arts in Newfoundland devoting a page to Arch Williams, folk painter.

Casselman, Karen. "A Folk Art Find to Dazzle the Nation." Atlantic Insight, June 1979, pp. 46-47. Describes work of Francis da Silva done in Hansport, N.S., during the 1850's. The artist covered walls of garage with paintings. Article discusses Art Gallery of Nova Scotia's attempt to restore the works. Colour illustrations.

Chaisson, Rosemary. "Andy and the Dummies." Atlantic Advocate, June 1975, pp. 27-28. Brief article on Andy MacDonald of Aulac, N.B., who creates stuffed dummies and displays them on his lawn as a tourist attraction.

- Cole, Shelia. "Down East Folk Art." Axiom, February-March 1977, pp. 47-48. Review of the Art Gallery of Nova Scotia's exhibit Folk Art of Nova Scotia.
- "Concrete Man." Atlantic Advocate, April 1965, p. 69. Brief write-up on Charles MacDonald, Nova Scotia, who creates concrete animal sculptures for his front lawn.
- Croxall, Peter. "Down East." Bluenose Magazine, April-May 1980, pp. 6-7. Brief article on Ronald Mann of Nova Scotia, Bluenose schooner carver.
- "Digby's Artist, Maud Lewis Dies." Halifax Chronicle Herald, 1 August 1970, p. 17.
- Donaldson, Joan. "An Eisenhower Portfolio." artscanada, October-November 1979, pp. 20-23. Article on Colin Eisenhower, Nova Scotia folk carver.
- Elwood, Marie. "Twentieth Century Nova Scotia Folk Art." Canadian Collector, January-February 1977, pp. 31-34. Article based on introduction to exhibitions catalogue.
- "Figureheads, carvers long gone." Halifax Chronicle Herald, 15 September 1962, p. 9.
- "Folk Art of Nova Scotia: A Unique Exhibition." Halifax Chronicle Herald, 8 November 1976, p. 24.
- Grattan, Patricia. "'A Pastime That's All': Primitive Painting in Newfoundland." Arts Atlantic, Fall 1977, pp. 14-17.
- Harrington, Michael Francis. "Cash's Indian." Atlantic Advocate, September 1963, pp. 53-54. Focuses on cigar store figure in St. John's.
- Hatfield, Fred. "Fred Trask Colour Him Artist." Bluenose Magazine, December 1979, pp. 10-11. Article on Fred Trask, Nova Scotia folk painter.
- "Homer Weatherbee's Hobbies." Atlantic Advocate, June 1966, pp. 71-75. Centres on a folk artist.
- "Hooking a Rag Rug." Cape Breton's Magazine, March 1973, pp. 13-15.
- "The Hunt is On for Nova Scotia's Folk Artists." The 4th Estate/Arts Calendar, 26 May 1976, pp. 10-11.
- Jubilee Guilds of Newfoundland. Twenty-one Years (1936-1957) of Weaving Patterns. St. John's: Jubilee Guilds of Newfoundland, 1958.

- Leitch, Adelaide. "Legends from New Brunswick Looms." Canadian Geographical Journal, 65 (1962), 118-21.
- . "Newfoundland Looms." Saturday Night, May 1949, p.29.
- . "Pictures on Brin-The Grenfell Hooked Mats." Canadian Geographical Journal, 56 (1958), 76-77.
- . "Where Handicrafts Build Homes." Canadian Geographical Journal, 42 (1951), 234-36. Article on crafts of Labrador, particularly Grenfell Mission's association.
- MacAndrew, Barbara. "The Stoneheads." Atlantic Advocate, September 1979, p. 44. Rev. Edward Tuck and family carve faces in Prince Edward Island rock for sale as souvenirs.
- MacKeeman, Karl. "Nova Scotia Folk Art." Bluenose Magazine, Summer 1977, pp. 8-9. Review of exhibit "Nova Scotia Folk Art."
- Mackley, Florence. "Folk Art in Cape Breton." Canadian Antiques Collector, January-February 1972, pp. 57-59. Focus on spinning and weaving.
- "The Maud Lewis Touch." Halifax Chronicle Herald, 6 August 1970, p. 6.
- McAnn, Aida. "Busy Hands in New Brunswick." Canadian Geographical Journal, 20 (1940), 127-38. Brief mention of mats and quilts.
- McCoy, Doris. "Frail Woman With a Bold Brush." Atlantic Advocate, January 1967, pp.36-37,39. Profile of folk painter, Maud Lewis.
- Miles, Christine. "Scrimshaw." Bluenose Magazine, Fall 1976, pp. 15-16.
- "Obituary for Joseph Sleep." Arts Atlantic, Fall/Winter 1978, p. 10.
- "One-Upon-a-Time World of Maud Lewis." Moncton Daily Times, 20 November 1965, p. 4.
- Orr, J. and M. Jardine. "Pine Lady." Dalhousie Review, 19 (1940), 449-555. Figurehead carving.
- "Painted Room Campaign Continues. Friends Await Negotiations." Halifax Chronicle Herald, 29 September 1976, p. 22.

- Peddle, Walter W. "Newfoundland Outport Furniture." Canadian Antiques and Art Review, 2, No. 11 (1980), 39-41. Good introductory article. Well illustrated.
- . "Traditional Furniture of Outport Newfoundland." Atlantic Advocate, October 1979, pp. 92-93. Brief but has some nice illustrations.
- Pocius, Gerald. "Folk Images '77." artscanada, October-November 1977, p. 63. Brief but offers a refreshing contextual and functional approach to the exhibit "Folk Images '77" at MUN Art Gallery.
- . "Hooked Rugs in Newfoundland. The Representation of Social Structure in Design." Journal of American Folklore, 92 (1979), 273-84.
- "Recognition of quilting long overdue." The Halifax Chronicle Herald, 29 September 1980, p. 15.
- Riordon, Bernard. "Art Gallery of Nova Scotia History and Development." Visual Arts, Summer 1980, pp. 3-11.
- Ross, Marcia. "Joe Norris: 'The Matisse of Folk Art'." Atlantic Insight, July 1980, pp. 58-59.
- Ryder, Huia. "Old Trade Signs and Carved Figures of St. John." Atlantic Advocate, March 1958, pp. 44-45.
- Saint John Art Club. Centennial Exhibition of Primitive Art in New Brunswick. Saint John, New Brunswick: Saint John Art Club, 1967.
- Sherk, Susan. "Meet Percy, the Painter. He Heads for the Hills." Atlantic Insight, March 1980, pp. 58-59. Profile of Newfoundland folk painter, Percy Pieroway.
- Simmons, Albert Dixon. "Decoys of Yesteryear." Atlantic Advocate, October 1965, pp. 26-29. Article focuses on hunting decoys.
- Smith, Phil. "Found in the New Found Land." Canadian Antiques Collector, March-April 1975, pp. 46-47. Article focuses on various artifacts of Newfoundland, a powder horn, decorated elaborately, is shown and discussed briefly.
- Taylor, Gail. "Maritimes." artscanada, December 1969, pp. 4-11. Section dedicated to Maritime folk art.
- Traquar, Ramsay. "Hooked Rugs in Canada," Canadian Geographical Journal, 26 (1943), 240-54.

Tweedie, R.A., Fred Cogswell and W. Stewart MacNutt,
eds. Arts in New Brunswick. Fredericton: University
Press of New Brunswick Ltd., 1967. Chapter on painting
contains some material but not a lot of relevant
material.

APPENDIX A

LIST OF INTERVIEWS WITH INFORMANTS

Brazil, Lynn, St. John's; brought up on Bell Island;
int. 3/13/80.

Brazil, Michelle, St. John's; brought up on Bell Island;
int. 10/31/79.

Brown, Hubert, Bell Island; brought up on Bell Island and
considers himself to be the only full time artist living
there; int. 3/4/80.

Grattan, Patricia, St. John's; acting curator of Memorial
University Art Gallery; int. 4/16/80.

Murphy, Patrick J., Bell Island; main informant; int. 5/29/
79 (not recorded); 6/21/79; 7/6/79; 7/13/79 (not recorded);
7/25/79; 8/8/79; 9/19/79 (not recorded); 10/10/79;
11/30/79; 12/12/79; 2/1/80; 2/7/80; 2/29/80; 3/21/80;
4/3/80; 4/11/80; 4/18/80; 7/11/80 (not recorded);
8/18/80 (not recorded).

Neary, Steve, St. John's; MHA for LaPoile, former MHA for
Bell Island and friend of Murphy's; int. 3/19/80 (not
recorded).

Unidentified girls (2) St. John's; worked as summer student
help in Social Services, Bell Island; int. 7/13/79 (not
recorded).

Unidentified man, Portugal Cove; Bell Islander returning
home for visit after fourteen years of absence; int.
8/8/79 (not recorded).

