

## RETHINKING THE PARATEXT:

### *Digital Story-Mapping E. Pauline Johnson's and Chief Joe and Mary Capilano's Legends of Vancouver (1911)*

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ALIX SHIELD

IN THE 1911 TEXT *Legends of Vancouver*, Mohawk-English writer Emily Pauline Johnson (Tekahionwake) shares a selection of Skwxwú7mesh stories as told to her by Chief Joe Capilano (Sahp-luk) and Mary Capilano (Lixwelut). These stories, collected by Johnson during the early 1900s, occur across the ancestral Coast Salish territories of British Columbia and are firmly rooted in the local landscapes of Vancouver. Since *Legends* has been in publication for over a century now, there have been many different editions produced – each reflecting distinct contexts and socio-political views on behalf of the publishers and editors, as exemplified in the text's shifting “paratext,” or critical framework. My research aims to recentre the important role of Skwxwú7mesh storytellers Chief Joe and Mary Capilano by utilizing the space of the paratext – the title page, introduction, and other framing elements – to decolonize the way this collection is presented and to reconnect the stories to the unceded and ancestral lands of the Coast Salish peoples. I do this first through the remediation of *Legends* as a digital story-map edition and, ultimately, through the publication of an updated critical edition, retitled *Legends of Capilano*. While the publishing history of *Legends of Vancouver* is both complex and reflective of destructive editing practices common throughout Canada's twentieth century, my research focuses on the overarching theme of the erasure of Chief Joe and Mary Capilano from the paratext and illustrates how digital story-mapping can highlight the connections between story/place while also providing a platform to rewrite the paratext.

## MATERIALS AND METHODS

To conduct this work, I utilize a digital storytelling platform called ArcGIS Story-Map Journals. This web-based GIS (geographic information system) tool allows users to connect textual landmarks within stories to tangible, geographical places on a map. Developed by Esri, an international purveyor of GIS software, this platform is both interactive and multimodal, incorporating narrative text, images, and multimedia content to produce a multi-layered reading experience. The concept of reassembling existing literary works within a multimodal environment is echoed in David Gaertner's (2015) "Indigenous in Cyberspace: Cyberpowwow, *God's Lake Narrows*, and the Contours of Online Indigenous Territory," in which he builds on the scholarship of new media theorists Jay Bolter and Richard Grusin regarding theories of remediation: "While new media may be 'new' in the sense that it employs innovative technologies, it is 'old' in the sense that the content is borrowed from an earlier generation and rendered into the new platform" (Bolter and Grusin 1999, 58).<sup>1</sup> In other words, through web-based platforms such as ArcGIS, the "old" content – the *Legends of Vancouver* stories – can be placed within a "new" digital framework to be reconsidered in updated and critically engaging ways.

My approach is theoretically grounded in the concept of the "paratext," using Gérard Genette's foundational work in *Paratexts: Thresholds of Interpretation* (1997) to analyze the ways *Legends of Vancouver* has been critically (re)framed over the past century. Genette defines the "paratext" as "those liminal devices and conventions, both within and outside the book, that form part of the complex mediation between book, author, publisher, and reader" (Genette 1997, i). These devices include framing elements such as titles, forewords, prefaces, and afterwords that effectively form the critical framework that mediates our readings of literary texts. However, I argue that, within the context of *Legends of Vancouver*, the paratext has done more than mediate our readings: it has marginalized the authorial roles of Indigenous storytellers and thus reinforced colonial conceptions of race and status throughout the text's publishing history. As Indigenous scholar Gregory Younging (Opaskwayak Cree) similarly argues, these pervasive issues of voice and misrepresentation are often perpetuated by non-Indigenous editors and publishers, much to the disadvantage of Indigenous writers.<sup>2</sup> The decision to use this theoretical

<sup>1</sup> For a more detailed discussion of remediation, see Bolter and Grusin (1999).

<sup>2</sup> See Younging (2007); and Younging (forthcoming 2018). Younging is the director of Indigenous publishing house Theytus Books and the faculty coordinator of the annual Indigenous Editors

approach comes from years of extensive comparative research across the many versions of *Legends of Vancouver*. While the actual stories change minimally across editions, the ways in which they are framed and reframed highlight the colonial history of publication that resulted in a gradual erasure of Chief Joe and Mary Capilano from the text. My analysis of *Legends* thus uses the paratext to critically interrogate this history of publication while also incorporating Indigenous perspectives to reimagine the paratext as a decolonizing tool for future editions.

By paying attention to the ways in which twentieth-century Indigenous literatures have historically been framed through use of the paratext, we can also consider the ways in which digital technologies can reframe and remediate these works. For example, in “A Landless Territory? Augmented Reality, Land, and Indigenous Storytelling in Cyberspace,” Gaertner (2016) explores possible intersections between the digital realm and our local physical landscapes in Vancouver’s Coast Salish territories: “With the proper critical apparatus in place and even a low-level understanding of technology, Indigenous cyberspace opens up productive and challenging spaces to further investigate key principles in Critical Indigenous Studies and provide students with interactive ways to engage with Indigenous knowledges and methodologies” (494). This connection between Indigenous studies and digital humanities/new media methodologies is nothing new; in fact, in her article “Wampum as Hypertext: An American Indian Intellectual Tradition of Multimedia Theory and Practice,” scholar Angela M. Haas argues that wampum, as an “interconnected” and “associative” system of knowledge, actually precedes Western conceptions of the hypertext (Haas 2007, 78). By regularly “revisiting and re-reading” wampum, the stories remain relevant to shifting generations of community members (80). Candice Hopkins (Tlingit) expresses a similar emphasis on revisiting Indigenous stories in her article “Making Things Our Own: The Indigenous Aesthetic in Digital Storytelling,” in which she writes: “replication in storytelling ... is positive and necessary. It is through change that stories and, in turn, traditions are kept alive and remain relevant” (Hopkins 2006, 342). Thus, in remediating works of Indigenous literature through digital storytelling platforms, these stories “remain relevant” to a wider and increasingly technologically savvy audience.

Before I begin my analysis, I would like to take a moment to acknowledge my position in relation to this work and also to provide a bit of context. As a settler scholar working within the intersectional fields of

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Circle (see <http://creativearts.humber.ca/courses/editing-indigenous-manuscripts.html>).

English, Indigenous studies, and the digital humanities, I consider issues of cross-cultural mediations as both a common thread and entry point between these three disciplines. My first experience with these kinds of cross-cultural, or “told-to,”<sup>3</sup> narratives took place in a graduate seminar at Dalhousie University (Halifax). In this class, we discussed the works of several early twentieth-century Indigenous writers, including Henry W. Tate (Tsimshian), Mourning Dove (Syilx), and E. Pauline Johnson (Mohawk). I was immediately drawn to Johnson’s *Legends of Vancouver*; I developed this work into a chapter for my master’s thesis, and would continue my research over the next five years as I progressed onwards in my doctoral work at SFU. However, despite having been raised on the ancestral and unceded territories of the x<sup>w</sup>məθk<sup>w</sup>əyəm (Musqueam), Skwxwú7mesh, and Səlilwəta? (Tsleil-Waututh) Nations in Vancouver, I found myself having to unlearn my relationship to these lands in order to make space for a newer, deeper understanding. It was only after about three years of working on *Legends* that I discovered a more personal connection to the material: my maternal grandfather, B. Napier Simpson Jr., had been involved in the restoration of Johnson’s ancestral home, Chiefswood. As an esteemed heritage architect in the city of Toronto, my grandfather, in 1961, was contracted by the Six Nations Committee on Chiefswood to draw up plans and specifications to ensure the correct historical restoration of Pauline’s birthplace. While I never had the chance to meet him as he lost his life in a plane crash in 1978 (along with seven other members of the Historic Sites and Monuments Board of Canada), I would like to think that doing this work on *Legends* has allowed me to meaningfully reconnect with aspects of my own history.

#### PARATEXTUAL BACKGROUND

The 1911 collection of “Indian legends” was put together by a network of Johnson’s Vancouver supporters, hoping to raise money to sustain Johnson through the later stages of an inoperable breast cancer diagnosis. Interestingly, *Legends of Vancouver* is not the title that Johnson chose for the collection; in fact, letters held in McMaster University’s archives reveal that the early working title of the monograph was *Indian Legends of the Coast* and that Johnson ultimately wanted the book to be called *Legends of Capilano* as a tribute to her friends and fellow storytellers (Foster 1931, 125; Quirk 2009, 205; Strong-Boag and Gerson 2000, 177). The first edition

<sup>3</sup> My understanding of “told-to” narratives and collaborative authorship is grounded in the work of Sophie McCall. See McCall (2011).



Figure 1. Various editions of *Legends of Vancouver* from my personal collection, stacked from the bottom in ascending order of publication: privately printed (1911); fourth edition, Geo. S. Forsyth and Co. (1912); seventh edition, Saturday Sunset Presses (1912); third edition illustrated, the Thomson Stationery Co. (1912); new edition illustrated, McClelland, Goodchild and Stewart, Ltd. (1914); new edition, McClelland and Stewart (1926); new edition illustrated, McClelland and Stewart (1926); new edition, McClelland and Stewart (1961); Quarry Press (1991); Douglas and McIntyre (1997); Midtown Press (2013).

of *Legends of Vancouver*, privately published in 1911 by the Pauline Johnson Trust, briefly mentions Chief Joe Capilano in the “Author’s Foreword” but sets the precedent for recognizing only one author on both the cover and title page – a pattern that would be repeated for every print edition since.<sup>4</sup> Furthermore, where each subsequent edition features extensive biographical information and photographs of Johnson, no edition has yet to include the same paratextual consideration for Chief Joe or Mary Capilano.<sup>5</sup> As the long and complex publishing history of this book

<sup>4</sup> In her comprehensive descriptive bibliography of *Legends of Vancouver*, titled “Labour of Love: *Legends of Vancouver* and the Unique Publishing Enterprise that Wrote E. Pauline Johnson into Canadian Literary History” (2009), Linda Quirk identifies twenty-seven unique editions/impressions of *Legends*. Since the publication of her article, the most recent Midtown Press edition (2013) brings this total up to an estimated twenty-eight unique editions. For more information on specific editions of *Legends*, please consult Quirk’s bibliography.

<sup>5</sup> The Midtown Press edition, published in Vancouver in 2013, does include a full-page image of Chief Joe Capilano; this important editorial decision, however, is undermined by the decision to feature a generic image (attributed to ethnographer Edward Curtis) of two unidentified

reveals, the *Legends of Vancouver* stories are in need of an updated critical edition – one that finally positions the Capilanos alongside Johnson as co-authors and affords them the same space in the paratext that Johnson has historically been given.<sup>6</sup>

#### DIGITAL STORY-MAPPING: CREATING AN UPDATED AND MULTIMODAL DIGITAL EDITION

Since the stories collected in *Legends* are so centrally connected to Vancouver's physical landscapes, I chose to explore digital story-mapping platforms that could both reframe and renegotiate our approaches to "as-told-to-narratives" (McCall 2011) while also building on the relationship between story and place. Indigenous scholar Leanne Betasamosake Simpson (Nishnaabeg) proposes a similar concept in "Land as Pedagogy: Nishnaabeg Intelligence and Rebellious Transformation," in which she highlights the importance of reconnecting with the land as a form of implicit teaching. This inextricable connection between Nishnaabeg knowledge and land, and the concept of "land as pedagogy," leads us to the decolonial and "re-territorializing" possibilities of digital story-mapping. Furthermore, in the initial release of their interactive documentary titled *God's Lake Narrows*, Kevin Lee Burton and Alicia Smith combined narrative and GIS technologies to geolocate virtual users (i.e., to estimate the site visitor's geographic location using their IP address) in relation to the God's Lake Narrows community of north-eastern Manitoba and also to pinpoint the reserve nearest the viewer.<sup>7</sup> This has the effect of confronting the viewer right from the opening slide and reinforcing the importance of "guest responsibility" (Gaertner 2015, 72) while visiting the digital territories of God's Lake Narrows. As this project demonstrates, the integration of storytelling and mapping/GIS capabilities can provide the digital terrain to create critically framed land-based stories.

Using the mapping tool ArcGIS, I am able to display written passages from the story in the left responsive side panel while the interactive GIS functionality occurs in the main screen area. In this manner, story-maps essentially function as a kind of digital edition, allowing for the curation

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Indigenous people in a canoe on the title page rather than an image of the Capilanos (of which there are many to choose from in local archives).

<sup>6</sup> I address these paratextual changes across versions in more detail in the afterword of the updated edition of *Legends of Vancouver*, retitled *Legends of Capilano* (University of Manitoba Press, First Voices, First Texts series, forthcoming).

<sup>7</sup> For a more detailed description of geolocation technology in the *God's Lake Narrows* site, see Gaertner (2015).



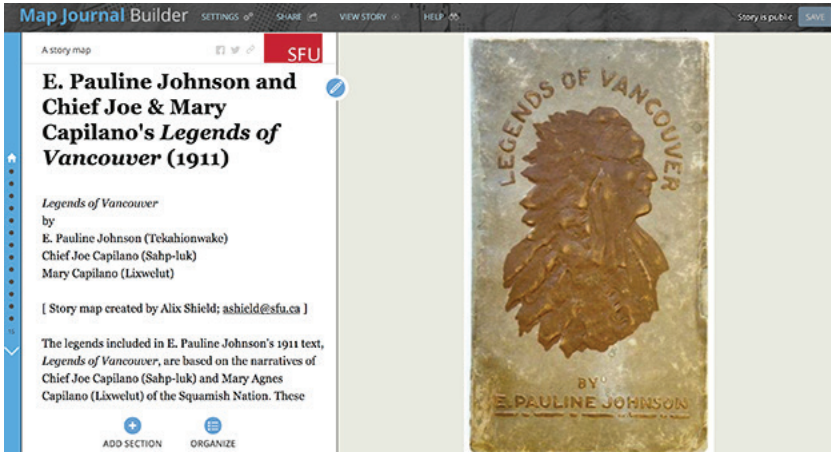


Figure 2. Story-map homepage, featuring an image of the 1911 edition of *Legends of Vancouver* (in the right “main stage” area) and acknowledgment of both Capilanos as co-authors (in the left “side panel”).

of a specific critical paratext as the editor might (re)envision.<sup>8</sup> My story-map edition features additional materials, including a 1911 map of Stanley Park (created by the Vancouver Board of Park Commissioners), a 1966 Skwxwú7mesh map of the Burrard Inlet and English Bay area,<sup>9</sup> scanned facsimile images from various early editions of the *Legends* text, and other supporting images/documents from my own research.

While my edition uses the “Imagery” base map (i.e., a basic geographical map) to provide an interactive overview of the landscape, I could also imagine integrating an Indigenous-authored map of Vancouver to use as a custom base map – instead of the default (read “settler”) options provided by the platform. For example, the 1937 “Sko-Mish-Oath” Skwxwú7mesh map, created by August Jack Khahtsahlano and Major James Skitt Matthews,<sup>10</sup> prioritizes Indigenous knowledge and relationships to the Vancouver landscape and uses only Coast Salish place names throughout. By positioning these two maps back-to-back within the story-map, I hope to draw attention to the ways in which colonization and dispossession have affected our local landscapes and their stories. These kinds of decolonial and reterritorializing possibilities are one example of the flexibility afforded by

<sup>8</sup> My story-map for *Legends of Vancouver* can be viewed at <http://arcg.is/tJW3IQ4>.

<sup>9</sup> This map is located on the front end-page of Khahtsahlano and Charlie (1966).

<sup>10</sup> I presume here that the 1966 map included in Khahtsahlano's *Squamish Legends* is based on this earlier 1937 map (available through the City of Vancouver Archives, AM54-S13: MAP 351b).

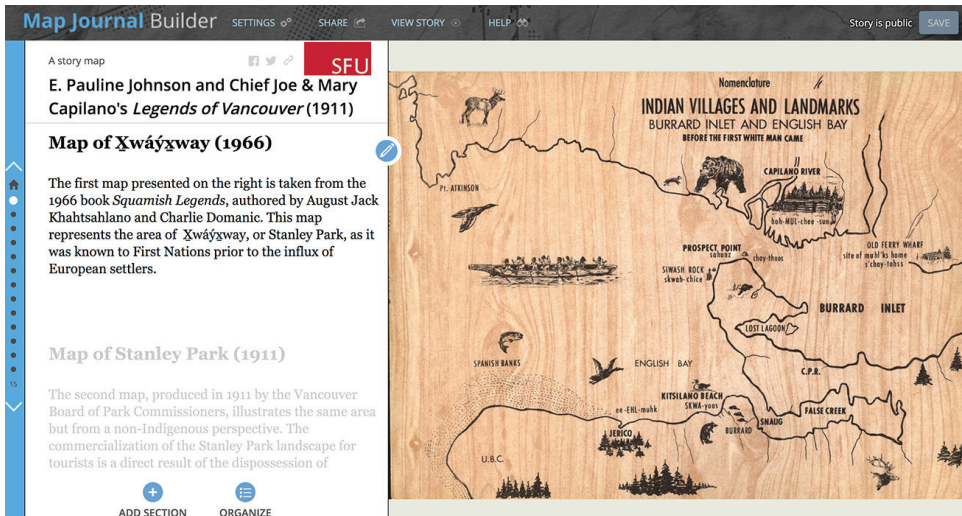


Figure 3. Map of Burrard Inlet and English Bay, showing the area surrounding “X̱wáy̱xway,” or Stanley Park. Upon scrolling down the left side panel, the reader is next confronted with a 1911 Vancouver Park Board map of the same area.

digital story-mapping platforms, helping us to reconnect the *Legends of Vancouver* stories with the unceded and ancestral lands as they were known to Skwxwú7mesh storytellers Chief Joe and Mary Capilano and as they are still known by local Indigenous communities today.

#### (RE)ENVISIONING THE PARATEXT

In choosing to take advantage of this blank paratextual space, I use the ArcGIS platform to highlight the authorial roles of Chief Joe Capilano and Mary Capilano that were neglected in past editions of *Legends*. For instance, because neither Joe nor Mary Capilano have ever been formally acknowledged as co-authors, my edition begins by listing the names of all three collaborators. In the first edition of *Legends of Vancouver*, several pages are dedicated to a lengthy “Biographical Notice”; this section includes an excess of unnecessary information about Johnson’s life and makes no reference at all to either Joe or Mary.<sup>11</sup> While Johnson briefly acknowledges Chief Joe in the original “Author’s Foreword,” there is no acknowledgment of Mary Capilano in the paratext – despite her obvious

<sup>11</sup> The “Biographical Notice” was updated in editions published shortly after Johnson’s death in 1913, with the addition of a short acknowledgment of her passing and an excerpt from a local newspaper obituary. However, this same courtesy was not extended to Chief Joe Capilano, who died in 1910 (one year prior to publication) but was never memorialized in the published book.



The screenshot shows the 'Map Journal Builder' interface. At the top, there are navigation options: 'SETTINGS', 'SHARE', 'VIEW STORY', and 'HELP'. A 'Story is public' indicator and a 'SAVE' button are also visible. The main content area is titled 'A story map' and includes a red 'SFU' logo. The title of the story is 'E. Pauline Johnson and Chief Joe & Mary Capilano's *Legends of Vancouver* (1911)'. Below this, a section titled 'Mary Agnes Capilano, 1836-1940' is highlighted with a blue checkmark. The text in this section reads: 'Mary Agnes Capilano (Lixwelut), wife of Chief Joe Capilano, was a Squamish matriarch and first-born daughter of a marriage that united two previously warring tribes, the Yaculta and the Squamish. Mary was known widely for her talents as a basket weaver, and was often seen paddling her dugout canoe, even in her older years, to cross the First Narrows between the Capilano Reserve and downtown Vancouver. While Chief Joe passed away in 1910 before *Legends of Vancouver* was published, Mary lived another thirty years – long enough to witness the devastating effects of the Indian Act and resulting theft of Squamish land.' To the right of the text is a black and white photograph of an elderly woman, Mary Agnes Capilano, sitting on a wooden bench. She is wearing a patterned shawl and a headband. At the bottom of the interface, there are two buttons: 'ADD SECTION' and 'ORGANIZE'.

Figure 4. “Biographical Notice” section of the paratext with added entries for Chief Joe and Mary Capilano.

role in the book. This editorial decision has been perpetuated in every print edition since its first publication, thereby erasing Mary Capilano’s authorial role and marginalizing her contributions as a twentieth-century Indigenous woman storyteller. My edition, in contrast, aims to reassert Mary’s presence in the collection by featuring relevant biographical information, images, and other examples of her storytelling that were not selected for publication.

#### NEGOTIATING TEMPORALITY IN A DIGITAL SPACE

One aspect of the stories that complicates the mapping process is the notion of temporality: how Johnson shifts between narrators, time, and place within each story. Deena Rymhs describes this technique in her article “But the Shadow of Her Story: Narrative Unsettling, Self-Inscription, and Translation in Pauline Johnson’s *Legends of Vancouver*” as a kind of frame narrative technique, whereby Johnson places her voice outside of Chief Joe’s or Mary Capilano’s as narrator to introduce and conclude each legend:

On occasion, quotation marks signal the tillicum’s story,<sup>12</sup> but at other points there are no quotation marks to signal the end of the narrator’s frame and the beginning of the tillicum’s story. Even when the

<sup>12</sup> Tillicum = friend (in Chinook jargon).

narrator distinguishes the tillicum's narrative from her own, we cannot forget that she re-tells, and thus represents, the story ... the frame is where Johnson explicitly resumes narrative control and intervenes in the meaning of the stories. It is in these frames that the narrator often appends a moral or conclusion that the chief's story might resist. (Rymhs 2001, 62)

As Rymhs suggests, this framing technique reminds us of the many roles that Johnson occupies throughout the book, all of which amount to instances of mediation – across cultures, between narrators, and across time and space.<sup>13</sup>

In order to represent these narrative elements within my digital story-map, I needed first to establish the relationship between temporality and narrative voice.<sup>14</sup> As Glen Willmott writes in “Modernism and Aboriginal Modernity: The Appropriation of Products of West Coast Native Heritage as National Goods,” summarizing the “frame narrative” concept as put forward by Rymhs, Johnson's technique is “really just a framing situation in the temporal present, to establish an implicit parallel to the archaic or historical situations of the legend narrative” (Willmott 2004, 120). In other words, the present time is narrated by Johnson at the beginning and end of each story, effectively framing the narrative turn to either the chief or his wife, which then takes us back to the distant past. To distinguish these narrative voices, I employ colour-coded symbols (red representing Johnson's temporal present and yellow representing Joe's or Mary's distant past) to mark the shifts in time on the map. For example, in the story “Siwash Rock,” Johnson writes, “For a time we paddled slowly; the rock detached itself from its background of forest and shore, and it stood forth like a sentinel” (10). This description suggests that she and the chief must have been located

<sup>13</sup> The idea of Johnson as mediator can be considered in several ways: (1) Johnson as mediating between her own Mohawk-English ancestry, a duality that was paralleled in her performances, in which she delivered the first half of her recital in a buckskin dress and the second half in an evening gown; (2) Johnson (Mohawk) translating the English/Chinook stories of Chief Joe and Mary Capilano (Skwxwú7mesh) for a primarily non-Indigenous English-speaking audience, mediating across cultural divides and occupying the somewhat liminal space of insider/outsider; and (3) Johnson as author, narrator, and protagonist in the stories, continuously moving us from the literary present to the distant past and back again.

<sup>14</sup> I have also had to think through the complexities of “voice” for another digital project on which I am currently working: creating a TEI digital edition of *Legends* (in partnership with the SFU Library). For example, the TEI Guidelines include several elements for encoding speech, including <said>, <q>, and <quote>, which can be used to distinguish speaking roles and their positions relative to time/place within a story. Determining how to properly “nest” these elements in a way that accurately represents the layering of voice in *Legends* was a surprisingly complicated aspect of encoding.

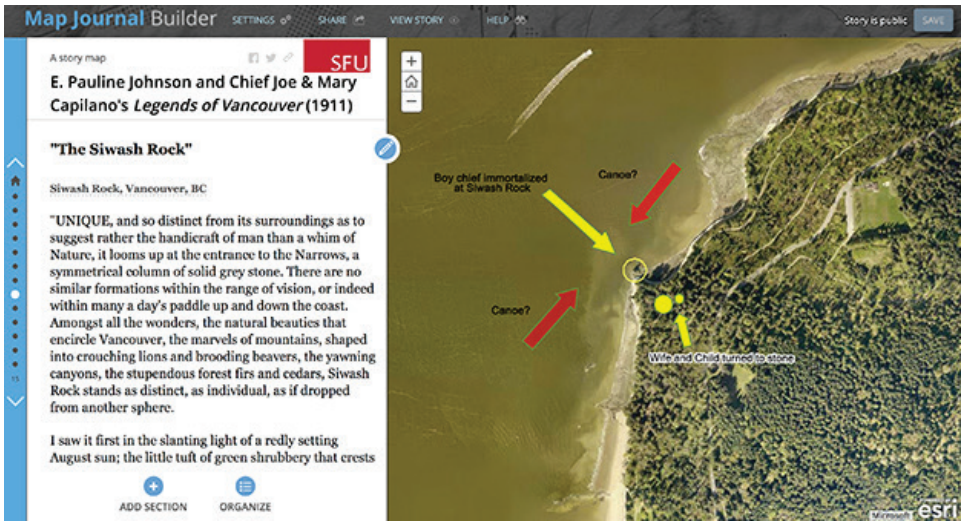


Figure 5. Story-map section for “Siwash Rock,” depicting the use of GIS location-mapping and colour-coded temporal markers to distinguish between present tense narration (Johnson) and past tense storytelling (Capilano).

on either side of the large rock, at about a ninety-degree angle, in order to see it without the background of the Stanley Park forest. I use red arrows in the story-map to indicate several possible positions of their canoe in the present time; and, while reading the story on the left side of the screen, the boldened passage, once clicked, focuses the main-stage map on this specific location. The yellow arrow points to what becomes “Siwash Rock” in the chief’s legend-time as he tells the story of a young man who is immortalized and transformed into stone as monument to the importance of “clean fatherhood.”

## DISCUSSION

This work, though still in progress, has presented various challenges. I’ll begin first by acknowledging the problems presented by my own positionality as a settler scholar and cultural outsider to these materials. In his important piece titled “Strategies for Ethical Engagement: An Open Letter Concerning Non-Native Scholars of Native Literatures,” settler scholar Sam McKegney expresses the importance of maintaining a “critical consciousness” when engaging with Indigenous knowledges and materials, but he also encourages non-Indigenous scholars to keep focused on the work being done: “Furthermore, remaining cognizant

of limitations must not prevent the outsider critic from saying anything of note, from making the interpretive claims that are the earmarks of engaged scholarship. Critical interventions, even when they are flawed, can forward others' thinking by inciting reactions in which new avenues of investigation and new methods of inquiry might be developed" (McKegney 2016, 84). While I have often considered the implications of my work in this field as a non-Indigenous scholar, I also firmly believe that, like McKegney, if the work is important, and if ethical engagement remains a top priority, then the work can and should be done.

Digital projects, including this work and that of others, often also present issues of access – as Gaertner (2015, 60) importantly notes, “the gap between those who have Internet access and those who do not, or the ‘digital divide,’” remains an issue for many Indigenous communities in Canada. Within the context of my digital story-mapping project, one possible alternative for those without internet access is the option to “export” content from the ArcGIS platform, which provides access to static images and text as an HTML page that can then be viewed offline or printed. Although the ArcGIS platform considers this “export” option more as a fail-safe in case content is accidentally deleted, it could also potentially ensure access to a wider demographic of users. This static format does, however, remove the core elements of interactivity and multimodality from the edition as the maps appear only as links, and the content becomes linear in form rather than multi-layered and interwoven.

## CONCLUSION

Through digital platforms such as ArcGIS story-maps, scholars can remediate works of Indigenous literature in new ways that make important connections between storytelling and place; these platforms make it possible to digitally represent the ways in which Johnson “stories the land” (Simpson 2014, 17) throughout the *Legends of Vancouver* collection. In using digital mapping/GIS technologies to decolonize and reterritorialize the Vancouver landscape, I hope to also draw attention to the possibilities of digital story-mapping for other works of Indigenous literature. Consider, for example, Eden Robinson’s novel *Monkey Beach*. The protagonist, Lisamarie Hill, provides detailed descriptions of places and directions to specific locations within the story. She states: “Find a map of British Columbia. Point to the middle of the coast. Beneath Alaska, find the Queen Charlotte Islands. Drag your finger across the

map, across the Hecate Strait to the coast and you should be able to see a large island hugging the coast ... If your finger is on Prince Rupert or Terrace, you are too far north” (Robinson 2000, 4-5). How fascinating would this book be for a digital story-mapping project? And consider how many other Indigenous-authored works could be similarly remediated using these kinds of experiential platforms.

While my work using ArcGIS and digital story-mapping is ongoing, I consider the act of translating text to digital, of connecting words to geographic places, as essential to the development of my doctoral research agenda. In fact, this process of remediation, and of thinking through the ethical implications of the paratext, has led me to my next project: the publication of an updated critical edition of *Legends* in print and in partnership with descendants of the Capilano family.<sup>15</sup> I’ve chosen print over digital for a simple reason – one that took all of this digital experimentation, of effectively taking the book apart and putting it back together digitally, to truly understand. While I strongly believe that digital humanities (DH) tools and methodologies should be considered to provide alternative spaces for critical literary analysis, and that DH modes of inquiry can supplement our abilities to think critically about literature, such digital work cannot stand alone. Through the publication of an updated print edition – one that, through its physical form, embodies and reasserts the permanence of this collection of stories – the descendants of Chief Joe and Mary Capilano will finally get to see their ancestors recognized for their literary contributions through an updated critical paratext (which they are helping to write) and see the name “Capilano” alongside Johnson’s on the cover of the book. In fact, through recent publishing initiatives like the University of Manitoba Press’s First Voices, First Texts series, we are finally seeing this model for critically framed Indigenous literatures being put into practice. In this series, works of Indigenous writings are being republished with updated critical frameworks that prioritize ethical engagement and foster community partnerships.<sup>16</sup> While story-mapping *Legends of Vancouver*

<sup>15</sup> This consultation process has taken place over the last year with members of the Mathias family. The eldest members of the family are the great-grandchildren of Chief Joe Capilano and Mary Agnes Capilano. What began as an introductory meeting at last year’s “The Drum Is Calling Festival” eventually turned into regular Saturday gatherings at the family’s home on the Capilano Reserve – these visits are casual, a kind of “drop in” for any family members who are available, at which stories and food are shared.

<sup>16</sup> There are now four books in the First Voices, First Texts series: Anahareo (Mohawk), *Devil in Deerskins* (2014); George Kenny (Anishinaabe), *Indians Don’t Cry* (2014); Mini Aodla Freeman (Inuit), *Life among the Qallunaat* (2015); and Eddy Weetaltuk (Inuit), *From the Tundra to the Trenches* (2017).



has helped me to consider the function of the paratext in a digital or, to borrow Loretta Todd's term, "landless" territory (Todd 1996), the next phase of my work will extend this decolonial initiative back to the Skwxwú7mesh community. Through paying critical attention to the ways in which Indigenous literatures are and have been historically framed, the updated paratext must become an essential component of newly published, republished, and/or remediated Indigenous literary works.

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