

Stories of Our People / Lii zistwayr di la naasyoon di Michif: A Métis Graphic Novel Anthology

Introduction to Métis Stories

All humans have stories. Through this rich oral tradition, which is intrinsic to what it means to be human, much of what we know of the natural and the spiritual worlds has been handed down through the ages. Stories serve a broad sociological purpose, sometimes for negative purposes such as social control, but usually for more positive ones such as explaining the workings of the natural world to children. We tell stories to entertain ourselves, and before the advent of the mass press and media proliferation through books, newspapers, magazines, movies, television and the Internet, the Oral Tradition was the only means to transmit intergenerational knowledge. Within each story, which both entertains and teaches life lessons, there are myriad layers of meanings and interpretations, depending on who is listening.

These narratives are important because collectively they define who we are as human beings. They delineate our past, present, and future. They tell us about everyday things and about nature. When something can't be explained or easily understood, stories explain the machinations of the Supernatural, the Sacred, and the Profane. Perhaps most important, they relate to our common origins and our common humanity, and for that, stories are a gift for all humanity.

Stories such as the ones in this anthology are now considered by the dominant society as "folklore." However, "folklore" is a dismissive term because it is usually used by outsiders from a dominant culture who often lack cultural knowledge of the community and traditions that they are "studying." The stories themselves are often labelled as "quaint" and "archaic."¹ Labelling the stories in this way is a mistake because they have a necessary sociological function, and they connect people to a specific culture in both time and place. "Folklore" is also a very broad term because it includes songs, superstitions, sayings, spiritualities, nicknaming traditions, jigging, square dancing, and fiddle playing. Collectively, these cultural activities should be considered as part of a traditional and/or Indigenous worldview rather than folklore.

Métis Elders, or "*lii vyeu*"² (the "Old People"), transmit cultural knowledge to younger generations through the Oral Tradition. <<*Lii vyeu Michif ka achimoochik kayash ooshchi lii jenn Michif akoota ooshchi kishkaytamuk taanishi aen li Michif iwihk.*>> The Old People tell stories to explain everyday things and those things that we can't understand. In that context, Métis stories always have a specific purpose and are usually told during "storytelling season"—late fall and early winter. <<*Lii Michif kii atayookaywuk en niver pi ka kishinak pikoo.*>> This season was traditionally viewed as a good time to tell stories because people completed their harvesting of food for the winter and had time to visit with one another and tell stories.

As long as these stories continue to be told, they will leave indelible imprints upon our consciousness, even as the Métis move away from the Oral Tradition and tell these stories in other media. The Métis are some of the best novelists, playwrights, poets, and filmmakers in both Canada and the United States, which means that the stories will continue to be told in new and interesting ways.

These stories are not always "make believe." They are an integral component of the Métis worldview. <<*Toot leu zistwayr lii Michif ka achimoochik kii tapwatamuk.*>> The Old People, moreover, believe them to be true. Stories also have an undercurrent of truth and shouldn't be easily dismissed as myth or superstition. Finally, stories are important to the Métis storytellers because they connect the storyteller to their Elders, ancestors, and language. <<*Lii zistwayr miyashinwa, ki wiichihikoonaan chi kishchiitaymayakook li vyeu, nutr paraantii pi nutr laang.*>>

This resource concentrates on Métis stories—*lii koont*³, *lii atayookaywin*⁴, and *lii zistwayr*.⁵ Language is intricately tied to these stories. When the stories are told in a Michif⁶ language, they are told in a Métis worldview that doesn't easily translate into English. The storyteller and/or Elder may tell the stories in English, but they are often thinking in Michif when they are telling them. <<*Lii vyeu Michif lii zistwayr ka atayookaychik an Michif ishi nakatwaytumuk leu laan iwow.*>> As a result, much of the stories' original meanings almost always get lost in translation. <<*Ka ayatayookayk an naanglay nimooya taapishkoot an Michif nisitootakawn.*>>

The Métis' rich storytelling tradition seamlessly blends Algonquian (Cree–Néhiyawak and Ojibway–Anishinaabe) and French-Canadian/Québécois (Canadien/Canayen) traditions.⁷ These two different spheres—a rural French/Catholic one in which *le Diable*, *le loup garou*, and *Ti-Jean* are common fixtures, and a Woodlands/Plains Algonquian one with *Whitigo*, *Paakuk*, *Nanabush*⁸, and *Wiisakaychak* are the main spirits—have been fused into one Métis storytelling tradition. The Anishinaabeg, Nihithawak/Néhinawak/Néhiyawak, and French Canadians/Québécois would immediately recognize these elements in Métis stories being very similar to their own—including the names, stories, and motifs. However, while Métis stories clearly derive from these traditions, the stories have evolved to meet Métis needs. These Métis stories often have different meanings and endings than their Cree, Ojibway and French-Canadian antecedents. <<*Lii zistwayr di Michif ashkow tapishkoot lii zistwayr dii Krii, lii Sooteu, pi lii Kaanayaen maaka pahkaan pi mayshkochipayinwa poor lii Michif.*>> In true Métis fashion, these stories have been woven into a new and coherent synthesis that is unique, vibrant, and highly memorable.

Métis stories are balanced. They include stories about malevolent spirits that do harm or those who transgress against the Creator and/or society, and Trickster-based creation or morality stories. Trickster stories are often fun and humorous. They are generally creation stories and closely follow the oral narratives in the Anishinaabe and Néhinawêwin (Swampy Cree), Néhiyawêwin (Plains Cree), and Nihithawîwin (Woodland Cree) languages. The Métis stories grow darker with *li Jiyaab*⁹, *li Roogaroo*¹⁰, *Whitigo*, and *Paakuk*. These are dark stories employing characters that fall out of the Creator/*Li Boon Jeu*¹¹'s favour. There are also stories about magical little people (*li p'tchi mound or ma-ma-kwa-se-sak*), lake monsters (similar to the Loch Ness Monster or Ogoopogo), the boogeyman or woman (*Kookoush* and *la veille de la Carême*), the Northern Lights (*li chiraan*), tall tales, and fairytales.¹²

The Métis tricksters or *Chakapesh*—*Wiisakaychak*, *Nanabush*, and *Chi-Jean*¹³—are essentially good characters. However, they have some very human foibles, including gluttony and selfishness. The tricksters serve as the Creator's intermediaries to humans, and their adventures, through stories, explain the workings of the natural environment. <<*Li Boon Jeu lii paakitineu atayookana oota sur la terr chi wiichiikooyak chi nisitonamak. Kaykway ka kii ooshitaat poor kiiyanaan.*>> That *Nanabush* was initially Anishinaabe, *Wiisakaychak*, Nihithawak/Néhinawak/Néhiyawak, and *Chi-Jean*, Canadien/Canayen makes the stories even more interesting. *Wiisakaychak* and *Nanabush* are the same being, which has its origins in a proto-Algonquian culture. *Chi-Jean* is an element of European storytelling handed down to French Canada and reinterpreted by the Métis. In his French-Canadian incarnations as “*Ti-Jean*,” he is an impish trickster and a French-Canadian hero who lives in a fairytale world, and plays tricks on a distant and dumb king (i.e. the King of England).¹⁴ One of the stories in this collection has all three Métis tricksters appearing together. Storyteller Jeanne Pelletier believes that *Nanabush*, *Wiisakaychak*, and *Chi-Jean* are “one in the same person.”¹⁵

Whitigo, also known as *Wehitigo*, *Whitako*, or *Windigo*, and *Paakuk*, *Pakahk*, or *Pakakosh* are dark, malevolent characters. Also known in Michif as “*Kaamoowachik*” or “cannibal spirit,” the *Whitigo* emerged from the woodlands stories of the Algonquian nations. *Whitigos* are sometimes represented

as giant monsters with skeleton bodies and monstrous white heads.¹⁶ They represent the omnipresent danger of starvation in hunting and gathering cultures. There can also be human *Whiitigos*—people who do bad things, and who are possessed by a malevolent spirit.¹⁷ These are people who shun the Creator and the moral code of human society. <<*Oki li moond ka mayshkotchipayichik. Kayash ni mo kwayesh ki myeu pimatisiwak pi kii pashitaywokashowuk.*>> *Paakuks/Pakahks/Pakakoshs* are emaciated flying skeletons that represent disease.¹⁸ During lonely evenings, they delight in spooking unsuspecting people with their demonic laughter. Storyteller Jeanne Pelletier says that her grandmother told these stories to her grandchildren as they were about to go home after an evening of visiting.¹⁹

In many traditional Métis stories there are also Catholic influences. These include *li Jiyaab* (the Devil) and *li Roogaroo*. *Li Jiyaab* can manifest himself upon unsuspecting people as a tall handsome stranger who visits country dances and mesmerizes all the young women with his mysteriousness, impeccable dress, and good looks.²⁰ He can appear as a black dog—from a French-Canadian tradition likely borrowed from the British Isles.²¹ The black dog is also considered *aen Roogaroo* by many Métis storytellers.²² *Li Jiyaab* can trick people to steal souls or he can play simple tricks such as spoiling milk. This interpretation of the Devil is a mix of Catholic doctrine and folk Catholicism that sees the Devil as a bad-mannered trickster (such as “Old Scratch” or “Old Horny”²³ in English-language traditions) rather than the “Prince of Lies” as prescribed in Church doctrine.

Roogaroos—Métis werewolves—are perhaps the most interesting creatures in Métis stories. Werewolf, or lycanthropy, stories have been recorded since antiquity, and became popularized in European storytelling traditions in the late Middle Ages and in the early Renaissance.²⁴ The Métis *Roogaroo* emerged from two traditions: the French werewolf (*loup garou*) via French Canada and the Cree (and/or Dene) Shape-shifter. *Loup garous* and *Roogaroos* can turn into a variety of forms including black dogs, pigs, horses, and even bears in some stories.²⁵ In the French tradition (France), *loup garous* are people who sold their souls to the Devil and are his agents.²⁶ In the Canadian tradition, *loup garous* are people who turn their back on God, and include people who don't go to Church, and don't take the sacraments or give up pleasurable activities during Lent. As such, they are usually not active agents of the Devil, but are rather lost souls. The Métis tradition clearly derives from the Canadian *loup garou*.

There are many ways a person could become *aen Roogaroo*. For example, in *Stories of the Road Allowance People*, Maria Campbell's *Roogaroo* story leaves it open: did the priest socially ostracize the female *Roogaroo*, thus labelling her a *Roogaroo*, or did she become a *Roogaroo* for not following the Church's sacraments and rules?²⁷ Missionary priests may well have ostracized Métis healing women and labelled them as “*Roogaroos*” in order to isolate them in their communities. Doing this would have been a good means to defeat a rival spiritual tradition since many, if not most, of these women adhered to traditional Aboriginal spiritualism or the “Old Indian Religion.” Other Métis believe that those who are bad people, who shun the Creator, who fail to attend mass regularly or fail to make sacrifices during *li karaym* (Lent) could become a *Roogaroo*. This was essentially a free-will decision: if a person chooses to be bad, it could be because he or she is predisposed to being a *Roogaroo* or because he or she just decided to become one. Perhaps it was the Métis themselves who transformed societal transgressors into *Roogaroos* in order to control aberrant behaviour through social isolation.

Roogaroos can be cured. This usually involves a sharp poke on the nose or a cut on the ear. According to Michif storyteller Gilbert Pelletier, when confronted by a *Roogaroo*, “you have to scare them. Hit them on the nose to fix them.”²⁸ This action doesn't involve any sort of atonement for the person's sins, but does involve community and family forgiveness, as well as the transgressor's reintroduction into

society. This is thus a community-sanctioned act of forgiveness that doesn't involve the Church. Michif storyteller Norman Fleury considers this act of freeing a *Roogaroo* to be an "exorcism."²⁹ Therefore, *Roogaroo* stories offer the possibility of healing and redemption, and the reentry of the transgressor back into society and into the Creator's fold. They also serve as a lesson that all people should respect the Creator, follow societal norms, and for some, or at one time, obey the Church's sacraments. <<*Lii Michif tashimaywuk lii roogaroo chi wiichikoochik, chi myeu pimootaychik aen ishipimatishiekik pi chi mitshahahkik lii lway lii lway di ligliis.*>>

Roogaroos meshed well into the preexisting Algonquian storytelling world. For instance, in some traditions, *Roogaroos* and *Whiitigos* may be the same being in a particular story. In fact, *loup garou* and *Roogaroo* stories are so similar to Anishinaabe and other First Nations traditions that they are sometimes reintroduced back into First Nations/Native-American storytelling traditions.³⁰ Moreover, the Métis share the word "*Roogaroo*" with some Acadians in Atlantic Canada and Creoles and Cajuns in Louisiana who know this being as "*rougarou*," "*roux-ga-roux*," "*rugaroo*," or "*rugaru*."³¹

Roogaroos and *Whiitigos* are very similar beings in that both become creatures through the violation of a societal norm or by offending the Creator. Moreover, these dark stories are not just meant to scare us, they have valuable life lessons. Simply put, all of our actions, no matter how small, have consequences. The actions of those who become *Whiitigos* and *Roogaroos* are negative, bad or evil, and they are punished for transgressing against the Creator and human society. These stories are more than morality tales: they tell us that we as individual human agents have the ability to make choices for good and bad.

While Métis stories are entertaining, they should always be treated with respect. When retelling or reusing a story you must always seek permission from the original storyteller. Not seeking this permission and not giving acknowledgment is disobeying protocol and is an offence to the storyteller and to the Métis community. Stories are the intellectual property of the storytellers and they belong to the storyteller. For instance, the stories in this collection belong to each of the storytellers that have contributed to this volume. They have been passed down through the Oral Tradition or have been imagined or re-interpreted by the storytellers themselves. These stories should also be treated with respect because the storytellers believe that *Roogaroos* and *Whiitigos* and the other beings in Métis storytelling exist. Storyteller Gilbert Pelletier says that in the case of *Roogaroos*, you have to believe in them to see them.³² Therefore, these stories are very important and mean a great deal to the storytellers and their families. To the Old People, our world and the world of these creatures coexist and intermingle. <<*Lii vyeu Michif kii taashimaywuk lii zesprii pi leu pooakanaywow ka atootakihk ayamihowin.*>>

Project Introduction

This resource is a departure from other books about Aboriginal or traditional stories. It is structured in five sections. As readers go through the book, they will notice that the narrative and artwork gets progressively darker. The book starts with trickster stories, then moves to a [Whitigo](#) and [Paakuk](#) story, then jumps to a story about selling one's soul and personal redemption, and finally to a [Roogaroo](#) story. Each chapter is structured in three parts: the illustrated story, the prose component, and the storytellers' transcripts. The illustrated components by Carrie Saganace contain text/dialogue based on the original transcripts and the prose story. The prose components written by Janice Depeel are interpretations of the actual storytellers' transcripts. For "Sins of the Righteous" and "Attack of the [Roogaroos!](#)," Janice merged stories by different storytellers to write her short stories. While these short stories are composites, the author and the Gabriel Dumont Institute (GDI) ensured that there was continuity in the stories, that they weren't taken out of their original contexts, and that we respected the meanings/interpretations of the original stories. Finally, we have included the original storytellers' transcripts because it is best to see how the story was originally told—without any layers of interpretation.

GDI decided to structure this resource in this format because we felt that it would be the best means to tell these stories in a variety of ways since some readers prefer an illustrated set of stories, others prose compilations, while others still prefer the original transcripts of the stories. We also felt that it would be interesting to see how two different artists—an illustrator and a short story writer—would interpret these stories.

This project began in 2003 and morphed into the present project over the course of several meetings with Anishinaabe/Odawa educational consultant and artist Anna-Leah King and Anishinaabe artist Carrie Sagnace. During these meetings we had planned on producing an Aboriginal stories graphic novel with N hiyawak, Anishinaabeg and Michif stories. GDI was originally going to publish an anthology of M tis stories based on a series of interviews which occurred in late 2003 and early 2004. GDI realized, however, that it didn't have the human and fiscal resources at the time to produce an anthology relating to M tis stories and Oral Traditions, so we decided to select stories based on themes, and illustrate them in the popular graphic novel format. Our rationale was that youth and young adults in particular are looking towards less traditional mediums for cultural knowledge, information, and entertainment.

The graphic novel, which is a mix of visual and print media, is an ideal means to transmit M tis stories to reach this audience. The difficulty, of course, is to tell stories without deviating from their original intent through the selective usage of pictures and words. In an Aboriginal context, it is also vital to show respect for the storytellers and stories themselves and not deviate from the original intent or appropriate voice. But as the popularity of this format shows—as demonstrated by Chester Brown's [Louis Riel](#), Art Spiegelman's [Maus](#) and Marjane Satrapi's [Persepolis](#)—complex issues such as the life of Louis Riel, the Holocaust, or the Iranian Revolution can be told well in this media. So well, that these graphic novels have become secondary school and university textbooks,³³ and are now part of the popular culture canon.

There are many people to thank for the production of this book. This is a true community project. First and most important, I would like to thank [lii vyeu](#)—the "Old People"—for sharing their stories. Maria Campbell in particular should be acknowledged for inspiring GDI to produce this resource. Her classic [Stories of the Road Allowance People](#) is the best M tis stories resource available. Our Michif translator and storyteller Norman Fleury has been an inspiration as well. He provided all Michif translations for this resource. Norman is one of the most gifted storytellers living in Canada. The M tis Nation is blessed to have such strong cultural knowledge—which should be the envy of all Canadians.

Our Elders and storytellers for this book include:

- Norman Fleury and Gilbert Pelletier
- Wilbert “Bob” Desjarlais and George Klyne
- Albert “Hap” Boyer and Rose Richardson
- Robert LaRocque and Guy Blondeau
- Norma and Joe Welsh
- Clementine Longworth and Jeanne Pelletier

We didn't use all of their stories for this book. If we had, we could have published ten books rather than one. Nevertheless, all of our Elders influenced the production of this resource. Much of the material that was not used for this project has been put online on *The Virtual Museum of Métis History and Culture* (www.metismuseum.ca). Other stories may be used to produce another graphic novel.

Other people who have contributed to the production of this resource include Sherry Farrell Racette (interviewer), Maria Campbell (interviewer and Elder), Cheryl Troupe (researcher/interview facilitator), Anna-Leah King (who worked with GDI to flesh out this graphic novel concept), Patricia Kovaks (who brought the full enthusiasm of the Saskatoon Separate School Board to this project), David Morin (who worked on the transcripts, the dialogue scripts, and the book's layout), Karon Shmon (who lent her enthusiasm and guidance for this project), and Joseph Fauchon, Warren Dudar and Janessa Temple (who collectively spent hundreds of hours transcribing and re-transcribing storytellers' interviews), Christa Nicholat (who compiled the narration/dialogue for the illustrated stories), Leah Dumont (who transcribed Norman Fleury's Michif translations that were used in this book), and the University of Saskatchewan Educational Media Access and Production (who video-recorded and digitized these interviews). Janice Depeel, an emerging Métis writer and our colleague from the Dumont Technical Institute, wrote prose vignettes for this project which are based on the oral history transcripts. Finally, artist Carrie Saganace's artistic vision and talent have added their own unique interpretation to these stories.

This volume is dedicated to the memory of two Elders and storytellers who passed on before this project could be completed: Wilbert “Bob” Desjarlais and Clementine Longworth. These Elders are fondly remembered by their families and communities. This book is also dedicated to Séraphine Desjarlais (1911-2006), a gifted Michif storyteller, mother, and grandmother. Finally, this book is also dedicated to all Métis storytellers, past, present, and future.

I hope that each of you enjoys this rich storytelling tradition.

Marsi!

Darren R. Préfontaine,
GDI Publishing Department,
December 2007

Endnotes:

1 Boatema Boateng, "Square Pegs in Round Holes? Cultural Production, Intellectual Property Frameworks, and Discourses of Power." In *CODE: Collaborative Ownership and the Digital Economy*. Rishab Aiyer Ghosh, ed. (Cambridge, MA: The MIT Press, 2005), 61-74.

2 This word is derived from the French word (*les*) "*vieux*" which means the "old people." Other phrases are used to describe Elders in Michif including <<*aniki ka kischikishkaytakik/aniki mishchet ka kishkaytakik.*>> These two phrases translate to "those that have a lot of wisdom." Personal conversation: Norman Fleury, August 11, 2007.

3 *Lii koonts* are legends and fairytales in Michif. This word is derived from the French word (*les*) "*contes*" or "stories." According to storyteller Norman Fleury, *lii koonts* include trickster stories. Ibid.

4 *Lii atayookaywin* are legends and fairytales, and are derived from Cree. According to storyteller Norman Fleury, this term is used interchangeably with "*lii koonts*." Ibid.

5 *Lii zistwayr* is derived from the French word (*les*) "*histoires*" which also means stories. *Lii zistwayrs* include *Roogaroo* and *Whiitigo* stories. These stories are based on true events and people while *lii koonts* and *lii atayookaywin* are usually from the deep past such as during the creation of the earth or in a make-believe world. Ibid.

6 There are three Michif languages. Michif-Cree is composed of Plains Cree (with some Saulteaux) verbs/verb phrases and French (with some English) nouns/noun phrases. Michif-French is considered by linguists as a distinct dialect of Canadian French. Île-à-la-Croix Michif is spoken in the northwest corner of Saskatchewan, and consists of mainly Woods Cree with some French nouns. Laura Burnouf, Norman Fleury and Guy Lavallée. *The Michif Resource Guide: Lii Michif Niiyanaan, aan Michif Biikishwanaan*. (Saskatoon: Gabriel Dumont Institute, 2007).

7 Carolyn Podruchny, "Werewolves and Windigos: Narratives of Cannibal Monsters in French-Canadian Voyageur Oral Tradition," *Ethnohistory* 51, no. 4 (Fall 2004): 677-700. Podruchny, one of Canada's most innovative young historians, indicates in this essay that the Canadian voyageurs equated *Windigos* and *loup garous* as the same beings in their stories, which were directly related to the "feast and famine" conditions of their fur trade lifestyles. The French-Canadian voyageurs likely passed this interpretation to their Métis children.

8 Cynthia Genaille, as told to her by Elizabeth Genaille, "Nanabush Stories." In *Metis Legacy II: Michif Culture, Heritage, and Folkways*, Lawrence J. Barkwell, ed. (Saskatoon: Gabriel Dumont Institute and Pemmican Publications, 2007), 41-44.

9 This word is derived from the French (*le*) "*diable*" or the Devil.

10 This word is derived from the French (*le*) "*loup garou*" or werewolf.

11 This phrase is derived from the French term, "*le bon Dieu*" or the "good Lord." The Métis also call God "*li Kriiaateur*." This word means "Creator," and is derived either from its English equivalent "Creator" or its French, (*le*) "*créateur*."

12 Norman Fleury, *Cinderella in Michif*. Norman Fleury and Peter Bakker. CD-ROM, 2007; and Marie-Louise Perron, "'L'origine des canards gris'/'The Origin of the Grey Ducks.'" In *Metis Legacy II*: 46-54.

13 Cynthia Genaille, as told to her by Elizabeth Genaille, "Chi-Jean (Ti-Jean) Stories." In *Metis Legacy II*: 15.

14 "*Ti-Jean*" is an abbreviation of "*Petit Jean*." "*Chi-Jean*" is the Michif version of "*Ti-Jean*," and is based on the Michif abbreviation and pronunciation for "*petit*," "*chi*" or sometimes, "*p'tchi*." For more information about *Ti-Jean's* adventures consult: Évelyne, Voldeng, *Les Mémoires de Ti-Jean. Espace Intercontinental du héros des contes franco-ontariens*. (Vanier, Ontario: Les Éditions L'Interligne, 1994); Micheal Parent, and J. Oliver, *Of Kings and Fools: Stories of the French Tradition in North America*. (Little Rock, Arkansas: August House Publishers, 1996); and Edith Fowke, *Folktales of French Canada*. (Toronto: NC Press Limited, 1982).

15 Jeanne Pelletier, personal conversation, Spring 2007.

16 Basil Johnston, *The Manitous: The Supernatural World of the Ojibway*. Toronto: Key Porter Books, 1995: 221. The *Whitigo* also appears as a modern-day villain in a First Nations-produced comic book. Sean Muir and Steve Sanderson, Illustrator. *Darkness Calls*. (Vancouver: Red Earth Media and the Healthy Aboriginal Network, 2006).

17 Jennifer Brown and Robert Brightman, "*The Orders of the Dreamed*": *George Nelson on Cree and Northern Ojibwa Religion and Myth, 1823*. (Winnipeg: U of Manitoba Press, 1988), 90-93.

18 *Ibid.*, 51-55.

19 Jeanne Pelletier, personal conversation, Spring 2007.

20 Perron, "'L'origine des canards gris'/'The Origin of the Grey Ducks.'": 47-48; and Ansèlme Chiasson, *Les légendes des Îles de la Madeleine*. (Montréal: Planète rebelle, 2004), 57-60.

21 Bob Trubshaw, ed. *Explore Phantom Black Dogs*. Loughborough, England: Explore Books, 2005; and *Phantom Dogs & Hell Hounds—Castle of Spirits.com*. <http://www.castleofspirits.com/blackdogs.html>.

22 Joe Welsh, *Jackrabbit Street*. Saskatoon: Thistledown Press, 2003: 16; and Cynthia Genaille, as told to her by Elizabeth Genaille, "'La Robe Rouge' or 'The Red Dress.'" In *Metis Legacy II*: 12-14.

23 Rosemary Guiley, *The Encyclopedia of Witches and Witchcraft*. (New York: Facts on File Books, 1989), 96-8.

24 Rosemary Ellen Guiley, *The Encyclopedia of Vampires, Werewolves, and Other Monsters*. (New York: Checkmark Books, 2005), 316-19.

25 Jean-Claude Dupont, *Héritage de la Francophonie Canadienne. Traditions Orals*. (Sainte-Foy, Québec: Presses de l'Université Laval, 1986), 104-09.

26 Guiley, *The Encyclopedia of Vampires, Werewolves, and Other Monsters*, 317.

27 Maria Campbell, *Stories of the Road Allowance People*. (Penticton, BC: Theytus Books Limited, 1995), 28-50.

28 Gilbert Pelletier, personal conversation, April 10, 2007.

29 Norman Fleury, personal conversation, August 11, 2007.

30 *Spooner Advocate*: http://www.spooneronline.com/placed/index.php?story_id=155710.

31 *He creeps, he crawls, he conquers: The rougarou—a Louisiana Folklore Legend*: http://www.thenichollsworth.com/home/index.cfm?event=displayArticlePrinterFriendly&uStory_id=de4eae78-b938-43c7-987d-d9f3b36ba113; and *Rougarou—Answers.com*: <http://www.answers.com/topic/rugaru>.

32 Gilbert Pelletier, personal conversation, April 10, 2007.

33 Daniel McCabe, "Just don't call it Mickey Mouse," *University Affairs/Affaires universitaires*, March 2007, 8-13; and BWI Books, *The Public Librarian's Guide to Graphic Novels*. (Lexington, Kentucky: BWI Books, No date).

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