Labour of Love: *Legends of Vancouver* and the Unique Publishing Enterprise that Wrote E. Pauline Johnson into Canadian Literary History¹

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For a period of time early in the twentieth century, Emily Pauline Johnson (1861-1913) was Canada's best-known stage performer (Figure 1). Billed as "The Mohawk Poetess," the "Indian Poet-Reciter," or under her Mohawk name, *Tekahionwake*, she gave dramatic literary readings in front of packed halls across the country. A powerful performer, who both delighted and challenged audiences, Johnson was very much in demand. She was also a popular author, writing for a wide range of periodicals, but these ephemeral publications paid very little. While Johnson was unable to attract serious interest from a book publisher at home or abroad, regular performance tours allowed her to earn a living by the pen. Johnson's literary stature has not always been certain, yet today she is the "most widely anthologized Native poet in North America."² Although it may appear as if Johnson was more successful at attracting publishers than other Aboriginal authors have been until relatively recently, her story is not that simple. Johnson had published two modest volumes of poetry during the course of her career: *The White Wampum* (John Lane, London, 1895) and *Canadian Born* (George N. Morang, Toronto, 1903). The critical

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1 An early version of this paper was presented at the annual conference of the Society for the History of Authorship, Reading & Publishing (SHARP) in 2007 and a very condensed early version appears on the *Historical Perspectives on Canadian Publishing* website (<http://hpcanpub.mcmaster.ca>). The author wishes to thank Carole Gerson, Heather Murray, Carl Spadoni, and especially Patricia Fleming for guidance and generosity during the course of this research.

2 Margery Fee makes this observation in comments printed on the back cover of *E. Pauline Johnson, Tekahionwake: Collected Poems and Selected Prose*, ed. Carole Gerson and Veronica Strong-Boag (Toronto: University of Toronto Press, 2002).

Figure 1: Pauline Johnson, "The Canadian Girl." Courtesy of William Ready
Division of Archives and Research, McMaster University Library,
Hamilton, Ontario.

success of the first helped Johnson to make a small splash in literary London, but critics were disappointed by the inferior poetry in the second.³ Aside from the reviews they received, these publications had a limited impact because only a few hundred copies of each title were ever printed: *The White Wampum* is properly classified as a “limited edition”⁴ and *Canadian Born* was published exclusively for the tiny

- 3 Little is known about the publishing arrangements for *Canadian Born*, but it was clearly a more modest volume than *The White Wampum* and there is ample evidence (thanks to the research undertaken by Gerson and Strong-Boag) that it contained many poems that had been rejected for publication elsewhere. One-third of the poems included in *Canadian Born* had been published in periodicals before the publication of *The White Wampum*, meaning that it is quite likely that these poems had been rejected for the earlier volume. Although it was Johnson’s practice to submit her poetry to periodicals for publication, an examination of Gerson and Strong-Boag’s extensive listing of Johnson’s work reveals that another one-third of the poems in *Canadian Born* do not seem to have been previously published at all, meaning that it is quite likely that they had been rejected by at least one periodical. Johnson defends her “poor book” in a letter to a friend which claims that “half the poems it contains were accepted by *Harper’s*” but Carole Gerson and Veronica Strong-Boag (*Paddling Her Own Canoe: The Times and Texts of E. Pauline Johnson, Tekahionwake* (Toronto: University of Toronto Press, 2000), 136) refute this claim.
- 4 Early scholarship tended to overestimate the impact of this title because it overestimated the number of copies printed. *The White Wampum* was printed by Ballantyne, Hanson & Co. for John Lane in London. Two of Johnson’s biographers, Mrs. W. Garland [Annie H.] Foster, *The Mohawk Princess: Being Some Account of the Life of Tekahion-wake (E. Pauline Johnson)* (Vancouver: Lions’ Gate Press, 1931), 102, and Betty Keller, *Pauline: A Biography of Pauline Johnson* (Vancouver: Douglas, 1981), 85, incorrectly assert that duplicate impressions were made “using the plates prepared by the Bodley Head,” in Toronto by the Copp, Clark Co., and in Boston by Lamson, Wolfe & Co. These accounts are clearly contradicted by the bibliographic evidence. All of the many copies examined contain the British printer’s imprint: ‘Printed by BALLANTYNE, HANSON & CO. | London & Edinburgh’. In their “Introduction: ‘The Firm Handiwork of Will,’” *E. Pauline Johnson*, xxi, Gerson and Strong-Boag correct the record when they observe that “no details have survived concerning Lane’s co-publishing arrangements with Copp Clark in Toronto and the small literary house of Lamson, Wolfe in Boston.” What we do know is that Lane was a shrewd business man. Like many of his colleagues, he understood that by contracting Canadian and American publishers to act as distributors, and listing them on the title page, he could protect his copyright in North America. *The White Wampum* contains a sixteen-page publisher’s catalogue following the text, a common practice at the time. The catalogue descriptions reveal that it was standard for John Lane to produce editions of between 350 and 600 copies. Gerson and Strong-Boag are quite right to characterize *The White Wampum* as a “limited edition” in *Paddling Her Own Canoe*, 77.

Canadian market.⁵ It was in the final eighteen months of her life that a very unconventional publishing enterprise made an instant best-seller of *Legends of Vancouver* (Privately Printed, 1911), and it was this success which led to the publication of her other major monographs *Flint and Feather* (Musson, 1912), *The Moccasin Maker* (Briggs, 1913), and *The Shagganappi* (Briggs, 1913),⁶ thereby writing Johnson into Canadian literary history.

In many ways her most interesting work, *Legends of Vancouver* is Johnson's record of some of the ancient legends of the Squamish people of British Columbia as told by her friends Chief Joe Capilano (*Su-à-pu-luck*), his wife Mary Agnes (*Lixwelut*), and their son Matthias.⁷ The publishing history of this monograph is the story of

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- 5 In *The Beginnings of the Book Trade in Canada* (Toronto: University of Toronto Press, 1985), 251-53, George Parker describes George N. Morang as "the leading publisher of a new generation," a shrewd businessman "with a flair for public relations" and a willingness to battle for the protection of Canadian copyright editions. Morang advised the federal government on copyright legislation and was the vice-president of the International Congress on Copyright, Leipzig, 1901. Rather than dealing with American or British publishers, as was common practice at the time, Morang secured Canadian publishing rights directly from authors and defended these rights in court whenever necessary. It was an extremely successful approach, according to Parker, one which made it possible for him to finance a range of Canadian publishing projects. *Canadian Born* is one such project.
  - 6 While only a few hundred copies of *The White Wampum* (1895) and *Canadian Born* (1903) were ever printed, the members of the Pauline Johnson Trust arranged for the publication and distribution of at least 20,000 copies of *Legends of Vancouver* (conservatively estimated) over a period of eighteen months. The Trust also helped to prepare *Flint and Feather* (Musson, 1912) for publication. The title was published thirty-five times in Canada between 1912-1997, making it, as Gerson and Strong-Boag assert, one of the "most frequently issued" ("Introduction," xxiv) and best-selling (*Paddling Her Own Canoe*, 66) collections of Canadian poetry. It is clear from the records of the Board of Publication in the United Church Archives, in a ledger entitled "Books for Sale 1904-1934," that the first editions of *The Moccasin Maker* (Briggs, 1913) and *The Shagganappi* (Briggs, 1913) were each several thousand copies and that further copies would be printed as needed. Ryerson Press issued new editions of these two titles in 1927 and it is clear that these titles were available for sale until at least 1940 (*Toronto Star*, 13 February 1940). *The Moccasin Maker* has been re-issued by the University of Arizona Press (1987) and the University of Oklahoma Press (1998).
  - 7 The majority of the legends can be described in this way but there are exceptions. "The Grey Archway" is a story about the Haida people, apparently narrated by a stranger. Also, somewhat out of place in the collection, "A Royal Mohawk Chief" is presented as a factual account of the ceremony in which Prince Arthur, Duke of Connaught, was given a Mohawk name and an honorary title.

multi-layered cultural appropriations. It is also the story of a labour of love, a unique and remarkably successful publishing enterprise undertaken by a group of prominent Vancouver journalists and socialites when they learned that Johnson was seriously ill and that she lacked the financial resources she would need for her care and treatment. This group mobilized to publish and distribute numerous editions and reprints of *Legends of Vancouver* between December 1911 and March 1913 in order to provide for the needs of their ailing friend, and they did so without the resources of a publishing house. The first edition of this text appeared shortly before Christmas in December 1911 and sold out within a week, so rapidly that orders from booksellers outside the city of Vancouver could not be filled. The title has rarely been out of print since.

It is clear from many of the letters in the Johnson fonds at the McMaster University Library in Hamilton that the early working title for this monograph was *Indian Legends of the Coast*; however, Johnson wanted the title to be *Legends of Capilano* in honour of the members of the Capilano family who had shared their stories.⁸ In the end, both of these titles were set aside for a title which is somewhat misleading. The legends in this collection are *not* about George Vancouver's explorations of the Pacific coast late in the eighteenth century, nor are they about the founding of the city of Vancouver late in the nineteenth century. They have nothing to do with the city of Vancouver at all. Rather, they are a record of the ancient legends of one of the many Native groups who had settled the region by 500 B.C.

Although they had inhabited the area for centuries, George Vancouver first identified the Squamish people for European readers in 1792, reporting that the land was good and the people were friendly. The Hudson's Bay Company soon brought the fur trade into Squamish territory, establishing Fort Langley in 1827 and Fort Nisqually in 1833. The Squamish people participated in the fur trade until increasing numbers of colonists displaced them. Unlike the land in other Canadian provinces, the land in British Columbia was appropriated from Indigenous peoples without negotiated land treaties⁹ and, by 1876, when a joint commission failed to resolve the

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8 Gerson and Strong-Boag, *Paddling Her Own Canoe*, 177; Foster, *The Mohawk Princess*, 125.

9 Charlotte Gray, *Flint and Feather: The Life and Times of E. Pauline Johnson, Tekahionwake* (Toronto: Harper Collins, 2002), 323.

concerns of the displaced Squamish peoples, many had little choice but to abandon traditional ways of life and to take jobs. Their land grievances have yet to be settled.

The early publishing history of this monograph is the story of a unique publishing enterprise, but it is also the story of a group of urbanites who seized the opportunity to promote the book as a cultural icon both to boost book sales and to enrich their young city's cultural landscape. It is this group which ignored Johnson's wishes and imposed the title *Legends of Vancouver*. Their strategy was an effective one because the Capilano family's versions of Squamish legends, as told by Johnson, offered a rich cultural context for some of the most spectacular features of the natural landscape surrounding the city including, for example, the Two Sisters (or The Lions) and Siwash Rock.

The publishing history of *Legends of Vancouver* begins in the summer of 1906. It is a story which begins, not with Johnson herself, but with a delegation of Native leaders from British Columbia. This group, led by Chief Joe Capilano (Figure 2), sidestepping Canadian federal and provincial authorities, undertook a historic journey in order to present their grievances before King Edward VII. In 1906, although many of the Squamish people of British Columbia worked in sawmills or as loggers, many others still lived off the land and were alarmed by new game laws which enforced hunting and fishing seasons not only on hobbyists but on those, mostly Native peoples, who relied on hunting and fishing to feed their families. In response to these concerns, in addition to ongoing land grievances, then Squamish chief, Joe Capilano, along with Cowichan Chief Charlie Isipaymilt and Chief Basil David of the Bonaparte Reserve, accompanied by their interpreter, Simon Pierre of the Katzie tribe, were selected to represent the interests of British Columbia's Native peoples to the British monarchy. During the delegation's stay in London, Sir Arthur Pearson, "one of the most powerful media barons in Britain,"¹⁰ asked Pauline Johnson, then vacationing just outside London, to return to the city to interview the Native leaders; Johnson gladly obliged. She reported that the chiefs were "very lonely and homesick"¹¹ and that although she knew "very little of the coast dialects" at the time, her

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¹⁰ Gray, *Flint and Feather*, 317.

¹¹ Isabel Ecclestone Mackay, "Pauline Johnson: A Reminiscence," *Canadian Magazine* 41, no. 3 (July 1913): 275.

Figure 2: Chief Joe Capilano (ca. 1906). Courtesy of North Vancouver Museum and Archives.

Chinook greeting, “Klahowya Tillicum,”¹² created an instant bond between Johnson and Capilano.

Two years later, in the summer of 1908, Johnson decided to end her performing career and to settle in Vancouver. She was welcomed

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12 “Klahowya Tillicum” is a friendly greeting which means something like “How are you, friends?”

to the city by the same delegation of Native leaders and she told onlookers that “nothing in her long public career ... had pleased her more.”¹³ Johnson quickly settled into a close personal relationship with Capilano, his wife Mary Agnes, and their children, Matthias and Emma. They visited back and forth frequently, canoed together and, in an intimacy which was precious to Johnson, the Capilanos shared their stories. That summer Johnson wrote the first of the stories which eventually made up the collection. This first story, “The Legend of the Two Sisters,” appeared in *Mother’s Magazine* in January 1909 as a story told by “a quaint old Indian mother,” clearly Mary Agnes Capilano. Mary Agnes was the narrator of several of the stories when they appeared in *Mother’s Magazine*, but most of those ultimately included in the collection were told by Chief Joe who is described by Johnson, in *The Canadian Magazine*, as “a strange and wonderful teller of tales! There was no use in asking him for anything. One had to wait and be patient. Often he would come to visit me ... and, after sitting a while, depart without saying more than half a dozen words. But I never urged him, although he knew very well how I loved to hear his stories. My reward always came sooner or later, for suddenly he would begin, ‘You would like to know this?’ and then would follow a wondrous tale, full of strange – wild – poetry.”¹⁴

In March 1910, Chief Joe Capilano died of tuberculosis, the “white man’s disease” which killed so many Native people. Johnson was devastated by his death and weakened by her own failing health, but she soon returned to his stories, apparently as a tribute to her dear friend. These stories appeared regularly in the *Daily Province Magazine* during the year which followed Capilano’s death.¹⁵

While Johnson valued the Capilano family’s stories in a deeply personal way, she also believed that they were of significant historical importance. Johnson did not imagine these stories as participating in the cultural development of the city of Vancouver; she imagined them in an ethnographic context. She recorded the Squamish stories at a time when a massive salvage ethnographic effort was sweeping up the Northwest Coast. Franz Boas, Edward Curtis, Charles Hill-Tout, and their colleagues were collecting Aboriginal artifacts and stories, in particular those which they saw as representative of a pre-contact past,

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¹³ Gray, *Flint and Feather*, 348.

¹⁴ Mackay, “Pauline Johnson,” 276.

¹⁵ In addition to appearing in the *Daily Province Magazine*, six of the stories appeared in *Mother’s Magazine* between January 1909 and February 1912.

and publishing widely. Over the years, many anthropologists had visited Johnson's childhood home, Chiefswood, in search of artifacts; hence Johnson had first-hand knowledge of such efforts. She was angered by the attitudes which accompanied them,¹⁶ but she understood the sense of urgency, the sense that traditional ways of life were disappearing and that traditional stories were being forgotten.¹⁷

As a work of ethnography, the stories in *Legends of Vancouver* are not literal translations. They could not possibly be, since Johnson had a limited knowledge of Chinook¹⁸ and Capilano "spoke a strange mixture of English and Chinook, which only the initiated understood with any degree of accuracy."¹⁹ Aside from language, it was Johnson's methodology that made it impossible for her to offer the kind of literal translation which was the goal of the ethnographers who were her contemporaries. Johnson took few notes because she did not want to distract the storyteller and when, in the summer of 1910, Johnson's illness incapacitated her to the extent that she could not go on writing, her editor at the *Vancouver Province Magazine* came to her aid: Lionel Makovski transcribed as Johnson dictated.²⁰ Although this was a kindness which allowed the work to continue, it added another layer to the process of transcription. Despite these difficulties, *Legends of Vancouver* is not only an ethnographic work, but also one which was in many ways more sophisticated than the work of Franz Boas and his contemporaries because it addresses both

16 According to Douglas Cole, in *Captured Heritage: The Scramble for Northwest Coast Artifacts* (Vancouver and Toronto: Douglas & McIntyre, 1985), 287-88, Boas and his contemporaries held the view that "civilization was everywhere pushing the primitive to the wall, destroying the material culture and even extinguishing the native stock itself." In the end, Cole explains, the salvage project became a sort of self-fulfilling prophecy, in which artifacts disappeared not as a result of a doomed culture, but because of the frenzy of collecting.

17 Pauline Johnson, "The Iroquois of the Grand River," *Harper's Weekly*, 23 June 1894, 587-9. Written approximately fifteen years before the first of the *Legends of Vancouver*, this essay demonstrates Johnson's growing concern about what she characterizes as "the mines of unchronicled legends and superstitions, each colored by tribal distinctions, [legends] that scholars will never unearth."

18 In *Pauline Johnson: First Aboriginal Voice of Canada* (Lantzville, B.C.: XYZ Publishing, 1999), 101, Betty Keller characterizes Chinook as a "hybrid language developed for trading purposes on the west coast. Originally a mixture of the Chinook tongue from the tribe by that name on the Columbia River, plus English and French, it became even more hybrid when words from other tribal languages were added as needed."

19 Keller, *Pauline: A Biography*, 221.

20 Gray, *Flint and Feather*, 373.

the situational and the performative aspects of these oral “texts” – for example, a colossal downpour in Vancouver occasions the telling of the Squamish legend of the flood – thereby anticipating relatively recent developments in ethnographic methodologies.²¹ “In the light of post-Boasian ethnography,” according to Christine Marshall, “it is clear that [Johnson’s] handling of the legends includes contextual elements now considered essential to an oral storytelling [which include] her detailed descriptions of her relationship with the storyteller, of the occasion of the storytelling, [and] of the language and gestures used.”²² Carole Gerson and Veronica Strong-Boag describe Johnson’s technique as employing a narrative thread which is frequently interrupted with “parenthetical comments ... that remind the reader of the original source. The result is a highly sophisticated double-voicing, which shifts between features of oral and literary discourse.”²³ Glenn Willmott credits “the dramatic rather than verbal irony of her ‘enfolded’ narratives” and argues that a “particular pattern of reverse assimilation is the outstanding feature of Johnson’s ‘Vancouver’ stories – not the tempering or denial but the contradiction of imperialist modernity as fate or end in itself.”²⁴ For Willmott, the central message of the

21 During the period of salvage ethnography, Boas and his contemporaries focused on the careful transcription of the content, rather than the context, of oral literature. Nora Marks Dauenhauer and Richard Dauenhauer explain, in “The Paradox of Talking on the Page: Some Aspects of the Tlingit and Haida Experience,” *Talking on the Page: Editing Aboriginal Oral Texts*, ed. Laura J. Murray and Keren Rice (Toronto: University of Toronto Press, 1999), 7, that it was not until the 1970s that there was a widespread recognition that oral performances are rarely repetitions of stable texts, but rather are dynamic improvisations which are “highly situational and contextualized.” Such dynamic improvisations were informed, according to Megan Biesele in “Different People Just Have Different Minds: A Personal Attempt to Understand Ju/’hoan Storytelling Aesthetics,” *Current Writing, Text and Reception in Southern Africa* 7, no. 2 (1995): 8, not only by the relationship between the performer and the audience, but by the “essential relationship between the storytellers’ life experiences and their aesthetic choices.” Modern ethnographers devote a great deal of attention to the question of how best to record the performative aspects of oral traditions. In this way, Johnson’s approach was extremely unusual and well ahead of its time.

22 Christine Marshall, “The Re-presented Indian: Pauline Johnson’s ‘Strong Race Opinion’ and Other Forgotten Discourses” (PhD Diss., University of Arizona, 1997), 166.

23 Gerson and Strong-Boag, *Paddling Her Own Canoe*, 175.

24 Glenn Willmott, “Modernism and Aboriginal Modernity: The Appropriation of Products of West Coast Native Heritage as National Goods,” *Essays on Canadian Writing* 83 (2004): 124.

legends “is that aboriginal power is lost only in the present moment and that it must be remembered and represented in order to be discovered again as history moves on.”²⁵

By the autumn of 1911, Johnson was dying of breast cancer and was frequently unable to work. It was clear that as her health deteriorated she would be unable to pay for the care and treatment that she would need. It was at this point that Vancouver journalist Isabel MacLean rallied Johnson’s friends and colleagues, including several members of the Vancouver Women’s Press Club and the Women’s Canadian Club, as well as Lionel Makovski and Bernard McEvoy from the *Daily Province* newspaper, and the son of the former Prime Minister, lawyer C.H. Tupper.²⁶ MacLean convinced members of the group to establish the Pauline Johnson Trust in order to provide much-needed income for their ailing friend by arranging for the publication of a selection of Johnson’s Squamish legends in book form. It was this group which arranged for the publication and distribution of several early editions of *Legends of Vancouver* and which later prepared a collection of poetry, *Flint and Feather*, for publication by the Musson Book Company of Toronto.

The first edition of *Legends of Vancouver* was published by the Trust under the imprint “Privately Printed.” In a letter addressed to her sister Evelyn,²⁷ Johnson delightedly reports that the first edition sold out so rapidly that orders from booksellers outside the city of Vancouver could not be filled and that she is exhausted because she has been autographing copies “day in & day out.” Not only did the 1,000 copies of the first edition (marked “Privately Printed”) sell out within a week, but a subedition of 1,000 copies was sold to a single book dealer.²⁸

Johnson’s dear friend, former partner and sometime business manager, Walter McRaye, confirms that the entire second edition, which is more properly characterized as a subedition, was purchased

25 Willmott, “Modernism,” 122.

26 Gray, *Flint and Feather*, 377-78.

27 Pauline Johnson to Evelyn Johnson, 8 December 1911, Johnson fonds, McMaster University Library. Johnson records a selling price of \$1.00.

28 Lionel Makovski confirms, in the *Daily Province*, 14 March 1912, 13, that all 1000 copies of the Christmas edition were sold out before Christmas to the booksellers of Vancouver, and that “a second edition of 1000 was all taken by one book dealer.”

by a Vancouver book dealer²⁹ and the imprint makes it clear that the book dealer was Geo. S. Forsyth. Although this subedition and several editions that followed are published under the Forsyth imprint, it is clear that Forsyth acted not as a publisher, but as a distributor, placing the books in Vancouver bookstores where they sold briskly. The Trust had agreed that they would not publish a new edition until the Forsyth subedition had sold out. Although this business arrangement seems reasonable, McRaye was dissatisfied because it meant that there were several hundred copies sitting on the shelves in Vancouver bookstores and he believed that a new edition could be sold at twice the price, if autographed by Johnson, and distributed more widely (beyond the city of Vancouver).³⁰ McRaye acted quickly, buying up all of the remaining copies of the subedition, which were then signed by Johnson and sold via mail order and by word of mouth for \$2.00 each. This was just the beginning. A great many letters in the Pauline Johnson fonds at the McMaster University Library make it clear that several subsequent editions were sold, at least in part, by mail order, through appeals made in newspapers and personally by McRaye and the members of the Pauline Johnson Trust. McRaye refers to the project as a labour of love, reporting that “[h]ardly anyone in Canada to whom [he] appealed failed to own and possess the author’s signed copy of the book. The letters accompanying the small cheque of two dollars each [were] a revelation to the poet. All of these expressed the honour it gave the purchaser to show their appreciation of her great work for Canada.”³¹

In his study of Johnson’s life and work, Marcus Van Steen reports that “when Walter McRaye started sending letters out to Pauline’s friends all over Canada ... it was possible to dispose of a [new] edition of 10,000 copies.”³² Van Steen may have somewhat over-estimated the size of the second edition, but there is evidence that it was significantly larger than the 2,000 copies that made up the first edition and subedition. Clearly, McRaye had inspired the Trust to undertake a new, more ambitious, approach. This new illustrated edition,

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29 Walter McRaye, *Pauline Johnson and Her Friends* (Toronto: Ryerson Press, 1947), 130.

30 McRaye, *Pauline Johnson*, 131.

31 Ibid.

32 Marcus Van Steen, Introduction: “Her Life and Work,” *Pauline Johnson: Her Life and Work*, ed. Marcus Van Steen (Toronto: Musson, 1965), 33. Van Steen referred to this as the third edition and it is marked as such, but the so-called “Second Edition” is actually a subedition.

published under the imprint of Vancouver bookseller Thomson Stationery, is the first of many editions in which the letterpress pages are decorated with line drawings and illustrated with photographs on plates. It is also the only edition to include three additional legends, all of which are narrated by Mary Agnes Capilano, who is called the “old klootchman”³³ (meaning “old woman” in Chinook), and each one is a poignant story about the power of love and the wonders of motherhood. It is clear from surviving correspondence, along with publication dates and the subject matter of these stories, that this edition was specifically marketed in part through the voluntary efforts of women’s groups across Canada. Among the Johnson fonds at the McMaster University Library are letters written over several weeks late in 1912 from I.O.D.E. chapters³⁴ in Hamilton, Brandon, and in Calgary, reporting on their efforts to sell the books on Johnson’s behalf. There is also a letter reporting that the chapter in Collingwood, Ontario, was offering copies of the first edition of Johnson’s new collection of poetry, *Flint and Feather*, as prizes in an essay contest.

The addition of three new legends for the Thomson illustrated edition leads Gerson and Strong-Boag to suggest that this edition may have “entered into competition with the official version produced by G.S. Forsyth.”³⁵ A careful examination of the interrelationships between the early editions reveals that alternating Thomson and Forsyth editions, though sold concurrently, evolve incrementally and that this first Thomson illustrated edition (minus the three legends added for this edition only) forms the basis of future editions. It is clearly the Thomson illustrated edition which is described, in March

33 Pauline Johnson, *Legends of Vancouver* (Thomson, Vancouver, 1912), 139. The additional legends are “The Seven Swans,” “Lillooet Falls,” and “The Ice Babies.”

34 I.O.D.E. stands for Imperial Order Daughters of the Empire, a Canadian women’s charitable organization founded in 1900. Initially founded during the Second Boer War in patriotic support of the British Empire, it would soon become more of a philanthropic organization, focusing primarily on education. The letters include: a letter dated 25 November 1912 from Mary V. Spence, Secretary of the Colonel Macleod I.O.D.E. Chapter in Calgary; a letter dated 12 Dec. 1912 from Amy M. Bell, Secretary of the Admiral Collingwood I.O.D.E. Chapter in Collingwood, Ontario; a letter dated 27 Dec. 1912 from Jane Sutherland, reporting on the activities of two I.O.D.E. chapters in Hamilton, Ontario; and a letter dated 1 Jan. 1913 from Florence A. Campbell reporting for her I.O.D.E. chapter in Brandon, Manitoba.

35 Gerson and Strong-Boag, “Introduction,” xxii.

1912 in the *Daily Province* by L.W. Makovski, as “on the presses,”³⁶ and it is clear that both Thomson and Forsyth editions were distributed, at least in part, by the Pauline Johnson Trust through mail orders. Indeed, some of these letters make it clear that the Trust offered the Thomson edition as a deluxe edition³⁷ for \$5.00, while other editions sold for \$2.00 each.

In September 1912, the Forsyth edition was reset in order to incorporate the line drawings and ornamentations which had been introduced under the Thomson imprint. This new Forsyth edition, marked “Fourth Edition” but more properly referred to as the third edition, did not include the three additional legends or the illustrations contained in the deluxe edition; however, it did include the frontispiece. In a letter to Walter McRaye,³⁸ E.M. Fleming undertakes that Saturday Sunset Presses “will print and bind 1000 copies of this new edition for \$285.00, and deliver 400 copies to Miss Johnson at the hospital, just as soon as ready, and 100 copies to Forsyth’s Book Shop. The balance, 500 copies, will be held at our office to the order of Miss Johnson.” The letter goes on to acknowledge “receipt of \$150.00 ... to be applied towards the first 500 copies” and that the new edition will be delivered “inside of two weeks of time.” Two subsequent impressions of the Forsyth illustrated edition appeared, one late in the autumn of 1912 and one early in 1913. It is clear that Johnson continued to autograph a portion of the copies being sold because, in what must have been a reference to the second impression of the Forsyth illustrated edition, she told a friend in a letter that over “five consecutive nights [she] worked inscribing books until 2 am and once until 4 am.”³⁹

The fourth edition (Thomson illustrated edition) appeared shortly before Christmas in 1912 with two subeditions, one under the imprint of McClelland & Goodchild and another under the Forsyth imprint. These are marked as the sixth and seventh editions, according to common practices at the time. Because her health was failing, by this time Johnson autographed only those copies that were personal

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36 *Daily Province*, 14 March 1912, 13.

37 The Thompson edition was available in red or green cloth binding and in burgundy or green leather binding, so it is possible that it was only the leather-bound copies that were sold as deluxe editions.

38 E.M. Fleming to Walter McRaye, 20 September 1912, Johnson fonds, McMaster University Library.

39 Gray, *Flint and Feather*, 387.

orders.⁴⁰ The fifth and final edition (marked “Eighth Edition”) to be published under the auspices of the Pauline Johnson Trust is the only one in which Saturday Sunset Presses is listed as both printer and publisher. It appeared shortly after Johnson’s death in 1913 with an extended biographical sketch.

It had been just over a year since *Legends of Vancouver* had first appeared, but it was clearly a best-seller,⁴¹ having been issued ten times in various formats. The Pauline Johnson Trust had published and distributed more than 20,000 copies (a conservative estimate), a proportion of which were signed by Johnson and sold for \$2.00. Willmott argues that “[t]he high prices paid for the books were understood not as the cost proper to the book but as a gift to Johnson,” both as a philanthropic gesture in response to her illness and as a recognition of both Johnson herself and her texts as national treasures.⁴² Many of the surviving letters clearly support this reading.⁴³ There are other letters which reveal that the purchaser regards the book as a nostalgic memento of a particular performance or personal meeting with the author, expressing perhaps a greater appreciation for Johnson as a performer (or even as a friend) than as an author, and still others declare their confident opinion of the broad literary value of Johnson’s writing and an appreciation of the pleasure that

40 Keller, *Pauline Johnson: First Aboriginal Voice*, 137.

41 The first edition (marked “Privately Printed”) and the Forsyth subedition together represented 2,000 copies. Marcus Van Steen claimed that the second edition (Thomson illustrated edition) was 10,000 copies. This may be an overstatement, but it is clear that it was a very large edition. We know that the first impression of the third edition was 1,000 copies and that this was the standard print run for this title when it appeared under the Forsyth imprint. This means that it is very likely that the three impressions of the third edition total 3,000 copies. There is good reason to think that, based on normal practices, the fourth edition (Thomson), and the two subeditions (by McClelland & Goodchild and by Forsyth), would have represented significantly larger print runs. We do not know how many copies were printed of the fifth and final edition published under the auspices of the Pauline Johnson Trust. It is fairly conservative to suggest that the Trust was responsible for the publication and distribution of more than 20,000 copies of *Legends of Vancouver*.

42 Willmott, “Modernism,” 121.

43 Box 1, Files 1-14, Johnson fonds, McMaster University Library. These files contain more than 200 letters, the majority of which relate to the activities of the Pauline Johnson Trust. Although it seems like a rich resource, it represents a tiny fraction of the letters that must have existed at one time. It is likely that the collection was selectively compiled by Johnson and McRaye and it is well known that it was rigorously edited by Johnson’s sister Evelyn so, clearly, the collection cannot be said to offer a representative sampling.

it has given them personally. Some seem to assign value to Johnson's inscription, others to the design elements of a particular edition. Some add a donation to the purchase price. It is not a simple matter to account for the astonishing sales of this book, but the common tone of the surviving letters is one of deep affection.

In the year following Johnson's death, Lionel Makovski, acting on behalf of the Pauline Johnson Trust, made arrangements with an established Toronto publishing house to take over the title. Little is known about these arrangements, but the re-designed McClelland, Goodchild & Stewart edition was published along with a parallel subedition published by David Spencer of Vancouver and Victoria. George Parker's notes regarding the early McClelland and Stewart archives⁴⁴ reveal that these editions were published in 1914. The edition and the subedition were both printed in England by Hazell, Watson and Viney, although it is not clear why these publishers in Toronto and Vancouver would bypass local printing houses in favour of a British one when the books were intended for distribution in Canada. McClelland and Stewart published a second impression of the edition in 1920 using the Toronto printing firm of Warwick Bros. & Rutter, who went on to produce many reprints of this edition in the years that followed.

In 1922, McClelland and Stewart contracted J.E.H. MacDonald to provide a new design for the third impression, a design format which was issued nine times between 1922 and 1949.⁴⁵ J.E.H. MacDonald is one of Canada's best-known artists. He is well-known for his leadership role in the Group of Seven, a group of unconventional

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44 At the McMaster University Library, among George Parker's notes from 1966 regarding the early McClelland and Stewart Archives, is a brief record relating to the publication of Johnson's *Legends of Vancouver*. Parker's notes are an important source of information about the early years at McClelland and Stewart because his extensive notes were prepared before the original archives were destroyed. Parker reports that the first record of the title in the sales book is dated 16 January 1914 and refers to a contract with Lionel Makovski.

45 George Parker's notes in the McMaster University Library report that there were 5,000 copies printed in July 1920, 4,991 copies printed in December 1922, 3,000 copies printed in October 1924, 3,034 copies printed in April 1926, and 3,100 copies printed in May 1928; a total of 19,125 copies, of which approximately 18,400 were bound. Parker also notes that the last record of bindings for the 1928 printing was in April 1934, and that they were prepared in cloth, paper, velvet calf, lambskin, and Persian yapp. Although most of the printings of this edition were produced by Warwick Bros. & Rutter, of Toronto, McClelland and Stewart contracted Hunter Rose for printings in 1941 and in 1944.

artists who are credited with being the first to represent a uniquely Canadian vision on canvas. Robert Stacey points out that they were also “the first to benefit from the growing printing and publishing industries in Toronto” which offered them employment as commercial artists and, in turn, helped them to develop a bold new sense of design in their paintings.⁴⁶ Late in the nineteenth century, new technologies using photographic reproduction meant that this was the first generation of artists whose work was not re-interpreted by engravers and lithographers, a development which led to a sort of “golden age” of design,⁴⁷ but even in this context, J.E.H. MacDonald’s body of work as a designer is unparalleled in Canada.

In his design work for Johnson’s version of Squamish legends, MacDonald took inspiration from the artists of another of the region’s Native groups. MacDonald is the first of the artists whose illustrations seem to connect *Legends of Vancouver* with the art of the Haida. His work represents a shift from the earlier use of generalized Native images to designs which connect Johnson’s legends to contemporary Native cultures of the Northwest Coast. The colourful new McClelland & Stewart design was issued in hard cover, with the upper board, the endpapers, and a dust jacket designed by MacDonald.⁴⁸ The title page was designed with assistance from MacDonald’s son, Thoreau, who contributed the lettering.⁴⁹ A paperback version has the same front cover as the dust jacket, but MacDonald designed a whale motif for the back cover. Later printings of this edition also featured photographs by Leonard Frank,⁵⁰ a “photographer of international

46 Robert H. Stacey, *J.E.H. MacDonald, Designer: An Anthology of Graphic Design, Illustration and Lettering* (Ottawa: Archives of Canadian Art, an Imprint of Carleton University Press, 1996), ix.

47 Stacey, *J.E.H. MacDonald*, ix.

48 Stacey, *J.E.H. MacDonald*, 6, 32, 61. The upper board is pictured as plate III:18. The sketch for the endpapers as plate III:12 with a note that the original sketch was “done in red pencil-crayon and graphite.” The dust jacket is pictured as plate III:2(a). The title page is pictured as plate III:19. The whale motif for the back cover is pictured as plate III:2(b).

49 Margaret E. Edison, *Thoreau MacDonald: A Catalogue of Design and Illustration* (Toronto: University of Toronto Press, 1973), 108, 129, 158. Also Stacey, *J.E.H. MacDonald*, 60.

50 Vancouver Public Library, “The Leonard Frank Photograph Collection,” Canada’s Digital Collections archived at Library and Archives Canada, <http://epe.lac-bac.gc.ca/100/205/301/ic/cdc/vpl/default.htm>. According to this site, Leonard Juda Frank (1870-1944) was born in Berne, Germany, the son of one of the first professional photographers. Intending to prospect for gold, Frank

renown," who is credited with having the eye of an artist and the skill to produce marvelous effects with natural light and whose photographs had appeared in prestigious publications like *National Geographic*, the *New York Times*, and the *Saturday Evening Post*.⁵¹ These photographs, generally picturesque images of the spectacular natural elements surrounding the city of Vancouver which figure prominently in the legends, served to further strengthen the reader's sense of place and underscore the prestigious design elements of this particular edition. This new design was reprinted nine times between 1922 and 1949 in a variety of bindings.

The publishing history of this monograph is highlighted by the shifting designs that it has inspired over the years. In addition to publishers' bindings illustrated by top artists, there has been a remarkable array of hand-decorated re-bindings produced by gift shops, hobbyists, and artisans. Although it is not clear exactly when this unusual practice began or how long it lasted, we do know that one or more Vancouver gift shops offered folk-art bindings for *Legends of Vancouver* in a variety of formats for the tourist trade during the 1920s and 1930s.⁵² These re-bindings were made of brown suede and decorated by hand with a combination of blind-tooling and paint in a formulaic manner (Figure 3). A remarkable number of these gift shop re-bindings survive in library collections across Canada. In addition to gift shop bindings, and perhaps even more interesting, is an array of unique re-bindings created by artisans and hobbyists. The form and quality of these unique bindings varies significantly, but several of them are works of art. For example, in the Bennett Library at Simon Fraser University in Burnaby, B.C., a beautiful handmade slipcover for a copy of the second impression of the Forsyth illustrated edition (1912) is made of limp leather decorated

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emigrated to San Francisco and then to Vancouver Island. He won a camera as a raffle prize and began to take pictures of the surrounding countryside. He moved to Vancouver in 1917 and was soon the leading photographer in the region. The Leonard Frank Photograph Collection is the foundation of the Vancouver Public Library's Historic Photograph Collection, it contains more than 7,000 images in "a variety of formats, including: glass plate negative, film based negative, lantern slide and display print."

51 White Pine Pictures, "Leonard Frank," *A Scattering of Seeds: The Creation of Canada*, <http://www.whitepinepictures.com/seeds/iii/30/subject.html>.

52 The author wishes to thank Carole Gerson for generously sharing her research on this subject. What Gerson learned from several individuals is supported by bibliographical evidence. These gift shop bindings have their own physical characteristics which make them easily identifiable.

Figure 3: Folk art re-binding typical of those produced by one or more Vancouver gift shops in the 1920s and 1930s. Courtesy of Special Collections, W.A.C. Bennett Library, Simon Fraser University, Burnaby, BC.

with the image of a thunderbird in leather appliqué which is filled with fine stitching in metallic gold thread. While some are works of art, others manage to *talk back* to the earlier design work such as a copy of the Forsyth subedition (1913), also in the Bennett Library, in which the landscape illustration on the cover has been beautifully repainted by hand in order to accommodate a change of title, from *Legends of Vancouver* to Johnson's preferred title: *Legends of Capilano* (Figures 4 and 5).

On the centenary of Johnson's birth, in 1961, McClelland & Stewart published a new edition of *Legends of Vancouver* which is, as Gerson and Strong-Boag observe, "the only edition to omit Johnson's own foreword, paying tribute to her 'honoured friend,' Chief Joe Capilano."⁵³ Indeed, in this edition McEvoy's preface, Johnson's foreword, and an unsigned biography are all replaced by an introductory essay by Marcus Van Steen which is informative and readable, but which does not provide the kind of historical context that the original preliminaries did. After McClelland & Stewart reprinted this edition in 1973, *Legends of Vancouver* was taken up by Quarry Press, of Kingston, in 1991.

In 1997, the title came home to Vancouver with a new edition by Douglas & McIntyre which recovers many of the early illustrations. It had been 86 years since the members of the Pauline Johnson Trust first saw an opportunity to help their ailing friend and to enrich the cultural landscape of their young city by publishing Johnson's Squamish legends in book form. Prompted by the ambitious distribution efforts of Walter McRaye, they accomplished far more than this. In the relatively short history of print publication in Canada, Pauline Johnson was one of the earliest authors from among the First Nations to make her mark, and she did so at a time when books that were Canadian-made for distribution in Canada were rarely expected to sell more than a few hundred copies, when Canadian publishers functioned primarily as distributors for British and American reprints. This private publishing enterprise not only sold a remarkable number of books, but in doing so it secured an enduring place for Pauline Johnson's writings in Canadian literary history.

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53 Gerson and Strong-Boag, "Introduction," xxiii-xxiv.

Figure 4: Publisher's binding for "Seventh Edition" (1913) of *Legends of Vancouver*. Courtesy of Special Collections, W.A.C. Bennett Library, Simon Fraser University, Burnaby, BC.

Figure 5: Hand-painted cover for "Seventh Edition" (1913) of *Legends of Vancouver* with Johnson's preferred title: *Legends of Capilano*. Courtesy of Special Collections, W.A.C. Bennett Library, Simon Fraser University, Burnaby, BC.

Descriptive Bibliography

The following section provides a bibliographical description of the Canadian editions of *Legends of Vancouver* from the first edition in 1911 to the most recent in 1997. This bibliographic work depended on the collections of many institutions, particularly the fine Johnson collections in the libraries at Simon Fraser University and at McMaster University. Also invaluable were two uncatalogued collections, one assembled by Sandra Alston at the Thomas Fisher Rare Book Library, University of Toronto, and the other uncovered by Tom Maragos in the Canadiana Collection of the Central North York Public Library. The author wishes to thank the staff at each of these institutions and to express particular gratitude to Eric Swanick (Simon Fraser University) for special assistance with images.

Location Symbols

BVAS – Simon Fraser University, Special Collections, W.A.C. Bennett Library, Burnaby

BVAU – University of British Columbia, Walter C. Koerner Library, Vancouver

CG – Carole Gerson, Private Collection

LQ – Linda Quirk, Private Collection

NSHD – Dalhousie University, Killam Memorial Library, Halifax

OGU – University of Guelph, McLaughlin Library, Guelph

OHM – McMaster University, Mills Library, Hamilton

OHMA – McMaster University, William Ready Division of Archives and Research, Hamilton

OKQ – Queen's University, Stauffer Humanities and Social Sciences Library, Kingston

OKQJM – Queen's University, W.D. Jordan Special Collections and Music Library, Kingston

OLU – University of Western Ontario, D.B. Weldon Library, London

OPET – Trent University, Thomas J. Bata Library, Peterborough

OTCC – United Church of Canada and Victoria University Archives, Toronto

OTMCL – Toronto Public Library, Toronto

OTMCLO – Toronto Public Library, Osborne Collection, Toronto

OTNY – North York Public Library, North York

OTSCC – University of Toronto, Vincent W. Bladen Library, Scarborough

OTTC – Trinity College Library, Toronto

OTU – University of Toronto, John P. Robarts Library, Toronto
 OTUC – University of Toronto, Laidlaw Library, Toronto
 OTUTF – University of Toronto, Thomas Fisher Rare Book Library,
 Toronto
 OTV – Victoria University, E.J. Pratt Library, Toronto
 OTY – York University Libraries, Toronto
 OWTU – University of Waterloo Library, Waterloo

I. First Edition: Privately Printed (Vancouver, 1911)

Legends | *of* | Vancouver | By | E. PAULINE JOHNSON |
 (Tekahionwake) | [ornament] | Privately Printed | [rule] | Vancouver,
 British Columbia | nineteen hundred and eleven

COLLATION: (23.1 × 13.1 cm) $a^4 b^2 A-K^4 L^2$ [\$I (+a) signed] 52
 leaves, pp *i-iv* v *vi* vii *viii* ix-x *xi-xii* 1-5 6 7-11 12 13-19 20 21-59 60 61-
 77 78 79-83 84 85-89 90-92.

CONTENTS: *i*: half title: 'Legends of Vancouver'. *ii*: blank. *iii*: title
 page. *iv*: blank. *v*: 'Preface' signed 'BERNARD McEVOY'. *vi*: blank.
vii: 'Author's Foreword'. *viii*: blank. ix-x: 'Biographical Notice'.
xi: 'Contents'. *xii*: blank. 1-5: 'The Two Sisters'. 6: blank. 7-11: 'The
 Siwash Rock'. 12: blank. 13-19: 'The Recluse'. 20: blank. 21-26: 'The
 Lost Salmon Run'. 27-32: 'The Deep Waters'. 33-38: 'The Sea-Serpent'.
 39-42: 'The Lost Island'. 43-46: 'Point Grey'. 47-52: 'The Tulameen
 Trail'. 53-59: 'The Grey Archway'. 60: blank. 61-66: 'Deadman's Island'.
 67-72: 'A Squamish Legend of | Napoleon'. 73-77: 'The Lure in Stanley
 Park'. 78: blank. 79-83: 'Deer Lake'. 84: blank. 85-89: 'A Royal Mohawk
 Chief'. 90: blank. 91: 'SATURDAY SUNSET PRESSES LIMITED
 | VANCOUVER, B.C.'. 92: blank.

All legends begin with a drop capital framed within a double panel
 and filled with swirling ornamentations.

BINDING: Brown paper cover over wire-stitched text; front: embossed
 brown printing, the title, 'LEGENDS OF VANCOUVER', in a semi-
 circle over the image of a Native man in full headdress, below which
 appears 'BY | E. PAULINE JOHNSON | [broken rule]'. Back: printed
 in brown, 'COPYRIGHT. 1911. BY E. PAULINE JOHNSON'.
 Brown endpapers, as well as a pair of wove endpapers at the front and
 a single one at the back. Fore-edge and tail untrimmed.

NOTES: A copy at the Thomas Fisher Rare Book Library is inscribed
 'Dear Pauline,- | With much love | Margaret. | Vancouver, B.C. | Dec.

25th, 1911.' The binding has been reinforced in copies at the University of Western Ontario, and in one of these copies a price of '2.00' is indicated in pencil on the upper corner of the binder's leaf. The copy in the Osborne Canadiana Collection is inscribed 'Wishing Mother a Happy | Christmas | from < > Lilian | 1911' and has a bookplate indicating that the book was a bequest to the Osborne Collection in memory of John Sullivan Hayes and Ann Elliot Hayes. The copies at Simon Fraser University Library are both inscribed by Johnson: 'To My Good Tillicum | Fred Clark, with my | best wishes. | E. Pauline Johnson | Tekahionwake | Vancouver, BC. | Christmas 1911.' and 'With very kind regard | < > | Faithfully yours. | E. Pauline Johnson | Tekahionwake. | Vancouver, March 22nd | 1912.'

COPIES EXAMINED: BVAS (2 copies); OKQJM; OLU (2 copies); OTMCL; OTUTF.

1a. Forsyth Subedition (Vancouver, 1912)

Legends | *of* | Vancouver | By | E. PAULINE JOHNSON | (Tekahionwake) | *Second Edition* | Published for | Geo. S. Forsyth & Co. | Vancouver, B.C. | 1912

COLLATION: (23.1 × 13.1cm) *a*⁴ *b*² A-E⁸ F⁴ G² [\$1 (+a) signed] 52 leaves, pp *i-iv* v *vi* vii *viii* ix-x *xi-xii* 1-5 6 7-11 12 13-19 20 21-59 60 61-77 78 79-83 84 85-89 90-92.

CONTENTS: The same as the first edition, except pages *ii* and *91*. *ii*: 'COPYRIGHT, 1911, BY E. PAULINE JOHNSON'. *91*: 'SATURDAY SUNSET, PRINTERS AND PUBLISHERS | VANCOUVER, B.C.'

BINDING: The same as the first edition but the gatherings are sewn rather than wire-stitched.

NOTES: One of the copies at the Thomas Fisher Rare Book Library is missing front cover and spine; another is inscribed: 'Elizabeth J. Thompson | The Alexandra, | Toronto | Feb 1912.'; and the third is signed by Johnson, as follows: 'To | Mr. M. O. Hammond. | With my most sincere regard. | Faithfully | E. Pauline Johnson | Tekahionwake | Vancouver | August 12th 1912.' Beneath this inscription is a note: 'Following the death of my | intimate friend, Melvil. O. Hammon, | This treasured work was presented to me by | his widow. | John M. Elson.' One of the copies at Simon Fraser University is inscribed by

Johnson, 'Faithfully yours | E. Pauline Johnson | Tekahionwake. | Vancouver. | July 29th. | 1912.' There is a poem written by Johnson on page 9r: 'Good-bye | Sounds of the seas grow fainter | Sounds of the sands are sped_ | The sweep of gales_ | The far white sails, | Are silent, spent, and dead. | [blank space indicating new stanza] | Sounds of the days of summer_ | Murmur and die away, | And distance hides | the long, low tides, | As night shuts out the day. | E. Pauline Johnson | Tekahionwake.' Another copy at Simon Fraser University contains a bookplate for J.W. Eastham and is inscribed by Johnson, 'Yours faithfully | E. Pauline Johnson | Tekahionwake. | Vancouver, July 6th, 1912.' The third Simon Fraser University Library copy has a hand-made limp leather dust jacket, machine-stitched and marked (burned) with a crude imitation of the cover which it hides. The copy at Queen's University is inscribed 'To Sir < > R Meridith | with appreciation and regard. | Faithfully | E. Pauline Johnson | Tekahionwake | August 3rd 1912'.

COPIES EXAMINED: BVAS (3 copies); OKQJM; OTUTF (3 copies).

2. Thomson Illustrated Edition (Vancouver, 1912)

Legends of | Vancouver | By | E. PAULINE JOHNSON | (Tekahionwake) | *Third Edition* | ILLUSTRATED | 1912 | Vancouver, B.C. | The Thomson Stationery Company

COLLATION: (18.7 × 12.8 cm) π^8 A⁴ B⁸ C⁴ D⁸ E⁴ F⁸ G-J¹² [\$1 signed], 92 leaves, pp *i-vi* vii *viii* ix *x* xi-xiv *xv-xvi* 1-65 66 67-81 82 83-93 94 95-113 114 115-129 130 131-159 160 161-167 168. Frontispiece and illustrations facing pages 1, 9, 17, 25, 49, 83, and 115.

CONTENTS: *i-ii*: blank. *iii*: half title: 'Legends of Vancouver'. *iv*: 'COPYRIGHT, 1911, BY E. PAULINE JOHNSON'. *v*: title page. *vi*: blank. *vii*: 'Preface' signed 'BERNARD McEVOY'. *viii*: blank. *ix*: 'Author's Foreword'. *x*: blank. *xi-xiv*: 'Biographical Notice'. *xv*: 'Contents'. *xvi*: blank. 1-8: 'The Two Sisters'. 9-16: 'The Siwash Rock'. 17-28: 'The Recluse'. 29-38: 'The Lost Salmon Run'. 39-48: 'The Deep Waters'. 49-58: 'The Sea-Serpent'. 59-65: 'The Lost Island'. 66: blank. 67-72: 'Point Grey'. 73-81: 'The Tulameen Trail'. 82: blank. 83-93: 'The Grey Archway'. 94: blank. 95-104: 'Deadman's Island'. 105-113: 'A Squamish Legend of | Napoleon'. 114: blank. 115-122: 'The Lure in Stanley Park'. 123-129: 'Deer Lake'. 130: blank. 131-138: 'A Royal Mohawk Chief'. 139-150: 'The Seven Swans'. 151-159: 'Lillooet Falls'.

160: blank. 161-168: '*Ice Babies*'. At the bottom of page 168, 'Saturday Sunset Presses | Vancouver, B.C.'

All legends begin with a drop capital framed within a double panel and filled with swirling ornamentations. On the final letterpress page of most legends (pages 16, 28, 38, 48, 65, 93, 104, 113, and 138) is a line-drawing signed 'O.B.A.'

ILLUSTRATIONS: Frontispiece of coated paper, a reproduction of a photograph of Johnson, with a reproduction of Johnson's signature 'Yours faithfully | E. Pauline Johnson'. Plates of coated paper with reproductions of photographs attributed to Bishop & Christie, titled as follows: '[center] THE LIONS (THE TWO SISTERS) | [to right] Bishop & Christie, Photo.' (1); '[center] THE SIWASH ROCK | [to right] Bishop & Christie, Photo.' (9); '[center] CAPILANO CANYON | [to right] Bishop & Christie, Photo.' (17); '[center] THE CAPILANO RIVER | [to right] Bishop & Christie, Photo.' (25); '[center] ENTRANCE TO THE NARROWS, VANCOUVER, B.C. | [to right] Bishop & Christie, Photo.' (49); '[center] KITSILANO BEACH, VANCOUVER, B.C. | [to right] Bishop & Christie, Photo.' (83); and '[center] THE SEVEN SISTERS, STANLEY PARK | [to right] Bishop & Christie, Photo.' (115).

BINDING: Red or green cloth, stamped in gold or white; upper board: '[within an ornamental border, shaped like a basket, in the upper opening:] Legends of | Vancouver | [in the lower opening, in a stylized typeface:] Pauline Johnson'. Spine: 'LEGENDS | OF | VANCOUVER | PAULINE | JOHNSON | T.S.CO.' Endpapers wove.

Binding variant: Dark green or burgundy morocco leather, stamped in gold, as above. Endpapers are heavy black cloth with a satin-like sheen.

NOTES: The last three stories were added for this edition only. The spine of the Toronto Reference Library copy has been replaced; it is inscribed in Johnson's hand: "To the Toronto Public Library | Faithfully | E. Pauline Johnson | Tekahionwake, | Vancouver, | August 1st 1912." and has a bookplate for the Toronto Public Library Reference Department, stamped 'Dec'r 23 1913'. One of the Simon Fraser University copies has a bookplate for Evelyn Strachan and is marked "Evelyn Strachan, | Quebec".

COPIES EXAMINED: BVAS (3 copies); LQ; OTMCL; OTUTF.

3. Forsyth Illustrated Edition (Vancouver, 1912)

Legends of | Vancouver | By | E. PAULINE JOHNSON |
(Tekahionwake) | *Fourth Edition* | *Published for* | *Geo. S. Forsyth &*
Co. | *Vancouver, B. C.* | 1912

COLLATION: (23.3 × 13.2 cm), π⁸ A-I⁸ [\$1 signed], 80 leaves,
pp *i-vi* vii *viii* ix x xi-xiv *xv-xvi* 1-65 66 67-81 82 83-93 94 95-113 114
115-129 130 131-138 139-144. Frontispiece.

CONTENTS: *i-ii*: blank. *iii*: half title: 'Legends of Vancouver'.
iv: 'COPYRIGHT, 1911, BY E. PAULINE JOHNSON'. *v*: title
page. *vi*: blank. *vii*: 'Preface' signed 'BERNARD McEVOY'. *viii*:
blank. *ix*: 'Author's Foreword' signed 'E. PAULINE JOHNSON
(Tekahionwake)'. *x*: blank. *xi-xiv*: unsigned 'Biographical Notice'.
xv: 'Contents'. *xvi*: blank. 1-8: 'The Two Sisters'. 9-16: 'The Siwash
Rock'. 17-28: 'The Recluse'. 29-38: 'The Lost Salmon Run'. 39-48: 'The
Deep Waters'. 49-58: 'The Sea-Serpent'. 59-65: 'The Lost Island'. 66:
blank. 67-72: 'Point Grey'. 73-81: 'The Tulameen Trail'. 82: blank.
83-93: 'The Grey Archway'. 94: blank. 95-104: 'Deadman's Island'.
105-113: 'A Squamish Legend of | Napoleon'. 114: blank. 115-122: 'The
Lure in Stanley Park'. 123-129: 'Deer Lake'. 130: blank. 131-138: 'A Royal
Mohawk Chief'. 139-144: blank.

All legends begin with a drop capital framed within a double panel
and filled with swirling ornamentations. On the final letterpress page
of most legends (pages 16, 28, 38, 48, 65, 93, 104, 113, and 138) is a
line-drawing signed 'O.B.A.'

ILLUSTRATIONS: Frontispiece of coated paper, a reproduction of
a photograph of Johnson, with a reproduction of Johnson's signature
'Yours faithfully | E. Pauline Johnson'.

BINDING: The same as the first edition except that there is no
copyright statement printed on the back cover and it is not wire-
stitched.

NOTES: The copy of the first impression at the Simon Fraser
University Library has been rebound by the library. It is inscribed, by
Johnson, 'To | The Hon. J. J. Foy. | with sincere regard. | Faithfully
| E. Pauline Johnson. | Tekahionwake. | Vancouver. | September
18th. | 1912.' The copy of the first impression at the Dalhousie
University Library has a limp leather book jacket, machine-stitched
and blind-tooled with an image that is similar to, but does not

precisely match, the original cover design. It contains a bookplate for Dalhousie University Special Collections and a seal with the initials KTM, indicating it is from the library of Kathryn MacIntosh (Judge Tate).

The second impression has a modified title page: 'Legends of | Vancouver | By | E. PAULINE JOHNSON | (Tekahionwake) | *Fourth Edition*'. It is the same as the first impression except that the page number on page xiv appears at the bottom of the page. The Toronto Reference Library copy of the second impression is inscribed in Johnson's hand, 'Faithfully Yours | E. Pauline Johnson | Tekahionwake, | Vancouver, | January 30th, 1913.' It has been hardbound and pages 139-144 are missing. The copy in the McMaster University Library is inscribed in Johnson's hand, 'Yours Faithfully | E. Pauline Johnson | Tekahionwake | Vancouver | January 30th, | 1913'. One of the copies of the second impression at the Simon Fraser University Library is inscribed by Johnson, 'Mrs Sterling. | With my good wishes and | regard. | Faithfully | E. Pauline Johnson | Tekahionwake. | Vancouver. | October 22nd. | 1912'. It also contains a note in Johnson's hand: 'This book seems to be | rather badly put together | so_ I have written out a | poem on the back fly leaf | to "even things up" ___EPJ'. There is a poem written by Johnson on page 141: 'Good-bye | Sounds of the sea grow fainter | Sounds of the sands have sped | The sweep of gales | The far white sails | Are silent, spent, and dead. | Sounds of the days of summer_ | Murmur and die away, | And distance hides | the long, low tides - | As night shuts out the day. | E. Pauline Johnson | T.' Another copy of the second impression at Simon Fraser is inscribed by Johnson 'Faithfully yours | E. Pauline Johnson | Tekahionwake. | Vancouver, | December 10th, | 1912.' The third copy at Simon Fraser is inscribed by Johnson 'Faithfully yours | E. Pauline Johnson | Tekahionwake. | Vancouver, | November 17, | 1912.' It has a limp leather slipcover which appears to have been made by an artisan, with fine machine stitching at the edges and affixing a leather appliqué of a thunderbird in profile, a sort of totem image, in which cutouts for eyes, beak, feathers, etc. are filled with fine stitching in metallic gold thread.

For the third impression of this edition, the title page reads: 'Legends | of | Vancouver | By | E. PAULINE JOHNSON | (Tekahionwake) | *Published for* | *Geo. S. Forsyth & Co.* | *Vancouver, B.C.* | 1913'. For this impression, the collation is somewhat modified and the copyright statement has been moved from page *iv* to page *ii*. One of the copies of the third impression at the Thomas

Fisher Rare Book Library has a jacket of limp brown suede, over the standard cover for this edition. The jacket is partially coloured green; front: '[hand-lettered, title is angled up to the right:] LEGENDS | OF VANCOUVER | [coloured illustration of a Native man in full headdress, decorated with red and yellow paint] | BY | PAULINE JOHNSON.' The copy of the third impression at the North York Public Library has a dark brown leather cover stitched with leather gymp to the original cover; it is decorated with an additional leather piece (also stitched with leather gymp) which has been tooled and coloured, a simple landscape dominated by a large tree, signed 'M.T.'. The copy at the University of Waterloo Library is inscribed '< > | Xmas 1913. | J.E.M.', and the spine of this copy had been repaired with red paper and glue, which has mostly been removed. One of the copies at the Simon Fraser University Library has an inscription dated 'Mar. 6th / 30' and contains a hand-written version of a poem Johnson wrote for Walter McRae. It has a hand-made red limp leather dust jacket, machine-stitched and decorated with burning and paint (white, yellow, and green), '[each word in the title is written from lower left to upper right] LEGENDS OF VANCOUVER | [feminized image of the Native figure on the original cover, a woman in full Native headdress] | BY | E. PAULINE JOHNSON.'

COPIES EXAMINED: BVAS (1st, 2nd-3 copies, 3rd-2 copies); NSHD (1st); OHMA (2nd); OLU (3rd); OTMCL (2nd); OTNY (3rd); OTUTF (3rd-2 copies); OTV (1st); OWTU (3rd).

4. Second Thomson Illustrated Edition (Vancouver, 1913)

Legends of | Vancouver | By | E. PAULINE JOHNSON | (Tekahionwake) | *Sixth Edition* | ILLUSTRATED | *Published by* | *The Thomson Stationery Company* | *Vancouver, B. C.* | 1913

COLLATION: (19.3 × 12.6 cm) π⁸ A-G⁸ I⁸ K⁸ [\$1 signed], 80 leaves, pp *i-iv v vi vii viii ix-xiii xiv-xvi* 1-65 66 67-81 82 83-93 94 95-113 114 115-129 130 131-138 139-144. Frontispiece and illustrations facing pages 1, 9, 17, 25, 49, 83, and 115.

CONTENTS: *i*: half title: 'Legends of Vancouver'. *ii*: 'COPYRIGHT, 1911, BY E. PAULINE JOHNSON'. *iii*: title page. *iv*: 'PRINTED BY THE | SATURDAY SUNSET PRESSES | VANCOUVER, B.C.' *v*: 'Preface' signed 'BERNARD McEVOY'. *vi*: blank. *vii*: 'Author's Foreword' signed 'E. PAULINE JOHNSON (Tekahionwake)'. *viii*: blank. *ix-xiii*: unsigned 'Biographical Notice'. *xiv*: blank.

xv: 'Contents'. xvi: 'List of Illustrations'. 1-8: 'The Two Sisters'. 9-16: 'The Siwash Rock'. 17-28: 'The Recluse'. 29-38: 'The Lost Salmon Run'. 39-48: 'The Deep Waters'. 49-58: 'The Sea-Serpent'. 59-65: 'The Lost Island'. 66: blank. 67-72: 'Point Grey'. 73-81: 'The Tulameen Trail'. 82: blank. 83-93: 'The Grey Archway'. 94: blank. 95-104: 'Deadman's Island'. 105-113: 'A Squamish Legend of | Napoleon'. 114: blank. 115-122: 'The Lure in Stanley Park'. 123-129: 'Deer Lake'. 130: blank. 131-138: 'A Royal Mohawk Chief'. 139-144: blank.

All legends begin with a drop capital framed within a double panel and filled with swirling ornamentations. On the final letterpress page of most legends (pages 16, 28, 38, 48, 65, 93, 104, 113, and 138) is a line-drawing signed 'O.B.A.'

ILLUSTRATIONS: Frontispiece of coated paper, a reproduction of a photograph of Johnson, with a reproduction of Johnson's signature 'Yours faithfully | E. Pauline Johnson'. Plates of coated paper with reproductions of photographs attributed to Bishop & Christie, titled as follows: '[center] THE LIONS (THE TWO SISTERS) | [to right] Bishop & Christie, Photo.' (1); '[center] THE SIWASH ROCK | [to right] Bishop & Christie, Photo.' (9); '[center] CAPILANO CANYON | [to right] Bishop & Christie, Photo.' (17); '[center] THE CAPILANO RIVER | [to right] Bishop & Christie, Photo.' (25); '[center] ENTRANCE TO THE NARROWS, VANCOUVER, B.C. | [to right] Bishop & Christie, Photo.' (49); '[center] KITSILANO BEACH, VANCOUVER, B.C. | [to right] Bishop & Christie, Photo.' (83); and '[center] THE SEVEN SISTERS, STANLEY PARK | [to right] Bishop & Christie, Photo.' (115).

BINDING: Red or brown cloth, stamped in gold; upper board: '[within a one-line panel, a large letter "L" underlines entire title:] 'Legends of | Vancouver | ◀ E. Pauline Johnson ▶ | [stamped illustration, entitled 'SIWASH ROCK']'. Spine: 'LEGENDS'. Endpapers, printed in brown, with a pattern of medallions which contains the letters: O G S.

Binding variant: Grey-green linen or red cloth, stamped in gold; upper board: '[within large scrolling, cup-shaped ornament] Legends of | Vancouver | Pauline Johnson'. Spine: 'LEGENDS'. Also seen in green linen, framed in blind and stamped in white. Endpapers, printed in green, with medallions on which there are letters O G S, printed on top of each other.

NOTES: The copy in the Osborne Canadiana Collection is marked in pencil '1.50' and a bookplate indicates that it is part of the Canadiana Collection (Osborne). One of the copies at the Simon Fraser University Library is marked in pencil '1.25' and is inscribed with names of previous owners. Another copy at Simon Fraser is inscribed to Mrs. Carlyle in 1913 and to a new owner in 1954. Another copy at Simon Fraser is inscribed for 'Xmas 1913'. A further copy at Simon Fraser has a bookplate for 'GORDON EMERSON BOWES' and is inscribed 'George W. Rodwell | with best wishes | from Bertha | Sep. 15th 1913.' The final copy at Simon Fraser is inscribed 'Wishing Dad | a Merry Christmas | from Helen | Dec. 25th, 1915' and is marked, in pencil, '45'.

COPIES EXAMINED: BVAS (6 copies); OTMCLO; OTV.

4a. McClelland & Goodchild Subedition (Toronto)

Legends of | Vancouver | By | E. PAULINE JOHNSON |
(Tekahionwake) | *Sixth Edition* | ILLUSTRATED | *Toronto* |
McClelland & Goodchild | *Publishers*

IMPRINT: None.

COLLATION, CONTENTS & ILLUSTRATIONS: The same as the Second Thomson Illustrated Edition except for leaf size (20.2 × 13.3 cm) and page *iv*, which is blank.

BINDING: Red cloth, stamped in gold; upper board: 'LEGENDS *of* | VANCOUVER | BY | E. PAULINE JOHNSON | (TEKAHIONWAKE)'. Spine: 'LEGENDS OF VANCOUVER – E. PAULINE JOHNSON'. Foreedge and tail untrimmed.

Binding variant: Limp brown suede, framed in blind and stamped in gold; upper board: 'LEGENDS *of* | VANCOUVER | BY | E. PAULINE JOHNSON | (TEKAHIONWAKE)'. Spine: 'LEGENDS OF VANCOUVER – E. PAULINE JOHNSON.' Grey-green endpapers. Foreedge and tail untrimmed.

NOTES: The list of illustrations indicates that the image of the Seven Sisters should face page 115, but it faces page 97 and the illustration which should face page 81, faces page 83 in the copy at the Thomas Fisher Rare Book Library. This copy was presented to the library by its director, Richard Landon. The copy at the North York

Public Library is inscribed “Wishing Bessie | a Very Merry Christmas | 1914 | from Charlie’.

COPIES EXAMINED: BVAS (2 copies); OGU; OTNY; OTUTF.

4b. Forsyth Subedition (Vancouver, 1913)

Legends of | Vancouver | By | E. PAULINE JOHNSON | (Tekahionwake) | *Seventh Edition* | Vancouver, B.C. | 1913

IMPRINT, COLLATION, CONTENTS & ILLUSTRATIONS: The same as Second Thomson Illustrated Edition, except that the plate facing page 115, here faces 97, and the plate facing page 83, now faces page 81.

BINDING: Green paper; upper cover stamped in orange and light blue: ‘[over an illustration, a river running through a forest, coloured with black, blue, and green] LEGENDS OF VANCOUVER | [below illustration] BY | E. PAULINE JOHNSON | ■[double rule]■’. Spine, stamped in black: ‘LEGENDS OF VANCOUVER – E. PAULINE JOHNSON’. Free endpapers in green, like cover. Fore-edge and tail untrimmed.

NOTES: One of the copies at Simon Fraser University has been rebound, an original upper board has been glued onto the paper binding, an original painting is a variation on the standard cover illustration, and the title shown was Johnson’s original choice: ‘LEGENDS OF | CAPILANO’. Another copy at Simon Fraser has been recovered with a hand-made limp leather cover affixed to the original binding; front: ‘[each word of title goes from lower left to upper right; the final “s” in Legends is a drop letter and the final “r” in Vancouver has a curly end which serves to underline the word] LEGENDS OF VANCOUVER | [blind-tooled image of a Native chief in full headdress, coloured in red, pink, and yellow paint] | BY | E. PAULINE JOHNSON.’ This copy contains a bookplate for ‘GORDON EMERSON BOWES’, as does the third copy at Simon Fraser.

COPIES EXAMINED: BVAS (3 copies); OTUTF.

5. Saturday Sunset Edition (Vancouver, 1913)

Legends of | Vancouver | By | E. PAULINE JOHNSON | (Tekahionwake) | *Eighth Edition* | ILLUSTRATED | Published by | Saturday Sunset Presses | Vancouver, B.C. | 1913

COLLATION: (21.4 × 12.4 cm) A¹² B-F¹² G⁸ [\$1 signed], 80 leaves, pp [2] *i-iv* v *vi* vii *viii* ix-xiii *xiv* xv *xvi* xvii *xviii* 1-65 66 67-81 82 83-93 94 95-113 *114* 115-129 *130* 131-138 *139-140*. Frontispiece and illustrations facing pages 5, 17, 29, 53, 77, 101, and 125.

CONTENTS: [*i-2*]: blank. *i*: half title: 'Legends of Vancouver'. *ii*: COPYRIGHT, 1911, BY E. PAULINE JOHNSON'. *iii*: title page. *iv*: 'These legends are printed by courtesy of the "Vancouver Daily Province," in which journal they first appeared. | Printed by | SATURDAY SUNSET PRESSES | Vancouver, B. C.' v: 'Preface' signed 'BERNARD McEVOY'. *vi*: blank. *vii*: 'Author's Foreword' signed 'E. PAULINE JOHNSON (Tekahionwake)'. *viii*: blank. ix-xiii: unsigned 'Biographical Notice'. *xiv*: blank. xv: 'Contents'. *xvi*: blank. xvii: 'List of Illustrations'. *xviii*: blank. 1-8: 'The Two Sisters'. 9-16: 'The Siwash Rock'. 17-28: 'The Recluse'. 29-38: 'The Lost Salmon Run'. 39-48: 'The Deep Waters'. 49-58: 'The Sea-Serpent'. 59-65: 'The Lost Island'. 66: blank. 67-72: 'Point Grey'. 73-81: 'The Tulameen Trail'. 82: blank. 83-93: 'The Grey Archway'. 94: blank. 95-104: 'Deadman's Island'. 105-113: 'A Squamish Legend of | Napoleon'. *114*: blank. 115-122: 'The Lure in Stanley Park'. 123-129: 'Deer Lake'. *130*: blank. 131-138: 'A Royal Mohawk Chief'. *139-140*: blank.

All legends begin with a drop capital framed within a double panel and filled with swirling ornamentations. On the final letterpress page of most legends (pages 16, 28, 38, 48, 65, 93, 104, 113, and 138) is a line-drawing signed 'O.B.A.' At the head of each text page is a row of framed squares between two rules.

ILLUSTRATIONS: Frontispiece of coated paper, a reproduction of a photograph of Johnson, with a reproduction of Johnson's signature 'Yours faithfully | E. Pauline Johnson'. Plates of coated paper with reproductions of photographs attributed to Bishop & Christie, titled as follows: '[center] THE LIONS (THE TWO SISTERS) | [to right] Bishop & Christie, Photo.' (5); '[center] THE SIWASH ROCK | [to right] Bishop & Christie, Photo.' (17); '[center] CAPILANO CANYON | [to right] Bishop & Christie, Photo.' (29); '[center] THE CAPILANO RIVER | [to right] Bishop & Christie, Photo.' (53); '[center] ENTRANCE TO THE NARROWS, VANCOUVER, B.C. | [to right] Bishop & Christie, Photo.' (77); '[center] KITSILANO BEACH, VANCOUVER, B.C. | [to right] Bishop & Christie, Photo.' (101); and '[center] THE SEVEN SISTERS, STANLEY PARK | [to right] Bishop & Christie, Photo.' (125).

BINDING: Grey-brown marbled paper printed in black and blue; front: 'LEGENDS OF | VANCOUVER | [thick ornamental rule made up of squares and rectangles in black] | [stylized thunderbird] | E. PAULINE JOHNSON | [thick ornamental rule of squares and rectangles in black]'. Spine: 'LEGENDS OF VANCOUVER – E. PAULINE JOHNSON'. Endpapers wove or marbled; foredge and tail untrimmed.

Binding variant: One of the copies at the Simon Fraser University Library is bound in green paper, stamped in white; front: 'LEGENDS OF | VANCOUVER | E. PAULINE JOHNSON'. Endpapers are heavy green stock; foredge and tail untrimmed. Leaf size is 22.4 × 12.7 cm.

NOTES: The copy in the Osborne Canadiana Collection is inscribed 'To Eva | from | Alban and Ella. | 1919' and has a bookplate for the Canadiana Collection (Osborne). The copy at Queen's University has been rebound. The copy at the North York Public Library is stamped 'PENDER STATIONERY AND | BOOK STORE | 728 Pender Street, West | VANCOUVER, B.C. | PICTURE FRAMING'. One of the copies in the Simon Fraser University Library has a bookplate for 'GORDON EMERSON BOWES'. A copy in a private collection has a dark brown limp leather dust cover, machine-stitched and blind-tooled: '[in a single-line frame which extends to the back cover] LEGENDS OF VANCOUVER | [rather than the common image of a Native male in full headdress, this cover has a portrait of a woman in Native costume wearing two large feathers; it uses a wider range of colours than most with more subtle shading] | BY | E. PAULINE JOHNSON'. A fringed bookmark which forms part of the jacket reads: 'BOOKS ARE SILENT FRIENDS' and the back cover contains the message: 'FROM | POLLY | TO | AUNT POLLY | [ornament] | XMAS | 1917'. Another private collection copy is bound with two metal staples and has a limp brown leather cover affixed to the endpapers, marked with blind-tooling: '[in a single-line frame which extends to the back cover] LEGENDS OF | VANCOUVER | [a profile of a Native male in full headdress, portrayed entirely in paint (white, black, grey, pink, red, green, beige), without tooling work] | By | E. PAULINE JOHNSON'. This copy has an inscription dated 'Christmas 1924'.

COPIES EXAMINED: BVAS (2 copies); CG (2 copies); OKQJM; OTNY; OTMCLO; OTUTF.

6. McClelland Edition (Toronto, [1914])

Legends of | Vancouver | By | E. PAULINE JOHNSON |
 (Tekahionwake) | New Edition | Illustrated | Toronto | McClelland,
 Goodchild & Stewart, Limited | Publishers

COLLATION: (20 × 13.6 cm) A⁸ B-I⁸ K-L⁸ M⁴ [\$1 signed], 92 leaves,
 pp *i-iv* v *vi* vii *viii* ix-xvi *I* 2-45 46 47-85 86 87-97 98 99-III *II*2 *II*3-135
*I*36 137-155 *I*56 157-165 *I*66-168. Frontispiece and illustrations facing
 pages *I*, *II*, 21, 59, 97, and *II*3.

CONTENTS: *i*: half title: 'Legends of Vancouver'. *ii*: blank. *iii*: title
 page. *iv*: 'Copyright, Canada, 1911, by E. Pauline Johnson'. *v*: 'Preface'
 by 'BERNARD McEVOY'. *vi*: blank. *vii*: 'Author's Foreword' signed
 'E. PAULINE JOHNSON (Tekahionwake)'. *viii*: blank. ix-xiv:
 unsigned 'Biographical Notice'. xv: 'Contents'. xvi: 'List of Illustrations'.
I-10: 'The Two Sisters'. *II*-20: 'The Siwash Rock'. 21-34: 'The Recluse'.
 35-45: 'The Lost Salmon-run'. 46: blank. 47-58: 'The Deep Waters'.
 59-70: 'The Sea-serpent'. 71-78: 'The Lost Island'. 79-85: 'Point Grey'.
 86: blank. 87-97: 'The Tulameen Trail'. 98: blank. 99-III: 'The Grey
 Archway'. *II*2: blank. *II*3-124: 'Deadman's Island'. 125-135: 'A Squamish
 Legend of | Napoleon'. *I*36: blank. 137-146: 'The Lure in Stanley Park'.
 147-155: 'Deer Lake'. *I*56: blank. 157-165: 'A Royal Mohawk Chief'.
*I*66: 'PRINTED BY | HAZELL, WATSON AND VINEY, LD., |
 LONDON AND AYLESBURY, | ENGLAND.' *I*67-168: blank.

Each section begins with a drop capital letter framed within a double
 panel containing an illustration.

ILLUSTRATIONS: In all impressions, there is a frontispiece
 of coated paper, a reproduction of a photograph of Johnson,
 with a reproduction of Johnson's signature 'Yours faithfully | E.
 Pauline Johnson'. In the first (dated 1914) and second (dated 1920)
 impressions, plates of coated paper with reproductions of photographs
 are marked as follows: '[center] THE LIONS (THE TWO SISTERS)
 | [to right] Bishop & Christie, Photo.' (1); '[center] THE SIWASH
 ROCK | [to right] Bishop & Christie, Photo.' (11); '[center] THE
 CAPILANO RIVER | [to right] Bishop & Christie, Photo.' (21);
 '[center] ENTRANCE TO THE NARROWS, VANCOUVER, B.C.
 | [to right] Bishop & Christie, Photo.' (59); '[center] KITSILANO
 BEACH, VANCOUVER, B.C. | [to right] Bishop & Christie, Photo.'
 (97); and '[center] THE SEVEN SISTERS, STANLEY PARK | [to
 right] Bishop & Christie, Photo.' (113).

For the third impression (dated 1922), plates of coated paper with reproductions of photographs: '[to right] Copyright, The Gowen Sutton Co., Ltd. | [center] THE LIONS (THE TWO SISTERS)' (xvi); '[to right] Copyright, The Gowen Sutton Co., Ltd | [center] SIWASH ROCK' (11); '[to right] Copyright the Gowen Sutton Co., Ltd | [center] THE CAPILANO CANYON' (21); '[to right] Bishop & Christie, Photo. | [center] ENTRANCE TO THE NARROWS, VANCOUVER, B.C.' (59); '[to right] Bishop & Christie, Photo | [center] KITSILANO BEACH, VANCOUVER, B.C.' (97); '[to right] Copyright, The Gowen Sutton Co., Ltd. | [center] THE SEVEN SISTERS, STANLEY PARK, VANCOUVER' (137); and '[to right] Copyright, The Gowen Sutton Co., Ltd. | [center] MONUMENT TO E. PAULINE JOHNSON, STANLEY PARK, VANCOUVER' (157).

For the fourth impression (dated 1924), plates of coated paper with reproductions of photographs: '[to right] Copyright, Canada, 1919, by Leonard Frank. | [center] THE LIONS (THE TWO SISTERS)' (1); '[to right] Copyright, The Gowen Sutton Co., Ltd | [center] SIWASH ROCK' (11); '[to right] Copyright, The Gowen Sutton Co., Ltd. | [center] THE CAPILANO CANYON' (21); '[to right] Bishop & Christie, Photo. | [center] ENTRANCE TO THE NARROWS, VANCOUVER, B.C.' (59); '[to right] Bishop & Christie, Photo | [center] KITSILANO BEACH, VANCOUVER, B.C.' (97); '[to right] Photo by Leonard Frank. | [center] DEADMAN'S ISLAND' (113); '[to right] Copyright, The Gowen Sutton Co., Ltd. | [center] THE SEVEN SISTERS, STANLEY PARK, VANCOUVER' (137); and '[to right] Copyright, The Gowen Sutton Co., Ltd. | [center] MONUMENT TO E. PAULINE JOHNSON, STANLEY PARK, VANCOUVER' (157). The illustrations in subsequent impressions are largely the same as those in the fourth impression, but slight variations are included in NOTES below.

BINDING: Red or blue cloth, framed in blind, stamped in gold with a grey-green rag paper dust jacket, stamped in black, in the same manner as the cloth cover. Upper board: 'LEGENDS of VANCOUVER | [reproduction signature:] E. Pauline Johnson | (TEKAHIONWAKE) | [illustration of pick-axe, shovel, and gold pan]'. Spine: 'LEGENDS | of | VANCOUVER | E. PAULINE | JOHNSON | [foot] M^cCLELLAND | GOODCHILD | and | STEWART'. Endpapers wove. Top edge gilt; foredge and tail untrimmed.

Binding variant: Copies in the library at Simon Fraser University and at Thomas Fisher Library are bound in dark green paper, stamped with white, black, and several shades of blue. Front: '[enclosed in a light blue frame with two openings; the title appears in the upper opening, stamped in dark blue:] LEGENDS OF | VANCOUVER | [the lower opening illustrates a stylized wilderness with mountains in background, at the bottom of which:] by | E. Pauline Johnson'. Spine: stamped in black, 'LEGENDS OF VANCOUVER – E. PAULINE JOHNSON'. Endpapers of heavy green paper; foredge and tail untrimmed.

Binding variant: One of the copies in the library at Simon Fraser University is bound in purple limp leather, stamped in gold and framed in blind, just like the common cloth binding. Endpapers are purple card stock printed with soft grey lines to look somewhat like leather.

REDESIGNED BINDING: This edition was redesigned for the third impression (dated 1922). Bound in reddish brown cloth, stamped in gold; upper board: 'LEGENDS OF | VANCOUVER | [rippled rule, ornamented at each end] | E · PAULINE JOHNSON | (TEKAHIONWAKE) | [illustration of four Native figures paddling in a large canoe, with swelling waves over scroll design]'. Spine: '[stylized thunderbird] | LEGENDS | of | VAN- | COUVER | E. PAULINE | JOHNSON | [three stylized thunderbirds with mountains and clouds in background and three pine trees below, under which:] | McClelland | & Stewart'. Endpapers are printed with reddish brown (the colour changes for some of the subsequent impressions), decorated with mountains and pine trees and a thunderbird in background, with canoes and whales among waves in the centre, and sea serpents in the foreground. The design is a combination of the central image from the title page and from the cover with additional material added. It is signed 'J.M.' in the lower right and is by J.E.H. MacDonald. Foredge and tail untrimmed until the impression dated 1941 and those that follow.

Redesigned Dust jacket: The dust jacket, signed 'J·E·H· MACD·', is printed in dark brown and light brown (green and blue in 1928; green and orange in 1931; green and red in 1949); front: beneath decorative band, reminiscent of wampum, beside a stylized whale: 'LEGENDS of | VANCOUVER | E · PAULINE JOHNSON | [ornament] (TEKAHIONWAKE) | [among decorative images printed in dark

brown, with mountains in the background and a totem pole among tall pines, framed in an opening, in the lower right hand corner:] THESE LEGENDS | were told to me | personally by my honoured | friend, the late Chief Joe | Capilano of Vancouver, | who frequently remarked | that they had never been | revealed to any other | English-speaking | person save | myself. | [reproduction signature, angled upwards to the right:] E. Pauline Johnson'. Spine: LEGENDS | of | VAN- | COUVER | E · PAULINE | JOHNSON | [totem pole image continued from front cover] | M^cCLELLAND | [decorative band] | STEWART'. Back: publisher's ads, enclosed in a one-line panel. Front flap: publisher's blurb enclosed in a one-line panel. Back flap: publisher's ads, enclosed in a one-line panel.

Redesigned Paperback Binding: The front and spine are like the dust jacket, above, printed in dark brown and either light brown or pink (deep red and royal blue in 1928; blue and orange in 1931; green and deep red in 1941), while the back is unmarked until a stylized whale motif is relocated from the front to the back cover, beginning in 1941. In the paperback version, the leaves are trimmed to be several millimetres larger. The colour in which the endpapers are stamped shifts with the colour of the binding in different impressions.

NOTES: The first impression is undated, but was issued under the publisher's name McClelland, Goodchild & Stewart, used 1914-1919, after which the name McClelland & Stewart was adopted. The copy at Robarts Library has been rebound by the University of Toronto library and is missing the frontispiece. The copy at the University of Western Ontario was presented to the university by former faculty member James A. Spenceley. One copy at North York Public Library is inscribed 'With love to | Aunt Lucy | from | Evelyn | Xmas, 1921', and is marked '5.⁰⁰', the other is marked in pencil '\$3.⁰⁰' and contains a clipping of Johnson's poem "The Ballad of Yaada," illustrated by W. Smithson Broadhead, from *Canadian Home Journal* (October 1913). One of the copies in the Simon Fraser University Library is inscribed 'To the Dearest of Daddies | from | His loving daughter- | Christmas 1918', and another is marked 'W.R.READ.'

The second impression has a copyright date of 1920. Issued under the publisher's new corporate name, the title page reads: 'Legends of | Vancouver | By | E. PAULINE JOHNSON | (Tekahionwake) | New Edition | Illustrated | McCLELLAND & STEWART | [left] PUBLISHERS - - [right] TORONTO'. It is the same as the first impression except pages *iv*: 'COPYRIGHT, CANADA, 1920 | BY

MCCLELLAND & STEWART, LIMITED, TORONTO' and 166: 'Warwick Bros. & Rutter, Limited | Printers and Bookbinders, Toronto, Canada.' This impression is bound in green cloth stamped with white and blue; upper board: '[enclosed in a two-line panel] LEGENDS OF | VANCOUVER | [rule] | [stylized wilderness scene with mountains in background, at the bottom of which:] by | E. Pauline Johnson'. Spine: '[stamped in black] LEGENDS | OF | VANCOUVER | [rule] | JOHNSON | [at foot] McCLELLAND | & STEWART'. The copy at Trinity College is inscribed 'C. H. Shortt' and has a bookplate indicating that it was presented to Trinity Library by Rev. C.H. Shortt in 1948. The copy in the North York Public Library is marked in pencil '1⁰⁰' with a note that it 'Lacks blank? pages | between Preface & Contents'. In fact this copy lacks pages ix-xiv, the unsigned Biographical Notice.

The third impression is dated 1922 and represents a re-design. The title page reads: '[ornamental title page with hand lettering; within an ornamental border reminiscent of wampum; above a stylized nature scene with pine trees, water, and mountains with two Native figures at its centre:] LEGENDS | *of* | VANCOUVER | *by* E · PAULINE JOHNSON | (*Tekahionwake*) | *New Edition* [pine cone ornament] *Illustrated* | [within a scroll which runs across the bottom of the illustration, partially covering animal and pine cone images:] WITH DECORATIONS [stylized eagle] BY J·E·H· MACDONALD | [under illustration:] McCLELLAND [ornament] AND [ornament] STEWART | PUBLISHERS [long stem with leaves] TORONTO'. The third impression is the same as the first, except that the leaf size is 18.9 × 12.7 cm, some plates are shifted, facing pages xvi, 11, 21, 59, 97, 137, and 157, the unsigned '*Biographical Notice*' is re-titled '*E. Pauline Johnson*' (ix), and page *iv*: 'Copyright, Canada, 1922, | by McCLELLAND & STEWART, Limited'. In the list of illustrations on page xvi, the illustration entitled 'The Lions (The Two Sisters)' is listed as facing page 1, but in all copies examined it actually faces page xvi. The copy at the University of Western Ontario is inscribed with the hand-written name 'Marion Ellis'. The copy at York University has been rebound; it contains an inscription: '< > | Vancouver. Aug. 28, 1924.' The copy in the library at Simon Fraser University has a machine stitched dust jacket of limp leather, with hand-made decorations, blind-tooled: 'LEGENDS OF | VANCOUVER | [an image of a Native chief in full headdress, hand-coloured with yellow, orange, and pink paint] | By | E. PAULINE JOHNSON'.

The fourth impression, dated 1924, is the same as the third except for pages *iv*: 'Copyright, Canada, 1922, | by McClelland & Stewart, Limited, Toronto. | NEW EDITION, ILLUSTRATED | First Printing, 1922 | Second Printing, 1924 | Printed in Canada' and 166: '*Warwick Bros. & Rutter, Limited | Printers and Bookbinders | Toronto.*' One of the copies at the Thomas Fisher Rare Book Library is part of the Margaret E. Edison Collection of Thoreau MacDonald, and has a hand-written note on the half-title page, as follows: 'designs by J.E.H. MacDonald | Thoreau MacDonald lettering only'. Although I was unable to verify the source of the handwriting, it seems likely that Edison supported this statement, as she included the book in the collection. One of the copies at the North York Public Library is bound in polished brown leather stamped, in gold, like the cloth-bound version. The copy at Victoria University Library is from the library of Alice Muckle. One of the copies at the North York Public Library has been rebound with a soft leather cover glued onto endpapers, with a snap closure, decorated by hand with a brown marker and paint, on the upper board: 'LEGENDS OF VANCOUVER | [profile of the head of a Native male in full headdress, painted in numerous colours] | BY | PAULINE JOHNSON', and on the lower board '[with decorative swirls] TO MOTHER | FROM LORNA'. Copy #5 is marked in pencil '3.⁰⁰'. The copy at McMaster University is marked in pencil '15.⁰⁰'.

The fifth impression, dated 1926 and marked as the 'Third Printing', is the same as the fourth except for page *iv*. The copy at Thomas Fisher is inscribed 'Dorothy I. McFeeters, | 17 Lonsdale Rd. | Toronto.' The copy at the North York Public Library has been re-bound with a soft leather cover glued onto endpapers; the upper board is decorated by hand with a brown marker, as follows: 'LEGENDS OF | VANCOUVER | [large sketch of four maple leaves on a branch] | By | E. PAULINE JOHNSON'. This copy is trimmed to a leaf size of 18.7 × 13 cm, and is marked, in pencil, '3.⁰⁰'. The copy at Simon Fraser has been re-bound with a hand-decorated, blind-tooled, limp leather cover glued to the original cover. Front: 'LEGENDS OF | VANCOUVER | [image of a Native man in full headdress] | BY | E. PAULINE JOHNSON'. Back: '[calligraphy initials] J.W.' This copy is inscribed 'Wishing you a Merry | Christmas from | Hannah 1926'.

The sixth impression, dated 1928 and marked as the 'Fourth Printing', is the same as the fifth except for page *iv*. One of the copies at Simon Fraser University is bound in soft brown leather, stamped

in gold, in the same manner as the cloth binding. One of the copies at the North York Public Library is inscribed 'M.E. Halpenny'. One of the copies at Simon Fraser University has an inscription dated '17/2/31', and another has been re-bound in limp leather, which has been affixed to the original paper binding and blind-tooled; front: 'LEGENDS of | VANCOUVER | [profile of a Native male in full headdress, portrayed entirely in paint (white, black, grey, pink, red, green, brown, beige), with little tooling work] | BY | E. PAULINE – JOHNSON'. Back: 'To | Lillian | XMAS | 1928'. This particular copy was donated to the Simon Fraser Library Special Collections by librarian Christine Stojakovic. It belonged to her mother, Lillian Manzer. Stojakovic told Carole Gerson that her mother remembered a store at the north end of Granville Street, between Hastings and Cordova, across from what is now the Sinclair Centre, which sold only Indian artifacts and Pauline Johnson books. This store displayed several decorated covers and offered to customize them by blind-tooling a name in the back. Don Stewart, from McLeod's Books, told Gerson a similar story and mentioned a souvenir shop near Stanley Park where Johnson's books were sold.

The seventh impression, dated 1931 and marked as the 'Fifth Printing', is the same as the sixth except for the collation and page *iv*. One of the copies at the Simon Fraser University Library is bound in limp leather which is affixed to the endpapers. It is stamped in brown in the same manner as the cloth binding. This form of binding was available in a two-piece cardboard box, the lower portion of which is covered in shiny white paper and the upper portion of which is covered in textured grey paper and has a white label printed in brown: 'Legends of Vancouver | By E. Pauline Johnson | (Limp Velvet Calf)'. Endpapers are printed in orange; fore-edge and tail untrimmed. The copy at UBC is inscribed, on a card pasted to front free endpaper, 'To Mrs Marsh | "A Souvenir of Vancouver" | with best of wishes from | Maurice D. Young.' and is marked on back free endpaper in pencil 'a | 2.00'. One of the copies at Simon Fraser has a bookplate for 'GORDON EMERSON BOWERS', and another has a limp leather dust jacket, machine-stitched and hand-decorated with blind-tooling. The illustration of a Native male in full headdress is decorated with paint and coloured markers. Front: '[profile of Native male] | [title in gothic typeface] Legends of | Vancouver | By | E. PAULINE JOHNSON.' Back: '[lower left to upper right] VANCOUVER | CANADA'. The final copy at Simon Fraser is inscribed by a previous owner.

The eighth impression, dated 1936 and marked as the 'Sixth Printing', is the same as the seventh except for page *iv*. The Gowen Sutton image, of Siwash Rock (11) has been replaced by one marked: '[to right] Copyright, Leonard Frank Photos | [centered] SIWASH ROCK' (11). The copy at Robarts Library was donated to the university by Norah de Pencier; it has been rebound, trimmed, and the final leaf (p. 167-168) is missing. The copy at Laidlaw Library is marked in pencil '2⁰⁰'. It is inscribed 'Roby Kidd' and has a bookplate also indicating that it belongs to Roby Kidd, and another which indicates that the book was presented to University College for Laidlaw Library by Professor Bruce Kidd in 2002. The copy at Simon Fraser University has been re-bound with a hand-made limp leather cover affixed to the paper binding; it is decorated with blind-tooling and the illustration of a Native male has been decorated with orange, green, red, white, black, and grey paint; front: 'LEGENDS of | VANCOUVER | [image of Native male in full headdress] | BY | E. PAULINE JOHNSON | [swirl functions to underscore the author's name].'

The ninth impression, dated 1941 and marked as the 'Seventh Printing', is the same as the eighth except for pages *iv* and 166: '[printer's device: printer's ink muller surmounted with a Tudor rose and cloister, text H and R] THE HUNTER-ROSE CO., LIMITED, TORONTO | PRINTERS-BOOKBINDERS'. This printing is difficult to locate. The copy from a private collection has a bookseller's stamp 'PENDER STATIONERY | AND BOOKSTORE | 728 WEST PENDER ST. VANCOUVER B.C.'

The tenth impression, dated 1944 and marked as the 'Eighth Printing', is the same as the ninth except for page *iv*. The copy from Simon Fraser has a bookplate indicating that the book is part of the Canadiana Collection (Osborne). The copy from Dalhousie University has a book plate for the Dalhousie University Library Special Collections which covers a bookplate from the Nova Scotia Library, now defunct. One of the copies at Queen's University has been rebound in smooth leather with tooled images of a teepee, a tree, and a horse behind a fence.

The eleventh impression, dated 1949 and marked as the 'Ninth Printing', is the same as the tenth except for page *iv* and the elimination of the illustrations on plates (other than the frontispiece). The copy at the Thomas Fisher Rare Book Library is stamped, on page 167: '[in a half circle, above an image of a thunderbird:] THE THUNDER BIRD | [in a half circle, below the thunderbird image:] VANCOUVER CANADA | [beneath:] W.L. WEBBER. | THE

SCENERY SHOP | 865 GRANVILLE ST'. The spine of the copy at the Toronto Reference Library has been taped over, it is missing pages 167-168, and has plain wove endpapers. One of the copies at the North York Public Library has a dust jacket made of decorative paper and a typewritten label 'LEGEND | OF | VANCOUVER'. One of the copies at Simon Fraser University is inscribed with the name C.B. Rogers.

COPIES EXAMINED: BVAS (1914 – 4 copies, 1920, 1922, 1926, 1928 – 4 copies, 1931 – 3 copies, 1936, 1941, 1944, 1949 – 2 copies); BVAU (1931); LQ (1941); NSHD (1944); OGU (1920); OHM (1914); OHMA (1914, 1924); OKQJM (1914, 1920, 1922, 1928, 1931, 1944 – 2 copies); OLU (1914, 1922); OTMCL (1949); OTMCLO (1944); OTNY (1914 – 2 copies, 1920, 1924 – 2 copies, 1926, 1928, 1949 – 2 copies); OTSCC (1922); OTTC (1920); OTU (1914, 1936); OTUTF (1914, 1924 – 2 copies, 1926, 1949); OTUC (1936); OTV (1914, 1922, 1924); OTY (1922); OWTU (1949).

6a. David Spencer Subedition (Vancouver/Victoria)

Legends of | Vancouver | By | E. PAULINE JOHNSON | (Tekahionwake) | New Edition | Illustrated | David Spencer, Limited | Vancouver Victoria

COLLATION, CONTENTS & ILLUSTRATIONS: The same as the McClelland Edition, except leaf size (20.2 × 13.3 cm).

BINDING: Red cloth stamped in gold; upper board: '[framed in blind] LEGENDS of VANCOUVER | [reproduction signature:] E. Pauline Johnson | (TEKAHIONWAKE) | [illustration of pickaxe, shovel, and gold pan]'. Spine: 'LEGENDS | of | VANCOUVER | E. PAULINE | JOHNSON | [foot] DAVID | SPENCER | LIMITED'. Endpapers wove. Top edge gilt; foreedge and tail untrimmed.

Dust jacket: Green-grey rag paper, stamped in black, a repeat of the cloth cover.

NOTES: The copy at the Thomas Fisher Rare Book Library is inscribed: 'To Father | with love. | XMAS. 1916.' The copy at the North York Public Library has been rebound. The copy at the Simon Fraser University Library is marked with the name of a previous owner and dated 'May 23, 1916.'

COPIES EXAMINED: BVAS; OTUTF; OTY.

7. McClelland & Stewart New Edition (Toronto, 1961)

Legends of Vancouver | E. Pauline Johnson (*Tekahionwake*) | A NEW EDITION | WITH AN INTRODUCTION | BY MARCUS VAN STEEN | AND ILLUSTRATED BY BEN LIM | *McClelland & Stewart Limited*

COLLATION: (18.4 × 10.9 cm), *i-v* vi-xvi *xvii* 18 19-26 27-28 29-36 37-38 39-50 51-52 53-62 63-64 65-74 75-76 77-86 87-88 89-95 96 97-102 103-104 105-114 115-116 117-127 128 129-138 139-140 141-149 150 151-159 160 161-167 168 169-175 176.

CONTENTS: *i*: blank. *ii*: roundel ornament. *iii*: title page. *iv*: 'COPYRIGHT, CANADA, 1911, BY E. PAULINE JOHNSON | COPYRIGHT, CANADA, 1920 BY | MCCLELLAND AND STEWART LIMITED | NEW EDITION COPYRIGHT, CANADA, 1961 | BY MCCLELLAND AND STEWART LIMITED | All rights reserved. No part of this book may be | reproduced in any form without permission in | writing from the publisher, except by a reviewer | who may quote brief passages to be printed in a | magazine or newspaper. | These legends were originally published in the | *Vancouver Daily Province* in 1911. Since that time they | have been printed in book form eleven times in | four separate editions. | PRINTED AND BOUND IN ENGLAND BY | HAZELL WATSON AND VINEY LTD | AYLESBURY, AND SLOUGH'. *v*: 'Contents'. vi-xvi: 'E. Pauline Johnson' signed 'Marcus Van Steen | Brantford, Ontario | July, 1960'. *xvii*: blank. 18: half title: 'The Two Sisters'. 19-26: text. 27: blank. 28: half title: 'The Siwash Rock'. 29-36: text. 37: blank. 38: half title 'The Recluse'. 39-50: text. 51: blank. 52: half title 'The Lost Salmon Run'. 53-62: text. 63: blank. 64: half title 'The Deep Waters'. 65-74: text. 75: blank. 76: half title 'The Sea-Serpent'. 77-86: text. 87: blank. 88: half title 'The Lost Island'. 89-95: text. 96: half title 'Point Grey'. 97-102: text. 103: blank. 104: half title 'The Tulameen Trail'. 105-114: text. 115: blank. 116: half title 'The Grey Archway'. 117-127: text. 128: half title 'Deadman's Island'. 129-138: text. 139: blank. 140: half title 'A Squamish Legend of Napoleon'. 141-149: text. 150: half title 'The Lure in Stanley Park'. 151-159: text. 160: half title 'Deer Lake'. 161-167: text. 168: half title 'A Royal Mohawk Chief'. 169-176: text.

Unsigned illustrations by Ben Lim, who is credited on the title page, appear on letterpress pages *ii*, 19, 29, 39, 53, 65, 77, 89, 97, 105, 117, 129, 141, 151, 161, and 169.

BINDING: Paperback with black and olive green printed on white; front: 'LEGENDS OF | VANCOUVER | *E. Pauline Johnson* | [the image which illustrates *The Tulameen Trail* is reprinted on the cover with a partially violet or olive background]. Spine: 'LEGENDS OF VANCOUVER'. Back: [a reverse image from the front, with the violet block of colour above the stylized lines] These legends were told to me | personally by my honoured friend, | the late Chief Joe Capilano, of | Vancouver, who frequently | remarked that they had never been | revealed to any other English- | speaking person save myself. | E. PAULINE JOHNSON (*Tekahionwake*). Flaps: Biographical profile, initially focusing on the friendship between Pauline Johnson and Chief Joe Capilano.

Alternate Binding: The copy at the North York Public Library is bound in black cloth, stamped in violet; upper board: 'LEGENDS OF | VANCOUVER | *E. Pauline Johnson*'. Spine: 'LEGENDS OF VANCOUVER' [publisher's device].

Dust jacket: The copy at the North York Public Library has a dust jacket, black and violet printed on white; front: 'LEGENDS OF | VANCOUVER | *E. Pauline Johnson* | [the image which illustrates *The Tulameen Trail* is reprinted on the cover with a partially violet background]. Spine: 'LEGENDS OF VANCOUVER'. Back: [a reverse image from the front, with the violet block of colour above the stylized lines] These legends were told to me | personally by my honoured friend, | the late Chief Joe Capilano, of | Vancouver, who frequently | remarked that they had never been | revealed to any other English- | speaking person save myself. | E. PAULINE JOHNSON (*Tekahionwake*). Flaps: Biographical profile, initially focusing on the friendship between Pauline Johnson and Chief Joe Capilano.

NOTES: The first impression of this edition can possibly be dated by the 1961 copyright. The copy at the Toronto Reference Library has been hardbound.

The second impression of this edition is undated. Its cloth binding is the same as the first printing of the edition. The copyright statement on page *iv* differs from that in the first impression: 'COPYRIGHT, CANADA, 1911 BY E. PAULINE JOHNSON | COPYRIGHT, CANADA, 1920 BY | MCCLELLAND AND STEWART LIMITED | NEW EDITION, COPYRIGHT, CANADA, 1961 | BY MCCLELLAND AND STEWART LIMITED | All rights reserved. No part of this book may be | reproduced in any form without

permission in | writing from the publisher, except by a reviewer | who may quote brief passages to be printed in a | magazine or newspaper. | These legends were originally published in the | *Vancouver Daily Province* in 1911. Since that time they | have been printed in book form twelve times in | four separate editions. | PRINTED AND BOUND IN ENGLAND BY | HAZELL WATSON AND VINEY LTD | AYLESBURY, BUCKS'.

The third impression is dated 1973. The cloth binding is the same as earlier impressions. The copyright statement on page *iv* notes that it was 'REPRINTED 1973'.

The fourth impression is dated 1986. The title page drops the word "Limited" and page *iv*: 'COPYRIGHT, CANADA, 1911 BY E. PAULINE JOHNSON | COPYRIGHT, CANADA, 1920 BY | MCCLELLAND AND STEWART LIMITED | NEW EDITION, COPYRIGHT, CANADA, 1961 | BY MCCLELLAND AND STEWART LIMITED | 481 University Avenue | Toronto, Ontario | M5G 2E9 | ISBN: 0-7710-4452-6 | Reprinted 1986 | All rights reserved. The use of any part of this | publication reproduced, transmitted in any form | or by any means, electronic, mechanical, photo- | copying, recording, or otherwise, or stored in a | retrieval system, without the prior consent of the | publisher is an infringement of the copyright law. | [between rules, is ten lines of cataloguing data] | These legends were originally published in the | *Vancouver Daily Province* in 1911. Since that time they | have been printed in book form twelve times in | four separate editions. | PRINTED AND BOUND IN CANADA BY WEBCOM LIMITED'. This impression is bound in paperback with black and olive green printed on white; front: 'LEGENDS OF | VANCOUVER | *E. Pauline Johnson* | [the image which illustrates 'The Tulameen Trail' is reprinted on the cover with a partially olive background]. Spine: '[to left] JOHNSON [center] LEGENDS OF VANCOUVER [to right] M&S. Back: [a reverse image from the front, with the olive block of colour above the stylized lines] | These legends were told to me | personally by my honoured friend, | the late Chief Joe Capilano, of | Vancouver, who frequently | remarked that they had never been | revealed to any other English- | speaking person save myself. | E. PAULINE JOHNSON (*Tekahionwake*) | McClelland and Stewart Limited | 0-7710-4452-6'.

COPIES EXAMINED: BVAS (2nd, 3rd, 4th); OPET (2nd); OTMCL (1st); OTMCLO (3rd); OTNY (1st, 3rd).

8. Quarry Press Edition (Kingston, 1991)

Legends | of | Vancouver | *E. Pauline | Johnson-Tekahionwake* |
 Illustrated by | *Laura Wee Láy Láq* | Quarry Press

COLLATION: (19.5 × 12.7 cm), 72 leaves, pp [1-9] 10-15 16-17 18-23
 24-25 26-34 35 36-42 43 44-50 51 52-58 59 60-64 65 66-70 71 72-78 79
 80-87 88-89 90-97 98-99 100-106 107 108-114 115 116-121 122-123 124-
 141 142-144.

CONTENTS: 1: half title: 'Legends | of | Vancouver'. 2: Publisher's notice about their Canadian Children's Classics Series. 3: title page. 4: 'Text copyright © E. Pauline Johnson, 1911. | New edition copyright © Quarry Press, Inc., 1991. | Illustrations copyright © Laura Wee Láy Láq. | All rights to this edition reserved. | *Legends of Vancouver* was first published by Saturday Sunset Presses | in 1911. A curriculum guide for this book is available from the | publisher. | [Publisher's acknowledgements and cataloguing data] | Design by Keith Abraham. Typography by Attic Typesetting Inc. | Printed and bound in Canada by Hignell Printing, Winnipeg, | Manitoba. | Published by Quarry Press, Inc., P.O. Box 1061, Kingston, | Ontario K7L 4Y5 and P.O. Box 348, Clayton, New York 13246.' 5: 'Contents'. 6: blank. 7: 'Foreword' signed 'E. Pauline Johnson-Tekahionwake'. 8: blank. 9: roundel printed in red and black. 10-15: 'The Two Sisters'. 16: blank. 17: roundel. 18-23: 'The Siwash Rock'. 24: blank. 25: roundel. 26-34: 'The Recluse'. 35: roundel. 36-42: 'The Lost | Salmon-Run'. 43: roundel. 44-50: 'The Deep Waters'. 51: roundel. 52-58: 'The Sea-Serpent'. 59: roundel. 60-64: 'The Lost Island'. 65: roundel. 66-70: 'Point Grey'. 71: roundel. 72-78: 'The Tulameen | Trail'. 79: roundel. 80-87: 'The Grey Archway'. 88: blank. 89: roundel. 90-97: 'Deadman's Island'. 98: blank. 99: roundel. 100-106: 'A Squamish | Legend of | Napoleon'. 107: roundel. 108-114: 'The Lure in | Stanley Park'. 115: roundel. 116-121: 'Deer Lake'. 122: blank. 123: roundel. 124-129: 'A Royal Mohawk | Chief'. 130-134: unsigned 'Afterword'. 135-137: unsigned 'Glossary'. 138-141: 'Further Reading'. 142-144: blank. Some of the letterpress pages are illustrated with unsigned roundels in black and red.

BINDING: Paperback or paper over board. Front: '[inside a one-line panel in white which separates the black border from the text panel in which black and white lettering is printed on an orange background] LEGENDS of | VANCOUVER | [roundel printed in red, orange, black, and white] | E. Pauline Johnson- | Tekahionwake | ILLUSTRATED BY | Laura Wee Láy Láq'. Spine: printed in orange

and white, 'LEGENDS OF VANCOUVER [split line] *E. Pauline | Johnson-Tekahionwake* | Quarry Press'. Back: inside a panel like that on the front, is the publisher's blurb, signed '*Quarry Press*' and the ISBN number.

NOTES: The first impression of this edition is dated 1991. The second impression is paper-bound and dated 1994. The third impression is dated 1995 and appeared in hardcover (paper over board) and paperback.

COPIES EXAMINED: BVAS; OKQJM; OTMCL; OTNY.

9. Douglas & McIntyre Edition (Vancouver, 1997)

E. PAULINE JOHNSON | (TEKAHIONWAKE) | LEGENDS OF | VANCOUVER | Introduction by Robin Laurence | Douglas & McIntyre | Vancouver/Toronto

COLLATION: (19 × 12.7 cm) 80 leaves, pp *I-VI VII VIII IX-XVII XVIII-XX* 1-7 8 9-15 16 17-27 28 29-37 38 39-47 48 49-57 58 59-64 65-66 67-71 72 73-81 82 83-92 93-94 95-103 104 105-111 112 113-119 120 121-127 128 129-135 136 137-138 139-140

CONTENTS: *I*: half title: 'LEGENDS OF | VANCOUVER'. *II*: photograph of Johnson, in recital costume, c.1900. *III*: title page. *IV*: 'Copyright © 1997 by Douglas & McIntyre | Introduction copyright © 1997 by Robin Laurence | 97 98 99 00 01 5 4 3 2 1 | All rights reserved. No part of this book may be reproduced, stored in a | retrieval system or transmitted in any form or by any means, without the | prior written permission of the publisher or, in the case of photocopying | or other reprographic copying, a licence from CANCOPY (Canadian | Reprography Collective), Toronto, Ontario. | First Douglas & McIntyre edition 1997 | Douglas & McIntyre Ltd. | 1615 Venables Street | Vancouver, British Columbia V5L 2H1 | [8 lines of cataloguing information] | Design by Isabelle Swiderski | Front cover photo courtesy of the City of Vancouver Archives; front and back | cover background photo courtesy of the Brant Historical Society | Printed and bound in Canada by Friesens | Printed on acid-free paper ∞ | Pages 137-38 are a continuation of the copyright page. | The publisher gratefully acknowledges the assistance of the Canada | Council and of the British Columbia Ministry of Tourism, Small | Business and Culture.' *V*: 'Contents'. *VI*: photograph of Johnson, credited to Cochran, c.1900. *VII*: 'AUTHOR'S FOREWORD' signed

'E. Pauline Johnson (Tekahionwake)'. VIII: photograph of Johnson, credited to Philip Timms, 1903. IX-XVII: 'INTRODUCTION | [leaf ornament] | by Robin Laurence'. XVIII: blank. XIX: half title: 'LEGENDS OF | VANCOUVER'. XX: photograph of The Lions, Leonard Frank, 1919. 1-7: 'The Two Sisters'. 8: photograph of Siwash Rock, Leonard Frank, 1927. 9-15: 'The Siwash Rock'. 16: photograph of the Capilano River, Leonard Frank, 1930. 17-27: 'The Recluse'. 28: photograph of Capilano Canyon, C.S. Downing, 1902. 29-37: 'The Lost Salmon Run'. 38: Sunset at English Bay, Leonard Frank, 1930. 39-47: 'The Deep Waters'. 48: photograph of Vancouver from Grouse Mountain, 1903. 49-57: 'The Sea Serpent'. 58: photograph of Lost Lagoon Bridge, Stanley Park, Leonard Frank, c.1940. 59-64: 'The Lost Island'. 65: photograph of Johnson and friends in Stanley Park, 1904. 66: photograph of Stanley Park, C.W. Mathers, c. 1910. 67-71: 'Point Grey'. 72: photograph of stream in Stanley Park, Leonard Frank, 1927. 73-81: 'The Tulameen Trail'. 82: photograph of Prospect Point Lighthouse, Leonard Frank, c.1930. 83-92: 'The Grey Archway'. 93: photograph of Johnson, c.1890. 94: photograph of Deadman's Island, c.1899. 95-103: 'Deadman's Island'. 104: photograph of rock carving at Sproat Lake, Leonard Frank, n.d. 105-111: 'A Squamish Legend of Napoleon'. 112: photograph of The Seven Sisters, Stanley Park, Leonard Frank, 1934. 113-119: 'The Lure in Stanley Park'. 120: photograph of Stanley Park, C.S. Downing, c.1901. 121-127: 'Deer Lake'. 128: photograph of the Totem Poles in Stanley Park, Leonard Frank, 1929. 129-135: 'A Royal Mohawk Chief'. 136: blank. 137-138: 'Image Sources'. 139-140: blank.

BINDING: Bound in heavy paper, beige with a background photo, printed in red and black; front: '[inside a one line panel in which the outer border is a darker shade of beige] LEGENDS of VANCOUVER | E. PAULINE JOHNSON (TEKAHIONWAKE) | [photograph of Johnson, and to right:] "THESE LEGENDS | WERE TOLD TO ME | PERSONALLY BY MY | HONOURED FRIEND, | THE LATE CHIEF | JOE CAPILANO | OF VANCOUVER."' Spine: '[reading down, to left] LEGENDS of VANCOUVER [centered] E. PAULINE JOHNSON [reading across, at base of spine] Douglas & McIntyre'. Back: [inside a panel like that on the front] '[publisher's blurb] | [bull ornament] | Douglas & McIntyre | Vancouver/Toronto [to right] \$14.95 | Cover design by Isabelle Swiderski | Front cover photo courtesy of the City | of Vancouver Archives; front and back | cover background photo courtesy of | the Brant Historical Society.

| Printed and bound in Canada | [to right ISBN number]'. Flaps: publisher's blurbs.

NOTES: A second impression appeared in February 1998.

COPIES EXAMINED: BVAS; OTMCL; OTNY.

SOMMAIRE

Emily Pauline Johnson (1861-1913) fut au début du vingtième siècle l'artiste de la scène la plus célèbre au Canada. Étant connue comme « la poétesse mohawk » ou « le chantre indien » quand ce n'était pas sous son nom mohawk *Tekahionwake*, elle fit des lectures d'œuvres dramatiques à un vaste public à travers le pays. En tant qu'auteur populaire, elle collabora à de nombreux périodiques qui rapportèrent très peu. Faute de pouvoir attirer l'attention de quelque éditeur d'ici ou d'ailleurs, elle put vivre de sa plume grâce aux tournées régulières qu'elle effectua. Même si Pauline Johnson est aujourd'hui assez bien connue et que son œuvre suscite plus que jamais l'intérêt des éditeurs pour les auteurs autochtones, ses deux premiers recueils de poésie – *The White Wampum* (John Lane, London, 1895) et *Canadian Born* (George N. Morang, Toronto, 1903) – furent tirés à peu d'exemplaires et passèrent presque inaperçus. Cet article jette un regard sur l'entreprise hors norme qui conduisit à l'édition de *Legends of Vancouver* (publié hors commerce, 1911) et qui allait devenir un succès de librairie dans les dix-huit derniers mois de la vie de Pauline Johnson, entraînant du même coup la publication de ses autres monographies d'importance : *Flint and Feather* (Musson, 1912), *The Moccasin Maker* (Briggs, 1913) et *The Shagwanappi* (Briggs, 1913).

Bien que la publication de *Legends of Vancouver* ait interpellé de nombreux intervenants de cultures différentes, les étapes qui favorisèrent sa réalisation furent le fruit d'un travail mené avec amour par un groupe de journalistes et de personnalités en vue de Vancouver lorsque ces derniers apprirent que Pauline Johnson atteinte d'une maladie grave ne pouvait recevoir de soins faute de moyens financiers suffisants. En créant le Fonds Pauline Johnson, ces mécènes purent soutenir leur amie et enrichir le paysage culturel de leur jeune ville en publiant ce livre qui réunit les légendes de la bande de Squamish. Grâce au travail acharné de Walter McRae et à l'appui de groupes de femmes à travers le Canada, le projet devint réalité. Pauline

Johnson fut l'une des premières écrivaines des Premières Nations à s'imposer à une époque où les livres publiés et diffusés au Canada ne se vendaient guère à plus d'une centaine d'exemplaires et où les éditeurs canadiens agissaient plus souvent qu'autrement à titre de détaillants de réimpressions d'ouvrages britanniques et américains. Cette maison d'édition privée ne vendit pas seulement un grand nombre de livres mais elle permit aussi à l'œuvre de Pauline Johnson d'occuper une place déterminante dans l'histoire littéraire canadienne.